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Editorial

Felipe de Almeida Ribeiro | Editor

Universidade Estadual do Paraná | Brazil

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We have reached the year 2020 with a lot of exciting news. At the same time, we face a complex and troubled situation with the global spread of the coronavirus. Since its beginnings in 2012, Vortex has embraced the concept of remote work, considering that our team is globally distributed. Additionally, all the software technologies we use allow us great independence and networking dexterity. Therefore, at the moment, we are all well and safely working on a remote situation. Sadly, at the time of writing this editorial, I learned about the passing away of Polish composer Krzysztof Penderecki (1933–2020) at the age of 86. It is needless to say how important Penderecki was to the music of the 20th and 21st centuries, especially with his great contributions, such as "Threnody to the Victims of Hiroshima" (1960). Coincidentally, Japanese-Brazilian conductor Naomi Munakata (1955–2020), born in Hiroshima, also died as a victim of the coronavirus. Munakata was considered one of Brazil's most respected choir conductors. Both artists are major losses to the musical world, particularly in these unfortunate times.

Despite this bad news, the beginning of the year brought us some positive advancements. First, we are now officially publishing under the DOI standard[1] (Digital Object Identifier). This is an important step to our journal, since the DOI is a standardized system in the International Standards Organization (ISO). Secondly, we are announcing the vol. 8 no. 1 issue, with an outstanding selection of authors. This year's first edition is also special because it is closely related to my own research; more specifically, to my postdoctoral studies at the Hochschule für Musik, Theater und Medien Hannover[2]

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[1] See <https://www.doi.org/>

[2] See <https://www.hmtm-hannover.de/de/start/>

(Germany). My research in composition was conducted under the supervision of composer Ming Tsao and through a fellowship granted by Alexander von Humboldt-Stiftung[3] in Germany and CAPES[4] in Brazil, which I am very grateful for. I also would like to express my gratitude toward my own institution, Universidade Estadual do Paraná, which supports my research and encourages its faculty to seek professional growth. The vol. 8 no. 1 edition began with a call for papers[5] on "Teaching Music Composition in the 21st Century" and with direct invitations to selected composers with experience on the subject. The result is an amazing collection of 16 texts in English, each with its own personal written style and approach. This issue also showcases geographical diversity, encompassing authors from different countries, including Brazil, China, Norway, Germany, Italy, Romania, UK, and the USA. Importantly, all of the authors in this issue are composers, with no exceptions: Ming Tsao, Dániel Péter Biró, Simon Emmerson, Joachim Heintz, Rodolfo Coelho de Souza, Flo Menezes, Peng Liu, Gabriel Mălăncioiu, Roseane Yampolschi, Maurício Dottori, Armando Lôbo de Azevêdo Mello Neto, Daniel Walzer, Luciane Cardassi and Guilherme Bertissolo, Yuri Behr Kimizuka, Clayton Rosa Mamedes and Isaac Felix Chueke, Luigi Abbate, Eduardo Campolina and Igor Leão Maia, and Ian Pace (with translation by Vitória Louveira and William Teixeira). As editor, this was an important curatorial decision that I made in order to showcase the perspectives of active composers.

Last, but not least, we remind you of our next call for works, all of which involve dossiers by talented scholars: vol. 8 no. 2 (2020), General Call (50%) + Dossier "Toy Piano" (50%). Guest editor: Dr. Sara Carvalho (Universidade de Aveiro/INET-MD, Portugal); vol. 8 no. 3 (2020), Thematic Call "The Acoustic Guitar: Current Perspectives Cutting Past, Present, and Future." Guest editor: Dr. Humberto Amorim (UFRJ); vol. 9 no. 1 (2020), Thematic Dossier "25 Years of Pure Data (PD)." Guest editor: Dr. Alexandre Torres Porres + Thematic Dossier "SiMN 2020" (event); vol. 9 no. 2 (2020), General Call (50%) + Thematic Call "Sound Art." Guest editor: Dr. Clayton Mamedes.

As usual, we wish you a pleasant reading experience, and we urge you to stay safe during this coronavirus crisis.

Kind regards,

Dr. Felipe de Almeida Ribeiro | Editor-in-chief

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[3] See <http://www.humboldt-foundation.de/web/start.html>
[4] See <http://www.capes.gov.br/>
[5] See <http://vortex.unespar.edu.br/call_v8_n1.pdf>

Music Composition Today

Ming Tsao

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Abstract: In this essay, composer Ming Tsao presents a critical overview of today's new music scene, with a special emphasis on the task of teaching music composition today and the culture of new music festivals. Tsao's main critique delves into the current tendency towards entertainment predominantly displayed in some German new music festivals, commonly advertised as experimental music. Alongside this critique, Tsao presents Steven Takasugi's musical theater work "Side Show" (2009-15) as an example of today's music composition that resists this emerging commercialism in concert music. In this text, Tsao makes reference to the writings and ideas of German composer Helmut Lachenmann, mainly on his concepts of Geräuschmusik, Kadenzklänge, Texturklänge, and the language-like aspects of music, as well as to the writings of poet J. H. Prynne [note by editor].

Keywords: new music festivals, contemporary music, language of music, teaching composition today, experimental music.

The composer Steven Takasugi remarked in his opening statement to the 2019 Berlin premiere of his musical theater work *Side Show* (2009 – 15) that the genre of new music today has succumbed to models of commercial entertainment. He was referring to what has become prevalent as spectacle in the German new music festivals through the influx of such disciplines as sound art, performance art, conceptual art, video art, etc. that have attempted to establish themselves as alternative views toward music composition. Such a plethora of views to redefine music composition, while long awaited in a field that has been slow to change, has also contributed to a flattening of more traditional approaches where once valued attributes such as "craft" have been reduced to a mere facility with instrumental color and knowledge of technology. With such a diversity of approaches, it is rare to hear works of substance emerge in the larger music festivals that justifiably are under pressure to make performances accessible to more diverse audiences and to move away from the stigma that new music is an elitist activity for listeners with specialized knowledge.

One can appreciate *Side Show* as a critique of an orientation that began with the instrumental music theater of Mauricio Kagel in the late 1960's and continued through composers such as Matthias Spahlinger or Nicholaus A. Huber and their students (what has now become *Die Konzeptmusik*). Yet, if there was genuine critique in Kagel's early work against a post-war generation that gradually accepted a Liberal capitalist framework as the only viable path for an artist's freedom of expression to be reconciled with a comfortable living (a critique developed in Kagel's 1970 film *Ludwig van*), then works of more recent composers in a similar vein have fully embraced the implications of such an economic framework in order to promote careers under the guise of "experimental music" in which the desire to have "fun" and refusing the seriousness of the new music established directly after the war is seen as a viable critique of the pretensions of a modernist aesthetic. What began as critique with Kagel has now become a model for economic success that relies on branding – i.e., "the new (fill in the blank)" – and a tacit understanding that art should somehow "entertain" and poke fun at the canon of composed music that has, for good reason, been revealed as problematic. Takasugi's *Side Show* is both a logical conclusion of such trends as well as a requiem for works that can possibly affect listeners in deeper ways to enrich the world with genuine substance as an antidote to the deluge of entertainment and "fake news" that seem intent on distracting one from engaging with the world more seriously. Indeed, *Side Show* implicates the new

music festival scene, particularly in Germany and Austria, as carnivalesque replete with barkers, fun houses and side shows that embrace a spectator form of entertainment where audiences remain passive, amused and fundamentally unmoved. The new music scene as exemplified through festivals, awards, prizes, etc., has become dominated by free-market apologists where one is trained to value freedom of choice in the play of vacuity by which a listener can determine their preferences, tastes, loyalties and all the bound emotional habits of an old humanism within which a listening consumer's choice maintains market saturation.

Furthermore *Side Show*, by emphasizing various clichés of new music – often with a "tongue in cheek" humor, supports the critique – first articulated by the composer Helmut Lachenmann – that new music from the 1960's onward established a reactionary position in which the utopian ideals of new music directly after the war (i.e., the "structuralist approach") gradually turned toward the more comfortable modes of entertainment. It was not only the gradual influx of ideas imported from the Visual Arts into music composition to expand the notion of spectacle in performance but also the greater urge toward passive listening that was emphasized through letting "sound be sound" and the meditative experiences that such an approach can elicit: to remove the act of listening away from thinking and toward a phenomenology of somatic experiences, an academically respectable way of framing the desire of some composers for a more gratuitous listening. This reactionary and "anti-intellectual" aspect of a "reduced listening"– of listening to sound only as sound and not in regards to its broader network of cultural associations, what Lachenmann calls "aura" – is the implicit renunciation of listening as resistance toward status quo that was so important to composers after the war including Cage, Boulez, Stockhausen and Nono. The brilliance of *Side Show* is its Trojan horse quality that seems to act in accordance with current trends in new music yet in reality is a vicious attack against them. Lachenmann's critique of a "reduced listening" stems from his comments on the "texture music" of the 1960's (more generally referred to as *Texturklänge*), such as the music from this period by Lutosławski and Penderecki (the "Polish school"), Ligeti as well as some works by Xenakis, Holliger and Schnebel.[1] Such music often treats composition as blocks of sound texture that elicits a passive listening through the juxtaposition of sound objects rather than a more active listening developed through process-

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[1] Helmut Lachenmann, "On Structuralism," *Contemporary Music Review*, Vol. 12, Part 1, 1995: 95.

oriented materials whose internal relations are essential for its temporal unfolding, including more rhetorically (or "textually") driven materials that bring music's "language-like" aspects to the fore.[2] Such composition that relies on static blocks of sound textures whose relation to time is wholly arbitrary prevents the phenomenon of polyphony as structurally composed differences within the musical material from entering the listening experience and thus requires a meditative "reduced listening" to become engaged.

For Lachenmann, music composition is fundamentally about syntax, grammar – particularly how sound is brought to cadence – and the network of relations between individual sounds – i.e., "families of sounds" – that are dialectically mediated through sounds' materiality (or the materiality of producing sound on instruments, a "musique concrète instrumental"). It is precisely this constructive element of music composition, to place things into new relations and the attempt to grasp at the potentially speculative nature of sound that *Side Show* mourns the loss of (as exemplified in the often stuttering and stammering of the performers), a mourning for music composition as a serious critique for social change where something is at stake, and risk becomes more than a comfortable posture to claim, so that listeners can be moved in a genuine way and the perspective of their world view fundamentally redrawn. Listening requires work and effort that demands to be met with equal complexity in the musical experience to elicit such listening. Much of the critique implicit in *Side Show* is leveled at today's *Geräuschmusik* or "noise music" whose materials are "noise" (often through extended techniques on classical instruments, found objects, self-made DIY instruments, various kinds of electronics, etc.) that are often married to the most conventional musical syntax that belies its apparent radicality. Indeed, one encounters in new music festivals the most extreme preparations on classical instruments to prevent any familiar sounds from occurring, which often gives the composer the illusion that the compositional work is done. The result is that these radically transformed instruments are performed in the most conventional ways, with banal gestures, phrasing and cadences. Much of this "noise music" that depends solely upon the materiality of sound becomes easy listening, since the materiality of sound is something accepted merely as given and not something to be worked through by composer or listener. The

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[2] Ming Tsao, "Helmut Lachenmann's 'Sound Types'," *Perspectives of New Music*, Volume 52, No. 1 (Winter 2014), 217 – 238.

danger is that composers often rely on these "foreign" materials to create enough of an illusion that something new is occurring without working through the implications of such materials in the realm of a compositional language that always lurks behind any desire toward musical expression. Cage once stated that music composition amounted to work, the daily practice of searching for sound through a dialectical interplay of one's materials with respect to method (in Cage's case, the contingencies afforded by chance procedures). Without positioning one's materials in relation to one's grammar (i.e., the ways in which materials are structured, juxtaposed, layered, developed, counterpointed and thus given expression), the assumption is to merely rely on the material's "foreignness" as a means to create the illusion of something new. Dispelling these illusions as banal and superficial is the nail in the coffin that *Side Show* mercilessly hammers, that new music's turn toward entertainment positions all listeners as free-market, consuming agents within a product field coded by market-access entitlements like education and leisure so that spontaneous acts of "choice" are contaminated by the cosmetic nature of the choice. As the poet J. H. Prynne notes, "the cosmetics of choice become the most dangerous elements: they destroy vigilance and all sense of an interconnected general good by seeming to provide a rewarding increase in benefits for those defined as deserving (earning) (acquiring) them."[3] Many of these composers fully accept an economic system of benefits and "opportunities" that in the end is just as problematic as the canon of classical music that they disparage.

