

STAGING THE STAGES

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CHALLENGES - RESOLUTIONS

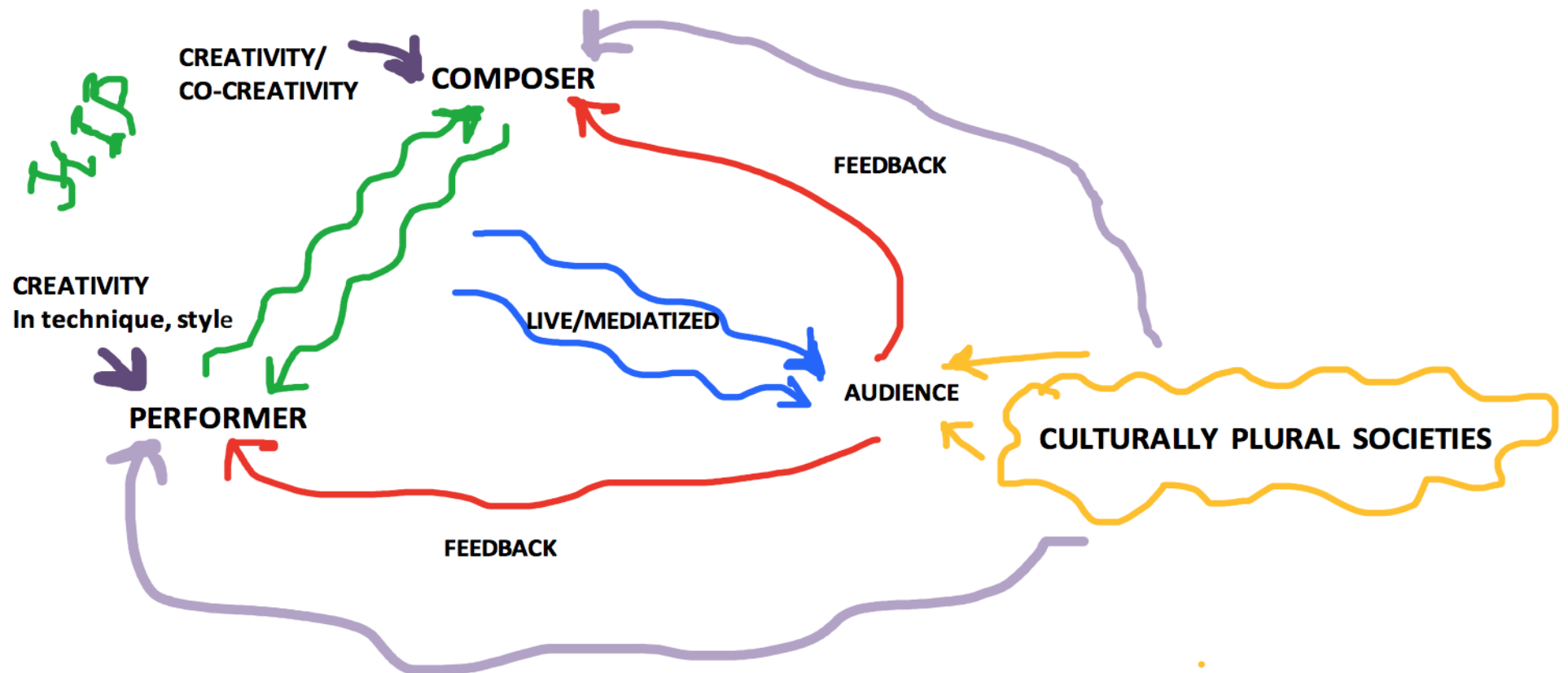


- **REDUCE PITCH**

- **LISTEN AND WORK ON PRONUNCIATION**

ARTISTE-COMPOSER-AUDIENCE RELATIONAL DYNAMICS

THE COMPOSER-PERFORMER-AUDIENCE MATRIX : HEGEMONY HOMOGENISED? (Crispin, 2015, p.318)



ARTISTIC RESEARCHER AS A CROSS CULTURAL COMPOSER-PERFORMER-IMPROVISER

LIBRETTO

Io la **Musica** son (I am Music)

ch'a i **dolci accenti** so far **tranquillo** ogni **turbato core** ((who) with sweet accents can calm every troubled heart)

et hor di nobil ***ira***, et hor **d'amore** (now with noble anger, and now with love)

posso ***infiammar*** le più gelate **menti**. (can inflame the most frozen minds).

Italicised, Red: forceful vocalisation.

Blue: Sweet

Turbato core: troubled, meandering?

MONTEVERDI WROTE

The image displays a page of a musical score, likely a vocal score, featuring three systems of music. Each system consists of a vocal line and a lute line. The first system includes the lyrics: "O la Musica son ch'ai dolci accenti So far tranquillo ogni turbato". The second system includes: "core Et hor di nobil'ira & hor d'Amore pos s'infiammar le più gelate". The third system includes the word "menti." The notation includes various musical symbols such as clefs, time signatures, and note values.

O la Musica son ch'ai dolci accenti So far tranquillo ogni turbato

core Et hor di nobil'ira & hor d'Amore pos s'infiammar le più gelate

menti.

**With the Harpsichord... informing one another.
Video clip feat. Gunnhild Tonden. (Oslo, 18th April 2017)**



PERFORMING, IMPROVISING, RE-IMAGINING:
Bringing the music of the past into the present as
'music' and not as a document. (Dalhaus, 1983)

A MANTRA (OR TWO):

'WHEN YOU SAY SOMETHING DIFFERENTLY, YOU
SAY SOMETHING DIFFERENT'

BRUCE HAYNES, 2007, P. 19

Contrasting speaking accents and deliveries in
performance:

'TO OUR EARS OUR STYLE OF SPEECH SEEMS
NATURAL, IT APPEARS THAT IT IS EVERYONE ELSE
WHO SPEAKS WITH THE ACCENT'

JOSÉ BOWEN, 1999, P. 438

W
o
r
l
d
i
s

Improvise

Balance

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