



AEC European Platform for Artistic Research in Music EPARM 2019

Welcome to Cluj!

Opening Event

Musical Introduction

Transylvanian Quartet

- Gabriel Croitoru - First violin
- Nicușor Silaghi - Second violin
- Marius Suărășan - Viola
- Vasile Jucan - Cello



Opening Event

Official Welcome by:

Vasile Jucan

**Rector of the Gheorghe Dima
National Music Academy**

Distinguished Guests, Esteemed Audience, Dear Colleagues,

I take great pleasure in welcoming you to the opening of the *European Platform for Artistic Research in Music* Conference.

I hereby greet the famous representatives of the Association Européenne des Conservatoires, the organizer of this event. Research and innovation currently embody an important facet of the musical field as well; basically, all professions are affected, directly or indirectly, by the development of artistic research. This remarkable reunion gathers together all the key representatives from Europe, North America and Australia, united by the common topic of the particularly dynamic frame provided by the musical field.

Personally, I am delighted by the speed at which things have progressed lately. The topic of the event hosted by our institution mirrors the growing importance of artistic research as well as the importance of maturing and providing accurate information to musicians.

Gheorghe Dima Academy carries on its activity in the historical capital of Transylvania, Cluj-Napoca, a respected academic centre within the scientific community; a Jesuit college functioned in the city as early as 1581, the first higher education institution founded on the present-day territory of Romania.

Institutional music education dates back to 1819 when the “Music Society from Cluj” (*Kolozsvári Muzsikai Egyesület*) was founded; in 1837, the society became a Music Conservatory (*Kolozsvári Zenekonzervatórium*) with lectures being given in German and later on in Hungarian. Therefore, the musical life of the city of Cluj was marked by concert tours of famous musicians such as Franz Liszt, Johann Strauss-the son, Johannes Brahms and Joseph Joachim. *The Music and Dramatic Arts Conservatory*, the first institution of music education in the Romanian language, was founded in 1919 (this year we celebrate the 100th anniversary since its foundation), the first director of the newly founded institution being the composer, pedagogue and conductor Gheorghe Dima.

Research has always represented one of the core coordinates of our institution. The music doctoral study programme was founded in Romania within the Music Conservatory of Cluj in 1968, being therefore, until the Revolution of 1989, the only specialised institution in the country to have organised a PhD programme in musicology; the research topics were: musicology, history of the world and Romanian music, folklore.

Gheorghe Dima Music Academy has granted the title of Doctor Honoris Causa to various outstanding personalities significantly connected to our institution or to the musical environment from Cluj, from our country or from abroad. I would like to point out the fact that the title of Doctor Honoris Causa has been granted to remarkable personalities such as: IANNIS XENAKIS, YEHUDI MENUHIN, KRZYSZTOF PENDERECKI, GYÖRGY KURTÁG, ROBERT LEVIN, EERO TARASTI, VIORICA CORTEZ, ANGELA GHEORGHIU.

In a city in which two state Opera Houses carry on their activity (the Romanian and the Hungarian one), as well as the *Transylvania* State Philharmonic Orchestra, *Gheorghe Dima* Music Academy organizes a Concert Season including: opera, ballet, symphonic, vocal-symphonic, choral or chamber music concerts, vocal and instrumental recitals with renowned guests from our country and from abroad. The performance-based activity is a constant feature for students as well as for the teaching staff; there are several musical ensembles of the institution performing art music, with a vast gallery ranging from the field of Ancient music to contemporary, as well as traditional music. Musicians of the *Gheorghe Dima* Music Academy are to be found within Europe's great orchestras and ensembles.

In the important cities of Transylvania approximately 20 musical schools and high schools carry on their activity, as well as art institutions and universities where graduates of our Academy are employed. 85% of our graduates are employed on the labour market in their field of expertise.

To conclude, I want to take this opportunity to congratulate the Association Européenne des Conservatoires for their efforts in sustaining the organisation of high quality musical education in Europe, as well as for their initiative of organising the EPARM Conference having the Music Academy of Cluj as host. In the hope that this brief presentation brought us closer to you, I thank you for attending this event and I welcome you to Cluj-Napoca.

Thank you!



Opening Event

Official Welcome by:

Vakar Istvan

**Vice President of Cluj County
Council**

Dear Professors,

Distinguished guests from prestigious European Universities,

Dear people of Cluj,

I am honoured to be here today with you acting on the invitation of the “Gheorghe Dima” Music Academy on occasion of the conference organized by the Association Européenne des Conservatoires.

It is an important moment for me as well because it celebrates the 100th anniversary since the Music Academy was founded.

In fact, the Music Academy from Cluj has brought to perfection the dictum “Through culture towards freedom”, by providing numerous generations of musicians and teachers who actually represent the sons and daughters of what Romania is today.

When you say Cluj you say Ardeal referring to which Nicolae Bălcescu once wrote: “on the highest peak of the Carpathians Mountains a proud and blessed country would rise among all the other countries that God spread on Earth”.

Nowadays, when you say Cluj you say economic development, you say innovation, you say secular traditions, you say history and European values. Moreover, when you say Cluj you say “universities” (...) whose establishment was undoubtedly brought about by research, education and culture.

Due to its 100 years old tradition in the field of higher education, Cluj has experienced a spectacular development in most fields of activity by projects which have been carried on prevalently in the academic environment.

Cluj County Council directly contributes to all the features that led to the success story Cluj stands for. Hence, the institution that I hereby represent is ranked the first in our country in terms of obtaining European funding which roughly amounts to 600 million euro. We therefore provide direct support to the healthcare system, to infrastructure, economic development and, of course, to culture by means of the institutions we have authority over. In all the aforementioned projects engaged in the implementation process, no matter the field, you may find several very important common traits: vision, sustainability and connectability with everything that relates to the European areas of development.

The emblematic cultural institutions of Cluj are split between the County Council and the City Hall with which we have an exceptional collaboration guaranteeing a consistent support on behalf of the authorities.

Both in my trips abroad as County Council President and in the official visits that we have welcomed, education and culture have represented the core topics of our talks. We have always identified common interests with our European partners which have turned our relationships into real scores for success.

The great Romanian composer George Enescu said that “music is a spiritual power able to connect all people to one another”. Being here today represents the embodiment of this utterance. The entire cultural Europe is present in Cluj. I am glad you chose us.

Thank you once again for having given me the opportunity to be here, I wish you every success in regard to the activities that you will carry on in the following days and let me assure you that you have my full and undivided support.



Opening Event

Official Welcome by:

Stefan Gies

CEO of the AEC



@AEConservatoire
#EPARM2019

Opening Event

Official Welcome by:

Peter Dejans
EPARM Chair



@AEConservatoire
#EPARM2019

Plenary Session I - Keynote

A parallel model of musical research and creation

Dan Dediu

National University of Music Bucharest

Moderated by **Adrian Pop**,
Gheorghe Dima National Music Academy

What happens next

17:30 Networking with refreshments
(Rehearsal time for L8Nite Performers)

17:50 Walking together to Auditorium Maximum

18:00 Concert by the *Gheorghe Dima* Music Academy Orchestra
and Cappella Transilvanica Choir

19:00 Romanian Traditional Food Reception

20:15 Walking back to the Academy
for the L8Nite Performances

L8 NITE Performances

3 sessions in parallel in:

- *Concert Studio*
- *Organ Studio*
- *Room 44*

20:30 - 21:00 - 21:30

Tomorrow: Parallel Sessions at 10:00



AEC European Platform for Artistic Research in Music EPARM 2019

Open Space

What are the most urgent questions for artistic research in music?

Open discussion moderated by Stephen Broad

What is the creative potential of artistic researchers towards innovative processes in society? (Arnold Marinissen)

Should learning improvisation be included in classical music performance education? (Agata Kubiak)

How do we assess Artistic Research?
(Stephen Emmerson)

How do we find solutions for music
performance anxiety and stage fright?
(María Victoria Rodriguez)

What is the connection between Artistic
Research and entrepreneurship?

(Kathryn Cok)

What is the current state of publishing and
funding for the artistic researcher?

(Roxanne Dykstra)

Is experimentation in composition,
instrumental practice, or improvisation
distinguishable from the experimentation that
we might define “*research*”: if so, how so?
(Katharina Neges and Roxanne Dykstra)

Is the Ivory Tower Syndrome appropriate for
artistic research, or should we work towards
defying it?
(Katharina Neges and Roxanne Dykstra)

The Rules of OpenSpace:

1. Whoever come are the right people
2. Whatever happens is the only thing that could have
3. Whenever it starts is the right time
4. When it's over, it's over

The Law of 'Two Feet', which is:

“If, during the course of the gathering, any person finds themselves in a situation where they are neither learning nor contributing, they can go to some more productive place.”

