

# *Third European Platform for Artistic Research in Music (EPARM)*

## **LYON 2013**



*Between Madness  
and Method*



European  
Association of  
Conservatoires

**CNSMD**  
CONSERVATOIRE NATIONAL SUPÉRIEUR  
MUSIQUE ET DANSE DE LYON

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The AEC would like to express deep gratitude to the Conservatoire National Supérieur de Musique et Danse de Lyon for hosting and co-organizing the EPARM Meeting 2013. The AEC team would also like to express special thanks to the members of the EPARM preparatory working group for their tremendous support in organizing the platform programme.

## Contents

INTRODUCTION.....	3
PROGRAMME.....	4
MUSIC PERFORMANCES.....	9
BIOGRAPHIES AND ABSTRACTS.....	11
Plenary Session I – Valentin Gloor .....	11
Plenary Session II – Agnes Sulem .....	12
Parallel Sessions .....	13
PRACTICAL INFORMATION.....	37
RELEVANT ADDRESSES AND NUMBERS .....	37
HOTELS.....	37
MAP.....	38
TRAVEL INFORMATION .....	39
RESTAURANTS.....	40
INFORMATION ON FEE PAYMENT.....	41
EPARM PREPARATORY WORKING GROUP.....	42
CONFERENCE TEAM .....	43



## INTRODUCTION

### **Between Madness and Method: the research dimension in creativity and the creative dimension in research**

Creativity and research share many characteristics - for example, they both deal with how ideas can be presented with novel variations and in new combinations. However, they reflect these shared characteristics in ways that are shaped differently by their respective natures; so, for example, the creative impulse in research generally manifests itself in a more consciously rigorous and systematic way than the originality that expresses itself in the creativity of the artist.

Artistic research has yet to achieve a comparable stability in terms of method to the well-established norms of more traditional research. This may be something that will develop with time, but it may also reflect the special character of a research approach that is specifically rooted in the artistic sensibility and in artistic working practices. Artistic research is therefore a particularly interesting locus within which to explore the relationship **between creativity and research**.

With this in mind, the third edition of EPARM aims to explore the rich but ambiguous territory that exists between the 'madness' of artistic creation and the 'method' of research. In doing so, it recognises the importance of method in most artistic creation, and of inspiration – the 'Eureka' moment – in the trajectory of much research. Most importantly, it hopes to pinpoint areas in this territory where the growing range of activities that go under the name of artistic research might be located and better understood – both in relation to each other and in comparison with pure artistic practice and pure 'scientific' **research**.

EPARM 2013 will follow on immediately from the International Colloquium on Music & Dance being mounted by the Conservatoire National Supérieur de Musique et Danse de Lyon. Delegates who are able to do so are warmly invited to register for both events.





## PROGRAMME

The EPARM 20113 Conference Programme and Information is also available on a dedicated **app** for Apple and android tablets and smartphones. Search for “ConPass” in the iTunes App Store or for “Conference Compass” on Google Play Store or scan the QR-code provided in the App sheet in your folder. Download the app and select AEC EPARM.

Thursday, 18 <sup>th</sup> April		
Time	Activity	Location
13:00	Registration opens – coffee available <i>Library Tour 14:30 – 15:00</i>	Bar Varèse
13:30 – 16:00	<p><b>Option to attend Final Session of the Colloquium</b></p> <p><i>"Open Mind" une musique de chambre improvisée... Par le collectif d'improvisation du CNSMD de Lyon. Accompagnement artistique Jean-Marc Foltz et Henri-Charles Caget.</i></p> <p><i>Gaëlle Lombard « Moments transgressifs : la danse improvisée dans le film non-musical »</i></p> <p><i>Emmanuel Ducreux « L'écriture du geste et du mouvement dans les œuvres de Karlheinz Stockhausen des années 70 et 80 (Inori, Harlekin, Kathinkas Gesang) »</i></p> <p><i>Philippe Roger « Physique et métaphysique chorégraphique dans le cinéma musical de Max Ophuls »</i></p> <p><i>Clôture du colloque</i></p>	Salle Varèse
16:00 – 17:00	Informal Networking – Coffee available with music performance <i>Library Tour 16:30 – 17:00</i> <i>Guided tour of the conservatoire (in French) 16:15 – 17:00</i>	Bar Varese
17:15 – 18:00	<p><i>Musical Introduction</i></p> <p><b>Official Welcome</b></p> <ul style="list-style-type: none"> <li>- Géry Moutier, CNSMD</li> <li>- Alain Poirier, CNSMD</li> <li>- Peter Dejangs, Chair EPARM WG</li> <li>- Bruno Carioti, AEC Council Member</li> <li>- Jeremy Cox, AEC Chief Executive</li> </ul>	Salle Darasse
18:00 – 19:00	<b>Information Forum</b>	Salle Darasse





19:15 – 20:30	Cocktail Buffet – introduction by Géry Moutier	Bar Varèse
21:00 – 22:00	Light Music by Thierry De Mey performed by J. Geoffroy	Salle Varèse

Friday, 19 <sup>th</sup> April		
Time	Activity	Location/Remarks
09:30 - 10:00	Informal Networking with Refreshments	Bar Varèse
10:00 – 11:00	<p><i>Musical Introduction</i></p> <p><b>Plenary Session I</b></p> <p>“<b>Madness meets method</b>”, presentation by <b>Valentin Gloor</b>, singer and doctoral student at the Kunst Universität Graz and a doctoral researcher at the Orpheus Institute Gent</p> <p>Q &amp; A</p>	Salle Varèse
11:00 – 11:45	<p><b>Parallel Session IA</b></p> <p>“Subjectivity and the Research Question: Quantitative and Qualitative Methodologies in the Context of Artistic Research” by <b>Joanna Marsden</b>, Royal Conservatoire, The Hague</p>	Salle Varèse
	<p><b>Parallel Session IB</b></p> <p>“Creative Dimensions of Opera Improvisation” by <b>Sara Wilen</b>, Malmö Academy of Music</p>	Salle Ensemble
11:45 – 12:15	<p>Informal Networking with Refreshments</p> <p><i>Library Tour 11:45 – 12:15</i></p>	Bar Varèse
12:15 - 13:30	<p><b>Parallel Sessions II A</b></p> <p>“Communication processes between performer (s) and composer: a metaphor of human relationships” by <b>Edoardo Milani</b>, Conservatorio di Musica “G.Tartini”, Trieste (TBC)</p> <p>“What can studies in psychology tell about factors and processes of artistic development among singers?” by <b>Maria Sandgren</b>, Södertörn University, Huddinge, Sweden</p>	Salle Varèse



	<p><b><u>Parallel Sessions II B</u></b></p> <p>“Bach Reflections in Modern Jazz” by <b>Dick de Graaf</b>, CODARTS Rotterdam</p> <p>“Improvising Organization: the Jazz Metaphor” by <b>Jari Perkiömäki</b>, Sibelius Academy, Helsinki</p>	Salle Ensemble
13:30- 15:00	<p>Lunch</p> <p><i>Library Tour 14:30- 15:00</i></p>	Cantine
15:00 – 16:45	<p><b><u>Parallel Sessions III A</u></b></p> <p>“The Spiral of Knowledge – When Does Artistic Research Make Sense?” by <b>Anne-May Krüger</b>, Musikhochschule Basel</p> <p>“Reconstructing the <i>lost art</i> of the voce faringea: an artistic research project” by <b>Alexander Mayr</b>, University of the Arts, Graz</p> <p>“Fleeting Glimpses – Capturing Exploratory Music Processes” by <b>Jan Schacher</b>, Orpheus Institute, Ghent</p>	Salle Varèse
	<p><b><u>Parallel Sessions III B</u></b></p> <p>“Improvisation and Reproduction: A modest plea for methodical madness” by <b>Nuno Atalaia</b>, Royal Conservatoire, The Hague</p> <p>“W. A. Mozart K 475 Fantasia c-moll: in search for a perfect performance” by <b>Jonas Jurkūnas</b>, Lithuanian Academy of Music and Theatre, Vilnius</p> <p>“Music &lt;-&gt; Text. A dilemma (exemplified in the French mélodie of the fin de siècle)” by <b>Bartolo Musil</b>, University of the Arts, Graz</p>	Salle Ensemble
16:45 – 17:15	<p>Informal Networking with Refreshments with music performance</p> <p><i>Library Tour 16:45 – 17:15</i></p>	
17:15 – 18:30	<p><b><u>Parallel Session IV A</u></b></p> <p>“Water percussion: a research on a new musical matter” <b>Luís Alberto Bittencourt</b>, Universidade de Aveiro</p> <p>“Spiritual Concepts in the Music of Johann Sebastian Bach” by <b>Emily Dupere</b>, Royal Conservatoire, The Hague</p>	Salle Varèse
	<p><b><u>Parallel Session IV B</u></b></p> <p>“The Architecture of Time and Space in the Live Electronic Music of Luigi Nono: A creative point of departure” by <b>Juan Parra</b>, Orpheus Institute, Ghent</p> <p>“Representations of the Creative Process of Music Composition” by <b>Hans Roels</b>, Royal Conservatory, School of Arts, Ghent</p>	Salle Ensemble



18:45 – 19:30	<i>Guided tour of the Conservatoire (in English)</i>	
20:00	Dinner (19:45 meeting at Registration Desk, students will lead you to the restaurant)	Restaurant Quai des Arts

Saturday, 20 <sup>th</sup> April		
Time	Activity	Location/Remarks
09:30 – 10:30	<i>Musical Introduction</i>	Salle Varèse
	<p><b>Plenary Session II</b></p> <p><b>“The creativity process in scientific research and in the art of interpretation”</b> by <b>Agnes Sulem</b>, Professor of Chamber Music, CNSMD Lyon and Directeur de Recherche, INRIA (National Research Institute in Computational Sciences)</p> <p>Q &amp; A</p>	
10:30 – 11:15	<p><b><u>Parallel Sessions V A</u></b></p> <p>“A hermeneutical journey through a musical region of indeterminacies: preliminary reflections upon experiences with the sign language Soundpainting from the perspective of a classically trained musician” by <b>Bruno Faria</b>, Malmö Academy of Music</p>	Salle Varèse
	<p><b><u>Parallel Sessions V B</u></b></p> <p>“Implementation of different scientific methods into artistic research” by <b>Milan Miladinovic</b>, Academy of Arts in Novi Sad (TBC)</p>	Salle Ensemble
11:15 – 11:45	<i>Informal Networking with Refreshments</i>	Bar Varèse
11:45 – 13:30	<p><b><u>Parallel Sessions VI A</u></b></p> <p>“From Knowledge to Performance: Studies on the Accordion Contemporary Music Repertoire in Europe” by <b>Vincent Lhermet</b>, CNSMD Paris</p> <p>“The principle of artistic deviation (madness) and the search for “truth” (method).” By <b>Sergei Istomin</b>, Royal Conservatory, School of Arts, Ghent</p> <p>“Helmut Lachenmann Pression. 1969-2010 : Beauty as a rejection of habit, 40 years of reflection on musical notation and performance practice” by <b>Séverine Ballon</b>, CNSMD Lyon</p>	Salle Varèse
	<b><u>Parallel Sessions VI B</u></b>	Salle Ensemble