In today's context where new music is becoming supplanted by entertainment and commercialism, I find the values of difficulty and resistance more and more prescient. What does it mean for a listening experience to be "difficult"? I have learned that this is entirely different than a musical experience that is alienating which often leaves one bored, passive and unable to enact. Prynne describes difficulty in reading poetry as when "the language and structure of its presentation are unusually cross-linked or fragmented, or dense with ideas and response-patterns that challenge the reader's powers of recognition."[4] I like to think that music too can be just as dense and able to challenge a listener's power of recognition not through unusual sounds or sound textures but through a complication of music's grammatical syntax by which energy can be released

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[3] J. H. Prynne, "A Letter to Steve McCaffery," *The Gig* 7, (November 2000), 42.
[4] J. H. Prynne, "Difficulties in the Translation of "Difficult" Poems," *Cambridge Literary Review*, I/3 (Easter, 2010), 160.

through the internal pressures of a compositional language. Music composition today should be experimental. Not so much in the sense of experimenting with sounds, technology or alternative modes of presentation (such as multimedia works) that can often support an easy appreciation of the musical experience as much as a difficult one, but experimentation with music's "textual" qualities of phrasing and syntax, including its tonal patterns of cadence, tension and relaxation, rhythm and meter, and polyphonic textures. Although music is something other than language, its origins are with language's expressive elements that bear innumerable motivated echoes to language's syntax and structure. A truly radical musical language consists precisely of a de-hierarchization of musical syntactic structure so that listening becomes, under these transformed circumstances, a new experience. Experimentation can also occur in a composer's ability to invent new contexts for a variety of compositional languages and styles to coexist and comingle. As Reeve and Kerridge suggest, exchanges between different modes of expression can provide a challenge to the humanist paradigm by imposing shifts of scale that immediately disrupt any sense of personal, unmediated perception.[5] It is in these "shifts of scale" where I place the issue of "difficulty" in the listening experience: music composition today should strive for an active and alert listening that often challenges the listener's powers of recognition without breaking completely from them. The "speculative turn" in music composition is indeed not to excise music's resemblance to language, and by extension music's capacity for expression, but to decenter music's *humanized* expression from its privileged position for the possibility of a music independent of language, thought and intentions. Of all the arts, I think that music composition behaves most closely to poetry. Indeed, music compositions' origins stem from its relationship to spoken or sung text (as with early Greek or Chinese music, for example). But music compositions' reach extends not to what some would call "sound" – a term I often find to be problematic and reductive in meaning – but to mathematics (for example, rhythm, symmetry, proportion), as was recognized in the "musica speculativa" of the Middle Ages. The language of mathematics can reveal in music a more fundamental *ontology* where expression has the capacity to achieve a lyricism beyond subjectivity (i.e., as the desiring "I" with all of its bourgeois pretentions). Such a revelation can occur when

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[5] N. H. Reeve and Richard Kerridge, *Nearly Too Much: The Poetry of J. H. Prynne* (Liverpool, U.K.: Liverpool University Press, 1995), 10.

music's "textual" aspects are broken and damaged and there is leakage between the compositional work and the larger world order.

Music shares with poetry the essential parameters of rhythm and meter whereby internal pressures can be exerted upon material in order to disrupt a complaisant surface harmony and bring discrepant expressive materials together through the violence of montage and parataxis. Meter and rhythm have the potential to break music's "textual" aspects by becoming aggressively irregular in order to produce a tortured syntax and a compression of energy. By placing intense pressure on the sounds, music's sensual qualities are experienced through its materiality. Such musical expression has a quality of contingency, or what Cage would refer to as "anarchic harmony", where sound is freed from human intentionality and reaches into the artlessness of nature. The effect of such contingency in the musical expression is a "noise-bearing" aesthetics where noise makes palpable the materiality of sound production and remains resistant to music's expressive qualities. Questions of noise and interference bring to a listener's attention the conditions under which a sound—or noise—is physically produced, what materials and energies are involved and what resistances are encountered. Lachenmann reminds us that the "beautiful" in music is only such when accompanied by a fair amount of initial resistance in the listener. An ecological approach for music composition can be constituted through a feedback loop that continually registers between the physical characteristics of sound (its materiality, spectrum and noise), music's language-like aspects (Lachenmann's *Kadenzklänge* derived from aspects of tonality such as gesture, phrasing and cadence), music's aura (as stratified layers of historical and cultural associations), and music's compositional structuring through various kinds of processes – primarily serial and mathematical – that can work into and against music's language-like aspects.[6]

My own musical compositions constitute a materialist music whose sound world lies outside of consciousness rather than a sound world fully endowed with consciousness, with the hopes of placing the listener in a space where one is required to rethink their personhood within a larger domain of life. Noise and the violence enacted upon my music through rhythm and meter produce a music whose very integrity is damaged and violated, signaling the opposition and resistance that certain lyrical procedures meet or defy. This opposition and resistance can open our listening to a

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[6] Similar to what Lachenmann proposes in his essay "On Structuralism" (Lachenmann, "On Structuralism," 98).

different sense of musical expression, an expression that comprises sounds before they are fully recruited into the action of human agency. It is with a materialist music that "difficulty" in listening finds its counterpart in resistance on the part of the listener. Resistance reaffirms the ontological priority of the outside world, its conflicting and dynamic materiality that exceeds both conceptual thought and technological control. "Difficulty" in listening is tied to music's potential for complexity that can exceed human agency as if to reaffirm how things are through an inventiveness of materials under pressure of extreme willingness to forgo the usual habits of listening. Difficulty demands engagement and can renew music in a period where a detached, aesthetic judgment or a consumerist, passive listening has marginalized relevance. To accept Nono's challenge of reawakening one senses – sensual, physical and intellectual – in order to participate in something much larger than ourselves is *the* key challenge for a 21ˢᵗ century music.

As a teacher of music composition in Germany, "how things are" forms a material, cultural and historical basis from which I try to promote a student's speculative imagination to invent new possibilities for the listening experience. It is this sense of a speculative realism that students can work through the substance of music composition, which includes the material, cultural and historical conditions of composition, and can thereby gain a critical sense of how subjective expression is implicitly encoded into the music we compose. Music composition must stand for something more relevant than the "fun and games" of new music festivals that *Side Show* is so eager to critique, as well as something more meaningful than explorations in "sound" as the merely decorative in a commodifying culture. To teach music composition today must be more than giving students the freedom to explore sound, notation, and technology, and more than a context for developing a "personal voice" or "style". Such an idea of "freedom" is tantamount to that of the new music festivals: a false sense of choice that de-historicizes and de-contextualizes music composition in order to weaken the material resistances of a compositional work toward commodification. A musical work, without discovering and developing a network of relations through being embedded within history, culture, and geology (as material substance) can much more easily enter the marketplace of commodity exchange and acquire an entertainment value in the listening experience. In the current political context where questions around the necessity of music composition are raised whenever funding of the arts becomes problematic, we must therefore ask more from music composition as an artistic practice. In a formal education, this means

establishing music composition as a forum for generating knowledge that can act upon the speculative connections between musicology, music theory, ethnomusicology and other artistic and academic disciplines (that can range from poetry, literature, film and the Visual Arts to politics, history, biology and mathematics). To be a composer these days requires knowledge from many diverse disciplines coupled with the ability to form musical connections between these areas of knowledge in more associative and intuitive ways. I often emphasize the research process that can integrate collaborations between composers and performers as well as artists or academics from other disciplines as part of the compositional process so that discussions and sharing knowledge forms a basis from which we can learn from one another and discover important connections. It is essential that composers create more meaningful networks of social relations that move away from competition and distrust as promoted through festivals, prizes, and the production of musical works as commodities, values that are often emphasized by career models of success in the world of new music. To become a truly radical composer means also refusing the economics of "success" in this institutionalized context for new music. *Side Show* took six years exclusively to compose and requires a very specialized and committed group of performers to execute. Compositional works that require this degree of time and attention begin to pave the way for such a future.

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ABOUT THE AUTHOR

Ming Tsao has composed works for ensembles including the Arditti Quartet, ELISION Ensemble, ensemble ascolta, ensemble recherche, Ensemble KNM Berlin and Ensemble SurPlus and has had premieres at the Darmstadter

Ferienkürse, Donaueschinger Musiktage, MaerzMusik Berlin, Wien Modern and the Wittener Tage für neue Kammermusik. He studied composition at Berklee College of Music in Boston and Ethnomusicology at Columbia University in New York before studies in Logic, Philosophy and Mathematics. Returning to composition, he gained a Ph.D. in Music Composition from the University of California, San Diego under Chaya Czernowin as well as studying privately with Brian Ferneyhough. He was Professor of Composition at Göteborg University from 2009 and is currently Visiting Professor of Composition at the Hanover University of Music, Drama and Media. A selection of his chamber works was collected on the portrait CD *Pathology of Syntax*, released in 2014 by Mode Records. Kairos Music has released his works on two CDs, *Plus Minus* and *Die Geisterinsel*. His music is published by Edition Peters. E-mail: mingytsao@gmail.com

The Practice of Teaching Composition

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Abstract: in this essay, composer Dániel Péter Biró reveals his methodology and trajectory as a professor of music composition in the last 16 years. Biró explains how can one teaches a creative artistic process nowadays, in a globalized musical culture, which is full of possibilities for development of cultural diversity while simultaneously providing students distractions driven by capitalist paradigms. How can one help each student to develop his/her own musical language? For this task, Biró talks about how composition today is creative process highly grounded in intellectual and interdisciplinary approaches, sharing similarities with other areas of research such as philosophy and history. For this task, the composer relies on musical analysis in his seminars and individual lessons as one of the strongest methodologies to learn composition, alongside integrating music technology and contemporary performance practice research. [note by editor].

Keywords: music composition, pedagogy and methodology, contemporary music, music and technology, interdisciplinary studies.

Dedicated to my students and teachers

> Yehoshua ben Perachiah and Nitai of Arbel received from them. Yehoshua ben Perachia says, "Make for yourself a mentor, acquire for yourself a friend and judge every person as meritorious."[1]

> I have learned much from my teachers and even more from my friends, but from my students I have learned more than from all of them.[2]

I have been teaching composition full-time since 2004. Educating composers for me remains a non-hierarchical activity and in a very Talmudic sense, I feel that I am as much a learner as a student when I teach composition.[3] , Within this timeframe, I have practiced and further developed a teaching methodology, which has changed over time. In this paper, I will deal with how I teach composition and why I teach this way, thereby looking into the various needs, challenges and opportunities involved in teaching composition in the 21st century.

As we live in an international community with no common musical language, a composer has to create a musical language that is personal without being solipsistic; the composer must invent a kind of personal musical Esperanto. The scholar's goal is to help the student find his or her own musical language and to help the student develop the technique to express that language. For me,

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[1] עיהוש בן פרחיה ונתאי הארבלי קבלו מהם.
יהושע בן פרחיה אומר .עשה לך רב .וקנה לך חבר .והוי דן את כל האדם לכף זכות.

Goldwurm, H., Schorr, Y., Malinowitz, C., Schottenstein, E., & Mesorah Heritage Foundation., Talmud Bavli: The Gemara: The classic Vilna edition, with an annotated, interpretive elucidation, as an aid to Talmud study = Talmud Bavli (Mixed ed., ArtScroll series). (Brooklyn, N.Y.: Mesorah Publications, 1997). Ta'anit 7a. Following this thinking, I wish to thank my students: Peter Cavell, Brandon Chow, David Ceccetto, Jonathan Crellin, Committee Liam Gibson, Ruth Guechtal, Robert Hansler, Georgi Harizanov, Deborah Hopper, Ryan Hemphill, Christian Hébert, Alanna Ho, Ava Hoegl, Jamie Hook, Adam Jasieniuk, Iljen Therese Kallevig, Ivana Jokic, Matthew Kaufhold, Matthew Kelly, Sean Kiley, Nolan Krell, Sean Kiley, Stefan Maier, Kimberley Manerikar, Seán Maynard, Darren Miller, Max Murray, Hollas Longton, Alex Loewen, Emily Mahbobi, Marcílio Onofre, Sara Page, Lynne Penhale, Timo Pekhonen, Nicolas Piper, Felipe Ribeiro, Syssilia Reid, Dave Riedstra, Pedro Samsel, Shabahang Saffari, Fuhong Shi, Heymin Suk, Juan Vassalo, James Waddel, Torbjørn Heide Arnesen, Lisa Braathen, Kjetil Djønne, Thomas Djønne, Alexander Fiske Fosse, Ole-Andreas Førde, Erik Håkon Halvorsen, Tijs Ham, Anders Hannevold, Aslak B. Hermstad, Maren Elise Ingeberg, Jone Finne Kuven, Parsa Shomali, Morten Brunsberg Refsli, Bendik Savstad, Gunhild Seim, Amund Bramness Vaage.