The 'insects' of OpenSpace:

Butterflies: they're just here, flapping about nicely. Maybe they're just chatting. They don't seem to do too much but maybe they are important?

Bees: they buzz from one conversation to another, gathering and spreading fresh ideas. Maybe they help the conversations along. They might be important in helping people who are too polite to obey the rule of 'Two Feet'.

Setting the Agenda

What are the most urgent questions for artistic research in music?

| GROUP | 1630h-1710h | 1710h-1750h |
|----------|--|---|
| A | Why are <u>you</u> engaged in artistic research? | Can we approach the border between the performer and the performer-researcher? |
| B | How can we use artistic research to help students with entrepreneurship? | How do we know when we've reached the end when pursuing artistic research? |
| C | How can artistic research be facilitated in professional spheres? | How can we encourage artistic researchers to share/search more? |
| D | How do we feel about the ivory tower syndrome? | How should we assess the artistic research of students, ensuring consistency and quality? |
| E | How can artistic research trigger creative processes in society? | - |
| | | |

Wrap up

What are the most urgent questions for artistic research in music?

What Happens Next

16:00 Open Space - discussion groups at the Academy

18:00 Walking together to the Romanian Opera House

18:30 *Opera Performance*

20:00 Buses from the Opera to Dinner location

20:30 Dinner offered by the Gheorghe Dima National Music Academy at Leonardo Da Vinci Restaurant

(buses going back at 23:00)



AEC European Platform for Artistic Research in Music EPARM 2019



Information Forum

Moderated by Sara Primiterra
AEC Events and Projects Manager

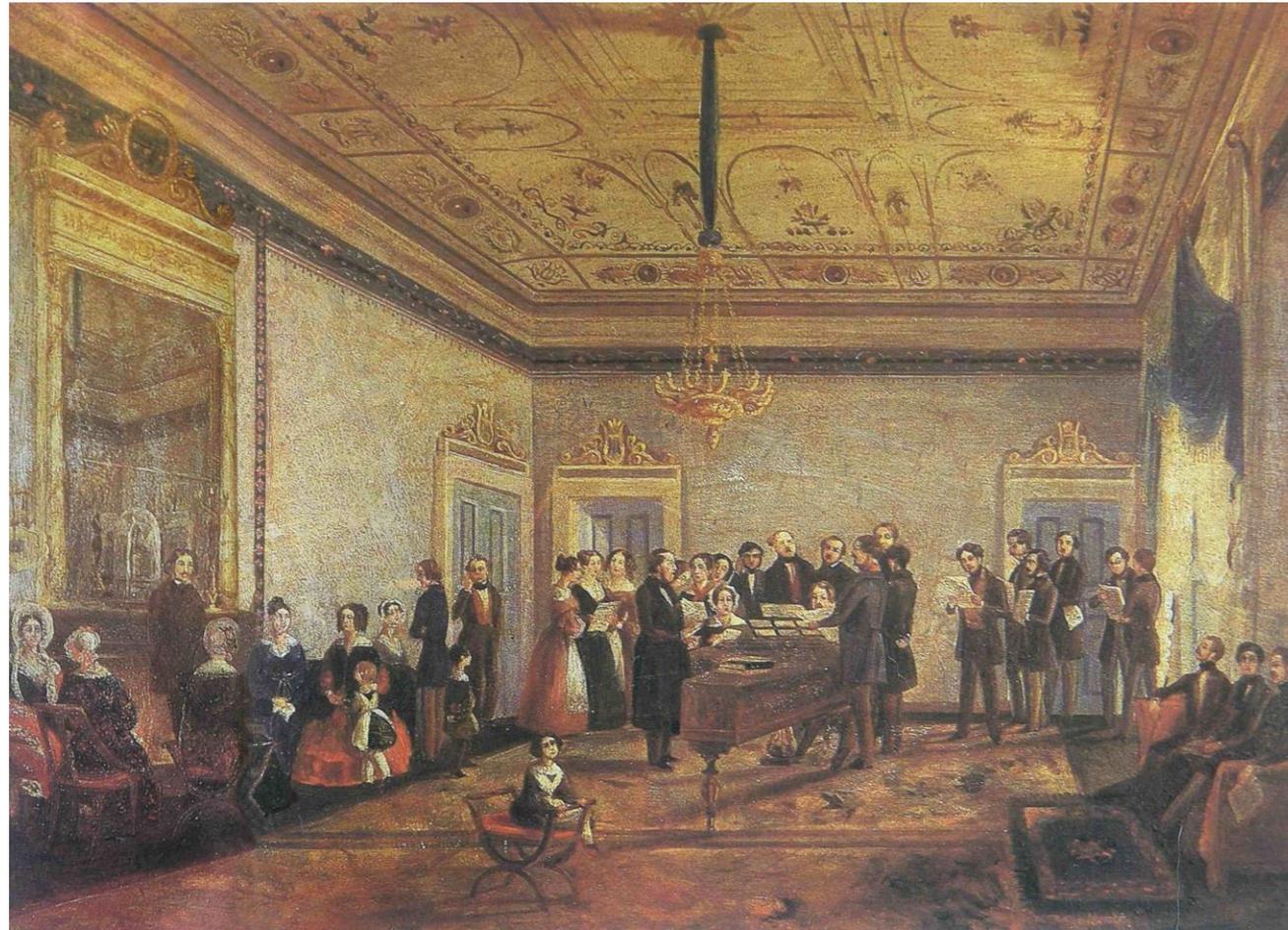
INFORMATION FORUM

1. Italian vocal chamber music in the 19th century: an ideal method for studying belcanto and Italian language

-Giulio D'Angelo-

Conservatorio di Musica "G. Tartini", Trieste

Vocal chamber music in Italy in the 19th century
Giulio D'Angelo
Conservatorio di Musica 'Giuseppe Tartini'
Trieste



Two famous castratos and singing teachers between the 18th and the 19th centuries

Girolamo Crescentini (1762-1846)



Giuseppe Millico (1737-1802)

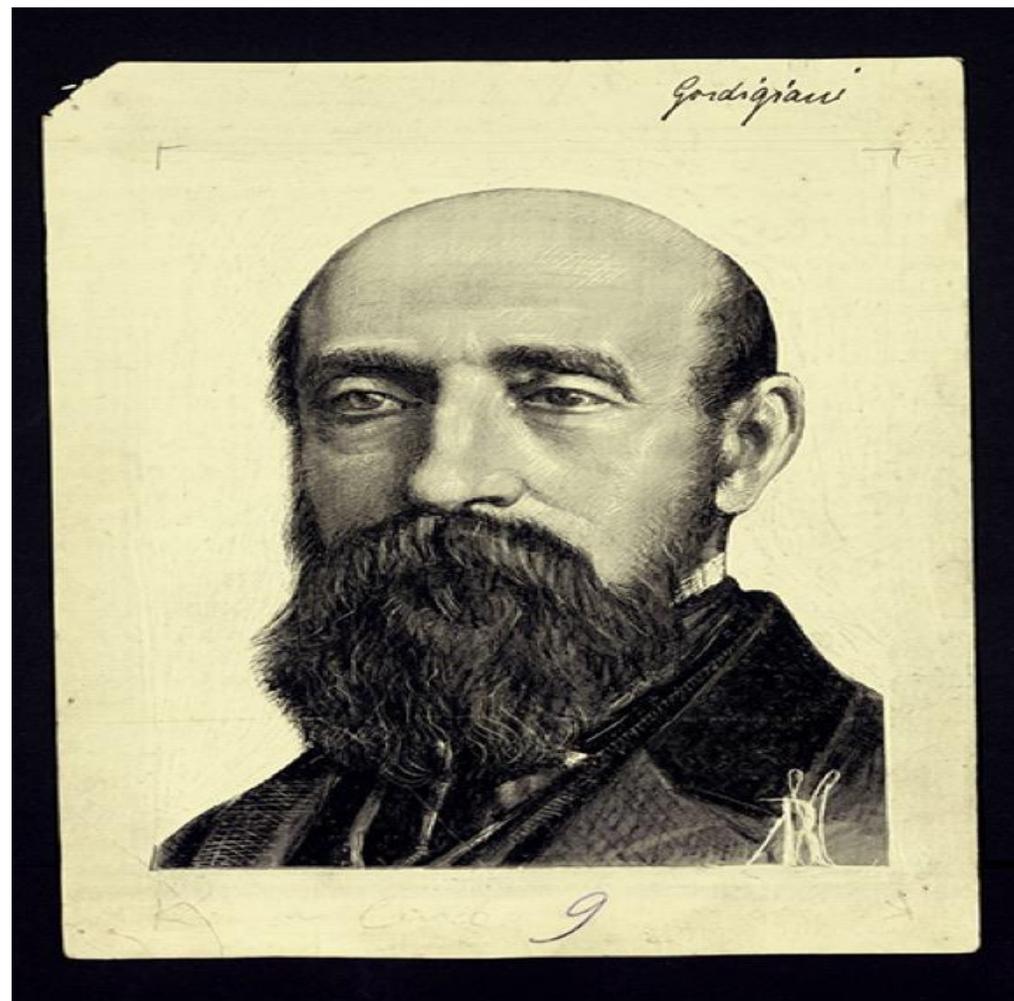


A boundary...