	<p>“The creativity in Artistic Research Method” by <b>Adilia Yip</b>, Royal Conservatoire, Antwerp</p> <p>“Sourcing Madness in a 17<sup>th</sup> Century Operatic Mad Scene: A Performing Method Exhibiting a Cabinet of Vocal Wonders.” By <b>Elisabeth Belgrano</b>, Academy of Music and Drama, University of Gothenburg</p> <p>“Composing Sonic Art Theatre – Investigating the notion of <i>situation</i> in new music theatre” by <b>Kent Olofsson</b>, Royal College of Music, Stockholm (TBC)</p>	
13:30 – 14:00	Concluding session, thanks and farewells	Salle Varèse
14:00 – 17:00	Optional City Tour: Meeting point at 14:00 the Registration Desk for the Guided Tour of the city centre of Lyon by Isabelle Replumaz and Lyon students (including free lunch in the centre)	The conference staff would accompany you to the city centre for free lunch arrangements and then start the tour around 15:30



## MUSIC PERFORMANCES

### Thursday 18th

#### 17:00 (Salle Darasse)

*Praeludium in E minor* - Nicolaus BRUHNS (1665-1697)

Organ

Wenchun JIANG

Wenchun, Chinese student born in Shanghai, performs the Praeludium in E minor of Bruhns, one of the favorite disciploef Dietrich Buxtehude. Bruhns offers here one of his master pieces, based on rhetoric and representative from the stylus fantasticus

The organ of the CNSMD de Lyon has been built by Gerhard Grenzing in 1992.

### Friday 19th

#### 10:00 (Salle Varèse)

*Suite à 3, from "The Flatt Consort"* by Matthew Locke.

Viola da Gamba Consort

Flore SEUBE dessus de viole

Etienne FLOUTIER ténor de viole

Mathias FERRE' basse de viole

Consort music, and especially english consort music, is for a violist one of the deepest ways to share playing together. The enormous and rich repertoire is weekly practiced in our department and allows to develop this precious contrapuntal ear, forgetting for a while the solo side of our profession.

#### 16:45 (Bar Varèse)

Improvisation

"Fenêtre sur cour", an open window on improvisation, is a short festival proposed annually within our walls by the improvisation group lead by Jean-Marc Foltz and Henri-Charles Caget. Paths, crossings, meetings, performances, a way to invest the environment. This group involed in an intensive workshop all along this week will meet the EPARM assembly for an ephemeral and creative time.

## 21:00 Concert in Salle Varèse

### *Light music* by **Thierry de Mey**

**Jean Geoffroy**, conductor solo

**Franck Berthoux**, interactive device conception (GRAME – national center of music creation – Lyon)

Jean Geoffroy (percussion) plays *Light Music*, a piece by Thierry De Mey for "conductor solo" with projection and interaction system (new version), with a modified gesture capture device since J. Geoffroy created the piece, 2004.

Performance to be followed by a short presentation of gesture capture and its multiple developments on the question-answer mode.

## Saturday 20<sup>th</sup>

### 9:30 (Salle Varèse)

*Musique de table* – *Thierry De Mey (1956...)*

SR9 trio

Alexandre ESPERET

Nicolas COUSIN

Paul CHANGARNIER

Created in 2010 at the CNSMD Lyon in the class of Jean Geoffroy and Henri-Charles Caget, the trio was born out of a friendship between Alexander ESPERET, Nicolas COUSIN and Paul CHANGARNIER. SR9 won First Prize at the International Percussion Trio Competition in Luxembourg in 2012, as well as the Audience Award and Interpretation Award for Jean Batigne's work, *Parcours*. They were also winners of the European Musical Ensemble Competition of FNAPEC in 2012. Their concerts include repertoire ranging from J.S. Bach to contemporary music. Through their collaboration with young composers, they actively participate in the evolution of contemporary repertoire.



## BIOGRAPHIES AND ABSTRACTS

### Plenary Session I – Valentin Gloor



**Valentin Johannes Gloor**

**Kunst Universität Graz and Orpheus Institute Gent**  
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Valentin Gloor is a concert singer for repertoire stretching from Renaissance to contemporary music. He is a doctoral student at the Kunst Universität Graz and a doctoral researcher at the Orpheus Institute Gent. He aims at contextualizing well-known repertoire pieces in performance and hereby questioning traditional presentation concepts. During the past three years his artistic research work was concentrated on the development, presentation and evaluation of new performance concepts for the 19th century Lied repertoire.

#### **Madness meets method**

We are told that method belongs to research and madness to the arts. Can method and madness be combined? Or will madness then become just another method, and method just another madness? Questions of madness and method touch the very heart of research, of the arts and consequently also of artistic research. Yet these questions are not limited to the processes of carrying out research and of creating art. Research and the arts share the necessity of communicating (intermediate or final) results by some kind of presentation. Can artistic research presentations be a laboratory for the merging of method and madness?

## Plenary Session II – Agnes Sulem



**Agnes Sulem**

**CNSMD Lyon**

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Agnès Sulem is the 1st violin of the Rosamonde Quartet since its creation in 1981 and Professor of chamber music at the Lyon Conservatoire since 2012. She is also a researcher at INRIA (National Research Institute in Computational Sciences) and doctor in Mathematics. With the Rosamonde Quartet, she was awarded many prizes in international competitions (Evian, Salzburg) and is performing in major festivals in Europe, Asia, America. She has recorded more than 30 CDs and DVDs. The Quatuor Rosamonde is very active in performing new repertoire and several composers have written pieces for them. Agnès Sulem has benefited from close collaborations with artists such as Eugene Lehner, violist of the Kolish Quartet and friend of Schoenberg and Bartók, and the composers Henri Dutilleux and György Kurtág. Agnès Sulem studied at the Paris Conservatoire where she obtained a 1st Prize of Violin and a 1st Prize of Chamber music. She is « Chevalier de l'Ordre de la Légion d'Honneur ».

### **The creativity process in scientific research and in the art of interpretation**

While the quality of scientific research is essentially evaluated through criteria of novelty, and rigor, a musical interpretation is mostly appreciated for its artistic dimension, its sensitivity and its power of emotion. However, one can find common features between scientific research and the art of interpretation, two long ways of passion and practice, ardour and perseverance, driven by an endless curiosity. In both domains, the creativity processes rely upon inspiration, intuition and imagination. A deep understanding of a proof by a mathematician is not restricted to the technical checking of its logic linkings, but is related to the perception of an underlying key which provides the sense and the originality of the result. Similarly, based on a solid foreknowledge of the style, the aesthetic, and the analysis of the form, an authentic musical interpretation reveals what lies “behind” the music notes, the invention of the work and its poetic dimension. Links between the scientist and the musician approaches can thus be explored ; nevertheless some major differences exist. For the musician, the research aspect lies in the elaboration of the interpretation and is associated to its instrumental realisation, through a physical and mental preparation. But a highly elaborated interpretation combined with a perfect instrumental realisation are not sufficient to convey an artistic emotion during the performance. A key element for the latter is, as expressed by Arnold Schoenberg (Problems in Teaching Art, 1911, in Style and Idea), « the ability developed from within, under compulsion, this ability to express oneself ». An inspired interpretation is an intimate and intense - although fugitive - moment of share between the music composition, the interpret and the public. These ideas will be developed during the talk and illustrated on examples coming from research in mathematics -which have a central role in all sciences -, and string quartet interpretation, as the epitome of chamber music.



## Parallel Sessions

(Speakers in alphabetical order)



### **Nuno Atalaia**

**Royal Conservatory The Hague**

**[nunoatalaia@gmail.com](mailto:nunoatalaia@gmail.com)**

Nuno Atalaia is a Portuguese writer, theorist, recorder and traverso player and singer specializing in historically informed performance practice (Baroque, Renaissance and Medieval music) and cultural-critical thought. As an artistic director of various

projects and the ensemble *Seconda Pratica*, his work is based on establishing a connection with past aesthetics and historical documents, demonstrating how they can help us translate our own aesthetic impulses and create new dimensions in the present artistic scene. He has received his bachelor's in music performance from the Royal Conservatory in Den Haag where he is now finishing a research in artistic performance under the guidance of Professor John Butt from the University of Glasgow. He is also a student of Leiden University, finishing a research master in the Arts and Culture department on the topic of music and authority in the court of Louis XIV.

### **Improvisation and Reproduction: A modest plea for methodical madness**

The problematic of improvisation - a practice separate from the most common interpretation of stable works (compositions) of music - has always been a central one in what concerns the performer's freedom. What counts as improvisation? Is ornamentation improvisation? Is there such a thing as authentic - free and spontaneous - improvisation? How unique is each improvisation from the other, or is it merely the repetition and reordering of clichés? The question of the authenticity and uniqueness is one that troubled the German philosopher Walter Benjamin, when he considered the new technologies that allowed exact reproduction of artworks. This is also true for music with the advent of recording technologies, which have shaped our musical imagination in more ways than we can imagine. At a moment in which each musical moment is able to be captured and reproduced indefinitely what is the part of the performer as improviser in the renewal of musical possibilities? I would like however to turn to the improvisation practice of the late 16th century, particularly the works and treatises of Giovanni Bassano (1560/61 - 1617). The tradition and craft of diminution and its relation with composition might open new ways of viewing improvisation and also its relationship to artistic spontaneity and freedom. My claim is that rather than seeing improvisation as free from musical constraints we should see it as a field of musical experimentation in which these musical constraints - style, technique, composition - can enter a playful relationship. Starting with some theoretical concerns and focusing on my personal ongoing experience of learning how to improvise music of the 16th century, I hope I can, instead of answering the initial set of questions, demonstrate the musical possibilities of leaving them open.