[2] הרבה למדתי ימרבות ומחבירי יותר מרבותי ומתלמידי יותר מכולן

Avigdor Shinan, *Pirke Avot, A New Israeli Commentary* (Jerusalem: Avi Hay Foundation and Yedioth Ahronoth, 2009), 26 [*Pirke Avot* 1.6].

[3] The words in German "Lehrer" (teacher) and "lernen" (to study) are very much related. "The Latin root of education (educo) signifies drawing out or leading out, which refers to the notion that good teaching brings out the best the student already has within." S. Epstein, "Epi on education," *Canadian Jewish News* (2005, Sep 08). Retrieved from https://search-proquest-com.pva.uib.no/docview/351391672?accountid=8579 on Jan. 20, 2020.

the challenge of teaching composition is to allow for absolute pluralism while remaining thoroughly critical; this is the challenge of teaching music in the era of globalization. The teacher must accept the student's point of departure while taking no aspect of musical language for granted. However difficult, this challenge is an opportunity, as the teacher can assist the student to relate to the world via musical creation and interpretation. In addition, to teach composition is to integrate questions of philosophy, sociology, and history into the discourse as well as into the compositional process. This cannot be done simply as a superficial afterthought but instead must go to the basis of every sound produced or interpreted.

My seminars and classes investigate musical creation, performance and analysis, as well a making music with old and new technologies. Since 2010 I have taught an interactive seminar focusing on the creation and performance of new music. In this course, composer-participants propose new works for small mixed ensembles determined by the particular performance resources of that year's entering class of undergraduate and graduate performers. In this class, composition and performance students work together on all the stages of creating and rehearsing the works for the final performance. This class integrates training in contemporary notation and performance practices, extended techniques, instrumentation, conducting techniques, communication skills, concert production, and technical resources with the final project being a festival of new music produced by the seminar members. While the first part of the seminar is more theoretical, the second term is more project-based. In such a course, composition students and performance students have the chance to learn about ways to perform new music through the works of the composition students as well as through works from the new literature. Several guests came to this class (composer Helmut Lachenmann, the Ensemble Nikel, the JACK Quartet, Professor Chaya Czernowin, contralto Noa Frenkel, the Talea Ensemble, composer Suzanne Farrin, the Neue Vocalsolisten, the Schola Heidelberg, pianist Ermis Theodorakis, the BIT20 Ensemble and others) in order to lecture on topics of modern performance practice and composition. This course also proved itself invaluable for composition students in Canada and Norway, as many would form an intimate contact with performance majors even beyond the classroom environment. In this way, students, evolving out of a situation of collective inquiry within a seminar situation, become colleagues and, in the Talmudic sense, "friends" sharing the experience and joy of learning and making adventurous new music together.

Such courses allow for knowledge and skill sets within the intersections between composition, performance and technology. Besides teaching this course, I have been involved in the area of music technology at the University of Victoria, University of Utrecht, Harvard University and the Grieg Academy, University of Bergen. Collaboration with my colleagues in the performance areas at these institutions has also informed my teaching, as composition students can learn from direct contact with musicians and through observing rehearsal situations. Writing commissioned electro-acoustic works for such ensembles as Vancouver New Music, Ensemble Surplus, the Frankfurt Radio Symphony, the Quasar Saxophone Quartet and the Experimentalstudio, I have sought to integrate research into my teaching of music composition, music technology and contemporary performance practice.

Learning and Teaching: Then and Now

My philosophy of teaching composition is a reflection of my own training. This training formally began at the High school of the Arts in Pécs, where I studied with guitarist Erika Sára and composer István Győrffy and continued at the Bartók Conservatory in Budapest, Hungary. In Budapest, I studied harmony, counterpoint, style composition and the Kodály method as a student in composition. This education was the basis for my musical development, as I received the primary tools to analyze and create tonal (and non-tonal) music. In Budapest, I was taught by teachers who were truly excited about theory and analysis – the inner-construction of music – which included understanding music historically. In Hungary, one learned Bartók, Kodály, Ligeti, Denisov and Kurtág while one learned Hildegard, Bach, Beethoven, Mendelsohn, Schumann and Mozart. At that time, there was a kind of optimism in the air about discovering new forms of expression while, simultaneously, understanding historical music in a very serious and creative manner. In such a setting, I was taught that making music was more than just some kind of "entertainment" production but was an integral part of society and had a political, social and spiritual function. My teachers, who included Miklós Kocsár (composition), Iván Madarász (composition and music theory) and Ede Roth (guitar), were always ready to question me in a very direct and provoking manner. Looking back, such provocations allowed me to grow and I am grateful for having such experiences, which challenged me in a profound manner. Such teaching methods allowed me to

question my methods to learn and to begin to formulate my own musical and compositional language.

I later studied with Hans Zender (1936 - 2019) at the Frankfurt Musikhochschule. Also here, music was always considered alongside societal, philosophical and technological developments. In Germany, I was immediately aware of the rich musical history of the country. Simultaneously, I was surrounded by German students, who grappled with the problem of creating contemporary music after fascism. For me, the question about how a German tradition of music might exist after the Holocaust became a central and, often, uncomfortable question within the confines of the Musikhochschule. The animated conversations that I experienced in this period were indeed "learning experiences" in the most profound sense. In Frankfurt, once a semester, each student in the class would undertake a large-scale analysis of a musical work. In this class, I got to know a great deal of historical repertoire (analyzing a variety of works ranging from the middle ages to the 20th century). These seminars were augmented by work in music theory with Isabel Mundry. I was lucky to learn score reading, interpretation, conducting and chamber music from Bernhard Kontarsky, who introduced me to the works of 19th and 20th century opera composers and the skills of contemporary music performance. These skills also allowed me to become a better guitarist, as I studied guitar with Stephan Schmidt at the Musikhochschule in Bern and with Jürgen Ruck at the Musikhochschule in Würzburg. Both of these teachers were exemplary. Stephan Schmidt and I often discussed the relationship between performance and political realms, and these discussions follow my work as a musician until the present day. During this time, I learned various methods of music analysis and, equally important, about the importance of historical awareness while analyzing, performing and composing a given piece of music.

My experience in Frankfurt was continued and expanded during my doctoral studies at Princeton University. There, I was very active in the Music Department's Music Theory Discussion Group, where I presented research on various topics in music analysis and ethnomusicology. In this group, scholars like my advisors Kofi Agawu, Scott Burnham and musicologist Carolyn Abbate would attend these meetings and they would often constructively challenge me in terms of the methodologies used and analytical paths taken when I presented on a given topic. I was also fortunate to be the teaching assistant of Peter Westergaard (1931 - 2019) and Steve Mackey in the subjects of species counterpoint. Paul Koonce and Paul Lansky provided excellent instruction

about computer music at Princeton. As a fellow in the Princeton University Program for Judaic Studies, I was active in courses offered through this program. I was lucky enough to attend the seminars of Peter Schäfer, a renowned expert on Merkavah mysticism, which also affected, in profound ways, my compositional work. One of the main "surprises" during my studies in Princeton was to encounter the world of chant, first with Peter Jeffery, an amazing scholar of Christian chant traditions, and through the Judaic Studies program. In the end, much to my astonishment, I completed a PhD thesis not about contemporary music but rather, about Hungarian, Jewish and early Christian chant traditions, looking into the development from oral to notational practices. While this became the focus of my theoretical dissertation, it also had an enormous impact on the development of my compositional language.[4]

Composition as Analysis

I find that one of the most effective ways to teach composition is also through musical analysis. Analysis helps students to contextualize their work and put it in a social, geographical, intellectual and historical context. In my teaching, I try to inspire historical curiosity of the musical work, as I refer to and investigate the historical background in which a musical composition was created, and how this might relate to music created now. In order to establish an atmosphere of intense critical inquiry, I employ the Socratic method, so that the students discover the important questions for themselves. As I guide students through an analysis, I try to get them also to investigate the production process of a given work, to "re-live" the compositional process. In analyzing a piece of music, I always present background information to the students so that they also can question how a composer's musical language is formed by a larger historical context, and how the particularity of a given composer's voice is received by contemporary listeners. In this way, the student can often discover how musical currents and developments were important at the time

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[4] During this time period, I was also able to attend a multitude of courses outside of official institutions. These included studies with Toru Takamitsu (composition) and Manuel Barrueco (guitar) at the Centre Acanthes in Avignon, France in 1990. The ability to attend the Bartók Seminar in Hungary from 1995-1999. In these years, I was able to learn from Brian Ferneyhough, Örjan Sandred, Andrea Szigetvári, Marco Stroppa, Michael Jarrell and György Kurtág at these courses. In 2003 I was able to attend the Schloss Solitude Composition Academy, studying with Richard Barrett, Chaya Czernowin and Steven Kazuo Takasugi only to return there as a teacher in 2013.

they were written.

Teaching and research have always led to cross-fertilization. The knowledge derived from my research into the string quartets of Béla Bartók, presented in the volume *The String Quartets of Béla Bartók: Tradition and Legacy in Analytical Perspectives,* which I co-edited with my colleague Harald Krebs, and published by Oxford University Press in 2014, has been utilized in my courses dealing with 20th century music analysis. My findings in computational ethnomusicology, discussed in countless articles, are often presented in my courses that incorporate indigenous music of world traditions.[5] The research creation in the field of electroacoustic music, as demonstrated in the volume *Live-Electronics at Work: The Experimentalstudio des SWR*, edited by myself, Jonathan Goldman, Detlef Heusinger and Constanze Stratz, published by Wolke Verlag in 2019, becomes integrated into my own teaching.

Composition and Research

In 2011, I was Visiting Professor in the Department of Computing and Information Sciences, Utrecht University, Netherlands. There, together with colleagues, I began employing computer technology as a device for ethnomusicological research, developing methods for computer analysis of various chant traditions including Hungarian laments, Jewish Torah trope, Qur'an recitation and early Christian plainchant. Through this research, we have been able to analyze relationships between musical gesture, musical memory and syntax in these various chant traditions. This research has been presented at IRCAM, ISMIR and countless peer-review journals. In Canada and Norway, I have taught a seminar on Jewish, Islamic and early Christian notation practices, thereby integrating research findings in my teaching. Such a course has proven to be

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[5] See for instance D..P. Biro, P. Van Kranenburg. "A Computational Re–Examination Of Bela Bartok's Transcription Methods as Exemplified by his Sirato Transcriptions of 1937/1938 and their Relevance for Contemporary Methods of Computational Transcription of Qur'an Recitation," *in* Holzapfel, A. (ed.). *Proceedings of the Fourth International Workshop on Folk Music Analysis (FMA2014).* Istanbul: Bogazaci University, 2014, 70-77, D.P. Biró, P. van Kranenburg, S.R. Ness, G. Tzanetakis, and A. Volk. "Stability and Variation in Cadence Formulas in Oral and Semi-Oral Chant Traditions – a Computational Approach," in *Proceedings of the 12th International Conference on Music Perception and Cognition and the 8th Triennial Conference of the European Society for the Cognitive Sciences of Music.* Thessaloniki. 2012, 98-105 and P. van Kranenburg, D.P. Biró, S.R. Ness, and G. Tzanetakis. "A Computational Investigation of Melodic Contour Stability in Jewish Torah Trope Performance Traditions". IN: *Proceedings of the 12th International Society for Music Information Retrieval Conference*, Miami, 2011, 163-168.

important for composers, as it provides skills in transcription while providing a deep historical context for various developments of chant and recitation cultures.

In addition to teaching at universities, I have also been teaching composition and contemporary performance practice internationally. In 2006 I was a featured composer and lecturer at the Darmstadt International Summer Courses for New Music. In 2008 I was composer-in-residence at the International Messiaen Festival in Neustadt, Germany where I lectured on Jewish, Christian and Islamic chant traditions. From 2012-2013 I taught classes in electro-acoustic composition at the Studio Hateiva in Yafo, Israel. Since 2010, I have been a faculty member at the Matrix Academy for Electronic Music at the Experimental Studio in Freiburg, Germany and at the International Symposium for New and Computer Music in Curitiba, Brazil, as electro-acoustic music remains a central part of my compositional and music research endeavors. From 2011-2018, I was Artistic Director of the SALT New Music Festival and Symposium in Victoria, BC, Canada. When I started to direct this annual event, I did this in the realization that there needed to be a more serious platform in Canada for the teaching, discussion and presentation of contemporary music and it became not only an important event in Canada but brought together composers, musicians and students of composition and contemporary music from around the world. In Norway, I lead the Grieg Academy Composition Research Group, where composers come to discuss their artistic research in music composition. In such a context, composition is considered in terms of its larger practice and connection to other fields including performance practice, other artistic practices, sociology, psychology, philosophy and science.