LES SOIRÉES MUSICALES
Collection
de huit Ariettes et quatre Duos italiens
avec une Introduction française par M. Sordani de Bologne
Voix en musique avec accompagnement de Piano
G. ROSSINI
Traduction allemande par le professeur G. Friedrich
Troisième des Editions
Londres, chez M. B. Schott
Paris, chez M. B. Schott
Munich, chez M. B. Schott
Vienne, chez M. B. Schott
Bohème, chez M. B. Schott

Luigi Gordigiani (1806-1860)
'the Italian Schubert'



Vocal chamber music in Italy in the 19th Century

Giulio D'Angelo

Conservatorio di Musica 'Giuseppe Tartini'

Trieste

[*giulio.dangelo@conts.it*](mailto:giulio.dangelo@conts.it)



INFORMATION FORUM

2. Doctors in Performance, Tallinn, September 2-4 2020

-Kristel Pappel-

Estonian Academy of Music and Theatre, Tallinn

Information Forum
Estonian Academy of Music and Theatre
Kristel Pappel

Doctors in Performance

4th Festival Conference of Music Performance and Artistic Research

Tallinn, 2-4 September, 2020

Related to the research:

Recitals

Lecture recitals

Papers

Preliminary information: June 2019

The first call in the middle of November 2019

The final call in January 2020

Thank you!

INFORMATION FORUM

3. "Colori e multiforme": the composer, the teacher, the student. A "multidimensional" artistic research process collaboration in learning, teaching and composing

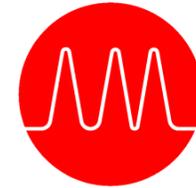
<https://www.youtube.com/watch?v=LAPPrKJ35Zc>

-Irene Malizia-

Jam Music Lab Privat University and Conservatory,
Vienna



EPARM Conference 2019
Gheorghe Dima Music Academy - Cluj Napoca, Romania
28th - 30th of March 2019



ACADEMIA DE MUZICĂ
„GHEORGHE DIMA”

„Colori e multiforme”. 5 Pieces for solo Violin
The musical composition as an interactive tool in music education and as an
impulse for a complementary method in instrumental teaching

Prof. Irene Malizia

This Project should give some input about ...

What?

How?

Why?

When?

... exploring, experimenting and composing on the instrument can represent valid methods of didactic research, a sort of “teaching by learning” for teacher, and “learning by doing” for students.

BOOK + educational



Prof. Irene Malizia

In the Book

- *Doblinger-Musikhaus* 2015 - Wien
- 5 Pieces for solo Violin
- Mit Focus on contemporary violin techniques
- With increasing difficult
- With explanation and exercises for the contemporary techniques
- For pupils, for students, for adults

In the DVD

- Video lessons
- The 5 compositions recorded video-Live
- Live Video explanations about the techniques
- Live Video Interviews (Students – composer – teacher)
- Experiment about free improvisation and composition

<https://www.youtube.com/watch?v=LAPPrKJ35Zc>





If you are interested in buying the book and / or the didactic-DVD with explanation and presentation of the book:

<https://www.doblinger.at/de/Artikel/Colori-e-Multiforme.htm>

<http://variandomusica.net/area%20riservata/pubblicazioni.html>

variandomusica@gmail.com

Thank you for the attention!

Prof. Irene Malizia
*Violinist, Teacher,
Composer*



Prof. Irene Malizia

Musician with Italian origin, Irene Malizia works in Vienna as violinist, composer and teacher. She got the Master's Degree in Violin, in Composition, in Instrumental didactic and pedagogy, the Postgraduate in electroacoustic composition and the diploma for the Orff-Schulwerk-Method.

She plays as soloist, in ensembles and in symphony orchestras. As composer she has a lot of performances and she works for the Doblinger publishing house. She is study coordinator of Jam Music Lab Privat University and Conservatory, where she is also lecturer for harmony, music theory and violin.

She founded, together with the guitarist Angelo Tatone, the musical brand "*Variando musica*". She is very involved with educational projects for violin and composition with children and students, as well in musical and didactic research. Her projects have already been presented in many European Platforms like EPARM (Porto), HARP (Manchester), ESTA (Neckarsulm), CEMPE (Oslo), in form of presentations and/or workshops.

INFORMATION FORUM

4. *"The Hybrid Musician"* *Research on Musical Interaction & Co-Creation*

-Carl Van Eyndhoven-
LUCA School of Arts, Brussels

"The Hybrid Musician"
Research on Musical Interaction & Co-Creation

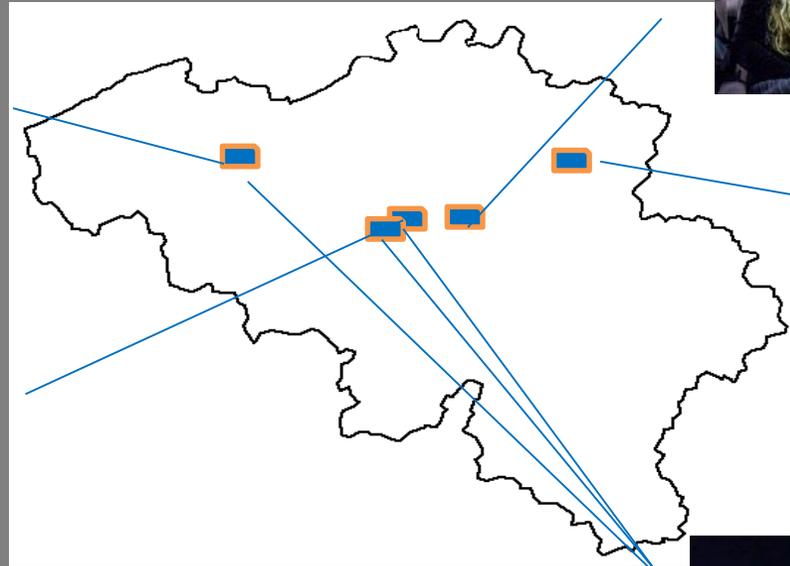
LUCA School of Arts



Sint-Lucas, Gent



Lemmens, Leuven



Sint-Lukas, Brussels



C-mine, Genk



LaboPro

Connecting the School of Arts and the University

Connecting Art, Science and Technology

Connecting Research and Education

Interaction & Co-creation

Body & Performativity

Informed Performance

SEEING SOUND

Creative collaborations between composers and film makers



ArtsStudents in musical composition and animation film direction collaborate in a co-creative way and develop non-conventional short films.