## Séverine Ballon

**CNSMD Lyon and Harvard University**

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Séverine Ballon studied the cello at the Hochschule of Berlin and Lübeck with Joseph Schwab and Troels Svane. In 2004-2005, she was academist at the Ensemble Modern (Internationale Ensemble Modern Akademie). She perfected her contemporary cello technique with Siegfried Palm, Pierre Strauch and Rohan de Saram. In 2005-2006, she was solo cellist of the Toulouse Chamber Orchestra, then decided to concentrate in contemporary music and premiering new works. In 2008-2009 she was resident artist at the Akademie Schloss Solitude (Stuttgart). She has worked with the most renowned contemporary music ensembles: Klangforum Wien, musikFabrik, Ensemble Intercontemporain, Ictus... She is a member of the Elision ensemble (Australia), Ensemble Sillages (Brest), Multilatérale (Paris) and Ensemble Experimental (Freiburg, Germany). She particularly enjoys working directly with composers, such as Helmut Lachenmann, Liza Lim, Rebecca Saunders... She has premiered solo works which have been dedicated to her (Liza Lim, Erik Ulman, Mauro Lanza, Stefano Bulfon, Clara Iannotta, David Coll...). She is working on developing extended techniques for her instrument and finding an appropriate notation. Her interest in electronic music has led her to work at the IRCAM with the composer David Coll and Rama Gottfried, and also in close collaboration with the studio "La Muse en Circuit" (Alfortville). Séverine Ballon was laureate of the international competition for the interpretation of contemporary music of Gioia del Colle (Italy) in 2004 and of the Marie-Luise Imbusch Foundation. Her activity as an improviser has led her to work in a duo with the electronic artist Sébastien Roux, she has also performed with the visual artists Alexander Schellow and Evi Keller. In 2010 she was soloist at the Stuttgart Opera in the opera "pnima" by Chaya Czernowin. In april 2013 she will be invited as a visiting artist at the Harvard university.

**Helmut Lachenmann *Pression*. 1969-2010: Beauty as a rejection of habit, 40 years of reflection on musical notation and performance practice**



**Elisabeth Belgrano**

**Academy of Music and Drama, University of Gothenburg**  
[elibelgrano@mac.com](mailto:elibelgrano@mac.com)

Elisabeth Belgrano has been specializing in French and Italian 17th century vocal music. She has been presenting her performance-research at festivals and conferences in Europe as well as in the US. The CD 'Eclatante Amarante - a portrait of the French Singer Anne Chabaceau de La Barre (1628-1688)' from 2004 reflects Belgrano's interest for female vocal expression during the 17th century, but also her passion for investigating and experimenting with 17th century historical music sources.

In 2005 she received the prestigious Noah Greenberg Award from the American Musicological Society "for distinguished contribution to the study and performance of early music." In 2011 Belgrano was awarded a PhD from University of Gothenburg, for her thesis "Lasciatemi morire" o farò "La Finta Pazza": Embodying Vocal Nothingness in 17th Century Operatic Laments and Mad Scenes - the first artistic PhD in Sweden within the field of Performance in Theatre and Music Drama. ([www.elibelgrano.org](http://www.elibelgrano.org))

### **Sourcing Madness in a 17th Century Operatic Mad Scene: A Performing Method Exhibiting a Cabinet of Vocal Wonders.**

The performative space in the 17th century was considered a scene of knowledge for both artists and scientists. Examples of such scenes were theatres, laboratories, and cabinets of wonders and curiosities designed as collection rooms of the astonishing and the horrible, the wonderful and the strange. This paper presents a singer's sourcing process into a cabinet of wonders, in the form of a 17th century operatic mad scene. The source for this investigation is the score and the libretto of the Mad Scene of Deidamia from Francesco Saccati and Giulio Strozzi's opera "La Finta Pazza" (The feigned mad woman) premiered at Teatro Novissimo in Venice in 1641. The mad scene invites the performer to challenge emotional transformations and shifts of identity. By embodying text and music in a vocal performing process, experiences and encounters of various kinds appear as impulses for reflections on emotional realities linked to the concepts of BEING and NOTHINGNESS. Touch and wonder, activated by the performer in a multi-layered experimental laboratory, introduces sourcing as a performing method as well as an artistic research object. This study presents vocal emotional extremes pulling the mind of the performer out of pretension and falseness. But at the same time, madness is performed and thereby clearly manipulates everybody to strongly believe in whatever truth there is to be observed. This performance-presentation is a vocal solo-exhibition of experiences involved in an artistic research process, thus providing a curious scene of emotions and reflections based on the past within the present and the future world. The exhibition also provides a sample of a vocal performance poetics, eventually to be used for developing a glossary for educational purpose and further research in the field of vocal performance studies.



**Luis Alberto Bittencourt**

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Luis Alberto Bittencourt holds a Master in Music Performance, concluded with distinction, from Universidade de Aveiro, and a Bachelor in Percussion from Universidade Federal de Santa Maria. He has performed concerts overseas in countries like Portugal, Spain, Italy, Brazil, Argentina and USA. His performances include premieres of works by composers Christopher Deane, Tan Dun, Edson Zampronha and Vinko Globokar. The search for new sounds and a willingness to expand the possibilities of percussion instruments led him to specialize in a repertoire that uses water as a percussive instrument. He has performed and collaborated with artists such as Lee Ranaldo and Leah Singer (Sonic Youth), Phill Niblock, Kuniko Kato, Alessandra Pomarico, Helga Davis, Katherine Liberovskaya, Jeffrey Zeigler (Kronos Quartet), Alegre Corrêa, David Sheppard, Found Sound Nation, Ali Hossain, David Cossin (Bang on a Can), Miquel Bernat & Drumming GP, Paola Prestini, Mina Tindle, Oh Petroleum, Emily Hall, among others.

**Water percussion: a research on a new musical matter**

The use of non-conventional sound sources is part of the universe of percussionists, at least since the early twentieth century. Antunes (2009) states that "when Luigi Russolo, in 1913, built his intonarumori, integrating the aesthetics of futurism to music, a horizon of endless possibilities for sound matter was open". Especially water was, in the late 1920s, introduced in musical works becoming another sound source in the vast percussion section. Looking at percussion repertoire written in the XX and XXI centuries, we find musical works that the use of water is increasingly prominent: John Cage's *Water Music* and *Water Walk*, Vinko Globokar's *Dialog über Erde*, Tan Dun's *Water Music* and *Water Concerto* for water percussion and orchestra, Matthias Kaul's *Electric Bath* and Peter Ablinger's *Weiss/ Weisslich 31e* are some examples. One of the most prominent characteristics in the works that use water as a sound source is the variety of unconventional sounds that can be obtained. The technical demand involved in such varied musical composition generates questions to the interpreter, since no information are found in the specialized bibliography related to the use of such peculiar techniques, required in this kind of repertoire. The knowledge about water percussion is obtained, usually via oral tradition, which might not provide accurate information about the possibilities of instrumental performance in this repertoire. Thus, the musical result may not always be the most satisfactory because neither teacher nor student can turn to reliable sources that cover subject matter in a specific way. Water percussion was the subject of the investigation "The use of water as a percussive sound source: analysis of Tan Dun's *Water Music*" held in the Master of Music of the University of Aveiro, Portugal. This proposal aims to demonstrate the investigation process of this kind of repertoire and water's potential as a musical sound source. It also hopes to contribute to the enrichment of existing information in contemporary music, where there is a shortage related to the repertoire for water percussion in particular.



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Emily was born in Perth, Australia and studied violin under Paul Wright at the University of Western Australia. She graduated with first class honours and was awarded the Lady Callaway Medal for the most outstanding graduate. Emily continued studying baroque violin at The Royal Conservatoire in The Hague with Ryo Terakado, Kati Debretzeni and Walter Reiter. Emily has performed with the West Australian Symphony Orchestra, Australian Classical Era Orchestra, as an Emerging Artist with the Australian Chamber Orchestra and with the award-winning Sartory String quartet. In Europe she has performed with The Wallfisch Band, Les Passions de l'âme, Les Inventions, Haagsche Hofmuziek, Collegium Musicum Den Haag, The English Baroque Soloists, Orchestre Révolutionnaire et Romantique and Bach Collegium Japan. She has collaborated with artists such as Elizabeth Wallfisch, Jaap ter Linden, Sigiswald Kuijken and Sir John Eliot Gardiner and has appeared as soloist with the St Cecilia Baroque Orchestra and the Arizona Bach Festival Orchestra.

### Spiritual Concepts in the Music of Johann Sebastian Bach

Johann Sebastian Bach was a composer committed to writing music 'for the glory of God'. It is absolutely essential that we not fail to search for the spiritual dimension in all of Bach's music as we listen, study or perform, to avoid overlooking the depth of spiritual truth that is expressed. Unfortunately the spiritual aspect of Bach's music is sadly often given only an obligatory acknowledgement as a feature of his social and historical environment. For a composer such as Bach whose music has received such thorough analysis and scholarly study, are we perhaps still in danger of missing some of its most essential and fundamental elements? Bach is able to musically express spiritual concepts such as 'Life through Death' in a highly sophisticated way. He uses the layering of rhetorical devices, contradiction between text and music, placement within a narrative and the technical and emotional impact on the performer to achieve this expression and communication. In this study we will explore several of the many examples that illustrate his implementation of spiritual concepts in music. The crossover of these two disciplines, namely theology and music, has requires a broad examination of many worldviews and different approaches to a spiritual attitude towards Bach's music. We will explore the connection between Bach's music and faith and especially how he uniquely expresses spiritual concepts through his music. The deliberate nature of his incorporation of these concepts shows his intention and fervent wish to communicate these truths and therefore must be taken seriously by the performer, musicologist and listener. The presentation will include a deeper look at the nature of these spiritual concepts, modern accounts from theologians and musicians as well as listening examples and score study of musical examples. We will only be dealing with sacred music, as the already subjective nature of this topic would be further confounded if it was extended to Bach's secular works. However as we will discover, the profoundly spiritual nature of Bach's music is surely to be found in all of his works, sacred and secular.





