

Rome 2012

European Platform for
Artistic Research in Music



Fuelling Creative Enquiry:
Sources and Resources for
Artistic Researchers

ACADEMIA BELGICA



Conservatorio
Santa Cecilia

ERASMUS NETWORK FOR MUSIC

polifonia



Association Européenne
des Conservatoires,
Académies de Musique
et Musikhochschulen (AEC)

The AEC would like to express deep gratitude to the Academia Belgica and the Conservatorio Santa Cecilia for hosting and co-organizing the EPARM Meeting 2012. The AEC team would also like to express special thanks to the members of the EPARM preparatory working group for their tremendous support in organizing the platform programme.

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Programme

| Thursday, 10th May - Academia Belgica Via Omero 8, Rome | | |
|--|---|-----------------|
| Time | Activity | Location |
| 14:00-15:30 | Registration to the conference | Main entrance |
| 15:30 -16:00 | Informal Networking with Refreshments | Foyer |
| 16:00 -17:00 | Welcome concert by students from Belgian Academies (Brussels, Antwerp, Ghent) | Main Hall |
| 17:00 - 17:30 | Official Welcome <ul style="list-style-type: none"> - AEC Chief Executive, Jeremy Cox - Director Academia Belgica, Walter Geerts - ELIA Executive Director, Carla Delfos | Main Hall |
| 17.30 – 18:00 | Informal Networking with Refreshments | Foyer |
| 18:00 – 19:30 | Plenary Session I “Wandering through multiple scores: The performer as creative reader, editor and creator of new meanings” by Paulo de Assis , Orpheus Institute, Ghent “Challenges of international interdisciplinary research: The experience from the Integra projects” by Lamberto Caccioli , Birmingham Conservatoire Q & A Presentation of the book “The Conflict of the Faculties: Perspectives on Artistic Research and Academia” Leiden University Press, May 2012 by Henk Borgdorff Practical Announcements | Main Hall |
| 19:30 –20:30 | Networking with drinks and canapés offered by Academia Belgica and Leiden University Press  Universiteit Leiden | Foyer |
| Optional concert at 21:00h at Conservatorio Santa Cecilia (Sala Accademica) EMUtif, "Electroacoustic Music Festival Between France and Italy" | | |
| Free evening for personal dinner arrangements (suggestions are enlisted in the restaurant list) | | |

Friday, 11th May – Conservatorio Santa Cecilia

Via Dei Greci 18, Rome

| Time | Activity | Location/Remarks |
|---------------|---|---|
| 09:00 - 09:30 | Informal Networking with Refreshments | Foyer Sala Accademica |
| 09:30 - 09:50 | Music Introduction Welcome by Edda Silvestri , Director Conservatorio di Santa Cecilia Bruno Carioti , AEC Council Member Bruno Civello , General Director Higher Music and Artistic Education Italy (AFAM) | Sala Accademica |
| 09:50 - 11:00 | Plenary Session II “The Conservatory library: A brothel for the mind” by Jan Dewilde , Royal Conservatoire, Antwerp “Music and new technologies: Research in the fields of composition and performance of electroacoustic music at the Conservatory Santa Cecilia” by Giorgio Nottoli , Conservatorio Santa Cecilia, Rome Q & A Practical Announcements | Sala Accademica |
| 11:00 – 11:30 | Informal Networking with Refreshments or Visit to the Conservatoire’s Library Collection (first shift) | Foyer Sala Accademica Library |
| 11:30 - 13:00 | <u>Parallel Sessions I</u> <u>Parallel Session I A</u> - Sala Accademica “Artistic Research as the Domain of Applied Scientific Researching” by Leonella Grasso Caprioli , Conservatorio di Musica ‘A. Pedrollo’ Vicenza “Research Through Music: Reflecting on Practice-as-Research Within a Conservatoire Doctoral Programme” by Murphy McCaleb , Birmingham Conservatoire “A Survey Over the Research Project “Research Through Interpretation,” Performed During the Years 2008-2011” by Johannes Landgren, Anders Hultqvist, Anders Wiklund , Academy of Music and Drama, University of Gothenburg | Sala Accademica and Sala dei Medaglioni |

| | | |
|---------------|--|---|
| | <p><u>Parallel Session I B</u> – Sala dei Medaglioni</p> <p>“Capturing a Momentum: An (possible) Approach to Sorting and Analysing of Video Material in an Artistic Research Project” by Peter Spissky, Malmö Academy of Music and The Royal Danish Academy of Music, Copenhagen</p> <p>“The ‘Human’ Sources: A Case Study of Applied Research” by Raffaele Longo, Conservatorio di Musica ‘S. Giacomantonio’ Cosenza</p> <p>“Three Instances of Composer-Performer Collaboration: The Performer’s Point of View” by Catarina Leite Domenici, Federal University of Rio Grande do Sul, Porto Alegre, Brazil</p> | |
| 13:00 - 14:30 | Lunch | Restaurant Babette Via Margutta |
| 14:30 – 15:00 | Visit to the Conservatoire’s Library Collection (second shift) | Library |
| 15:00 - 16:00 | <p>Information Forum on Artistic Research in Music</p> <p>Moderator: Sara Primiterra, AEC Events Manager</p> | Sala Accademica |
| 16:00 - 16:30 | <p>Informal Networking with Refreshments</p> <p>or</p> <p>Visit to the Conservatoire’s Library Collection (third shift)</p> | <p>Foyer Sala Accademica</p> <p>Library</p> |

| | | |
|-------------------|---|---|
| 16:30 - 18:00 | <p><u>Parallel Sessions II</u></p> <p><u>Parallel Session II A</u> – Sala Accademica</p> <p>“The Contemporary Music Portal, a Single Access Point to Resources of 40 French Organizations” by Michael Fingerhut, Bibliomus, Paris</p> <p>“From Emulation to Instigation: Revising the Notion of Etude as a Compositional Form in Live Computer Music” by Juan Parra Cancino, Orpheus Insitute, Ghent</p> <p>“Tarsos as a Tool for Microtonal Exploration and Composition” by Olmo Cornelis, Hogeschool Gent Conservatorium, Ghent</p> <p><u>Parallel Session II B</u> – Sala dei Medaglioni</p> <p>“Gustav Mahler as Experienced Through Research and Performance Practise” by Ranko Markovic, Konservatorium Wien University, Vienna</p> <p>“Delirious Brahms: Interventions in the Music Chamber” by Eivind Buene, Norwegian Academy of Music Oslo</p> <p>“Can the study of manuscripts still change music history? The case of the Paul Sacher Foundation as a wide platform for resources in musicological research” by Bianca Țiplea Temeș, Gh. Dima Music Academy, Cluj-Napoca</p> | Sala Accademica and Sala dei Medaglioni |
| 18: 15 – 19:15 | Concert | Sala Accademica |
| 19:15 – 19:45 | Visit to the Conservatoire’s Library Collection (fourth shift) | Library |
| 20:00 | Official Conference Dinner | Restaurant Il Margutta, Via Margutta 118 |

Saturday 12th May – Accademia Belgica

Via Omero 8, Rome

| Time | Activity | Location/Remarks |
|---|---|-------------------------|
| 09:30 -10:00 | Informal Networking with Refreshments | Foyer |
| 10:00 - 11:00 | Plenary Session III “With an eye to the performer: a new edition of Corelli Opus 5 sonatas” by Christopher Hogwood , Cambridge University Q&A Moderator: Jeremy Cox , AEC Chief Executive | Main Hall |
| 11:00 - 11:30 | Informal Networking with Refreshments | Foyer |
| 11:30 -12:30 | Plenary Session IV Round Table Paulo de Assis , Orpheus Institute, Ghent Roberto Giuliani , Conservatorio Santa Cecilia, Rome Michael Fingerhut , Bibliomus, Paris Lamberto Caccioli , Birmingham Conservatoire Moderator: Darla Crispin , Orpheus Institute, Ghent | Main Hall |
| 12:30 – 13:00 | Closing session News from the AEC by Jeremy Cox Closing Remarks | Main Hall |
| Optional Concert at 21:00h in Ss. XII Apostoli Church: Early Music Festival | | |

Presenters – abstracts and biographies

Paulo de Assis

Orpheus Institute Ghent

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Wandering through multiple scores: The performer as creative reader, editor and creator of new meanings.

In a 'post-Urtext' era the definition and delimitation of a score representing a musical 'work' became crucial to performance practices. When an Urtext edition is replaced by another Urtext edition of the same 'work' it has become clear that no edition – past, present or future – can pretend to be definitive. Following diverse lines of artistic research conducted in the past four years, this communication proposes a dynamic approach to the multiple musical editions of different pieces, claiming for adventurous and risk-friendly artist-researchers that will engage with multiple readings, editorial decisions and, finally, creative performances of repertoire works.

Biography

Paulo de Assis, born 1969 in Portugal, studied Piano with Vitaly Margulis, Michel Béroff and Alexis Weissenberg, in Freiburg (Germany) and Verbier (Switzerland), having been distinguished by the Fondation des Prix Européens (1994, 'First prize') and at the International Competition Maria Canals, Barcelona (1997, 'Diploma de honor'). Subsequently he made a PhD in Musicology on the piano works of Luigi Nono, under the guidance of Wolfgang Motz, Jürg Stenzl and André Richard. In 2002-2003, by following a command made by the Foundation Giorgio Cini (Venice), he completed Camillo Togni's Piano concerto – a piece that remained unfinished at the composer's death. From 2005-2009 he made a Post-Doc embracing the complete work of Luigi Nono in Venice and Salzburg. Since 2009 he is Senior Researcher at the Centre for the Aesthetics and Sociology of Music (CESEM) at the University Nova Lisbon, where he coordinates the research strand 'Composition, Performance, Experimentation'. He is also Senior Researcher at the Orpheus Research Centre in Music (ORCiM), at the Orpheus Institute Ghent (Belgium), where he coordinates two research strands – 'Towards an understanding of experimentation in artistic practice' and 'Beyond experimentation: broadening contexts'. He is a member of ORCiM's Steering Committee and Editorial Board.

