AEC
European Platform for Artistic Research in Music

Graz, 23-25 April 2015

AEC: *the **leading voice** for*
Higher Music Education
in Europe

AEC EPARM
Conference
Graz, 23-25 April 2015

Musical Introduction

"KU-KA-ILIMOKU"

By Christopher Rouse

Percussion students supervised by

Ulrike Stadler

Guido Pauss – Simon Steidl – Elmar Berger - Sebastian Riener

Official Welcome

ELISABETH FREISMUTH

Rector
University of Music and Performing Arts Graz

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Official Welcome

ULF BAESTLEIN

Head of the Artistic Doctoral School
University of Music and Performing Arts Graz

AEC EPARM Conference
Graz, 23-25 April 2015

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Official Welcome

GEORG SCHULZ
AEC Vice-President

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EPARM

Information Forum

AEC EPARM Conference
Graz, 23-25 April 2015

Information Forum

Laboratory on Musical Rhetoric

Presentation by

Riccardo Ceni
Conservatorio di Musica "A. Boito Parma

LABRETMUS
LABORATORY ON MUSICAL RHETORIC

Riccardo Ceni

CONSERVATORIO ARRIGO BOITO

PARMA, ITALY

Programme available at
http://www.conservatorio.pr.it/wp-content/uploads/2015/02/Reader.pdf

Information Forum

Sound and Music Processing Lab Activity Report

Presentation by

Giorgio Klauer

Conservatorio di Musica "C. Pollini« Padova

Information Forum

Explication of Tacit Knowledge of Professional Musicians and Teachers in an Academy of Music about Artistic Research

Presentation by

Josien Mennen
Maastricht Academy of Music

Explication of tacit knowledge of musicians about artistic research

Zuyd University of Applied Sciences

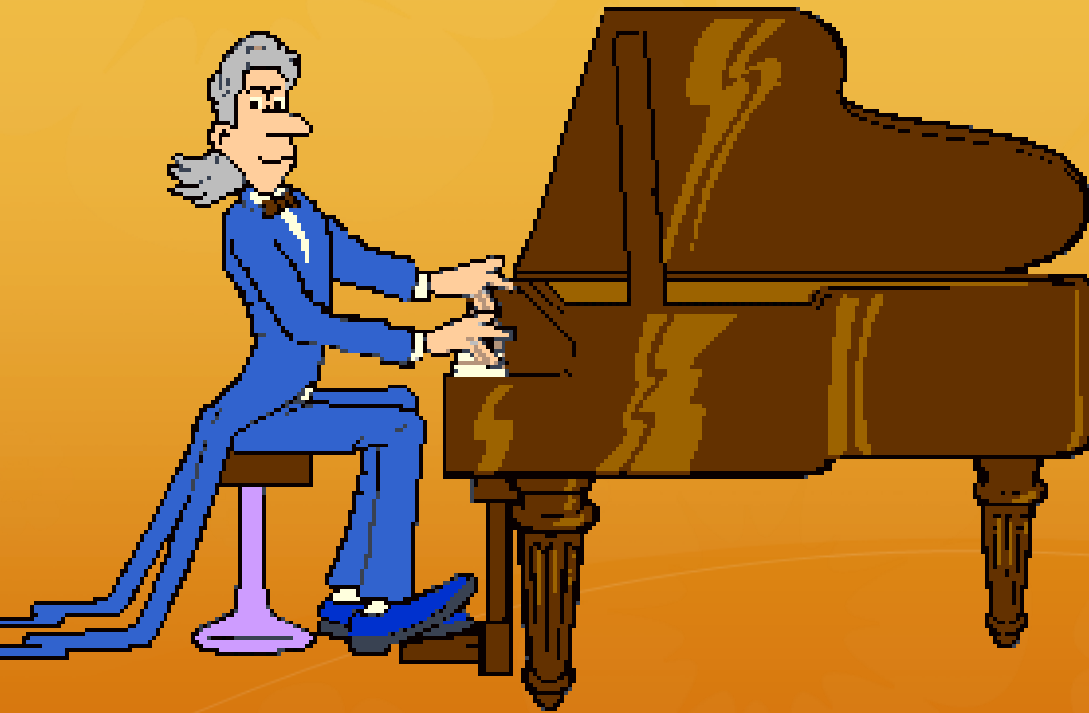Arts Faculty

Maastricht Academy of Music

The Netherlands

Josien Mennen MSc

Music ←——→ Research

In Bachelor in the Netherlands: Research skills need to be part of the curriculum

Research skills should be focused on the profession

What research skills are used by professional musicians?

situation

Master of Music: research is part of curriculum

Bachelor of Music: research is often not in the curriculum, or only as a separate course (research skills)

Lack of support for research: research skills are seen as not relevant

Is there a dichotomy between music and research? Or do we use other words?

Is research a natural part of the artistic practice?

Are research skills part of the 'tacit' skills of musicians?

How can we make these tacit skills explicit?

AIM

Insight into the use of research skills in the professional practice

↓

Support of teachers

↓

Implementation of <u>relevant</u> research skills integrated in the curriculum of the Bachelor of Music

ADVICE?
EXPERIENCE?
SUGGESTIONS?
COLLABORATE?
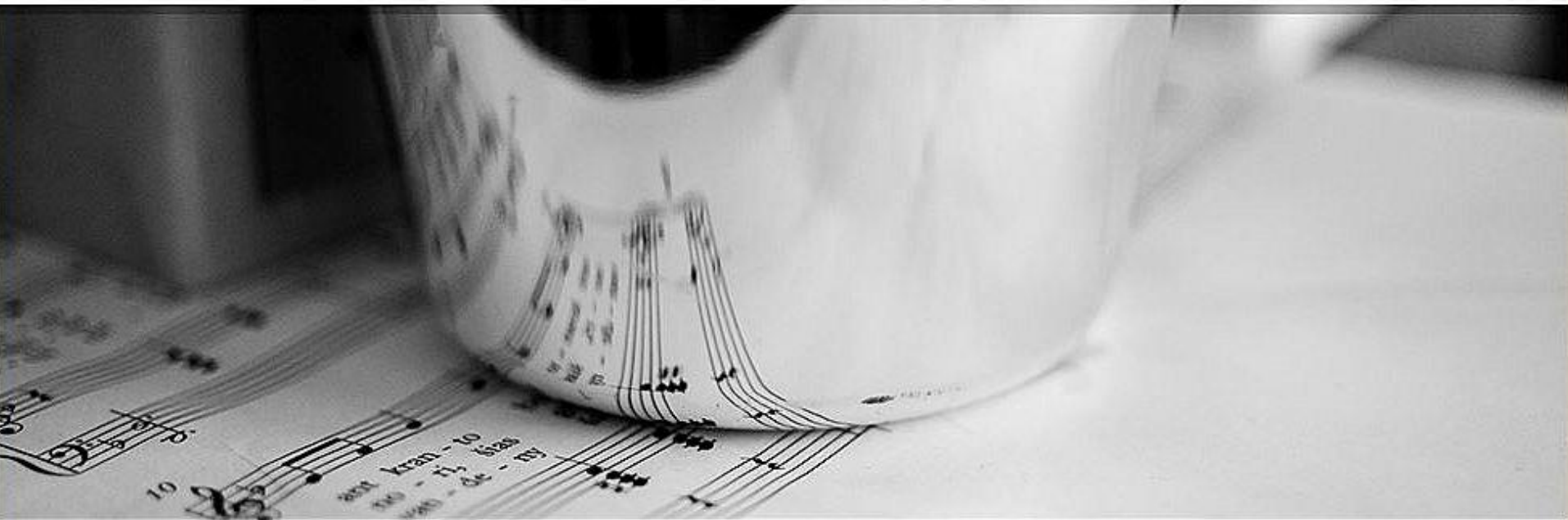
contact josien.mennen@zuyd.nl

Information Forum

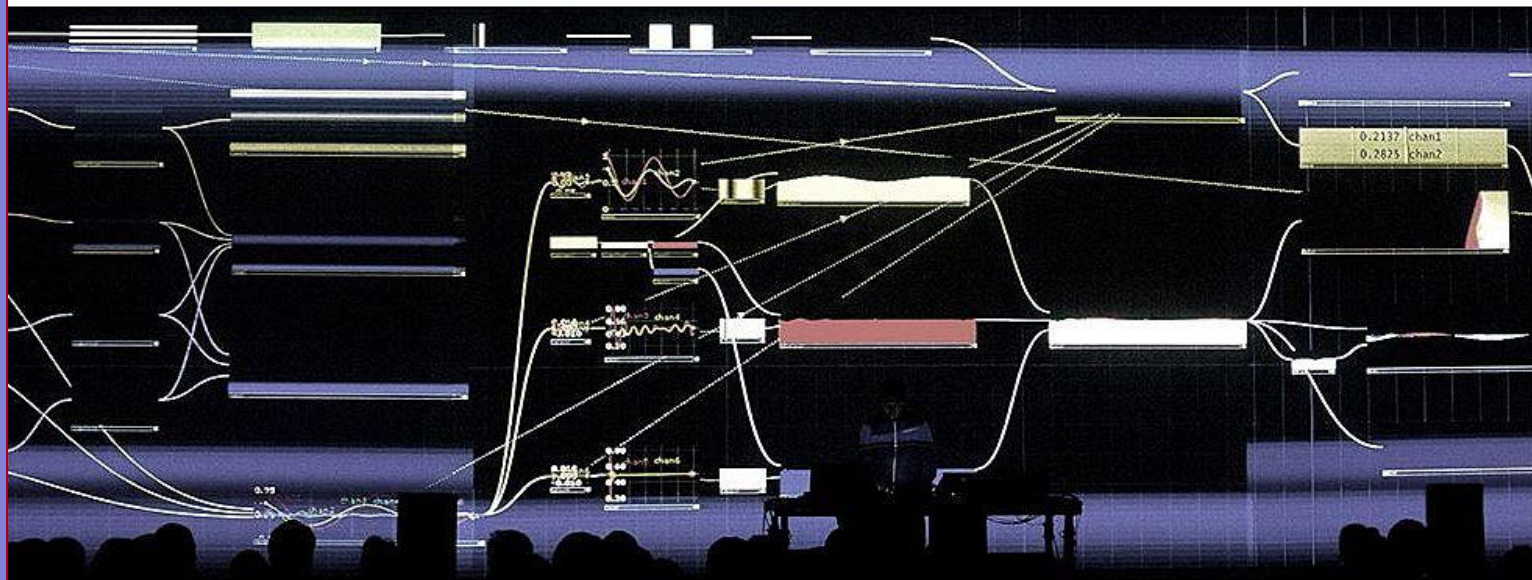## *HARPS: Artistic Research and Performance Studies at the Lithuanian Academy of Music*

Presentation by

Lina Navickaité-Martinelli
Lithuanian Academy of Music and Theather

AEC EPARM Conference
Graz, 23-25 April 2015

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Implemented projects

SEARCH

Performer's Polyfunctionality in Musical, Cultural and Social Processes

The project "Performer's Polyfunctionality in Musical, Cultural and Social Processes" seeks to investigate the musical, cultural and social functions attributed to music performers of various specialities, and to ground the importance of polyfunctionality to the modern performer's activities. It consists of three main directions of scientific and artistic research: 1) developing the applications of cultural and semiotic theory of music performance art, interdisciplinary analysis of diverse activities of music performers and their modern discourses; 2) complex scientific and artistic research that would reveal the change of professional and social roles of violinists-concertmasters in relation to ever-changing socio-cultural environment; 3) investigating the basis and traditions of the modern organist's profession, analyzing the various fields of the creative practice of an organist and the problems presupposed by its multifunctional specifics. In the frame of the project, the knowledge-raising events shall be organized: a workshop of internationally known concertmasters to the students of LMTA; organists' masterclasses; and a symposium to sum up the research results. As a methodological and material basis for ensuring the development of project's activities and continuity of its ideas and results, the Headquarters of Artistic Research and Performance Studies at LMTA shall be established. Project's results will be presented at international conferences and published in peer-reviewed journals.