**Bruno Faria**

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Currently pursuing a PhD in music at Lund University (Sweden) with funding from the Brazilian agency CAPES, and holding a Master degree from The University of Iowa (USA), Bruno Faria has been an active performer/educator/researcher for the past years, having occupied positions at

the Orquestra Filarmônica do Espírito Santo and at the Universidade Federal de Juiz de Fora in Brazil. Parallel experiences with Brazilian popular music and the artistic medium of Soundpainting, the latter both as a performer and a Soundpainter, raise Faria's research interest for ways of making music that might strengthen one's musicianship by integrating practices and establishing new forms to think and make music

**A hermeneutical journey through a musical region of indeterminacies: preliminary reflections upon experiences with the sign language Soundpainting from the perspective of a classically trained musician**

My PhD research focuses on the meeting between classically trained (and in training) musicians and the transformed musical horizon of the sign language called Soundpainting, created by North-American musician Walter Thompson in the mid 1970s. As a classically trained musician myself, a flutist with experiences in both orchestral/chamber performance and teaching music performance in higher music education contexts, I look into the practices of Soundpainting particularly as a means for artistic development (my own and of others). Aspects of musical indeterminacy that to different extents are present in musical scores of various periods of music history became more prominent in repertoires of the 20th century, especially in more experimental contexts such as the medium of Soundpainting. A musical experience based on a set of signs that requires the musician to participate on the definition of the materials that will compose a performance opens a path for exploring anew one's musical knowledge. Besides such re-contextualization of musical knowledge through aspects of indeterminacy, other issues of artistic development are connected to the characteristic relational aspect of Soundpainting, which becomes fully what it is in the moment of performance through the exchanges between a group and a person in front of it who presents the body/hand signs and decides, after interpreting the group's responses, in which direction to take the performance. As if becoming aware of aspects of one's own culture and language when living abroad, a journey through the landscape of Soundpainting is investigated as a potential possibility of re-examining musicianship and perhaps complementing it by experiencing other forms of musical expression. Reflections are based on observations of audio/video recordings and interviews with students of the Malmö Academy of Music and other musicians. A hermeneutical study of the relations between parts and whole that compose these experiences range from focusing on the very use of the signs and the exploration of their different degrees of indeterminacy, to the musicians' relations to his/her instrument and the ensemble in particular as well as to issues related to musical expression in general.



## Dick de Graaf

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After saxophonist and composer Dick de Graaf debuted 1986 with his LP 'Hot, hazy and humid' he played all over the world as a soloist and as a leader of his own bands. He performed and recorded with a.o. Chet Baker, Kenny Weeler, Benny Golson, Billy Hart, Toumani Diabaté and Erkan Ogur. De Graaf produced 20 CD's. Among them 'Sailing', 'New York Straight Ahead', 'The Burning of the Midnight Lamp: Dick de Graaf plays Jimi Hendrix' and 'Trio Nuevo: Jazz Meets Tango'. As a result of his 'Schubert Impressions for Jazzquintet' (2003) project Dick was commissioned to compose *A Touch of Bela* (2005) by the Hungarian Eztergom Festival and his *Bach Reflections* (2007) by the Bachfest in Leipzig. Recently Dick presented his trio recording *Out Of The Blues: Celebrating The Music Of Oliver Nelson* (2012) in a line up with Hammond organ and drums. Dick de Graaf teaches saxophone and small ensembles at the jazz department of the Codarts University for the Performing Arts Rotterdam. September 2010 he enrolled in the Docartes doctoral training program in Ghent as a part of his doctoral research project *Fourth Stream ahead: expanding jazz languages with twentieth century compositional techniques*.

### **Bach Reflections in modern jazz**

As a composer performer in jazz I am always looking for ways to cross boundaries and to explicitly communicate this passionate search with my audience. During the last ten years the symbiosis jazz and western composed music has been my main subject of interest. Just like a love affair they depend on each other and they take advantage of their dissimilarities. During a 10-minutes-performance on the tenor saxophone I will demonstrate how J.S. Bach's first cello suite inspires me to improvise away from and back to his composition. I consider this action as re-composing his work by merging his well know melodies- once resulting from his own improvisations - with my personal modern jazz language. During my improvised and mobile performance I interact with the characteristics of the room and those of the audience. I can do this because I have had extensive education in making creative use of a knowledge base of musical building blocks that I have stored in my long-term memory and that opens up spontaneously when needed. Apart from the mainly oral tradition in jazz education, some of my training methods have already been published in educational publications dating back to the eighteenth century: transposition, variation and re-combination of existing musical materials, in this case taken from J.S. Bach's first cello suite. Bach's musical structures and bedrock harmonies can be opened up and combined with any modern functional and non-functional harmonies. Is it madness to combine his notes not only with a personal and 'open minded' improvisational idiom but also with improvisational patterns as abstracted from the theoretical concepts of Peter Schat's *Tone Clock* and Olivier Messiaen's modes of limited transposition? How does this intervention help to shine a different light on Bach's music and to my existing practice as a jazz improviser? How do I transmit these techniques into my practice as a composing improviser and as teacher of jazz improvisation? How does this performance relate to common practices in today's professional music education anyway? As a lasting love affair?







### Sergei Istomin

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Sergei Istomin (violoncello, viola da gamba) is in demand throughout Europe and North America as a soloist and chamber musician. His repertoire includes baroque, classical, romantic and contemporary music on both period and modern instruments. He performs in solo and chamber music concerts with artists such as: fortepianists Jos van Immerseel, Boyan Vodenicharov, Viviana Sofronitsky and Claire Chevallier as well as clarinetist Vincenzo Casale. He works regularly with Anima Eterna Brugge Orchestra (violoncello solo). He has been appointed to the position of research associate at *The Royal Academy of Fine Arts* and *the Royal Conservatory*. Sergei Istomin has recorded for: Analekta, Canada; Music and Arts Programs of America; Zig-Zag Territoires, Paris; Passacaille Records, Belgium. He has also recorded for CBC and Sony Classical. [www.sergei-istomin.com](http://www.sergei-istomin.com)

### **The principle of artistic deviation (madness) and the search for “truth” (method)**

Everything changes; everything changes in the arts – perception, taste, style, tone quality, expressive effects, etc. Art changes everything... is that right? While reading the Announcement and Call for Presentations of the European Platform for Artistic Research in Music “Between Madness and Method,” some peculiar thoughts came to mind; I wanted to refresh my memory about the definitions of Creative and Receptive powers in the Chinese Book of Changes. I remember being fascinated by the exactness and clarity of the texts. The Creative power: ... Its energy is represented as unrestricted by any fixed conditions in space and is therefore conceived of as motion. Time is regarded as the basis of this motion. Thus the hexagram also includes the power of time and the power of persisting in time, that is, duration... The Receptive power: ... In itself of course the Receptive is just as important as the Creative, but the attribute of devotion defines the place occupied by this primal power in relation to the Creative. For the Receptive must be activated and led by the Creative; then it is productive of good... Fundamental skills and knowledge obtained by studies, and hopefully by a desire of self-improvement, are the basis for further personal development. The scientific research and practice of one’s craft (in a specific domain) allow us to come closer to universal truth and “practical” wisdom (within that domain). An artist should remain in constant intellectual and spiritual development, and therefore artistic and musicological research must be involved. Otherwise there is a danger that one’s performance or interpretation may become too idiosyncratic and egocentric. I would like to quote the words of Dr. Carmelo Lombardo: “There is no such a thing as “the” truth. Truth is not something you can think of possessing. Truth is search. Truth can only be found by stretching the limits of your horizon, by widening your way of thinking.” A musical score is only a map – there is the whole landscape hidden within (William Pleeth). What can be considered today as a synonym of progress or as a synonym of restoration? How can one keep up with the current standards? Does one have to do so? What are the current tendencies and convictions? Are we coming back to the “old” expressive effects, meaning artistic restoration in the field of Historically Informed Performance?





## Jonas Jurkūnas

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Jonas Jurkūnas is a composer who is working in many different directions, active in spheres of academic and popular music, as well as music for theatre and film. The spectrum of his work extends from chamber and orchestral pieces to electronic multimedia projects and music for motion pictures. Jurkūnas' music displays affinity with minimalism and the new tonality. He often works with simple musical textures and pulsating rhythms, constantly searching for new or forgotten timbres. The sound of his chamber and orchestral compositions frequently resembles transformations of minimalism: thrusting and active rhythms throbbing with the energy of rock music, and fairly aggressive sound of instruments, along with the elements of popular music, jazz or Romanticism. Since 2008 Jurkūnas is a member of electronic music collective "Diissc Orchestra". [www.jurkunas.info](http://www.jurkunas.info)

### W. A. Mozart K 475 Fantasia c-moll: in search for a perfect performance

This research started as a comparative musical text interpretation study of 43 performances of Mozart's piece of undoubtedly high artistic value. The performances include historical recordings, one piano roll recording, several authentic instrument recordings. All performances were sliced up in parts and evaluated in the time domain. All the data was spread up in a table. The longest and the shortest performances and parts were selected. Upon reaching a limit of possible evaluation means, a new experimental and creative idea came up on the scene: how the perfect performance of this Mozart piece might sound like? What if we could extract the "best" artistic parts out of each individual recording, and blend them into one "meta" performance? Would this be the modern "perfect Mozart" performance? It was obvious, that the research method was not giving satisfactory and convincing results. However, this research method lead straight to an artistic creative idea based on a sliced up Mozart's fantasia. A version of a musical piece based on K 475.



**Anne-May Krüger**

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Anne-May Krüger (born 1978 in Berlin) is a singer and musicologist. Specializing in Contemporary Music, she has sung at major venues like “Lucerne Festival” and “Wien modern” A great number of compositions by composers such as Hans Tutschku, Mike Svoboda, Kurt Schwertsik and Karola Obermüller has been written for her. As a guest singer she performed at the opera houses of Mannheim, Stuttgart, Basel and Lucerne, and worked with the ensembles recherche, Ascolta and aequatuor, among others. Since 2011, Anne-May has been an assistant researcher at Musikhochschule Basel/Switzerland. In connection to her artistic work, the focus of her research activities lies within the field of New Music performance practice. At the moment she is working on her doctoral thesis about the influence of 20. century vocal performers on the repertoire of their time. She has received awards from Forum Neues Musiktheater Stuttgart, the Richard Wagner Society and the Akademie Schloss Solitude, Stuttgart.

### **The Spiral of Knowledge – When Does Artistic Research Make Sense?**

“Artistic Research” is at the same time a promising and challenging concept. It seems that its significance for the generating of knowledge has not been fully explored so far. And yet it has already turned into a tool that serves fairly diverging purposes. This presentation proposes to focus less on politics and rather on the potential of artistic research. A basic issue is the question as to where artistic research can be applied in a meaningful way. What is at the core of artistic research and what kind of results can be expected? This complex discourse might even lead to crucial insights concerning problems of definition, methodology, comparability and structure. Three different projects that connect artistic and scientific aspects in New Music performance practice exemplify the experiences made within this field as well as questions and problems arising therein. They also refer to matters regarding the integration of artistic research into 2nd and 3rd cycle curricula.



