



Hands-On Research Symposium '19

From artistic practice
to artistic research

Book of Abstracts

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Hands-On Research Symposium - from artistic practice to artistic research: book of abstracts

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Hands-On Research Symposium aims to stimulate the discussion of ideas, practices, insights, outputs and developments in the field of artistic research. Originally conceptualised as a series of meetings focused on specific instrumental areas bridging the gap between artistic production and academic research, thus creating opportunities to combine artists' and researchers' knowledge, Hands-On Research has now expanded to encompass all artistic areas and will feature paper presentations, lecture-performances, round-table discussions and concerts.

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Hands-On Research Conference

Round-Table: Performing knowledge. The politics of artistic/performance research and the contribution of ethnomusicology

Round table coordinator – Brett Pyper, University of the Witwatersrand, South Africa

Participants – Brett Pyper (University of the Witwatersrand, South Africa), Ezra Abate (Addis Ababa University, Ethiopia), Wei-Ya Lin (University of music and performing arts Vienna, Austria), Susana Sardo (University of Aveiro, INET-md, Portugal)

As Mine Doğan-Dack has pointed out, consensus on how the relationship between artistic practice and research is to be understood has emerged later in music than in other arts disciplines (Doğan-Dack 2015, 1). Within this context, the notion of artistic practice as research has even more recently been taken up in the subdiscipline of ethnomusicology. This process is still emergent in many places – if it is present at all – and it is uneven within and across different parts of the world. And yet, paradoxically, ethnomusicology has consistently valorised performance/practice since its initial consolidation since the beginning of the 20th century. Its potential contributions to the field have, however, arguably been developed under different labels than “artistic research” (Baily 2001; Witzleben 2010). As performance/practice has increasingly come to be recognised (and, arguably, bureaucratized) in conservatories and university music departments, longstanding ethnomusicological practices of knowledge production are rubbing shoulders with forms of embodied, often haptic knowledge advanced as research within art music contexts. In many respects, this methodological convergence between historically distinct subfields of study seems to indicate a softening of boundaries and a potential desegregation of music research, without recourse to genre distinctions, which tend to map onto social distinctions. How can music-making processes come to be equated with research? What kinds of criteria or framework are required? This is particularly salient considering ethnomusicology’s regular engagement with musical and/or sound expressions, that fall outside the domain of “high cultural capital”, defined by the current global music industry and the remained structures of coloniality, such as sound tradition in everyday life, or non-commercial music practices. How are post- and de-colonial critiques of art across the global South factoring into attempts to introduce arts-based, artistic or practice-led research in their local contexts, and how do these resonate in the global North in times of unprecedented migration? This roundtable will address these questions through sharing the experiences of colleagues working in several countries and aims to forge and/or consolidate contemporary understandings of artistic research across the historical subdisciplinary divides within Music Studies, as well as across national and continental contexts.

Cultural performance in refugee camps: an overview from art in general to choral practice in particular

Ágata Ricca

Universidade de Aveiro/INET-md, Portugal

According to data from the UN Refugee Agency, of the 70.8 million displaced people, 25.9 are refugees and 2.6 million live in camps. We may regard them as a vulnerable group where individuals encounter barriers to human rights and are discriminated. There is a loss of identity and difficulties of integration that make refugees more susceptible to suffer psychological damages due to the traumatic events experienced.

The population of a camp forms an accidental community, that is, people are together not by sharing a common culture or provenance, but by other circumstances that are external to them. Therefore, the experience and shared memories in this context are fundamental to the creation of relationships within the community, helping to overcome together the most unpleasant situations. In this way, camps are generally prone to cultural performance, once through art it is possible to bond the camp community, build bridges with the locals, preserve cultural traditions and create collective memories.

Although there are some projects that aim to bring art to refugee camps, there is still little research in this area. Music and, in particular, the practice of singing together have shown important results regarding the creation of communities and the transmission of principles of respect, integration and creation of personal and social well-being.

Despite the advantages of choral practice studied in other contexts of social inequality and the existence of some choirs in refugee camps, research in this area is still sparse. There is some research about choral activity developed with refugees from the time they are integrated into the host country, but not during their stay in the camps.

In this presentation I will share the research I have done on the use of art in refugee camps, giving special emphasis to music and choral practice, illustrating with examples of relevant projects.

Inner and Outer Spaces – an awareness to achieve flow?

Anders Hagberg

University of Gothenburg, Academy of Music and Drama, Sweden

The purpose of the project is to explore how a musician can develop awareness of an inner space of sound and mind and how it affects the music. The music itself creates a tonal spatiality which is sounding in the outer space of the hall and continues to live in the acoustics of the room.

*How is a wind players sound affected by an increased awareness of the body's resonance?

*How is the musical expression influenced by the musician's ability to be in a presence of mind?

*Does modality mean something to reinforce musical presence and musical spatiality?

With improvisation as the musical approach, methods used to investigate these questions have been following two main tracks;

*Meditation on sound and silence inspired by exercises in Suizen (Blowing Zen) developed by Buddhist monks in Japan.

*Modality. The tonal limitations have consisted of a selection of modes from Western, Arabic and Indian music.

The method has consisted of a number of laboratory experiments with improvisation implemented during rehearsals, concerts, recordings and teaching.

In this work I argue that with an increased awareness of the body as an inner space of resonance, the wind player gets a better sound and clearer projection into the room.

Furthermore, with a mindful presence, the musician appears to connect with a quality that makes the musical result more expressive. Finally, the use of tonal limitations with an approach of embracing the mode, reinforces the presence of mind and listening qualities of the musician and thus also the sounding music.

There are a number of artistic and pedagogical implications to gain from this:

The combination of conscious breathing and improvisation reinforces a sense of calmness and concentration in which both the heart and the brain are positively affected. This conclusion is supported by recent medical research.

Thus; an effortless approach in mind and body makes the practice itself pleasant!

Improvisation practice with modal limitations is simultaneously training creativity, skills and theory. This paper suggests that the use of the above-mentioned tools increases the likelihood for a musician to play in a state of flow.

Winds and Tonal worlds – a reflective performance on sound, space and modality.

Anders Hagberg

University of Gothenburg, Academy of Music and Drama, Sweden

When I try to answer questions from students how I still find motivation to practice, I've come to realize that the real reason for practicing is not that I want to improve my skills, but rather because I feel so good doing it! As a wind player I need to have a free breathing to get a full sound and while improvising I am focused on the music being played, something outside my ego. Breathing and mantra; two things associated with meditation.

In this performance I will play solo on bass flutes and soprano saxophone as well as present my research on inner spaces and improvisation.

Medical research shows that a calm and deep breathing positively affects our body and mind. Neurological studies on music in the brain shows that musical improvisation activates many parts of the brain, especially those associated with flow. This is also confirmed by my own practice as a pedagogue and artist. Thus, it seems like the combination of conscious breathing and improvisation can make the playing more qualitative, concentrated and pleasant. With an awareness of an inner space of sound and mind, the artist, instrument, room and listener vibrate together.

I suggest that with an effortless and creative approach to playing, the simplest or most challenging exercise can be a time of qualitative attentiveness and a way to increase the full potential of the artist. I also suggest a method to modal studies with inspiration from Indian and Arabic classical music implemented in a Western context where the embracing of the modal characteristics is essential.

This knowledge can be implemented in both artistic practice and in teaching situations on all levels and introduces a new approach to scale studies in Western music. Other innovative contributions are the use modal structures from different traditions and extended techniques in an improvised and melodic context.

Program, 40 minutes including discussion

Giðða, a pentatonic Sami jojk.

Circle no 2, based on Messiaen's third mode, similarities to maqam NawaAthar.

Care, for contrabass flute created in dialogue with dancer and paintings by Louise Bourgeois.

Lecture Performance: Osculation – or – What is a Performer for?

Barbara Lüneburg

Anton Bruckner Private University, Austria

My most recent artistic investigation emerges out of my own practice and that of classically trained performers in the field of contemporary art music who have changed their conception of what it entails to be a performer. In my artistic research I am concerned with the development of an empirically grounded, practice-based model towards an ontology of 'The Performer' in contemporary art music and the drifts in power, art, and research that occur along with its new encompassing understanding. By doing so, I intend to establish consciousness about the core practice of performers and the conditions of their identity, the potential and the scale of their professional, creative work among all actors of the field, that is performers, composers, music and art promoters and the audience. I strive for recognition of their share in authorship and 'the work', and raise questions and stimulate discussion with regard to the conditions and social organisations of creative practice in the contemporary music field, the distribution of power, and investigate the potential necessity of redefining symbolic, material and organisational power structures of the field of contemporary art music.

For "Hands on Research" I introduce the audience to my work "Osculation" for violin, voice, and movable loudspeakers (<https://youtu.be/r-UeTTOdXVs>) in a lecture performance, as an example of how I pursue my research through theory and arts practice. In this composition, I work with texts, thoughts (and voice) contributions by composers, performers, philosophers and media researcher such as Jennifer Torrence, Abbie Conant, Karlheinz Stockhausen, Vinko Globokar, Jean Baudrillard and Marshall McLuhan to investigate power relationships between composers and performers, to reflect the creative potential of the instrumentalist and lay open the buried layers of cultural delusion that preclude a clear focus on the reality of the creative work that is shared between composer and performer.

JERZY GROTOWSKI'S EXERCISES: an experience with an amateur performance group

Deborah Oliveira

Giuliana Dias

Universidade Federal do Piauí, Brazil

Jerzy Grotowski (1933-1999) was a Polish Theatre Director and one of the main public figures of the 20th century. His research about the actor reveal a set of physical exercises which have become part of the routine of countless actors around the world. The development of singers requires a vocal approach, but also a body expression approach. Nonetheless, the physical exercises especially set for singers are rare. Theoretical works - based on Grotowski's own writings, as well as on writings by actors and directors who worked personally with him, such as Thomas Richards, Zygmunt Molik, Yoshi Oida and Peter Brook - suggest that, for Grotowski, the actor's job must be finding himself out, eliminating all artifices, and showing himself truly. The actor develops a performance work that is similar to the singer's, since both deal with the same two elements: the body and the voice. This similarity takes us to our research question: would Grotowski's exercises, or an adaptation of those exercises, be useful to the singer's expressive development? Our expectations are that physical exercises specially delineated and/or adapted for the development of singers can optimize their performances. In order to understand if, and how, Grotowski's exercises would affect the scenic performance of singers, it was proposed a pilot study, composed by eight vocal-body workshops, of one hour long each, with an amateur group that had been developing a performance work on sung and spoken texts by the French Poet Charles Baudelaire. The workshops were followed by a structured questionnaire and the whole process was filmed, for later results' analysis. It is expected that, with the practice of Grotowski's exercises, the text and the body of the performer will function organically in the act of performance, although connected to the movements of music, which, by its very nature, adds a somehow "artificial" dimension to the text's declamation. This is an investigation still in progress.

Initial Directions in Artistic Research: Breathing Experiment

Eilis O'Sullivan

Maynooth University/ CIT Cork School of Music, Ireland

Social networks and interaction in music performance are areas of growing interest in musicology. A considerable quantity of work has emerged from this new area of research. This paper presents initial findings and issues arising from doctoral research focused on performances of classical flute solo repertoire with the musician at the centre of the enquiry. It explores the potential of technology to facilitate measurement of the artistic process and to make these processes explicit. It draws on a larger research project that investigates the dialogic synergies between performer, music and audience in live performance.

The case study in this paper problematizes an excerpt of solo flute repertoire through the lens of Motion Capture technology focussing on the parameter of breathing. This experiment combines quantitative and qualitative methods with a focus on the relationship between the performer's breathing and musical expression. It investigates the balance between technical and interpretative factors in creating a musical performance and the role the initial breath plays in this relationship.

The study affords insights into the performers problematization of solo flute repertoire through the parameter of breathing. Initial conclusions are drawn about the issues inherent in this investigation and future directions are outlined. Performance interaction is an area of interest to all performers. The focus here on canonized flute repertoire will be especially relevant to flute pedagogy of conservatoire students, affording insights into insider knowledge and the performers problematization of the repertoire.

TRUMPET- LOOPS: To trumpet and live electronic (Live Looping and effects)

Elielson Gomes

Alexander Jorge Duarte

Universidade de Aveiro/INET-md, Portugal

This Lecture-Performances has as its objective to demonstrate new performative possibilities of the trumpet with live electronic through the performance of the Trumpet-Loops' work, analysis, performance and reflection on its creative process as well as the technical hardships faced to the realization of its performance. The Trumpet-Loops' work is a mixed music composition to Si bemol trumpet and live electronic and has three movements which are: the use of dodecaphonic compositional techniques in the first movement and the exploratory study of the blues scale in the last two movements.

The methodologic model of scientific research known as "shared investigation practices" (Sardo, 2017) was embraced by providing more democratization, in terms of construction and access to scientific knowledge produced. Yet, Trumpet-Loops was composed in the scope of LoopLab - Live Looping Laboratory- at Department of Communication and Art (DeCA) of the University of Aveiro/Portugal and its creation process was developed in a collaboration of two researchers: a) Elielson Gomes was in charge of the musical part; and b) Alexander Duarte was the facilitator and responsible for the configuration of the technological part of the composition. To the technological procedures, the following electronic devices were used: Loop Station (Boss RC- 300) and a sound modulation effects pedal (Boss GP-10 Guitar Processor). The difficulties presented were related to gestures in the face of the setup (trumpet, Loop Station pedal and sound processors) what implied in an exploratory flow study both sound and optimization of the results of the amplification process. The obtained results in this work provided poorly explored sounds from the trumpet, thus Trumpet-Loop may be contributing to the research development and repertoire in this area. The presentation of this work will be divided into two parts: the first performance with duration of 12'05" minutes; and the rest of the time of 17'95 minutes for the presentation and reflection on the technical difficulties and the creative process of the work.

