

GLOCoDA

The Global Conservatoire for a Digital Age

EU-supported project (2021-2023)
that forms a part of Global Conservatoire



Co-funded by
the European Union



ROYAL COLLEGE OF MUSIC
London

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School of Music



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VIENNA

GLOBAL CONSERVATOIRE:

- Expand the range of courses at each institution
- Provide students with new learning possibilities, skills, and competencies
- Promote intercultural understanding
- Nurture collaboration
- Provide networking opportunities for students and teachers.



GloCoDA - GLOBAL CONSERVATOIRE FOR A DIGITAL AGE

- Supported by Erasmus+ programme "Partnerships for Digital Education"
- Main objective is to create an online platform for asynchronous learning and teaching
- We cooperate with and are supported by AEC - European Network for Music Academies
 - Quality assurance, evaluation, dissemination



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PROJECT STRUCTURE

3 intellectual outputs

O1

The GloCoDA
online course
catalogue

A set of
transnational
courses

O2

Research project

Developing a
digital model for
global
conservatoire
education

O3

Teaching online in
the conservatoire

Open online
course

OUTPUT 1

RDAM	RCM	MSM	MDW
Music Production for Musicians	Music and Words	Musical Theatre Dance (undergraduate)	Music and Racism
Nordic Noir	Digital Musician	Musical Theatre Dance (postgraduate)	Music and Dis/Ability
Aesthetics of Classical Piano Performance	The Art of Improvisation	African American Music History	Engaging Audiences and Communities
Performance Practicality	Is it important to be HiP?	Harlem Renaissance	Shaping Sound

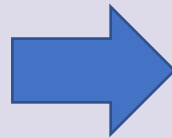
OUTPUT 2

Multiplier event (dissemination)

O2

Research project

Developing a digital model for global conservatoire education



EPARM 2023

European Platform for Artistic Research in Music

Presentation of O2 research findings



Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen

RESEARCH FINDINGS

- There is a need for learning communities inside and outside the formal online learning space
- Online is about more than just online content – learning socially is more impactful and also what students want.
- There is an urgent call for a global pedagogy to create a more inclusive approach to online teaching and learning.
- Conservatoires are suggested to offer Teacher training to promote innovative practices through genuine collaboration with digital learning teams

READ MORE:

- *Conference Presentation: 'The Global Conservatoire: Developing a Sustainable Model for Online Transnational Learning in the Arts', Digital Research in Humanities and the Arts Conference, September 2022, Tania Lisboa and Diana Salazar: <https://www.drha.uk/2022/programme/>*
- *Book chapter: 'The Global Conservatoire: towards an integrated approach to developing 21st Century artists' by Christina Guillaumier and Diana Salazar, 'Futuring Classical Music', MCICM, chapter submitted and publication pending. <https://www.maastrichtuniversity.nl/news/mcicms-forthcoming-publication-futuring-classical-music>*
- *Conference Presentation: 'The Global Conservatoire: a new model for online transnational learning - GloCoDa', Tania Lisboa, Marianne Jakobsen, Diana Salazar: AEC Congress 2022, Lyon. <https://aec-music.eu/event/aec-annual-congress-and-general-assembly-2022/>*
- *Book chapter: 'The Global Conservatoire' in Inside the Contemporary Conservatoire: Critical Perspectives from the Royal College of Music, London, Tania Lisboa and Diana Salazar, under contract with Routledge and due for submission April 2023.*

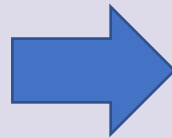
OUT 3

Teacher training activity

O3

Teaching online in
the conservatoire

Open online
course



Staff training

spring 2023
MDW, Vienna
faculty from all four institutions

ONLINE SOURCES FOR STAFF TRAINING

- Setup courses
- Running a course
- Tipps and Tricks
- Experiences and Specials

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THANK YOU!



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HarMA+

European Landscape of Teaching Practices and Pedagogical Innovation in HMEI's – Music Theory Fields

Ass. Prof. Salvatore GIOVENI
Conservatoire royal de Bruxelles

*International relations Coordinator
Head of Music Theory department and Faculty
Founder and President of the HarMA Seminar Event*

Prof. Edwin CLAPUYT
Conservatoire royal de Bruxelles

*Full-time Faculty in Music Analysis
and Computer-assisted Music*

Copenhagen, AEC – EPARM – April 2023



Genesis of the project

- Brainstorming meetings among Music Theory Departments
- HarMA Seminar 2018 – Brussels
- HarMA Seminar 2020 – Budapest (online)
- European surveys

HARMA+

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of the European Union



This project created by Salvatore Gioveni promotes cross-border collaboration in the **field of Music Theory** through sharing knowledge and transferring pedagogical innovation. It thus responds to a lack of centralised source and framework to deepen reflection by means of **cross-disciplinary study** at European and international level.

There is a significant wealth of educational practices from one country to another in this sector, especially in terms of harmonic musical notation and analysis. However, Music HEIs are facing the **nonexistence of a European network for pedagogical staff in Music Theory** so far.

To improve the situation, the project will among other things develop **several intellectual outputs and activities** to reach results in line with the project's objectives. We plan to particularly work on innovation in the area of music theory by:

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- Develop an online exchange platform on harmony and music analysis (IO1)
- Develop a dynamic EU bibliography (IO2)
- Develop a catalogue of new methodologies and practices (IO3)
- Develop a Multi Language terminology dictionary in Music Theory (IO4)
- Organise 1 training for staff and 1 intensive programme for students
- Organise 1 dissemination conference and 1 final conference gathering at least 85 participants coming from HMEIs across Europe and beyond
- Foster transfer of new methodologies and practices into music theory courses
- Strengthening the internationalisation of each participating institutions



Partners and Management

- **Akademia Muzyczna im. Stanisława Moniuszki in Gdańsk (Poland)**
 - Bibliography – HarMA Seminar 2023 in Gdańsk – Final conference of the HarMA+ Project
- **Liszt Ferenc Zeneművészeti Egyetem (Hungary)**
 - Courses repository
- **Eesti Muusika- ja Teatriakadeemia (Estonia)**
 - Intensive program for students in Tallinn
- **Conservatoire royal de Bruxelles (Belgium)**
 - Manager of the project – Manager of the HarMA+ website
- **Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen ASBL**
 - Dissemination – Evaluation of the project
- **All Partners**
 - Staff training week



Final conference of the project in April 2023 in Gdansk

HarMA+ Seminar Event

E2 - Final Conference of the Project at Akademia Muzyczna im. Stanisława Moniuszki w Gdańsku

Created and led by Salvatore Gioveni (Conservatoire royal de Bruxelles), the goal of the HarMA© – Harmony and Music Analysis – International Seminar Event is to bring together the Music Theory faculties (Harmony, Music Analysis ...) in one place to speak about their Home Institutions' organization and structure and especially to share Educational and Pedagogical Practices experiences in these fields. A single-place to share their experiences, teaching methods and innovative methodologies.