## Vincent Lhermet

CNSMD Paris

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French accordionist Vincent Lhermet (born 1987) graduated from the Sibelius Academy in Finland (Master of Music, 2012). He is currently a doctoral student at the Paris Conservatoire and the Sorbonne University where he focuses on the accordion contemporary music repertoire in Europe since

1990, under the guidance of Bruno Mantovani and Michel Fischer. He has distinguished himself several times internationally by winning the most important international accordion competitions and by being ranked finalist in the "Gaudeamus Interpreters" International Competition of Amsterdam (2011), considered as one of the world's most prestigious contemporary music prize, open to all instruments. Lhermet has performed in many countries as a soloist and chamber musician, with orchestras, in concert halls such as the Muziekgebouw Amsterdam, The Music Center of Helsinki, the Paris Cité de la Musique. Several of his performances have been broadcasted by the Finnish National Radio. Vincent Lhermet actively collaborates with composers by creating new works. He is sponsored by the Banque Populaire Foundation. [www.vincentlhermet.fr](http://www.vincentlhermet.fr)

### **From Knowledge to Performance: Studies on the Accordion Contemporary Music Repertoire in Europe**

This paper is part of my ongoing doctoral project at the Paris Conservatoire, which is entitled The specificities of the accordion contemporary music repertoire in Europe since 1990. In this artistic research, I will explore the main writing features of the accordion repertoire as well as the dissemination of these musical works in the European countries. Accordion seems to be in fashion at the moment in the musical world, as if it has escaped being identified solely as an instrument for traditional music. It now appears more often as a solo or chamber music instrument, within larger ensembles, as well as in the program of classical and new music festivals. Since the 1990s, and more specifically since 2000, the use of this free-reed instrument seems to have become more widespread in musical creation, and most of the well-known European composers have written at least one work for the accordion either as a solo, a chamber music, or an orchestral instrument. The development of the repertoire cannot be separated from the heightened level of accordionists' skill and mastery of their instrument. We have to remember that most European higher education institutions have progressively opened their doors to the accordion since the 1970s, which has helped the instrument gradually gain more legitimacy. However, accordion seems to suffer from a huge problem of circulation of the repertoire throughout Europe, and from the absence of cooperation between European accordionists: that is probably the reason why there is a general lack of awareness of what has already been written for this instrument. Thus, the interpreter's thorough knowledge of the accordion works would be necessary to allow them integrating in a more complete way the international musical scene and encourage more composers to include the accordion in their works. The goal of the presentation is to highlight the two main aspects of this research which are inextricably linked to each other. First, in order to introduce the writing specificities of the accordion in contemporary music, we will focus on one feature which seems to fascinate many composers: the combination of timbers between the two keyboards of the accordion (stereophony). In the second part, we will present two ongoing projects (including a catalogue of accordion works) which will survey the dissemination of the accordion repertoire and encourage better cooperation among accordionists in Europe.





## Joanna Marsden

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Joanna Marsden is a flautist specializing in historical performance presently based in the Hague, the Netherlands. She has performed in Belgium, Canada, France, Germany, the Netherlands, Spain, Russia, the United Kingdom, and throughout the United States. She recently distinguished herself as the second prize winner at the National Flute Association's Baroque Artist Competition (Las Vegas, 2012). She is currently completing a Masters at the Koninklijk Conservatorium under the kind guidance of Wilbert Hazelzet. Her research project, supervised by Dr. Jed Wentz, links certain aspects of Johann Joachim Quantz's flute construction with his compositional choices. In 2010, she completed an M.Mus in Early Music Performance at McGill University in Montréal under the supervision of Claire Guimond, including coursework with Bruce Haynes, Rachelle Chiasson-Taylor, and Tom Beghin. She completed her bachelor studies in 2005 at Vassar College in Poughkeepsie, NY under the guidance of Todd Crow and John Solum.

### **Subjectivity and the Research Question - Quantitative and Qualitative Methodologies in the Context of Artistic Research**

In his paper, "The debate on research in the arts," Henk Borgdorff divides artistic research into three main types. He describes research on the arts as "investigations aimed on drawing valid conclusions about art practice from a theoretical distance." Musicology and music theory studies, for instance, observe musical objects. Research for the arts is described as applied research. In music, this may involve developing extended musical techniques, new instruments, or creating new musical objects. Borgdorff finds his third category, research in the arts, complicated to describe; he refers to it as "practice-based" research or "reflection in action." The creative process is the fundamental focus. Here, the result of the inquiry is the creation of a musical process or performing practice. Artistic research in music often examines very subjective topics, and the results are often difficult to quantify or prove. However, this difficulty may arise from the structure of the inquiry itself. I argue that artistic research must have a clearly defined research question and related methodology in order to be considered research rather than opinion or interpretation. In this talk, I propose to examine my own research question and methodology from my recently completed research project. My own research relates to key characteristics or associations of tonality with certain passions in Johann Joachim Quantz's sonatas for Berlin and how his flute construction choices may have affected his compositional decisions. My project circumscribes several disciplines including organology, musicology and music theory, and practice-based research. While certain aspects are quantifiable, my topic remains extremely subjective. At the opposite extreme, empirical studies of the arts attempt to quantify subjective phenomena. Recent research in the cognitive sciences, psychology, and psychoacoustics attempts to quantify music's effects on human emotions. I am curious whether empirical studies of the arts may be valuable to artists and the implications and possibilities of quantitative study within the realm of artistic research in music. I hope to describe how my ideas may be better developed in future studies using quantitative and qualitative methodologies.



**Alexander Mayr**

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The Viennese tenor Alexander Mayr began his voice studies at the University of Music and Performing Arts “Mozarteum” in Salzburg and completed his training at the University of Music and Performing Arts in Vienna. He is a specialist in very high tenor parts, with roles such as the Nose and the Sergeant in Shostakovich's "The Nose" or the Astrologer in Rimsky-Korsakov's "Golden Cockerel" forming the focus of his repertoire. In recent years he has performed at various international theatres and opera houses, such as the Düsseldorf, Cologne and Frankfurt Opera, the Aldeburgh, Salzburg and Bregenz Music Festival. For the past several years he has taught voice at the Franz Schubert Conservatory in Vienna and the Summer Academy Lilienfeld. As a member of the artistic doctoral school at the University of the Arts in Graz he is currently working on an artistic research project about historic singing traditions.

### **Reconstructing the „lost art“ of the voce faringea: an artistic research project**

Music education, and vocal training in particular, has experienced major changes over the last three centuries, as have the aesthetic ideals of vocal production and the approaches to the vocal instrument. Is it not reasonable to assume that modern vocal methods often neglect important aspects of vocal practices of past eras, and that many characteristics of historical sound ideals remain undiscovered? Can we expect that a tenor in Donizetti's lifetime would have sung Nemorino's "Una furtiva lagrima" in the same way as we hear it in today's opera house? If we intend to properly interpret the vocal music of earlier eras from the perspective of historical performance practice, or to rediscover distinctive historical sound qualities, should we not then question the conventions of current singing practice? In classical singing today the use of the falsetto is something of a taboo for tenors. This technique, which is the basis of the countertenor's art, is nowadays used by singers of other voice ranges almost exclusively for buffo purposes or in contemporary music. For this reason training the falsetto register is barely relevant to modern vocal education. However, it is clear from various passages in singing method books from the 18th and 19th centuries and colorful descriptions in historical sources, such as reviews and music magazines articles, that the artistic use of the falsetto was part of the singer's technical repertoire, especially for the great tenori di grazia of the Rossini-Bellini-Donizetti period. They were trained to use a modified form of the falsetto known as the voce faringea. In experimenting with the voice I have developed a technique to modify the sound of my falsetto so that it approaches a modal quality that corresponds to historic descriptions of the voce faringea. With the focus on artistic expertise and the development of methods that stimulate artistic practice a permanent interaction between artistic activities and traditional research methods forms the basis of my research project. By bringing artistic interpretation to bear on historical source material and by documenting my vocal experiments, inspiration and creativity can have an impact on traditional research methods and vice versa.





### **Milan Miladinović**

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Milan Miladinović was born in Niš, Serbia. He studied piano in High School of Music in Niš with prof. Borivoje Mladenović, Bachelor and Magister degree in Academy of Arts in Novi Sad with prof. Svetlana Bogino and in UDK Berlin with prof. Fabio Bidini. He is working as Docent for Piano and History of piano performance at the Academy of Arts in Novi Sad. He was a participant in several important Piano Festivals and Master classes. He was a Laureate and first prize winner of many National and International Piano competitions, and was a scholarship holder of Yamaha scholarship, DAAD scholarship for studying in Germany, and Scholarship of Serbian Royal family Karađorđević. He had performed in most important Concert halls in Serbia and have performed in Europe, USA, Brazil, Russia and Israel. He has recorded for radio and TV stations.

#### **Implementation of different scientific methods into artistic research**

*A temporal art, live music can only manifest itself in ever-varied performances, yet it "remains unchanged behind this relativity" (Charles Rosen).*

The relationship between the absolute and the relative aspects of music constitutes the basic concern of performance practice. This relative element provides possibilities for creative freedom or „madness“, and it is a major difference from science (which seeks for definitive answers). Ideal performance exists only as an abstract idea. Even composers play or conduct their own works differently from the printed text, and great performers change artistic approaches in different stages of their career. In this presentation I wish to share my experiences in research from two points of view: I'm finishing DA in piano (artistic) and PHD in musicology (scientific). I will also make my presentation from three different angles: as a performer, piano professor, and professor of History of piano performance. Artistic research helped in my artistic development by providing me tools to approach to works of music from many different perspectives. Research methods did not pervert my artistic practice - they enriched it. In my experience artistic 'madness' and research 'method' are compatible. Freedom is in choosing and developing the methods, but method in any research should be applied rigorously. Then, this new knowledge can be used as a „platform“ for artistic intuition. I will present how I have implement scientific methods to explore and explain my own artistic visions, but also ideas of my professors and of other performers. Using methods helped me to express artistic ideas, and to define efficient creative approaches. Result is that anybody who implements the method can objectively come to the (relatively) same results as researcher. Subjectively, anybody can agree or disagree with aesthetic values. So, in a way this „repeatability“ of results makes artistic research closer to science, but still it is not the absolute truth. Through results of my previous researches I will shortly present the use of several research methods: Computer sound analysis, Statistic analysis, Technical formulas (method for fast reading and memorizing music), Historical and comparative method, Analytical approach to philosophic ideas of composer and their influence to musical performance.



**Edoardo Milani**

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Edoardo Milani studied piano and flute at “G. Tartini” Conservatory of Music in Trieste. Later, he devoted himself to electronic music (1983) and composition as a self-taught person (1986). He has participated in various international competitions with good placements in the rankings and worked with various European broadcasting organisations, producing several music recordings and broadcastings. He has composed music and theme songs for documentaries, radio and television, and has a discography of more than 250 titles of pop and electronic music published all over the world. He graduated in “Music and new technologies” in 2003. Between 2007 and 2011, he was appointed technical supervisor of the contemporary festival “Luigi Nono” (Trieste-Italy). In the context of a knowledge deepening of the video and musical arts, he recently enrolled in the master course of “Video and Musical Composition” at the “G. Tartini” Conservatory of Music in Trieste, where he attends the final year.