Lydian Tonic: Harmonization at the electric bass inspired by the Lydian Chromatic Concept of Tonal Organization

Fausto Lessa Pizzol

Universidade de Aveiro, Portugal

The electric bass, a musical instrument conceived as an alternative substitute to the double bass, and therefore, of melodic character, has ergonomic and timbristic characteristics that potentiate its use beyond this designation. You can approach the electric bass harmonically by performing chords along with the melody of a music (chord melody), as well as accompanying a melody using chords (chord comping). These potentialities of using the electric bass, despite the movement by current bassists in this direction, are still unexplored. Going further, the exploration of the chord melody and the chord comping on the electric bass, although seminal, is associated with the tonal and modal context, there is no response to the use of these features associated with other sound organization systems. Given this scenario, this ongoing research aims to elaborate compositions and performances of musical works exploring such technical potentialities of electric bass in articulation with the sound organization system proposed by the theorist George Russell named Lydian Chromatic Concept of Tonal Organization (Russell, 2001). Methodologically, each composition is approached as a case study, where certain aspects of Russell's (2001) theoretical model and the harmonic approach of the electric bass are explored. The expected results of this investigation involve the discovery of new perspectives regarding the use of electric bass as a means of musical expression, the demand for new parameters for technical studies and may imply, in the limit, the redefinition of the dominant practice of the instrument.

Japanese Hōgaku aesthetics as a means for interlocution in artistic creation

Horacio Curti Bethencourt

Universidade de Aveiro/INET-md, Portugal

This proposal is part of a PhD research that includes an ethnomusicological study of issues related to the characteristics of sound and the main elements of its organization, that are meaningful and valued inside the Hōgaku, 邦楽. With the literal meaning of ‘music from one’s own country’ this term refers to traditional and classical Japanese music and is both accepted and articulated by practitioners and consumers of these musical forms.

Based on literature related to diverse Japanese Arts, fieldwork centred on a series of interviews with experts from different backgrounds and my own experience with a Hōgaku transmission process (being a professional shakuhachi player educated in Japan), concepts that include Ma, Neiro, Tsuya and Sawari were identified as significant to understand Hōgaku.

The initial objective was to test the potential that these concepts possess to generate interlocution in a re-contextualized creation. Using the shakuhachi as a main tool, this testing has been developed in three different situations working always inside the framework of Arts Based Research devoting special attention to autoethnographic procedures as well as to audio-visual registration process that are leading to a documentary piece.

This lecture-performance will first present the ethnomusicological findings, a brief summary of the Artistic creative work developed up to the present (including audio-visual materials of some of them) and finally (as representation of one of the three different creation procedures previously mentioned) a shakuhachi solo performance build through improvisation, in order to illustrate the potential of the concepts of ‘less is more’, Neiro, and Ma.

Considering that the proposed performance will be an improvised solo piece, no video of the actual piece exists. Nevertheless, an excerpt of a concert performed in London during the World Shakuhachi Festival 2018 in which I applied some of the concepts of this proposal could be found on the following private link:

https://youtu.be/qecpl_48Spo

#dramaqueen: inclusive and accessible performative elements in 'The Silenced', a mono drama for flutist, by Jason Eckardt

Ine Vanoeveren

Royal Conservatoire Antwerp, Belgium

Composer Jason Eckardt wrote his first mono drama for flutist, *The Silenced*, in 2015. The score is not only a musical challenge – it also requires a profound emotional narrative, dramatic elements, a basic choreography and scenography.

In the process of researching the original dramatic monologues – literary texts, often written by women under a pseudonym in the 18th century, that deal with different emotional point of views, seen from within one protagonist – a rather substantial question arose.

The abstract level of communicating concepts through music leaves the audience with a personal, but rather one-dimensional, interpretation, while the original dramatic monologues take the readers by hand and guide them through a purposefully critical and multi-dimensional journey.

Adding text, subtitles or straight forward explanatory program notes to the music undermines the strength of the abstract score.

While researching interdisciplinary tools, I started to establish a structural collaboration between my institution and Un-Label, an international, interdisciplinary collective that works towards inclusive and accessible performances.

Un-Label uses different inclusive tools in their performances, such as sign language or audio-description, which automatically strengthen the interdisciplinary qualities and emotional affects in a non-literal way. These communication tools are artistically imbedded in the performance, which means they are not a mere technical add-on, but rather a crucial part of the artistic process.

Together with composer Jason Eckardt and Max Greyson, spoken word performer within Un-Label, I am developing an extra emotional narrative to *The Silenced*, by artistically imbedding audio-description.

The audio-description will emphasize an extra point of view within the mono drama, like in the original dramatic monologues, but without destroying the abstract and powerful qualities of the main parameter: the music.

Even more importantly, it will make the musical mono drama accessible for a specific group of people that now misses out on the whole concept because of their visual impairment.

This performance-lecture will explain the process, problems, challenges and effects of artistically imbedded audio-description within *The Silenced* and is a first step towards developing inclusive musical mono dramas in the future.

I will also perform this new, inclusive version of *The Silenced*.

Awakening in a Dream – An illustrated musical fairytale

Karoline Baldez

Cassio Victor Carvalho

Deborah Oliveira

Universidade Federal do Piauí, Brazil

Awakening In A Dream is the result of a project developed during the first experience in an Art Management Career course, in a partnership between two universities. The goal of the course was to build and stimulate the practice of artistic projects related to performance. During the course, the idea of creating an album came about. It would be based on a tale entitled Lorna: the legend never told. The Project became real and was composed by a visual and musical concept. The idea was to tell the story of Lorna through music and printed images. The album generated a musical performance. This project is innovative in the use of a short story as a basis for a composition and a visual creation that lead to a performance that stands somewhere in between Voice Recital and Musical Theater Performance. The performance creation period led to the idea of having one only singer performing all characters of the story, having, as scenery, the HQ illustrating projected on the wall, and a narrator, as in a fairy tale. The story and the songs, all in English, are the first work to be reported in the city to the present day, with the characteristic of a narrated tale, with musical interventions and HQ illustrations. The performance, will be presented as a Lecture-Recital and will contain some of the following songs: In My Dreams, Hidden In The Darkness, Dreamy Man, Forgotten People, Untold Story, Utopia, Victim Of Destiny, Come Back To Me, Wait For The Sun. All lyrics, melodies and arrangements were composed by the presenters.

Phytopoetic creation: contribution to a reflection on consciousness and ethical responsibility in musical performance.

Marisa Ponce León

Universidade de Aveiro/INET-md, Portugal

This artistic research is part of my ongoing Ph.D. project and, in terms of motivation, results from an ethical decision. Being aware that, consciously or not, there is no research that is not based on an ethical posture, a reflection will be made on the anthropological and environmental issues that underlie the ethical posture assumed in the context of this research.

This work aims to contribute to a better understanding of plants as sentient beings, establishing reciprocal and empathic relationships (human-plants) that facilitate the perception of individuality and the idiosyncrasies of their lives. The importance of our decisions on current issues that will have an evident impact on our future, such as global warming and veganism, requires a reconfiguration of our mentalities, beliefs, and convictions in relation to the ecosystem.

How can we contribute to this reconfiguration?

The performing arts are powerful and influential means of social intervention, reconfiguring imaginary and mentalities. When cultivated thoughtlessly, they can contribute to alienation. The aim is to create a Performance (scenic-musical) that, through the interaction of sounds that affect plants and the sounds that come from them, can sensitize audiences to the complicity between humans and plants that seems to be necessary and fundamental for our survival. Making use of my competence as a professional flutist to affect and stimulate the reaction of plants, and using mechanical and digital resources that will reproduce these reactions of plants in sound, a performance will be constructed that will result from a dialogue between two species that will thus demonstrate their affinity and possible complicity.

It is also intended to contribute to the development of artistic research in order to highlight the relevant articulation, although not always conscious, of ethical responsibility in the search for aesthetic results and, finally, as a specific objective, to make known an alternative form of communication through the artistic product of this research.

Approaching the unknown: What the hermeneutics can do for contemporary music?

Samuel Peruzzolo Vieira

Universidade de Aveiro/INET-md, Portugal

Hermeneutics can be understood as a theory that acts over the process of understanding written and verbal communication through the establishment of dialectical schemata between interpreter, object and context. By evidencing the nature of critical perception, hermeneutics comprises both the interpreted object and the interpreter's position. In music, the hermeneutically structured performance is obtained not only by the development of a coherent musical comprehension of the score (i.e., the text) but primarily by realizing the complexity of the phenomena that result from a string of epistemological situations involved in music practice. Although still reserved to a few, the need for debating the epistemology of musical interpretation (rather hermeneutically oriented or not) becomes quite clear as one enters the world of meaning, expression, tradition, language, and phenomenology. In addition, as the relation between composer and performer gained notorious visibility lately, to critically acknowledge the benefits of hermeneutics inflecting the process of both encoding and decoding music through notation becomes evident. By realizing the benefits of the hermeneutics or the open interpretation (to use an expression coined by Lawrence Kramer in *Interpreting Music*, 2011), hermeneutics can work as a platform to develop new forms of opening the work to an endless source of meanings and interacting directly with the process of understanding how these meanings become established. Thus, a paradoxical question emerges: if hermeneutics presupposes open interpretation, how can this theory contribute to contemporary music, especially in works written in unconventional notation where, similarly, open interpretation is expected? This communication considers the creative and collaborative potential of hermeneutics not only to contribute as a philosophical theory to meet with the interpretative choices in contemporary music but also as a compositional strategy to develop new forms of communication, reportedly on the development of new forms of notating music and dealing with these. Conclusively, three compositions will be discussed in-depth, focusing on strategies developed by composer (author) and performers when working together for deconstructing hierarchies and reconstructing collaborative engagements.

Analysis of biomechanical methods for control and dynamics on the drum set

Sandro Moreno

William Silva

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The study of the drum set involves many variables, among them the technical precision aiming dynamics with effective control of the volume by the drummer, which is something of extreme complexity. The musician when performing dynamics with low sound amplitude finds great difficulty in maintaining his musical fluency and confidence. We analyze the factors that can contribute to this practice. Preceding the technical approach we inquired about the mass, density, and format of the most popular drumsticks in the market, seeking to clarify which one is the more adequate choice.

In the quest for skills, we examined the systematic proposal of three relevant educators and performers: George Lawrence Stone (1888-1967), Gladstone (1892-1961), and Sanford A. Moeller (1869-1961), highlighting the importance of choosing a proper fulcrum (the point of support of a lever).

Since the drums are a recent set of instruments in the history of Western music, beginning to have its practice systematized from the turn of the 19th to the 20th century, there is a broad path to different approaches to performance. This research has focused on finding the best procedure for low-amplitude performance using the matched grip as a base. This research aims at exposing the hand techniques and the body gestures involved in the production of a low amplitude sound during drums practice.

As its method, it pursues a multidisciplinary analysis that explores musical concepts and performance based on Biomechanics, Ergonomics, Mechanics, Wave and Acoustics principles. As a means to assert a parameter of analysis it will be presented a video with a live performance of a duo, Cello player and a drummer, showing the results of the research in an actual musical consummation.

Hands-On Specific Instrumental Areas: Hands-On Choral

Hands-On Choral Keynote Presentations

Nature and folklore: inspirational sources in the music of Eriks Esenvalds

Eriks Esenvalds

Latvian Academy of Music, Latvia

As more and more of us grow up and live in cities our understanding of nature grows more abstract. My fascination with the natural world outside of what threatens to become the 'urban normal' around us has led me to compose pieces such as "Stars", "Clouds", "There Will Come Soft Rains", "Visions of Arctic Night" and "A Drop in the Ocean" and others. Whether led by text or simply trying to capture the essence of nature and represent it in my music, the inspiration keeps with me; it doesn't leave me.

Legends and folklore have often tried to make logical sense of the wonders and mysteries of the natural world. "Nordic Light", the "Volcano Symphony", "The Pleiades", "The Woman and Her Bear" and "The Legend of the Walled-In Woman" are story-telling compositions drawing on ancient stories as an inspiration for music connecting people with the world around them. The imagination contained in many of these stories is inspirational. As we increasingly use instant online information these stories, often from oral traditions, also deserves to be documented.

In this key-note address I will articulate the process of inspiration leading to composition and performance practice, and include picture, video and audio illustrations from around the world.

Tonal Integrity and Psychological Health

Liz Garnett

Birmingham Conservatoire, United Kingdom

Stability of tonal centre is a challenge faced by every choir that ever sings without accompaniment. This keynote session will intersperse elements of whole-group discussion and practical participation within formal presentation to explore the hypothesis that tonal integrity is not a matter simply of musical/vocal skill, but is integrally related to a choir's mental and emotional wellbeing.

It will start by examining how the physical symptoms of negative and positive emotional states affect the voice. This offers both practical insight for the choral leader, and an entry-point to consider a range of philosophical and aesthetic traditions concerned with integrity/integration. Common themes amongst a variety of early-20th-century thinkers serve to ground my hypothesis: healing the mind-body split, the connection between theory and practice, and the relationship between artistic and ethical coherence.

We will then go on to consider two aspects of a choir's culture. First, the relationship between an ensemble's shared bodily and interactional ways of being and habitual flatness: how the same processes that store the motor and cognitive acts that comprise style-specific performance skills also encode vocal and emotional behaviours that lock a group into routine pitch loss. Second, we will look at the behavioural habits that characterise healthy organisations, and consider the ways in which choral culture variously supports and inhibits them. The session will end with a practical discussion point around which to share ideas for the rest of the weekend and beyond.