In 2023, the seminar will take place in Gdańsk (Poland) and will also be the Final conference of the HarMA+ project.

Link to the [International Harma Seminar Event](#) website.

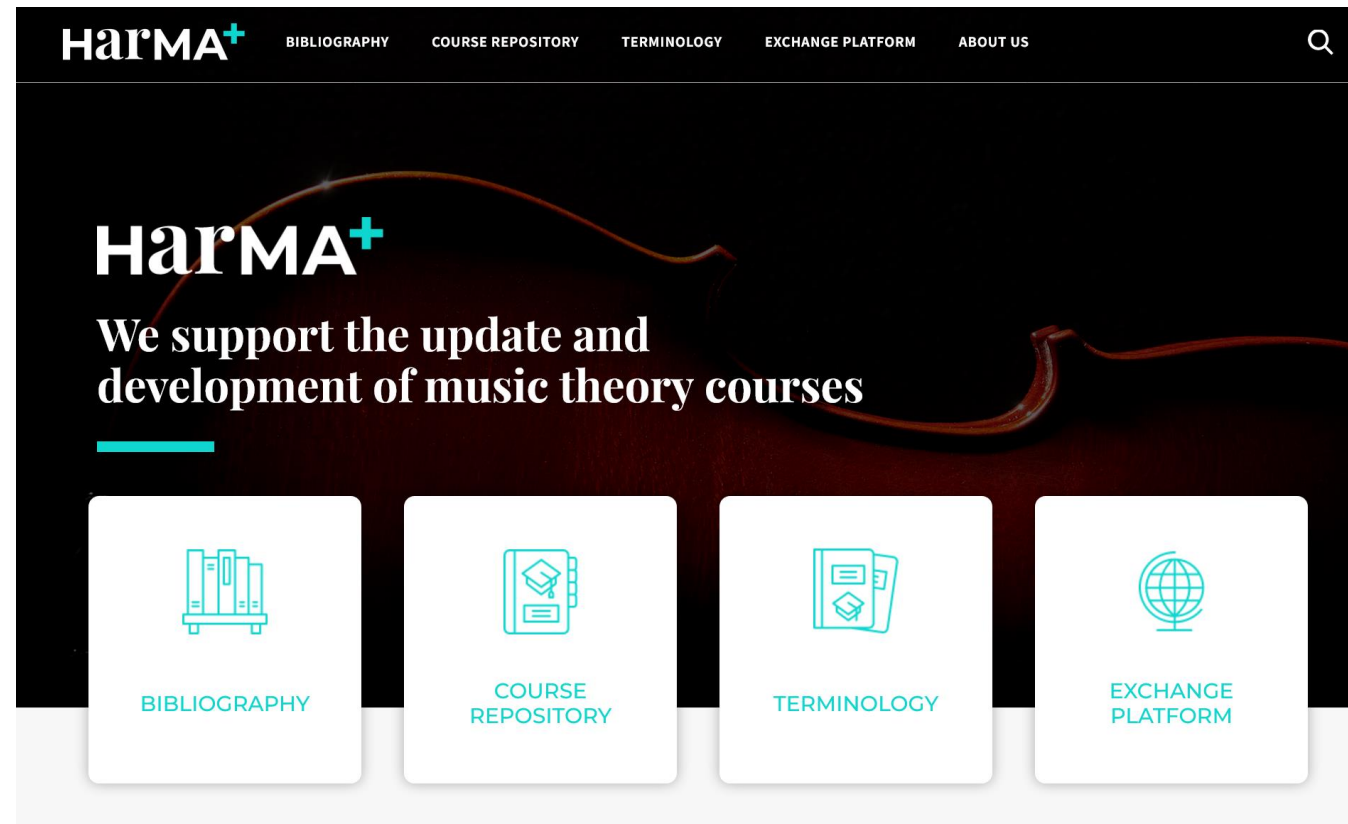


HarMA+

Co-funded by the
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The HarMA+ website: www.harmaplus.eu





IO2: The Bibliography

Advanced search

Select discipline ↓

Select type ↓

EXPORT THE LIST IN PDF

Orchestration

Orchestration

A very interesting book, also from the methodological point of view, both in the study of the instrument and of their use in the orchestra

AUTHORS
Samuel Adler

DISCIPLINE
Instrumentation/Orchestration

USED BY: Conservatorio di Musica "G. Verdi" (ITALY)

MORE ABOUT THIS BOOK

Analysis of Tonal Music: A Schenkerian Approach

Analysis of Tonal Music: A Schenkerian Approach

Designed as an introductory text for upper-level undergraduates and beginning graduate students, Analysis of Tonal Music: A Schenkerian Approach, Second Edition, explains the fundamental principles of...

AUTHORS
Allen Cadwallader, David Gagné

DISCIPLINE
Music Analysis

USED BY: Hochschule für Musik Würzburg (GERMANY)


MORE ABOUT THIS BOOK


Zlatni rez i Fibonaccijev niz u glazbi 20. stoljeća


Poetyka muzyki orkiestrowej Giacinto Scelsiego



IO3: The Course Repository


+ Advanced search



Level
Select level 


Institutions
Select Institutions 

Principles of western tonal functional harmony – a general theory of harmony – Compendium of the traditional theory of harmony in Flanders and Western Europe

LUCA School of Arts (Lemmens)

It is a general theory of harmony - Compendium of the traditional theory of harmony in Flanders and Western Europe. The content of this course is offered during 3 academic years.

 PRACTICE  600 HOURS PER YEAR



 BEGINNER, ADVANCED, EXPERT


[MORE ABOUT THIS COURSE](#)

Theory of harmony and analysis

Conservatorio di Musica "G. Verdi"

Learning how to understand a piece of music through analysis, singing or playing its reduction, recreating it through a guided improvisation. In a deductive way, define the rules of harmony and recogn...