He published two books as author (*Luigi Nono's Wende*, Hoffheim: Wolke Verlag 2006; and *Domani l'aurora. Ripristino ricostruttivo del Concerto per pianoforte e orchestra di Camillo Togni*, Florence: Olschki 2004), and three books as editor, including *Beyond Urtext: a dynamic conception of musical editing*, Leuven: Leuven University Press 2009.



Lamberto Coccioli
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**Challenges of international interdisciplinary research:
The experience from the Integra projects**

In recent years most European countries have seen cuts in the budgets of their national research councils, together with a progressive shift from entitlement to competition based grants. EU research funding on the contrary has increased, thus representing a valid alternative to dwindling national budgets even if the EU requirement for higher levels of co-funding can act as a deterrent for some institutions. The Integra projects were funded by the Culture 2000 and the Culture 2007-2013 programmes of the European Union. They provide an interesting case study, showing how a funding programme that promotes European cultural heritage and diversity can also support artistic research. In the case of Integra, the design and development of interactive tools to compose, perform and preserve music with live electronics. The interdisciplinary dimension of the Integra projects has certainly played an essential role in securing the grants. Funding bodies increasingly regard interdisciplinarity as the hallmark of creativity and innovation, and are more prepared to accept its higher risks. Interdisciplinarity in fact, especially across many countries, is not easy: absence of a shared language, professional and cultural distance, and career-stage differences among project partners can all create serious obstacles to meaningful work. However, the very diversity of the partners can also become a catalyst, transforming potentially destructive ambiguities and tensions into creative results.

Biography

Lamberto Coccioli is Professor of Music and Technology at Birmingham Conservatoire, part of Birmingham City University in the UK. After reading architecture and history of art he graduated in music composition with Azio Corghi at Milan's Conservatoire. His opera Magma, commissioned by CIDIM (National Italian Music Committee), was premiered in 1998 in Lugo di Ravenna to great critical acclaim.

From 1994 to 1999 Lamberto collaborated with Luciano Berio, first as his musical assistant and then as project manager and artistic co-ordinator at Centro Tempo Reale in Florence, in charge of the realisation and performance of the electronics of Berio's major stage works.

In 2000 Lamberto was appointed Head of Music Technology at Birmingham Conservatoire. Over the following years he gradually developed a wide range of resources and activities to integrate seamlessly new technologies in every aspect of the Conservatoire provision. At the same time Lamberto continued to collaborate with many composers - Jonathan Harvey, Kaija Saariaho, Luca Francesconi, Julian Anderson among others - on the realisation and performance of music with live electronics.

From 2005 to 2012 Lamberto has been managing Integra - Fusing music and technology, a large EU-funded project to promote and disseminate live electronic music in Europe. Since 2010 he has become more involved in the management of Birmingham Conservatoire, with particular emphasis on the development of international activities. In 2011 he completed an MBA degree at Warwick Business School with a dissertation on The Sustainable Conservatoire - A Blueprint for Higher Music Education in the UK.



Jan Dewilde
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The Conservatory library: A brothel for the mind

The Royal Conservatoire of Antwerp (Artesis University College) boasts an exceptionally rich library, holding more than 600.000 volumes. The oldest piece dates back to the end of the 13th century, the most recent one is – so to speak – from yesterday. In addition to the up-to-date teaching and research materials, the library preserves a phenomenal historical music collection which, besides some absolute top pieces, also contains tens of thousands of autograph manuscripts, old editions, music books, as well as archives of concert associations, composers and performing musicians. The collection is characteristically heterogeneous: scores in all kinds of forms, books, periodicals (one hundred current titles and plenty of historical periodicals), librettos, concert programmes, letters, archival records, video and audio recordings, photographs, drawings, paintings, objects (from batons to concert outfits to death masks)... Besides the music department the library also holds a rare theatre collection and a dance collection.

With a view to supporting and sustaining artistic research concurrently with the daily needs of teaching, the library fosters a two-track system:

1) The research of students, teachers and outside users is facilitated as much as possible by a rich state-of-the-art selection of acquisitions of books, scores, periodicals (in print and electronically), supplemented with databases, web exhibitions, the construction of a 'digital library', research portals, digital newsletters, lectures on research methods, introductory lectures, advice and personal assistance, alerts through Facebook...

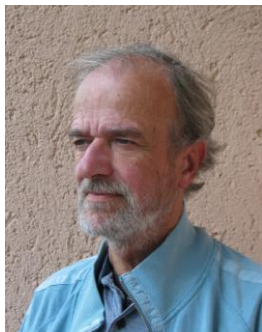
On top of all this there is a strong commitment to the digital opening up of sources that are less evident, such as annotations on historical performance materials, letters, iconographic materials, historical periodicals, concert programmes, recordings and other ephemera. Essential historical sources such as bows and fingerings on parts, conductor's notes on scores or old recordings can thus be comfortably used for artistic research. Customers receive hints about these sources from the library staff. This pro-active method has been described in Five Laws of Library Science by R.S. Ranganathan (1892-1972), whose principles still remain eminently useful even in the digital era, provided they are supplemented with contemporary skills.

2) Research is carried out within the library itself with a view to bringing to the attention of students and teachers unknown, but interesting partial collections, as well as providing them with possible topics for research. The library cherishes the explicit intention to reinvigorate the curiosity of students, teachers and external researches as well as whetting their hunger for knowledge. These research projects result in publications (articles and books), music recordings, concerts, radio programmes, exhibitions and – the ultimate goal – in expanded and continued artistic research of students, teachers and external researchers. This part of the lecture will be illustrated with examples in speech and sound.

Biography

Jan Dewilde studied musicology at the KU Leuven and wrote a thesis on the Flemish composer Jules Falck (1881-1959). He worked as a scholar for the AMVC-House of Literature (Antwerp), the Royal Academy for Dutch Language and Literature and the Centre for the Study of Flemish Music. For more than ten years he worked for the Flemish Radio and Television, where he was television producer of music documentaries and concerts. Since 2004 he is the librarian of the

Royal Conservatoire of Antwerp. He published about Flemish music and he works on a biography of the composer Peter Benoit (1834-1901) and he prepares a doctoral thesis on the Belgian Prix de Rome.



Giorgio Nottoli
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Music and new technologies: research in the fields of composition and performance of electroacoustic music at the Conservatory Santa Cecilia.

During the history of electronic music, many efforts have been spent on research and development of tools and methodologies for sound synthesis and processing. Since the 1980s, these studies have often been targeted towards industrial production for the electronic musical instruments market and, in the latest fifteen/twenty years, the market of the professional software for music production and post-production. The importance of pursuing today, through research, a new and deeper integration between technical/scientific aspects and artistic/musical ones must be emphasized, particularly in the fields of composition and performance of contemporary music.

This speech describes the research directions being developed at the Department of "New Technologies and Music" of the Conservatory Santa Cecilia, current results and future developments.

Research in our Conservatory is developed in collaboration with the Faculty of Engineering, University of Rome "Tor Vergata", through an agreement signed between the two institutions. This agreement is specifically focused on research and makes official an active cooperation, ongoing since many years, during which significant results have already been produced.

Research tracks concern in particular: sound synthesis and processing aimed at contemporary musical composition, dynamic localization of sound sources, gestural interfaces and algorithmic composition. Furthermore, this year, a new research line has started, in collaboration with RAI, on new technologies for sound recording.

The development program involves other departments including composition and many instrument ones. Such engagement is notably testified by the creation of events which offer to the public musical and scientific results of this research.

The "International Festival of Electroacoustic Music of the Conservatorio di Santa Cecilia" (EMUfest), now at its fifth edition, is an important testing ground for the results obtained, which can be compared each year with some of the most recognized international institutions and specialists.

In this context, the Conservatory investigates musical application aspects of these new technologies, while the University focuses on technical/scientific development. Together, the two institutions formulate goals for the design and development of the general research trends. The speech will take into account issues related to the need for specific funding and the establishment of scholarships allowing for adequate research development levels in music conservatories.

Biography

Giorgio Nottoli (composer, born 1945 in Cesena, Italy) teaches Electronic Music at the Conservatory of Rome "S.Cecilia" and at the University of Rome "Tor Vergata". Most of his activity takes place as composer and researcher in the field of electroacoustic music.

As composer, the major part of his works is realized by means of electro-acoustic media both for synthesis and processing of sound. The objective is to make timbre the main musical parameter and a "construction unit" through the control of sound microstructure. In the works for instruments and live electronics, the aim of Giorgio Nottoli is to extend the sonority of the acoustic instruments by means of complex real time sound processing.

As researcher, he has designed both hardware and software based musical systems in conjunction with various universities and research centers.



Christopher Hogwood
Cambridge University

With an eye to the performer: a new edition of Corelli Opus 5 sonatas.

For the historically informed (or historically interested) performer, vital sources of information on the performance of the Corelli Op 5 violin sonatas (published in Rome on New Year's Day 1700) have until now been unavailable in an easily purchasable form. In this keynote speech, the musicologist and performer Christopher Hogwood outlines some of the difficulties and questions that arise in the preparation of these classic works, and explains some of the more compelling evidence which should be made available to all players. Topics will include the scoring intended by Corelli, the implementation of the continuo accompaniment (in particular, the forgotten "rich" style favoured in Italy for the harpsichord realisation), the possibilities for the string bass and the many examples that exist of decorations for the violin line in the slow movements of these works. In addition, their use as keyboard solos has given rise to a range of transcriptions (also decorated) which have so far escaped notice.