Project staff: Lect. Dr. Rūta Lipinaitytė (leader), Lect. Dr. Eglė Šeduikytė-Korienė, Lect. Dr. Lina Navickaitė-Martinelli.

Duration: September 1, 2013 – December 31, 2014.

News

About HARPS

  Staff

  Partners and supporters

Artistic Doctorate

  Current artistic projects

  Completed artistic projects

Publications

  Performance studies

  Artistic research

Research projects

  On-going projects

  Implemented projects

The Thinking Body: Analysis and Integration of Acting Systems in the Creative Process of a Contemporary Actor

The project aims to establish a comprehensive interdisciplinary base of a laboratory for theatre art research. It is dedicated to exploration of the creative processes of performing arts at both theoretical academic and practical levels. The first phase of this project, a study of actor's psychophysical capabilities, sets up a universal creative methodology, which could be used by actors working in different aesthetic systems. The project will explore theoretical (philosophical, neurological, cognitive, psychological, physical) assumptions of the "thinking body" and such techniques of performance training as Suzuki Method of Actor Training, psychophysical acting, Stanislavski's "method of physical actions", ideokinesis, etc. There also will be a workshop held for researchers, theatre theoreticians and artists (directors, movement and choreography specialists, students of acting and so on); physical therapists and visual art specialists, who will examine actor's psychophysical capabilities, structure all empirical results and create a unique actor training and creative methodology; the description of artistic research and audio-visual methodical materials will be released as well. Two experimental performances will be presented as final results of the first phase of the laboratory together. Theoretical reflection of this phase will be revealed through an international scientific conference, collection of articles, international networks (NORTEA, ELIA, EDE) and the mass media. In future, on the basis of this project Lithuanian Academy of Music and Theatre is going to hold international workshops.

Project staff: Assoc Prof. Dr. Ramunė Balevičiūtė (leader), Assoc. Prof. Oskaras Koršunovas, art licenciate Ieva Stundžytė, Dr. Ernesta Sendžikaitė (Lithuanian University of Health Sciences).

Duration: September 1, 2013 – December 31, 2014.

Requiem in the Grand Duchy of Lithuania in the 17th–18th Centuries: Tradition and Reconstruction

The project "Requiem in the Grand Duchy of Lithuania in the 17th–18th Centuries: Tradition and Reconstruction" is conceived both as scholarly investigation and as artistic project based on this investigation. The object of this project is the liturgical chants from the liturgy of defunct (with a special emphasis on Requiem) that are written down in the manuscripts deriving from the Grand Duchy of Lithuania of the 17th–18th centuries. The main methods to be used are source analysis, descriptive, historical analysis, paleographical, transcribtion of musical sources, comparative and analytical musicological analysis. On the basis of this investigation, a full artistic project of reconstruction of the Requiem is to be made. The intended results are the preparation of the scientific monograph and a full-scale description of the artistic project of the reconstruction.

Project staff: Lect. Dr. Jonas Vilimas (leader), Lect. Dr. Laima Budzinauskienė, Romualdas Gražinis.

Duration: July 1, 2013 – December 31, 2014.

Masterclass in Orchestral Playing at LMTA

2014-10-12 | EVENTS, NEWS

On October 26-31, 2014, a masterclass in orchestral playing led by the world famous orchestra concertmasters will be held for the first time in Lithuania. Orchestral rehearsals with the LMTA Students' Symphony Orchestra will be guided by Boris GARLITSKY (violin professor of the National Conservatory of Music and Dance in Paris and the Folkwang University of the Arts (Essen, Germany), visiting concertmaster of London, Vienna ORF, Covent Garden Opera, the Hamburg Philharmonic symphony orchestras) and Anton BARAKHOVSKY (student of Dorothy DeLay and Itzhak Perlman, former concertmaster of the Hamburg Philharmonic, currently the concertmaster of the Bayerischen Rundfunk Symphony Orchestra).

Master class for church organists

On November 25–27, 2013, Vilnius will host a master class entitled "A church organist as a polyfunctional cultural figure" for organists working for Catholic and Evangelical churches.

The master class will take place at:

• Church of Sts Johns (Šv. Jono g. 12): November 25th and 27th, 10:00 to 17:00

• Vilnius University, Small Aula Hall (Šv. Jono g. 3): November 25th and 27th, 12:00 to 19:00

• Lithuanian Music and Theatre Academy (LMTA), J. Karoso Hall (Gedimino pr. 42): November 26th, 10:00 to 19:00

• St Cross (Bonifrater) Church (S. Daukanto a. 1): November 25th and 26th: 10:00 to 16:00

Read More »

The session "Performer's Polyfunctionality in Musical, Cultural and Social Processes" at the International ISI Congress

2014-05-30 | EVENTS, NEWS
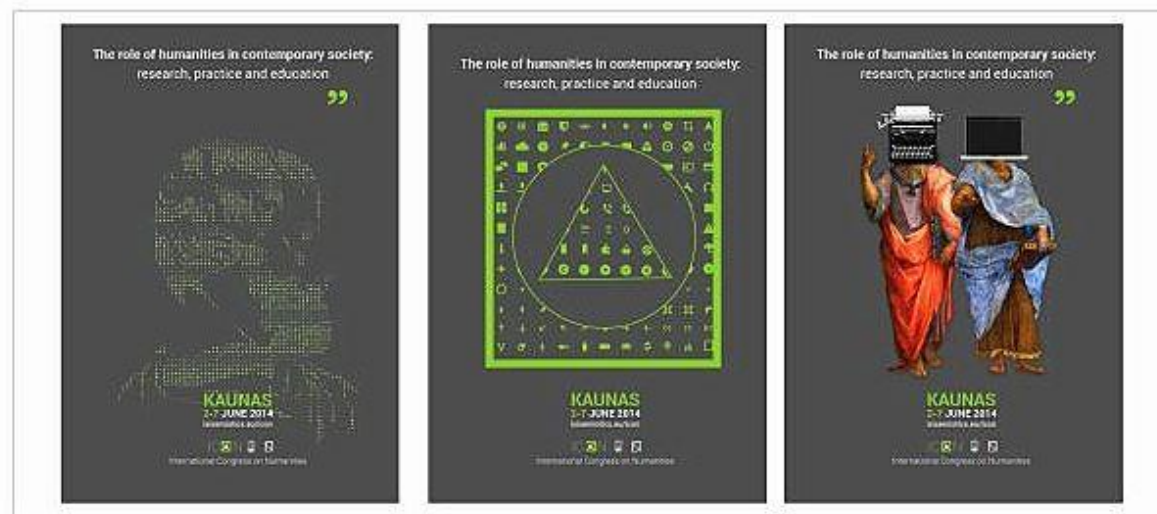
The 1st International Congress of Numanities, organized by the International Semiotics Institute, takes place on June 2-7 at the Kaunas University of Technology. One of its sessions is devoted to discuss the topics of the cultural development project "Performer's Polyfunctionality in Musical, Cultural and Social Processes" carried out at the Lithuanian Academy of Music and Theatre (financed by the Lithuanian Research Council, Contr. No. MIP-095/2013). In an attempt to combine the aims and topics of the Project with the "new humanities" paradigm by ISI and a semiotic approach, various aspects of a performer's polyfunctionality and the art of performance in general shall be discussed.

April 2015

M	T	W	T	F	S	S
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27	28	29	30			

« Feb

Meninių tyrimų ir atlikimo studijų simpoziumas

LMTA HARPS I-asis meninių tyrimų ir atlikimo studijų simpoziumas „Menų funkcijos kultūriniuose ir socialiniuose procesuose". Lietuvos muzikos ir teatro akademija, 2014 09 25. Simpoziumo atidarymas. Dalyvauja LMTA Mokslo prorektorė doc. dr. Judita Žukienė, kultūrinės plėtros projekto „Atlikėjo polifunkcionalumas" vadovė doc. dr. Rūta Lipinaitytė, HARPS koordinatorė Lina Navickaitė-Martinelli, žurnalo „Ars & Praxis" sudarytoja dr. Laima Budzinauskienė.

HARPS simpoziumo atidarymas

LMTA HARPS I-asis meninių tyrimų ir atlikimo studijų simpoziumas „Menų funkcijos kultūriniuose ir socialiniuose procesuose". Lietuvos muzikos ir teatro akademija, 2014 09 25. Sekcija „Atlikėjo polifunkcionalumas muzikiniuose, kultūriniuose ir socialiniuose procesuose". Rūtos Lipinaitytės pranešimas „Koncertmeisterio vaidmenų kaita: orkestro su dirigentu ir orkestro be dirigento atvejai".

HARPS simpoziumas, Rūta Lipinaitytė, "Koncertmeisterio vaidmenų kaita"
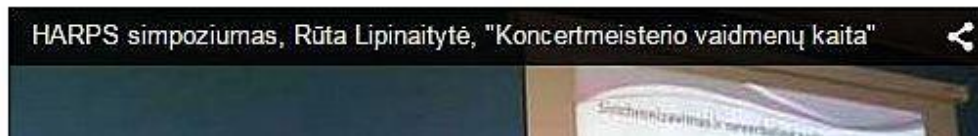
PAIEŠKA

Naujienos

Apie HARPS

Darbuotojai

Draugai ir rėmėjai

Meno doktorantūra

Rengiami meno projektai

Apginti meno projektai

„Doktoranto rytas"

Publikacijos

Atlikimo meno studijos

Meniniai tyrimai

Projektai

Vykdomi projektai

Užbaigti projektai

Renginiai

Mediateka

Nuotraukų galerija

Vaizdo įrašai

The collection of articles "Functions of the Arts in Cultural and Social Processes" published

2015-02-11 | NEWS

Navickaitė-Martinelli, Lina (ed.). *Functions of the Arts in Cultural and Social Processes*. Vilnius: Lithuanian Academy of Music and Theatre, 2014.

This collection features peer-reviewed scientific and artistic research articles written by researchers from the Lithuanian Academy of Music and Theatre and other Lithuanian institutions which analyze topical issues from the fields of artistic research and performance studies. Among these, the following questions are tackled: a performer's polyfunctionality in musical, cultural and social processes; changes of the concept of performance in the today's arts; performativity in music and in theatre; interrelationships between creation, performance and reception; the functions of art and an artist in society. This collection of articles is part of the cultural development project "A Performer's Polyfunctionality in Musical, Cultural and Social Processes", funded by a grant from the Research Council of Lithuania. The Contents and Foreword of the present book can be found at the HARPS Publications page.

Artistic Doctorate

Since 2010, the Lithuanian Music and Theatre Academy has been training doctors of art in Music and in Theatre and Cinema. The purpose of the artistic doctorate is to develop artistic researchers who combine artistic creation and research, enrich their area of art with valuable insights and new knowledge based on their artistic maturity and research skills and are involved in the publicity of art. The artistic doctorate programmes of LMTA cover music, theatre, cinema and dance studies, as well as preparation and public presentation (defence) of an artistic project. At present, LMTA's artistic doctorate students are working on 25 artistic projects.