 LECTURE, PRACTICE  324 PER YEAR

 BEGINNER, INTERMEDIATE

[MORE ABOUT THIS COURSE](#)



IO3: The Course Repository - details

Music analysis (601)

Conservatoire royal de Bruxelles

DESCRIPTIONS OF THE COURSE




INPUT REQUIREMENTS

OUTPUT REQUIREMENTS

- ▶ Study of the elements of tonal language;
- ▶ Understanding of tonal syntax through tonal repertoire;
- ▶ Principles of contrapuntal writing;
- ▶ Introduction to structural and thematic analysis;
- ▶ Study of the following concepts: binary structure within the baroque suite, fugue and sonata forms, through the analysis of baroque inventions, duets or preludes, and through simple classical works and fugues. Study Methods Listening analyzes, theoretical presentations and perspectives illustrated by specific analyzes of major works (* 2,6,4);
- ▶ Analysis works by individual or collective thinkings aimed to develop the interpersonal skills needed in workshops (*2,3,5).

* In references to the "Cadre de Compétences Musique"

Further information

 ASSESSMENT	Exam with grade E
 LEVEL	Beginner
 COMPLETED SEMESTER	2

Teacher(s)

Edwin Clapuyt

 CONTACT





IO4: The Terminology

Augmented

Language: Choose language ↓

Main terms: Main terms ↓

Augmented Sixth Chords

J. Callcott, *A Musical Grammar* A. Schönberg, *Harmonielehre* R. Amon, *Lexikon der Harmonielehre* H. Riemann, *Handbuch der Harmonielehre*

Read more
[READ MORE](#)

Translations

ENGLISH: Augmented sixth chords	GERMAN: Akkorde mit übermäßige Sexte	ESTONIAN: Suurendatud sekestiga akordid
HUNGARIAN: Bővített szextes akkordok	FRENCH: Accords de sixte augmentée	ITALIAN: Accordo di sesta aumentata (o eccedente)

Related terms

ALTERED SUBDOMINANT CHORDS HARMONIC AMBIGUITY "BAROQUE HALF-CADENCE" PREDOMINANT CHORDS
ITALIAN / GERMAN / FRENCH SIXTH MOZART FIFTHS PHRYGIAN CADENCE VAGRANT CHORDS

Altered subdominant chords



Exchange Platform

HarMA+ Seminar Event

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In 2023, the seminar will take place in Gdańsk (Poland) and will also be the Final conference of the HarMA+ project.

Link to the [International Harma Seminar Event](#) website.



HarMA+
E2 - Final Conference of the Project

Tallinn
C2 - Intensive Programme for Learners

Leipzig
C1 - Short-term Joint Staff Training

Events

Forum

Useful Resources

Links

HarMA+

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Thank you for your attention

The HarMA+ website

www.harmaplus.eu

The HarMA Seminar Event website

www.harma.eu.com



ORGANOLOGY AND ARTISTIC RESEARCH: FRIENDS OR FOES?

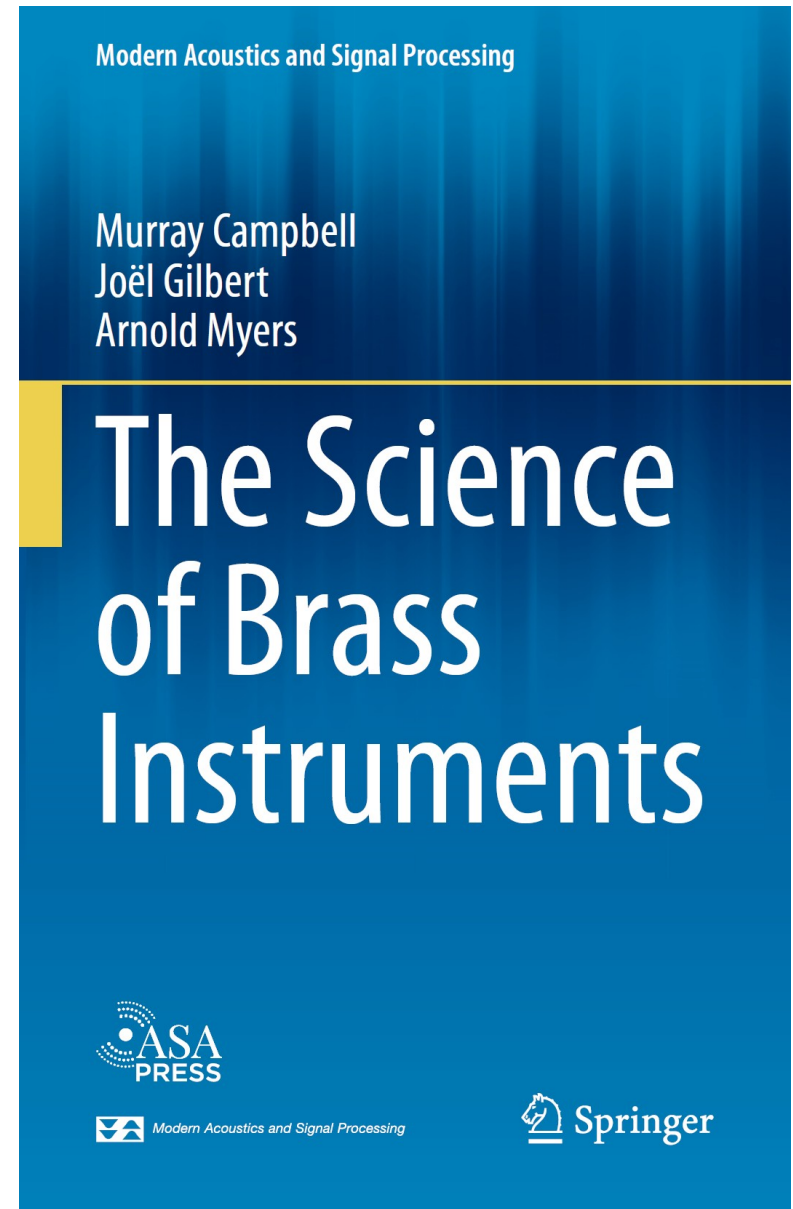
Jack Adler-McKean, PhD

Freelance researcher

overtone. A tone that is part of the **harmonic series** in music, which sounds (resonates) over a note that is being played. The science of acoustics is complex and beyond the scope of this volume. But for most players, it is enough to understand that an overtone resonating above a lower note is usually not strong enough to actually be heard but it contributes to the depth and beauty of the sounding note. Overtones can be heard, though, when a player engages in playing **multiphonics**. In modern **brass** playing usage, the words overtone series and harmonic series are often used interchangeably

harmonic series. The frequencies (musical tones) produced on musical instruments by a sequential multiplication. For practical purposes, and without engaging in a detailed scientific description, **brass** players (trumpet,

Douglas Yeo, *An Illustrated Dictionary for the Modern Trombone, Tuba, and Euphonium Player* (2021), pp. 68, 102