Biography

Christopher Hogwood has worked with most leading symphony orchestras and opera houses in the world. Once described as "the von Karajan of early music", he is universally acknowledged as one of the most influential exponents of the historically informed early-music movement. He is equally passionate about music of the 19th and 20th centuries: with a particular focus on the Early Romantics and the neo-classical school (Martinů, Stravinsky, Britten, Copland, Tippett and Honegger).

His conducting projects are closely connected to his research and editing work. He is in the process of completing a new edition of Mendelssohn's orchestral works for Bärenreiter and sits on the board of the Martinů Complete Edition and the C.P.E. Bach Complete Works Edition. In 2010 he launched his latest project as General Editor of the new Geminiani Opera Omnia for Ut Orpheus Edizioni in Bologna.

Christopher Hogwood's discography, which includes the complete Mozart and Beethoven symphonies, boasts over 200 recordings with the Academy of Ancient Music on Decca, many of which have attracted some of the world's most prestigious awards.

Christopher is Emeritus Honorary Professor of Music at the University of Cambridge and Professor of Music at Gresham College, London. For further information see www.hogwood.org.



Roberto Giuliani (Round Table Discussion on Saturday)
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Roberto Giuliani is Professor of *History of music* and *Audiovisual and sound sources* at Conservatory "S. Cecilia" in Rome, and teaches *Music and new media* at the Master in *Music education and contemporary dimensions* at University of Rome 3, after having been Professor in the University of Lecce, Macerata, Napoli and Parma. It is scientific advisor of the Italian Central Institute for Sound and Audiovisual Sources and member of the Consulta per lo spettacolo of the Ministero per i Beni e le attività culturali, the Advisory Committee of the Nuovo Imaie, the Scientific Committee of the Project *Musica nel 900 italiano*, the Committee editor of *Fonti musicali italiane*. He designed and conducted programs for RAI-Radiotre (*Pomeriggio musicale*, *Itinerari musicali*, *90 anni di musica italiana* etc.) and was scientific advisor to RAI Teche, the Foundation Bellonci - Strega Prize, the Ministero della Pubblica istruzione e dell'Università. He designed and coordinated the Course of Musicology and was a member of the Academic Council of the Conservatory "S. Cecilia ", the Council of the Società Italiana di Musicologia, the Discography Committee of International Sound and Audiovisual Archives. He has published books and articles mainly on Italian music of the twentieth century and the relationship between music and media, last in order of time *La musica nel cinema e nella televisione* (Milano, Guerini, 2011).

For Michael Fingerhut's biography, please see page 23

Presenters parallel sessions – abstracts and biographies

Leonella Grasso Caprioli

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Artistic research as the domain of applied scientific researching.

The artistic production stems from a continuous attitude to research and musicians, both authors and performers, take part of this permanent tension in the characteristic manner of their profession. Learning, teaching, creating, performing music are all undeniably actions of *doing research* in an artistic musical sense. The objective results of this researching are nevertheless the expression of typical non-rational forms of thought and they constitute - primarily- a wealth of intangible assets. As such, it is difficult to estimate them according to the traditional criteria of scientific epistemology.

The difficulty to define artistic research according to the philosophical and scientific principles coming from the theories of knowledge, and the difficulty of evaluating artistic results according to international research standards are the basis of the actual controversial debate about how to design and model such activities in art institutions. The actual formulation of the question, conducted at the levels of constant confrontation with the established system of universities, would seem, however, flawed in its assumptions. Unfortunately, the effort to assimilate in one definition two attitudes of thought so specifically distant, leads obviously to a debasement of both, rather than to their synergistic enhancement.

The goal of this intervention, having such a scenario as a background, is to put in evidence a further aspect of the question.

It is time that agencies such as the Conservatories begin to implement a full awareness that their own activities, educational and productive, constitute a *privileged field* for applied scientific research. More specifically, to mention for example only some of the guidelines of research emerging in the world of human sciences: researching projects related to creativity, transmission of knowledge, analysis of organizational systems, new technologies and theories of perception, models of communication, synesthesia of languages, cognitive and cultural processes.

The development of research, including the models of top-down and bottom-up, cannot reasonably be generated by the sole artistic forces throughout their complete process (from experience to formulation of theories). The artistic space is an open yard and a laboratory of active experience, and it would be conveniently developed in an integrated area with the interdisciplinary exchange of scientific experts.

It is appropriate to learn to open up in a systematic way to the scientific comparative observation, asserting the structural conditions for sharing of operational research projects and an internetworking with universities, in order to stimulate the creation of infrastructures, financial and organizational, that allows scientists and artists to stimulate each other and join forces in cross research projects, in accordance with their specific identity.

The starting point of these observations is the analysis of a specific technologically advanced case study: the Lexicon of Italian Singing, a historical-lexicographic dictionary developed as a digital database. This project, developed in the university, aims to be empirically tested as a tool for innovative teaching, and now is prepared to enter its second phase of development in applied research for the teaching of the live performance practice.

Biography

Leonella Grasso Caprioli, born in Brescia 1964, is Doctor in Musicology and has a double formation, both artistic and scientific. Since 1997 until nowadays, she has collaborated with the University of Padua as Faculty Fellow of musicology, being regularly involved in research projects of the University and PRIN (Research Projects of National Interest), and in didactics as teacher in the Dams address (*Modern and Contemporary History of Music; Fundamentals of Music Communication; Music Communication*). Since 2000, she is Professor of Disciplines of Musical Theatre at the Conservatorio of Vicenza, where is the actual Director of the Dept. of Singing and Theatre.

Her artistic career has principally developed in Opera staging, where she has collaborated with directors such as Bolognini, Zeffirelli, Ronconi, Gregoretti, Degli Esposti. She is the author and editor of the videodocumentary *La Fenice, la rinascita* (2002, coproduction between Gran teatro la Fenice, Univ. of Padua and Istituto di Scienze, Lettere e Arti di Venezia). She has been the musical Dramaturg for the dance performance *Cut-out & Trees* (Venice, Biennale 2010).

As scientific researcher, she is specialized in the field of musical lexicography, history of Italian vocal style, development of musicological methodology through new technologies, socio-communicational aspects of musical experience. She has been the Scientific Coordinator of a Progetto d'Eccellenza Cariparo (2008, Univ. of Padua). Her activity is specially represented by the development of the *Italian Lexicon of Singing*, an online data base soon to be issued on the server of the University of Padua. She has written numerous musicological essays, between them the chapter on Singing in *The Cambridge Companion to Rossini* (2004), and is an author Treccani for the *Dizionario Biografico degli Italiani* (historical bio of singers).

Murphy McCaleb

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Research through Music: Reflecting on Practice-as-research Within a Conservatoire Doctoral Programme

Musical practice, be it composition or performance, permeates the research department at Birmingham Conservatoire (Birmingham City University). In the 2008 Research Assessment Exercise Peter Johnson outlines the Conservatoire's committed strategy to 'develop academic and technological infrastructures as complements to practice-as-research' (Johnson, 2008:

3.1). Four years later, to what degree may this strategy be considered successful? Through a series of semi-open interviews, this paper examines the individual impact musical practice-as-research has had on eight doctoral students at the Conservatoire. The students range from first-year candidates to recent alumni, and include musicologists, composers, and performance theorists. In addition, this paper includes interviews with faculty members who have been integral in developing this academic strategy, particularly Peter Johnson and Ronald Woodley.

This combination of interviews provides the basis upon which a broader picture of a doctoral programme of study rooted in artistic research may be painted.

This paper presents an opportunity to reflect upon integral questions surrounding the use of practice-as-research within doctoral programmes. These include, but are not limited to:

- What difficulties and benefits have been encountered when conducting this form of research?
- To what extent have individual doctoral projects evolved through practice-as-research?

- How may this form of research be effected through being conducted within a Conservatoire environment?
- To what extent have current doctoral students chosen to attend Birmingham Conservatoire due of its emphasis on practice-as-research?
- What additional methodological and academic support has been required by doctoral students in order to pursue this form of research?

Exploration of these questions and others allow for two distinct outcomes. First, these questions enable a critique Birmingham Conservatoire's efforts in promoting and sustaining a culture of practice-as-research. Second, they allow investigation of the extent to which practice-as-research may serve as an effective methodological and epistemological tool within academic research in general.

Category:

- Case studies showing novel or distinctive uses of resources by artistic researchers in music, working at Masters, Doctoral or post-Doctoral levels
- Examples from those responsible for research and study resources in music academies of ways in which their priorities are being shaped by, or are helping to shape, the emergence of artistic research in their institutions.

Biography

Originally from Fairbanks, Alaska, Murphy McCaleb recently received his doctorate in performance research at Birmingham Conservatoire. His research deals with how musicians interact with not only each other within the act of performance, but also their own embodied musical knowledge. Prior to his work in the UK, Murphy received degrees in chamber music and bass trombone performance at the University of Michigan and the University of Alaska.

Johannes Landgren, Anders Hultqvist, Anders Wiklund

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Abstract in connection with the Second Meeting of the European Platform for Artistic Research in Music (EPARM)

This paper primarily focuses on aspects regarding Artistic research in music and how it is performed at the Academy of Music and Drama at Gothenburg University. The academy is part of the Faculty of Fine, Applied and, Performing Arts. The faculty offers first cycle (undergraduate), second cycle (masters) and third cycle (doctoral) education, and also conducts research and artistic development work within a broad spectrum of disciplines. It is this breadth and depth that makes the Faculty of Fine, Applied and Performing Arts unique. Within the framework of the faculty the artistic research in music is vital part. The session in Rome will take in account some different angles of artistic research in music. It is our hope that a presentation of examples from our research environment will raise a number of questions and serve as an inspiration regarding the performance of artistic research in music. Within this limited session we will focus on three different aspects of artistic research. The examples are derived from the field of musical interpretation, composition and musical manuscripts and scores.