Reclaiming Group Vocal Instruction

Patrick K. Freer

Georgia State University, USA

Vocal music's influence in music education and society is well documented. In the United States and elsewhere, general music education began as a singing-based endeavor intended to improve singing in society. It later shifted toward an enterprise predicated on choral performance, particularly at secondary levels. The turn toward choral performance is problematic because it has pushed a large majority of students away from musical activity in school. At the same time, however, high standards of choral performance quality must continue. The question is not "who sings in our choirs?," but "who does not sing at all?." A goal of this presentation is to begin a discussion about an approach to group vocal instruction wherein singing reclaims its rightful place in music education.

Hands-On Choral Paper Presentations

Expressiveness in Choral Conducting: an approach from nonverbal communication

Ana Val,

Colegio Británico de Aragón, Spain

Based on my Master's thesis "Expressiveness in choral conducting and its influence on the choir" (<http://pure.ltu.se/portal/sv/studentthesis/expressiveness-in-choral-conducting-and-its-influence-on-the-choir%28044ed6be-e61f-4e18-89d1-a655ed14eee6%29.html>), this paper focuses on the process of nonverbal communication between choir and conductor. How do gesture, body language and facial expression during conducting influence the sound of the choir? What are the different responses and singer's attitudes towards different kinds of nonverbal communication?

I used for my thesis several methods, such as artistic method, comparative method, experimental method and a survey to complement the artistic part. The artistic project consisted of the performance of two choral pieces with different characters, "Odi et amo" by Carl Orff and "Som ett blommande mandelträd" by Hildor Lundvik. Each piece was performed twice, with different levels of expressiveness. This experiment was done with an amateur choir and a professional choir, both from Sweden. It was recorded on video and I studied the differences in the performances and in the reactions of the choirs.

Watching and listening to the videos and reading the answers of the survey, I can conclude that it is not just gesture that is important for choral conducting. Facial expression and body language are also important in the process of nonverbal communication between choir and conductor. These elements affect the sound and the response of the choir, both amateur and professional choirs, but to different degrees.

With this paper I offer ideas which will enable conductors to develop a new level of self-knowledge in both technique and interpersonal interactions. The connection with the singers improves putting these skills into practice.

Keywords: Choral conducting; gesture; facial expression; body language; nonverbal communication

Boys' changing voice and vocal agency: Narratives of students in two music secondary schools in Greece

Antonis Ververis, University of Ioannina, Greece

The first section of the paper addresses three important areas of study in the field of Choral Education: (a) children's vocal registers, (b) boys' changing voice, and (c) the element of vocal agency as has been described by sociologist Martin Ashley (2008, 2009, 2015). According to Cooksey (1992, 2000), boys, for a long time after voice change has started, keep part of their "old voice", which is separated from the low notes of their "new voice" by an area in which they cannot control their voices or cannot produce sound at all. As Leck (2009) suggests, during this period, boys can keep singing the upper choral parts by using falsetto, an old practice that has been used in English church choirs for centuries. On the contrary, Punké (2009) suggests that many boys prefer to sing in their "new low voice" for reasons related to gender identity and performativity. In the second section of the presentation, the researcher refers to boys' narratives collected during ethnographic research conducted in two Music Secondary Schools in Greece. Among the participants were boys that indeed preferred to sing in their "low voice" even if their voice was not low enough yet, while there were cases of boys that insisted on singing "high" by using falsetto, even if their voice was too low at that time. These findings suggest that this issue should be approached not only technically –as usually happens– but from a more sociological point of view, highlighting the socio-cultural dimension of a phenomenon that is basically considered as exclusively "natural".

Keywords: boys' changing voice; vocal agency; vocal registers; choral education

Music, Environment and Voice: Creative Sounds

Paula Molinari, Universidade Federal de Maranhão, Brazil

My own voice, my creative process as a singer, the environment and its voices - soundscape - led me on an embodied listening that motivated me to delve more deeply into what I do and whether and how this has relevance beyond my individual artistic concerns, offering additional and creative alternatives to making and teaching music in an area of environmental preservation in North-East Brazil. Environmental Sound Art emerged as a possibility. My first research problem was to think about how to make Environmental Sound Art in order to develop new ways of making music from a given soundscape that might be useful for the training of music teachers, considering vocal experience and music creation as locus of knowledge. This question led to another research phase, focusing on that which is in transit, in movement, from the point of view of my perception as artist-researcher, between what I hear from and as part of the environment and my own experience of creation. I believe that creative processes could suffer the interference of such transits and therefore requiring innovation was one important consideration. To achieve this, a study of the soundscape of two ambiental preservation areas and one indigenous area was begun to serve as starting point for new compositions and arrangements to be presented in musical performances in these same places, preferably by musicians and music students from the region itself. Quantitative and qualitative methods were used with different instruments such as questionnaires, interviews and participant observation. The reflection through collaboration (Laws, 2019) and the basis of Experimental Systems (Assis, 2019) are also important contributions. Two works have already been composed, considering sound art's universe, one for choir and orchestra and another for a choir, orchestra and electronic track. Three arrangements for mixed choir were also added to the resulting production since they originate from the indigenous Tremembé music. The relation with, and between, the environment, indigenous people and the university, challenges me as artist-researcher-educator to rethink my own ways of establishing important relationships to be discussed from an artistic and pedagogical point of view.

Keywords: Musical creation; artistic research; voice

Conducting amateur choirs

Raquel Almudéver, Universitat Politècnica de València, Spain

The research problem that I intend to address is how conductors teach repertoire to their amateur choirs - repertoire written in scores that they (the singers), often do not understand.

As the research conducted by Fernandez (2018) showed; in Spain, of over 928 mixed choirs studied, only 23% of conductors had the specific education to do it. For that reason, I am developing a database of methodologies that choral conductors use with their choirs to provide conductors with tools they could use in their teaching.

The main objective is to create a database of mechanisms for teaching amateur choirs that amateur choral conductors can use during their rehearsals.

Data production is taking place through a qualitative methodology of open questions sent by email and participant observation. After that, and under the vision of the constructivist grounded theory proposed by Kathy Charmaz (2004) I will build the theory.

The results are expected to be a series of methods used by amateur choir conductors. This research focuses on two main points: what methodologies are used during the rehearsals and which kind of interaction is established between the conductor and the singers.

As implications, after the research we will have access to a list of the techniques that more than 50 amateur choir conductors all over the world use in their rehearsals. This data-base list will be available to conductors, students and young conductors through an open thesis.

Keywords: amateur choirs; conducting; qualitative methodologies

WORKSHOPS

Choral Performance in Musical Theatre: a practical experience

Deborah Oliveira

Edivan Alves

Karoline Baldez

Guiliana Dias

Cassio Victor Carvalho Almeida

Universidade Federal de Piauí, Brazil

Musical Theater is a genre that requires multitasking performers. It can feature elements of cabaret, operetta and opera. It can include singing (solo and choral), dance and theater, and has a prominent place in various cities and in London, New York and São Paulo in particular. However, although studies and practices have been developed in this area, there still seems to exist a gap in the practice. One of these gaps seems to be the scenic preparation of choral groups. If, in Musical Theater, the choir is a present sonorous and visual element, it seems inevitable that the choir should be worked with as sonorous and visual unit. The French singer François Delsarte (1811-1871) and the Polish theater director Jerzy Grotowski (1933-1999) are major authors in voice and body research, and we take them as the main theoretical base for this research, next to Thomas Richards, Zygmunt Molik, Yoshi Oida and Peter Brook. Our main purpose is to verify if and how body expression work, with a choral group, can affect its performance in a Musical. The methodology is a sequence of workshops for choral groups, based on Delsarte's and Grotowski's exercises. The workshops are filmed and followed by a semi-structured questionnaire, for result analysis. For Hands-On Choral 2019, we will lead a workshop with the special goal of preparing a choral group to perform a scene from the musical 'Awakening in a Dream'. For the optimization of the research, four professionals work together, each specialized in a specific area related to body and voice preparation for performance: the first researcher has experience in musical theater artistic direction and develops research on François Delsarte's System of Expression; the second, has been working on vocal and musical preparation for musical theater performances for the past ten years; the third, is a musical theater composer and singer; and the fourth is a musical theater singer who has been developing research on Grotowski's exercises, applied to singers.

Keywords: Musical Theatre; choral enactment; body expression; performance

Speech Therapy Techniques in Choral Singing Contexts

Susana Dias,

Independent Speech Therapist, Portugal

This workshop focuses on my experiences as a speech therapist working with singers, and the ways in which speech therapy vocal techniques and singing vocal techniques can be combined and transferred to other contexts, such as vocal preparation for choirs, for example.

Since 2005, I have developed vocal awareness sessions with singers of various backgrounds and genres, from those with little or no formal musical or vocal training, to classically trained singers seeking to develop their theatre skills and those developing their careers as voice teachers.

In order to develop a greater awareness of the challenges faced by singers in various performative contexts, I studied singing for two years at a national conservatory and also participated in a non-professional choir. My previous research focused on vocal acoustic analysis, and I have also academically supervised postgraduate students as they explored different approaches to teaching classical singing.

My research and experience demonstrate the ways in which a speech therapist or a singer can do exactly the same exercises, but for different purposes, and how much information we can extract from this. Although both disciplines have the same guidelines for breathing techniques, resonance, spoken and singing voice placement, projection and others, we have different concepts and expectations for the way we practice these phenomena, often according to the performative context, such as whether we are singing in an opera, singing in a choir, or singing in a chamber music ensemble, for example.

In this workshop, I will share my experiences of working with singers in addition to explaining and demonstrating how vocal techniques most frequently associated with speech therapy can be applied to choral singing contexts.

Keywords: speech therapy; vocal technique; choral vocal technique

Hands-On Specific Instrumental Areas: Hands-On Guitar

Hands-On Guitar Keynote Presentations

Thomas Viloteau

Peabody Institute of The Johns Hopkins University

Improvisation as a Way of Knowing: Towards a 21st-Century pedagogy of notated repertoire

Jonathan Leathwood, Lamont School of Music, University of Denver, United States of America

Andrew Goldman has redefined improvisation not in terms of style or genre, but in terms of cognition: improvisers acquire and use musical knowledge differently from non-improvisers. In this practical talk, Jonathan Leathwood will explore the implications of this notion of improvisation for classical guitarists as they deal with notated repertoire. The ability to improvise on a fixed composition offers the performer a unique kind of confidence. Moreover, by incorporating improvisation into the way they approach any musical problem, classical guitarists can better prepare themselves for today's music scene, where stylistic nimbleness and collaborative skills are ever more in demand.

Keywords: Pedagogy, cognition, improvisation, Bach, Brouwer, Carter

Bringing the Portuguese guitar to the classical concert stage in the 21st-century

Pedro Henriques da Silva, Department of Music and Performing Arts Professions, NYU Steinhardt, United States of America

The Portuguese guitar is an instrument that is indelibly associated with Fado. There is, however, no reason why it can't be used like any other major instrument in western classical music: it can be used play counterpoint, to play all kinds of arpeggios and scales, as well as extended contemporary techniques, and can be used as a soloist with orchestra in concerti and other major works. We can also use foreign objects and devices to bring out unique sonorities that are not possible in any other instrument.

Firstly, the standard open tuning of the instrument is so unique that it forces us to think in a completely different way, as we create chords that would otherwise be impossible on the classical guitar—even with non-standard tunings.

Having spent around 16 years developing a new repertoire for the instrument with new techniques that haven't been used before, I have made a huge effort to put it on the same level as any other major western instrument. More specifically, the Portuguese guitar is traditionally played with only two fingers on the right hand with specially-made finger picks. But we can play the instrument with four fingers, like on classical guitar, permitting us to use techniques such as rasgueado, tremolando, complex arpeggios, and more. With a standard pick, we can use mandolin technique with its typical tremolo and all manner of strumming patterns.

Lastly, with different objects, we can use avant-garde 20th and 21st centuries' ideas, including techniques that have hitherto been reserved only for pop/rock/blues guitar: using slides, musical hammers, and even an EBow. The latter does not produce much sound on any other acoustic member of the lute family that I'm aware of, but the acoustics of the Portuguese guitar are so unique that the EBow works remarkably well, even without any amplification

Keywords: 21st century, Portuguese guitar, classical music, experimentation.

LECTURE-MASTERCLASS

Martha Masters, Loyola Marymount University, United States of America

The class will feature discussion and performance of works from the 19th and 20th centuries and focus on historically informed interpretations of the works. The pieces by Mauro Giuliani will be approached with an emphasis on operatic influence in 19th century Vienna, and how the success of that genre translates to salon music for the guitar. Changes in the instrument size and quality of sound from the mid-19th century to today also affect how an interpreter approaches works from this period in a modern context and will be addressed as situations arise in performances.

Through the performance of *La Catedral*, by Barrios, we have the opportunity to examine the influence of Bach on the Paraguayan master. This work, written in 1921, represents Barrios' homage to the great Baroque master, and provides opportunities for the performer to use imagery to enhance interpretation of the music, as much has been written about Barrios' motivations for the three movements of this masterpiece.

Domeniconi's *Variations on an Anatolian Folksong* affords us the opportunity to explore as performers how we interpret the classical form of theme and variations to folk music. We will discuss balancing a desire to represent the character of the original folksong and its roots with a successful performance as a contemporary classical art form with a strong foundation of form and interpretive decision making, versus a more improvisatory approach to interpretation.

Keywords: Musical imagery, Historically informed interpretation, theoretically informed interpretation

Hands-On Guitar Paper Presentations

The Musical borrowing performance implications in Stephen Goss's Watts Chapel (2015) for solo guitar

Rui Mourinho, Évora University, Portugal

This paper focuses on the musical borrowing from the 3rd and 9th Symphony and the song *Ich bin der Welt abhanden gekommen* de Rückert-Lieder (1905/2002) of Gustav Mahler (1860-1911), used by Welsh composer Stephen Goss (b.1964) in Watts Chapel (2015) for solo guitar, and how this material provenience infers in the performance of this work. The primary goals are the identification and location of the borrowed material in Watts Chapel (2015) and how this material can infer in the separation of each melodic line of this piece.