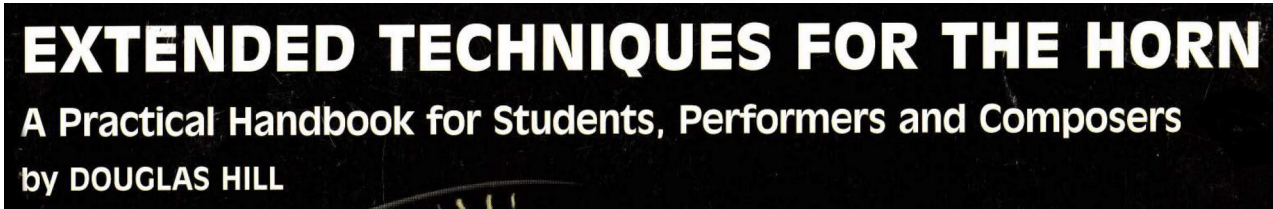


D. Murray Campbell, Joël Gilbert and Arnold Myers, *The Science of Brass Instruments* (2021)

VI Special sound effects

6.1 Ingressive playing 119
6.2 Air sounds 120

Mike Svoboda and Michel Roth, *The Techniques of Trombone Playing / Die Spieltechnik der Posaune* (2017), p. 7



Douglas Hill, *Extended Techniques for the Horn: A Practical Handbook for Students, Performers and Composers* (1996), front cover

4 Alternative sound production
 4.1 Using different mouthpieces
 4.1.1 Reed mouthpieces

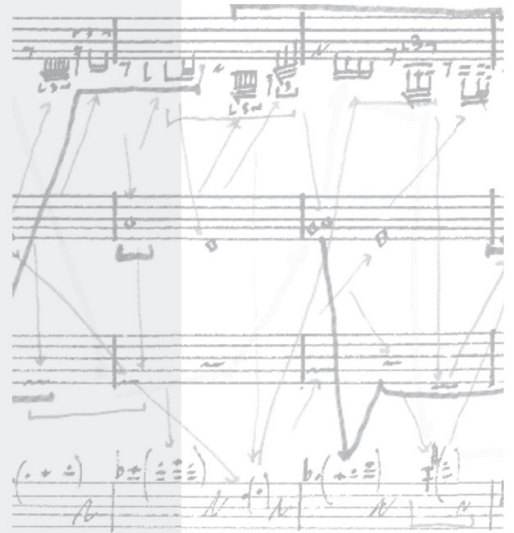
Malte Burba and Paul Hübner, *Modern Times for Brass: Experimental Playing Techniques for Brass Instruments* (2019), p. 7



Tuba. Ernst Paulus, Berlin, ca. 1875.
Collection of Michael Pircher



“Electroacoustic Resonators in *Incursion*.”
Lecture recital with Luciano Azzigotti at
Komposition und Forschung (Gustav Mahler Privatuniversität Klagenfurt),
14 March 2023



Jack Adler-McKean

The Techniques
of **Tuba** Playing

Die Spieltechnik
der **Tuba**



jack@jackadlermckean.eu

www.jackadlermckean.eu

<https://www.youtube.com/@jackamck>

Thank you for your attention!

Jack Adler-McKean, *The Techniques of Tuba Playing / Die Spieltechnik der Tuba* (2020)

My project is set in the context of an emerging discipline, the Ecology of Music, taking into consideration two elements :

- **cultural element:** songs and indigenous lyrics of the Warao people in Venezuela from an artistic point of view;
- **environmental element:** conservation of biodiversity from an ecological point of view,

for a **re-elaboration of an artistic output** by merging visual and music layers in order to enhance the man-nature interrelationships considering Nature, poetry, and indigenous singing, in the context of cultural ecosystem services.

ART/CULTURE AND ENVIRONMENT

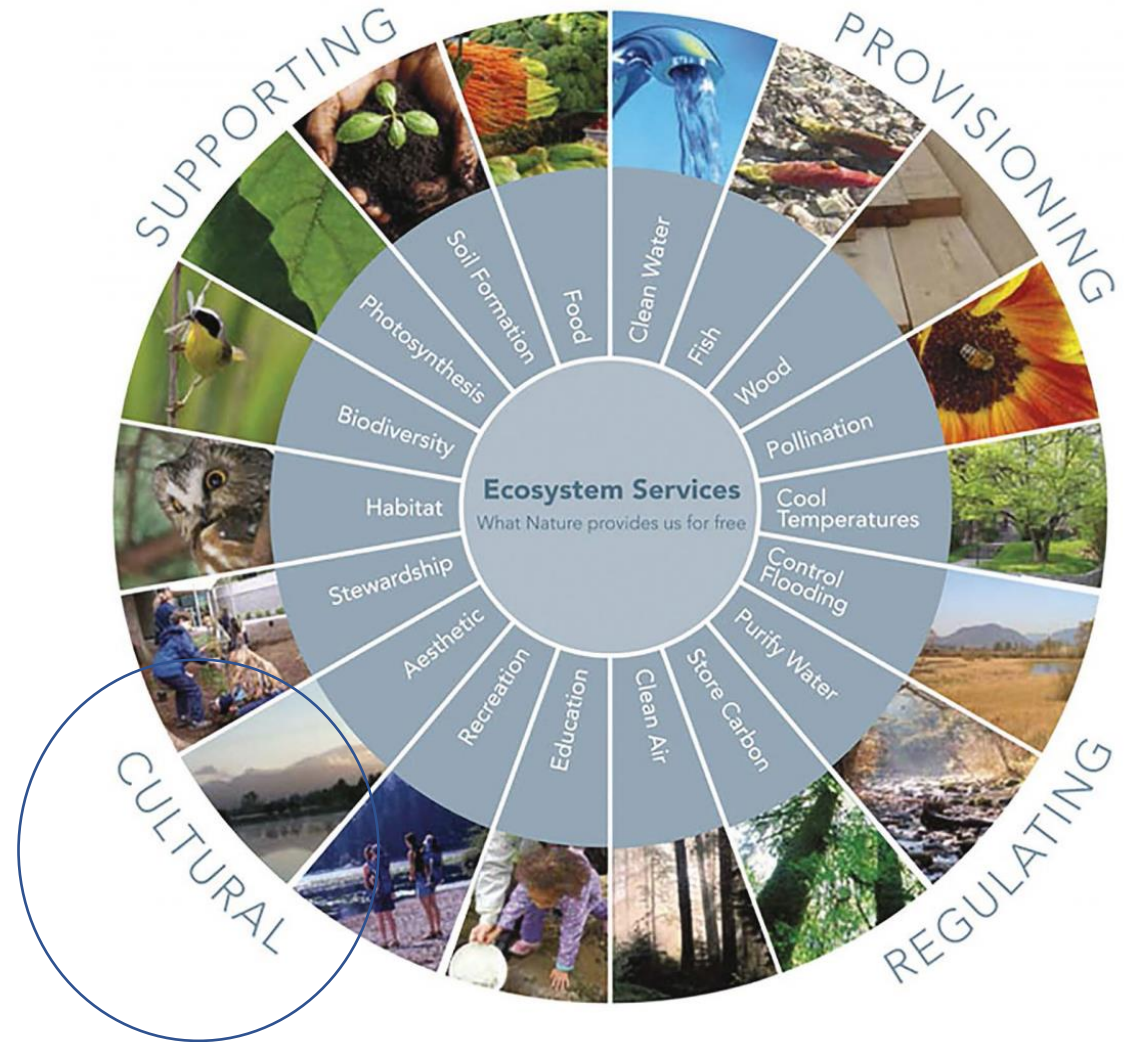
WHAT DO I BASE MYSELF?