Three cases/examples:

Johannes Landgren

A survey over the research project "Research through interpretation", performed during the years 2008-2011. The project deals with practice based research in and through music, with case studies from three centuries.

Anders Hultqvist

In this presentation I will discuss some thoughts in connection with two new resetting's of Beethoven's Fifth Symphony and Albinoni's Adagio. I will take a departure in a citation of philosopher Peter Kivy that, I will propose, can be widened to also include the interpretation of form. *"A musician, as is obvious, must, in the Western musical tradition, know how to intelligently read a score (...) 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?"*

The two new versions were performed by the Gothenburg symphony Orchestra in October 2011.

Anders Wiklund

In this presentation professor Wiklund's own research in opera, manuscript and interpretation of manuscripts and sources will be presented.

Biographies

Johannes Landgren, professor, Ph.D. – born in Arjeplog, Sweden in 1961 – studied at the School of Music in Gothenburg, from where he graduated as a musical director and choir teacher.

He defended his thesis in 1997 on Petr Eben's organ music at the Department of Musicology at Göteborg University. Over the years he has been extensively involved in performing concerts throughout the world, made some 25 CD recordings and received several international and national awards and recognitions as organist and choral conductor. At the University of Gothenburg he is currently head of postgraduate studies at the Faculty of Fine, Applied and Performing Arts (within the field of artistic research) and professor of organ and organ improvisation at the Academy of Music and Drama. He also conducts a wide range of freelance activities as organist, pianist and conductor.

Anders Hultqvist, composer (Sweden). Besides writing for different Orchestral-, Chambermusic- and Electracoustic settings he has also been involved in theatre- and film projects as well as producing and participating in different kinds of sound art performances.

He is currently involved in two artistic research projects financed by the Swedish Research Council. The projects are "Into Noise - Art based musical, architectonic and acoustic investigations of contemporary urban sonic space" and "Towards an expanded field of art music". Into Noise is conducted within the Usit-group - Urban sound Institute - which is also involved in producing a wide range of sound art exhibitions. In addition to his artistic work, he is currently Assistant Professor and head of dept. at the Academy of Music and Drama, Göteborg University and has also been the director of the GAS-festival (Göteborg Art Sounds) during the period 1998-2004.

Anders Wiklund, professor at the Academy of Music and Drama, Gothenburg University, is a Swedish scholar and opera expert. He defended his thesis on Eduard Brendler's opera Ryno in 1991. He was artistic leader at the Vadstena academy 1992-2001.. His experience in teaching

and research in the field of opera is well documented and he was elected member of the Swedish Royal Academy of Music in 1998.

Peter Spissky

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Capturing a momentum: An (possible) approach to sorting and analysing of video material in an artistic research project

This paper is a part of my ongoing doctoral research project at the Lund University:

“Ups and Downs” or Bowing in Time: Acquiring the essence of idiomatic Baroque violin bowing through investigating the temporal relations derived from speech and dance gestures, and their assimilation into bowing action.

Historical performance practice has gone through a major “ideological” turn towards the end of 20th century. New spirit was manifested both in musicological/aesthetical texts, as well as in appearance of several new ensembles and orchestras, which represented a decisive turn towards “musicking”, performativity, communication, and embodied approach to historical information and questions of “authenticity”. The early-music bands in which I play (i.e. Concerto Copenhagen, where I am a concertmaster) and my activities as teacher (Musikhögskolan i Malmö and DKDM in Copenhagen) reflect this tendency, and generate an immense practical and inspirational input to my research.

In the first part of my project (September 2010 – February 2011) I investigated the relation between bodily movement and bowing. I attempted to approach the bowing patterns as primarily gestural rather than a sonic activity. The obvious tool for investigation was the video camera. I gathered a vast video material from my projects (concerts, rehearsals, recording and workshops) and attempted to categorize various types of bodily movement of a violinist. Three compositions crystallized as useful case studies with focus on 1) descriptive, 2) dance or 3) expressive nature of applied gesture/movement.

The next step was a series of workshops with singers and dancers. Here I got an occasion to problematize some custom practices of imitation of text and dance gestures. Can a “sonic sculpturing” represent a dance gesture, or does violinist need to feel/perform the actual dance-based body movement to create an effective physical input? Intensive work with a dancer and comparison of movement strategies and dynamics of coordination between violinist (sound) and a dancer (movement) proved to be a very productive source of new insights.

In this paper I will re-trace my initial exploration of various methods of video analysis and a development of my own method of constructing video examples, which would capture and demonstrate the trajectory from experimental explorations in a studio, through “try out” in projects with various ensembles and orchestras, to a final confrontation with a dancer.

Biography

Peter Spissky studied violin at the Music Academy in Bratislava, Slovakia (soloist diploma 1991), and the Music Academy in Malmö, Sweden, where he received the soloist diploma in 1995. Peter Spissky is a concertmaster in Concerto Copenhagen, an orchestra recognised as one of the leading early music ensembles in Europe. With CoCo, Peter is involved in concert tours (i.e. Musikverein in Vienna, Concertgebouw Amsterdam, USA and Japan) and recordings with conductors such as Lars Ulrik Mortensen, Paul Hillier, Andrew Lawrence-King and

Alfredo Bernardini.

In 2009 Peter Spissky co-founded a new orchestra in Copenhagen with a group of younger generation of Scandinavian players called Camerata Øresund. Camerata has launched its official debut in November 2010 with a series of concerts called “Bach on the Bridge” including Bach violin concertos.

As a guest concertmaster/conductor he appears regularly with Barokkanerne in Oslo and Camerata Darammatica in Reykjavik. As a violinist he annually joins Festspiel Orchester Göttingen (with Nicholas McGegan) and Boston Early Music Festival Orchestra (with Stephen Stubbs and Paul Odette). He is a member of The Baroque Fever ensemble with concert invitations from all around Europe.

Peter Spissky is a teacher in baroque violin at the Musikhögskolan i Malmö, Det Kongelige Danske Musikkonservatorium in Copenhagen and gives Master Classes all around Scandinavia.

In September 2010 he was accepted at the Lund University for a 5 year of artistic research program leading to a doctorate.

Raffaele Longo

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The ‘Human’ Sources: a Study Case of Applied Research

Is the source only textual? Are there other forms, other types of sources, beyond the common meaning of ‘source’? In particular, might people become a ‘source’? A ‘living’ source? Based on these questions, this lecture is oriented to showing the outcomes of an experimental project, within which the ‘actors’ – HEI students – become ‘human’ sources. Human ‘text’ here is handled as a living source, while the practical outcomes ought to be considered as a direct (extemporary) consequence of that conceptual metamorphosis. The common meaning of source here is ‘crumpling’: extemporaneousness says the changed material of the source, sculpted in the actor’s ‘body’ (students). In front of the ‘new’ (metamorphic) text all traditional categories are supposed to be (re)oriented. The verbal horizon (<objectives>, <outcomes>, <methodology>, <activities>) aims at redefining itself: no longer an experimented ‘thesis’ (expected) of a primary hypothesis (goals), but the indefinite work of applied semiosis (body as ‘sign’) led by the ‘improvisational’ (extemporary) approach. In fact, we are talking about an applied project focused on the capability of both planning and producing artistic performances linked with multi-visual improvisation. The space sets up a conceptual ‘arena’ which has missed out the traditional meaning of source. The property of being central in this approach is based on informal and non-formal learning (see LLP definitions), applying not only to artistic creation, but also to skill in disseminating the results obtained, in the sense of making visible this sort of learning in order to enhance it. The aim is to improve the employability and social inclusion of the students and strengthen the educational process, encouraging entrepreneurial competitiveness and economic and cultural growth. Different cultures and approaches converge, both in didactics and performance, towards the simulation of an ‘enterprise space’, so being able to assure the results of the learning process even beyond the ending of it. On one hand, the experimental project has identified three macro cultural areas, the Mediterranean, the central-European, and the Scandinavian, and, on the other hand, three stages:

1) initial knowledge of different cultural and methodological approaches;

2) capitalize the huge European heritage based on cultural diversity where ??improvisation courses have to provide guidelines for a better cultural syncretism among the different linguistic areas of interest of every country involved;

3) to reinforce the enterprise component in teaching policies through the adoption of different models (didactics, communication, psychology). As both the informal and non-formal learning paths are needed throughout the artistic process of higher education, the target has been individuated inside the area of the three cycles of studies of any course of instrumental stylistic study, paying attention to the aptitude towards improvisation and contemporary practices.

Biography

Musician, musicologist, teacher and expert consultant, Raffaele Longo lives and works between Rome, Venice and Cosenza. His background encompasses composition, conduction, piano and musicology. Top ranked in several international competitions of composition and contemporary dramaturgy, he is the author of symphonic, chamber, documentary and theater music. His works have been published, performed, recorded and produced by prestigious international institutions. He conducted more than hundred concerts in Italy, Spain, Switzerland, France and Austria. Professor of Music Theory in Higher Education programs (Conservatory and University of Cosenza) and Visiting Professor in the following European Universities: Berlin, Krakow, Vilnius, Tromso, Brussels, Tallinn, Izmir.

He is also Head of International Affairs at the Conservatory of Music of Cosenza (IT): over last three years has been lecturer, speaker and chairman in important meetings of Higher Education (UE, AEC, EAIE, IHPEI, ERACON, FS-BIOTECH, DAAD) in: Brussels, Madrid, Amsterdam, Barcelona, Helsinki, Oslo, Manchester, Maastricht, Aarhus, Bilbao, Berlin, Bucharest, The Hague, Tallinn, Seville, Tromso, Vilnius, Krakow, Paris Dublin, Prague, Stockholm, Istanbul, Vienna, Budapest, Porto, London, Bonn, Valencia, Nicosia, Weimar, Dresden.