Taking into account the several types of musical borrowing defined by Peter Burkholder (1994) and the potential that a given quotation can operate has an cultural agent as purposed by David Metzger (2003) a comparative study of the scores of the primary sources applied by the composer is used to identify their presence and location in Watts Chapel (2015). Upon a correspondence of material, we import the articulation, the dynamics, the phrasing and the tone colour of the source material.

This research highlights the location of the musical borrowed material in Watts Chapel (2015) and purposes the addition of articulation, phrasing, dynamics and tone colour of the primary source in order to enhance and characterize this material. This process intends to shed light on the compositional process of Watts Chapel (2015) regarding de material used to compose this piece. The identification of the borrowed material and their provenience enables us to create an interpretation of this piece that takes in to account the role and musical characteristics of the borrowed material in their original form. It also gives us an “orchestral” perspective of each melodic line that can be replicated with the addition of elements like articulation, dynamics, phrasing or tone colour. All this enables the characterization of each melodic line that may enhance the cultural role of the borrowed material.

Keywords: Musical Borrowing; Watts Chapel; Solo guitar; Stephen Goss; Music Performance

Alberto Ponce Recordings

Augusto Pacheco, Instituto Piaget de Viseu, Portugal

Abstract: Alberto Ponce, one of the greatest masters of Guitar in the second half of the 20th century, was my teacher in Paris and object of my doctoral thesis entitled «Alberto Ponce – “La musique avant tout” – sonoridade e digitações». During my research I had the opportunity to visit several times his home, having the privilege of conducting it on the spot and having had the advantage of interviewing him during the last few years he taught, shortly before his health had wretchedly deteriorated.

Although his renowned career as a concert performer and the vast number of foreigner students who studied with him (according to Ponce, 1500 students passed through his hands in the fifty years he taught at the École Normale de Musique de Paris), to acquire any of his recordings is extremely difficult since they are no longer in the commercial circuits. I was shocked and surprised, since he left a discography of huge importance with interpretations that are a paradigm of a school that created a significant universe of great guitarists of the present time.

I was able to put together several recordings in digital format (CD), vinyl and online. I listened and analyzed his unique and unmistakable interpretations of works from the more conventional repertoire to the works that reflect the demand of an original and innovative repertoire, as for example the recording of the work of Maurice Ohana.

With this article I intend to spread a discography of great importance that, for inexplicable reasons, is unjustly unknown in the classical guitar world. I propose to enumerate the records that I have found and analyze their choices on the interpretive, aesthetic and sonorous level in the Tiento of the composer Maurice Ohana.

Keywords: Alberto Ponce; Interpretations; Maurice Ohana; Tiento

Composition of didactical pieces in Brazilian Music for solo guitar

Emanuel de Carvalho Nunes, Instituto Federal do Piauí, Brazil

Abstract: In this research, we intend to compose a series of pieces for solo guitar exploring Brazilian rhythms. These pieces are classified as studies, aiming at the practice of specific elements of the guitar technique, but with emphasis on Brazilian music, considering a specific context of guitar teaching in Brazil.

The problem detected consists in the lack of musical pieces that can provide a progressive practice in the solo guitar in Brazil. A considerable part of the practice by Brazilian guitarists follows the European classic model. We noticed it based on our experience as a guitar teacher in Brazil, as well as through an initial review of the literature (Scarduelli & Fiorini, 2015; Bezerra, 2013; Braga, 1988), which presents this context.

As a methodology, we consider the concept of auto-ethnomethodology (Skains, 2016), which guides us on the reflection of the creative process on the compositions proposed in this research. We are also based on a review of the solo guitar in Brazil, trying to identify its most pertinent rhythms and technical features. Cardoso (2003), for example, shows us that "choro" is one of the rhythms most present in the repertoire of guitarist-composers in Brazil. Until the present time, I have written 40 little compositions in four different rhythms: "Choro", "Frevo", "Baião" and "Samba". Finally, I propose a discussion with guitar teachers in Brazil on the composite pieces, to establish qualitatively a final version of guitar studies to be used pedagogically and artistically. It is expected that these compositions result in a greater interest for the practice in the Brazilian music for the solo guitar and that these pieces could serve as a preparation for a more advanced level soloist repertoire.

As an artistic implication, we intend that this proposal of the repertoire could be used in different levels of guitar performance, allowing artistic practice directly with the Brazilian music. Finally, as pedagogical implication, we believe in the stimulation of the production of new musical pieces and in the promotion of a continuous reflection and renovation on the guitar practicing in Brazil.

Keywords: Brazilian solo guitar; Guitar studies; Brazilian rhythms; Guitar teaching

The Collaborative Classical Guitar: Reassessing the Role of Accompanist

David Cotter, Sidney Sussex College, University of Cambridge, United Kingdom

In 2012, one of the world's leading classical guitar historians, Graham Wade, asserted that "just about every area of the instrument's history has now been researched in detail from the sixteenth century to the present day." Seven years later, and this statement can be called into question. Through experiences collaborating with vocalists and instrumentalists—including, but not limited to, cellists, choirs, clarinetists, composers, flautists, guitarists, guitar orchestras, harpists, percussionists, pianists, recorder players, and violinists—it has become apparent that the instrument has often been misunderstood and underused in accompanying contexts.

The classical guitar possesses a plethoric multitude of organological affordances, has experienced an abundance of technical developments, readily engages with both performative and technological innovations, and occupies a contemporary societal position of increasing favour and prevalence, which renders the instrument as opportune for accompaniment.

This paper elucidates how an understanding and reassessment of both past and present practices may allow the instrument to be afforded with the prefix 'collaborative'. Precedents can be found in recent reassessments of piano accompanists as collaborative pianists, a phenomenon which is most prevalent in institutions of higher education, especially conservatoires. Summarising the first year of my doctorate, this holistic research proposes an identarian reassessment of the classical guitar, visiting AC/DC, amplification, Andalusian rhymes, art song, attacks, Berlioz, capos, car parks, collaboration, concert halls, creativity, cushions, divas, flow, footstools, frames, garden parties, gesticulations, gestures, gothic novella, Greek myth, horses, lutherie, maps of meaning, masterclasses, Mendelssohn, minstrels, motor trucks, musical boxes, Paganini, pianofortes, rivalries, romantic lieder, Rossini, soldiers, tripodiums, and tuners along the way.

Jorge Peixinho's interpretative gestures reflected in his guitar music: analysis and performance

Pedro Lopes Baptista, Universidade de Aveiro / INET-md, Portugal

Pedro Rodrigues, Universidade de Aveiro / INET-md, Portugal

Evgueni Zoudilkine, Universidade de Aveiro / INET-md, Portugal

The present communication proposal is inserted in the scope of the Investigation Project “Jorge Peixinho and the guitar”. The project consists on the framework of Jorge Peixinho's works with guitar, identification of the specificities of the composer's writing for the guitar and exploration of technical and musical implications on performance.

This communication is born from the investigation problem visible in the following question: how to interpret Jorge Peixinho's guitar works? The aim is to create interpretation proposals grounded on the options taken by the composer as a performer. Recordings of the pianist Jorge Peixinho performing his own piano works were collected and analyzed. This way, it has been identified reoccurring interpretative gestures characteristic to Peixinho. These gestures are synthesized on a dictionary that presents a range of possibilities, intended to create a restitution of interpretative gestures of the pianist/composer. Based on this tool, there is an exploration of the identified gestures' application to analogous sections found on Jorge Peixinho's guitar manuscripts (1971 to 1994).

Through the recording's analysis and identification of gestures, a dictionary is created whose consultation could interest all the performers that want to have an approach to Jorge Peixinho's lifeworks, as a tool of reference, contextualization and/or fertilization of the performance. Through the exploration of the identified gestures' concrete application to the repertoire with guitar in particular, interpretation proposals pertinent to guitarists that are interested in Jorge Peixinho's work were born.

The communication will include a reproduction of recordings (video) of interpretative proposals on the guitar, as well as excerpts of the recordings (audio) of Jorge Peixinho.

Keywords: Jorge Peixinho; Guitar; Piano; Interpretative gestures

Guitar makers in Naples between the end of the 18th century and the middle of the 19th century

Grégory Leclair, Independent researcher, France

Between the end of the 18th century and the middle of the 19th century Naples was among the most populated cities in Europe and one of its most living cultural centers. Numerous composers, singers and instrumentalists were living in the city or traveling to it. Many instrument makers were also working in Naples, notably the Fabricatore, Vinaccia and Filano dynasties. Until recently our knowledge concerning these luthiers was mainly based on the study of the remaining instruments and their labels. Thanks to new genealogical researches it is now possible to identify more luthiers and to understand better the professional, familial and personal links which existed between them.

Keywords: Guitar makers; Naples; 18th and 19th centuries

“Schumann’s Träumerei and the guitar.” – Historical recordings as witnesses of musical taste in adaption and interpretation

Jörg Holzmann, Leipzig University, Germany

Abstract: In his book *Performing Music in the Age of Recording* Robert Philip states that “recordings of [...] musicians in some way linked to the composer, will always hold a particular fascination, even though their claims to be authoritative are sometimes exaggerated [...]”. Nevertheless, they offer an invaluable insight into interpretational conceptions of the past. Being used more and more for research on the piano repertoire, e.g. Clara Schumann’s circle of students, the analysis of historical records could also be very rewarding for the history of performing on the classical guitar.

The intention of this paper is to put recordings of Robert Schumann’s *Träumerei* op. 15, Nr. 7 into the context of the musical taste in the first half of the 20th century and to compare the original to adaptations for the guitar. On the one hand there will be the pianists Carl Friedberg and Fanny Davies, on the other hand the guitarists Agustin Barrios Mangoré playing his own transcription and Luise Walker, performing Tárrega’s version.

Computer-aided interpretation analyses will be compared to written documents, such as letter exchanges, monographies or contemporary reviews and, of course, the scores themselves. To avoid digression, the focus will lie mainly on the use of mannerisms and the handling of tempo.

As an additional step the paper wants to show strategies, how guitarists nowadays can profit from these and similar insights and use them for pedagogical purposes as well as on stage.

Keywords: Historical recordings; Computer-aided interpretation analyses; transcription; guitar; interpretation research; pedagogical; historically informed; Schumann

Composing For Guitar: a guitarist and a composer working in collaboration

Samuel Peruzzolo Vieira, INET-md; Instituto Piaget-Viseu, Portugal

Marlou Peruzzolo Vieira, Universidade de Passo Fundo, Brazil

Collaboration between composers and performers has attracted the attention of researchers such as Vieira (2017, 2016), Church (2017), Ivanovic (2015), Barrett et al. (2014), Gyger (2014), Love & Barrett (2014), Fenerich (2013), Ishisaki & Machado (2013), Marinho & Carvalho (2012), Domenici (2013, 2011, 2010), Östersjö (2008), Roe (2007), who have written about their own experiences, analysing collaborative procedures, communication strategies and creative results.

This paper, based on this research area, uses a case-study methodology, embracing the point of view of both composer and performer, discussing the process involved in the creation of a new work for solo guitar. The aim is to discuss and categorise some relevant stages of a collaborative process between composer and performer in order to present and debate creative results. Thus, the following questions are addressed: (1) what are the main characteristics of a collaborative process in which composers do not play the instrument they are composing for?; (2) How can the performer contribute to the creative process?; and (3) what are the upshots of a process of such nature?

The collaborative process was videotaped, both as a register of the collaboration as well as a multimedia support for the composer during the composition. The videos and annotations of the piece, both from its composition and the adaptation process, were later analysed. This data was compared taking into account the composer's initial ideas, the performer's suggestions and the artistic outcomes. Results highlighted specific solutions and techniques for the context of a work written in non-traditional notation, including extended techniques, exploiting the combination of idiomatic and unconventional technical features of the guitar.

In terms of significance, this paper presents relevant information on three different stages of the creative process: (1) composition: discussing elements of notation and extended techniques employed; (2) collaboration: focusing on the communicative strategies adopted; and (3) performance: presenting the outcomes of the creative and interpretative processes. Moreover, it contributes to a better understanding of the characteristics of the collaborative processes involving a guitarist and a composer in a transdisciplinary (yet complementary) musical activity.

Keywords: Composer-performer collaboration; Non-guitarist composer; Indeterminate music; Guitar performance.

Hands-On Guitar Lecture-Performances

Brouwer on Giacomo Bartoloni: the perception of a composer's work through a gap of 37 years

Fábio Bartoloni, Universidade do Estado do Amapá, Brazil

It is undeniable that Leo Brouwer's works are an important part of the History of the guitar. Because of the celebrations of the 80th birthday of the Maestro, 2019 has been special with lots of concerts, festivals and events where we can listen to several of these works. But how can we measure the influence of Brouwer on other composers? How the perception of the music by Leo Brouwer has changed through years? This lecture-performance proposal aims to discuss this question from two works by Brazilian composer Giacomo Bartoloni (1957) with a gap of 37 years: *Ditirambo, homenagem a Leo Brouwer* (1979) and *Sonata Retratos* (2016). Bartoloni was a young guitarist and composer in 1979, impressed by the music of a Leo Brouwer from 1960s and 1970s, when composed *Ditirambo*, first prize at Porto Alegre Composition Competition. Unfortunately the censorship of the military dictatorship forced the editor to omit homage to Leo Brouwer in the title. In 2008 Bartoloni could finally play the work for Brouwer in São Paulo and could tell this history and finally disclose the complete title of the work. Inspired by this first meeting, Bartoloni thought of a new work, which was concluded just in 2016. *Sonata Retratos* pays homage not only to Brouwer, but also to other historical composers such as Ponce and Castelnuovo-Tedesco. Analyzing and comparing how the influence of Brouwer on Bartoloni occurred in 1979 and 2016 might help us to understand how the perception of Brouwer's music has changed in this scope of almost 40 years, half of Brouwer's life. Giacomo Bartoloni is a retired Guitar Professor at São Paulo State University (UNESP), creating the guitar program in 1987 and directed it for 30 years.