Is there a possible theoretical/practical basis that can integrate elements of artistic research and scientific research?

What are the **cultural ecosystem services**?

In the context of the "the multiple benefits provided by ecosystems to humankind" (ecosystem services*):

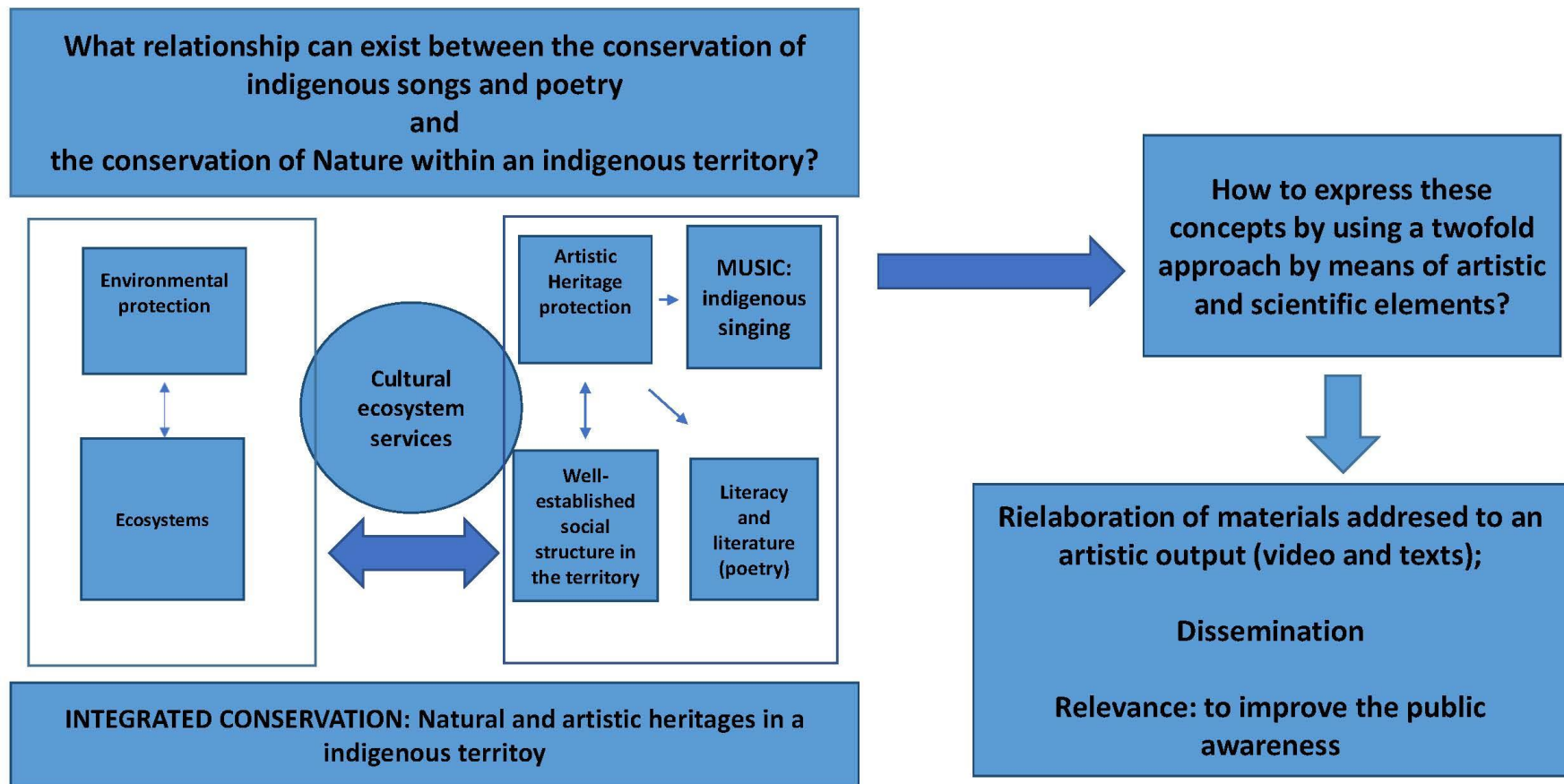
Ecosystems, through cultural ecosystem services, provides us with elements of aesthetic, **cultural, artistic**, educational value: "benefits provided by ecosystems that not only make human life possible, but also worth living" **



*Millennium Ecosystem Assessment Project

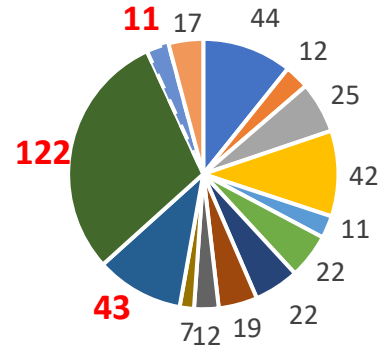
** Díaz, 2006

Focus on materials, rielaboration and communication



1.