(Jeroen D'hoe)

On the Multilevel Organizing Principles of Duration and Time in the Perception of Music

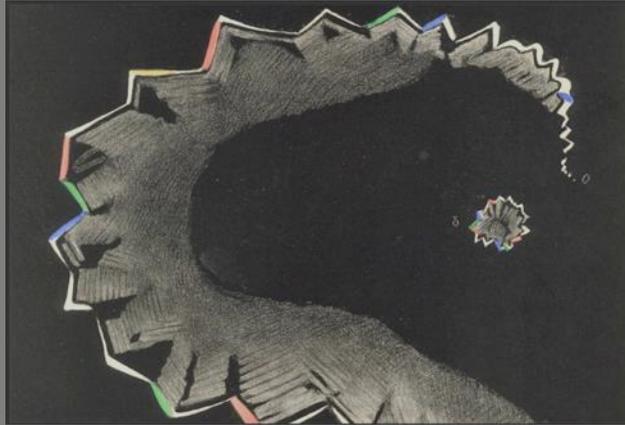


(Pieter Schuermans)

**Migraine Music, a
Submersive Dive
into the Absurd
World of the
Migraine Sufferer:
Towards the
Creation of an
Experimental Opera**



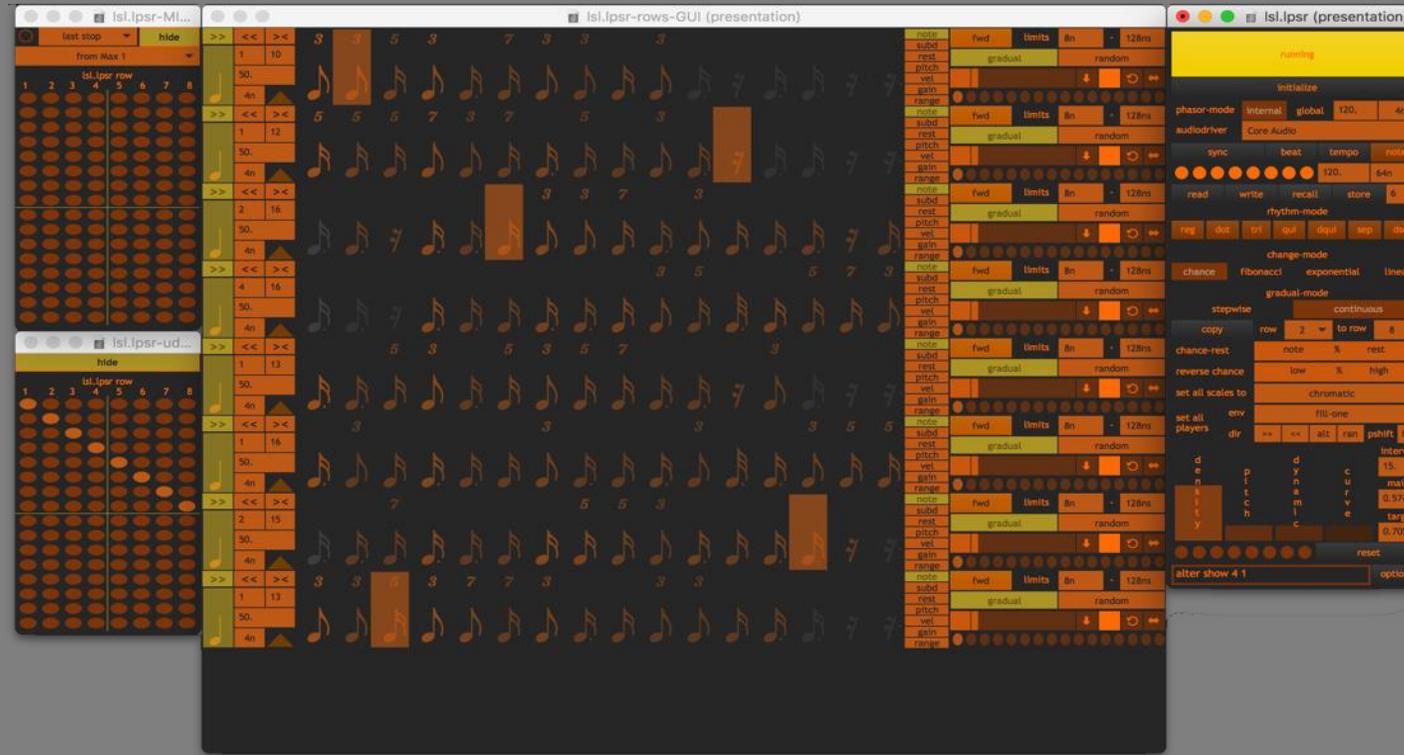
M
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How can
migraine
provide an
artistic and
theoretical
foundation for
the creation of
an experimental
opera?

Living Scores Live

towards an extended and interdisciplinary contemporary percussion performance



(Vincent Caers)

- Interdisciplinary collaborations



- Cross-campus course on multimedia performance





© Woestijnpaleis

(Jasmijn Lootens)

Merging the Roles of the Performer and the Composer



Creating a Symbiosis between Composition, Performance, and Visual Arts

INFORMATION FORUM

5. SAR: Society for Artistic Research

**-Geir Stroem and Deniz Peters-
SAR**



The Society for Artistic Research (SAR) is a non-profit organization that nurtures, connects and disseminates artistic research as specific practices of creating knowledge and insight.

SAR has an international membership drawn from individual artists, as well as academic and non-academic institutions. SAR has 49 institutional members and 100 individual members.



Executive Board of SAR (2019-2020)

Deniz Peters, President (Graz, Austria)

Geir Strøm, Vice-President (Bergen, Norway)

Giacco Schiesser, Vice-President (Zurich, Switzerland)

Angela Bartram (Derby, United Kingdom)

Alexander Damianisch (Vienna, Austria)

Leena Rouhiainen (Helsinki, Finland)

Gabriele Schmid (Ottersberg, Germany)

SAR Executive Officer

Johan A. Haarberg (Bergen, Norway)



SAR publishes the [Journal for Artistic Research](#) (JAR), an online, open access and peer-reviewed journal for the identification, publication and dissemination of artistic research and its methodologies, from all artistic disciplines.

SAR hosts the annual [International Conference on Artistic Research](#).

SAR runs the [Research Catalogue](#) (RC), a searchable repository of artistic research, to which anyone can contribute once they have registered (cost free). This is a powerful resource for artistic research and education.

SARA – the announcement service

SAR Academy - Special Interest Groups (SIGs)



The [Research Catalogue](#) (RC) is a searchable, documentary database of artistic research work and its exposition.

Infrastructure for journals:

Journal for Artistic Research (JAR)

Journal of Sonic Studies

RUUKKU – Studies in Artistic Research

VIS – Nordic Journal for Artistic Research

Institutional repositories/archives

A teaching/learning platform on research activities, where both the supervision and the examination takes place within the RC

A research management module for handling research funding application

personal website

JAR



Research Catalogue

other journal

institutional research portal

- Archive
- Publication
- Collaboration
- Application

project space

Research Catalogue



Motivations

- to respond to the artistic and academic communities, which require high quality referencing and documentation
- to display and document artistic research in manner that cares about modes of presentation
- to allow artistic researchers to part-take in (academic) publication procedures
- to offer a standardized, advanced, multimedia documentation of artistic research
- to allow artistic research to be easily referred to in the wider context, in the art world and in academia
- to meet the demand of art institutions such as museums, galleries and performance organisations to have artistic research made accessible
- to contribute to the development of epistemological as well as artistic criteria for the exposure of artistic research

SAR's Annual Prize for Excellent Research Catalogue Exposition



SAR Academy - Special Interest Groups

- SIGs consist of people (e.g. artists, curators, scholars, educators) who gather around a shared theme or concern regarding artistic research
- SIGs are moderated and chaired by one or more members of SAR, i.e. individual members and/or representatives of institutional members



SARA: the SAR Announcement Service

- an opportunity to make announcements for activities, positions etc. towards most of the approx. 12.000 Research Catalogue registered users.

INFORMATION FORUM

6. A first MOOC (Massive Open Online Course) on ARTISTIC RESEARCH

- Peter Dejans -
Orpheus Institute, Ghent

O R P H E U S



INSTITUUT

Peter Dejans

peter.dejans@orpheusinstituut.be

advanced studies
& research in
music



MOOC

Artistic Research in Music - an Introduction

curated by the Orpheus Institute

ORPHEUS

INSTITUUT



MOOC

Massive Open Online Course

Artistic Research in Music – an Introduction

Free online course on edX: 28 January – 5 May 2019

Enrollment remains open during the course!

Target group:

- Masters & advanced bachelors
- PhD candidates
- Professors at conservatoires/universities
- Curriculum developers
- Independent artists
- ...

Course structure

1. Introduction to Artistic Research in Music
2. Finding focus: articulating questions, topics and objectives
3. Scoping and locating the project
4. Methodology
5. Negotiating with theory, creating a discourse
6. Documentation, dissemination and returning research to practice

Facts & figures

- **60** videos (average video length: **7** min)
- **21** speakers
- **400+** minutes of video
- assessments & discussion forums
- assignments leading to a research proposal
- required & further reading
- **1400+** learners worldwide

Enroll here:

www.edx.org/course/artistic-research-in-music-an-introduction

More info:

www.orpheusinstituut.be/mooc

A photograph of a rugged mountain peak with a forested slope in the foreground. The mountain is rocky and has some sparse vegetation on its upper slopes. The foreground is a dense forest of evergreen trees. The sky is clear and blue.