Keywords: Performance; Brouwer; Retratos; Ditirambo; Bartoloni; Guitar; Guitarra; Violão; Contemporary Music

Improvisation and mechanism: An approach to the performance of the Douze Etudes pour Guitarre by Heitor Villa-Lobos

Leon Salcedo, Universidad de Cundinamarca, Colombia

As in most of the performance practice of the classical guitar repertoire, the case of Heitor Villa-Lobos's Douze Etudes pour Guitarre is commonly approached under a formalist paradigm that presents the written text -score- as the main principle of authority in the performance preparation. This approach aims to find coincidence between written text and performance, placing the focus of the performer concerns on the work and its meaning, rather than on the situations and elements that may arise as creative potential at the time of performance. As a logical consequence of this approach, the improvisation that was once a common practice associated with music interpretation, came into disuse during the last century and in the present, in the field of western classical music.

In the case of Villa-Lobos Douze Etudes, one of his interests is the search for the biomechanical development of the player through structuring elements presented as mechanical formulas -mechanism-.

The appropriation and the development of mechanism entails a creative potential, it is noteworthy that commonly there are no approaches to the regular performance practice of the Villa-Lobos Douze Etudes that focus on the re-signifying potential that can be activated by a creative exploration of the mechanism.

According to these considerations, this project raises from a context where "the score is understood as a script rather than as a text" (Cook 2011), presenting an alternative approach to the performance of the Douze Etudes pour Guitarre, where the main aim is centered in proposing a re-reading of the work using improvisation processes, starting from a creative exploration of the mechanic-technical resources developed by Villa-Lobos, recognizing these developments as a primary and structuring gestures of the Etude, and as carrier units of new artistic potential, thus opening an opportunity to create new narratives of this work.

Keywords: Mechanisim and improvisation; Improvisation in Classical Guitar; Douze Etudes by Heitor VillaLobos

Studies for Brazilian solo guitar: Lecture-performance

Emanuel de Carvalho Nunes, Instituto Federal do Piauí, Brazil

In this performance, the main intention is to demonstrate a group of little studies for solo guitar, valuing Brazilian rhythmic elements. These studies are focused on the practice of guitar techniques, such as scales and arpeggios, but developing them with an emphasis on rhythms present in Brazilian music for solo guitar. It is expected that such studies will encourage other guitarists to develop more teaching material for their instrument by exploring more specific elements of their cultural environment.

This performance is also in agreement with recent guitar books produced in Brazil, interested in offering technical bases of specific features of Brazilian guitar music for guitar. About this subject, it is possible to list some recent works by Becker (2012), Caetano (2010) and Pereira (2007), as well as previous works such as Braga (1988) and Faria (1999). We also consider the research developed by Matos (2009), which shows that the guitarist can practice and improve skills in his instrument through a Brazilian repertoire.

This artistic and teaching proposal also aims to soften the problem detected in some contexts of guitar teaching in Brazil: interested in practicing solo guitar, the student is sometimes faced with a repertoire that, while offering excellent technical bases (Giuliani, Carlevaro, Carcassi, etc.), on the other hand finds resistance with some students for not reflecting their specific musical intents.

The proposal is one solo guitar recital of about 25 minutes divided in two parts: first, a group of 8 guitar pieces (studies) composed by Emanuel Nunes, and the second part, two pieces from the repertoire of Brazilian solo guitar. The studies show the didactical and artistic intents for different levels, while the two complementary pieces show rhythmic similarities, also offering an overview of the Brazilian solo guitar, showing the presence of original works for the instrument (Tosteando and Lamentos do Morro).

Keywords: Brazilian guitar; Guitar studies; Composition

“Classical Guitar & Live Electronics with Dynamic VR Score: Hands-On Research in a New Collaborative Work

David Cotter, University of Cambridge, United Kingdom

This lecture-recital explores the collaborative work BREKEKEKEX (2019), by David Cotter(guitar) and Jonathan Packham (composer, electronics), touching on notions of creative collaboration, co-authorship, and hands-on research in a distinctly twenty-first century context. Taking ideas incipient in Packham’s earlier SECRET ANIMALS (for cello & live electronics with HMD1 score), the piece explores the interface between physical and virtual realities in the context of classical guitar performance; principally through a semi-structured improvisational approach using instructional and notated material displayed in 3D space using the Oculus Rift system. This innovative method presents new challenges and possibilities for guitar performance, developing Berkowitz’s “principles of virtual space-as-form”² and exploring virtual environments as dynamic platforms for semi-structured improvisation.

Fragments of material appear and disappear in a panoramic field around the performer, forcing embodied decision-making and emphasising gestural content. The piece’s live electronic component utilises the Constellation tracking system in the Oculus Rift, transforming real-time positioning data (using Max/MSP & Jitter) into an ambient soundscape over which the performer improvises. Similarly, virtual guitar strings may be activated through head movement, with the monitoring of velocity controlling the intensity of these attacks. Movement thus decides content (ie. the fragment of material the performer is looking at), but also context (ie. the process of reading the panoramic score affects the live electronics).

My artistic practice as research takes in part after Anthony Gritten’s work: most significantly, exploring the notion that the relationship between practice and research, like our identities, “cannot be predetermined but needs to emerge anew in each case”³. Within this new collaborative work, previously clearly defined roles—composer, classical guitarist, performer, researcher, programmer—are reassessed. The recital element will consist of BREKEKEKEX (2019), for classical guitar, live electronics and VR headset score; as well as fragments from John Dowland’s Frog Galliard (1-2’), upon which the collaborative work is based. The lecturerecital format will assist in practically explicating and contextualising the ideas nascent in the presentation section of my paper.

Keywords: Classical Guitar; Live Electronic; Virtual reality

A Symbiotic Collaboration Between Composer and Performer

Matilde Oppizzi, Independent Artist / Researcher, Italy

«Idiomatic music reflects what an instrument can and cannot do, what it does willingly and what it does reluctantly» (DE SOUZA 2017). In fact, «musical passages can be characterized as more or less idiomatic depending on the extent to which the music relies on instrument-specific effects». Moreover, «the mechanics of musical instruments commonly influence how the music itself is organised» (HURON & BEREC 2009). Indeed idiomatic music for guitar seems to be implicitly referred to the traditional repertoire of the instrument, making the two words almost synonymous (RADOLE 1997, WADE 2012). Thus, in broad terms, my research question is the following: are there any ways of playing guitar that a performer could feel at the same time idiomatic and new? How could I foster their discovery in the context of collaborations with composers? To answer the question I have been confronting different approaches, strategies and methods. However, the outputs have to be obtained from an intertwined relationship between the composers and me as the performer who will mix composition and performance practices. Such outputs, strategies and relationships have been investigated, confronted and evaluated in order to offer not only the scores and the performances that will come from the artistic practice, but rather an insight of methods and tools that other composers and performers could employ to achieve relevant art.

In this connection, the aim of this lecture-performance is to present what I have recently achieved working in close contact with composers with a peculiar expertise in algorithmic music and stylometry - that is the quantitative study of style through computational distant reading methods. Together we traced a list of idiomatic patterns in guitar scores, generating new ones and elaborating a collection of them so to define charts that have been used to compose new idiomatic music for guitar (I will play among others https://youtu.be/sdab7r_eaE8). Therefore, I was brought to a close cooperation with the composers specifically regarding the idiomatic aspects of writing and I realised how working in such proximity their composition practice changed as well as my performance practice did.

Keywords: Guitar; Stylometry; Idiomaticity; Composition; Contemporary Music

Leon Salcedo, Universidad de Cundinamarca, Colombia
Tatiana Perilla, Universidad de Cundinamarca, Colombia

The catalogue of works written specifically for violin and guitar duet is relatively small when compared to the universal catalogue of other chamber music formats that include these instruments. It is worth to mention composers Antonio Vivaldi, Georg Philipp Telemann, Antonio Vivaldi and Pietro Locatelli as pioneers in write for this duo in the Baroque period and Mauro Giuliani and Niccolò Paganini in the classical period. In Latin America, composers such as Leo Brower and Eduardo Martín have contributed to the repertoire for guitar chamber music. Thus, in the case of the repertoire for the violin and guitar duo, in the Latin American context, we face the task of research in a field of relatively scarce information. For performers this expands the repertoire and get to know new music, for composers it is a chance to explore a relatively unexplored format in Latin America, also for musicologist and scholars is an opportunity to catalogue and archive new literature. This lecture recital aims to illustrate the process of performance preparation of this repertoire. Since a great part of this core is formed by new music which lacks any recording references, both structural analysis and hermeneutical approach are important to recognize stylistic characteristics and features that may be transformed in performative gestures. Thus, our main propose is to illustrate a path to prepare a chamber music repertoire in the context that counts with few performative referents. This, expecting that some principles can be abstracted from our case for other music repertoires of this characteristics.

Author keywords: Violin and Guitar Duet; Latin American New Music; Performance Practice; Chamber Music Preparation

Hands-On Specific Instrumental Areas.
Hands-On Piano

Hands-On Piano Keynote Presentations

The messiness of doing or the integrity of action?: towards an embodied ethics of artistic research

Darla Crispin, Norwegian Academy of Music, Norway

How does the idea of “Hands-On”, which is the unifying theme of the activities here in Aveiro, potentially relate to the fundamental nature of artistic research in music? In principle, the engagement of the artist in the research act means that the object of enquiry – the artwork – is also the locus of the processes that bring it into being. An artist’s practice is, by definition, hands-on; to what extent can it therefore also be dispassionate and objective, as required by standard research criteria?

The fusion of doing with interrogating that is integral to artistic research therefore raises fundamental questions about the probity, from a research standpoint, of the activities in which we, as artistic researchers, engage. How might contemplating the many facets of this fusion, such as those relating to critical reflection, artistic and scholarly quality, and research responsibility, have the potential not just to address objections of partiality from a defensive standpoint but, on the contrary, to generate new insights into aspects of ethics? Being hands-on implies ‘getting one’s hands dirty’ but it can also be associated with the honesty of real toil as opposed to the abstract and disengaged sophistry of the ‘armchair critic’, for whom there is ultimately less ‘at stake’ than for the creative individual who has invested tangible effort in bringing something into being.

Through speculative modelling and some practical examples, this presentation seeks to open up the discussion of what ‘hands-on’ might mean for artistic research practices and for their legitimacy in the spheres of both art and research.

Darla Crispin 21.10.2019

MMS:Mediterranean Miniature Sketches

Erato Alakiozidou, Thessaloniki State Conservatory and Athens Conservatory, Greece

MMS:Mediterranean Miniature Sketches is the title of the thematic section of the recital cycle presented by the pianist with 25 miniatures or musical sketches by numerous composers. The order of interpretation of the works is chosen from the pianist.

The listener is called upon to find the secret that unites the story.

The choice of composers is based on iconic composers who are distinguished for their technical ability, consistency and clarity of musical thought.

Composers who have created a solid contemporary tradition in Greece and are paving the way for the younger generation of artists.

Also included are younger composers who have provided excellent writing samples, creating new sound worlds.

Pluralism in the aesthetic directions of the works is one of the advantages of the program.

Of great importance is my collaboration with the composers themselves during the preparation of the recording. It has helped me explore the way I think and come up with an interpretation that is closest to their intentions.

Through the authenticity of this collaboration unfolds an acoustic fan whose rhythmic and dynamic details are a challenge to interpretation.

The story created by the union of all works I hope will be that point of contact that will give rise to the search for modern Greek culture, as well as a dialogue between the composers.

The peculiarities of the new musical discoveries, to identify with the simplicity of a musical narrative.

Program:

Elli Zacharopoulou (b.1959) Aurora (2019) */**!/++

George Chatzimihelakis(b.1959)Miniature Valse n.2

Phillipos Tchalhouris(b.1969) Topia op.66 nr 1/I

Konstantinos Stogiannides(b.1976) Light Blue (2019)*/**!/++

Evagellia Kateli(b.1959) Around a so(u)l (2019)*/**!/++

Sara Carvahlo (b.1970) Haiku from the sea (2019) */**!/++

Riccardo Vaglini(b. 1965) Capriccio sopra L'homme arme(2010) ++

George Papoutsis(b.1974) From Three Thracian Dances nr. I (2013)!

Michail Vekiaris (b. 1957) Potamos- On a greek folksong from Rhodes(2018)!

Anastasis Phillipakopoulos(b. 1969) Piano Piece (2018)!

Benet Casablancas(b.1956) 3 Haikus (secunda collection 2013)++

Panagiotis Theodosiou(b.1964) Aegean Sea -Prelude for piano solo-(2002)

George N. Gianopoulos (b. 1984) Chorale-Prelude No. 1 in C Major from Twenty-Four Chorale Preludes, Op. 6 ++

Constantine Caravassilis(b. 1979) Between the silence(2019)*/**!/++

Stathis Gyftakis(b.1967) The little boy and the cook named Josephine...(2003)

Meneloas Pistikos(b.1995) People in the Sun (2019)*/**!/++

Christos Ntovas(b.1989) Sea Breeze (2019) */**!/++

Maria Christina Krithara(b.1954) Mediterranean (2019) */**!

