

AEC POP & JAZZ PLATFORM MEETING 2014

Conservatorio "G. Tartini", Trieste - February 14-15, 2014

The "New Music Languages Department" of the Conservatorio "G. Tartini"

M. Alfonso, K. Gesing, G. Maier, P. Pachini, P. Polotti

Conservatorio "G. Tartini"

The New Music Languages Department

Born in January 2013

A Department of Contemporary Music in a very wide
sense

An interdisciplinary department

The New Music Languages Department

School of Jazz

M. Alfonso, R. Chiarion, K. Gesing, G. Maier

School of Music and New Technologies

N. Buso, C. Fedrigo, P. Pachini, P. Polotti

School of Percussion Instruments

F. Perez-Tedesco, G. Ziraldo

School of Classical Composition

S. Bellon, F. Nieder

Inter-department classes

- Course in “**Jazz and live electronics**”, by Giovanni Maier and Nicola Buso a collaboration between the Schools of Jazz and Music and new technologies.
- Course in “**Extra-jazz improvvisation**” by Giovanni Maier open to classical musician, first of all the students of the School of percussion instruments.
- Course in “**Music semiography of contemporary music**” by Fabio Nieder (School of classical composition) for non composer students.
- Course in **Big Band**, also open to classical musician, in particular from the **Department of wind instruments**.
- Course in “**Ear training, score reading and practice of music repertoires**” by Cristina Federigo for the Schools of Jazz and Music and new technologies as an alternative to the traditional Solfège.

Research Projects

- Elementary Gestalts for Gesture Sonification (EGGS)
(M. Goina, P. Polotti, S. Taylor, 2008-14)
- LOLA (Low Latency)
(C. Allocchio, S. Bonetti, N. Buso, C. Drioli, P. Pachini, M. Parovel)

Elementary Gestalts for Gesture Sonification (EGGS)

- in the EGGS spirit, the performer/dancer does neither follow a musical piece, nor control the execution of a musical piece, nor generates any music by her/his movements
- she/he rather **listens to her/his gesture** and, **enactively, modifies** and controls her/his performing action according to the produced sound
- sound is a **representation** of her/his movement, a sonic consequence and a continuous feedback, in no way external to the gesture itself
- we do **not only watch a piece of coreography** but we **also “listen” to it.**

Elementary Gestalts for Gesture Sonification (EGGS)

- Interactive performance – *Body Jockey - BJ set 2*
(PJP , Trieste 2014)
- Interactive performance – *unpLugged pLoden*
(*International Computer Music Conference*, Ljubljana, 2012)
- Public interactive installation – *Sonic Walking*
(FKL soundscape symposium, Firenze, 2011)

Body Jockey - BJ set 2 – The Audience (PJP , Trieste 2014)

- Through gesture sonification, music becomes **embodied** in the dancer herself
- this feeling is transmitted to the audience attending the performance
- enhanced **electro dance music** environment, where body and music are jointly engaged in the **audience experience**
- in the future: EGGS extended to **non-trained dancers**: the **audience** will be able to dance in a club, **interactively contributing to music creation**

LOLA PROJECT

Low Latency Audio Visual Streaming System

(Conservatorio Tartini / Consortium GARR 2008-2014)

“To perform together, from distant locations..... As if distance has vanished in a click of a computer mouse”

- The system enables real time musical performances where musicians are physically located in remote sites, only connected by advanced network services;
- motivation came directly from musicians who are currently engaged into many geographically distributed activities (lot of travels, big time waste, etc.);
- cases of use are lessons, teaching, rehearsals, concerts and various activities that could also belong to different fields like other performing arts, medical applications, remote audio/video data collections and so on.

How it could be possible?

LOLA is a project developed by the School of Music and New Technologies of Tartini Conservatory in collaboration with GARR, the Italian Research and Academic Network. It was started in 2008 and saw the first accomplished results in 2010.

The big initial challenge for LOLA was to create audio/video CODEC with a very low latency, avoiding delays in receiving sound and video informations and thus remaining below the perception integration threshold (35 msec).