Orpheus Research Summit

11 - 15 November 2019

Orpheus Research Summit

**Advanced professional development for
artistic researchers in music**

Application deadline: 7 June 2019

[www.orpheusinstituut.be/
research-summit-2019](http://www.orpheusinstituut.be/research-summit-2019)

O R P H E U S



INSTITUUT

advanced studies
& research in
music

INFORMATION FORUM

7. 19th Century Spanish Gems Spanish 19th Century Songs' Anthology

-Teresa Barrientos-

Real Conservatorio Superior de Música de Madrid

19th Century Spanish Gems

'PERLAS ESPAÑOLAS DEL XIX'



“CIEN AÑOS DE CANCIÓN LÍRICA ESPAÑOLA”

CELSA ALONSO (ICCMU)

An illustration of a classical guitar resting on a dark wooden chair. A white shawl with a gold floral pattern is draped over the chair's back. The background features a wall with pink roses and a blue baseboard.

PERLAS
ESPAÑOLAS
del XIX

19th Century Spanish Gems

David González
Teresa Barrientos
Hugo Enrique-
Cagnolo

SEGUIDILLAS: *Es el amor del pobre, Cuántas veces mis ojos, La desinteresada, Boleras de la Bola, Boleras del sonsonete*

TIRANAS Y POLOS: *El Trípili trápala, El corazón en el pecho, Un navío dos navíos, El contrabandista, El Julepe, Tirana con seguidilla*

CANCIÓN NEOCLÁSICA: *El propósito inútil, Una verdad, Los primeros amores, El pesar.*

CANCIÓN ROMÁNTICA: *El aire dañino, Ojos bellos no os fiéis, Madre la mi madre, El recuerdo.*

CANCIÓN ESPAÑOLA Y ANDALUZA: *El nuevo serení, El chairo, El poder de las mujeres, La aldeana, Los toros del puerto, La calesera, Juanita, La chavala, Las playeras, El barquero.*

AIRES AMERICANOS Y HABANERAS: *La lea, El arreglito, La mejicana.*

THE COMPOSERS:

- Espín y Guillén
- Rodríguez de Ledesma
- Santiago Masarnau
- Ramón Carnicer
- Narciso Paz
- Mariano Soriano Fuertes
- Manuel García
- Sebastián Iradier

The Performances:



A few words...

- *“It is necessary to shed light on the origins of Hispanic lyricism included in this outstanding selection that represents a well balanced sample of styles and trends”* Celsa Alonso
- Nietzsche: *“Songs put into small bars an eternity of feeling and sweetness”*
- Lorca: *“In the melody of these songs, as in something sweet, the emotion of history takes refuge, its permanent light, timeless and motionless”*
Emilio Casares Rodicio

CONTACT:

Teresa Barrientos
tebarrientos@yahoo.es

INFORMATION FORUM

8. Innovation as a path to research

-María Victoria Rodriguez-

Real Conservatorio Superior de Música de
Madrid



**LA INNOVACIÓN COMO UN
CAMINO PARA LA
INVESTIGACIÓN**
**INNOVATION AS A PATH TO
RESEARCH**

MARIA VICTORIA RODRIGUEZ GARCIA
HEAD OF MASTER

Innovación en la enseñanza

Innovation in Education

- Aprendiendo con la práctica.

Learning through practice



- Ampliando vías de investigación en los estudios superiores

Expanding research paths in Higher Education



Aprendiendo con la práctica

Learning through practice

- Participación en musicales (alumnos RCSMM y RESAD)
A collaborative project with the theater and drama students by working on a musical .



LA ÓPERA DE CUATRO CUARTOS
de Bertolt Brecht música de Kurt Weill

TALLER DE INTERPRETACIÓN EN EL TEATRO MUSICAL
ENSAYOS GENERALES CON PÚBLICO:
8 FEBRERO 2019, 17:00
11 DE FEBRERO 11:30 y 18:00
FUNCIONES:
12 FEBRERO 18:00, 13 FEBRERO 11:30
14 y 15 FEBRERO 11:30 y 17:00

ESCENOGRAFÍA: ANTONIO R. BARRERA.
VESTUARIO: LORENA TORÉ.
CARACTERIZACIÓN: CARLOS GARCÍA MOLINERO.
ILUMINACIÓN: JORGE NEBEDA.
PROFESOR DE CANTO: MIGUEL TUBÍA.
ASESORÍA DE DIRECCIÓN: NACHO SEVILLA.
AYUDANTE DE DIRECCIÓN: CRISTINA SALVADOR.
PROFESORES COLABORADORES: EVA LARA, VICENTE LEÓN,
VIRGINIA GUTIÉRREZ, SERGIO LEAL, JORGE TARAMASCO
Y JOSÉ BORNÁS.
ORQUESTA: REAL CONSERVATORIO SUPERIOR DE MÚSICA DE MADRID

ELENCO: JUAN ALFARO, ALBA CUARTERO, BORJA HERRARTE,
PABLO LOPEZ, ANA MUÑOZ, ALVARO SIANKOPE, IRENE SIMÓN,
ADRIÁN VALIENTE, ELENA VILLA, MARÍA CARRIÓN,
CLARA ESPAÑA, PALOMA FERNÁNDEZ, MARINA GARCÍA,
ANTONIO GONZÁLEZ, YAIZA HOZ, ANDREA LAFUENTE,
JHAN PAULO MENDOZA, FEDERICO ORTIZ, SARA RODRÍGUEZ,
NACHO ZORRILLA.
DIRECCIÓN MUSICAL: MIGUEL BASELGA.
DIRECCIÓN ESCÉNICA: CRISTINA BERNAL.

Aprendiendo con la práctica

Learning through practice

➤ PEDAGOGÍA: Gestión y producción.

PEDAGOGY:
Management and production.

I CICLO DE CONFERENCIAS DE ESTUDIANTES

I CYCLE OF CONFERENCES CONDUCTED BY STUDENTS

RCSMM
REAL CONSERVATORIO SUPERIOR DE MÚSICA DE MADRID

I CICLO DE CONFERENCIAS ESTUDIANTES DE Música

INSCRIPCIÓN ABIERTA en MODALIDAD PASIVA

LUNES 11.03.19
PONENCIAS Y TALLER

- Bienvenida 9:00 - 9:15 h
- Marta Trigo Murillo (RCSMM) 9:15 - 9:35 h
"Talento y capacidades musicales"
- Iulian Iurel Aboglu (UCM) 9:40 - 10:00 h
"Música y discapacidad visual"
- Sandra Fuentes y Caterina García 10:05 - 10:40 h
TALLER: "Suno, rezo, gatto y pan: destruyendo sambocheas"
- Inés Donoso y Regina Artero (RCSMM) 11:00 - 11:40 h
"Recorrido histórico de la Educación Musical 1831-2011"
- Rodrigo Vázquez (RCSMM) 11:40 - 12:00 h
"Una experiencia de práctica. Proyecto Pedagógico del Centro Nacional de Difusión Musical"
- Cristian Sandu (RCSMM) 12:00 - 12:20 h
"Implicaciones educativas para el fomento del desarrollo adolescente"
- Roberto Martín Fernández (RCSMM) 12:20 - 12:40 h
"Del Copyright al Copyleft: Convertir la música en cultura libre"
- Eva Gosa (Asociación Orff España) 13:00 - 14:00 h
TALLER: "Introducción al Orff-Schulwerk"
- Lieta Molinet (RCSMM) 14:10 - 15:10 h
TALLER: "El amor al arte de cantar, entonar y afeitarse"