➡ Current artistic projects
➡ Completed artistic projects

SEARCH

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Ornamentation of Italian and French Baroque Vocal Music: Comparative Analysis of Historical Sources

Doctoral student: Saulė Šerytė
Supervisors: Prof. Vladimiras Prudnikovas, Dr. Laima Budzinauskienė
Department: Singing
Duration: 2010–2014

Abstract

The topic of the research paper by Saulė Šerytė – Ornamentation of Italian and French Baroque Vocal Music: Comparative Analysis of Historical Sources – is quite new in the Lithuanian musicology. Based on authentic written and musical sources of the 16th-17th centuries, the doctoral project looks into the specific nature of ornamentation of Italian and French baroque vocal music. Ornamentation is a significant component of baroque vocal music and its studies reveal stylistic differences in baroque music. The paper focuses on Italian and French baroque styles as the most influential and distinctive schools of baroque. The purpose of this artistic research is to analyse specific features of ornamentation in Italian and French baroque vocal music, thereby promoting the uptake of the historically-based performance in the Lithuanian performance practices. The paper also aims to deliver methodological benefits to Lithuanian singing teachers specialising in baroque vocal music. The paper focuses on the following composers and authors of treatises: G. Caccini, G. B. Bovicelli, F. Tosi in Italian baroque vocal music, M. P. de Montéclair, B. de Bacilly in the French school. The excerpts from treatises of these authors on the ornamentation will be for the first time translated into the Lithuanian language, published and analysed by Saulė Šerytė.

Saulė Šerytė | Andriaus Mikšio nuotr.

Current artistic projects

Choose the field of your interest:

− Artistic doctorate in Music

The Concept of a Piano School: Interpretational Canons and the Quest for the Creative Freedom
Jurgis Aleknavičius (Piano)

The Role of a Pianist in a Soloist's Art: Physiological and Psychological Aspects
Indrė Baikštytė (Accompanying piano)

A Choir in the Catholic Church Liturgy and the Creative Output of Lithuanian Choir Conductors, 1990-2015
Linas Balandis (Choral conducting)

Principles of Piano Music Improvisation
Mykolas Bazaras (Piano)

Non-academic Music Techniques in Training of Academic Pianists
Motiejus Bazaras (Piano)

French Clarinet School Reception and Impact on Contemporary Wind Instrument Culture in Lithuania
Vytautas Giedraitis (Clarinet)

Musical Interpretations of Literary Sonnet in 19th–21st Century Culture
Paulė Gudinaitė (Accompanying piano)

Flute Vibrato in 18th–21st Centuries: Contexts and Interpretations
Eglė Juciūtė-Matelienė (Flute)

Acousmatism in 21st Century Experimental Electronic Music: From Uncanny to Karaoke
Jonas Jurkūnas (Composition)

Development of Viola Art in Lithuania: School Formation and Possibilities for Interpretation in Works for Viola by Lithuanian Composers
Jurgis Juozapaitis (Viola)

Lithuanian Choral Conducting Schools: Identifications, Interactions and Modernisation
Egidijus Kaveckas (Choral conducting)

Piano Compositions by Mikalojus Konstantinas Čiurlionis: Special Aspects of Textology and Editing
Virginija Levickienė (Piano)

HARPS calendar

April 2015

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Composition Methods of Musical Narration in Postdramatic Theatre

Doctoral student: Rita Mačiliūnaitė
Supervisors: Prof. Mindaugas Urbaitis, Assoc. Prof. Dr. Antanas Kučinskas
Department: Composition
Intended duration: 2013–2017

Abstract

The object of the practical (creative) part of this artistic project is equivalent to the object analysed in the research paper *Composition Methods of Musical Narration in Postdramatic Theatre*. In addition to the creation of acoustic and electroacoustic compositions, the composer also plays an active role in interdisciplinary art. The research paper analyses musical narration in the works of postdramatic theatre which have a clear musical discourse. The objective of the research is to identify forms of musical narration in the works of musical postdramatic theatre.

During doctoral studies in arts, the author plans to continue to actively create music for the theatre, interdisciplinary projects, stage productions, musical-instrumental shows with a very clear musical discourse and without the traditional dramatic narrative, where objects are portrayed (the story is told) using music. The main aim is to create a musical work for the stage (e.g. a sound theatre) representing the musical narration theatre which is one of the fields of postdramatic theatre. The work would consist of musical narration without the traditional literary text sequence.

As the author becomes a participant-observer during the artistc project (since the object of the research and creative parts of the project is the same), she is expected to have an analytical approach of a creative artist towards the entire creative process from generation of the idea to its on-stage realisation.

Rita Mačiliūnaitė | Anos Ablamonovos nuotr.

Meniniai tyrimai

- Šerytė, Saulė_Budzinauskienė, Laima. „Giulio Caccini *Le nuove musiche* pratarmė". *Lietuvos muzikologija* XIV, 2013.
- Vaitkus, Balys_Daunoravičienė, Gražina. „Dinamika ir jos prielaidos skambinant klavesinu. Baroko muzikos kontekstas". *Lietuvos muzikologija* XV, 2014.
- Aidukas, Rolandas. „Choro muzika Lietuvoje nuo senųjų amžių iki XX a. pradžios: istorinės ir kultūrinės raidos bruožai". *Menų funkcijos kultūriniuose ir socialiniuose procesuose*, 2014.
- Bazaras, Mykolas. „Improvizacijos įgūdžiai kasdienėje pianisto veikloje". *Menų funkcijos kultūriniuose ir socialiniuose procesuose*, 2014.
- Bazaras, Motiejus. „Pianisto įgūdžių ir suvokimo proceso tobulinimas: nykstančios ribos tarp muzikos stilių ir muzikavimo praktikų". *Menų funkcijos kultūriniuose ir socialiniuose procesuose*, 2014.
- Juciūtė-Matelienė, Eglė. „Fleitos *vibrato* tendencijos: technikos ir interpretacijos". *Menų funkcijos kultūriniuose ir socialiniuose procesuose*, 2014.
- Kižytė-Ramonienė, Eglė. „Parodijos raiškos būdai ir atlikimo specifika XX a. vokaliniuose cikluose". *Menų funkcijos kultūriniuose ir socialiniuose procesuose*, 2014.
- Lipinaitytė, Rūta. „Koncertmeisterio vaidmenų kaita: orkestro su dirigentu ir orkestro be dirigento atvejai". *Menų funkcijos kultūriniuose ir socialiniuose procesuose*, 2014.
- Rimkutė, Gabija_Žukienė, Judita. „Sakralumo ženklai Olivier Messiaeno kūryboje fortepijonui: atlikimo ir klausymosi aspektai". *Menų funkcijos kultūriniuose ir socialiniuose procesuose*, 2014.
- Smalys, Žilvinas. „Fagotas orkestre: solistas ar statistas?". *Menų funkcijos kultūriniuose ir socialiniuose procesuose*, 2014.
- Šerytė, Saulė. „Ornamentai ir jų atlikimas de Montéclairo traktate *Les principes de musique* (1736)". *Menų funkcijos kultūriniuose ir socialiniuose procesuose*, 2014.
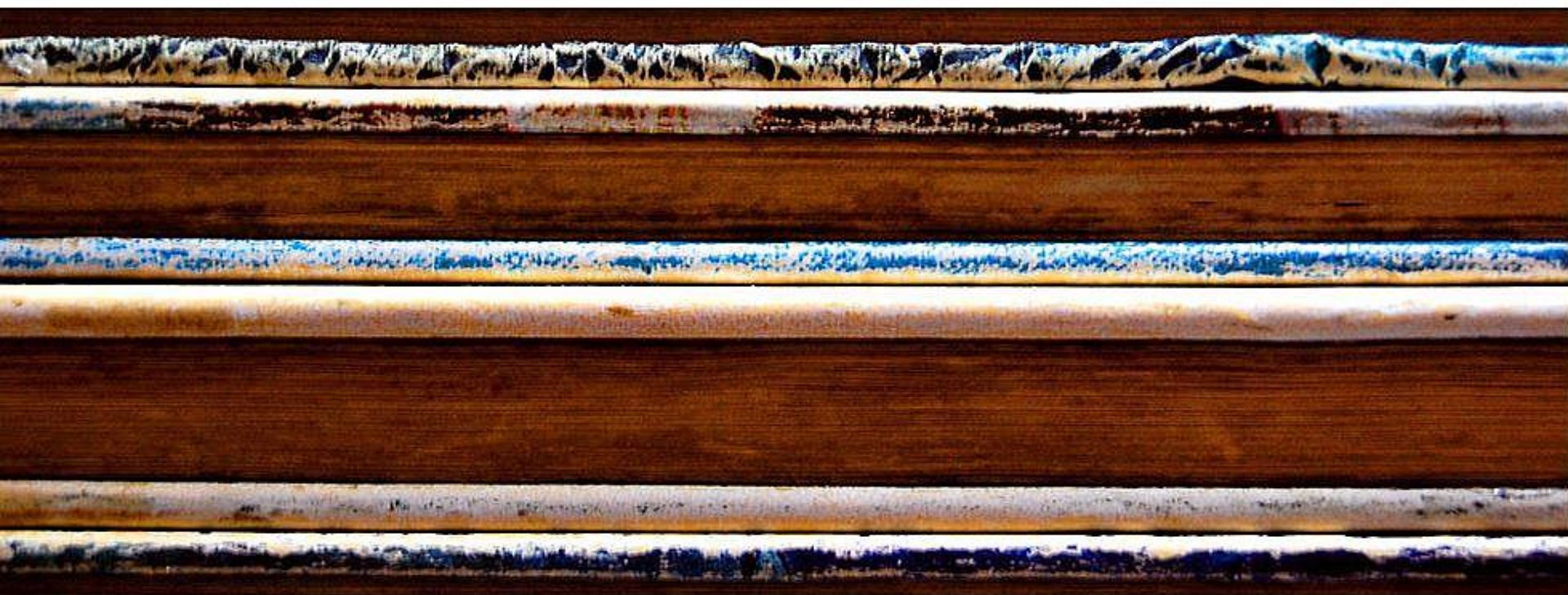
Artistic research

📄 Lipinaitytė, Rūta. "The Orchestra Concertmaster as a Polyfunctional Figure". *International Journal of Liberal Arts and Social Science*, Vol. 2 No. 7, September 2014.

📄 Navickaitė-Martinelli, Lina, ed. *Functions of the Arts in Cultural and Social Processes* (Vilnius: LMTA, 2014)_Contents and Foreword.

SEARCH

News

About HARPS

Staff

Media

Snapshots from HARPS-hosted research and art events, master classes and creative workshops and from the activities of the artistic doctorate students of the Lithuanian Music and Theatre Academy. Using and distributing the photos and videos contained here without the consent of HARPS coordinators and without reference to harps.lmta.lt/en is strictly prohibited.