*Dedicated to Erato Alakiozidou

**Commissioned by Erato Alakiozidou

+ World Premiere Recording "In blue and White"

! World Premiere

++ First performance in Greece

A Short History of Key Noise at the Piano: its technical and aesthetic implications

Ian Pace, City University London, United Kingdom

One of the oldest and most fiercely contested questions in the history of piano playing has been that of whether it is possible to produce variation in timbre on the instrument independently of dynamics. Much familiar rhetoric about 'depth of tone' or 'singing tone' rests implicitly upon the assumption that this is indeed possible, though some formulations arguably employ a vague metaphor of 'tone' for a conglomeration of aspects of voicing, legato, pedalling and various else, rather than something specific to individual, isolated tones. Even Chopin's contrast of a supposedly ready-made tone on an Érard piano with the possibilities of establishing a more individual one on the Pleyel relies upon various assumptions of this type. A simple consideration of the nature of the piano's mechanism however demonstrates clearly that it is impossible to affect any aspect of how a hammer hits a string other than its velocity, as was concluded after an experiment detailed in Eugene Tetzels's *Das Problem der modernen Klaviertechnik* of 1909. However, two years later Ludwig Riemann, in his *Das Wesen des Klavierklanges und seine Beziehungen zum Anschlag* argued that this is to neglect another fundamental aspect of perceived piano tone, specifically the sound of the finger hitting the key, which is a parameter I call 'key noise'. In this paper, I give a brief overview of how this parameter might have become manifest in line with a cross-section of principal schools of piano playing in the nineteenth and early-twentieth centuries, in both technical and aesthetic senses, then consider the way it has received limited critical and pedagogical attention during the course of the twentieth century, culminating in a survey of some contemporary works – classic works by Sylvano Bussotti, Nicolaus A. Huber, Salvatore Sciarrino and more recent ones composed for myself by Richard Barrett, Aaron Cassidy, Richard Emsley, Wieland Hoban, Ross Lorraine and others – which foreground such a parameter. I argue that a comprehensive understanding and judicious exploitation of this parameter is not only a deeply fruitful activity for both composers and performers, but also that it helps to penetrate some of the mystifying discourse which surrounds pianism.

A body as listening: virtuoscity as an unbridgeable gap resounding
Joana Sá, University of Aveiro/INET-md, Portugal

This Lecture-Performance gathers different music pieces/performances, poems, text fragments and video created for *Listening | the open, trilogy for disruptive bodies* by Joana Sá.

Music, text & performance, Joana Sá

Video, Daniel Costa Neves

Duration: 30' min.

Analysing virtuosity or performance ideals through times, we could argue that they mostly operate through the logic of duality (and opposition) between *self/other, inside/outside, control/out of control*. From this perspective, different virtuosity and performance ideals can be regarded as different processes of immunization, where each *immunity marks the exclusion of the self from the other, the separation of the citizen from the obligations of society, the conservation of the safe and sound* (Andrews 2011).

But more recent conceptions of immunity point to different paradigms, where the immune system does not respond to an *invading 'other' but to an indefinite series of internal differences, so that a 'self' does not passively await a transgression of its boundaries, but is always already actively responding to 'its own' network connections which now incorporate the 'other' within its 'self'* (idem). From this perspective the immune system, incorporating *otherness* within the *self* is from the very beginning self-reacting.

Intimately connected to his concept of *deconstruction*, Derrida's *autoimmunity* also incorporates the *other* in the *self*: in his formulation of autoimmunity a *self* does not exactly *attack* (itself), in an internal process of *closing* upon itself, but destroys its 'own' defences, and therefore *opens* itself to the *other* and risks: *for the better or for the worst*. Although the autoimmune event is brought by Derrida as a paradoxical and *undecidable* event mostly from the perspective of the *terror and trauma* inherent to the deconstructive moment, we will explore Alice Andrews' idea that it might be *precisely possible to inscribe the reconstruction of deconstruction (...) right within the deconstructive movement* of autoimmunity.

Exploring the resonant potential of the *undecidability* of the paradox deconstruction|reconstruction, through the idea of *listening*, we will try to open for *other* ways of conceiving music creation/performance and virtuosity beyond the dichotomy of control/out of control. That virtuosity can be thought through a paradoxical perspective of autoimmunity, might be a decision, which does not put vulnerability of the bodies as bypass of the concept, nor just as a consequence of a composing strategy, but at the heart of an idea of body-music expression (that is in no way seeking for ideas of authenticity, rawness or essence of the bodies).

Undecidability as vacillation, oscillation, resonant paradoxical self-reflection is an unbridgeable gap resounding the impossibility of acknowledging what a body can do.

~~virtuosity~~ is then *engaging with*

as unbridgeable gap

or

~~virtuosity~~ is an unbridgeable gap

re | sounding

Fingers on the Pulse: Contemporary Pianist as a Public Figure

Lina Navickaitė-Martinelli, Lithuanian Academy of Music and Theatre, Lithuania

Through the course of music history, the cultural and professional role and function of the music performer has been perceived in various ways, and this process is an ongoing one. The 'job' of a performer hardly ever consisted of mere music playing, but particularly nowadays it encompasses a number of private and public, musical and extra-musical variables. Performers have their own personality and inclinations; they are exposed to different forms of education and influences; they develop certain technical and stylistic abilities; they find certain repertoires more suitable than others; they confront themselves with composers and their requests/indications; they have to take into account social demands to given repertoires (demands that may not only be of strictly artistic nature, but rather related to politics, fashion, historical circumstances, etc.); intentionally or not, they develop a public persona (consequently generating a reputation and social expectations that transcend the mere musical performance); finally, they create various media interfaces that allow the audience to access all the previously-listed features (concert publicity, recordings, websites, interviews, etc.).

Each of these variables produce several different (yet, often inter-related) discourses that make "performance" and "performer" extremely complex and dynamic concepts. When we face a pianist's record covers, posters, ads, or political representations of such classical music performers as Lang Lang, Daniel Barenboim or Khatia Buniatishvili, we understand that a "performer's discourse" is a rich mix of ingredients that may include, besides music, also pop culture, rhetoric, advertisement and ideology.

The aim of this lecture is to demonstrate the musical, cultural and social functions attributed to classical music performers, as well as the importance of 'polyfunctionality' to the modern performer's activities. The changing realities of the musical performer's work and the functions attributed to them in the nowadays' culture (from the intellectual artistic researchers to the entrepreneurs of their own activity, from music pedagogues to the mystified stage stars, opinion leaders, etc.), as well as the features (both personal and professional) and knowledge, necessary for performing these functions, shall be discussed.

Hands-On Piano Paper Presentations

Trio Corrente and Paquito D´Rivera: Improvisation, a Practice of Performance

Diogo Sousa Vilas Monzo, Universidade Federal do Estado do Rio de Janeiro, Brazil

This research result is an ethnography of the musical performance of Trio Corrente in its presentation with saxophonist Paquito D'Rivera at Teatro da Caixa Cultural, in Brasília, on November 25th and 26th of 2014, at the concert which ended the Grammy winning CD tour "Song for Maura". Focusing on the improvisation processes of pianist Fábio Torres and the interaction between the musicians, an understanding of improvisation as real time creation has been sought. How is this process built? What is its result in a performance? For this analysis, I have taken some notes in my field journal, the pianist Fábio Torres was interviewed and some audios and videos of sound checks, concerts and the interview were recorded.

Improvisation, a practice of performance, "is a composing exercise on real time. This is the special case in which that composer is also the performer" (SLOBODA, 2008, p136). In this process, the performer does not realize a pre-existing composition, but "is the creator of the song" (SLOBODA, 2008, p. 87). The musicians are part of a continuous process of dealing with complexity through gestures and responses, a practice that exists only in the evolving present (COBUSSEN, 2017). In this sense, improvisation is different from classic performance as representation, like the presentation of an existing composition, that has already been presented and is being presented once more (MONZO, 2016).

The results showed that improvisation is a type of learning: "yes, you are going to learn with every musician who is more experienced than you" (FÁBIO TORRES) and although improvisation arises in a "freedom moment" or suggests a spontaneous situation, it is the result of preparation and research. However, at the moment of creation, the artist exercises all his/her "formativity" (human activity that comprises, inseparably, invention and the production of form). All his/her formation is connected to his/her life, existence, in a way that cannot be separated. And this, under the art form, is introduced in the piece. That is why each detail and each gesture is loaded with his/her feelings, aspirations and convictions and, therefore "... says, means, communicates something" (PAREYSON, 1997, p. 61)

Keywords: Trio Corrente; Paquito D'Rivera; Improvisation; Musical Performance; Popular Music; Creative Process

Does a Parnassus exist for us?: Process of a transcribational proposal for Clementi's Piano Etudes Op.44 n.16 and 17

Susana Castro Gil, Universidade Federal de Minas Gerais, Brazil

Ana Cláudia de Assis, Universidade Federal de Minas Gerais, Brazil

Nowadays, the image of the good performer (virtuoso) is an amalgam between the nineteenth-century technical/scenic development *di bravura* and *Werktreue*'s fidelity to musical work and invisibilization of the subject. In nineteenth century, the path to virtuosity was marked by a systematizing eagerness of piano technique (Chiantore, 2001), triggering numerous technique books, several of these under the title *Gradus ad Parnassum*, constituting an invisible repertoire in the sense of being a private practice that led to virtuosity. Parnassum could be considered as a metaphor for the most craved objective of performers: the virtuosity, as the habitation of the muses reached by technical development and refinement, crystallizing its route in a series of gradual exercises (*gradus*). However, considering musical performance as a field of creative challenge to boundaries (Schechner, 2013), issues as fidelity to the musical work or annulment of the subject should be reconsidered.

For this, turning into visible the invisible is proposed, making public the private practice, selecting the piano Etudes Op.44 n.16-17 of Clementi's *Gradus ad Parnassum* as objects of transcreation, starting by historicizing the musical text and relegating its functional message to work with its aesthetic material (Campos, 2011). For the transcreational process, the questioning of the morphogenesis of the musical work selected is resorted to; ontologically considering the musical work as a conglomerate of emergencies (Assis, 2018) -and regarding performance as the realm in which musical work ontology takes form- this research in course, with partial results, proposes a multimedia performance in which, besides the traditional interpretation of Clementi's Etudes, metaconstituent elements of these Etudes such as repertoire linked to the *Gradus ad Parnassum* concept, a sound installation made by electronic manipulated recordings, as well as video projections, expliciting the link between the systematization of instrumental technique and the sociohistorical context of the first industrial revolution -with its ideals of speed and efficiency- are revealed, unleashing to question us about the frontier between the visible and invisible repertoires and, above all, whether there is a contemporary Parnassus, and if so, where and what would be.

Keywords: Musical transcreation; Contemporary virtuosity; Multimedia piano performance

Performing on the Clavecin royal: the keys for the musical sublime

Pablo Gómez Ábalos, Musikeon, Spain

Johann Gottlob Wagner's Clavecin roïal, invented in 1774, has again been built 222 years after the last instrument of his workshop preserved to date. The first worldwide copy has been made by German organologist and early-keyboard-instrument maker and restorer Kerstin Schwarz in 2019 as part of the project led by Pablo Gómez Ábalos: "Clavecin roïal: timbres and fantasy of the sublime", and awarded with a Leonardo grant 2017 from BBVA Foundation (Spain). A new Wagner's Clavecin roïal is ready to sound again, and it allows us to listen, in the proper way, the timbres of the northern German context in the late eighteenth century and the performance of the musical sublime.

A delight for musical fantasy and transcendent experiences, able to astonish or wonder the audience, was a constant in the northern German culture of the late eighteenth century. The way for managing the audience's attention (Aufmerksamkeit) was a topic for music theorist and musicians; it was in the context of the musical sublime and the idea of Genius leading a culture-nation (Riley, 2004; Applegate 2005; Richards, 2006). The Clavecin roïal was a superb multi-timbral instrument for that purpose in that north German context.

The Clavecin roïal was built by Wagner's workshop in significant quantities until at least 1797. It was a sophisticated hammer-action instrument from the Pantalon tradition with a subtle action and capable of offering six sound mutations and strong dynamic effects. From its announcement, it was linked with musical fantasy and improvisation; consequently, it was a perfect tool for the most imaginative composers in that context. C. P. E. Bach owned a Clavecin roïal by old Friederici from 1782, and both, Bach's music and the instrument emphasise each other in perfect communion.

<https://www.redleonardo.es/noticias/pablo-gomez-abalos-finaliza-la-primera-copia-mundial-del-clavecin-roial-de-johann-gottlob-wagner/?fbclid=IwAR0bn9iAlc5VzJhKoNOA1W4I2iHQBH5NxmdokLqhhBaDNeqjsK9p6bq7GURY>

http://www.galpinsociety.org/index2.htm_files/GSN55.pdf

Keywords: Clavecin roïal; the musical sublime; timbres; dynamic effects; Pantalon tradition; fortepiano; C. P. E. Bach

Text and voice in music composition processes: strategies for defamiliarization

Felipe de Almeida Ribeiro, Universidade Estadual do Paraná, Brazil

When dealing with text and voice, one automatically enters the realm of sonic and cultural human experiences. Text, language, voice timbre, and other aspects immediately draw the listener's attention and emerge organic qualities and quasi-primitive pre-defined listening behaviours. Therefore, our perception of these aspects becomes automatically enhanced – consequently, difficult parameters to ignore. Although the use of text and voice in music composition takes us back to the conflict of *prima pratica* and *seconda pratica* music between Artusi and Monteverdi, in this research we focus on the idea of defamiliarise the use of text and voice in musical composition. For that, we will analyse repertoire from the last 50 years that faced the specific issue of defamiliarising the use of text and voice, and investigate new strategies on how to deal with semantics to build new musical structures. Based on a few analyses, we will focus on how composers have dealt with text and voice, such as in works by Ferneyhough, Feldman, Lachenmann, as well as Chaya Czernowin, Dániel Péter Biró, Ming Tsao, Steven Kazuo Takasugi, among others. As part of this research's results, we anticipate a few observations. Text and voice in music composition have the potential to deal with humanistic and post-humanistic questions of belonging, absence, resistance, noise, borderlands and other concepts that are strongly influential in compositional processes in general. In addition, we have perceived in electroacoustic music that the use of microphones and amplification play an important role: microphones address questions of public and private, of fragility and imperfection. Loudspeakers, on the other hand, make possible spatial composition and immersive sound experience. Also, digital and analog synthesis are strong tools to defamiliarise and resignify voice and text. Finally, this research has contributed to the creation of “Litania”, a work by the author for speaking pianist and live-electronics, commissioned by Luciane Cardassi (Universidade Federal da Bahia, Brazil). This research is an ongoing Post-doctoral research period conducted in Hannover, Germany, with the support of the Alexander von Humboldt Stiftung (Germany) and CAPES (Brazil).