### **Communication processes between performer (s) and composer: a metaphor of human relationships**

To what extent can people’s moods affect art, method, and research? One thing is for sure: both in method and in madness, they are reflected on our faces. Then, in turn, they are transformed into codes of a social language that extends throughout the body and accompanies anthropological evolution. Our culture originates from these messages, along with our human communication and its ever growing complexity. People faces are the window to the soul, and, in most cases, the degree of understand human moods interpreting them as engines that can accelerate the achievement of a rational result that would be difficult to obtain otherwise, or, alternatively, the occurrence of an unexpected run towards the irrational. Both alternatives, may lead to very innovative results on a large-scale, both from a positive or a negative point of view. Take for instance scientific research teams during the Second World War, the Cold War, or to the artistic creativity as a result of discomfort and deprivation in special circumstances. Every single mood then, positive or negative, can, in turn, produce a positive or negative result. A chain of zeros and ones which in turn propagates and reflects onto other individuals and that is able to multiply or vanish. Therefore, is there a possibility to schematize and rationalize these rules? In the videomusical work presented, the thematic aspect of the dynamics of music and image is studied. A woman's face is analyzed by means of the real image and its clone. Even though they follow a different behavior, a different morphology and a different language, these icons can convey the same messages, both rationally and irrationally. The music of the cello originates in a traditional way through a series of written themes before it changes and abandons all rules to find consistency in following the image only. A double parallelism between music and image is therefore created, hovering somewhere between method and madness motivation that determines their choices shows throughout them. Hence, the need to better.



## Bartolo Musil

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I have been working as a composer and a singer since my childhood. I always thought of this double activity (even if it was often interpreted as indecisiveness) as a potential gift of wealth in which both professions can enrich and fertilize one another. I even expanded the spectrum further by occupying myself as a teacher, coach, cabaret artist, translator of poetry, and chansonnier. After having been given the opportunity to do important composition work already in my early 20s (large commission works for Musikverein and Konzerthaus Vienna and others, productions for the radio and on CD), I changed focus, starting a relatively intense activity as a concert and opera singer (Musikverein and Konzerthaus Vienna, the opera houses of Frankfurt and Magdeburg, the Berlin Philharmonie, the Antikenfestspiele Trier, the Chigiana Festival in Siena, and some other leading European venues). At the moment it seems easier to combine the composition and voice skills in one project. My artistic research doctorate at the University on Graz/Austria is an additional step on the journey to combine practical and theoretical skills.

### **Music <-> Text A dilemma (exemplified in the French *mélodie* of the *fin de siècle*)**

In spite of a seemingly natural and self-evident co-existence that dates back to prehistoric ages, the marriage between word and music has never been a stable, balanced relationship. It was, in fact, always problematic, multifaceted, involved in an unresolved discussion of hegemony, always searching for new definitions. (Traditionally, the words were attributed the qualities of intellect, rationality, and consequently of masculinity, while the music was instead associated with the „female“ features of emotion, intuition, reverie.) Around 1900 this old conflict had grown more acute than ever, while traditional forms of vocal music started to disintegrate. In the body of the singer, the potential of text and music become physical reality. The bipolar antagonisms of male versus female or rationality versus emotionality dissolve in the omnivorous sensuality of the larynx and breathing apparatus. Also, in vocal music, poetry can become rhythmical sound and thereby turn into music, while the music can achieve a coherent, story-telling narrative. In reference to this, theoreticians of music and speech such as Roland Barthes and Vladimir Jankélévitch have, each from his own position, polemicized against a learned, „didactic“, and over-expressive way of interpreting music in general, and song in particular. The counter-proposals are either the pursuit of an „objective“ manner of interpretation (utopian, of course), just as Igor Stravinsky demanded, or, maybe more interestingly, a kind of return to the sensuality and „wisdom“ of the sound-producing apparatus of the singer, the singing body. Obviously, accumulating a certain amount of „theoretical“ knowledge is a necessary requirement for a satisfying interpretation of a song. But it's equally obvious that it can only be a first step. What comes next? How do you filter this knowledge through your system to make it useful for your artistic practise? As a singer, you are at the same moment a musical instrument and a reciter of a text: are you more „ beholden“ to the intentions of the composer, or those of the poet? Or does it become one thing in the end (and: is that necessary for an audience to find the performance convincing)? The implications of this topic reach from the most pragmatic technical questions to the most sophisticated interpretational ones.



**Kent Olofsson**

**Royal College of Music in Stockholm**

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Kent Olofsson is a composer with an extensive artistic output that consists of over 130 works that span a broad field of genres, ensembles and contexts: orchestra, chamber music, electronic, vocal, rock music and collaborations with other artists. The last four years his work has been focused on experimental music drama, with a series of productions in collaboration with Swedish theatre group Teatr Weimar. These projects are the artistic part of his PhD work at the Royal College of Music in Stockholm.

### **Composing Sonic Art Theatre – Investigating the Notion of “Situation” in the New Music Theatre**

“Composing Sonic Art Theatre” is an interdisciplinary and collaborative project between contemporary art music and post-dramatic theatre, in a search for, and a research in methods for creating new performing art, a re-thinking of music drama. I am investigating the relationship between text, acting and music from the perspective of my compositional practice in a series of works that constitutes the artistic part of my project, like “Hamlet II: Exit Ghost”, “A language at War” and “Noli me tangere”. From these collaborative works, created within the framework of theatre group Teatr Weimar, some especially interesting concepts have emerged and one of these is the use of the notion of “situation”. From a theatre perspective the acting methods with situations are based in the later theories of the Russian director Stanislavski when he claimed that “we have take the character’s fictional situation seriously, as if it was true...”. Also J P Sartre writes about the significance of situation in his essay from 1944 “For a Theatre of Situations”. In our works we have been experimenting with what could be described as “hidden situations”. This constitutes the method we use for connecting music and acting and means that the spectators perceive the situation but need to do their own interpretation of it. A good illustration of what we mean by situation can be found in an animated film created for a study within the field of cognitive psychology: Heider and Simmel’s *An Experimental Study of Apparent Behaviour* from 1944. This approach to the concept of situation is basically very simple, but make possible complex artistic ideas like “layers of situations”, “identity shifts” and working with “gaps” between dramatic text and acting.



**Juan Parra**

**Orpheus Institute, Ghent**

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Juan Parra studied composition at the Catholic University of Chile and sonology at the Royal Conservatory of The Hague (NL). Part of several ensembles related to Guitar Craft, a school founded by Robert Fripp, he is a regular collaborator of artists like Frances Marie Uitti, Richard Craig and KLANG. Juan is founder and active member of The Electronic Hammer, a Computer and Percussion trio and Wiregriot, (voice & electronics). He is currently a PhD candidate of Leiden University(NL) focused on performance practice in Computer Music, supported by the Prins Bernhard Cultuur Fonds. He is also a researcher for the Orpheus Institute Research Center in Music (ORCiM).

### **The Architecture of Time and Space in the Live Electronic Music of Luigi Nono: A creative point of departure**

Focusing on the manipulation of time and space structure in Luigi Nono's *A Pierre Dell'azzurro silenzio, inquietum, a più cori* ( 1985, Doublebass Fl. in G, Doublebass Cl. in B flat and Live Electronics) and *Post-prae-ludium no. 1 'per Donau'* (1987, Tuba and live electronics), this presentation will attempt to shed some light on the architectonic metaphors that we can find in Nono's works, how they manifest through performance, and how the salient elements can be identified and re-presented in a new composition. 'A Pierre' presents a construction where past, present and future are manifested in space: a thread of evolving processes that deceive us with their apparent static nature and consistence. The establishment of this consistent structure and its refined strategy to deconstruct it is latent both in the score and the live electronics setup, but its real dimensions appear only when it comes alive through the act of performance. 'Post-prae-ludium...' is set-up in the shape of a well defined path where, once again, the first step of the journey seems to dissolve the apparent rigidity of said path. The final part of my presentation focuses on the creative process behind 'Multiple paths (Ommaggio a Nono)', a creation developed in collaboration with Brice Soniano and Chris Chaffe, where I seek to represent some of the ideas of Luigi Nono about the merge of physical and poetic space transformation over time, and expose them through the active manipulation in performance of this musical dimension. The notion of temporality and atemporality is emphasized in the piece by the virtual nature of part of the ensemble





## Jari Perkiömäki

Sibelius Academy, Helsinki

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Jari Perkiömäki (1961) is a jazz woodwind player and music educator. He has worked in various styles including classical and world music. He got his Doctor of Music Degree in 2002, doing artistic research on melodic free improvisation. He holds a lecturer position in Sibelius Academy, and has led the Jazz Department and also worked as the Vice-Rector of the Sibelius-Academy. Perkiömäki is currently the Chairman of the Board of the IASJ, the International Association of Schools of Jazz ([www.iasj.com](http://www.iasj.com)). Perkiömäki's international performing career covers all continents with such names as Mike Nock, Anders Jormin, Tim Hagans, Randy Brecker, Phil Markowitz, Reggie Workman, Andrew Cyrille, James Moody, Jonathan Kreisberg and Don Preston. In the recent years Perkiömäki has worked increasingly with business and public organizations doing workshops and lectures on using the jazz metaphor as a practical tool for enhancing the leadership, team-work and creativity in organizations.

### Jari Perkiömäki: Improvising Organization – the jazz metaphor

Includes live performance by Jari Perkiömäki on the saxophone and Sami Linna on the guitar.