➡ Photogallery

➡ Video recordings

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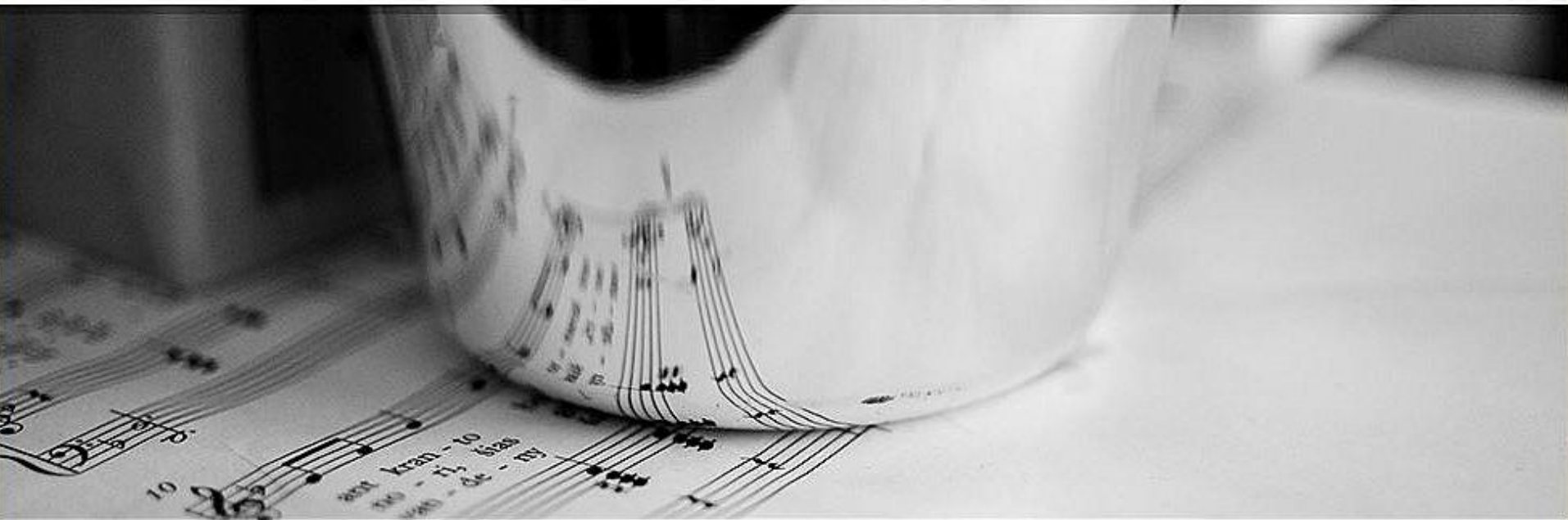
Partners and supporters

harps@lmta.lt

Lina Navickaitė-Martinelli
Lithuanian Academy of Music and Theatre

"The Conservatoire Project"

Koninklijk Conservatorium Antwerpen
Conservatorium Amsterdam

Kevin Voets – 23 april 2015

Conservatoire History: "Tensegrity"

5 areas of tension characterising the conservatoire

1. To train practical skills, and to impart theoretical knowledge.

2. To serve local needs, and to realize international ambitions

3. To prepare musicians for a profession, and to foster music as an art

4. To provide mass education, while giving pride of place to individual teaching

5. To advance music as a general human value, and to showcase exceptional musical talents and achievements

ARTESIS PLANTIJN
HOGESCHOOL ANTWERPEN

Case of Antwerp & Amsterdam (19th-20 C)

- ## Main Sources
  - ### Archival sources

  - ### Annuaries, lustrum editions…

    → **CALL FOR INTERNATIONAL COLLABORATION**

- Contacts: kevin.voets@ap.be

  michiel.schuijer@ahk.nl
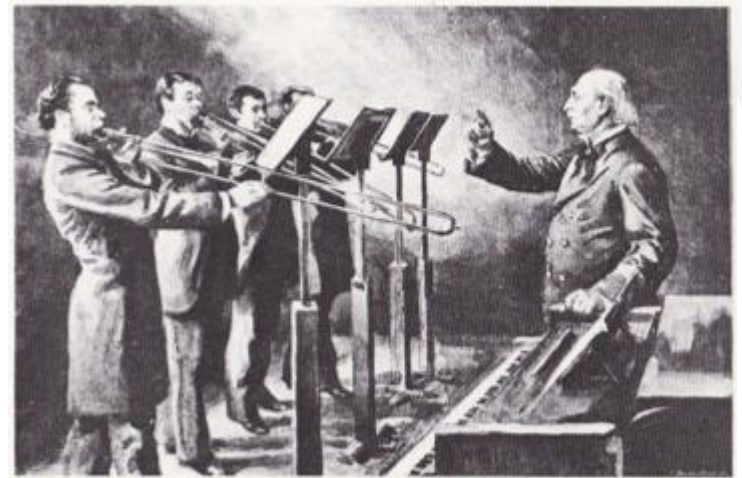
Information Forum

The Mirror and the X-Box
Real Time Feedback on Posture

Presentation by

Anne Reid
Sydney Conservatorium of Music

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The mirror or the xbox?

Realtime feedback on posture

Presented by
Professor Anna Reid
Sydney Conservatorium of Music

THE UNIVERSITY OF
SYDNEY

A student's world

Born with technology

They all have smart phones

They all have songlists

They can record, edit and upload their own music

They have a range of software that they can use expertly

They have played computer games all their lives

They can search for any information instantly

They can download scores, mp3, wav

They can share

Playing Games

- Game play using computer technology has been with them their whole lives
- Out project uses technology that is ubiquitous to help student understand what is happening when they play.

- https://www.youtube.com/watch?v=KXhhumpog5o tennis
- https://www.youtube.com/watch?v=325AhauQJCU music

Performance and innovation

– Instrumental teachers working with computer geeks

– Kinect Posture Project

What next

- Program for all instruments
- Develop an app
- Put in all teaching studios
- Enable students to borrow equipment
- Research on use

Information Forum

Accordion
Higher Level Education in Europe

Presentation by

Vincent Lhermet
Pôle Supérieur de Lille Nord-Pas-De-Calais

ACCORDION HIGHER LEVEL EDUCATION IN EUROPE (1950-2014)

Vincent Lhermet

PhD in progress Paris Conservatoire/Sorbonne

prof. Pôle supérieur de Lille (PSEA)

prof. Pôle supérieur de Paris/Boulogne-Billancourt (PS

April 23rd, 2015
Kunstuniversität Graz

PhD research in process

- Accordion contemporary music repertoire in Europe since 1990

- Composers' huge interest for the instrument nowadays evidenced by the number of works now available

Ricordo al futuro database : 9100 works since 1922 (Vincent Lhermet/Fanny Vicens)

Nb d'oeuvres par année
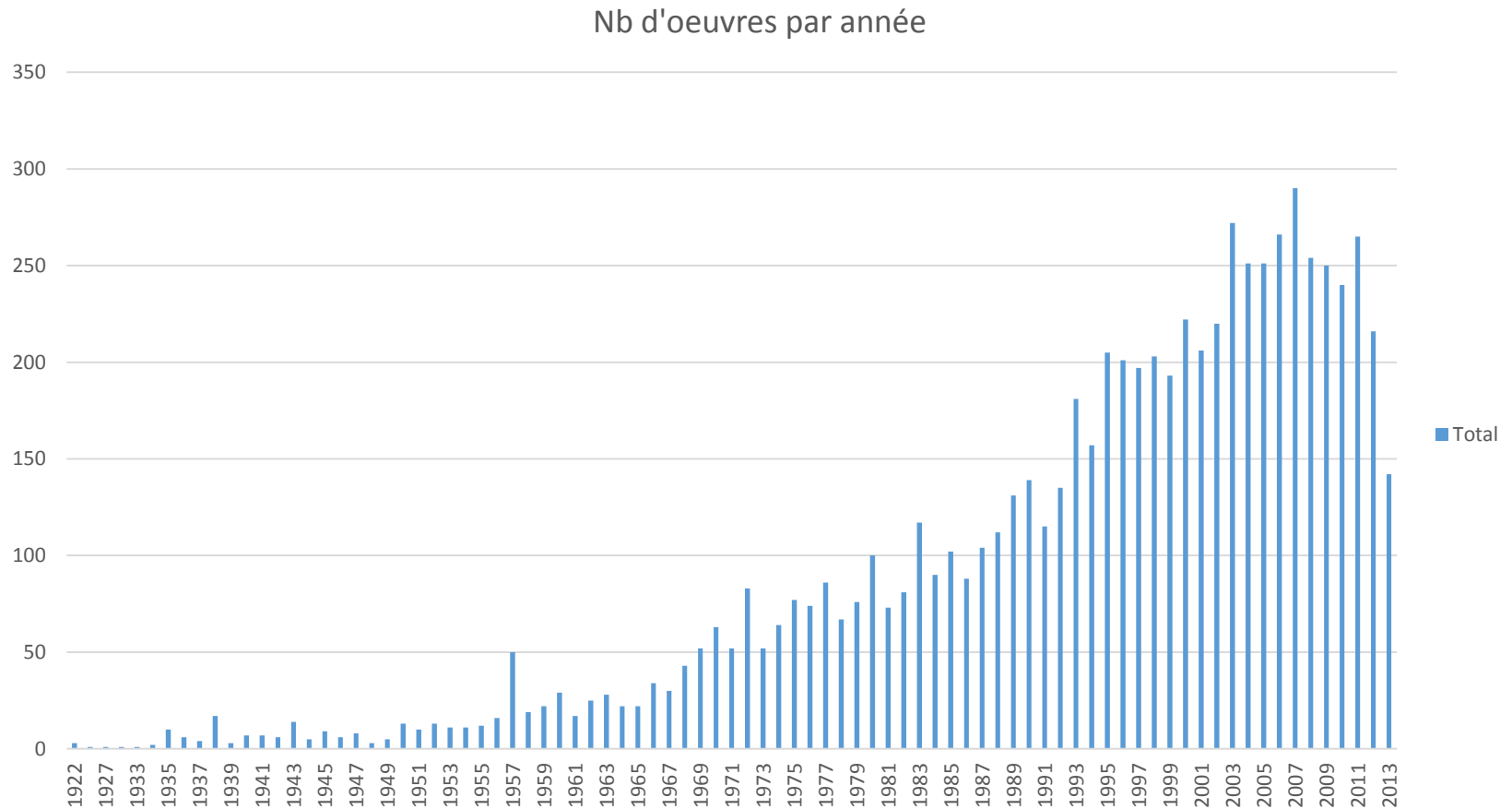
One explanation : the development of the accordion higher level education

- Links with the composition classes

- Chamber music projects, association of the instrument to other ensembles

    - Gain of legitimacy

- Hypothesis : higher level institutions, place where the new music repertoire is the most studied/performed

Methodology

Project of mapping the current teaching of the accordion in Europe

- Start in april 2013 at the AEC EPARM Congress in Lyon.

- No prior sources available

Goals :

- Create an « accordion » network in Europe

- Help students gain a global view of the education possibilities in Europe (cf. Erasmus etc).

- Mail and google questionnaire in 5 languages
    - Infos about the class (date of creation, teachers, degrees (incl. Pedagogy)
    - Criterias for the Master of Music recital programmes
    - Details of all Master of Music programs (2006-2013)

Results

Precious support from the

Association Européenne des Conservatoires

- Project : may 2013 - february 2014
- 120 institutions
- 25 countries / 31 (UE + Schengen)
  - No class : Bulgaria, Chyprus, Czech Republic, Luxemburg, Malta, Romania
- Participation of 136 professors/teachers, students, institutions' administration
- 115 answers to the questionnaire : **96 %**
- Publication in late 2014 on the website of the Paris Conservatoire

ACCORDION

HIGHER LEVEL EDUCATION IN EUROPE

by Vincent Lhermet - 2nd edition

CONSERVATOIRE
NATIONAL SUPÉRIEUR
DE MUSIQUE ET
DE DANSE DE PARIS

AEC

PIGINI

PRACTICAL ANNOUNCEMENTS

18:45 – 19:30: Drink and Canapés (third floor)

19:30: Concert *Horizonte* (n.b drinks during the interval are not free of charge)

<u>Tomorrow:</u>
8:45 – 10:00: Optional Tour of Graz. Meeting point City Hall in Hauptplatz – Sign up for the tour at the desk for tomorrow or Saturday

10:00: Plenary Session I – Christian Utz

Please come prepared for the Green Paper discussion!

