

**Composing for Intercultural Instrumentation:
Liminality and Idiomatic Resources**

My artistic research explores the resonance of intercultural musical practices, examining how the interaction of folk and classical music traditions mediates liminality within contemporary composition. The study focuses on the composer's personal experiences and aims to develop a fresh approach to intercultural music composition and analysis. The main research question investigate how idiomatic resources, such as instrument characteristics, cultural traditions, and the knowledge base of collaborating musicians, influence the composer's creative process and the resulting musical works. Through the analysis of three case study pieces composed during the doctoral research, the study sheds light on the intricate dynamics of intercultural musical creation and collaboration. The compositions, "Zum Zum Zum" for berimbau and percussion (2024), "Jogo Muusikaline de Talvi" for kannel, kantele and viola caipira (2024), and "Suo Agrestessa" for pitkähuilu, pífano, clarinet and alto flute (2024), explore the dialogue of music practices from Estonia, Finland, and Brazil. The works serve as examples of how the composer navigates the liminal space created between these music traditions.

The theoretical framework of the research is grounded in the concept of liminality (Turner, 1985), encompassing musical hybridism (Alcade, 2017) and interculturalism (Schippers, 2010). The study employs the notion of idiomatic resources (Gonçalves; Pinheiro, 2021) as an analytical tool to examine the interplay between the composer's creative process and the unique characteristics of the instruments and musical traditions involved.

Resonance of materialities forms the core of my research since the dialogue between literacy (composed music within the classical music tradition) and oral tradition (common form of knowledge transmission between folk music traditions) provides insights on how artistic research can address contemporary cultural and social challenges.



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Marcelo Politano (1989) is a Brazilian/Italian composer currently based in Tallinn (Estonia). He is currently a PhD researcher at EMTA (Estonia) under the supervision of Profs. Kerri Kotta and Helena Tolve 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 and his piece "Tuulte Sosinad" has recently won the first prize in the "Concours de Piano Andrée Charlier" in Belgium (2024).