STAGING THE STAGES

EPARM, 20\textsuperscript{TH} APRIL, 2017.
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CHALLENGES - RESOLUTIONS

- REDUCE PITCH
- LISTEN AND WORK ON PRONUNCIATION
ARTISTE-COMPOSER-AUDIENCE
RELATIONAL DYNAMICS

THE COMPOSER-PERFORMER-AUDIENCE MATRIX: HEGEMONY HOMOGENISED? (Crispin, 2015, p.318)
Io la **Musica** son (I am Music)

c'h'a i **dolci accenti** so far **tranquillo** ogni **turbato core** ((who) with sweet accents can calm every troubled heart)

et hor di nobil **ira**, et hor **d'amore** (now with noble anger, and now with love)

posso **infiammar** le più **gelate menti**. (can inflame the most frozen minds).

**Italicised, Red:** forceful vocalisation.

**Blue:** Sweet

**Turbato core:** troubled, meandering?
MONTEVERDI WROTE.....
With the Harpsichord... informing one another. Video clip feat. Gunnhild Tonden. (Oslo, 18th April 2017)
PERFORMING, IMPROVISING, RE-IMAGINING: Bringing the music of the past into the present as ‘music’ and not as a document. (Dalhaus, 1983)

A MANTRA (OR TWO):
‘WHEN YOU SAY SOMETHING DIFFERENTLY, YOU SAY SOMETHING DIFFERENT’
BRUCE HAYNES, 2007, P. 19

Contrasting speaking accents and deliveries in performance:
‘TO OUR EARS OUR STYLE OF SPEECH SEEMS NATURAL, IT APPEARS THAT IT IS EVERYONE ELSE WHO SPEAKS WITH THE ACCENT’
JOSÉ BOWEN, 1999, P. 438
Balance

5 oz

Improvise
References