Musical Introduction

Students of the Jazz Department

Nikolaus Holler – Natasha Yemelyanova – Sara Hoffer

Fabian Supancic – Marcelo Valenzi – Tin Dzaverović

AEC EPARM Conference
Graz, 23-25 April 2015

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PRACTICAL ANNOUNCEMENTS

Parallel Sessions I – II - III:

A – Rehearsal Room (this room)
B – Small Hall Palais Meran (follow the students)
C – Ligeti Hall (upstairs)

Coffee Break on the first floor after Parallel Sessions I

Lunch on the first floor after Parallel Sessions III

15:00: Plenary Session and Discussion Groups on the AEC Green Paper on Artistic Research

AEC Council's "Green Paper" on Artistic Research

Presentation by

Georg Schulz, AEC Vice-President

Followed by discussion in 5 breakout groups

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Why key concepts?

- Widely agreed notion across AEC members and beyond of often used terms, "Especially those where there may be some confusion or controversy as to their meaning or how they should be interpreted and developed"

- To support member organisations in their internal and external communication

- To support AEC Council, ExCom and office in advocacy

- Therefore they have to be inclusive but clear enough

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History of Green Paper

The document was the product of two years of debate and discussion, including extensive work between Council meetings (thanks to Hubert Eiholzer, Eirik Birkeland and Jeremy Cox). These are the cardinal dates in its evolution:

Council March 2012:   Suggestion made by to start a Key Concepts series, beginning with Artistic Research;

Council September 2012:   A paper on 'Research in the Arts' presented and discussed;

Council April 2013:   Discussion to outline possible approaches;

Council September 2013:   First version of a Key Concepts document on 'Research in Conservatoires, including Artistic Research' presented and discussed;

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History of Green Paper

Council April 2014:   Final version of the Key Concepts document 'Artistic Research' presented and approved, subject to some final modifications;

Decision taken to launch document as a 'Green Paper' to stimulate discussion;

28th April 2014:   28th April 2014: Green Paper on Artistic Research disseminated through a special piece in the AEC Newsletter;

After release: A small amount of feedback – some re-drafting suggestions but also general reactions.

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Main topics in this discussion in the council

- Research question – new knowledge;

- Methodology;

- Documentation – Dissemination;

- Relation scientific research about music – artistic research through music;

- Relation artistic practice (artistic output) – artistic research.

PART ONE: The Basic Concept

Freedom of institutions if they want to participate and how

Inclusive approach

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

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PART TWO: Developing the Concept

The place of Artistic Research in the wider research context.

Characteristics of Artistic Research in the context of conservatoires.

- The Centrality of Artistic Processes and Products
- Artistic Processes or Products in Relation to Other Elements
- Collaboration between Artists and Researchers
- Students and Teachers
- Communication of Research Results
- Appropriate Dissemination of Research Results

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

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

How AEC will support the development of Artistic Research

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PART THREE: Literature (to be developed further)

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Feedback (to be completed)

'I had a look at the AEC green paper on artistic research. Congratulations! This is in my opinion a fine and nuanced piece of work.'

'We will use the paper here at the xxx for our internal discussions about the ins and outs of research in higher music education.'

On "Artistic Research should fulfill 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." :

'Replicability' and 'verifiability' do not apply across the whole spectrum of academic research.

Feedback (to be completed)

On "Artistic Research will usually be done by teams of artists and researchers":
will often be done.

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

'Post-Doctoral training'? [Implying that if someone is Post-Doctoral, they should not need training – maybe we should say something more like Doctoral training and Post-Doctoral development opportunities?]

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Possible questions for discussions

Concerning Part One:

Do you recognize your own view on artistic research (as individual and/or as institution) in the wordings of the Green Paper?

Concerning Part Two:

- *Do you agree with the content of part two?*

- *Is there anything missing?*

Concerning Part Three

- Is "Literature" useful in the context of this paper?

- If yes, how should it be further developed?

What Next?

- Report on Saturday from the breakout groups

- Harrie and I will report to the Council

- At the Council-meeting on 15th of September, Council will discuss changes and hopefully will approve a White Paper

- Translation to the other languages and publication on the AEC webpage

PRACTICAL ANNOUNCEMENTS

Discussion Groups – follow the letter on your badge

A: Rehearsal Room (this room) – moderated by Georg Schulz
B: Lounge Second Floor MUMUTH – moderated by Peter Dejans
C: E15 MUMUTH – moderated by Harrie van den Elsen
D: Small Hall Palais Meran – moderated by Kevin Voets
E: Seminar Room14 Palais Meran – moderated by Leonella Grasso Caprioli and Henrik Frisk

Follow the students to find your way

Follows: Parallel Sessions IV – V – VI

Tonight:
18:45 – 19:30 Optional Guided Tour of KUG
19:45 Walking together to the dinner
20:00 Dinner at Aula der Alten Universitaet

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European Platform for Artistic Research in Music

Graz, 23-25 April 2015

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AEC: *the **leading voice** for*
Higher Music Education
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Conference
Graz, 23-25 April 2015

Acting Performance

Student of the Drama Department
Henry Arturo Jimenez Morales

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ERASMUS Network for Music ´Polifonia´

The 3rd edition (2011-2014)

WG2: Artistic Research in Higher Music Education

'Polifonia' WG2 Members

- **Peter Dejans** (Chair - Orpheus Instituut, Gent)
- **Rubén López Cano** (Escola Superior de Musica de Catalunta (ESMUC), Barcelona)
- **Prof. Mirjam Boggasch** (Hochschule für Musik Karlsruhe , Karlsruhe)
- **Tuire Kuusi** (Sibelius Akatemia, Helsinki)
- **Philippe Brandeis** (Conservatoire National Supérieur de Musique et Danse de Paris, Paris)
- **Henk Borgdorff** (Society for Artistic Research (SAR), Bern)
- **Stephen Broad** (Royal Conservatoire of Scotland, Glasgow)
- **Lina Navickaite** (Lithuanian Academy of Music and Theatre, Vilnius)
- **Huib Schippers** (Griffith University Brisbane, Brisbane)
- **Sean Ferguson** (McGill University Schulich School of Music, Montreal)
- **Jeremy Cox** (AEC, Brussels)

Main outcomes:

1. **3 editions of the European Platform for Artistic Research in Music (EPARM)**
2. **Handbook: Perspectives on 2nd Cycle Programmes in Higher Music Education**
3. **European Database of student research projects in music and their supervisors**

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HANDBOOK

**PERSPECTIVES ON 2ND
CYCLE PROGRAMMES
ON HIGHER MUSIC
EDUCATION – COMBINING
A RESEARCH ORIENTATION
WITH PROFESSIONAL
RELEVANCE**

Starting points

- **Experiences of Second Cycle programmes, especially in the first phases of Bologna**

- **Experience of emergent third cycle programmes in Artistic Research, and of the wider project of Artistic Research**

- **A survey of institutions and individuals**

Starting points

- **A strong sense that the needs of students moving into Artistic Research in the Third Cycle overlap very substantially with the needs of those entering the professions**

Decisions

- **The second cycle: "A bridge to the third cycle <u>and</u> a gateway to the profession"**

- **Explore 'first principles', and give practical examples for students, teachers and curriculum designers.**

- **A particular perspective, a handbook with a viewpoint…**

First principles

- **The significance of critical and reflective capacities…**

- **…as the foundations upon which a 'research attitude' is based**

- **….and the basic tools that permit an artist to engage with an increasingly complex and uncertain professional world**

First principles

- **Refocus on how critical and reflective capacities can be understood and developed <u>in and through</u> musical practice:**
  - **In the individual studio**
  - **In the performance class**
  - **In the attitudes and actions of all concerned**
- **These capacities as <u>integral</u>, rather than additional, to a musician's development**

The outcome

- **Handbook in two sections – the first making the case, the second giving practical examples drawn from a wide call for case studies**

polifonia Database of Student Research Projects and Supervisors

Gerhard Eckel

Polifonia Database of Student Research Projects and Supervisors

Polifonia Database of Student Research Projects and Supervisors

- Combines information about student projects with details of their supervisors

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- Find

  - related research projects

Polifonia Database of Student Research Projects and Supervisors

- Combines information about student projects with details of their supervisors

- Find

  - related research projects

  - supervisors, examiners, and peer reviewers

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- Combines information about student projects with details of their supervisors

- Find

  - related research projects

  - supervisors, examiners, and peer reviewers

- Embedded within the Research Catalogue

Mission

Mission

- Promote research in the arts

Mission

- Promote research in the arts
- Connect artist researchers

Mission / Activities

- Promote research in the arts

- Connect artist researchers

- Publish Journal for Artistic Research (JAR)

JAR

The Journal for Artistic Research (JAR) is an international, online, Open Access and peer-reviewed journal for the identification, publication and dissemination of artistic research and its methodologies, from all arts disciplines. With the aim of displaying practice in a manner that respects artists'

modes of presentation, JAR abandons the traditional journal article format and offers its contributors a dynamic online canvas where text can be woven together with image, audio and video. These research documents called 'expositions' provide a unique reading experience while

fulfilling the expectations of scholarly dissemination. The Journal is underpinned by the Research Catalogue (RC) a searchable, documentary database of artistic research. Anyone can compose an exposition and add it to the RC using the online editor and suitable expositions can be

submitted to the editorial board for peer-review and publication in JAR. Read more about submissions or start composing expositions straight away by registering for an account, which is free of charge. JAR is published by the Society for Artistic Research (SAR). Become a member.

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JOURNAL FOR ARTISTIC RESEARCH

Current Issue 7 (2015)
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Author

Exposition Title

Issue

Abstract

[Search]

Editorial

JAR supports the exposition of practice as research. While we continue to highlight the 'as' construct – the folding of something into something as trace of difference and motivation – the notion of 'exposition' is often used as shorthand for what otherwise may be called a 'journal article'. Still, even outside the intricacies of expositionality, what may look like a simple...

More

Caroline Picard
Ghost Nature
Abstract

Comments

Cynthia Kros & Georges Pfruender
A consideration of projects from the FUNDBURO art research initiative
Abstract

Comments

Ainara Elgoibar
One Motorbike, One Arm, Two Cameras
Abstract

Comments

Andreas Aase
Transcribing Johann Sebastian Bach's Lute Music for Guitar Bouzouki
Abstract

Comments

Lucie Tuma & Jens Badura
it's doing it – the force of passivity
Abstract

Comments

RESEARCH CATALOGUE

The Research Catalogue (RC) is a searchable, documentary database of artistic research work and its exposition. The RC is an inclusive, open-ended, bottom-up research tool that supports the journal's academic contributions.

Enter the RC

Part I: Folding

MODULE 2
Archaeology
Part 1: Folding

▶ 00:05 ‖   09:10 ⛶

Nono's seminal sketches

Digitisation of the working tapes   First edition, 1977.   Second edition, 1992.

▶ _____
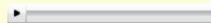
ALN 67 (5:30–5:37)

▶ _____

ALN 67 (4:15–4:25)

Part II: Unfolding

Performative annotations (Assis).   Errata (Assis).   Prototype of the Critical Edition (Assis 2013).

▶ 00:00 _____ 00:00
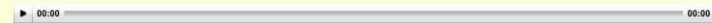
Recording: Paulo de Assis, piano (2013) [beginning].

▶ 00:00 _____ 00:00

Ricordi tape [beginning].

▶ 00:00 _____ 00:00
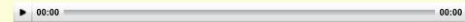
Experimental Studio Freiburg tape [beginning].

Transcription of the tape (Assis).   ▶ 00:00 _____ 00:00
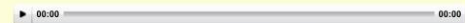
Reconstruction of the original stereo tape, ME21 [beginning].
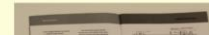
SECTION 1 (Bars 1–25) | (differential repetition)

Bars 1–5

[Var. I]

Bars 6–10

[Var. II]

Bars 11–15

[Var. III]

Bars 16–20

Sketch ALN 42.04/02 (Detail)

Bars 1-25: underlying pitch structure.