MIÉRCOLES 11.03.19
PONENCIAS Y TALLER

- Bienvenida 9:00 - 9:15 h
- Mónica García-Pozuelo Sánchez (IAM) 9:15 - 9:35 h
"El trabajo de la competencia emocional en la asignatura de música como herramienta para la prevención del fracaso escolar"
- Guillermo G. Valdecasas Valtierra (RCSMM) 9:40 - 10:00 h
"La teoría armónica del pianista y maestro de jazz Barry Harris en la obra de Chopin"
- Isabel Cardona Valero (RCSMM) 10:00 - 10:40 h
TALLER: "EMOSE. Proyecto de neoeeducación musical"
- Kurosh Khan-Afshar (RCSMM) 11:00 - 11:20 h
"Orígenes del movimiento coral en Madrid"
- Guillermo Merino Almazán (RCSMM) 11:20 - 11:40 h
"El método analítico del estilo musical de Jean La Rüe"
- María Concepción Díaz Leal (CPM Joaquín Turina) 11:45 - 12:50 h
TALLER: "Elementos básicos de entonación y su efectividad en la formación de nuevos profesionales"
- MESA REDONDA 13:10 - 14:10 h
Patricia García Luis Fernando Viqueza Félix Sierra Paulo Cassin
- Exposición de editoriales 14:10 - 15:10 h
- Entrega de certificados 15:10 - 16:00 h

MÁS INFORMACIÓN: <https://i-ciclo-de-conferencias-de-estudiantes-del-rsmm4.webnode.es/>
CONFERENCIA. EST. MUSICA 2019 @ GMAIL.COM

COLABORA
Asociación Orff España

ORGANIZA: DEPARTAMENTO DE PEDAGOGÍA DEL RCSMM
COORDINA: CONSTANZA RINCÓN Y ALUMNOS DE 4º DE PEDAGOGÍA

Aprendiendo con la práctica

Learning through practice

► PEDAGOGÍA: DIDÁCTICA DE LA MÚSICA

PROYECTO RCSMM-SEK : EL VALOR DE LA MÚSICA EN EDUCACIÓN

THE POWER OF MUSIC IN EDUCATION



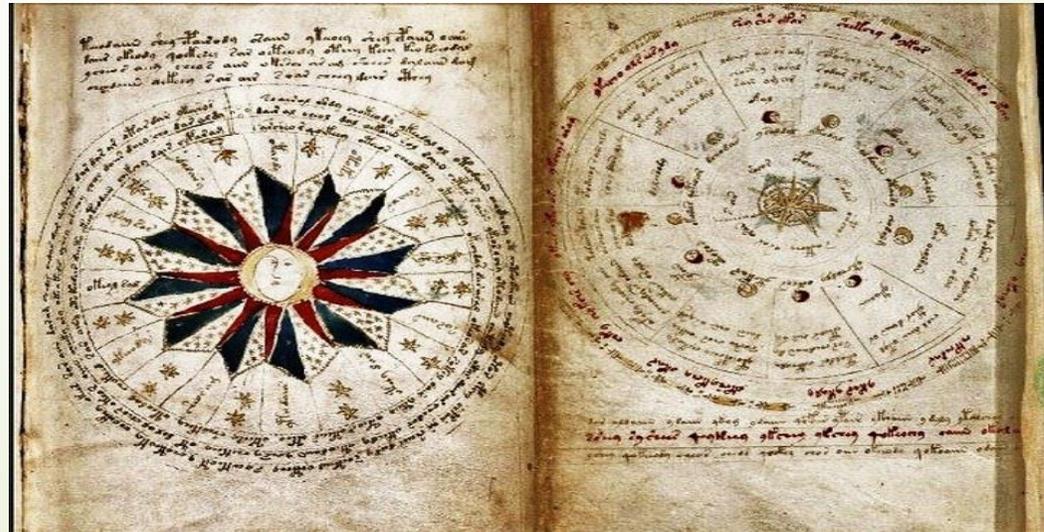
Apreniendo con la práctica

Learning through practice

➤ PRÁCTICAS EDUCATIVAS EDUCATIONAL PRACTICES

➤ TODOS CREAMOS VIII (RCSMM-INAEM): El manuscrito indescifrable

WE ALL CREATE VIII (RCSMM-INAEM): The indecipherable manuscript



Aprendiendo con la práctica

Learning through practice

- Reforzando los valores humanitarios de la sociedad a través de la música:

MÚSICA EN VENA

Strengthening
human values of society
through music:

“MUSICA EN VENA”



MÚSICA
EN VENA

LA
MÚSICA
QUE
CURA

musicaenvena.com
info@musicaenvena.com
rcsmm.es

GIRA INTRAHOSPITALARIA

DÚO ORPHEUS

DÚO DE GUITARRA Y PIANO

JUEVES 21 FEBRERO 2019, 11.30 H

HOSPITAL UNIVERSITARIO DE FUENLABRADA

Los standards clásicos de jazz cobran vida de nuevo de la mano de dos jóvenes y entusiastas artistas: Laura Ballestrino y Guadalupe Martín. Llegaron al jazz mediante distintos caminos, pero cuando ambas se encontraron en el Conservatorio Superior de Música de Madrid descubrieron esta rica base musical que tienen en común: un añadido a la formación clásica que aprenden a desarrollar cada día en el Conservatorio. A piano y guitarra, explorarán en este concierto los exóticos ritmos de la bossa nova, la extensa tradición de la canción americana y la mágica armonía de temas de jazz habituales en el repertorio de Bill Evans, Joe Pass o Ella Fitzgerald.



SaludMadrid



RCSMM
REAL CONSERVATORIO
SUPERIOR DE MÚSICA DE MADRID

Ampliando vías de investigación en los estudios superiores

Expanding research paths in Higher Education



► Creación de estudios de postgrado: MÁSTER

New offer of postgraduate courses: MASTER

MÁSTER: **INTERPRETACIÓN E INVESTIGACIÓN PERFORMATIVA DE MÚSICA ESPAÑOLA** PERFORMANCE AND RESEARCH IN SPANISH MUSIC

MÁSTER : **PIANISTA ACOMPAÑANTE Y REPERTORISTA**
ACCOMPANYING AND REPERTORIST PIANIST

MÁSTER: **NUEVAS TECNOLOGÍAS DE LA MÚSICA ACTUAL: CREACIÓN E INTERPRETACIÓN**
NEW TECHNOLOGIES OF CURRENT MUSIC: COMPOSITION AND PERFORMANCE

Ampliando vías de investigación en
los estudios superiores

Expanding research paths in Higher Education

CONVENIOS CON UNIVERSIDADES DE MADRID:

AGREEMENTS WITH UNIVERSITIES IN MADRID:



➤ UNIVERSIDAD POLITÉCNICA: Doctorado técnico (Aprobado)

POLYTECHNIC UNIVERSITY : TECHNICAL Ph.D

➤ UNIVERSIDAD COMPLUTENSE: Doctorado de Humanidades (en estudio)

COMPLUTENSE UNIVERSITY :HUMANITIES Ph.D (in course)



Ampliando vías de investigación en los estudios superiores

Expanding research paths in higher education

► SEDE DE CONGRESOS INTERNACIONALES:

INTERNATIONAL CONGRESSES VENUE:

- CONGRESO INTERNACIONAL DE INVESTIGACIÓN Y CREACIÓN EN LOS CENTROS SUPERIORES DE E.E.A.A. DE LA CAM (28 FEBRERO, 1 Y 2 DE MARZO 2019)

RESEARCH AND CREATION INTERNATIONAL CONGRESS IN THE UNIVERSITIES IN ART EDUCATION OF MADRID (28 FEBRUARY, 1 AND 2 MARCH 2019)

- CONGRESO INTERNACIONAL DE MATEMÀTICAS Y MÚSICA (18 AL 22 DE JUNIO 2019)

MUSIC AND MATHEMATICS INTERNATIONAL CONGRESS (18 TO 22 OF JUNE 2019)

Muğumesc



INFORMATION FORUM

9. RILM as a Platform for Artistic Research ***SPONSOR***

-Tina Frühauf-

Répertoire International de Littérature Musicale, New York



Répertoire International de Littérature Musicale
International Repertory of Music Literature
Internationales Repertorium der Musikliteratur

RILM as a Platform for Artistic Research

Tina Frühauf
Associate Executive Editor, RILM
tfruhauf@rilm.org

DAAD Guest Professor
Hochschule für Musik und Theater, Munich

Adjunct Assistant Professor
Columbia University, New York



Répertoire International de Littérature Musicale
International Repertory of Music Literature
Internationales Repertorium der Musikliteratur

RILM and Artistic Research

RILM Abstracts of Music Literature [with Full Text]

- *OAR: The Oxford Artistic and Practice Based Research Platform*
 - *The Journal for Artistic Research*
 - *ÍMPAR: Online Journal for Artistic Research*

MGG Online

Index to Printed Music

RILM Music Encyclopedias

RILM's Own Platform: EGRET

INFORMATION FORUM

10. Presentation FORUM+ Journal for Artistic Research

<http://www.forum-online.be/english-dossier>

-Kevin Voets-

Royal Conservatoire Antwerp (AP University College)