Focus, Reflection, Environment, Language

I see the challenge in learning and teaching today as very different from the time when I began my formal studies at the Bartók Conservatory in Budapest. Our present world is full of distractions (provided through combinations of technology, capitalism and politics) and one thing that I find the need to teach students today is to focus, to reflect and create an environment to develop a compositional language that is, on the one hand individual and on the other hand, a creative force in the larger society.

In order for this individual language to be developed, the composition student must retain a

sense of focus in order to achieve a larger perception of the student's own production process, and how this relates to the music of the past, present and future. In order to achieve such focus, I often discuss how a composition student can prepare for their creative work. This might include doing breathing exercises, writing in a notebook ahead of working on a piece, shutting off all beeping devices, working on the piano (which often has the effect of slowing composers down in a productive way) or doing pre-compositional planning. This will allow for the student to "get lost" in the composition, allowing for, in the sense of Gérard Grisey, not the composer but the material to write the piece and to reflect on itself.[6]

Focus can allow for reflection and for composition students to contextualize their work within society. Without reflection, there is the danger that the work stays solipsistic. I still believe in the discovery of the new, even as future means of expression demand innovative research methods and technologies. In this way, I try to question, give guidance and encourage the student to reflect on the larger context of compositional production. This might include experiencing new artworks, reading a philosophical text or discovering a musical culture they did not know. Here often the biggest (and rewarding) surprises occur, which often allows the student to discover a part of their being that was, until then, not yet in their own realm of consciousness. To reflect on such matters group meetings are very useful. I encourage my students to ask one-another the very difficult questions. In this way, argument becomes a virtue for the intensive questioning of (any) status quo and to build a larger perspective as to what music can be and become. While group instruction is suitable for larger societal questioning, the psychology of creation remains paramount for compositional production. Because of this, the most important insights about a students work are relayed in the individual lessons. Weekly individual tuition remains the most productive way to discuss the larger musical intentions and compositional desires of the student, allowing for, over a period of years, an intensity and depth of musical thought to be developed by the student in coordination with the instructor. In this sense, I try to hold up a mirror for the student, while providing the student with social and psychological support to explore the unknown. Simultaneously, I must constantly re-evaluate my own values as an instructor, as the learning

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[6] See Gérard Grisey,"*Tempus ex Machina:* A composer's reflections on musical time." *Contemporary Music Review* 2/1 (1987): 239-275.

involved is, by default, two-directional.[7]

Composition students also require the right environment to work in. This means having the right room, desk, paper and erasers (and yes, I still think that calligraphy is important in terms of learning composition, even if one might eventually use other technology). The right environment also includes finding and collaborating with adventurous and curious musicians. In my experience, such young musicians receive some of the best training in collaborating with young composers and vice-versa. This allows for the musical culture of a given society to grow and for traditions of the past to be re-contextualized and developed further.

Finally, the composition student of today must "build" a language in an increasingly complex world. This is no easy task! In order for the composition student to create such a language, one that is unique and individual, a strange mix of a simultaneous openness to discover and stubbornness to create is required within the period of studies. Provocations and questioning from their fellow students, colleagues and mentors help in this process. I have found a way of stimulating thinking by suggesting that students look at musical realities that are far from their own, which will allow them to question and strengthen their own compositional language. For instance, a student who is working with highly mathematical operations might be asked to look into the music of Dufay while a student interested in counterpoint might be suggested to look into algorithmic computer assisted composition. In terms of institutions, the academic environment should facilitate this process of research, discovery and innovation by creating a culture wherein the posing of challenging questions is viewed as a valuable, meritorious endeavor.

Like my own previous teachers, I am excited about the interaction of learning and teaching. I hope that my students and I can achieve a larger understanding of what composing is and can be in our present and future. For me, such an understanding is, while challenging and exiting, also the point of departure for a critical compositional praxis, making possible the creation and reception of new musical languages and experiences.

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[7] M. S., Barrett, & J. E. Gromko. (2007). Provoking the muse: a case study of teaching and learning in music composition. Psychology of Music, 35(2), 213–230. https://doi.org/10.1177/0305735607070305

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Teaching electronic music – journeys through a changing landscape

Simon Emmerson

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Abstract: In this essay, electronic music composer Simon Emmerson examines the development of electronic music in the UK through his own experience as composer and teacher. Based on his lifetime experiences, Emmerson talks about the changing landscape of teaching electronic music composition: 'learning by doing' as a fundamental approach for a composer to find their own expressive voice; the importance of past technologies, such as analogue equipment and synthesizers; the current tendencies of what he calls the 'age of the home studio'; the awareness of sonic perception, as opposed to the danger of visual distraction; questions of terminology in electronic music and the shift to the digital domain in studios; among other things. [note by editor].

Keywords: electronic music in UK, contemporary music, teaching composition today.

Early learning. The remark of Arnold Schoenberg (in the 1911 Preface to his *Theory of Harmony*) – "This book I have learned from my pupils" – is true for me, too. Teaching is learning – without my students I would not keep up nearly so well with important changes in approaches to music making, and it would be more difficult to develop new ideas and skills. Especially for music composition, teaching is about enabling individuals (and groups) to *find their voice*. And what their voice says is profoundly rooted in both space (place) and time (history).

'Learning by doing' is a fundamental approach. My first experience of 'being taught how to make electronic music' was during my university studies at Cambridge UK. I had arrived at Clare College, Cambridge in October 1968 to study Natural Sciences (Physics, Chemistry, Crystalline State) – I was only later to add music formally through the addition of an 'education' component of the degree. The next door Kings College had appointed two resident composer research fellows in succession – Roger Smalley (not related to Denis Smalley) and Tim Souster who together founded the live electronics group Intermodulation in 1969. The technical core of this was funded from a grant from Kings to buy EMS VCS3 synthesisers and tape recorders. By good fortune I got to know them and became first an informal then later a formal student with them both. I learnt the basics of the VCS3 rapidly and helped (as roadie) with many of their UK performances through to 1975. The group disbanded the following year. I purchased my own Synthi-AKS (a portable 'suitcase' version of the VCS3) in early 1973. Both Smalley and Souster also gave talks to clubs, societies and informal small groups – very much outside the normal music curriculum – and so I got to know a few basic works: Luc Ferrari's *Presque Rien Nr.1* and Stockhausen's *Hymnen*, listened to from end to end without a break, are clear early memories from such presentations. Surprisingly my own college library possessed the (mono) LP of Stockhausen's *Gesang der Jünglinge*, and *Elektronische Studien*.

Intermodulation's repertoire was very eclectic – not at all ideological (Emmerson 1991). In addition to the European high modernists, the American experimental traditions were well represented, both 'post-Cage' and 'minimalist' branches, as was the 'English experimental' tradition of Cornelius Cardew and friends – whom Roger and Tim knew well. Cardew and Chris Hobbs visited to perform a paragraph from Cardew's *The Great Learning*. Around this time I also met Karlheinz Stockhausen for the first time during rehearsals with Intermodulation in Cambridge for his multi-group work *Sternklang* (1971).

First steps

I started teaching a form of electronic music composition shortly after graduating from Cambridge in 1972. My degree had included an 'add on' teaching certificate in both music and physics and I was employed in a state comprehensive school in Stevenage from 1972-74. There I taught in both the music and science departments, students of a wide range of ages (11-18 years). The local education authority was supportive of new music developments including tape recording and manipulation techniques, graphic scores and improvisation. All these I tried (with varying degrees of success). We explored the standard tape techniques: speed change, reversal, using the microphone as a 'performing device' – I have always been committed to 'live electronic music' and most of these early exercises had an element of live performance. I remember an 'after school' ensemble of older pupils formed a small band which performed to the whole school assembly one morning – inside piano sounds, cymbals, tape sounds. The authority even paid for a weekend workshop for all music teachers in the area led by John Paynter, a great pioneer of progressive music education in the UK.

In addition I taught at the local 'Saturday Music Centre' – these were voluntary centres run by the local authority, traditionally for choirs, orchestras, ensembles. I was invited to run a class in the gaps between ensemble rehearsals – so for half an hour up to an hour for some of the young people – again, using basic recording and tape techniques. I was also invited around this time to set up an 'adult evening class' at what was then Hatfield Polytechnic (now the University of Hertfordshire). This class was furnished with a wider range of equipment, more tape recorders, sound sources (percussion instruments) – I would also supplement this bringing my own Synthi-AKS, using both the synthesis and processing (filters, ring modulators, enveloping) modules. These were all practical classes. The college library was supportive and purchased all the scores and recordings I requested. When we listened to the music it was with the aim of 'applying it' to our practical skills and ideas – not too 'historical' in a linear or aesthetic sense.

Improvisation and listening were the two key skills underlying the mechanical 'techniques' of the systems. Occasionally numerical systems and more commonly graphic scores might be used to generate materials – or at least to 'form' them into shapes and trajectories over time. The 1970s were a great time for progressive music making in the UK. While not specific to electronic music there was not much divide between the various branches of 'the experimental' – an openness that crossed ideological boundaries.

Designing a studio for composition and teaching

In 1974 I joined City University London as a research student on a (two year) PhD 'Electronic Music Studentship' funded by the 'Worshipful Company of Musicians' (an ancient foundation). There, too, I was asked to teach in the 'adult education' department, both practical workshops and more traditional aesthetics/history classes. The foundation of the music department (proper) was in 1975 when undergraduate (Bachelors) music students arrived.

I was asked immediately to research different electroacoustic studio 'models' with visits to already established studios throughout the UK. Durham (Peter Manning) and York (Richard Orton) were immediately relevant. The resulting studio at City was designed for both research-composition and teaching. The layout of an analogue studio is fundamental to teaching and tutorial techniques – and not always compatible between solo and multiple users (a class). The core of many UK studios at this time was a bank of stereo tape recorders, a kind of 'flexible multitrack' area where (stereo) tracks could be slipped in time – providing the composer had fast and accurate dexterity to switch tapes on/off at exactly the right time!

The Revox B77s found commonly were modified to have a flat top and the electronic 'line up' controls open to view for regular use. We also created a single 'outboard' (remote) control super-panel with which you could programme each Revox: 'play', 'record' etc. then hit a single 'action!' button. This was clearly a form of performance: rehearsed with intensity – then play! It is thus true to say that automation increased accuracy but reduced the performative in the studio.

Evolution – options and choices – situating the 'live'

Studios and hence teaching techniques are a form of 'archaeology'. Something new is built, something old is lost yet the layout and functions change more slowly. A studio carries its layers of history as a tree adds rings – or perhaps as a tortoise grows its shell. In the early years there were contrasting teaching techniques available. For example there were those who gave beginner students a range of recorded sound sources *without any indication of origin*. This is an approach designed to encourage a Schaefferian *écoute réduite* (reduced listening) – sound objects for analytical reflection. I was *not* purist in this regard. I wanted students to understand sound and its production *by feel or by touch* – not simply

through perception. If this made *reduced listening* more difficult it was for me a small price to pay for understanding how sound worked in the world – how it was produced, was transmitted, was received. This relates directly to my own love of live electronics. Clearly *how* an instrumentalist – and I include vocalist in this word – works and produces sound is of fundamental importance. There can be no reduced listening for the truly 'live'! I later suggested that 'live' was a better term to 'real time' which I argued was an unhelpful product of the midi-computer-sequencer era (Emmerson 1994).

Sometimes live electronic music has a difficult position in teaching practice. Elements may be from 'acousmatic' traditions of sound transformation in the studio, others from more embodied 'performative' traditions of instrumental virtuosity and its extension *on stage* – the composer may design a 'prosthesis' of the instrumental to cross over space and time in new ways. I have written about this as the tension between the instrument 'aspiring to the condition of the acousmatic' as opposed to the electronics 'aspiring to the condition of the instrumental' (Emmerson 2007, ch.4) – these can have an uneasy relationship where the performer becomes central and must play now a more enhanced role in the whole negotiation of bringing the work to life (Emmerson 2013). Indeed since moving to De Montfort University in 2004 I have worked with performer students almost as much as with composers.

In a teaching environment no live electronic work is complete until it has been performed (preferably also recorded). Performance is an essential part of the learning process and should feedback (and if necessary modify) the score (if there is one) plus electronic patch. As an external examiner I will not examine works that are 'scores' alone.

From my own teaching experience and observing the works of my students I arrived at designations for 'space frames' that for me suggest so much more than mere 'place holders' of scale – they seem to demand content! These frames can however become the focus of technological application – they can now become an instrument of play. We can now *play* with spaces and their relationships. This is a prosthesis that can work both ways – we can reach out (and up) but also reach in (and down). I do not mean this simply as Newtonian space (extension) – but in a more grounded sense of *the places we inhabit* (Emmerson 2017, 2018).