Bars 1-25: pitch distribution.

To find some way of maintaining intensity while slowing the tempo down, I found useful information in Jarl Strømdal's suggestion to focus on the length of the bass notes to create rhythmic momentum in the opening measures. He tends to let the first bass note ring out, stopping it on the third beat. Hopkinson Smith (world-famous master and teacher of the lute, vihuela, and other period instruments), meanwhile, plays the bass note on the fourth beat very short, creating forward motion towards the next top-level phrase (notated in split systems to visualise the bass line better):

In this clip, I try to imitate these two interpretations:

Anders Hultqvist

'Who creates the creator'*
– and the limits of interpretation?   (*Pierre Bourdieu)

This article is about work in progress and it takes the form of an associative chain concerning my initiation of two new interpretations of Beethoven's Fifth Symphony and Albinoni's Adagio, which are being produced by the Gothenburg Symphony Orchestra in October 2011. Some thoughts are given more depth than others, which in turn have a more illustrative or poetic function. From a traditional academic standpoint there will therefore exist some objects in the presentation that might come across as loose ends. But I hope in the end that these will become productive for the interested reader.

The goal of the new interpretations is to re-read and re-set the music from within, and relieve it of some of the cultural layers and interpretational rituals conventionally assigned to the pieces. I want to bring forward slightly different stories, than those told by the two composers in question, and this from within the musical material.

Both of the works are exceedingly well known and are in different ways incorporated into our cultural canon. On the one hand, Beethoven's Fifth is seen as the overall emblematic piece for the whole classical tradition. On the other, Albinoni's Adagio plays a different role in the cultural landscape and addresses nostalgia in a more direct manner.

By presenting two, in a way opposing, interpretational strategies in the same concert program, there is a greater possibility than is normally the case, for the audience and the musicians to start reflecting on the question of musical interpretation in a broader sense. With orchestras around the world relentlessly upholding the classical and romantic tradition in their repertoire there is a great need for new interpretational angles.

Wassily Kandinsky 1986, 46.

"For once one leaves meaning-interpretation for — what shall I call it? — structure-interpretation, the spell of monism is broken. Why shouldn't a structure have more than one interpretation, more than one way it goes?" (Kivy 2009, 121)

"A musician, as is obvious, must, in the Western musical tradition, know how to read a score intelligently. And, Bar-Elli correctly observes, 'When we say that one must know how to read a score, we are saying that one must know how to read it in light, *inter alia*, of the conventions (historical, cultural, and individual) according to which it was written' (Bar-Elli 2002, 240). This is precisely right. As I put what I think is the same point, some years ago, "the notes' are more than meets the eye. Or, rather, just what meets the eye, when it sees within a practice. And without a practice there are no notes at all.' (Kivy 2007)" (Kivy 2009, 124))

These somewhat self evident citations from philosopher Peter Kivy can be widened to also include the interpretation of form within a certain piece of music and, through this, address the notion of monism concerning the musical 'text'. Doing this raises the questions of whether the music is confined within the score, the text, or if there is a story being told outside the score in the so-called absolute music.

In an article on semiology the philosopher Staffan Carlshamre (2010, 15-17) cites Roman Jakobson (1956), in his famous essay 'Two aspects of language and two types of aphasic disturbances', introducing the theory that there are two fundamental functions of language – the metaphorical and the metonymic – which he in turn uses to describe and explain a large quantity of language phenomena. The two interpretations of Beethoven and Albinoni imply for me these two fundamentally different ways to take on the musical material. It seems to me to be productive to address these two working strategies as either metonymic, in the case of Beethoven, or metaphorical in the case of Albinoni.

The metaphor can be seen as a collection of contexts in which the same word can be used where as a metonymic relationship involves a collection of words that can be used. A metonym is a figure of speech where one word is substituted with another directly related word, from the same family or domain. A metonym is introspective or inward looking; one item within a domain replaces another in the same domain, as if equal. A metaphor, on the other hand, is outward looking; one item within a domain replaces another in a different domain. A metaphor is a figure of speech where one word is substituted with another from a different referential domain.

Carlshamre continues: "Lacan follows Jakobson in conceiving metaphor and metonymy as the keys to understanding the structure and function of language. The distinction between them will in large coincide with Saussure distinction between the 'associative' (or 'paradigmatic') and the 'syntagmatic' axis of language."-(Carlshamre, 15) A syntagmatic relationship exists between the elements in one and the same linguistic expression and a paradigmatic relation exists between words that are parts of a paradigm (a pattern) and can exist in the same place in a sentence.

"The essential thing for him (Lacan) is the 'tropological' perspective itself: to conceive of the displacement of meaning, the newly created, rather than regularity, as the essence of language. The most important differences between different tropes touch upon the relation that is thought to exist between the repressed (latent) and the present (manifest) term. In the metaphor the most relevant relation is thought of as similarity, while in metonymy it is nearness." (Ibid, 17) [1]

To follow a metonymic strategy is to look into the musical material and seek out the working structural and melodic ingredients and, of course, the overall (musical) narrative they, by their formation, are outlining. This involves looking for structurally associative parts that can be used in a creative way. The Beethoven piece will be interpreted metonymically in the sense of looking for close relationships from within the piece itself. No new outer connotations are established, only associations in the (Lacanian) mode of displacement. A second way to go about this is to see the 'outer' musical implications of the material, the, in a musical sense, more paradigmatic implications. This involves looking for musical and historical connotations that can enhance and put into perspective some of the material in the new setting. Or once again from a Lacanian point of view, seeking a condensation of an emotional charge from an original notion to another – like while dreaming.

In a project like this you also have to assume some roles that, in the art-world, stand out as common ground but for a musician can be a new field of exploration. Are you producing an original work, a stage performance or an art exhibition? Are you a composer, a director or a curator – or maybe all three at once? As I see it from the view of the composer/director it is essential to take the music as the central focus in the new staging. From the position of the curator it is important and quite central for the production that both pieces are presented together at the same concert. They need to mirror one another to enhance the clarity of the overall idea around the limits and possibilities of interpretation. In the opera world, with its kinship to theatre practise, this has been going on for decades but in the field of absolute music there are still some taboos to be conquered in the interest of music itself.

When I first confronted the director of the Gothenburg Symphony Orchestra with the idea of re-setting some classical pieces the conversation took an interesting direction. At one stage he asked me if I was to add some new music of my own to the Beethoven interpretation. I said no. He then asked suggestively if there would be some electronics added to the performance. Again, I said no. After some seconds of silence he suddenly asked if I wanted to ridicule Beethoven.

My idea of going into the piece itself and changing the 'text' appeared to be a somewhat blasphemous act. This suggests that there is still cultural and philosophical petrifaction and fundamentalism around the interpretation of classical music. Above all, this points to a lack of practise when it comes to thinking about new ways of telling the musical story outlined by the composer. Once again, in theatre this re-interpretation of classical pieces has been going on for about half a century and it is time also for the musical world to widen its horizon and let go of the idea that the score is the one and only authentic version of inherent musical ideas. This is of course not an object in itself but something that is being artistically called on, if we want to enhance and widen the artistic scope of musical interpretation.

"Real art has the capacity to make us nervous." (Sontag 1966, 99)

As for the social construction around the making of an artwork, in the 1960s Pierre Bourdieu asked "who creates the creator?" (Bourdieu,1993, 158) Which leads me to ask: in whose interest is the present interpretational tradition upheld? Is it for the sake of the art object or just for upholding the business around virtuosity and genius? Is it that concert halls thrive on this elevated sense of 'going to church' to meet the icons of classical music and thereby fear the liberation of the musical artwork? Bourdieu makes a point regarding art institutions which might equally be applied to concert halls:

"The art market or the art institution does not only consecrate the individual work of art, but also the institution itself is of course receiving a higher value by this act." (Ibid.)

Idealistic metaphysics can be good business.

Pierre Bourdieu
Photo: Remy de la
Mauviniere/AP

> ▶ 00:00 ─────────────────────── 00:00 ◀•

Brita Lemmens *'Comparison of Fado Carmencita performed at Tasca do Jaime and Casa das Mariquinhas'* 2010

On Sunday afternoons, the club organized fado matinees that provided the students with a stage for their process. During these weekly fado sessions many members, who were not following classes or not following classes anymore, came to sing accompanied by the teachers and guitar students of the school. "This is my student," said João Ramos proudly of almost every young performer during the Sunday session.

Classes with Arménio de Melo

Brita Lemmens *'Rehearsal at Musicentro with Arménio de Melo'* 2010

During an interview with a Japanese fadista, I learned about the method she was using in her classes with Arménio de Melo. The fadista showed me some sheets of paper on which poems were printed. Above the words, I saw indications with arrows, which, as she explained, were an indication of the meter, with the help of the numbers 1, 2, 3, 4. Some letters were circled in pencil in different colours. The colours referred to a particular sound the vowel should have. I was impressed by the rigidness of her annotations. I had heard of Arménio before; as a musicologist and professional Portuguese guitar player, he had developed a rigorous style of teaching.

There are three main strategies applied to the Brahms score in the compositional process: filtering, shifting, and superpositioning. These actions are deployed with carefully calculated algorithms to create an ever-increasing distance from the original Brahms score, which dominates the beginning. An example of a filtering algorithm could be this: keep ten notes, remove one, keep nine, remove one, etc., until the process is reversed: keep one, remove two, keep one, remove three, etc.

Below, a page from a working sketch. Different colours denote different procedures of filtering and shifting:

- Red signifies note omissions (filtering)
- Yellow signifies notes to be played by ad-hoc performers (e.g., on piano strings, using plectrums, beaters, etc.)
- Green signifies notes to be shifted on the same instrument (e.g., piano chords replaced by clusters or single notes displaced in octave, clarinet tones replaced by multiphonics, etc.)
- Blue signifies notes played in their original state (replacing the red after the tipping point where there are more omitted/filtered notes than original)

2
Dogmas, limitations, and historical time (apropos Lachenmann)

As a consequence of the deliberations outlined above, I have imposed several limitations to the composition of *Johannes Brahms Klarinetten-Trio*. First, there is the limitation of performance – playing the work as a classical piece of chamber music, within the limited scope of the chamber music hall. This concerns the expectations of the audience. As stated above, the piece is about the performance situation of chamber music in the classical tradition. It is about *how* we listen, as much as *what* we listen to; it addresses listeners' expectations as much as the sounding matter of music. When I use a method of intervention, it is crucial that this action takes place in a context where it is actually perceived as intervention, a disruption of a pre-established order. Rem Koolhaas (1998: 261) states that 'PC [paranoid critical] activity counts for its impact on a solid background of convention', and I believe this is true. If the situation were altered, for example, to a white cube gallery, a common site for many new music performances, the audience would inevitably come to the music with a different set of expectations and a different mode of listening. The white cube certainly has orders of its own, but they very different to those of the classical chamber music hall. This also goes for the framework of traditional instrumental theatre, which yields yet another set of expectation in the audience. My intervention tries to dramatise the order of the chamber music hall by venturing outside the audiences' field of expectations in this specific situation.