Member of the IRC Working Group, International Relations Coordinators and the Working Group "Education for Entrepreneurship", European Association of Conservatories (AEC), Utrecht.

He's leading 4 international research networks (Improvisation, Digital Arts, Jazz, Contemporary Opera) involving 19 Higher Education Institutions of 16 EU Countries: Germany, France, Belgium, Norway, Denmark Finland, Portugal, Spain, Austria, Lithuania, Estonia, Latvia, Poland, Greece, Cyprus, Italy.

He is an expert consultant for Higher Education at "Regione Calabria" and at the Vatican Cultural Heritage Board. Raffaele Longo is also in charge of a series of special projects for "Logo Communication" at the Venice Scientific and Technological Park. He specializes in music analysis (Schenker) and musical semiotics. Recent publications: musical dramaturgy and deconstruction; Mozart's theatre; semiotics and semiography of the contemporary music. Current researches: a logical approach to the harmony of Elliott Carter.

Catarina Leite Domenici

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Three instances of composer-performer collaboration: the performer's point of view

During my formative years at prestigious music institutions in my home country and abroad, the most common assumption that permeated my training was the belief in the score as the

reification of the composer's intentions, and consequently, in the completeness of music notation. Those beliefs gave support to the notion of text fidelity, demanding from the performer an obedient attitude towards both the score and the composer within a hierarchical system of relations grounded on the work-concept ideology (GOEHR, 2007). However, my practice of collaborating with composers challenged those beliefs. After 20 years of several kinds of collaborations, I've decided to investigate my own practice in a post-Doctoral research project. In order to gain insight into both my role as a performer of new music and the relationship between composition and performance, I designed a study to contemplate three situations of collaboration, involving three composers of different nationalities at three distinct phases in the process from composition to performance of fully notated music:

- 1- Collaboration with Singaporean composer Diana Soh comprehends the stage prior to the compositional process up to the premiere of *Five Pieces for Catarina Domenici*;
- 2- Collaboration with Brazilian composer Felipe Ribeiro focuses on the revisions made to the second manuscript of *meu sonho conduz minha inatenção* during the collaborative process up to the final score and the premiere of the piece;
- 3- Collaboration with Italian composer Paolo Cavallone centers on the rehearsals of a finished piece in preparation for a world premiere recording of the title track of the composer's CD *Confini*.

The specific goals are to investigate the performer's role among the collaborations as well as the impact of composer-performer interaction on both composition and performance. The methodology consists of video/audio recording of the encounters with the composers, transcription and analysis of the data, plus the analysis of music scores, drafts, manuscripts and annotations made in the scores during the encounters. The findings provide an overview on how the specific demands of each collaboration shape the role of the performer, which are then discussed within the framework of analytic auto ethnography (ANDERSON, 2006) addressing the composer-performer relation as well as the relationship between notation and performance as part of a broader set of social phenomena based on texts by Goehr (2007), Bahktin (1990), Foss (1963), Bowen (1993), Kanno (2007), and Seeger (1958).

Biography

Brazilian pianist Catarina Leite Domenici has an active career as a soloist, chamber musician, teacher and researcher. She holds a MM and a DMA degree from the Eastman School of Music, where she was also awarded the prestigious Performer's Certificate and the Lizzie Teege Mason Prize. She was a post-doctoral fellow at the University at Buffalo. A champion of Brazilian contemporary music, Domenici has commissioned, premiered and recorded several works for piano solo and chamber ensembles. Her solo CD *Porto 60* features eight newly commissioned works for piano, of which Brazilian music critic Juarez Foncesa wrote: "Before Catarina, we did not know that there were many composers forming a young generation with such solid attributes in Brazilian contemporary music. Her CD *Porto 60* is more than a record: it is a reference."

Domenici has also collaborated with composers James Corrêa and Eduardo Miranda in the CD *Plural*, Flavio Oliveira in *Tudo Muda* (Açorianos Prize for Best Classical CD in 2002), and Luciano Zanatta in *Volume 2*. Her extensive experience as a chamber musician includes the recording of the CDs *Brazil! New Music, vol. 1* (Best Experimental Music recording prize awarded by the São Paulo Art Critics Association) with Ensemble Novo Horizonte and *II Prêmio Eldorado de Música* and *Compositores da Bahia* with the São Paulo State University Percussion Ensemble, with whom she toured Brazil and the US. A founding member of Duo Uno, Domenici represented the

Eastman School of Music in a series of concerts in Central America performing works for piano and percussion by North American and Brazilian composers. Other collaborations include the CD *Kinematic* with Musitrio, which received the Açorianos Prize for Best Chamber Music Group in 2002. As a member of Quinteto Scarlatti, she was awarded the First Prize and the Special Prize for the performance of a Brazilian work at the National Chamber Music Competition in São Paulo. She also received the Best Chamber Musician Prize at the VII Prêmio Eldorado de Música, which culminated in a CD of 20th century works for violin and piano released on the Eldorado label. In the US, she was a member of the Slee Sinfonietta at the Center for 21st Century Music at the University at Buffalo. She recently collaborated with Italian composer Paolo Cavallone on the first recording of the title track of the composer's CD *Confini* (released on December/2011 by Tactus), which features interpretations of several of Cavallone's works by renowned performers of contemporary music such as James Avery, Magnus Anderson, Tony Arnold and Jean Kopperud. Projects for 2012 include the commercial release of a solo CD with Camargo Guarnieri's Sonatinas and a chamber CD with contemporary works for piano and percussion, a collaborative project in celebration of Cage's centennial with composers and performers from three Brazilian universities involving the interaction between the prepared piano and new video and audio technologies, and the premiere of a new work by composer David Lang in New York City.

Domenici has appeared with several orchestras in Brazil, and has recorded live broadcasts for public radio and television in Brazil and the US. She is a frequent presence at contemporary music festivals in her native country, and is frequently invited to give master classes, lecture-recitals and presentations. In the US, she performed at the Chautauqua Music Festival, June in Buffalo, Orpheus Concert Series, Heidelberg New Music Festival, among others, and served as faculty at the Chautauqua Festival, the Eastman Community Music School, Nazareth College, Finger Lakes Community College, and the University at Buffalo. She holds a professorship at the Federal University of Rio Grande do Sul at Porto Alegre, where she teaches at the graduate and undergraduate levels. As a researcher, she is actively involved in artistic research, and is dedicated to investigating composer performer interactions in contemporary music. She has published several articles in international and national periodicals, and presented papers at national and international music congresses and symposiums. Domenici is a founding member and the first president of the Brazilian Association for Music Performance (ABRAPEM).

Micheal Fingerhut

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The Contemporary Music Portal, a single access point to resources of 40 French organizations

The Contemporary Music Portal is a project that was started (and launched) in 2007 in a joint response of IRCAM and the CDMC with four other non-profit partners – among which the Conservatoire de Paris – active in different ways in the contemporary music domain to a call by the French Ministry of Culture related to increased digitization of their archives. It aimed at providing a search engine allowing anyone to localize (i.e., find which institution holds) any relevant and sometime unique resource – music scores, recordings of musical performances, concert notes and other ephemera, articles and books, online biographies of musicians... – and

access excerpts or full versions of those for which the rights have been obtained, but also be informed about upcoming related events (concerts, talks, courses...) which they organize.

During the ensuing years, over 30 additional partners have joined the Portal: ensembles and festivals, conservatories, archives, libraries and museums, music research centers... It also indexes selected databases (such as Brahms and Grove), with due respect to the intellectual property rights.

It currently references over 210,000 resources, and allows to listen to up to three minute-long excerpts of unpublished sound recordings. A hosting service for metadata and/or digitized resources has also been put in place for those partners who don't have the technological infrastructure needed to do so.

In addition to the search feature, this Portal has been enriched with a glossary of relevant terms and various visualization and auditory tools. It also provides a mechanism allowing for dynamic content referencing by its partners. From any point within the Portal the users can contact the staff with suggestions or questions which are usually answered on the same day. The messages which keep coming in shows that this Portal indeed fulfills a void and serves a variety of constituencies, from students to professionals. It also helps promote the partners and their activities, either directly from the Portal or through its many references in Wikipedia's and Europeana.

This talk will not only show the main sections of the Portal, it will also explain in non-technical terms the underlying concepts and how it is now relatively easy for a new partner to have his database(s) fully indexed in the Portal.

Its extensive coverage and uniqueness of much of the sources it references and the contents and services to which it provides access have proven to make it an inescapable resource for the professional and the researcher.

Biography

Michael Fingerhut, a trained mathematician and computer scientist, is an information technology consultant in digital preservation and distribution of cultural heritage: digitization projects management support (process and workflow modeling and design, networked information systems and portals, standards, metadata, ontologies, digital libraries...), technological newswatch, legal and social aspects of IT, etc.

After having developed real-time command and control systems, he founded the Multimedia Library of IRCAM (Paris, France) in 1995 and subsequently became its director as well as that of its Engineering Bureau until 2011, where he managed both collection and infrastructure developments.

From 1993 until 1999 he was the editor of L'OEil du Système, the IRCAM technological newswatch newsletter and from 2003 until 2009 of the newsletter of IAML (the International Association of Music Libraries, Archives and Documentation Centers). From 2001 until 2009 he was a member of the Steering Committee of ISMIR, a yearly international conference on music information retrieval, and from 2008 until 2011, of the Steering Committee of the Centre Pompidou Virtuel project. His most recent and current projects include the design and development management of an in-house workflow for the preservation, documentation and online distribution of the IRCAM text, sound and video archives, and of a portal of contemporary music resources in France held by ca. 40 partner organizations. He is currently a member of the User Advisory Board of The European Library, of the Core Expert Group of Europeana and of its Council of Content Providers and Aggregators (now known as The Europeana Network), as well

as of the Scientific Council of Enssib (the French National Library and Information Systems School).