Analyses of Warao indigenous songs and lyrics: **Recurring themes**

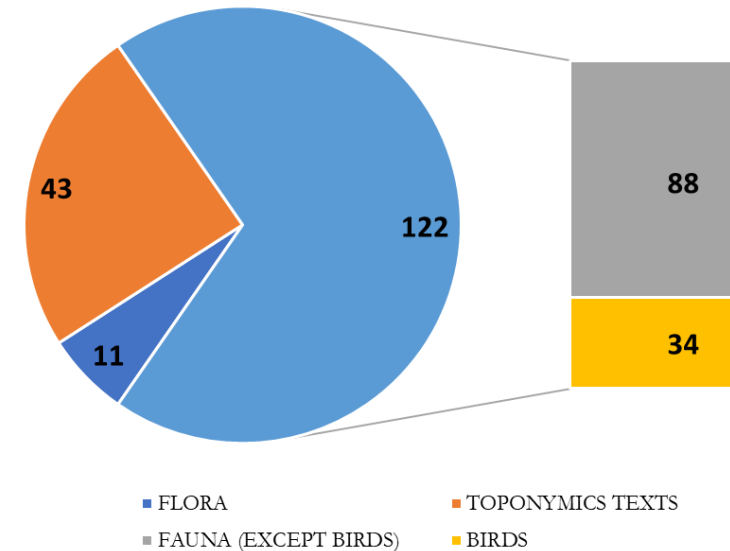


- Domestic
- Affective
- Mythological and superstition
- Nautical
- Historical
- Toponymic
- Childhood
- Habits
- Inebriation
- Playful
- Missionaries
- Fauna

The songs that highlight an interrelation with natural elements have a high percentage (176 songs; **43%**) of the total number (409 songs divided by recurring themes).

Songs and texts (176) in the isolated warao language referring to the Nature of the Orinoco delta.
Prevalent element: **fauna** (69.3 %).

Number of songs of indigenous secular music referring to Nature



Example:

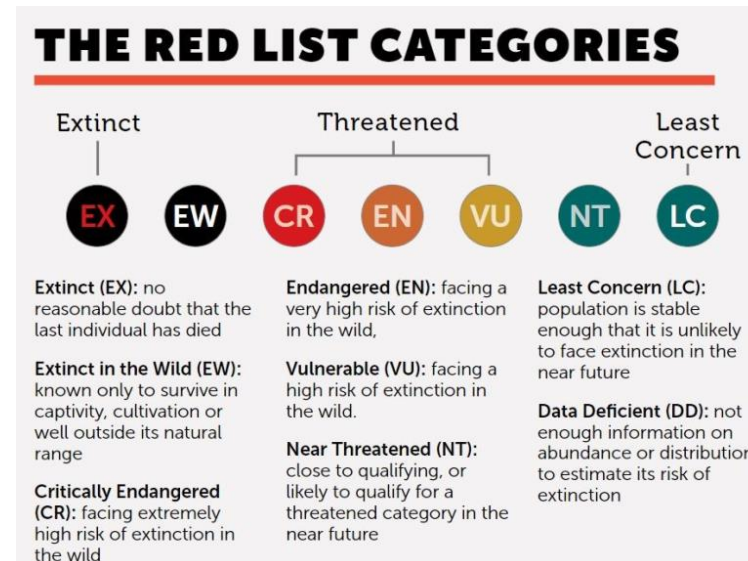
Relationships among

- Warao indigenous songs
- Recurring natural elements
- Flora and fauna
- IUCN Red list categories
- Population trends

Title of the song	Recurring natural element	Scientific name	Red list categories and population trends
	FLORA		
<i>Origuaka a tokoyo</i>	Fior di Natale	<i>Hibiscus sabdariffa</i>	
<i>Dauguaro simo</i>	Mangrovia botoncillo, miele	<i>Conocarpus erectus</i>	LC, decreasing
<i>Yabarera</i>	Palma moriche	<i>Mauritia flexuosa</i>	
<i>Ojiobotoruina</i>	Palma moriche	<i>Mauritia flexuosa</i>	
<i>Isanagüütu</i>	Albero di frutta		
<i>Siburu kabaju (I)</i>	Albero siburu o tacamaca	<i>Verticillaria acuminata</i>	
<i>Siburu kabaju (II)</i>	Albero siburu o tacamaca	<i>Verticillaria acuminata</i>	LC, stable
<i>Basabasaru noikaya</i>	Arepito o araparí	<i>Macrobium acaciifolium</i>	
<i>Bisi, bisi dokotu</i>	Arepito	<i>Macrobium acaciifolium</i>	LC, stable
<i>Ero guarao ana</i>	Bejuco	<i>Cistus verticillata</i>	
	FAUNA		
<i>Araguato koitayaja</i>	howler monkey	<i>Alouatta macconelli</i>	LC, stable
<i>Araguato sanuka</i>	howler monkey	<i>Alouatta macconelli</i>	LC, stable
<i>Naku, sorobu</i>	Monkey		
<i>Monguituma</i>	howler monkey	<i>Alouatta macconelli</i>	LC, stable
<i>Deradero</i>	Small howler monkey	<i>Alouatta arctoidea</i>	LC, unknown
<i>Masi monika</i>	deer	<i>Odocoileus virginianus</i>	LC, stable
<i>Deradero a-kuarone</i>	Small howler monkey	<i>Alouatta arctoidea</i>	LC, unknown
<i>Masi monika</i>	South american deer	<i>Odocoileus virginianus</i>	LC, stable
<i>Masi jakanae</i>	Sourth american deer	<i>Odocoileus virginianus</i>	LC, stable
<i>Beoro mokomoko</i>	Dog	<i>Canis lupus</i>	LC, stable
<i>Ojiaoida ekuia</i>	Puma	<i>Puma concolor</i>	LC, decreasing
<i>Tobe ka bakiitá</i>	Puma	<i>Puma concolor</i>	LC, decreasing
<i>Kabaiore</i>	Horse	<i>Equus caballus</i>	LC, stable
<i>Kauaio-tida</i>	Horse	<i>Equus caballus</i>	LC, stable
<i>Oka sanuka</i>	Armadillo	<i>Dasyypus novemcinctus,</i>	LC, unknown
		<i>Cabassous unicinctus,</i>	LC, unknown
		<i>Priodontes maximus</i>	VU, decreasing
<i>Guabu</i>	Mouse		
<i>Jota oka</i>	Armadillo	<i>Priodontes maximus</i>	VU, decreasing
<i>Senesene</i>	Salamander		
<i>Oka sanuka</i>	Armadillo	<i>Priodontes maximus</i>	VU, decreasing
<i>Junu bisabisate</i>	Shrimp		
<i>Júe ma natinae</i>	Smooth back river stingray	<i>Potamotrygon orbignyi</i>	LC, unknown
<i>Júe monika</i>	Razza di fiume	<i>Potamotrygon orbignyi</i>	LC, unknown
<i>Niharabaka</i>	Crocodile	<i>Crocodylus intermedius</i>	CR, decreasing
		<i>Caiman crocodilus</i>	LC, stable
<i>Niharabakaida</i>	Crocodile	<i>Crocodylus intermedius,</i>	CR, decreasing
		<i>Caiman crocodilus</i>	LC, stable
<i>Niharabakaida jatakore</i>	Crocodile	<i>Crocodylus intermedius</i>	CR, decreasing,
		<i>Caiman crocodilus</i>	LC, stable
<i>Kayokosi monika</i>	Crocodile	<i>Crocodylus intermedius</i>	CR, decreasing
		<i>Caiman crocodilus</i>	LC, stable
<i>Guasikaba</i>	Shark	<i>Prionace glauca?</i>	
<i>Guakokoba sanerí (I)</i>	Red-footed tortois	<i>Chelonoidis carbonaria</i>	
<i>Guakokoba sanerí (II)</i>	Red-footed tortois	<i>Chelonoidis carbonaria</i>	
<i>Borabora jatakore</i>	Frog	<i>Boana boans, Boana crepitans</i>	LC, stable
<i>Borabora</i>	Frog	<i>Boana boans, Boana crepitans</i>	LC, stable
-	-		
-	-		