Joining up the digits

The steady transition to digital means was slow and not always completely logical. The City

University studio purchased one of the earliest Fairlight CMIs in the UK – an early digital sampler which did great work at the hands of a series of Latin American composers who were doing PhDs in the studio in the mid-1980s – Alejandro Viñao, Javier Alvarez, Julio d'Escriván – and others including myself (in Emmerson 2009 I discuss their unique view of pulse and rhythm *contra* the prevailing electroacoustic aesthetic in the UK at the time).

In the 1980s Midi developed but retained its controversial role in 'classical' electroacoustic music making – City (unlike other UK studios which retained a stronger Schaefferian tradition) had embraced the theory and practice of 'performance control languages' with the Fairlight CMI. But the advent of cheaper sampler (Akai), synthesiser (especially Yamaha's FM 'TX' series) and processor (Yamaha SPX series and Alesis) modules from the middle to later 1980s would steadily shift teaching from studio 'class' to 'workstation' cluster: students working individually with a 'walk around' tutor. Sharing work needed to be planned differently. Tape did not go away overnight with this invasion of the rack modules and personal computer control. Recording of the results had gone only partly digital with final mastering (using modified video machines). Analogue multi-track tape remained in place for some years and would only really go when computer based DAWs arrived slowly in the 1990s. But pedagogy changed gear steadily – endless boxes of tapes gave way only slowly to floppy disc storage.

Some of my colleagues elsewhere in the UK preserved their tape-based classes longer on the basis that it gave the medium a sense (a feeling) of 'physicality' – a sound object was a real object (length of tape). But I remember taking the plunge away from tape and installing a small laboratory of Apple Macs with a simple sequencer controlling an Akai sampler (no synthesis – that was added only later). As a community we have almost failed to discuss the consequences of the revolution that was visualisation, that is screen representation of sound. Put simply if the cursor is at NOW – we can see into the future, what is coming next. This is a more fundamental change than simply the ability to 'shunt' sounds around on screen. The function of memory itself shifts towards interpreting visual information. We need to be careful in our teaching to ensure that we do not *privilege* the visual information over what is *actually heard*! Against MacLuhan I have always argued we live in an increasingly 'sonic' world – but then I would say that wouldn't I? That is for another day...

I will add a final paragraph on the shift in teaching imperatives in the age of the home studio. I shall keep it simple. Firstly the standard of monitoring is rarely good in home studios (of course there are exceptions!) – I am not assuming the purist acousmatic tradition here. Nor am I assuming universities or

other institutions are the only places where 'good monitoring' can happen. We need flexible publicly available spaces to try things out in ways impossible 'at home'. We need a range of options from the highest sonic quality through to more open spaces and places to experience sound. (I have argued for such a 'Sound House' in Emmerson (2001)). Then we need a *community*, sharing an interest, sharing ideas and sounds, giving sympathetic and supportive feedback (Emmerson 1989). This does not simply 'happen'. The role of teachers remains as it was almost fifty years ago when I began in this wonderful field – to encourage and enable, to nurture and share, and to continue to learn.

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Teaching and Learning Electronic Music Composition

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Abstract: In this essay, composer Joachim Heintz presents his ideas and pedagogical strategies on teaching electronic music composition, specially within the current model found in universities around the globe. One of the important aspects investigated by Heintz is the complexity between teaching music composition and programming / instrument design, as well as the roles of professor and student (and what it means today). Through an organic and didactical methodology, Heintz describes his thoughts on teaching electronic music according to the German reality in universities and Hochschule: collective weekly seminar meetings and individual one-hour lessons. [note by editor].

Keywords: electronic music, music composition, improvisation, instrument design, pedagogy.

1

Old Chinese master Xuedou Zhijian was asked about his way of teaching. When guests come, you should welcome them, he said.

2

Is it allowed to compare students of electronic music to guests? Students who pass an entrance exam. Students who want to receive information and education. Who want to become professionals. Students who will evaluate the teaching and will be evaluated (judged) by the professor, be it at the final exam or even each semester, perhaps a grade for each piece? And is it allowed to compare teaching electronic music composition in any way to teaching in a religious context and to negotiation about the way in which life can be lived as it should?

Of course, it is not allowed. It is ridiculous and perhaps even dangerous. We are teaching electronic music composition in the frame of a university, with clear regulations and conditions, with paying and being payed, with rights and duties for both sides, the professors and the students. One of the many formalised and regulated relationships in which we live in modern societies.

It is not. But only if we arrive at this reality, if we enjoy to sharing meals, in different roles, we will come to what teaching and learning electronic music composition really means.

3

The core is music and composition. Music, the huge, vast, present world of sound in which we live. *I remember as a child loving all the sounds*, says Cage in his *Lecture on Nothing*. Composition, the dedication to this world of sounding entities, the desire to give it a place, a space, a possibility to exist and to be heard by others. The desire to express perhaps, be it expression of an inner or of an outer reality, question, pressure, very much depending on the person and their experiences, position, personality. Who am I? What is music in my life? What is my music for others? Which music has formed me? Which music do I want to write?

4

Similar to language, music is something beyond individuality — it cannot be thought of as belonging only to one single person. Nevertheless, it is eminently subjective and individual. Music is both, simple and mystic. It is a simple thing that sound is there and can be heard. But its effects, its ability to evoke emotions, its connection with rituals and magic seem to include a secret which resides inside music.

Music in itself, as well as teaching and learning music is situated in the tension between these poles: the simple and the complex, the social and the individual, the obvious and the hidden.

5

So, what to learn now, and to teach, about music. Learn how composers in the past have put their questions, have searched their way, have found their forms, have developed their material, have come to their compositional decisions. If we analyse music like Cage's *Williams Mix*, Xenakis' *Hibiki Hana Ma*, Ferrari's *Visage*, Nono's *Sofferte onde serene* or Zimmermann's *Tratto*, we will not get the answer about "how to compose" (one of the most absurd questions to put at all), but we will gain knowledge about some ideas and motivations of composer colleagues, and we can study how they worked out their ideas.

6

What is this working out? What is composition, not as result, but as process from the initial idea during a considerable amount of time to finally a piece of music at its end?

I think it is this: to figure out which questions arise and trying to solve them. Or to say it more musically: listen to the questions your music is putting, and find answers to them. This is an abstract formulation for something which is very concrete in the process of working, always different from composer to composer and from piece to piece. I believe that by this procedure we not only learn how to compose, but also how we should act as teachers and students in electronic

music composition, meeting once a week for one hour in a one-to-one lesson (which is unfortunately not the normal case in many countries although it should be, in my opinion).

7

If composing is basically to put questions, the main job of a teacher is to put questions, and to look for the right question at a certain moment. The right question is the question which meets the student as much as possible. This has several aspects: meeting the student in his/her situation of working on the piece; meeting the student in his/her situation of creating music in general; meeting the student in his/her knowledge about electronic music and its background.

Meeting the situation: Usually we experience different steps or phases in the process of composing. Sometimes the question about the form of a piece arises at the very beginning of the process; sometimes it is the last step. Sometimes the question about pitches arises early and requires a systematic approach; sometimes the pitches develop from a starting point, perhaps a melodic phrase or a quotation, and form their own space, flowing, only requiring to be watched and accompanied. Sometimes rhythms have to be worked out and become a leading layer in composing; sometimes a piece needs more decisions about durations, time brackets or proportions than about rhythmical structures.

Mostly there is one aspect of the work, in the moment when the teacher meets the student, which is most important, perhaps crucial for the progress of work. The teacher should try to find this question and propose it to the student. From teacher's point of view: Be aware that a question which does not meet the current situation of working on the piece can hinder or even block the process for the student. It is not always the time to ask for form, pitch, rhythm. Never ever consider your questions as a list which you have to execute. Be open to find questions you never put before.

8

And be aware that you don't put your question to an abstract human being learning composition. Instead, here is one particular young composer, with a particular personality, with particular strengths and weaknesses, both in composing music and in composing his/her life. Some

students need a lot of support and confirmation. They feel anxious and doubtful, they have problems to start a composition, problems to try things out, or problems to finish a composition and accept it as a preliminary result. Although the teacher may have some questions about form, sound selection, timbral relationships or gestures, they will decide not to put these questions now, if they feel it would block the student's work. Other students, in contrast, may need to be stopped at some time from their usual run, if the teacher considers this run as repeating always the same or missing some deeper questions. For this intervention, usually the teacher needs to know the student for a fair time, to feel sure enough in putting a question which might disturb the student's workflow or create a conflict between teacher and student. But teaching should not avoid conflicts. Teaching is not wellness in the primitive sense of always being nice and affirmative. The real wellness can only happen if both, teacher and student, dedicate their time and their relationship to the composition.

9

For the student, this dedication mostly means: to work. Learn what your idea requires. Learn what the next question is. Learn how you can find your own solution for this question — a solution which perhaps learned something from Varèse, Cage, Xenakis or Zimmermann, but will nevertheless be your own solution, it be because of the methods, because of their applications, or because of their meanings.

For the teacher, the dedication to the student's composition mostly means: be a good companion. Be supportive for both, the student and his/her music. Make sure you do not mix up the student's music with your own music. (Both may require quite different questions and answers.) Try to feel when there is a conflict — be it a conflict between the student and his/her music, as the music requires something which the student is not recognising or not accepting, or between your point of view and the student's point of view. Don't avoid these conflicts but find a way to speak about it with the student; find a way to solve the conflicts together as partners. Consider yourself as teacher as learning in every single meeting together with the student. Be a partner in this learning collaboration, but never abandon your role. You will have accomplished your job when your student does not need you any more in his/her self-confidence and self-

criticism, in putting questions and solving them as well as possible. Remain in this role until this point has been reached, regardless of other relationships you may have with the student.

10

No word so far about the many subjects which are to be learned in electronic music composition: bit depth and decibel, tuning systems and programming paradigms, recursive functions and critical band, waveshaping and Fourier transform. If teaching and learning electronic music composition goes well, these subjects are part of the general approach: figuring out the next question and work on it. In instrumental composition, this question usually includes something specific about the instrument(s): which pitches are possible on this instrument, what is the way to play them, what meets the instrument or is against it. In electronic music composition, the next question usually includes some technical questions: how can I accomplish this sound modification, how can I trigger a sound by a certain condition, how can I write a function to detect an onset of this instrument, how can I find a timbre which combines qualities from granular and from additive synthesis.

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Ideally, the division of work between teacher and student in this technical domain would be like this: The teacher points to a subject which arise in a certain situation (if the student is not already aware of it or asking it) and suggests the student to read about it. For instance: what is a band filter, and how does it sound here, if you apply it to this sound of your piece. The student will then read about the technical background and will try to implement or apply it in a given software. In the next meeting, the student will get back with questions and problems.

This would be the ideal way of teaching all these subjects and apprehending all this knowledge. Everyone can read and understand this stuff on his/her own, and everyone should learn during their studies how to read scientific books or learn programming languages. There is nothing in it which is in a similar way important for the student's music as discussing compositional questions, the central subject in the meetings.

Unfortunately, the reality is not like this. Many students expect to be fed with well-portioned knowledge rather that reading books on their own or watching good tutorials. And many teachers understand electronic music composition as transmission of knowledge about hard- and software, thus degrading their teaching to technical service, and degrading music to the application of software. The reasons for this are manifold for both, the students' and the teachers' sides. I am not accusing students of being lazy and illiterate, and I include my own teaching practice to a certain degree in the critique of focussing too much on technical issues. The reasons are manifold and beyond moral judgements, but it is not good anyway, and the sounding results can be heard often: music which is not composed.

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But is electronic music composition really something traditional like someone sitting at a table, with sheets of paper in front and a pencil in hand, developing rhythms or chords, as Lachenmann, Schoenberg, Brahms and Beethoven did? What about other traditions, like Noise, Conceptual, Sound Art? What about improvisation, what about performance? What about Multimedia?

We need to be open for new developments and for new contexts in which music can be played and received beyond the classical concert (which has its right but is only one way to share and experience music). And I am glad to work in a field in which the technological development leaves a direct footprint and in which many different musics and traditions meet. I like improvisation; I developed *Alma*[1] as software instrument for it and had many concerts with different partners the last years. I spent some years in a performance arts group and contributed electronic music for two pieces of this group. But I believe that especially in these times in which many traditions seem to be abandoned in favour of a "disruptive" new app or technology — it is important to pass some knowledge which is not a knowledge about technology but about art, music, composition. I am convinced that we lose something essential if we lose a certain quality of this tradition: the musical

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[1] Alma is not a piece, but an instrument. It can be used to improvise or compose. More information is available at: <http://joachimheintz.de/alma.html>. Access on 04 jan. 2020.

imagination which is based on inner hearing; the knowledge of the musical material which is always new but has strong connections to the past; the ability to work out this material, to study and develop it, both with a pencil and with a computer. And I am convinced that as composers we have a rare chance, important potentially for anyone else: to connect ourselves with each other and with the world of sound not in ruling but in listening. Our job is to listen to the questions the music puts to us. In this job we connect ourselves with many past and present composers and musicians not only in Europe but in many different cultures in the world. And this common listening is the base for teaching and learning electronic music composition, it is the base for the meetings between teachers and students. Through this we can share meal, and sometimes even forget who is host and who is guest.