Juan Parra Cancino

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From emulation to instigation: revising the notion of etude as a compositional form in live computer music

The common understanding of the etude as a musical form is that it is a short piece, for a single instrument, aimed to tackle a specific technical problem and present its solution by means of a virtuoso output. When dealing with practice-based research in computer music performance, it seems a futile exercise to draw direct correlations with traditional instrumental practice. The interdependence of the roles of composer, performer and instrument builder in computer music call for a re-evaluation of our methods of understanding learning, practicing and improving as performers.

During the seven years of development of the ensemble “The Electronic Hammer” (D. Espinosa, percussion, H. Vega & J. Parra, computers), the problematic of performance improvement in computer music practice was attempted to be tackled by considering and challenging computer performers as traditional instrumentalists. The outcome of this was a novel approach for composers to deal with electronic media: The problematics presented to the compositional process were not those inherent to the material, but the main challenge(s) were related to successfully emulate traditional instrumental behavior in electronic media. This work methodology helped develop a rich repertoire and pushed forward various aspects of the artistic output in live computer media, but in general, the musical elements that could be considered unique to the electronic domain were always developed in an ‘implicit’ way. This is to say, the driving force for composers, performers and the manifestation towards the audience was primarily the presence of the musicians on stage and (the attempt to) match the virtuosity of the traditional instrument performer.

The research I am conducting as doctoral candidate at the Orpheus Institute in Ghent is focused in the development of a performance practice in computer music and as such, I am confronted with the need of bringing to light the unique performative qualities of a computer music performer. Therefore, it became necessary to find a work methodology that would both enable the development of a set of musical elements inherent to electronic media as well as their presentation in performance.

Using the notion of the musical *etude* as “*a composition designed to improve technique of an instrumental performer by isolating specific difficulties and concentrating his or her efforts on their mastery*”, but also in its less athletic dimension, as a tool for highlighting specific creative problems through performance, I would like to present the current stage of *Flux/Pattern*, a series of etudes created in a collaborative project as part of my doctoral research aimed to pick up and refocus the inherent artistic-research elements found on the work of “The Electronic Hammer”, shifting the focus towards the role of the computer and its performer: its specific challenges, potentials, and how this refocusing can, in turn, instigate a qualitative transformation in the relationship between the traditional instrumental performer, his/her instrument, the ensemble and the performance event.

Biography

Juan Parra studied Composition in the Catholic University of Chile and Sonology at The Royal Conservatory of The Hague (NL).

As a guitarist he was part of several ensembles related to Guitar Craft, a school founded by Robert Fripp. He collaborates regularly with artists like Frances Marie Uitti, Richard Craig, KLANG and Insomnio Ensemble.

Parra is founder and active member of The Electronic Hammer, a Computer and Percussion Music Ensemble devoted to the creation and promotion of new music and Wiregriot, a voice and electronics duo that seeks to reconstruct the repertoire for this format.

He is currently a PhD candidate of the Leiden University (NL) and the Orpheus Institute (BE) focused on performance practice in Computer Music, supported by the Prins Bernhard Cultuur Fonds, and the Institute of Sonology (NL). Since October 2008, he has been appointed as associate researcher for the Orpheus Research Center in Music (ORCiM).

Olmo Cornelis

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Tarsos as a tool for microtonal exploration and composition

This lecture demonstrates a setup for microtonal exploration, experimentation and composition. Although most music relies on the twelve tone equal temperament, many other tuning systems can be found: In contemporary music (Partch, Darreg...), in ethnic music (Indonesian slendro, African pentatonicism...), physical/theoretical constructions (Pythagorean), and even in historical music (Werckmeister, mean tone...). The very broad spectrum of possible scales contains a kaleidoscope of specific intervals. They can be explored, studied and listened to by Tarsos, a software platform that has been developed within my PhD.

My PhD tries to document an aspect of the endangered musical heritage of African oral cultures, in this case focused on the tone scale diversity. In cooperation with a computer engineer, we developed Tarsos, an easy-to-use platform for automated pitch analysis. Both detection and representation of the annotated tone scales needed a culture-independent method. This means no predispositions towards any music theory or pitch organization should be made. Where the initial design of the software aimed for the scale analysis of ethnic music recordings, it turned out to deliver a flexible platform for pitch exploration of any kind of music because of its unbiased approach.

In its new context, Tarsos has been provided with several extra features that open up the way for composition. A flexible interface analyzes or generates scales, these can be studied by their intervallic qualities and can be listened to. Auditory feedback is built in on every level of the program, from analysis screen, to interval table. Any scale, whether retrieved from analysis, based on theory, or emerged from experiment, can be coupled with a score and rendered into a WAV-file. Tarsos can also be used real-time: any tone or set of tones that is presented live, is directly analyzed. The scale arises on the graphical axes of the software, and it lets you to play together with the (live) musician in that very specific scale. Many possibilities come forward; an interesting one is that Western classical musicians can now play together with any scale that is presented by musicians, ranging from alternative scales to ethnic instruments.

Tarsos offers a tool for research on pitch organization in music. It creates opportunities for pitch analysis of (historical) recordings, detailed scale reconstruction, microtonal scale exploration

and auditory feedback. This setup creates an environment for tone scale exploration that can be used for microtonal composition.

Biography

Olmo Cornelis is a PhD student at the School of Arts, University College Ghent, Belgium. His research is about composition of music that interplays with symbioses of cultural elements. He tries to develop descriptions of Central-African music with computational methods. These descriptions offer material that can be used in his compositions. Olmo Cornelis studied Musicology at University Ghent and composition at University College Ghent.

Ranko Markovic

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Gustav Mahler as Experienced Through Research and Performance Practice:

Best practise report on successful integration of diverse art forms, research methods and presentation formats on the grounds of a traditional conservatory.

Konservatorium Wien University has been following up occasional activities related to life, music and artistic legacy of the Austrian composer Gustav Mahler in contribution to the worldwide memorial activities related to the composer's jubilees in 2010 and 2011. Finally in November 2011 students, teachers, partners and guests met for a final „showdown“ of different activities, announced as the „Mahler Focus“: a multidisciplinary symposium, featuring „Gustav Mahler in Forschung und Praxis“ („Gustav Mahler as experienced through research and performance practise“).

Gustav Mahler - multidisciplinary researched, reflected, investigated, experienced, performed and reshaped within an extended standard of a Conservatory's status quo – has involved classical music, Jazz, musical theatre, drama, dance and stage design students as well as local and international teachers and researchers such as conductors, directors, choreographers, theorists, musicologists, instrumentalists and singers, participating in a series of lectures, workshops, round tables, concerts und performances in Konservatorium Wien University from November 7 till November 10th 2011.

The lecture for the AEC-EPARM meeting will show parts of the audio and video documentation of the event, will give an insight into challenges and problems of organisation, financing and communication and will contribute to the discussion questioning in how far methods and formats of artistic practice, artistic research and art theory can be combined in an interrelated shape of activities within the framework of an art school.

The presentation and discussion of the documentation – DVD is important for the issue, since we have consciously refrained from producing „conference papers“ but aimed to develop an alternative media format which would allow the appreciation of the diversity of methods and of artistic and scientific approaches.

Biography

The pianist, educator and manager Ranko Markovic was born in Zagreb in 1957 and has been living in Austria since 1969.

After graduation at the Hochschule Mozarteum in Salzburg he has undertaken further studies in Moscow (Tschaikowsky-Conservatory), Budapest (Liszt-Academy) and in London. His teachers include Peter Lang, Sándor Végh, Ferenc Rados, Evgenij Malinin and Maria Curcio.

In addition to his studies of piano and chamber music performance he has been engaged in scientific and educational fields from the very beginning of his professional career as a teacher and lecturer. Among these experiences one can remember him as the innovator of the piano teachers training program at the Bruckner-Conservatory in Linz, where he has also founded and directed the successful „KBS“ program elaborating a specialised but integrative conception of music education for highly gifted teenagers.

His postings included a professorship at the Bruckner-Conservatory and teaching assignments at the Hochschule für Musik und darstellende Kunst Wien. He has held lectures and conducted workshops and masterclasses at the Chopin-Academy Warsaw, the Shanghai Conservatory, the McGill University Montreal, the Royal Irish Academy Dublin and in other major cities throughout the world.

Markovic frequently sits on jury-panels such as for the Eurovision Young Musicians Competition in Vienna and for the BBVA Foundation Frontiers of Knowledge Awards in Madrid. He is also Executive Board member of the Gustav Mahler Youth Orchestra. As a performer he often appears in piano-duet with Marialena Fernandes: concerts on the occasion of the Gustav Mahler Centenaries in 2010 and 2011, which took place at the Vienna State Opera, the ACF New York and the NCPA Mumbai. In 2009 and 2010 Markovic has also performed in the Polytheater in Beijing and in St. Petersburg's Philharmony.

Markovic was director of the „City of Vienna Music Educational Institutions“ from 1999 till 2004. Since 2005 he is the Artistic Director of Konservatorium Wien University. He has been assigned Prof.h.c. at the National Music Academy in Astana/Kazakhstan and in 2010 he was awarded the Decoration of Honour in Gold for Services to the Federal State of Vienna.

Eivind Buene

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Delirious Brahms: Interventions in the music chamber

The institutions of classical music could regard as *sites* of performance and production, and the apparatus and situation of performance as material for the composer. My work *Johannes Brahms Klarinettrio* revolves around the idea of composing with the situation of the chamber music performance.