The projects developed very soon in the realization of a complete hardware/software streaming system, conceived to run in a "rock solid" way only on the academic high performance networks.

Since 2010 there have been several public sessions among musicians located in different sites of the world. Due to the network technologies performances, the only actual limit is in fact represented by the distance between two sites that can not exceed 3000 km, making, for example, a realtime interaction between Europe and America impossible. But maybe one day.....

<http://www.musica.univ.trieste.it/lo-la-project>

School of Music and New Technologies

- established at Tartini Conservatory in the academic year 1999-2000 by professor Roberto Doati
- the actual teaching team is formed by Nicola Buso, Paolo Pachini, Pietro Polotti, Cristina Fedrigo (internal professors) and Stefano Bonetti, Angelo Capasso, Ezio Cuoghi, Raffaella Del Bello, Giorgio Klauer and Antonina Dattolo (adjoint professors)
- the School offers a Bachelor Course in Electronic Music (3 years) and a Master Course in Audiovisual Composition (2 years)
- both Courses are designed according to an university type of pedagogical structure, with several subjects and disciplines distributed along the years
- actually about 50 students are attending the Courses of the MNT School

School of Music and New Technologies

- thematic areas include :
- scientific disciplines (Mathematics, Acoustics, Psychoacoustics, etc.);
- technological disciplines (Electroacoustics, DSP, Sound Design, Video Design, Interaction Design, Web Design, etc.);
- cultural disciplines (Music Theory, Harmony, Music and Electronic Music History, History of Contemporary Art, Analysis, etc.);
- creative and performative disciplines (Electroacoustic Composition, Audiovisual Composition, Algorithmic Composition, Mixed Composition, Installation Design and Performance, Live Electronics Composition and Performance, etc.)

School of Music and New Technologies

- the spirit of the School is a very collegial one, with each professor giving his contribute to different areas, in order to preserve a multiplicity of visions offered to the students; at the same time the development of group projects is also strongly encouraged
- the main axis of the School remains centered around the artistic and creative disciplines
- in this perspective the production of large number of concerts, audiovisuals concerts, multimedia shows and interactive performances has played a very important role since the beginning, leading also to significative collaborations with several institutions in Italy and abroad, among which: Biennale di Venezia, Teatro Fondamenta Nuove - Venezia, Università Ca' Foscari - Venezia, Centro Tempo Reale - Firenze, Conservatorio N. Paganini - Genova, IEM - Graz University, Academy of Music - Lubiana, Mittelfest - Cividale del Friuli, Teatro Verdi - Trieste, Teatro Miela - Trieste

School of Jazz

"There's never been a time when Improvisation was given the respect it deserved.

By virtue of the holistic quality of it, it takes everything to do it. It takes real time, no editing possible, it takes your nervous system to be on alert for every possible thing - in a way that can not be said for any other kind of music."

Keith Jarrett, quote from "The Art of Improvisation"

School of Jazz

- Instrument practice
- Jazz Theory, Composition and Harmony
- Ear Training
- Improvisation
- Ensemble Playing
- Big Band
- Jazz History
 - Additional Courses: classical harmony, classical music history, classical ear training.

Teaching philosophy

Since Jazz, by definition, is an art form bound to cross borders, the jazz department of the Triest Conservatory focuses on the integration of skills taught in class.

The students are strongly encouraged to **arrange and/or compose for the respective ensembles** they are playing in, thus applying their freshly acquired knowledge in something that gets close to a **learning by doing** concept, though closely accompanied by the required theoretical background.

Erasmus program

They are furthermore advised to follow the **Erasmus program**, enabling them to get in contact with realities outside their conservatory - getting the feel of different cultures and confronting themselves with the healthy competition inherent in the process

Students and teachers of the jazz department have been involved in exchange projects in the following countries:

- Portugal
- Latvia
- Bulgaria
- Hungary
- Estonia
- ...

