

**Composing for Intercultural Instrumentation:  
music notation as a mediation between composer and performers**

My artistic research aims to find and explore methods of music notation that facilitate the interaction of folk music and classical music performers in an intercultural creative environment through creative processes in the field of composition. The research question that permeates the research is: how do coexisting methods of music notation mediate the abstract ideas of the composer and the interaction of folk and classical music practices within the context of intercultural music composition?

The research grows from my motivation to connect two different ways of thinking through music notation, so that the best part of traditions and practices, folk and classical, can emerge. Four creative projects, gradually growing from a solo piece to larger ensemble pieces, explore different notation methods. In this presentation, I discuss the third creative project, a string trio piece composed for the Estonian *kannel*, the Finnish *kantele*, and the Brazilian *viola caipira*, and demonstrate how the choice of music notation in the score impacted the mediation process between composer and performers. The main difficulty of notating this specific work came from the fact that some performers had their practices based on oral tradition, whereas other performers were trained as classical musicians. The piece explores methods of notation that propitiate openness in interpretation, such as modular and graphic notation, as well as a notation based on the performer's memory, such as textual and audio scores. In that sense, the interaction of folk and classical artistic practices and the mediation of the composer's ideas are preserved.

I rely on the classification of music notation as described by Mieko Kanno (2007), Christian Dimpker (2013), Floris Schuiling, and Emily Payne (2022). The research dataset is based on recordings from collaborative processes, sketches of notation, and the final edited score.

Finally, the dialogue between "old and new" is the foundation of my research. The folk music field, based on the transmission of information through oral tradition, represents a cultural heritage that can be understood as "old", whereas the contemporary music field, through its fresh perspectives, represents the "new".

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Parallel Session



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Marcelo Politano (1989) is a Brazilian/Italian composer currently based in Tallinn (Estonia) and Helsinki (Finland). He is currently a PhD researcher at EMTA (Estonia) under the supervision of Profs. Kerri Kotta and Helena Tulve and a doctoral candidate at DocMus at the Sibelius Academy (Finland) under the supervision of Prof. Veli-Matti Puumala.

His artistic research is situated in the main field of intercultural music composition and it aims at the integration of folk music instruments/elements related to his personal experiences as a folk musician within the contemporary classical music context. His artistic production consists of works for chamber ensembles and symphonic orchestra, having already worked with ensembles such as the Atlas Ensemble; Nieuw Ensemble; Ensemble for New Music Tallinn; the Symphonic Orchestra of the Amsterdam Conservatory and the Revelia String Ensemble. His piece "Roots" has recently won the national Brazilian Funarte Prize 2023 for contemporary chamber music.