The composition is an intervention by way of the paranoid---critical method adapted from Daliby architect Rem Koolhaas: A chamber music ensemble is sitting on stage, performing what seems to be Johannes Brahms' *Klarinettrio* from 1891. But gradually both the music and the interplay between musicians change, hereby altering the expectations of the audience during the course of listening.

As the piece unfolds, the acoustic instruments are overtaken by electronic equipment and sounds. The work is an attempt to challenge the tranquilizing flow of chamber music, to open the situation to the possibility of the unexpected. The emergence of advanced media of storage and reproduction notwithstanding, the performance of new music is still chiefly dependent on the institutions of classical music – places like the symphonic hall or formats like the chamber music concert.

My research---project *Critical Repetition* aims at working with these sites and on excavating critical potentials from the repetition of history. The incorporation of the whole apparatus into the notion of 'material' opens up to a distinct as well as extended approach to the score:

It is not only an idealized recipe for sound production, nor a mere abstract system of signs. It is a real interface in its physical fact, the

Very *thing object* that informs the actions of the musicians. I consider the score of Brahms' Clarinet---Trio as an *objet trouvée* and apply strategies of assemblage from fine arts; instead of appropriating the material and reapplying it in a new score, I take the Brahms---score and use it as it is, filtering, erasing, superposing and pasting 'foreign' material onto it, ultimately silencing it by the application of electronic equipment to the instruments.

I believe this may constitute a novel approach to resources of artistic creation, in the friction between historical residue and new artistic investigation. The method of intervention is used to pry open the chamber music context to a critical gaze, exposing constitutional powers and energies governing our perception and appreciation of music.

Biography

Eivind Buene studied pedagogic and composition at the Norwegian State Academy of Music from 1992 to 1998, and in 1999 and 2000 he was composer in residence with the Oslo Sinfonietta. Between 2000 and 2010 he has been a freelance composer living and working in Oslo, writing for a wide array of ensembles and orchestras. He has received commissions from among others Ensemble Intercontemporain, Birmingham Contemporary Music Group, Fondation Royaumont and a variety of Scandinavian orchestras and ensembles. Apart from writing music for soloists, ensembles and orchestras, Buene also frequently engages in collaborations with improvising musicians, developing music in the cross---section between classical notation and improvisation. Buene's music has been performed at prestigious venues like Carnegie Hall, The Berlin Philharmonic Hall and Centre Pompidou.

In addition to music, Buene has written music critique and essays, and he made his literary debut with the novel *Enmannsorkester* in 2010. Buene is currently a fellow in the Norwegian Artistic Research Programme with the project *Critical Repetition*.

Bianca Tiplea Temes

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Can the study of manuscripts still change music history? The case of the Paul Sacher Foundation as a wide platform for resources in musicological research

The paper is carried out within the MIDAS Project (Music Institute for Doctoral Advanced Studies), code 89/1.5/S/62923, entitled "György Ligeti and Romanian music; from the folk music collection and theoretical approaches to the evocation of the folk melodies in his oeuvre". The Post-Doctoral project is carried out through the National Music University Bucharest, financed by P.O.S.D.R.U.

The scientific research nowadays relies on a wide array of tools and methodologies, involving IT and cutting edge technology in the scientific approach process. Both high-profile academics and students embrace the addictive new technology and become the pioneers of a visionary and a more refined scientific attitude, working across disciplines. In an era of full technological swing,

do “vintage values” of research, such as manuscript studying still produce significant results? The wide platform of resources at the Paul Sacher Foundation in Basel could work as a case study in this respect: housing a spectacular collection of manuscripts, microfilm documents, recordings, books and scores, this institution is regarded in the 21st century as a genuine temple of modern research in musicology. The rich stock of unique items provides the basis for a solid documentation in the research community, being many times a source of new information which is meant to constantly update Music History.

The case of György Ligeti sets a good example in this respect; my research grant offered by the Paul Sacher Foundation in 2011 allowed me to discover unknown data about late projects of the composer, which might have an impact on the general knowledge about this outstanding musician of the 20th century. It refers to late plans for two more String Quartets (Nos. 3 and 4), dating from between the 1980s and 2000 which represent an ideal example of Ligeti’s continuous state of artistic regeneration.

Manuscript studying might bring to light new valuable information which can then be brought to public notice and promoted via modern technologies. Opening new avenues of modern research, the application of new technology does not collide with close manuscript reading as a fundamental stage of documentation, but instead it increases its potential and invites us to reconceptualise the musicological enterprise in the modern technological environment.

Biography

Bianca Țiplea Temeș is Senior Ph.D. Lecturer of Music Theory at Gh. Dima Music Academy in Cluj- Napoca, Romania. She earned her Ph.D. from the Music University in Bucharest, in 2002. She attended Aurel Stroe’s Master Class in Cluj (1995) and György Kurtág’s Master Class in Budapest (2005). As she also holds a degree in Business Management (M.B.A. granted by Babeș-Bolyai University), she combines her academic career with the post of Music Programme Manager of the Transylvania Philharmonic. Her books have been published in Romania, and her articles in leading Journals in Romania, Spain, Lithuania, Switzerland, Czech Republic, and the U.S.A. She participated in conferences in Romania, Germany, Austria, Lithuania, Ireland, and Italy. Since 2010 she has been visiting professor at the University of Oviedo/Spain, and was also awarded an Erasmus Grant at the University of Cambridge, U.K. (2010, 2011), studying with the renowned musicologists Nicholas Cook and Nicholas Marston. In 2011 she received a research grant from the Paul Sacher Foundation in Basel/Switzerland.

Information Forum on Artistic Research in Music

Friday 15:00 – 16:00, Sala Accademica, Conservatorio Santa Cecilia

| | Presenter | Title |
|----|--|---|
| 1 | Ettore Borri <i>ISSM "Conservatorio Guido Cantelli", Novara, Italy</i> | Piano studies in Italy in the XIX century after Chopin and Liszt: Sangalli and Fumagalli and the first world recording of their works |
| 2 | Catalin Cretu <i>National University of Music, Bucharest, Romania</i> | Implementing Sensors Technology into Contemporary Music |
| 3 | Nicolae Gheorghită <i>National University of Music, Bucharest, Romania</i> | Sources and Resources in the Study of Byzantine Chant |
| 4 | Josu Okiñena Unanue <i>Musikene, San Sebastian, Spain</i> | The Second Order Research as an Alternative Methodology for Researching in Music Performance |
| 5 | Maria Encarnacion Martínez Bernal <i>Conservatorio Superior "E. Torner", Oviedo, Spain</i> | Music Research in the Conservatories of Music in Spain: New Approaches to Qualitative Research |
| 6 | Lars Brinck <i>Rhythmic Music Conservatory, Copenhagen, Denmark</i> | Artistic Research Between Scientific Research and Artistic Practice |
| 7 | Isabel Gil Lloréns <i>Conservatorio Superior de Vigo, Spain</i> | Piano Teaching in Vigo Conservatoire – a case study |
| 8 | Nicasio Gradaille <i>Conservatorio Superior de Vigo, Spain</i> | John Cage's Solo for Piano according to David Tudor's first realization |
| 9 | Henrice Vonck <i>Codarts, Rotterdam, The Netherlands</i> | The Journey - as a Research Model |
| 10 | Massimo Salcito <i>Conservatorio di Musica "L. D'Annunzio", Pescara, Italy</i> | Iconography of Music in Abruzzo (Italy): the "Images of Music - A Cultural Heritage" project. An opportunity for our Conservatories |

Music Programme

Thursday 10th May

Welcome Concert at Academia Belgica
16:00h-17:00

F.Schubert

Sonate "Arpeggione"

- Allegro moderato

Bieke Jacobus, viola

R.Schumann

Trois pièces dans le style populaire op.102

-With humor

-Slow

-Strong and defined

Marlon Dek, cello

F.Fauré

Sonata for violin and piano

-Allegro molto

Léa Vandenhelsken, violin

G.Mahler

Quartet pour violin,viola, cello and piano

Caridad Galindo Rueda, piano

Optional Concert 21.00h
Conservatorio Santa Cecilia

EMUtif, "Electroacoustic Music Festival
Between France and Italy"

Acusmatic Works :

- Phonurgie (1998), 12'30"
- En cuerdas (1998), 11'27"
- Vol d'arondes (1999-2001) 11'25"

AudioVisual Works:

- Sisyphe (2008), 8'38"
- Paysage avec miroir (2006), 7'

(musica: Ingrid Drese)

- Temps bleu (2012), 7'

Francis Dhomont (musica)/ Inés Wickmann
(video)

Friday 11th May

Musical Introduction at Conservatorio
Santa Cecilia
09:30

S. Rachmaninov

Études tableaux

- No. 2, opus 33

- No. 5, opus 39

Ai Watanabe, piano

Concert at Conservatorio Santa Cecilia
Sala Accademica
18:15-19:15

Part 1 - Presentation and Performance
by **Giusy Caruso, piano**

Olivier Messiaen

"Huit Preludes"

Jacques Charpentier

Études of the 8th cycle from "72 Etudes
Karnatiques"

Part 2 by **Tommaso Carlini, piano**

J. Haydn

Sonata in e-flat, opus 52

F. Liszt

Reminiscences de Norma de Bellini

Saturday 12th May

Optional Concert 21:00
Ss. XII Apostoli Church

Early Music Festival

L'alternatim in Italia: l'Editio Medicea,
il Cæremoniale Episcoporum e l'Annale di
Giovanni Battista Fasolo

Performed by
Gregoriani Urbis Cantores
Alberto Turco, conductor
Federico Del Sordo, organ

Practical Information

Relevant Addresses

Please have a look at the map for the locations of the conference venue and the restaurants.