INFORMATION FORUM

11. Creative (Mis-)Understanding: Methodologies of Inspiration

- Wei-Ya Lin -

University of Music and Performing Arts, Vienna



creative
(mis)understandings
Methodologies of Inspiration
(2018-2021)

Johannes KRETZ and Wei-Ya LIN

University of Music and Performing Arts Vienna
Department of Composition, Electro-Acoustics, and Tonmeister Education

project founded by FWF (PEEK AR 463-G24)

since 2005 research on
Taiwan, Lanyu



sounds collecting



(Wei-Ya Lin & Johannes Kretz)



creative (mis)understandings

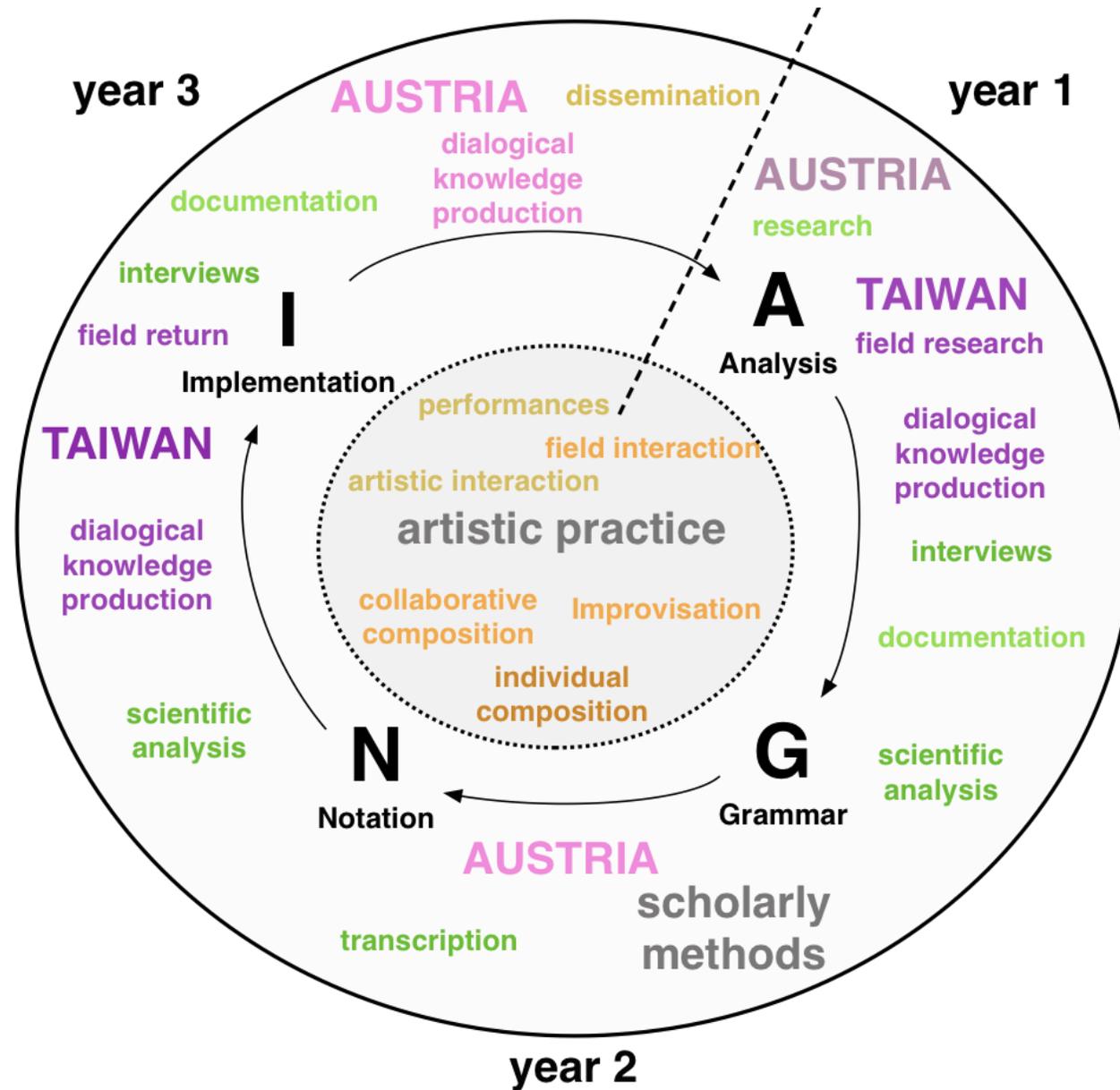
- „inspiration“:

mutually appreciated

*intentional and reciprocal artistic influence based on **solidarity***

- contemporary music composition and improvisation
- ethnomusicological and sociological research
- *understanding & creative (mis)understandings*
- indigenous minorities in Taiwan

EXTENDED „AGNI (Bhagwati 2005)“ METHODOLOGY

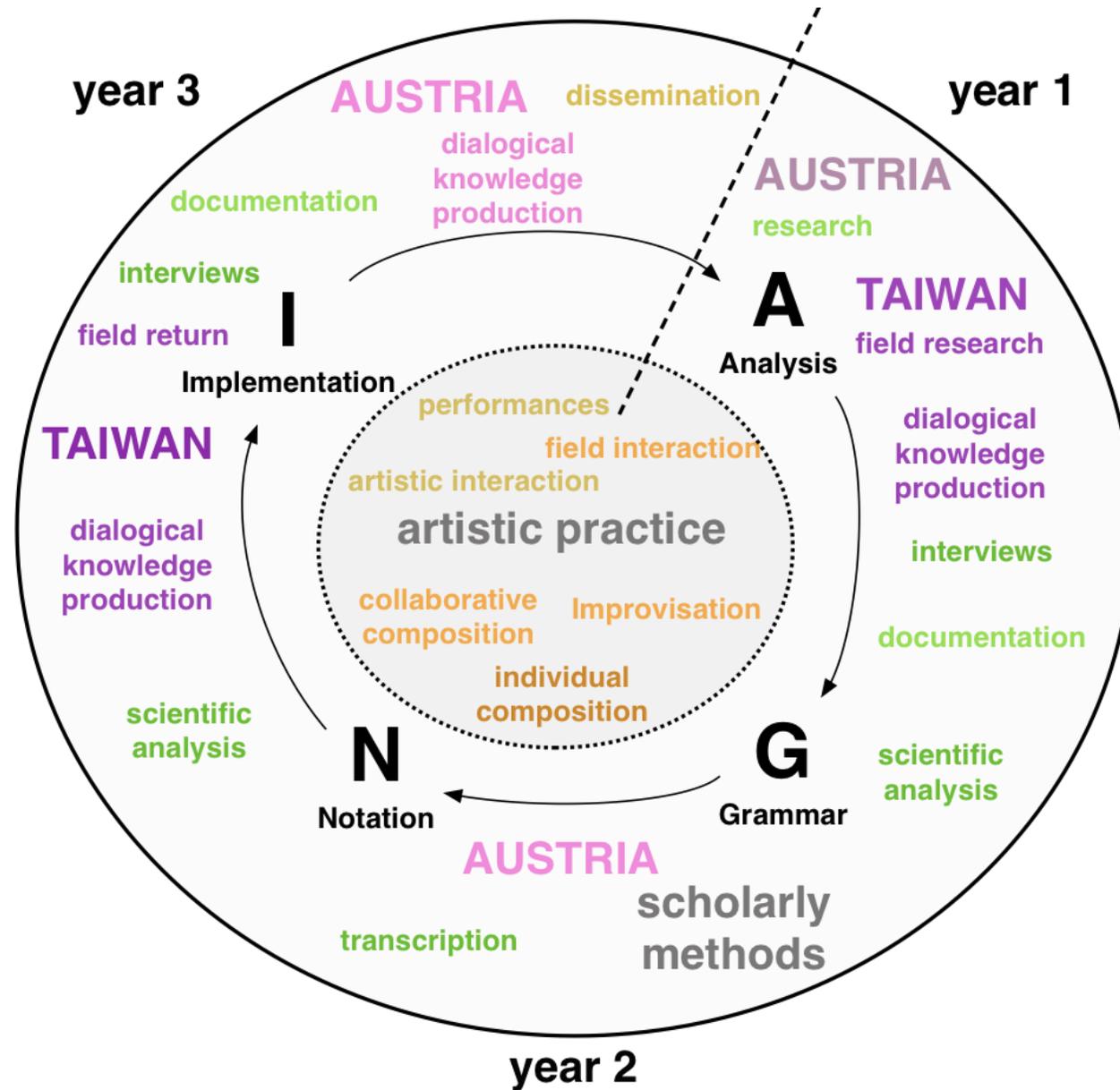


Lanyu Island, Taiwan



Around 5.000 Tao are living on Lanyu Island.
In the 1980s, the Taiwanese government stored 100.000 barrels of nuclear waste on this island without telling them the truth. Today, the radio active substance can be found everywhere on this small island. The Tao people have protested for more than 35 years, but nothing happened until now...