Masterclasses

Another form of actively crossing borders are **masterclasses**. The jazz department tries to be actively in touch with the development of the European jazz scene inviting musicians such as:

- Norma Winstone
- Nick Bärtsch
- Gwilym Simcock
- Jarrod Cagwin
- Keith Tippett
- Björn Meyer
- Riccardo Zegna

All of these musicians came to the department to share their rich insight into the Art of Improvisation. The importance of these encounters, for students and teachers alike, cannot be underestimated. They leave a cloud of fresh air and set the standard of where the School wants to go.

Geographical peculiarities

A particular aspect of the Jazz Department Triest is its position on the border with former Yugoslavia: far from Italy's urban centres such as Milan, Turin, Rome, Naples but close to central Europe countries that were previously behind the iron curtain many students come from states of Eastern Europe, such as Slovenia, Croatia but also Bulgaria.



Ethnomusicological opportunities

There are students from these areas that bring a very specific cultural heritage to the conservatory.

The following example - "Balun" - written and arranged by Zoran Majstorovic, is a tune based on the Istrian Folk Music, that is built on a basic scale that doesn't have much to do with our major scale.



KG



*The **Istrian scale** is a distinct hexatonic musical scale in the regions of Istria and Kvarner in Croatia. It is used in Istrian and Kvarnerian folk music.[2] Non-equal-tempered, the scale could approximately be notated as: E-F-G-A \flat -B \flat -C \flat .
Wikipedia*

Ethnomusicological opportunities



Another interesting example is a recording by Damjan Grbac, bass player who studied at this conservatory until 2013, who used a mix of original Istrian, in this case the Sopela, a double reed instrument, and standard instruments.

We listen to a tune called "Lipo jadri novi brod po moru"



Teaching strategies

The main body of lessons taught in the conservatory are **ensemble lessons**, focussing on diverse content such as improvisation-, ear-training and repertoire classes.

Part of our energy goes into the production of **CDs** with the ensemble courses and large ensemble works such as the **Big Band** and **Orchestra Laboratorio**

Teaching strategies

- the **Big Band** - an initiative of Klaus Gesing, who teaches saxophone and improvisation - of which we have already heard a short piece, and will hear more tomorrow at the closing concert.
- the following piece is part of a CD production, initiated by Giovanni Maier, the bass and ensemble teacher. The CD "E luce fu", citing the bible's famous words "...and there was light", has been recorded by the Workshop Orchestra (*Orchestra Laboratorio*) consisting of students of the masters course and the tune is **A major wish**

L'Orchestra Laboratorio are:

Alba Nacinovich	voice
Carlotta Padovan	voice
Jan Sturiale	guit
Marko Cepak	guit
Francesco de Luisa	piano
Marco Germini	piano
Simone Serafini	bass
Marco Trabucco	bass
Igor Checchini	drums
Federico Chiarion	drums



Other examples

Next in our presentation we would like to present you a promising Trio - Oirtrio, all of whose members studied here.



Scarf Theme

Giulio Scaramella piano
Marco Trabucco bass
Max Trabucco drums

Other examples

Also the closing tune belongs to the category of crossing-borders, in as much as its words are those of the African poetess Natalia Molebatsi.



Ke Na Le Wena

Natalia Molebatsi voice
Simone Serafini bass


What's next?

We will strive to **enlarge the School** in order to equally enlarge the possibilities we can offer to our students.

First steps have already been taken into the direction of a closer **collaboration inside our multidisciplinary Department**, combining the efforts and possibilities of the 4 Schools: New Technologies, Composition, Percussion and, of course, Jazz.

Crossing borders means also to look for a closer collaboration with the much larger classical departments of the Conservatory.

Composing and arranging for **jazz combo** of variable size **plus string quartet** is going to be one of our next topics, and a production in the tradition of the famous recording "Charlie Parker with Strings" that combines the **Big Band with a string orchestra** is currently being discussed.



Thank you very much for your attention
and for being here.

We hope you will enjoy your stay in
Trieste!

*The Department "New Languages"
and its teachers.*