The intervention that takes place on stage also happens in the written music, that is to say, in the *parts* of Johannes Brahms's Clarinet Trio. This is the second limitation; working with the parts as found, physical objects. In addition to my own musical imagination, I implement specific material from a newer layer of music history: Helmut Lachenmann's clarinet trio *Allegro Sostenuto* (1987). This choice has two functions: First, to show the historical roots of material that I (along with a majority of present-day composers) work with, namely the use of noise sounds and 'new' playing-techniques on classical instruments. Emerging in the Germany of the sixties, Helmut Lachenmann was a pioneer in developing what he called 'musique concrète instrumentale'. Now that this has become part of the global lingua franca of new music, it is easy to forget that it has roots in a very specific context and a specific artistic and political environment; when I use these techniques and superpose them on Brahms, I want to acknowledge that they are historical objects too, instead of pretending that these techniques are 'neutral' and without semantic implications. This leads to the second function, which is to point to the question, what is historical music? How does the difference in historicity between a piece from 1891 and one from 1987 manifest itself? Can a twenty-five-year-old piece be *new* music? Is Brahms *more* historical now, in 2013, than Lachenmann?

I am not trying to answer this question explicitly in the work, but rather show how a *parallaxic* repositioning, an altered point of view in the present, can offer different constellations of historical objects (as opposed to

Kirsten Reese – Augmenting Urban Sounds

1. Introduction

From 22 to 26 July 2013, Jan Schacher and I spent five days in Mülheim an der Ruhr doing 'sound art research'. Part 3 of this text gives day-to-day accounts of our explorations and fieldwork, which included devising and setting up small scale sound installations as interventions in public urban spaces. Reflecting on these experiences, one can differentiate several areas of research that we touched upon with our project in Mülheim. One aspect dealt with *exploring urban situations/urban constellations through sound work/sound art*. Setting up our installations and observing the reactions of people gave us hints as to how people use urban space in a given architectural and/or social space – where they find space to listen or to interact with sound.

Some specific aspects can 'reveal' themselves by working with sound in urban space: for example, the relationship between public space and privately owned spaces in a city, or the differences in attitudes/mentality of people living in a certain region (in Germany, or another country), or their general openness and willingness to communicate with strangers and share experiences. What the *aesthetic and social impact* of sound work/sound art might be, and how it can be evaluated, is a more complex question, which we nevertheless discussed frequently during our five days of research on site. Some thoughts on this topic will be addressed in part 2 of this text.

The other main aspect of research concerned the *reflection of our artistic practise*. This addressed general questions, for example: How does one go about conceiving a new work, what are the important questions one is confronted with, what kind of continuity exists, (when) does one do things one has never done before, what remains of a non-permanent work, how can one document works, and what is the value of documentation? The small-scale, experimental settings that we realised during the week on site were also an opportunity to *evaluate technical aspects* of sound work in public space, and how they link up with *aesthetic aspects*.

This practise-based 'composition theory for sound art' draws upon experiences with earlier works. In part 3 of this text more generalised aspects or conclusions drawn from our experience will be marked in orange. References to other works and comments, which also relate to other sound artists' work, will be marked in blue.

2. Reflection

Usually my works are conceived and developed for a specific context – for example, a commission for an installation at a festival. For the Mülheim project, the situation was very different. Because the project was defined as a research situation, the approach was open from the beginning. The setting really was experimental: our interventions/installations were 'mock-ups', not finished, self-contained artworks.
I first visited Mülheim alone, for a weekend, and I consciously didn't try to come up

3. Exploration and 'findings': Mülheim – log

Jan and I had agreed to structure each day of our five-day fieldwork in a similar manner, with three components: explorations in the city – observing, listening, and recording; reacting to our observations by creating a small-scale sound work in the work space; and installing this sound work at a specific space in the city, feeding back our experiences. This recurring structure stood for an experimental, but at the same time systematic approach, leading us not to judge the interim results but instead to focus on the process. In the mornings we walked around the city, exploring a new area each day. While walking, we talked, sharing and comparing our observations in these *field explorations* and discussing experiences with and evaluations of earlier works. In some places we made *recordings* – what struck our interest could be quite varied. The third part of the fieldwork involved *installing small-scale interventions* with two to four loudspeakers at chosen sites, through which could be heard recorded material from the site or sound material referring to the site in some way. The *installations used the following equipment:* 2–4 loudspeaker chassis with a diameter of 8 cm, mobile amplifiers, mp3-players; the installations were stereo or 4-channel. I had already used this equipment in several other installations in open spaces; for this reason, they were a good reference point for the experiments in Mülheim.

'repetition is a form of change'
14 August 2013

▶ 00:00   00:00
Audio 01: Escalator at Mitte subway station, Mülheim.

▶ 00:00   00:00
Audio 02: 'Neuhaus drone' from ventilation outside bakery.

Day 1, Monday 22 July

Field exploration
1. Pedestrian zone Mülheim, Schloßstraße and surrounding streets.

Recordings
1. Subway escalator: the sound of this escalator is striking, because it is very specific. Following R. Murrary Schafer (weblink), it could be termed a 'hidden' soundmark of Mülheim – 'hidden' because it is probably not noticed consciously by many people. Notably, the escalators in other subway shafts in Mülheim, such as Schloß Broich station, sound very similar. see Audio 01

2. Drone from ventilation outside a bakery in Schloßstraße: we called this drone the 'Neuhaus drone', because it reminded us of a Max Neuhaus installation: a chord (an impure fifth with fluctuating overtones), soft, barely noticeable at first, but once you had focused your listening on it, it would stick in the brain. see Audio 02

3. Recording in the space between the Forum shopping mall (since the early 1990s these malls have sprung up everywhere in inner cities in Germany; the Centro in nearby Oberhausen is a huge, famous shopping mall in the Ruhrgebiet that has had a long term effect on the situation of smaller shops and on shopping possibilities, and on

Mission / Activities

- Promote research in the arts

- Connect artist researchers

- Publish Journal for Artistic Research (JAR)

Mission

- Promote research in the arts

- Connect artist researchers

- Publish Journal for Artistic Research (JAR)

- Provide and develop Research Catalogue (RC)

S A R
Society for Artistic Research

Mission

- Promote research in the arts

- Connect artist researchers

- Publish Journal for Artistic Research (JAR)

- Provide and develop Research Catalogue (RC)

- Organise events on artistic research (2 / year)

UNCONDITIONAL L VE

**The Society for Artistic Research
Spring Event
April 30–May 1, 2015**

**Chelsea College of Arts/
University of the Arts London**

AEC

Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen

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The Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC) is a European cultural and educational network with over 300 member institutions for professional music training in 57 countries.

Here you can find all the information you need about the AEC and its activities, members, projects the organisation is involved in, and download many publications in multiple languages.

Now playing

European Youth Wind Orchestra "Beethoven's Ode an die Freude"

10. Silesian Jazz Festival
II International Jazz Composition Contest 2015

Second International Jazz Composition Contest 2015

17-04-2015

Visionary composers are invited to participate in the Second International Jazz Composition Contest (Katowice, Poland). Deadline for registration is 21 August 2015.

International Balzan Foundation offers research visitorships

30-03-2015

The International Balzan Foundation (Milan and Zurich) is supporting the research programme "Towards a global history of music", directed by Reinhard Strohm, Balzan Prize winner for musicology in 2012.

» Read more   » Read more

23-04 **European Platform for Artistic Research in Music 2015**
Graz, Austria

25-09 **Annual Meeting for International Relations Coordinators 2015**
Kérkira, Greece

12-11 **AEC Annual Congress and General Assembly 2015**

» More AEC events

CALENDAR

23-04 **EPARM 2015 FORUM**
Graz, Austria

07-05 **FULL SCORE Student WG Meeting at AEC Office**
Brussels, Belgium

25-09 **IRCs Annual Meeting**
Corfu, Greece

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Welcome to the 'Polifonia' database of Student Research Projects and Supervisors. This tool has been developed to help all of those working in Higher Music Education, but especially the following groups:

• Students who are planning or carrying out research projects as part of their programme of study, in particular those working at Masters and Doctoral level

• Teachers and academic managers looking for external specialists to serve as peer reviewers, supervisors or examiners on projects where specific expertise is required

for more information click here

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» Piano Compositions by M. K. Čiurlionis: Special Aspects of Textology and Editing
» Development of Viola Art in Lithuania: School Formation and Possibilities for Interpretation in Works for Viola by Lithuanian Composers
» Musical Interpretations of Literary Sonnet in 19th-21st Century Culture
» Technical Possibilities of Oboe and Contemporary Innovative Playing Techniques
» The Concept of a Piano School: Interpretational Canons and the Quest for the Creative Freedom
» A Re-appreciation of Nicolas Medtner's Piano Sonatas from Performer's Perspective: A Case Study in Performing Music'
» Music as theatre, music as performance: six new works
» Reconstructing Nineteenth Century Improvisational Practice at the Piano
» Corporeal Co-articulation and Musical Conception in the Performance of Polyphonic Piano Music
» The Arpeggione: its History and Performance Practice Today
» Turning over, for 13 instruments, piano, electronic microtonal piano and electronics
» Pavel Haas: Music at the Piano
» Fugues in Four Twentieth-Century Multi-Movement Piano Sonatas: An Analytical Study from a Performer's Perspective
» Cheval mémoire (a piano drama)
» Phenomenon of Dynamics in Baroque Music for Harpsichord
» Sacrality in Piano Compositions of 20th-21st Centuries
» Reconstructing Nineteenth Century Improvisational Practice at the Piano

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RECONSTRUCTING NINETEENTH CENTURY IMPROVISATIONAL PRACTICE AT THE PIANO

Bobby Mitchell (Principal Investigator), Frans de Ruiter (supervisor), Marcel Cobussen (supervisor), Rudolf Lutz (supervisor)

no media files associated

About this project

Accomplished 19th-century keyboardists included improvisation in their daily musical practice. What traces might be left of how they improvised? Contemporary treatises on improvisation are insufficient to reconstruct the improvisational practice of the era. Thorough-bass treatises represent another point of insight into the theory behind 19thcentury improvisation. Compositional sketch material might reflect both thorough-bass method and improvisational practice. Tracing both improvisation and thorough-bass practice in compositional sketches, I expect to arrive at a clearer picture of the practice of improvisation in the musical life of 19th-century pianist-composers. The piano music of Robert Schumann makes an excellent case study due to his documented interest in improvisation and to the quantity of readily available sketch material. My role as experimental archaeological musician will be to apply the insights gained from this study to my own piano improvisations in order to reconstruct and revive the practice of improvisation in 19th-century style.

field of study	Music: Piano

Related

Doctor of Arts (degree)

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MARCEL COBUSSEN

LOGIN AS

Netherlands °1962

affiliation: Leiden University

EN   Marcel Cobussen studied jazz piano at the Conservatory of Rotterdam and Art and Cultural Studies atErasmusUniversity,Rotterdam (theNetherlands). He currently teaches Music Philosophy and Auditory Culture atLeidenUniversity (theNetherlands) and the Orpheus Institute inGhent (Belgium).

Cobussen is author of the book *Thresholds. Rethinking Spirituality Through Music* (Ashgate, 2008), editor of *Resonanties. Verkenningen tussen kunsten en wetenschappen* (LUP, 2011) and co-author of *Music and Ethics*

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RESEARCH

THE IMAGINED SOUNDS OF OUTER SPACE (2014)
author(s): James Wierzbicki
connected to: Journal of Sonic Studies
published in: Journal of Sonic Studies

This essay explores how the idea of the 'sounds of space' has been articulated in popular culture since the late nineteenth century through the early years of the Space Age. The primary focus is on sound and music in science-fiction films from Europe, the former Soviet Union, and the United States, and the four main topic areas are the sounds of signals from space, the sounds of outer-space technology, the sounds of 'heavenly bodies,' and the sounds/music associated with space travel. Framing this central portion of the essay, however, is a discussion of 'space music' by various composers for whom writing for the cinema was perhaps one of the furthest things from their minds. The essay argues that, in terms of depictions of weightlessness, perhaps certain works by composers Arnold Schoenberg and Edgard Varèse, and by the rock groups Popol Vuh and Tangerine Dream, have something in common with the music of sci-fi cinema.