International Union for Conservation of Nature



2. ELABORATION and REWORKING:

Different levels:

- Listening and viewing with commentary and elements of analysis (musical, textual, anthropological);
- **Level 0** (performance only): Performances of original song;
- **Level 1.** Re-elaboration for voices/solos and choir of an indigenous transcribed song: arrangement of an indigenous song (*Naniobo*);
- **Level 2.** My poetry in the Warao language written with typical and icastic elements with original music (*Wiriniko Arao*);
- **Level 3.** My poetic text in the Warao language and original music on a subject or connection with indigenous elements (*Acheloo e l'Orinoco*).

3. Interviews to the missionary K.Urbaneja (relation between environment and indigenous music, Venezuela) and to the composer V. De Filippo.

4. VIDEO:

Output including my original video images + scientific text and poetic text in original indigenous language, with use of my own compositions (*Magaly's aquarela* and *Acheloo e Tersicore*) for narrative voice.

Four linked videos: introduction, singings and texts, environmental alterations, choir.

5. Back to my question... *What relationship can there be between the conservation of Warao indigenous songs and texts and the conservation of Nature in the Orinoco Delta territory?*

Nature Conservation (**CN**) and Conservation of Indigenous Culture (**CIC**):

What approaches, *in-situ* and *ex-situ*, should be taken? I highlight in my project some links between art and science in four possible conservation scenarios

- CN *in situ* and CIC *in situ*. Approaches:
 - a. non-integrated parallel studies and results in the territory ;
 - b. integrated artistic and scientific researches.
- No CN and CIC *ex situ*;
- CN *ex situ* and CIC *in situ*;
- CN *ex situ* and CIC *ex situ*.

Conclusion

I do not propose a "better" or "worst" approach to the conservation of songs, indigenous texts and Nature,. But I would share with you my conclusion: New knowledge from the integration of **artistic and scientific researches** could be, in a synergetic way, part of the approach 1b : integrated approach between conservation of indigenous culture and nature conservation, in order to have **new knowledge that is not a mere sum of the parts (as if they were only collective properties), but emergent properties that give, at a higher level, greater awareness.**

Remark: in a future perspective...

could one think of a similar term to ecological hotspots, i.e. cultural 'hotspots'?

In this context, could one rely on an integrated approach and value, for example, the co-presence of **ecological hotspots** and music and artistic expressions in isolated languages (**cultural hotspots**) in the same territory, on the whole made up of natural and cultural elements *'at risk of extinction'* ?

José G. Morgana

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“Santa Cecilia”, Rome

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- Thanks!
- Tak!
- Grazie!
- ¡Gracias!
- Obrigado!
- Merci!

Information Forum
EPARM 2023

Copenhagen, 31 March 2023

State Music Conservatory “Luisa D’Annunzio” – Pescara (Italy)

Pescara Conservatory of Music's initiatives to promote Artistic Research

Anna Maria Ioannoni Fiore
Research Activities Coordinator

EPARM meeting 4

European Platform for Artistic Research in Music (EPARM) 2023

📅 30 MARCH – 1 APRIL 📍 ROYAL DANISH ACADEMY OF MUSIC (COPENHAGEN, DENMARK) AND ONLINE

DIR_eS

Divisione Interdipartimentale
di Ricerca e Sviluppo - ConsPE

2022

Creation of the **Interdepartmental Division of Research and Development**, for the promotion and coordination of research activities in the areas of Artistic Music Research, Musicology, Ethnomusicology, Music Therapy and all creative, interpretive and performance fields in the Conservatory.

Projects 2023

□ AREA OF MUSIC EDUCATION AND THIRD MISSION

Collective musical instrument lesson: the enactive approach

Valentina Chiola

In collaboration with University of Salento (Italy) - Schools of «La rete delle Arti» of Pescara - Kamerton, Study Center for Instrumental and Music Education in Pescara.

The research aims to verify the effectiveness of the teaching-learning method based on the collective lesson with the enactive approach, as a way of producing results in terms of musical literacy, but also in terms of socialisation, emotional management, increased self-esteem and self-efficacy.

The investigation device set up consists of:

- a. a case study
- b. a quasi-experimental research

The research believes it can achieve the following benefits on the various stakeholders.

The process of learning music notation through Braille as a vehicle for inclusion and competence which involves both teachers and learners

Luciana Ferullo

The devising of strategies for building and enhancing trasversal skills in both notation codes (Braille and modern notation) in favour of equal and inclusive interaction between sighted and blind people.

Projects 2023

□ AREA OF TRADITIONAL MUSIC

Enactive sacred forms

Massimiliano Di Carlo

In collaboration with Carrara Academy of Fine Art (Italy) - State Conservatory V. Sarajishvili of Tbilisi (Georgia) - ESAD- The School of Dramatic Art in Córdoba (Spain)

Development of an innovative performance based on the mingling of cultured expressive practices and of the oral tradition. The research into vocal and corporeal practices acquired in the light of anthropological studies relative to ritualities and traditional repertoires will produce a performance constituted of music, composition, ecological design, dance and performative theatre with the intention to restabilise the rapport between Art, Human being and Nature and relocate the sacred in the performative ambit.



Projects 2023

□ AREA OF PERFORMANCE ANALYSIS

Analysis and evaluation of performance in live electronics experiences

Francesco Maschio

Specific analysis model development for live electronics and elaboration of valid and useful indications to improve performances for musicians and artists involved in this sector.