EXTENDED „AGNI (Bhagwati 2005)“ METHODOLOGY



Research Questions

1. How can dialogical knowledge production mutually influence the creative minds of both academic composers/music makers and musicians in non-academic music traditions?

- *multi-directional perspective*

Research Questions

2. How can we adapt or transform research methods into methods of creativity?

- material -> **context**
- **artistic** field research

Research Questions

3. In what sense will the artistic outcome of our methodology differ from that of other initiatives?

- *scalable* compositions

Research Questions

4. How can we deal with discrepancies between research ethics and artistic freedom? Which issues might appear? How can the method of *creative (mis)understanding* solve them?

- relating *music* to *society*
- *art* and *sustainability*

Team

Vienna/Montral:

| | |
|---|---------------------|
| Project leader: | Johannes Kretz |
| Researcher (Coordinator of research and artistic work): | Wei-Ya Lin |
| Senior Composer, MDW: | Iris ter Schiphorst |
| Senior Composer extern: | Sandeep Bhagwati |
| Junior Composers: | Ming Wang, Hui Ye |

Taiwan:

| | |
|--|-------------------------|
| Translator and coordinator for the Tao community: | Chien-Ping Kuo |
| Tao singer and singing coach: | Hsin-Chi Lin |
| Tao literature expert: | Nu-Lai Shih |
| Tao dancer/singer, coordinator for young generation: | Zheng Kuo (Si Pehbowen) |
| Tao singer: | Shih-Lan Lin |

Supporting Scholarly / Artistic Team:

Bernd Brabec de Mori, KUG, Graz, ethnomusicology, auditive ontologies, sound stories
Marc Antoine Camp, Lucerne University of Applied Sciences and Arts, ethnomusicology
Samu Gryllus, MuPATH, Austria/Hungary, composer
Fang-Yi Lin, Studio Acht, Taipei, Taiwan, composer
Cheng-Hsin Yang, National Dong Hwa University, Taiwan, anthropology
Tasos Zembylas, MDW, tacit knowledge of composers

***creative
(mis)understandings***

Johannes Kretz
kretz@mdw.ac.at

Wei-Ya Lin
lin@mdw.ac.at

What Happens Next

11:15-11:45 / 12:00-12:30

Parallel Sessions VI-VII

A - Concert Studio

B - Room 16

C - Room 44

12:45 Choir Performance

13:15 Closing Session

Closing Session

Stefan Gies, AEC Chief Executive

Georg Schulz, AEC Vice President

Eirik Birkeland, AEC President

N.B: Please, fill in the participant's questionnaire
you received by email, thanks!

The AEC Council

President: Eirik Birkeland, Oslo

Vice-Presidents: Georg Schulz, Graz
Deborah Kelleher, Dublin

Secretary General: Harrie Van Den Elsen, Groningen

Council Members: Kaarlo Hilden, Helsinki - Jacques Moreau, Lyon - Ingeborg Radok Žadna, Prague - Iñaki Sandoval, Viljandi - Lucia Di Cecca, Frosinone - Zdzisław Łapinski, Krakow - Elisabeth Gutjahr, Trossingen

Co-opted: Bernard Lanskey, Singapore

AEC Office Team



Jef Cox
Project Coordinator AEC /
Policy and Review Officer
MusiQuE



Linda Messas
AEC General Manager /
Director of MusiQuE



Stefan Gies
Chief Executive
Officer



Sara Primiterra
Events and Project
manager



Esther Nass
Office Coordinator



Charline Mabile
Student intern



Paulina Gut
Project, Communication
& Events Coordinator



Nina Scholtens
Communication,
Advocacy and Project
Coordinator



Chiara Conciatori
Student intern

“Strengthening Music in Society”

AEC SMS

Creative Europe 2018 - 2021

1. Music’s and higher music education institutions’ role in society.
2. Diversity, Identity, Inclusiveness.
3. Entrepreneurial mind-set for musicians.
4. Internationalisation and transnational mobility.
5. Shaping the musician of tomorrow through innovative learning and teaching (L&T).
6. Teacher education in the digital age

AEC - strategy and perspectives for further developments

- ▶ more diversity
- ▶ going beyond Europe

We are thinking about renewing our statutes

- ▶ upgrade non-European members who are acting at the same level as full members
- ▶ strengthening student representation

AEC advocacy activities

The AEC has made its voice heard during the consultation phase, usually in concert with partner organisations such as e.g. ELIA, Culture Action Europe and the European University Association (EUA).

- ▶ **Erasmus 2021-2027:** The AEC has been particularly strong advocating in favour of restoring short-term stays of up to six weeks.
- ▶ **STEM to STEAM:** The acronym STEM (Science, Technology, Engineering & Mathematics) was in a number of official EU documents replaced by STEAM (A for Arts).
- ▶ **Creative Europe:** The Commission has proposed to double the Creative Europe budget from the current 1,485 million € to more than € 2,800 million for the 2021-2027 term.

European Elections

AEC / ELIA questions (Wahlprüfsteine) for the European elections

1. Recent statements emerging from the European decision making bodies are regularly pointing out that culture is key to build a European identity and "the glue that holds Europe together". Do you agree with this statement? If so, what specific measures are you planning to strengthen the cohesion of European societies through art and culture?
2. Art education within school curricula is of prime importance to support the intellectual and creative development of our children. What specific measures do you intend to make educational offers in the field of the arts and culture accessible to every single adolescent citizen of the European Union?
3. What is, in your opinion, the responsibility of politics for ensuring adequate infrastructure and funding to enable the performance, preservation and promotion of arts and art education at all levels? What contribution do you expect from higher art education institutions?
4. Innovation and critical thinking are based on creativity, artistic work and research. What measures are you planning to enable institutions of higher art education to strengthen research-based teaching, artistic research and the development of new blended competences?

European Elections

Make use of the "*Wahlprüfsteine*"!

- ▶ talk to your parties
- ▶ talk to your local candidates



Upcoming AEC events

Upcoming AEC events



19-22
Sept
2019

Annual Meeting for International Relations Coordinators (IRC)

The Annual Meeting for IRCs 2019 will take place at the Academy of Performing Arts in Prague, Czech Republic
from 19-22 September 2019

Upcoming AEC events



AEC Annual Congress and General Assembly 2019

AEC's Annual Congress and GA 2019 will take place at the Conservatorio di Musica „Giuseppe Verdi“, in Turin, Italy, on 7 to 9 November 2019



Final Remarks on EPARM 2019

*By Georg Schulz, AEC Vice President
on behalf of the AEC Council*



THANK YOU



Announcement

*European Platform for
Artistic Research in Music*

AEC EPARM 2020



EPARM 2020

Royal Academy of Music, London

16-18 April 2020













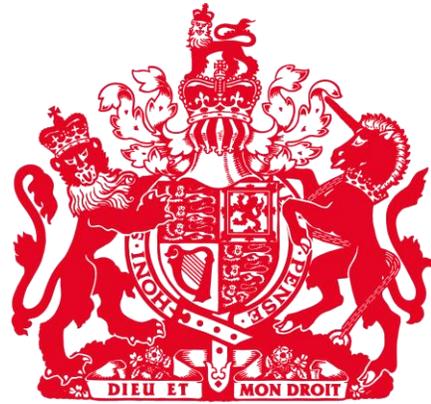












ROYAL ACADEMY OF MUSIC

IMAGE CREDITS
CLIVE BARDA (Thielemann) MARC BRENNER (Musical
Theatre) JUNCHI DENG (Accordions) SIMON JAY PRICE
(Birtwistle; Strings) TIMOTHY ELLIS (Piano) ADAM SCOTT
(Susie Sainsbury Theatre; Angela Burgess Recital Hall)



Closing words of thanks and farewell



Closing Session EPARM 2019

See you in London next year
Have a nice trip home!