Keywords: music composition; music analysis; text and voice

This presentation will offer a glimpse into performing traditions which were important to Germanic composers writing for the piano, from Mozart and Beethoven to Schubert, Schumann and Liszt. These traditions provided a context for a certain aesthetic understanding in performance, which has been gradually lost. Rhetoric provides a guide for logical organization and persuasion, while linguistic parallels manifested as the influence of dramatic ideas and singing style. These elements combined to offer a natural model for characterization, expression and inflection in solo piano music.

The most important musical aspects influenced by rhetorical principles were composition, emotional expression and delivery. Composers relied on the logic of discourse as a model for musical structure and content, while performers sought to persuade their audience much as an orator would do. Rhetoric continued to play an important role in music composition well into the nineteenth century. In performance, rhetorical principles were quoted in pedagogical treatises starting with C.P.E. Bach.

The fact that music's capacity for meaning was evaluated in terms of language is highly significant. A gradual change of the status of instrumental music occurred as a result of the way in which it compared with language. As long as the comparison was unfavorable, meaning that instrumental music was not deemed capable of expression on its own, its status was quite low on the artistic hierarchy. But, as instrumental music came to be recognized as capable of meaning and expression within a vocabulary of its own, it became increasingly desirable and it flourished. The art of rhetoric and its translation into instrumental composition played an important role in this process.

Another clear linguistic parallel continued to be present in the performing tradition of solo piano music: singing style remained a constant reference point for musicians, particularly as a vehicle for understanding and delivering expressive performance, and 'speaking' to the audience through music.

This presentation will explore specific examples of these influences in repertoire from Mozart to Liszt. Understanding the influence rhetoric and language had on solo piano music in the past opens a path to a more meaningful and informed approach to modern performance.

Keywords: Performing traditions; Performance; Solo Piano music; Language; Rhetoric; Singing style; Mozart; Bach; Liszt; Schumann; Beethoven; historical; pedagogical

Aspects of art and craft polarity are relevant to every profession. In case of music performance the objective (measurable) means of expression are followed by subjective (abstract) properties of the music performer individuality.

The music of 19th century composers initiated the development of the new qualities of the mutual relations between the performer and accompanist, raising the questions of equivalence between chamber ensemble members. This also resulted in emergence of accompaniment as an individual form of art. One cannot deny that art and craft carry different meanings. However in the real world situation, the notion of the mastery of the craft becomes an essential basis for any valuable artistic achievement.

The paper discusses the aspects of art and craft in accompaniment, analyzes his permanent and changeable role in whole music performance. The polarity and synthesis of these terms results in a unified concept of professional mastery. This approach is also used to study the role aspects of the pianist-accompanist in the chamber ensemble.

Keywords: Piano; Pianist; Chamber music; Accompanying; Art; Craft

Improvisation is a fascinating activity. It develops creativity, gives the learner an opportunity to stamp their own personality and identity on a piece of music, and teaches them how to deal with unexpected situations. And it is a topic that seems to be gaining attention and interest not only among teachers and learners, but also composers, who are beginning to include improv sections in their compositions. When we talk about expert piano improvisation, a lot of advanced skills come to mind: the development of harmonic consciousness, knowledge of musical forms and styles, left-hand accompaniment patterns, to name just a few. These skills tend to be honed in the later stages of the educational process, preceded by years of study. But if we put off this topic for a few years we will have to deal with such problems as the student's fear of making a mistake or being completely dependent on a musical score. In my presentation I want to focus on music improvisation meant as an intuitive, natural behavior which can form part of the initial stages of a child's music education. Moreover, elements of improvisation support the development of piano skills and gives pupils the opportunity to be part of the creative process, which leads to greater motivation, and engagement in the learning process. My presentation will include some examples of improvisation ideas which I use in work with my pupils beginning their education. These ideas are based on a no-score approach as well as a variety of simple compositions with scores. Additionally, some of them involve the child playing a duet with the teacher. All these ideas are based on my method presented in *First Class Piano*, published by Euterpe. What is crucial in this method is that the improvisation exercises were written with a certain musical or technical point in mind and not only inspire a child's imagination and improve creativity, but also support the development of piano skills at this most important early stage of their piano education.

Keywords: Improvisation; Piano method; Piano pedagogy; Music education; Children

**Anticipation and Movement Cycles principles applied to piano gesture in
Frederico de Freitas' Piano Sonata technical strategies and sound results
Maria Bernardete Castelan Póvoas, Universidade do Estado de Santa Catarina, Brazil**

This presentation is part of a research that analyses piano performance gestures during practice, using as study case Frederico de Freitas Piano Sonata (1944). The aim is to study the integration between musical text, and sound and technical movements used in an artistic performance (Goebel, 2017; Rink, 2015). The research is based on the principles of “anticipation” (Schmidt & Lee, 2014; Sloboda, 2008; Póvoas & Barros, 2017) and “movement cycles” (Póvoas, 1999, 2006), from the point of view of the integration of gesture as technical and strategic resource for recognition and acquisition of technical control. These resources assist in building the musical interpretation, and enhance its expressiveness (Juslin, 2003). The theoretical and methodological bases of this research were interdisciplinary, integrating research on pianistic technique, motor control, and related areas of human movement. As an exploratory part of the related artistic research, procedures included applying interpretive strategies in piano practice, based on the anticipated trajectory of gestures in excerpts of the Sonata. We investigated musical excerpts that exemplify wide technical and musical situations, specific rhythmic-melodic characteristics and interpretative options. Principles of “movement cycles” and “gestures anticipation” were linked to specific musical characteristics of each excerpt, in order to optimize the impact of the performance. The practice of these strategies in the music excerpts enhanced the performance in training the strategies, even considering individual characteristics, the practice of anticipating gestures when appropriate for musical achievement in actual performance, can shorten the adjustment period between training and musical performance. In conclusion, piano performance benefits from planning gestures in advance, according to the musical text, since function as a co-relation between the theoretical arguments and the pianistic action, thus contributing towards more efficient instrumental practice, and reflecting in the overall quality of the piano performance.

Keywords: Technical Strategies; Frederico de Freitas’ Piano Sonata; Anticipation; Movements Cycle; Piano Gesture

Perspectives of deliberation on piano practice within different levels of expertise: procedures, effort and limits of attention

Michele Rosita Mantovani, Institute of Arts/Federal University of Rio Grande do Sul, Brazil

Helena Marinho, University of Aveiro/INET-md, Portugal

Regina Antunes Teixeira dos Santos, Institute of Arts/Federal University of Rio Grande do Sul, Brazil

The literature on instrumental practice has sought to explain the expert and his/her outstanding performance as the maximum reference. Potential deliberated practice within lower levels of expertise is often neglected. This paper aims at investigating perspectives of deliberation on piano practice at different levels of expertise in terms of procedures, effort and limits of attention. 16 students and 2 professional recorded one practice session of two pieces belonging to their repertoire and one semi-structured interview. Data from four representative cases belonging to different level of expertise, namely: (P3)pre-college student; (P9)undergraduate; (P13)graduate and (P17)professional were analyzed both in terms of qualitative (phenomenological perspective) and quantitative procedures (descriptive and inferential statistics). Nine psychosensorial categories (embracing both psychological and sensorial aspects of the practice) were extracted: (1)Testing: simulation of the performance of a fragment or the integrality of the piece; (2)Repeating of the excerpts (micro or macro); (3)Isolating: subtraction of any music element to focus the attention on the excerpt to be studied; (4)Alternating: variation of any musical element; (5)Exploring: creative approaching to a given aspect to refine the sonority; (6)Adjusting: modification/correction of the perceived sound product; (7)Pausing: stopping to do anything else related or not to practicing/playing. (8)Stragglng: distracting with external factors or loss of focus of attention which affects the sound product; (9)Slipping: lack of attention during practice, which allows the return to the conscious action. Results have shown that repeating, isolating, alternating and exploring tend to occur regularly as patterns suggesting procedures more varied as the level the expertise increased, while testing had no relation with it: when procedures were intensified, they suggested more effort to practice for all participants. Adjusting and slipping showed more deliberation to correct errors for advanced levels and some limits of attention inherent of all levels of expertise, while pausing and stragglng were less associated with each other as the level increased. These perspectives of deliberation contribute with empirical knowledge about practice and expertise, as well as can foster reflections about educational conduct of teaching and practicing piano.

Keywords: Piano Practice; Levels of expertise; Deliberation; Procedures; Attention

Back to piano study with active imagination: a case study

Denise Maria Bezerra, Universidade Federal de Santa Catarina, Brazil

Francisco Antônio Pereira Fialho, Universidade Federal de Santa Catarina, Brazil

Instrumental practice involves multidimensional aspects of the human being. In the psychological dimension, there are conscious and unconscious factors, whose obstacles can affect the musician's health and his performance. In this work, we present a case study with a bachelor student in piano from a Brazilian university. He is a third-year male student, 20 years old, who saw his motivation decline to the point of stopping playing. Without understanding the cause of his demotivation, the subject reports sleeping difficulty sleeping, and eating properly. We carried out this case study with the objective of observing the effects of applying the "active imagination" technique based on Transpersonal Learning (Bezerra, 2016), applied to the music field. Two sessions employing active imagination exercises were performed, within a seven day interval. The symbolic elements employed are related to the pianistic practice, and provided by the subject. The active imagination model of Marie-Lousie von Franz (Johnson, 1989) was used in four stages: 1. Emptying the mind; 2. Dialog and experience; 3. Add the ethical element; 4. Integrate the imagination into daily life. The data were obtained through the verbal reports of the subject and observation. The results showed an immediate recovery of mood from the first session, and the resumption of studies after the second session. Two weeks after the second and final session, the subject was able to remain motivated and fulfilled the study plan required by the course. We found that active-imagination techniques can be widely used in teaching-learning piano. We intend to advance in future works exploring other modalities of use of the active imagination in the piano.

Keywords: Active imagination; Piano study; Transpersonal

Forgotten Portuguese piano repertoire and its rediscoveries: The Theme and Variations by Frederico de Freitas

Bernardo Santos, University of Aveiro, Portugal

Although the piano works of Frederico de Freitas are vast and diverse, only two of his works were published during his lifetime (Ciranda and Six Pieces) by Schott and W. Hansen. Curiously, these two works are hardly known by the public, when compared to Freitas' other works, like The Book of Maria Frederica. Regarding works of greater dimension, Freitas composed the Sonata and the Theme and Variations, both in 1944 and also little known to the public. However, due to recent studies that have been developed on the works of Freitas, this paradigm has gradually changed and nowadays the music of this composer is often played in concert halls.

The present project had the Theme and Variations by Frederico de Freitas as its object of study. For such, several sources of manuscripts were studied, as well as concerto programmes and correspondence between the composer and the dedicatee, Lourenço Varella Cid. These materials are found in the estate of Frederico de Freitas (University of Aveiro Library) and in the private collection of João Pedro Mendes dos Santos.

This lecture recital will consist of three moments. Firstly, an exposition will be made concerning the piano works of Freitas and the process of the elaboration of the Theme and Variations' edition. A brief analysis of this work is to follow, with musical excerpts, in order to understand the context of the Theme and Variations in its time of composition and relate it to the main compositional characteristics of the composer, as well as refer the interpretative choices of the performance. Finally, the Theme and Variations will be performed in recital. As the main results of this project, the publication of the critical edition of the Theme and Variations should be noted, where technical and interpretative aspects of this work are mentioned. The identification of thematics and connections with contexts of its time of composition was also accomplished, revealing compositional patterns that reflect the wide diversity of approach to the piano by Freitas. Through these processes, the Theme and Variations was again included in the Portuguese piano repertoire, contributing to the production of knowledge.

Keywords: 20th Century Music; Portuguese piano repertoire; Frederico de Freitas

Claudio Santoro, Música Viva, and the Emergence of German Modernism in Brazilian Music

Pablo Marquine da Fonseca, University of Florida, United States

In 1941, Claudio Santoro (1919-1989) joined *Música Viva*, a group of composers led by the German composer Hans-Joachim Koellreutter, who, following a model from the Second Viennese School, found a school of modern music in Brazil. Within the group's output, Santoro's *Sonata 1942* for piano was most influential, as it established the twelve-tone technique into a viable musical language for avant-garde music within an environment marked by blatant nationalism in music (cf. Kater and Bèhague). As a result, the activities of the group *Música Viva* resulted in a ferocious response from critics, the press, and the nationalist composers. Advocating for the continuation of a national style, Camargo Guarnieri responds to the group in his seminal letter *Carta Aberta* (Open Letter, 1950), where he questions the aesthetics of modernity as antithetical to the affirmation of a Brazilian musical identity.