This topic places itself in the growing field of looking at new ways to integrate artistic methods to other areas of human life and society. The metaphor of an improvising jazz band as a model for a dynamic and flexible organization has been a topic in organization science since the nineties. This musical metaphor is especially interesting if we compare the two biggest traditions in Western art music, the classical music and jazz. Although improvisation actually is an everyday practise in human life the Western culture has been trying hard to eliminate it from organizations. In classical music the emphasis has for long been in notated compositions and their interpretations, whereas in the field of jazz, improvisation is generally considered to be the main feature of the art form. In my presentation I show, through musical examples, how musical communication methods practised in jazz can be applied to organization and leadership practices in other fields of society, like business management. Some key elements of jazz, such as *provocative competence*, *rotating leadership* and *reliance on retrospective sense-making*, can help leaders and managers to navigate through the complex and fast-changing environment. Like in improvisational theatre, jazz players need to embrace errors as a source for learning, to be able to use mistakes as catalysers for creativity. An organization needs both leadership and *followership*. The task of the team members, "accompanists", is to support the soloist's creative process, providing a safety net for risk-taking. That can happen through deep and alert listening. The team members need to belong to a *Community of Practise* – to share the same musical language and understanding of history. Keywords: Improvisation, organization, leadership, jazz metaphor. References: Barrett, F.J. (1998) Creative and Improvisation in Jazz and Organizations: Implications for Organizational Learning. *Organization Science/Vol. 9, No. 5, pp. 605-622*. Kamoche, K., Pina e Cunha, M. and Vieira da Cunha, J. (2003) Towards a Theory of Organizational Improvisation: Looking Beyond the Jazz Metaphor. *Journal of Management Studies 40:8, 2022-2051*







## Hans Roels

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Ghent**

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Hans Roels (°1971) is a composer and artistic researcher. Currently he is working on a Ph.D. in the School of Arts, University College Ghent, Belgium where he teaches live electronic music. Since 2010 he also works as a researcher in the Orpheus Research Centre in Music (ORCiM). Hans Roels studied piano and composition and since he was active as a professional composer his works were played by ensembles such as Champ d'Action, Spectra ensemble, the electric guitar quartet Zwerm and Trio Scordatura in Belgium, The Netherlands, France, Germany, Spain, Denmark, the UK and the USA. Between 2001 and 2008 he was responsible for the concert programming in the Logos Foundation, a centre for experimental audio arts. More info: [www.hansroels.be](http://www.hansroels.be)

### Representations of the Creative Process of Music Composition

In this presentation I will focus on new representations of the creative process in music composition. These are visualizations and sonifications that summarize the decisive moments within this process. The representations can help us to gain a better understanding of the complex mental, emotional and physical activities that take place while composing. They can also create a framework for the further analysis of this process and provide a tool to enhance the reflexivity of artistic researchers in music composition. The creation of these representations is part of my research project which combines a reflective approach with a qualitative study of the creative process in music composition. This project consists of two main parts:

- a study of a group of composers
- a self-study of my composition practice.

These two parts have a double research goal:

- to enhance the reflexivity in the composition practice
- to gain a deeper understanding of the creative process in music composition.

In the first part eight composers were commissioned to write a short work which was performed on a concert. During and after the creative process these composers were interviewed and data such as sketches, emails, scores and recordings of rehearsals and performances were collected. The self-study examines my own practice and uses a similar data collection method with additional regular, in-time verbal accounts of my compositional work. The results from this research and the collected data from my self-study are the basis for the representations of the creative process. Authors such as Bennett (1976), Collins (2007), Newman (2008), Bayley and Clarke (2009, 2011) have given attention to the visualization. My visualizations will be built upon the previous examples and focus on issues such as:

- the development of the structure of a composition
- the change of the musical content of the composition
- the changing relation between the realized music and the projected music
- a timeline of important evaluations and decisions

The representation that will be demonstrated in this lecture, uses the data from my own composition 'Centra' that was written between april 2012 and february 2013 for the Spectra Ensemble.





**Maria Sandgren**

**Södertörn University, Huddinge, Sweden**

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Maria Sandgren is registered psychologist, PhD and associate professor in psychology of aesthetics and Head of Psychology at Södertörn University, Stockholm, Sweden. She is also

working part time in her private practice.

### **What can studies in psychology tell about factors and processes of artistic development among singers?**

The presentation will present research on and experiences regarding how high achieving persons feel, think and act when they are constrained in their artistic development in contrast to how they feel, think and act when they are free to unfold their potential. The emotional life is very dynamic and may easily change from hope to despair back to hope again. My research questions have concerned singers mainly but also instrumentalists. I have also been interested in how advanced and less advanced singers experience singing for example a regular singing lesson. My primary aim in research was to investigate factors and processes that lead to high musical performance mainly in singers. What is the role of personality? What does it mean to have the instrument in the body and not an external instrument like for example a pianist on a psychological level? Do the self-concept and personality differ between singers and instrumentalists? What may the psychological obstacles be for development and performance? One major study had a longitudinal design where I used observations, interviews and questionnaires. In the interviews, the classical students told about their studies and often mentioned what musical pieces they had practiced, but very little of concrete learning experiences. The link between efforts and outcome was not clear to them. Improvements in singing appeared to be non-verbal experience, more mystified than clarified. They wanted the vocal apparatus to obey their instructions, yet it was a complex task. Results indicated also that health-promoting strategies to avoid colds did not have any effect. In later studies, I was interested in what emotions professional singers experience during a singing lesson compared to less advanced singers and if personality and musical self-concept among singers in three genres would differ. My presentation will present closer how personality and emotional reactions are linked or actually not linked in above mentioned aspects, and how singers and any one else misinterprets stress reactions for facets of their self-image.



**Jan Schacher**

**Zurich University of the Arts & Orpheus Instituut, Ghent**  
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A double-bass player, composer and digital artist, Jan Schacher is active in electronic and exploratory music, in jazz, contemporary music, performance and installation art as well as writing music for chamber-ensembles, theatre and film. His main focus is on performance works combining digital sound and images, abstract graphics and experimental video and gestural interaction in the field of electro-acoustic music and in electronic arts projects for the stage and in installations. Jan Schacher has been invited as artist and lecturer to numerous cultural and academic institutions and has presented installations in galleries and performances in clubs and at festivals such as the Résonance Festival (Paris), Sonar Festival (Barcelona), Transmediale Festival (Berlin), the Holland Festival (Amsterdam), Singapore Arts Festival, Edinburgh International Festival, Sonic Circuits Festival (Washington DC), the Ultima Festival (Oslo) and many other venues throughout Europe, North America, Australia and Asia. He is currently pursuing a Doctorate in the Arts at the Orpheus Instituut, Ghent, Belgium (Artesis Hogeschool Antwerp / University of Antwerp). In addition to his artistic work, Jan Schacher holds a position as a Research Associate at the Institute for Computer Music and Sound Technology ICST of the Zurich University of the Arts ZHdK.

### **Fleeting Glimpses – Capturing Exploratory Music Processes**

The flash of insight or the intuition for a new musical form doesn't occur in a vacuum. This embedded-ness in a practice and cultural context should be regarded as the common ground for an epistemic practice of art as research. The advances in tiny increments in the sciences result from the need to establish a framework for verification to produce knowledge that is interpersonal and generalised. The epistemic advances in art, however, are specific to the works and processes informed by the idiosyncratic forms of expression. For an exploratory process to produce identifiable, communicable elements in an inter-individual manner, it is crucial to balance the materials and processes and to frame the processes through questions or problems. Only within such a frame can intuitive, impulsive or unguided artistic processes be viewed as research processes. In music, the performer may achieve a degree of 'madness' – ritualised in trance states in certain cultures – and a state of 'flow' by letting go of control while staying highly focused. This loss occurs to different degrees when entering states of openness in exploring new materials through musical processes. Depending on the context, the moments of exploration may reach different levels of intensities. For a composer her process may contain aspects of exploration that build on loss of control in order to evoke new ideas. For a performer of pre-determined materials, the loss of control may be achieved when the music has been interiorized to such a high degree that conscious foregrounding of the act of playing is no longer necessary. For a performer in exploratory music, the capacity to master the instrument physically and musically and still letting go to of control in order to open herself to new musical impulses is the essential skill. In order to obtain insights from these situations, which go beyond the purely musical results, a method is needed that allows the collection of traces and artefacts and stabilises and subsequently communicates the experience of new musical elements. In this presentation I propose to set up a short experiment that fulfils the aspects of conceptual framing, in-the-moment performing and collection and stabilisation of experience.



**Sara Wilén**

**Malmö Academy of Music**

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Sara Wilén, soprano, and Phd candidate in artistic research, took her Master degree in Vocal Studies at the Music Programme at Malmö Academy of Music (Lund University) in Sweden 2003. Her opera roles include Violetta in La Traviata (Verdi), and Mozart roles as Fiordiligi in Così fan tutte, Pamina in The Magic Flute, and Donna Elvira in Don Giovanni, as well as contemporary operas and music theatre works. Engagements also include oratorios and a substantial art song and chamber music repertoire. As an opera improviser in different ensembles, Sara performs in theatres, opera companies, schools, festivals, conferences, broadcast and television. In November 2009, Sara entered the PhD programme in artistic research at the Malmö Academy of Music (Lund University) with the project: "Opera in process- The possibilities and challenges of opera improvisation". Sara is also a teacher in opera improvisation at the Malmö Academy of Music.

### **Creative dimensions of opera improvisation**

The discussion of the relations between knowledge, creativity and artistry has gone on at least since the days of Plato. In the dialogue Ion Plato concluded that a rhapsode during performance was possessed by the inspiration of a muse, rather than performing an art based on knowledge or skills (Murdoch, 1977). During the early 19th century, vocal poetic improvisation became a symbol of the Romantic artistic aesthetics (Esterhammer, 2008). Opera improvisation is a genre where classically trained singers and musicians improvise musico-dramatic scenes where the intention is not to repeat any musical or dramatic material. Soules (n.d.) sees improvisation as a voluntary discipline, where individuals gather to create rules of the common game in open agreements that are still open to individual expressions. These protocols of improvisation are used 'to ground the play of creativity within a matrix of constraints' (n.p.), in relation to tradition and also 'what is acceptable to the audience' (n.p.). In my doctoral studies of artistic research, I have experienced how we as opera improvisers oscillate between different perspectives, taking part in different parallel fictive and communicative situations. (Inter)acting within these situations, we use different techniques and agreements, such as intertextual strategies, to create a common field for the musico-dramatic communicative actions. In this way, opera improvisations could be said to emerge as results of the collective creative interactions within constraints in the shape of dramatic, musical and social contexts and affordances. In my presentation, I would like to argue that methodological studies of these communicative situated interactions in opera improvisation could be a way of investigating notions of creativity in an artistic research context. Following this line of argument, performing artists could provide interesting perspectives on knowledge as they are using a number of different embodied and reflected methods while performing. References: Esterhammer, A. (2008). Romanticism and improvisation, 1750- 1850. Cambridge: Cambridge University Press. Murdoch, I. (1977). The Fire and the Sun: Why Plato Banished the Artists. Clarendon Press. Soules, M. (n.d.). Improvising Character: Jazz, the Actor, and Protocols of Improvisation. Retrieved from <http://marshallsoules.ca/shepard/character.htm>





**Adilia YIP**

**Royal Conservatory Antwerp and Orpheus Institute, Ghent**

[adiliayip@yahoo.com.hk](mailto:adiliayip@yahoo.com.hk)

Adilia YIP is currently a doctoral candidate in musical arts of the University Antwerp and a project researcher at the Royal Conservatory Antwerp. She is following the docARTES program at the Orpheus Institute, Gent, Belgium. As a marimbist and percussionist in Western classical music, she would like to explore new musical ideas to enrich the repertoire of her instruments. Her research project is to investigate new performance technique from the African balafon music, the origin of the Western marimba.