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After studying Literature and Art History, Joachim Heintz began his composition studies with Younghi Pagh-Paan and Guenter Steinke in Bremen in 1995 at the Hochschule für Künste. During the course of his studies in Bremen, he worked intensively in the electronic music field and also with mixed media such as video. He is the head of the electronic studio FMSBW at Incontri, the institute of new music at HMTMH (Hanover University of Music Drama and Media), taught Audio-Programming at the HfK Bremen and is a member of the Theater der Versammlung in Bremen. He is engaged as a co-developer in the Open Source projects Csound and CsoundQt and hosted the First International Csound Conference in 2011 at HMTMH. His list of works includes pieces both for instruments and electronics, for concerts, sound installations, and as theatre music. His music has been performed all over Europe, Asia and America. E-mail: jh@joachimheintz.de

In the Era of Computers, Internet and Multimedia, are we still Teaching Composers to become Chapel-Masters?

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Abstract: The ongoing paradigm shift from traditional methods of teaching music composition towards new approaches based on computer technology for sound production is the main focus of the article. The paper reviews the evolution of teaching methods throughout the Classical, Romantic and Modern periods, demonstrating how certain standard practices from former ages, based on the professional profile of the Chapel-Master, become theoretical golden principles for subsequent periods. After the French Revolution the traditional method of individual practical exchange between master and disciple was upgraded at the Conservatory. Classes for groups of students required a new approach based on theory abstraction. Although none of these teaching methods have been abandoned up today, a new paradigm appears when the tools of computer technology became widespread. An unpredictable equilibrium between the traditional methods and the new techniques of computer-assisted or computer-generated music composition tends to emerge.

Keywords: Composition teaching methods; Chapel-Master profile; Partimenti; Music theory; Computer-generated music.

During the many years I worked as a teacher at Brazilian Universities, I have witnessed a progressive decline of student interest in the career of a musical composer. However, based on the small size of my sample against the thousands of composition programs around the world, probably my experience is not representative enough to draw any general conclusion from it. Nevertheless, I guess that this phenomenon may indeed happen in other places, as I have realized when I travel as a guest lecturer.

Maybe one of the reasons for that situation is what our curricula promise to the student. I suspect that we still think on how to teach composition primarily based on same paradigms of the Nineteenth Century, as if the jobs that we are preparing composers to, require the skills of an Eighteenth-Century Chapel-Master.

Many contributing factors may explain this situation. Initially let us call attention to the difference of how a composer born in the Eighteenth Century – let us say, Mozart – studied composition, from another born in the Nineteenth Century – for instance, Debussy.

The learning method for the first case was yet the ancient tradition of guilds, which goes back to the Middle Age. Musicians were part of a community that held the practical knowledge of their craft, and trained the next generation, passing the secrets of the business. Classes were a personal interchange between student and master, developed in the atelier of the composer. Students worked also as assistants, filling parts, copying scores. The development of the student craft had the clear purpose of making him able to provide professional products for the existing steady demand of church, opera, chamber, choral and instrumental music. We may guess that the scene depicted in Figure 1 is similar to the daily classes that Mozart received from his father (or later from other teachers).

FIGURE 1 – A musical scene with Leopold Mozart (1719-1787), his son Wolfgang Amadeus (1756-1792) and daughter Maria Anna, nicknamed Nanerl (1751-1829)[1]

The teaching method used was the *partimenti*, which combines harmonic and contrapuntal concepts, not in a theoretical framework, but as a practical improvisatory technique. It aimed to enhance the introversion of schemes by repetition, perceptual familiarity and creative resolution of musical problems. The method required playing the exercises at the harpsichord with the teacher at his side overseeing the performance. Therefore, it was a one to one interaction, sometimes still in use in private teaching (although not the use of the *partimenti* method).

After the French Revolution (1789-1799), professional life changed dramatically for the musician. Positions for Church and Court jobs shrunk. The ideal of a lay state education became the norm. The institution of the Conservatory took over the task of teaching composers, even if the private teaching continued to happen. The novelty was that classes for groups of students, mostly

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[1] Leopold Mozart taught his children himself, aiming the 18th century demand for 'child prodigies'. This lithograph printed in 1764 is a reproduction of a pencil, gouache and watercolour portrait painted in Paris in 1763 by Louis Carrogis (1717-1806), the dramatist, painter, architect and author also known as Carmontelle. The original portrait is in the collection of the Musée Condé, in the Chateau at Chantilly.

for musical theory matters, assumed an increasing importance. Essays and textbooks on many subjects were published: harmony, counterpoint, orchestration, subdividing the expertise of composition in different fields. This new model copied the evolution of other fields of science, a path induced by the prevailing principles of the Enlightenment.

Another consequence was the increasing importance given to the study of models, analyzing the production of composers considered masters, from the past or the present. The analysis, absorption and transformation of another work, i.e. intertextuality as a production model, became the most recommended system to approach music composition. Of course, it was not the first time that this principle appears in music history. On the contrary, the consensus is that many compositions of previous ages used this process. However, we may assume that during the Romantic era there was a steady growth and formalization of the practice of analyzing music written by other composers. A symptom of this interest is Schumann's review of Berlioz's Symphonie *Fantastique*[2]. It includes a detailed formal analysis of the first movement and claims symmetry and reverse recapitulation as novelties in face of the traditional sonata form model. More than that, despite any superficial similarity between the works, Schuster-Craig (2010) proposes that Schumann used the same principles in his String Quartet opus 41, demonstrating how, from that time on, the principle of composition after analysis became a new standard.

The method of copying master works was also the basic principle for the education of painters who attended the Academy of Fine Arts reinstated after the French Revolution. The iconography of the period always shows students gathered around the teacher that explains the beauties of some artwork, his or from other master. This holds true also for music lessons. Instead of a private lesson, the iconography witnesses the practice of group art teaching and discussion (Figure 2).

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[2] Robert Schumann's review "A Symphony by Berlioz" appeared in the *Neue Zeitschrift für Musik* in six installments, between July 3 and August 14, 1835.

FIGURE 2 – Left: "A Studio in the Batignolles (Homage to Manet)" (1870); Right: "Around the piano" (1885). Both paintings by Henri Fantin-Latour.

Photo: arquives of the Musée d'Orsay, Paris.

Despite the differences between the two teaching models, one aiming a single individual, the other a group of students, it is possible to say that the appraised knowledge did not change very much. Counterpoint competence, the golden standard for the generation of Mozart and Beethoven, as formalized by authors like Fux, although based on yet older models of the Renaissance, continued to be highly influential, because church music (in opposition to opera) was still economic and culturally relevant. Harmony teaching assumed a more progressive trend but many times it still incorporated the old *partimenti* practice, even though mainly in written form, not improvised at the keyboard as before. The dispute at that crossroad was about the primacy of the harmony or the melody, as Arnold states about André Grétry (1741–1813):

> Grétry labelled such composers "harmonists", a capacious term of disapproval that covered both new interest in experimentation with chord-progressions and the method of teaching composition that focused exclusively on correct part writing over a given bass. [...] But he insisted that any music that began with the bass could rarely be more than a scholastic exercise... (ARNOLD, 2016, p. 57)

During the Eighteenth Century, tonal harmony, species counterpoint and analysis of musical forms (*Formenlehren*) increasingly became the tripod of theoretical fundaments for training composers at music Conservatories. On the other hand, if Opera was the main goal for someone to become recognized as a successful composer, the teaching methods only marginally considered the particular craft requirements of the genre, exception made perhaps in Italy. Baragwanath presents a detailed account of the education of the most celebrated operatic composer at the second half of the century, Giacomo Puccini (1858-1924).

> There was a crucial distinction between "practical" and "theoretical" elements in Italian approaches to harmony and counterpoint. The term *pratico* referred to methods of learning counterpoint through singing and harmony through playing [...], while *teorico* signified written elements that supported the study of both. (BARAGWANATH 2011, p. 145).

> In the Italian traditions, musicians received teachings on ways to represent sentiments and feelings [...]. There were doctrines on the musical "imitation" of feelings, on the choice of standardized "affects" (rationalized emotional states) to suit the meaning of a particular section of verse, and on the "conduct" of the musical discourse (BARAGWANATH 2011, p. 188).

In many countries, particularly in the United States, during the Twentieth Century, the University absorbed the task of music composition advanced training and research. In many respects, the methods inherited from the previous centuries were preserved. Collective classes of tonal harmony, counterpoint, form and analysis continued to form the basis of the methodology, although most schools also emphasized individual teaching based on supervised compositional projects. Classes on Orchestration became also part of the curricula and other novelties were adapted to it. For instance, when the twelve-tone technique became a dominant aesthetic, atonal counterpoint technique became a new part added to a three-fold counterpoint course: the often still taught today "modal, tonal and atonal styles of counterpoint". As a personal commentary, my entire education followed this integrated model, starting with private lessons throughout the achievement of a university doctoral degree in music composition.

The absorption of Music as a matter of interest for teaching and research at universities produced an interesting side effect. Because the scientific method is the standard at that institution, the music establishment was challenged to adopt it. Therefore, musicology and music theory, which are naturally prone to it, reached unprecedented levels of formal sophistication. Another fundamental shift corresponds to the external demand of absorbing new technologies developed by the musical industry. The collaboration between university and the technological media became the disrupting factor for the long-established standard of preparing composers as if the music profession still demanded skills with much in common with the former church chapel-master.

The expectation of the current students

Nobody wakes up one day after completing perhaps five years old and thinks... "I will become a music composer!" The desire to compose music develops gradually over the years and depends fundamentally on a variety of experiences with music and sound. Maybe starts with playing some instrument and is deeply influenced by what we listen to.

The relation we have with musical listening changed dramatically over the last one hundred years. Listening to music around 1900 involved some kind of live performance. It might be at the church, or at the opera house, or the concert hall, or even at home if some family member played an instrument or singed. It was a special and relatively short moment in the midst of the public daily life. Only the performer might have had a more prolonged experience with the repertoire because of its preparation.

When recording and broadcasting appeared, musical listening experienced a deep change. I do not need to remind the impact that radio, recording, film, television and more recently the internet had in music reception. It expanded horizons, ubiquity, repertoires, time spans etc. Most of the music that people listen nowadays depends on some industrial device, not on live performances.

During the first decades of this paradigm shift most of the products were simple reproductions of what was done or at least could be done on actual live performances. Gradually a new standard emerged. Music started to be conceived and produced for the media that carries the sound. This new reality affects the imaginary of the student that seeks a course of music composition.

What I find today is that most composition students aim their carrier as a film composer, or to work with recordings and other media, and not as a composer for concert music. They do not separate as incompatible the styles of concert and popular music. The way they built the repertoire that occupy their imaginary does not follow any systematic approach and comes from a large variety of sources. Therefore, when you try to teach them composition with the same systematic approach used for the chapel-master ideal, the results are not encouraging.

I do not mean, at all, that the gigantic amount of knowledge accumulated during centuries of composition teaching is worthless. I mean that the expectations are different. Therefore, the

approach needs to be different.

The most evident obstacle that usually comes up is the gap between theoretical training and practical application in composition. The teaching of harmony and counterpoint remains solidly grounded in the curricula. Nevertheless, usually the current generation of students seems to have a greater difficulty to translate the theoretical skills into sound experiences, into real music. They think they will please the teacher if they write correctly displayed notes on the paper as they practice in harmony or counterpoint exercises. They write notes thinking that notes are the quintessence of music[3]. When I say notes, I mean pitches, because rhythm and other parameters seldom achieve a significant role on these trials.

Newer generations are being exposed in their initial years of life mostly to popular music that focus the discourse in simpler harmonic, melodic and rhythmic invention. The attention has been directed to the relation of sound with images. I use to say that youngsters do not really listen to music: they mostly "see" music. Dance and image production captive their attention in media like MTV or YouTube. Even when they are just listening, with their earphones, they walk, they move, the perception continue to relate to bodily experiences. As teachers, we have to accept this as reality, and depart from it. Besides that, their familiarity and interest in technological media for sound production is a contributing factor that led me to reformulate my teaching approach over the last decade.

