

## ***Playing and Composing: Tuning the Gestures by Psychophysical Insight into Music***

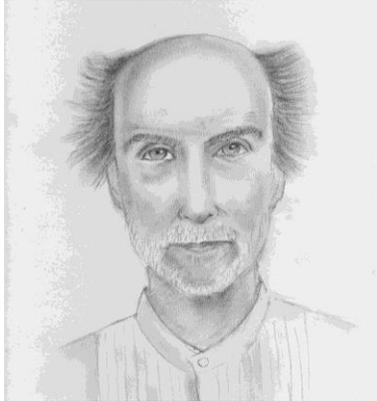
Teaching of music is addressed to both aspects of music production such as composition and performance. A common element of those two fields is the understanding of music potential through its real capability to modify the psycho-physiological asset of the recipient. The student that knows the relation between music and its action will be able to compose/perform music according his desired artistic intentions. An important branch of the latest scientific research seeks the music effectiveness through the analysis of its physical, psychophysical, informational, communicative, neurological features and conceives models about the music perception. The most of musicians and musicologists are normally detached from these studies, which have provided important knowledge about the musical processes. I think that HME teaching must understand the effectiveness of music also within the meaning brought to light by natural science research.

During my long-standing practice in conservatories and universities, I am developing a teaching method based on the analysis of some physical informational features of the music that aims to bring new awareness of the compositional and performative gestures. The central point of this research experience is to inquire how, how much and which acoustical stimulus, produced by defined gestures, generates interest/attention. The analysis is therefore aimed at the knowledge of the relationship generated by composed/performed music among musicians and listeners, and at the consequent awareness of music expressive potential.

In a multi-purpose approach different methodologies are used in a combined way, based mainly on parametrical, semiological and informational analysis. The hearth of the research is focussed on the evaluation/interpretation (mathematical, physical, heuristical) of the dynamic content of musical information of the different systems of signs (score, sound) that gives hints about the potential reactions of the listener to the corresponding different performative/compositional gestures. The goal is to offer students new tools to modulate their expression towards defined objectives through aware suited musical gestures.

The presentation will include the theoretical ground of this approach, some evidences of its application in music literature examples and practical analytical experiences realized by the students.

HME without artistic research has no sense and is out of the reality in a world constantly shaped by the research. In my proposal I point out that teaching and learning activities are the objective of research that aims to promote an aware practice of playing and composing music. The students must relate their activity to the real artistic progress suggested by the artistic research. New outlooks of the concept of art (music, sound art, performance) should arise from new visions of the relation between sound and human perception that the research can highlight. Teaching the art of music in its two essential form of performing and composing is in my project deep related to the acoustical sign and to the gestural expression. The research must start from the investigation of the playing practice and it must produce answers for the players and composers in order to favourite an awarer manifestation of their artistic musical intention.



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Giorgio Tedde pursues this research project through doctoral studies at the Universität der Künste in Berlin supported by his scientific and musical education (physics doctor / composition graduation) and by the feedback of his teaching experience. He is head of the

Composition and Theory Department at the Conservatory of Milan and teaches Physics of Music at the Lucerne's Musikhochschule. His music has been performed at significant festivals in Europe and Asia. His interest in psychoacoustical and musical listening processes stems from his curiosity as composer and teacher and his ideas have been exposed in international conferences in Europe.

His music, charged with multiethnic experiences and experimental elements, provokes interest in both vanguard and academic circles but his message is also directed towards children and music students. Coming from investigation into new sounds, new forms, and new performing techniques, his art is born and evolved through the contact with new generations.