### **Presentation title: The creativity in Artistic Research Method**

The relationship between creativity and research methods will be approached from two fundamental stances:

1. A simple interpretation of the definition of creativity: the use of imagination and original ideas that brings a theory, a concept, or an artifact into existence; in here, a research methodology is undoubtedly considered as a product of creativity;
2. I would like to reword and rephrase the statement 'Artistic idiosyncrasy perverts research objectivity' into '(artistic) research objectivity contains artistic idiosyncrasy'.

In other words, if we assume that creativity creates research method, then artistic idiosyncrasy, or say, the artistic originality imbued in creativity is embedded in the research method. It is wrong to say that research methods *pervert* artistic practices; instead, research methods *generate* artistic practices. Research method is to inspire, it is the 'eureka' of an artistic creation. In this presentation, I will describe the research method of my doctoral project to explain the above stances. The project is designed to search for new materials from the ethnic music instrument, the African balafon to enrich the repertoire of the marimba, a Western idiophone instrument. The African balafon shares common features with the marimba in motor mechanisms, but greatly differ in playing technique, performance practice and musical approach. Divided into four stages, the first three stages 1) learning the music 2) analysis and 3) experimentation have led to various artistic findings that will contribute to the new creations resulting in stage 4) immediate transcriptions. The second part of the presentation will exemplify how another musician has employed diverse research methods and has led to other artistic outcomes, though the projects share similar artistic goals. The objective of *Confrontations*<sup>1</sup> by Belgian composer Wim Henderickx is to confront the African and Western percussion styles but merges into one composition. He has first composed an ensemble work utilizing both ethnic and Western rhythmic concepts, and then experimented with both groups of percussionists during the rehearsals to figure out a common ground in music interpretations.



## PRACTICAL INFORMATION

### RELEVANT ADDRESSES AND NUMBERS

#### CONFERENCE VENUE

Conservatoire National Supérieur de Musique et Danse de Lyon CNSMDL  
3 Quai Chauveau  
69009 Lyon, France  
Phone:+33/4 72 19 26 26  
<http://www.cnsmd-lyon.fr/>

#### DINNER FRIDAY – Restaurant Quai Des Arts

Address: 8bis Quai Saint-Vincent, 69001 Lyon, France (opposite the conservatoire, on the other side of the river)  
Phone:+33 4 72 00 97 36

**MOBILE NUMBER** Sara Primiterra – AEC Events Manager –0031/639011273

#### WIFI

Wireless only in the area of Bar Varèse.

Name of the network : BAR-VARESE

Password : CNSMDLYON2013

### HOTELS

#### Hotel Valpré

<http://www.valpre.com/rubriques/haut/hotel-1/hotel-rooms>

30minutes walking from the conference venue

1 chemin de Chalin - BP 165 - 69131 ECULLY - 30 minutes walking to the conservatoire

+33 4 72 18 05 00

#### Hotel Park & Suites

<http://www.parkandsuites.com/fr/apparthotel-lyon-elegance-vaise.php#>

15 minutes walking from the conference venue

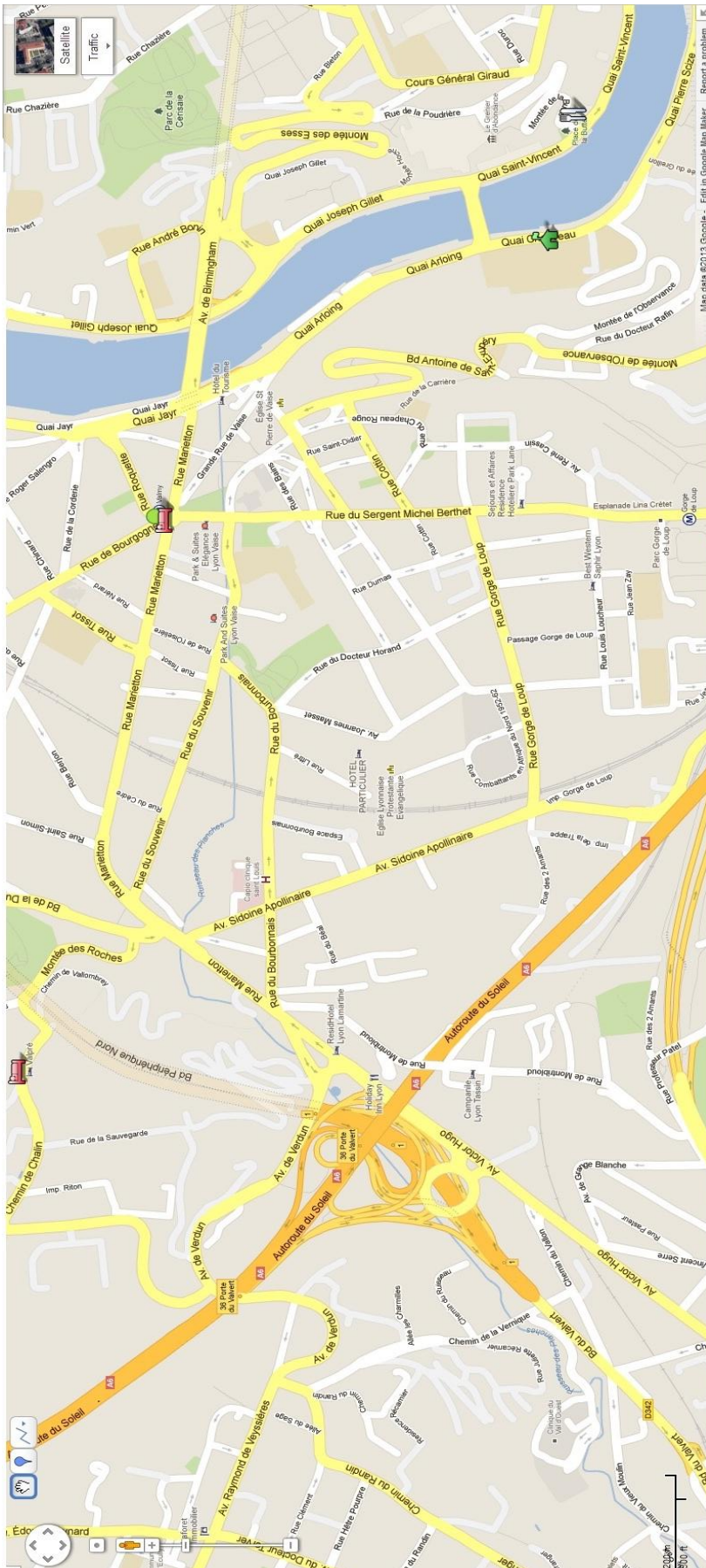
4, rue du Sergent Michel Berthet – 15 minutes walking to the conservatoire





+33 4 72 20 10 10





MAP



-  Music Higher Conservatory
-  Valpré (30 min walk)
-  Park And Suites (15 min walk)
-  Quai des Arts – Restaurant gastronomique, Bar, traiteur, Lyon



## TRAVEL INFORMATION

The Lyon Conservatoire National Supérieur Musique et Danse is situated on the banks of the River Saône in the ninth district of the city.

It occupies two sites. The main buildings are at 3 quai Chauveau near the Pont Koenig.

**Metro station:** Valmy (line D)

**Bus stop:** Pont Koenig Rive Droite (right bank) (C14, 2, 19, 31, 40, 45)

**Vélo'v bike** hire stands: Conservatoire (in front of the CNSMD, stand n°9011),

**Car parking:** in the street in front of the conservatory (free after 6pm)

### From Lyon-Saint-Exupéry Airport:

Train RhoneAlpes to the city centre (15 euro one way), get off at the Gare Part-Dieu and take a taxi to the Conservatoire (about 16 euro) or the metro

Or, you can take the RhôneExpress tram to the Gare de la Part-Dieu (terminus), take the metro (line B) in the direction of Stade de Gerland, get off at Saxe-Gambetta and take the bus C14 to Pont Koenig.

**From the Gare de la Part-Dieu train station:** take the metro (line B) in the direction of Stade de Gerland, get off at Saxe-Gambetta and take the bus C14 to Pont Koenig.

**From the Gare Perrache** train station, take bus 31 (from Pont Kitchener) in the direction of Cité Edouard Herriot. Alight at to Pont Koenig and walk back over the bridge to the Conservatoire

### Taxi numbers

0033/478 750 750

0033/478282323



## RESTAURANTS

A tourism brochure on Lyon including restaurant addresses (in French and English) is at the disposal of the conference participants as well as a Lyon map.

Restaurants around the Conservatoire (google maps link) :

- La Conciergerie, 12 quai Pierre Scize, Lyon 9th arrondissement, 04 78 83 23 29
- Entrée des artistes, 36 quai Arloing, Lyon 9th, 04 78 35 16 13
- Quai des arts, 8 Bis quai St Vincent Lyon 1st (opposite the Saône river) 04 72 00 97 36
- L'assiette du marché, 21 grande rue Vaise, Lyon 9th, 04 78 83 84 90

A few "bouchons Lyonnais"

- Le Gare (1st arrondissement), rue du Gare (opposite the restaurant below)
- Chez Georges, 8 rue du Gare +33 (0)4 78 28 30 46
- Le bouchon des filles, 20 rue Sergent Blandan,+33 (0)4 78 30 40 44

Eat in Lyon on the Only Lyon website

<http://www.en.lyon-france.com/Eat>

(book you table, gourmet addresses, restaurants)

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## INFORMATION ON FEE PAYMENT

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

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

AEC EPARM		
Participation Category	If the registration and payment is made <u>up to April 5</u>	If the registration and payment is made <u>after April 5</u>
Representative of AEC member institution	€115	€140
Representative of non-member institutions	€415	€440
Student	€80	€110

**The participation fee will not be reimbursed for cancellations notified after April 5**

Bank/Banque:	BNP Paribas Fortis  Kantoor Sint-Amansberg, Antwerpsesteenweg 242 9040 Sint-Amansberg, Belgium
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When making the transfer, please clearly quote:

- the code of the event (EPARM 2013)
- the last name of the participant
- the name of your institution (if fitting)

Example: EPARM2013, Smith, Gotham Conservatory





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