Paulo Freire, a worldwide-recognized Brazilian pedagogue, recommends that we consider the context of the student to design our pedagogical strategy. Notice that I never read that he recommended we should limit the scope of the teaching to contextual issues, as alleged by some of his critics. Freire's point is to conquer empathy to enhance human interaction.

Following this line of reasoning, I changed the old methods used in my composition courses to encompass projects that require direct sound manipulation and less written notation. Those projects, which may be addressed as simple electroacoustic compositions, of the concrete music

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[3] Regarding this, I would like to add a complementary perspective. The idea of the artist in the classical sense is being disintegrated by the effect of the "celebrity" model. I also notice that this model is of no interest to most students. That is why there is a greater tendency for them to become professionals in the industry, since what they primarily know is the industrial music market, and few have any knowledge or experience with the art music market. Even so, they were attracted to the composition course.

genre, constitute a viable approach to turn the compositional product into something that is audible from the beginning. The required technological skills are quite simple and usually the student is already familiar with them, or very quickly masters the necessary knowledge to develop a simple project of concrete music. Emphasis is given on how to generate derived materials and how to organize them to build a musical discourse. My initial surprise was how fast and easily the students accept the challenge and dive into it. The explanation is simple: the language of electroacoustic music is completely familiar to them because it has been absorbed watching films, where music coexists with sound design, special sound effects, Foley etc.

The second little project assigned to the students is to use the same technique to compose a sound track to some short movie. In this project, it is forbidden to use music based on traditional pitch organization or any sort of instrumental performance, even if virtual. Only direct sound manipulation is allowed.

The following project is to compose a three minutes song mixing simple melodic and harmonic material with manipulated concrete sound, however without image superposition. Notation is required and recording of instruments allowed.

This three-fold process induces the student to a better comprehension of the relation between music in the traditional sense, sound manipulation and image synesthesia in products of the cultural industry that she/he is used to absorb, and which built most of their music background when they start the course.

From then on, we proceed to integrate knowledge taught at the traditional music theory courses of the curriculum: harmony, counterpoint and form. The idea was not to substitute one for the other but to integrate all of them in any way the student wishes.

Another traditionally controversial problem is the resistance of the beginner student to contemporary techniques. In this topic, we may include all post-tonal techniques. Paradoxically this phenomenon has lost its original "roughness" as the years passed by. Students arrive today with less exposure to "real" tonal music, from both classical and popular repertoires, but more exposure to a variety of other styles, like rock and many kinds of multimedia and visual music. The impact of the contrast between tonal and atonal is not as marked as it used to be decades ago. Again, the role of film music is evident in that matter. All kinds of post-tonal techniques are used in the audio-visual

domain, turning familiar to the ears of the public the musical vocabulary and syntax of many different sound styles. Of course, the students still manifest preferences, but, in my experience, with less prejudice. Many times, on the contrary, they are fascinated to discover new means of expression that go beyond their ordinary experience. Therefore, the addition of more recent compositional techniques becomes a natural process since the student has already realized that the problem does not depend on the nature of the vocabulary, but on the skill to organize it.

New challenges brought by some current students

It is quite striking that, if some students arrive with quite naïve ideas about music composition, ideas like becoming the next Rachmaninoff or the next famous film music composer (and indeed, the first instinct of many of them is to compose music in mainstream Hollywood style), on the other hand, occasionally, I received students with highly sophisticated computer skills. They come fascinated by the possibility of approaching composition by developing computer programs. I do not mean using commercial computer programs, like Finale or Sibelius for music notation, neither others for sound recording and edition. They are interested in the challenge of artificial intelligence programs accomplishing the task of computer generating music.

Recently, the most common input that spark their interest is the information that Google has a research project, called Magenta, involving automatic computer music composition. They have seen it on the Internet or elsewhere, and are interested in the job market that this trend may offer to them. Programming is not their main problem. Usually they come to the course with enough expertise in this matter. Aesthetically, however, they tend to be naïve, and can hardly grasp any advantage of using a computer to compose music, instead of doing manually. They just surf the media news wave.

FIGURE 3 – A print-screen of YouTube demonstration of the Google's Magenta Project[4]

Others have seen musical applications of artificial intelligence developed by commercial companies, like AIVA Technologies (Figure 4). The style of these musical products emulates commercial film music what is precisely the trait that fits the aesthetic interest of these students.

FIGURE 4 – Examples of computer-generated music by Aiva Technologies[5]
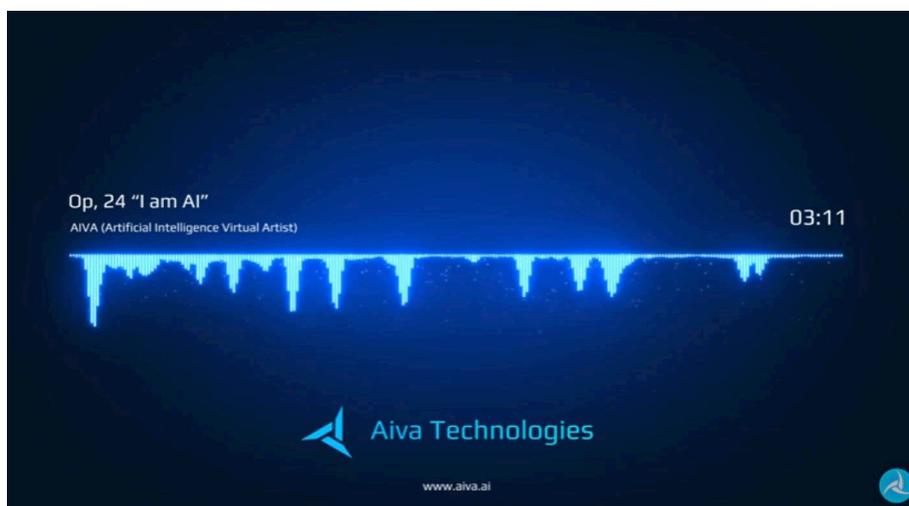
The students also envision the potential of this technology for audio-visual applications, because the AIVA company obviously also aims this market and advertise it in other videos (Figure 5).

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[4] Retrieved from: <https://www.youtube.com/watch?v=2f20d0LJSuk&t=474s>. Accessed on 31 jan. 2020.

[5] Retrieved from: <https://www.youtube.com/watch?v=HAfLCTRuh7U&t=182s>. Accessed on 31 jan. 2020.

FIGURE 5 – Aiva Technologies – I Am AI: MWC Los Angeles 2019[6]

This discussion confirms what we already knew: the means of art production affects decisively the resulting product. Since I start producing music there were many changes in the way music could be conceived and generated. I am considering just the field of concert music, let alone commercial pop music. Recording and broadcasting technologies, computers, keyboards, synthetic sounds etc. all had profound impacts in music production. Each one caused some degree of paradigm shift.

The AI technology of neural networks applied to music composition promises to alter drastically the landscape, again. Once more, the teacher of music composition needs to upgrade his skills if he wants to keep up with the demand of the students. New programming languages and much more complex algorithms have to be mastered. There is also a major change of direction in aesthetic purposes. The ambition of originality, as we were used to, drops in the rank of priorities. The norm becomes to compose derivative music based on variation rather than invention, accepting that there is no problem in keeping standards unchanged. This kind of music does not search for the unheard, but this posture fits well the expectations of most multimedia productions.

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[6] Retrieved from: <https://www.youtube.com/watch?v=nhtNEckbQws&t=19s>. Accessed on: 31 jan. 2020.

Conclusion

Will the old Chapel-Master methodology or even courses such as counterpoint and harmony be one day considered as obsolete for the education of new composers? One has to consider that academic institutions are very resistant to changes. So, this shift might slowly occur, perhaps by emerging a new paradigm (and I think it is already happening). Harmony, as a course, does not tend to become obsolete, because the persistence of tonal models preserves the need of teaching it. With counterpoint it is different, considering that it is already in decline in many curricula around the world, being sometimes incorporated in harmony course books. See, for instance, the excellent textbook of Roig-Francoli (2003). This also happens because the principle of voice independence occurs in several computer models of sound modelling, from sound editors and mixing, to algorithmic composition. On the other hand, nobody loses anything by studying the rules of different styles of counterpoint. Quite the opposite, you learn how to build a style. The biggest problem with counterpoint lies within our universities current learning model. It is impossible to teach counterpoint in collective classes. If the professor does not correct each student's exercise, the exercise is useless. The teacher's work becomes insane and little valued, especially in the Brazilian model that considers research as the main goal. However, there will always be individual interaction between master and student, which can better handle this task. In fact, I only believe in teaching composition in the old model of individual interaction, which is elitist but efficient. And mostly because there is no solution for the professional market to assimilate hundreds of new composers of art music graduated every year from universities. As job profiles of composers change with time, we might assume that the teaching and training should change too. Nevertheless, most of our teaching efforts are still based on models consolidated over the centuries, some outdated, others not so much. Occasionally it has been possible to introduce small changes, like the approach based on direct sound manipulation, as described before. However, a major shift towards computer technologies, as the demand seems to move towards, would require a new student profile for admissions and a new teacher profile for job selection. A new equilibrium between traditional methods and new techniques of computer assisted/computer-generated music composition will

emerge. However, it probably will not happen anytime soon. This means that meanwhile the tendency is to increase the gap between the industrial music market and the academia.

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Invention is not taught

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Abstract: in this text, composer Flo Menezes shares his impressions on teaching composition. The specific context is his experience as a selected composer at the Royaumont courses in 1995, under the supervision of British composer Brian Ferneyhough and Swiss composer Michael Jarrell, while he was writing his "TransFormantes II" (1995) for piano and clarinet. Menezes describes his impressions of Ferneyhough's teaching methods, on his behavior towards students, and how Ferneyhough put himself, aesthetically speaking, always in solidarity with the stundent's work. In comparison to Royaumont, he also mentions his experience as a student from Willy Corrêa de Oliveira in Brazil, who, on the other hand, was quite critical on the students' aesthetic decisions. Based on these encounters, Menezes discusses the specificities of teaching composition, from the benefits of musical analysis to the impossibilities of teaching inventive process. [note by editor]

Keywords: teaching music composition, musical analysis, new music festivals, Brazilian music.

Resumo: neste texto, o compositor Flo Menezes partilha as suas impressões sobre o ensino de composição. O contexto específico é sua experiência como compositor selecionado dos cursos de Royaumont em 1995, sob a supervisão do compositor britânico Brian Ferneyhough e do compositor suíço Michael Jarrell, enquanto escrevia seu "TransFormantes II" (1995) para piano e clarinete. Menezes descreve as suas impressões sobre os métodos de ensino de Ferneyhough, sobre o seu comportamento para com os alunos e como ele se colocava, esteticamente falando, de forma sempre solidária com a obra do aluno. Em comparação com Royaumont, ele também menciona sua experiência como aluno de Willy Corrêa de Oliveira no Brasil, que, por outro lado, foi bastante crítico em relação às decisões estéticas dos alunos. A partir desses encontros, Menezes discute as especificidades do ensino da composição, desde os benefícios da análise musical até as impossibilidades do ensino do processo inventivo. [nota do editor].

Palavras-chave: ensino de composição musical, análise musical, festivais de música nova, música brasileira.

In the European summer of 1995, I was already 33 years old and had a considerable number of works behind me, when I applied for the Composition Course at the medieval *Abbaye de Royaumont*, in the vicinity of Paris, taught by the pope of *New Complexity*, Brian Ferneyhough. Each year, the event was repeated and Ferneyhough was accompanied by another composer to teach the classes, and that year it was the turn of the Swiss Michael Jarrell. Likewise, a contemporary music ensemble remained a resident throughout the course, and that year was the case for Freiburg's *Ensemble Recherche*.

There were about 80 applications and Royaumont's coordinator, Marc Texier, in a selection made with Ferneyhough, had chosen 12 names, from different origins, who stayed there for about 40 days. I was one of the selected composers.

Being the only one from the Americas, together with Ferneyhough himself, we both arrived two days before and left two days after everyone was gone. Both in those first two days and in the final two, I went around the gardens of that wonderful Abbey beside Ferneyhough, in very fruitful and friendly conversations. I was the only one to receive one of his scores as a gift, and with an

No verão europeu de 1995, eu já estava com 33 anos e um considerável número de obras atrás de mim, quando me candidatei ao Curso de Composição da medieval *Abbaye de Royaumont*, nas cercanias de Paris, ministrado pelo papa da *New Complexity*, Brian Ferneyhough. A cada ano, o evento se repetia e Ferneyhough era acompanhado de outro compositor para ministrar as aulas, e naquele ano foi a vez do suíço Michael Jarrell. Da mesma forma, um ensemble de música contemporânea permanecia como residente durante todo o curso, e naquele ano foi o caso do *Ensemble Recherche* de Freiburg.