Conference venues

Academia Belgica (Thursday and Saturday)

Via Omero 8

00197 Roma

Tel.: +39 06 20398631

Conservatorio Santa Cecilia (Friday)

Via Dei Greci 18

00187 Rome

Tel.: +39 06 3600 1800

Lunch Friday – Restaurant Babette

Via Margutta 1

00187 Rome

Tel.: +39 06 321 1559

Dinner Friday – Restaurant Il Margutta

Via Margutta 118

00187 Rome

Tel.: +39 06 3265 0577

Hotels

Please have a look at the map for the locations of the hotels.

Hotel Center 1-2-3 Hotel

Via Giovanni Giolitti 433

00185 Rome

Tel.: +39 06 8744 0740

Hotel Polo

Piazza Bartolomeo Gastaldi 4

00197 Rome

Tel.: +39 06 322 1041

Hotel Nizza Roma

Via Massimo D'Azeglio 16

00184 Rome

Tel.: +39 06 488 1061

Hotel Regent/Ritz

Via Filippo Civinini 46

00197 Rome

Tel.: +39 06 802401

List of Restaurants

The following restaurants are close to Academia Belgica:

Arch Bar

Viale Gramsci 39

+39 06 320 05 01

Ambasciata d'Abruzzo

Via Pietro Tachini 26

+39 06 807 82 56

Café delle Arti

Via Gramsci 73

+39 06 326 51 36

The following restaurants are close to Conservatorio Santa Cecilia:

Gusto

Piazza Augusto Imperatore 9

La taverna del Corso

Via del Corso 321

Ristorante Melarancio

Via del Vantaggio 43

Travel Information

HOW TO REACH the VENUES

From Fiumicino Airport (Leonardo da Vinci) to Rome City Centre and Rome Termini Train Station (Stazione Termini)

Taxi

From Fiumicino Airport, you can reach any location in the city centre by taxi. The cost is around 60 euro and it takes about 1 hour depending on the traffic (which is huge during rush hours). You can find taxis at exits T1, T2, T3 and T5.

Train

From the Fiumicino airport you can take the train "Leonardo Express" (2 trains per hour from 6:37 to 23:37, 14 euro, 31 minutes) to Termini Station.

From Ciampino Airport to Rome City Centre and Rome Termini Train Station (Stazione Termini)

From Rome Ciampino airport where the "Low Cost" airlines land, you can reach the city centre by taxi for 30 euro (taxis are located near the exit), or take a shuttle bus to Termini Train Station (4 euro, 40 minutes).

From Termini Train Station to Academia Belgica

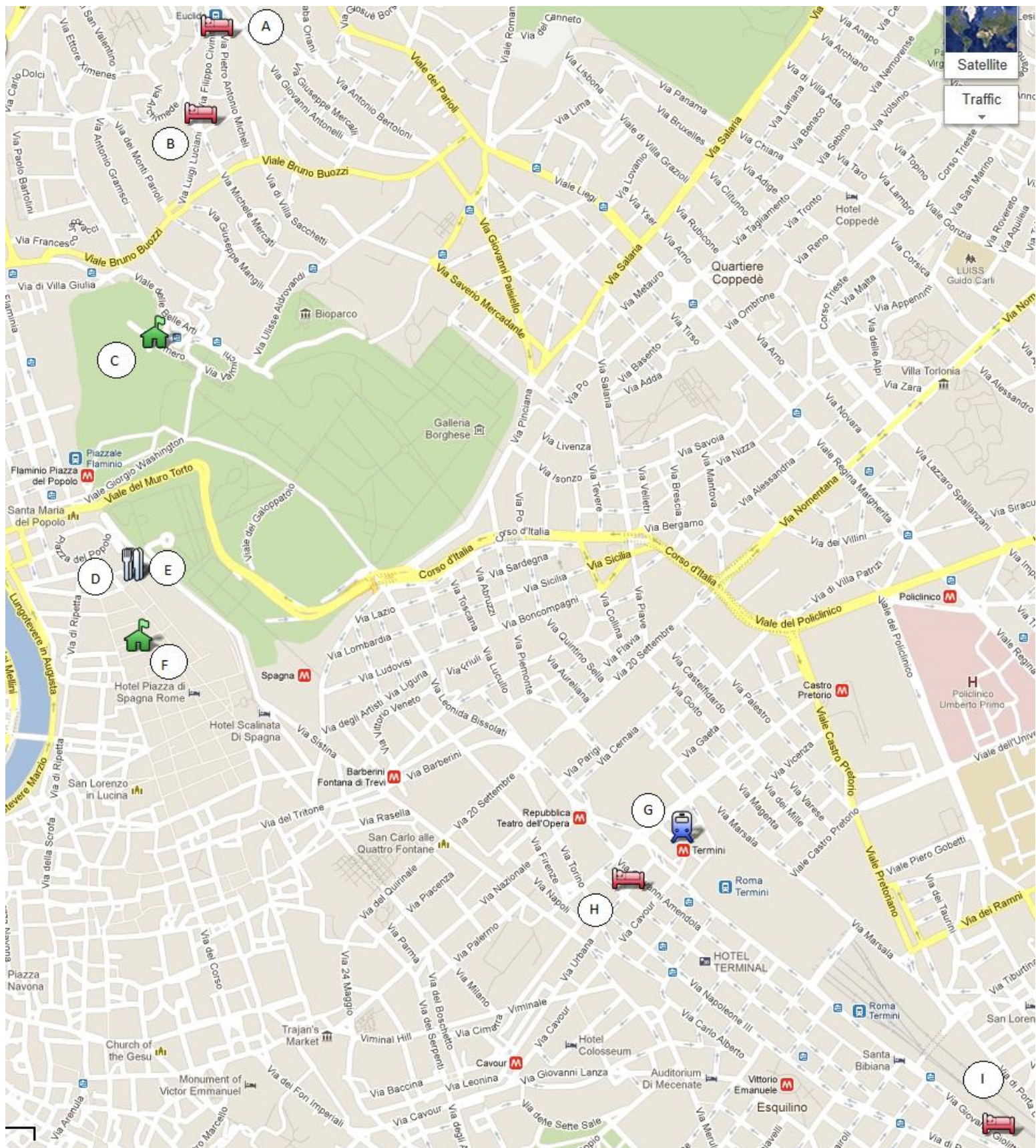
From Termini Train Station take the subway "Line A" towards "Battistini" and get off at "Flaminio". Enter the park Villa Borghese taking Viale Washington, go up until the fountain and then turn left in the direction of the Galleria di Arte Moderna. The Academia Belgica is in Via Omero 8, next to the Academy of Egypt and opposite to the Academia di Romania. It takes about 15 minutes walking from Flaminio to Academia Belgica.

From Termini Train Station to Conservatorio

From Termini train station take the subway "Line A" towards "Battistini" and get off at "Spagna". Take Via del Babuino and take the second turn on the left. That is Via Dei Greci. The Conservatorio Santa Cecilia that is located at number 18. It takes about 5 minutes walking from Spagna to Conservatorio.

IMPORTANT INFORMATION ABOUT TAXIS

Please take only official taxis, which are waiting at the taxi parks/right in front airport arrivals. All the others are illegal taxis charging incredibly high rates. Normal rates are between 30 and 60 euro including luggage, no matter how many passengers are in the car.



A

Hotel Regent/Ritz
Via Filippo Civinini 46

B

Hotel Polo
Piazza Bartolomeo Gastaldi 4

C

Accademia Belgica
Via Omero 8

D

Restaurant Babette
Via Margutta 1

E

Restaurant Il Margutta
Via Margutta 118

F

Conservatorio Santa Cecilia
Via Dei Greci 18

G

Stazione Termini
Piazza dei Cinquecento

H

Hotel Nizza Roma
Via Massimo D'Azeglio 16

I

Hotel Center 1-2-3 Hotel
Via Giovanni Giolitti 433

Computer Facilities and Internet Connections

In both conference venues a wireless internet network is available. Please follow the instructions below to get connected.

Academia Belgica

Network: AcademiaBelgica1

Password: q1w2e

Computers and printers are at disposal of the participants in the library (ground floor)

Conservatorio Santa Cecilia

Information about how to get connected to the internet is available at the registration desk on Friday.

Information fee payment EPARM 2012 Rome

Amount of the registration fee

In a new policy for the AEC, we are introducing a two-tier registration fee, with an 'earlybird' rate for those who register and supply their conference registration fee before the given deadline.

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

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

| Fee Policy EPARM Meeting | | |
|---|--|--|
| Type of participant | If the registration and payment is made <u>up to 20 April 2012</u> | If the registration and payment is made <u>after 20 April 2012</u> |
| Representative of AEC member institution | €120 | €150 |
| Representative of non-member institution | €170 | €200 |
| Student from AEC member institution | €80 | €95 |
| Student from a non-AEC institution (<i>proof of student status required</i>) | €110 | €125 |

Bank details for payments

| <u>Bank details AEC:</u> | | <u>Address bank:</u> |
|------------------------------|--|-----------------------|
| Account number: 58.67.62.779 | | Deutsche Bank Utrecht |
| IBAN: NL86ABNA0586762779 | | PO Box 2089 |
| SWIFT/BIC Code: ABNANL2A | | 3500 GB Utrecht |
| | | The Netherlands |

When making the transfer, please clearly quote:

- the name of your institution
- the last name of the participant
- the code of the event (EPARM 2012)

Example: Gotham Conservatory, Smith, EPARM 2012

N.B.: please note that some banking systems still show ABN AMRO as our bank. This is because ABN AMRO recently merged with Deutsche Bank and some systems are not updated yet. Therefore, please proceed with the payment even if ABN AMRO is shown instead of Deutsche Bank.

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