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Plenary Session III

The Artistic Doctoral School at KUG

Presentation by

Ulf Baestlein and Wolfgang Hattinger

PRACTICAL ANNOUNCEMENTS

Coffee Break 11:15 – 11:45

Parallel Sessions VII A/B – VIII A/B + "Zeitraum" - Installation by Gerhard Eckel (open to EPARM participants from 11:45 to 13:00 as part of the artistic programme offered by KUG)

Please start completing the Participants' Questionnaire

13:00 Closing Session

Closing Session

Closing Session

Report on the discussion on the AEC "Green Paper" on Artistic Research

by Harrie van den Elsen
AEC Council Member

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Remarks on the discussion on the AEC "Green Paper" on Artistic Research

General

-       High degree of agreement on the Green Paper on AR

-       High degree of understanding the political nature of the document in order to include the full AEC membership

-       A careful tone of voice is understandable, but perhaps a more assertive tone could be more effective?

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Remarks on the discussion on the AEC "Green Paper" on Artistic Research

Definition

- Artistic Research possesses a solid basis embedded in artistic practice, and contributes new knowledge and/or creates new perspectives within the arts. It displays all, or most, of the following features:

✓ It is usually conducted by the artist-researcher or by individual artists within a research team

✓ It promotes critical dialogue within the artistic field, and with other relevant fields

✓ It is supported by critical reflection on content and/or context

✓ It articulates and reflects on methods and work processes

✓ It shares relevant professional knowledge with the public sphere

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Remarks on the discussion on the AEC "Green Paper" on Artistic Research

Definition

-	"It promotes critical dialogue within the profession, and with other relevant professions" should be replacement by "It promotes critical dialogue within the artistic profession and with other relevant disciplines. Social significance of AR could be very important

-	"That serves the purpose of promoting" should be "that promotes the development"

-	Add "It shares relevant professional knowledge with the wider musical community and in the public sphere"

-	Discipline? Better: a form of research?

-	Teams of artists and researcher is a false opposition!

-	Artistic production should be substituted with artistic practice in order to avoid ambiguity

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Remarks on the discussion on the AEC "Green Paper" on Artistic Research

Critique

-       The Green Paper is clearly a political document but lacks direction towards a vision on AR

-       Specify the purpose of AR: to develop artistic practice (as a source and a target), be more specific about it's importance to artistry and innovation

-       Make a distinction in describing AR in the 2nd cycle (for the individual) and AR in the 3d cycle (for the wider community)

-       Investigate the reality of AR in the different areas of the AEC membership and add this analysis to the Green/White Paper

-       Why is the discrepancy between scientific and artistic research mentioned at all? Why demanding replicability/verifiability/justification/evidence? This is problematic!

-       Be more explicit about results of AR: mention not only relevance but describe real impact

-       Literature is not useful in Green/White paper or you have to update every year

Remarks on the discussion on the AEC "Green Paper" on Artistic Research

Remaining Issues

- How to value implicit research of accomplished musicians outside the academic system (Harnoncourt, Herreweghe, Gardiner)?
- How to evaluate the effect of AR: the professor (main instrument), the professor (researcher), the student?
- AR not always leads to product-results but there are always process-results
- Dissemination: should AEC start a website or journal on AR (good practices)? Exhaustive bibliography plus history of AR
- Devise a definition of AR just for the purpose of the funding bodies
- Technology has not been mentioned but is a clear example

Closing Session

News from the AEC
by Sara Primiterra

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Updates on AEC Office Team and AEC Council Composition

AEC EPARM Conference
Graz, 23-25 April 2015

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AEC Council 2015

President: Pascale de Groote, Antwerp, Belgium

Vice-Presidents: Eirik Birkeland, Oslo, Norway
Georg Schulz, Graz, Austria

Secretary General: Jörg Linowitzki, Lübeck, Germany

Council Members: Harrie Van Den Elsen, Groningen, Netherlands

Kaarlo Hilden, Helsinki, Finland

Deborah Kelleher, Dublin, Ireland

Grzegorz Kurzyński, Wroclaw, Poland

Claire Mera Nelson, London, UK - **NEW**

Jacques Moreau, Lyon, France

Antonio Narejos Bernabéu, Murcia, Spain

Evis Sammoutis, Nicosia, Cyprus - **NEW**

Coopted Council Member from Associate Members: Don McLean, Toronto

Current AEC Office Team

Jeremy Cox
Chief Executive

Sara Primiterra
Events Manager

Nerea López de Vicuña
Office Coordinator

Linda Messas
General Manager

Ángela Domínguez
Project Manager

Bárbora Vlasova
Project Coordinator

Andrea C. Marengo
Student Intern

Jef Cox
Student Intern

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A new big change coming up:

New AEC Chief Executive appointed soon!

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New AEC Office Team

Chief Executive

Linda Messas
General Manager

Sara Primiterra
Events Manager

Nerea López de Vicuña
Office Coordinator

Ángela Domínguez
Project Manager

Bárbora Vlasova
Project Coordinator

Andrea C. Marengo
Student Intern

Jef Cox
Student Intern

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Closing Session

Not only EPARM.....

AEC Events

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What you just missed (or not...)

- AEC Congress and General Assembly 2014, 13 – 15 November 2014, Budapest

- Pop and Jazz Platform 2015:

    "Pop, Jazz and ME – developing identity and diversity among artists and audiences"

    13-14 February 2015, Valencia

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Upcoming Events in 2015

Meeting for International Relations Co-ordinators

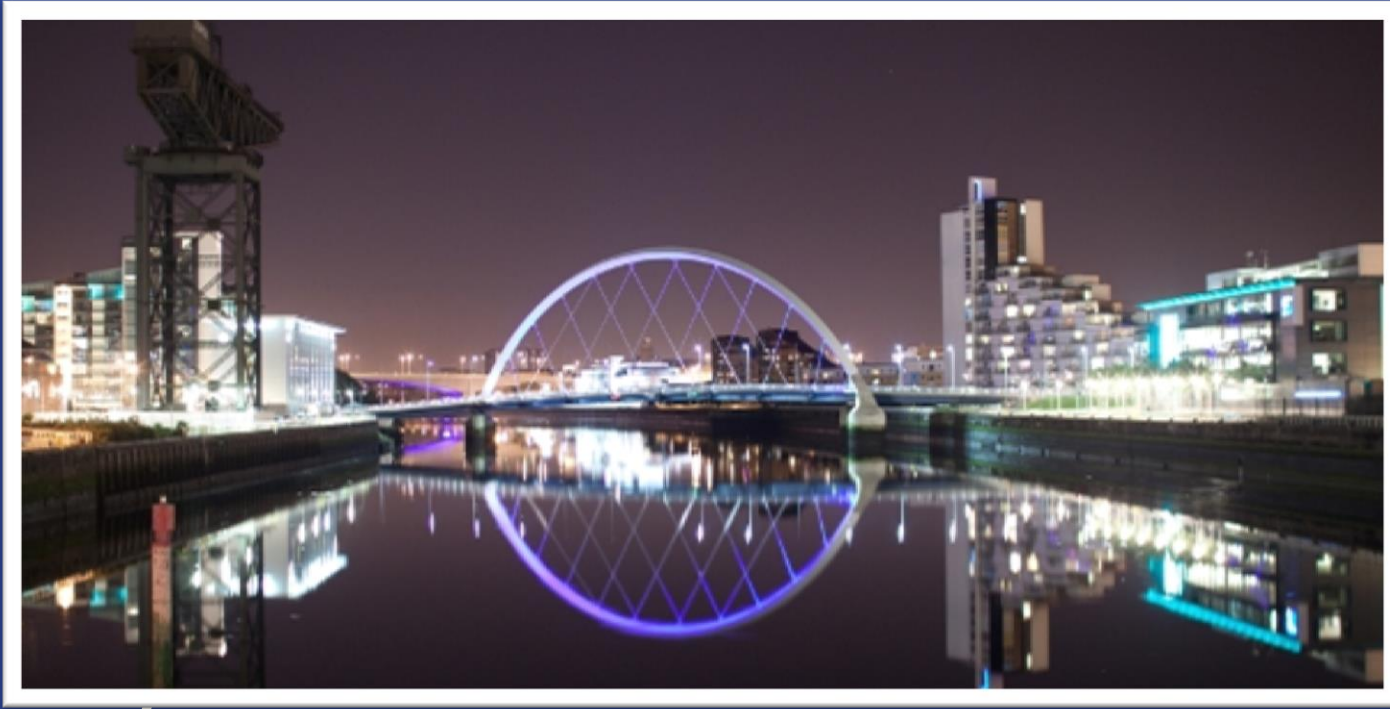Theme 2015: International cooperation and internationalization of careers

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Upcoming Events in 2015

Annual Congress and General Assembly

Theme 2015: New Agencies, New Agendas

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AEC Congress 2015

Royal Conservatoire of Scotland, Glasgow, 12-14 November 2015

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Upcoming Events in 2015

Early Music Platform Forum

In conjunction with Collegium Marianum, REMA and EUBO

Theme 2015: the Multiple Futures of Early Music in a Creative Europe

Upcoming Events in 2015

Academy of Arts

Prague, 20-21 November 2015

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Not only events…..

AEC Activities and Projects

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Latest developments in Quality Assurance

Launch of **MusiQuE**

European External Evaluation Body for Quality Enhancement in Music

AEC EPARM Conference
Graz, 23-25 April 2015

MusiQuE

Questions?

Ask Linda Messas, AEC General Manager

lindamessas@aec-music.eu

AEC Completed Project
'Polifonia' (2011-14)

´Polifonia´ Outcomes

Not only Artistic Research…..

Final Results and Output now available in the fields of:

- Assessment and Standards

- Quality Enhancement and Benchmarking

- Entrepreneurship

- Mobility and Joint Degrees

Questions about the Polifonia Project?

Ask our Polifonia Project Manager

Angela Dominguez

angeladominguez@aec-music.eu

And visit www.polifonia.eu

New AEC Project

'FULL SCORE' (2014-17)

FUlfiLLing the Skills, COmpetences and know-how Requirements of cultural and creative players in the European music sector

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Background to 'FULL SCORE'

- A project funded by the '**Creative Europe**' programme (2014-20) in the line 'Support to **European Networks**'

- This line has three key aims:

✓ 'providing cultural and creative players with skills, **competences** and know-how that contribute to strengthening the cultural and creative sectors'

AEC EPARM Conference
Graz, 23-25 April 2015

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Background to 'FULL SCORE'

✓ 'enabling cultural and creative players to **cooperate internationally** and to internationalise their careers and activities'

✓ 'strengthening European cultural and creative **organisations and international networking in** order to facilitate access to professional opportunities'

Background to 'FULL SCORE'

- FULL SCORE runs from September 2014 to the end of August 2017

- Most of its outputs are closely linked to AEC's events, especially the Congress, IRC meeting and PJP Platform

- Cooperation with other international organization in the field of Quality Assurance

- Special Focus on Students (Students working group present at EPARM and PJP to explore students involvement in AEC activities)

- **Contribution to the EMC`s European Agenda for Music**

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Closing Session

ANNOUNCEMENT OF THE EPARM FORUM 2016

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EPARM 2016

Conservatorio di Musica "A. Pedrollo"

Vicenza, Italy
April 2016

Closing Session

CLOSING REMARKS

Thank you,
See you in Vicenza!

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