In this paper, I argue that, as the German musical modernism becomes a source of Brazilian avant-garde through Koellreutter, Santoro paves way for dodecaphonic serialism, one that eventually contributes to the Brazilian musical identity. In this paper, I will perform and examine how Santoro's *Sonata 1942* is a unique musical work that embodies the modern style advocated by *Musica Viva*, but in Santoro's own idiosyncratic ways, particularly the handling of the series. Supplemented by his unpublished autobiographical interview, archival correspondences, and the music manuscript, Santoro's approach of dodecaphonism in the *Sonata 1942* was fulfilled with a "lack of orthodoxy systematization"—a feature often criticized in the literature. I argue, however, that Santoro's use of dodecaphonism is fulfilled with a conscious level of serialism but also has a direct connection with form, rhetoric, and musical expression, which exemplifies the genesis and the aesthetics of the avant-garde in Brazilian music. Duration: 30min.

<https://www.youtube.com/watch?v=72VYJleVdKg>

Keywords: Brazilian Dodecaphonism; Brazilian Avant-Garde; Brazilian Piano; Claudio Santoro; *Musica Viva*

Rethinking Habits of Practicing through Nicolas SLONIMSKY Thesaurus Of Scales And Melodic Patterns^[1] and Jerry BERGONZI Inside Improvisation series

The varying repertoire, new compositions and ideas, thoughtful development of the piano music create increasing challenges and tasks for the pianists-performers of the 21st century. Increasingly sophisticated techniques and means of expression employed by composers, the search of ideas in different non-academic cultures lead to the observation that the conventional means of education helping to overcome complicated creative and technical challenges are insufficient and should be expanded.

The major problem for performers with atonal textures is the feeling of chaos, the inability to apply a system or laws whose knowledge would help to achieve certainty and confidence. Possibility to have a logical theoretical justification of a passage or phrase can help to absorb or learn musical episodes without tone harmony supports. For example, meaning of the term "dominant seventh chord" we are aware of its sound, intervallic consistence, several different layout options and modeling at least some of the implied solutions. How can we expand audiation strategies for modern music?

One of the most fundamental works that has found its application in many musical styles and in the individual manners of performers is Nicolas Slonimsky Thesaurus Of Scales And Melodic Patterns. This work is like a quintessence of modern harmony and scales, which has become an inspiration for other methodologies such as Jerry Bergonzi's Inside Improvisation series.

An idea to apply Bergonzi's methods emerged in search of measures how to practice modern jazz improvisation and improve technical skills. Deepening the contents of the material and having the ability to perform the repertoire of jazz and modern academic music, it has been observed that Bergonzi often highlights and updates the various aspects of harmony, rhythmic, passage or melody in modern academic repertoire. Such measures can become the key to faster, more clear and productive work to improve the missing specific skills that facilitate the performance of modern music.

The performance of recital will consist from lecturer's composed exercises according aforementioned authors, as well as excerpts from compositions where these methods were applied (including C. Ives, S. Barber, P. Hindemith and G. Ligeti).

Keywords: Habits of practicing; Modern music; Audiation; Jazz harmony; Phrase building

Laia Martin, University of Aveiro, Portugal

When rethinking the performance of Domenico Scarlatti sonatas transcribed by Enrique Granados, through artistic research, the chance of going outside the established traditional boundaries is really high. My performative proposal is a deferred co-creation with my live performance of the sonatas transcribed by Granados on the piano with the recordings of the first measures of the corresponding Scarlatti sonatas on historical keyboards by other performers. In other words, live and recorded music coexist with the goal of discovering new contextualized forms of communication and understanding that come out in the performance, which could be considered as a space of problematization and not as a representation, as Paulo de Assis proposes. My performance of the Granados transcriptions is built based not on what the score says, but on how it can sound. My performative choices are influenced by the input I receive from the performers of the recordings, from the timbre of the other instruments, and from the decisions I make to link with the recordings, in addition to the new opportunities the elements that Granados added or modified offer me.

Going outside the boundaries involves risks and creates many challenges I have to face. This makes sense, because as scientists know very well, knowledge comes from what we expect but, above all, from what we don't. The challenges are of a different kind, most of them classifiable in two groups: technological and performative. In the first group, there are challenges, such as how to solve the difference of intonation systems between the instruments, how to reproduce the recordings or the fact that the music streaming platforms don't stop after reproducing each track. In the second group, there are also many challenges, such as where and how to start the fade out, the different levels of modifications in the transcriptions, or the multiple elements to take into account to build the performance. In this lecture, I will address how I face the challenges, and I will show the provisional results with the performance of the selection of some of the Granados transcriptions of Scarlatti. Duration: 30 min.

<https://youtu.be/f0vQaE3covo>

Keywords: Transcription; Piano; Performance; Granados; Scarlatti

Discovering Latin American Music in Your Teaching

Claudia Knafo, Hunter College & Queensborough Community College, United States

Dr. Claudia Knafo will explore pedagogical pieces from beginner to advanced by composers from Latin America. Through performance, discussion and example, Dr. Knafo will uncover these little-known gems.

The current state of Latin American concert music is one of tragic neglect. Despite the best intentions of many wonderful artists, pedagogues and publishers, this repertoire exists as the ugly stepsister to the canon of so-called “serious” music. Even with works such as Ginastera’s Piano Sonata No. 1 or Villa-Lobos’ Bachianas, this music is generally unknown. And works such as these two are usually known more in name than in fact. Yet, despite this neglect, Latin America boasts a rich catalogue of music informed by a colorful mix of indigenous, folkloric and classical traditions.

For pedagogy alone, there is a wealth of material available for students of all levels to satisfy all needs. The works of Ginastera and Cosme could easily substitute for Bartók’s Mikrokosmos, Schumann’s Album for the Young, or any of Kabalevsky’s children pieces. In the music of Ponce one hears Romanticism with a Mexican bent. Guarnieri treats the listener to landscapes Debussy or Messiaen might have created had either been Brazilian. Lecuona’s tunes are as if written by a Cuban Gershwin, while Gonzalez’s music views Cuban folk music through a modernist lens.

To work on this music for performance, pedagogic or scholarly goals, has been among the most rewarding aspects of a career in music. Every piece is fresh. Every piece is a cultural find. Every piece shows tradition and exoticism coexisting. And it is this paradox that imparts a sense of discovery and rediscovery to our cultural home through the lens of the New World.

Whenever I teach a piano pedagogy class, I constantly refer back to this music, both for assignments and for in-class demonstration work. Inevitably, this piques students’ interest and curiosity, stimulating fresh looks at ideas we would normally take for granted on traditional repertoire. And as there is so much first-rate music from parts South, its discovery is a profound source of artistic, intellectual and scholarly fulfillment.

ON-LINE DEMO CLIP:

<https://youtu.be/3IkixLPNLA>

Keywords: Latin America; Piano pedagogy; piano gems

Leonard Ratner's pioneering work on topical theory in his 1980 book *Classic Music: Expression, Form and Style* presented topics as 18th-century "subject[s] for musical discourse" (Ratner 1980: 9), and he categorised them as either 'types' (fully worked-out pieces, such as dances) or styles, "figures and progressions within a piece" (9). Robert Hatten (1994) and Raymond Monelle (2000, 2006) have subsequently developed the concept and taken it well outside the confines of the 18th century. Michael Klein's broad definition of a topic as simply "a code of communication" (2005: 58), regardless of musical era, forms a useful basis for the present investigation into piano music by John Ireland.

A variety of topics may be found in Ireland's music. For example: the barcarolle in the first of the composer's London Pieces, 'Chelsea Reach'; the pastoral in 'The Towing Path' and parts of the Rhapsody; a twentieth-century equivalent of *Empfindsamkeit* in 'Columbine' and 'In A May Morning' (from 'Sarnia'); and, from a more purely performative point of view, various keyboard figurations such as arpeggiations and tremolos as found in 'The Island Spell' and 'The Scarlet Ceremonies' (from 'Decorations,'). The latter have not typically been regarded as topics in themselves, but both can be perceived to carry communicative significance. Furthermore, placing these works in the context of Ireland's biography adds extra richness to his use of topics (although he would not have recognised the term).

This lecture-performance thus explores topicality in Ireland's music as an aid to a pianist's interpretative decision-making, a process which engages with the composer's perceived codes of expression. This appreciation of topicality is reflected in the interpretative outcomes heard in my performances such as those relating to tempo within a pastoral topic or those concerning articulation and balance within an *Empfindsamkeit* topic, the aim being to aid communication.

My presentation will feature live performances of some or all of 'The Island Spell' (1912), 'The Scarlet Ceremonies' (1913), Rhapsody (1915), 'In a May Morning' (1940) and Columbine (1949).

Length: 30 minutes plus 10 minutes for questions

YouTube links to my performances of 'The Scarlet Ceremonies': <https://www.youtube.com/watch?v=9gz3yqatga8>

and Rhapsody:
<https://www.youtube.com/watch?v=cWHF5CfXizg>

Keywords: Musical topics; John Ireland; Piano performance; Interpretative awareness; Performer's engagement with musical topics

Memory and recollection: echoes from one who disappeared
Kate Ryder, Middlesex University, United Kingdom

My research as a pianist focuses on exploring and developing extended techniques via piano and electronics, inventing my own approach to the instrument and challenging audience expectations and preconceived notions of a performance by subverting the iconography of the concert piano. As a soloist, I work closely and collaboratively with composers developing new repertoires, and also as an improviser within various contexts. In this lecture recital, I will perform and discuss 'Bewegung 8' for piano, electronics and fixed media by the German composer Christian Banasik, a work created in memoriam on the centenary of the pianist Karlrobert Kreiten, denounced and executed in 1943 because of his critical comments of the Nazi régime. Using a rare 1934 recording by Kreiten of the Chopin Nocturne in C# Minor no. 20 (opus posthumous) and of the pianist's voice, these 'echoes' through time are enmeshed and entwined with an original score to create a musical dialogue – in the composer's words 'a memory "en miniature" as a reflection, derived directly as an example of artistic legacy.

My aim is to explore opportunities for dialogues between the old and the new, the remembered and the forgotten, with a view to creating novel experiences for composers, performers and audiences. I seek to examine states, perceptions and the differences between "remembering" and "recollection", providing echoes of previous gestures alongside new responses and commentaries.

Keywords: Piano; Electronics; Extended instruments; Memory; Recollection

Futurism, in its musical expression, was a movement which assumed to break ties with artistic heritage, that has been linked to Romanticism. During the early 20th century, futurism in Italy has achieved an immense impact at an artistic, political, socio-cultural and ethical levels. Through the convergence of arts, recognition of speed, technological development and the avant-garde, futurism has rapidly spread across Europe and other parts of the world. Active artists as well as artistic paradigms were criticized by the movement, accusing their academicism as the cause of the death of art.

The movement has contributed to the artistic development and musical creation of the 20th century in the United States of America, it has also significantly influenced the mind of composer and pianist Leo Ornstein. Ornstein persuades me to expose his works and highlight the projection and characterization of futurism, especially in some of his early piano music.

Ornstein, having certain futuristic ideals, motivates me to create a performance based on a historical and critical view. Evidently, there were remnants of a compositional inheritance in his pianism, full of exploratory challenges of unusual piano sound. Playing his music, has allowed me to find the link between conservatory and futurism, and propose research objectives that includes a recital, with reference to my futuristic perspective: mechanism and noise combined with the piano writing.

Program: Leo Ornstein, Ukraine/United States (1893? - 2002)

Chorale S121

Pieces op. 5

In the Country S063

An Allegory S007a

The Cathedral op. 37 n. 2

Preludes S057

Suicide in an Airplane S006

30 minutes

Videos: <https://youtu.be/IVUPuP3Au6A>, <https://youtu.be/2HghQXvGbss>.

Keywords: Futurism; Piano; Noise; 20th century music; Leo Ornstein

Sino-Western interculturality in Áureo Castro's piano works: A research on performative approaches

Ana Filipa Neves Ferreira, University of Aveiro, Portugal

This lecture performance reflects part of an ongoing research regarding Áureo Castro's piano works, a Portuguese musician that had profound influence on the development of erudite music in Macao (China). As a composer and enthusiastic of Chinese folk music and with a deep affection for Macao and its people, Áureo Castro composed some works that merges Western style and Chinese style, revealing traces of Sino-Western interculturality. In this lecture performance, the works "Nostalgia", "Danças da Siu Mui Mui", and "Sonata No.2" will demonstrate the musical symbiosis between Western and Chinese musical cultures. Observing the composer's intentions of merging the two styles and expressing Macao's culture, three questions arise: 1) Is the conventional "interpretation" of his works faithful to the composer's intentions?; 2) If not, how to be faithful to the composer's intention of merging Western Style with Chinese Style?; 3) What are the performative approaches that express, not only the composer's affection to Macao's culture but also to communicate to the audience the imaginary of an intercultural and mystic world of Macao? With these questions in mind I have been researching and exploring performative approaches by understanding Chinese musical concepts, such as, the concept of "non-sound", the concepts from "The 24 Virtues of Guqin" and the role of metaphors on performance. Applying these concepts together with gestures that reflects the exquisite playing on traditional Chinese instruments into composer's piano works has played an important role on my elaboration of a convincing musical narrative. During the lecture performance I will perform some of the piano works and will demonstrate how I integrated some of the Chinese musical concepts into the work. I will also clarify how some of my performative choices enhance the composer's intentions of merging the two styles and express his deep connection with Macao's culture. The ongoing project, as part of my PHD research, can contribute for a better understanding on how different performative practices can enrich approaches and perspectives to cross-cultural music works.

Programme Recital (12 minutes)

Áureo Castro

Danças da Siu Mui Mui

Nostalgia

Sonata n.2

Presentation (15 minutes)

Discussion (10 minutes)

Links:

<https://youtu.be/Ah1hID3iFds>

<https://youtu.be/2a4sApRK4n4>

Keywords: Áureo Castro; Macao; Sino-Western interculturality; Piano performance; Artistic Research; Chinese musical concepts

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