□ AREA OF HISTORICAL MUSICOLOGY

Plainchant writing in Naples in the early decades of the Seventeenth century: the case of Giovanni Battista Olifante

Alberto Mammarella

Investigation of plainchant writing patterns in Naples in the Seventeenth century in relation to local practices, patronage, related holidays. Formal and structural types will be placed in relation to the function of ceremonial apparatuses and anthropological expressions related to religion as well as to the coeval sacred iconography.



CeIR

M



2022

Constitution of the **Inter-University Center for Musicological Research**, which joins three institutions on the Adriatic side of central Italy: the University of Macerata and the Music Conservatories of Fermo and Pescara.

The Center's research mainly concerns the study of 20th-century music with an approach inspired by the criteria of *practice-led research*.

The main goal is to place in fertile relation the speculative theoretical approach of university musicology with the practical performative vocation of conservatories.

PERCORSO DI INTRODUZIONE ALLA RICERCA ARTISTICA E MUSICALE

Perseguendo l'obiettivo di favorire un ambiente istituzionale aperto alla Ricerca Artistica Musicale anche in previsione dell'istituzionalizzazione del III ciclo di studi AFAM, il percorso intende introdurre il tema della Ricerca Artistica come approccio di studio nell'Alta Formazione; presentare gli approcci di ricerca artistica elaborati dai maggiori centri europei che si occupano di ricerca artistica musicale, in linea con le attuali sperimentazioni in itinere nei Conservatori Italiani; stimolare a formulare domande di ricerca artistica con l'esposizione di concreti casi studio in corso di svolgimento presso il Conservatorio Reale di Anversa; indirizzare all'elaborazione di una possibile proposta di tesi finale di II livello con prospettive di ricerca artistica.

PARTECIPANTI Studenti di PRIMO e di SECONDO LIVELLO; DOCENTI INTERNI interessati.

SEMINARI

1. *The Art of Preluding*

Venerdì 20 Gennaio 2023 ore 10.00-12.00

Lingua dell'incontro: inglese

Docente: Jeroen Malaise

email: jeroen.malaise@ap.be

CFA 0,2

3. *Moving towards Resilience: Participation through music and movement for children*

Venerdì 10 Febbraio 2023 ore 10.00-12.00

Lingua dell'incontro: inglese

Docente: Georgja Nikolaou

CFA 0,2

2. *Audiovisual Perspectives in Interdisciplinary Artistic Research*

Venerdì 27 Gennaio 2023 ore 10.00-12.00

Lingua dell'incontro: inglese

Docente: Umut Eldem

CFA 0,2

4. *"HIPPI Music"*

(Historically Informed Performance Practice)

Venerdì 17 Febbraio 2023 ore 10.00-12.00 - Online

Lingua dell'incontro: inglese

Docente: Frank Agsteribbe

email: frank.agsteribbe@ap.be

CFA 0,2

WORKSHOP

La figura dell'artista-ricercatore:

i linguaggi, i metodi e i nuovi orizzonti di progettualità professionale internazionale

Venerdì 24 marzo ore 10.00-13.00; 14.30-17.30 // Sabato 25 marzo ore 10.00-13.00; 14.30-17.30

Lingua dell'incontro: italiano

Docente: Giusy Caruso

Il WS coinvolgerà tutti i partecipanti in un'azione co-creativa e sinergica sui seguenti temi: Ricerca Artistica Musicale e i linguaggi nell'arte e i metalinguaggi del corpo e della mente; la pratica artistica musicale come fonte di riflessione e produzione di conoscenza: teoria, prassi e produzione artistica; obiettivi, domande di ricerca e metodi di documentazione, analisi e formule di disseminazione nella ricerca artistica musicale (un confronto con i tradizionali approcci della teoria e analisi e della musicologia); orientamenti per una progettualità professionale nel campo della ricerca artistica in Europa. Il WS verrà destinato alla lavorazione finale di un progetto di pratica artistica rivolto alla ricerca da parte degli studenti coinvolti - con il sostegno dei rispettivi docenti interessati - che potranno tenere una presentazione-concerto finale nel mese di Maggio. Sarà valutata la possibilità di una partecipazione attiva di qualche partecipante alla *Settimana di Ricerca "ARTICULAZIONE"* organizzata presso il Conservatorio Reale di Anversa a metà ottobre 2023. CFA 1,2

Le richieste di iscrizione vanno inviate alla referente del percorso, prof.ssa Anna Maria Ioannoni Fiore, all'indirizzo annamaria.ioannonifiore@conservatoripescara.it entro il 18 gennaio 2023.

Tutti devono compilare l'apposito modulo di richiesta scaricabile al seguente link:

https://www.conservatoripescara.it/images/Eventi_e_Masterclass/Convegni_e_seminari/2023/MODULO_ISCRIZIONE_progetto_Anversa_genn_mar_23.pdf

La frequenza totale del percorso (seminari+workshop) rilascia 2.00 CFA

Ai partecipanti saranno riconosciuti n. 2 CFA solo se avranno acquisito la frequenza per almeno l'80% della durata complessiva del progetto.

2023

Collaboration with the Royal Conservatory of Antwerp for the realisation of an integrated pathway of

«INTRODUCTION TO ARTISTIC AND MUSIC RESEARCH»

This teaching, taught by Anna Maria Ioannoni Fiore, is available as an optional course in the second cycle (Master) and supported by the integration of seminars and workshops supervised by Giusy Caruso, postdoctoral pianist-researcher, lecturer, chairwoman of the «CREATIE GROUP» at the Royal Conservatory of Antwerp.

Aims:

- To introduce the topic of Artistic Research as a study approach in Higher Artistic Education in Pescara;
- To address the elaboration of a possible MASTER's thesis proposal with artistic research perspectives.

Collaboration with the **Orpheus Instituut** and the association «**RAMI - Ricerca Artistica e Musicale in Italia**» for the realisation of

LabRAM 2023

a Laboratory of Artistic Research in Music, directed at students in the second cycle (Master) or already in possession of a Master's Diploma, carried out by Tiziano Manca, postdoctoral composer-researcher at Orpheus Instituut in Ghent.

Aims:

- formulate and develop research questions in the field of an artistic project;
- structure the presentation of one's artistic research project in forms and ways accredited in the academic context;
- prepare the application of one's project for a PhD programme in Artistic Research.



The Pescara Conservatory of Music is open to collaborations projects and in-depth studies on the topics presented as well as on other forms and themes of research.

Thanks for the attention!

CONTACTS

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