Foram cerca de 80 candidaturas e o coordenador de Royaumont, Marc Texier, em seleção realizada com Ferneyhough, havia escolhido 12 nomes, de proveniências distintas, e que ali ficaram por cerca de 40 dias. Eu fui um dos selecionados.

Sendo o único vindo das Américas, juntamente com o próprio Ferneyhough, ambos chegamos dois dias antes e partimos dois dias depois de que todos já haviam ido embora. Tanto nesses dois dias iniciais quanto nos dois finais, circundei pelos jardins daquela maravilhosa Abadia ao lado de Ferneyhough, em conversas muito frutíferas e amistosas. Fui o único a dele receber uma de suas partituras

autograph: his beautiful work *Carceri d'Invenzione III*.

I was interested in the exchange with the masters and colleagues, in the opportunity to receive a commission and in the stunning place where the course took place. Each of the selected composers received as a commission a work with a certain instrumentation within the possibilities of the resident ensemble, and it was my job to write a piece for clarinet and piano. Half of the work should be written before the activities started in Royaumont and sent there, as proof of the good progress of the composition, while the other half should be completed there, during the debates with Ferneyhough and with his assistant (Jarrell).

I never managed to stop the momentum of my invention when the composition process started and was already in full course, and that time was no different: even before taking the plane to Royaumont, *TransFormantes II*[1] was already entirely composed, in all your details.

When I got there, I was faced with the question of what I would do with

como presente, e com autógrafo: sua linda obra *Carceri d'Invenzione III*.

Interessaram-me o intercâmbio com os mestres e os colegas, a oportunidade de receber uma encomenda e o lugar deslumbrante em que se dava o curso. Cada um dos compositores selecionados recebia como encomenda uma obra com determinada formação dentro das possibilidades do ensemble residente, e tocou-me escrever uma peça para clarinete e piano. Metade da obra deveria ser escrita *antes* do início das atividades em Royaumont e para lá enviada, como prova do bom andamento da composição, enquanto que a outra metade deveria ser concluída lá, no decorrer dos debates com Ferneyhough e com o seu assistente (Jarrell).

Nunca consegui deter o ímpeto de minha invenção quando o processo de composição era deflagrado e se encontrava já em pleno curso, e daquela vez não foi diferente: antes mesmo de pegar o avião rumo a Royaumont, *TransFormantes II*[2] já estava inteiramente composta, em todos os seus detalhes.

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[1] A professional recording of *TransFormantes II* (1995) can be listened to with pianist Sarah Cohen and clarinetist Paulo Passos at:
http://www.flomenezes.mus.br/flomenezes/flomenezes_musicalexcerpts/flomenezes_transformantes_ii.mp3
[2] Uma gravação profissional de *TransFormantes II* (1995) pode ser ouvida com Sarah Cohen ao piano e Paulo Passos ao clarinete em:
http://www.flomenezes.mus.br/flomenezes/flomenezes_musicalexcerpts/flomenezes_transformantes_ii.mp3

Ferneyhough and Jarrell, since I was convinced of the ideas and structures that I had developed and considered the composition absolutely finished. Each of the 12 "apostles" would be assigned a daily work schedule with Ferneyhough. Jarrell was also available to exchange ideas with the composers. But what would I do at that time, since I showed no inclination to change anything that I had done?

In any case, I prepared to "let my guard down" and face the critical comments that might have the consequence of proposing a change. But already in my first encounter with Ferneyhough, the most expected and logical occurred: after examining my entire piece, talking to me and seeing the entire structuring of *TransFormantes II* – a composition of profiles elaborated from speculations based upon personal techniques, but also upon the *cyclic serial permutations* of Olivier Messiaen, poured by me in a speculative way to the terrain of pitches –, Ferneyhough said more or less the following: "Your piece is ready! It is a completely finished *serial* work". And then he was adamant: "You could give your schedule to others!", which, agreeing with him, I immediately accepted. I stayed for the rest of the days deepening the friendship with

Quando lá cheguei, deparei-me com a questão acerca do que eu faria com Ferneyhough e Jarrell, uma vez que tinha convicção das ideias e estruturas que eu havia elaborado e considerava a composição absolutamente acabada. A cada um dos 12 "apóstolos" seria destinado um horário diário de trabalho com Ferneyhough. Jarrell também encontrava-se disponível para trocar ideias com os compositores. Mas o que faria eu nesse tempo, uma vez que não demonstrava propensão alguma a mudar nada do que eu havia feito?

Como quer que seja, preparei-me para "baixar a guarda" e enfrentar os comentários críticos que eventualmente tivessem como consequência propor-me alguma alteração. Mas já em meu primeiro encontro com Ferneyhough, o mais esperado e lógico ocorreu: após examinar toda a minha peça, conversar comigo e ver toda a estruturação de *TransFormantes II* – uma composição de perfis elaborada a partir de especulações que tiveram como ponto de partida técnicas pessoais de composição, mas também as *permutações seriais cíclicas* de Olivier Messiaen, vertidas por mim de modo especulativo ao terreno das alturas –, Ferneyhough afirmou mais ou menos o seguinte: "Tua peça está

everyone, while quietly witnessing, almost on vacation, the agony of the colleagues who, reaching the end of the course, were unable to finish their pieces.

I was struck by the fact that he had, with such a direct tone and showing such naturalness, affirmed that my piece was of *serial* lineage. For years I struggled against the serial vision of the past decades, which had resulted in processes of automation of composition, little phenomenological, which has always bothered me even in the most masterful works – and there are many – of integral serialism. However, hearing from another – and the more from the maximum defender of complexity – that I composed in, let's say, a *post-serial* lineage was for me not only revealing, but, in a sense, encouraging: I really should assume the character strongly structural of my *modus operandi* in composition, even though I was always concerned with the actual sound result of the structures I developed. I was a "Berian" composer, par excellence, but affiliated – as Berio himself – structuralist. Listening to that was, in a way, a kind of "composition class", or even psychoanalysis...

The conversation with Jarrell resulted, on the other hand, in immediate musical

pronta! Trata-se de uma obra *serial* totalmente acabada". E, em seguida, foi taxativo: "Você está poderia ceder teu horário para outros!", o que, concordando com ele, logo aceitei. Fiquei pelos restantes dias aprofundando a amizade com todos, enquanto tranquilamente presenciava, quase de férias, a agonia dos colegas que, chegando ao término do curso, não conseguiam terminar suas peças.

Estranhou-me o fato de ele ter, com tom tão direto e demonstrando tanta naturalidade, afirmado que minha peça era de linhagem *serial*. Há anos eu lutava contra a visão serial das décadas passadas, que havia resultado em processos de automação da composição, pouco fenomenológicos, o que sempre me incomodou mesmo nas obras mais magistrais – e há muitas – do serialismo integral. No entanto, ouvir de um outro – e quanto mais do defensor máximo da complexidade – que eu compunha na linhagem, digamos, *pós-serial* foi para mim algo não apenas revelador, como, num certo sentido, encorajador: eu deveria mesmo assumir o caráter fortemente estrutural do meu *modus operandi* na composição, ainda que sempre me preocupasse com o resultado propriamente sonoro das estruturas que eu elaborava. Eu era um "beriano", por excelência, mas de filiação

identification, and precisely around our mutual deep admiration for the work of Luciano Berio, already at that time threatened to be considered as "master of the past" by European fads, especially by Ferneyhough complexity itself, which most of Royaumont's colleagues tried to imitate, and by French spectralism. One night, I remember well sitting at the piano next to the then young composer Bruno Mantovani – who would later become the Director of the *Conservatoire National de Musique de Paris* – and we improvised jazz four hands, to Michael Jarrell's delight, who watched our improvisation and also claimed to like instrumental jazz, even telling us that he had studied the style systematically, if I'm not mistaken, at the University of Berkeley (coincidentally where I lectured at CNMAT a few days ago, during my current stay in California, where I write these lines). That joke at the piano, of course, was just a parenthesis of relaxation amid the debates entirely dedicated to contemporary musical writing of those days. In addition to these moments of relaxation, there were other less musical ones, such as when Jarrell lent me his tennis racket so that I could enter a tennis court for the first time and, even so, beat

– como de resto o próprio Berio – estruturalista. Ouvir aquilo foi, de certa maneira, uma espécie de "aula de composição", ou antes de psicanálise...

O papo com Jarrell resultou, d'outra parte, em identificação musical imediata, e justamente em torno de nossa mútua admiração profunda pela obra de Luciano Berio, já então ameaçado de ser considerado como "mestre do passado" pelos modismos europeus, em especial pela própria complexidade *à la* Ferneyhough, que a maioria dos colegas lá de Royaumont procurava imitar, e pelo espectralismo francês. Em uma das noites, lembro-me bem que sentei ao piano ao lado do então jovem compositor Bruno Mantovani – que viria a se tornar muito depois o Diretor do *Conservatoire National de Musique de Paris* – e improvisamos a quatro mãos jazz, para deleite de Michael Jarrell, que assistia a nosso improviso e afirmava também gostar de jazz instrumental, contando-nos inclusive que havia estudado o estilo sistematicamente, se não me engano, na Universidade de Berkeley (coincidentemente onde ministrei palestra no CNMAT há alguns dias, durante a minha estadia atual na Califórnia, onde redijo essas linhas). Aquela brincadeira ao piano, claro, era

Bruno Mantovani – who boasted of having played a lot of tennis in his life – in an unpretentious game (at least on my part).

While conversations with Jarrell were always individual (and in my particular case, we also deal with my *TransFormantes II* only once), with Ferneyhough, in addition to individual meetings, there were daily sessions with all the composers: Ferneyhough standing in the middle, surrounded by tables occupied by all of us. Of these, I participated every time and was able to appreciate the way Ferneyhough reacted to the most diverse pieces – including my own – that were presented by my colleagues.

For me, those meetings were of great value, not only because of the discussions that arose there, but above all because I could envision a way of teaching composition totally different from mine. Seeing the difference, I realized what I was like. In 1995, behind me there was not just a series of works; there were also some years of experience in teaching composition, in addition to some years of learning from the one who had been and remains the only great master I had in composition: Willy Corrêa de Oliveira – and this in spite of considering the most relevant conversations that I had with Henri Pousseur

apenas um parêntese de descontração em meio aos debates inteiramente dedicados à escritura musical contemporânea daqueles dias. A esses momentos de descontração somavam-se outros menos musicais, como quando Jarrell me emprestou sua raquete de tênis para eu entrar numa quadra de tênis pela primeira vez e, mesmo assim, vencer Bruno Mantovani, que se gabava de ter jogado muito tênis em sua vida, em uma partida despretensiosa (ao menos de minha parte).

Enquanto que as conversas com Jarrell eram sempre individuais (e em meu caso particular, também tratamos de meus *TransFormantes II* apenas uma única vez), com Ferneyhough, além dos encontros individuais, havia sessões diárias com todos os compositores: Ferneyhough situando-se ao meio, circundado por mesas ocupadas por todos nós. Destes, participei todas as vezes e pude apreciar a maneira como Ferneyhough reagia às peças as mais diversas – incluindo à minha própria – que eram apresentadas pelos meus colegas.

Para mim, aqueles encontros foram de grande valor, não apenas pelas discussões que ali surgiram, mas sobretudo por poder vislumbrar um modo de ensinar a composição totalmente distinto do meu. Vendo a

(my doctoral advisor) or Karlheinz Stockhausen (whose courses in Kürten I was even a professor of analysis twice, after being a student there in 1998), in addition to being a student of the Pierre Boulez Courses in 1988, at the *Centre Acanthes* from Villeneuve lez Avignon, and having accompanied Berio in all his activities at the *Mozarteum* in Salzburg, in 1989.

In contrast to the way I myself practiced teaching composition with Ferneyhough's behavior towards students, I was surprised at how *tolerant* he was in the face of results that were absolutely opposite to what he defended in his works. I wondered how this would be possible without any degree of hypocrisy or demagogy... For even in the face of some piece of music of extreme simplicity, of complete disinterest due to the poverty of its result, Ferneyhough managed to put himself "in the skin" of the student and to ask him/her questions that related to him/her almost individually, without minimally opposing the *aesthetics* shown by that particular piece.

On the one hand, I admired his democratic sense and the emanation of his sympathy, receptivity and flexibility in the face of propositions that, we knew, were so foreign to him; on the other hand, I was bothered by

diferença, me apercebi de como eu mesmo era. Em 1995, atrás de mim não havia somente uma série de obras; havia também já alguns anos de experiência do ensino da composição, além de alguns anos de aprendizagem com aquele que havia sido e continua sendo o único grande mestre que tive em composição: Willy Corrêa de Oliveira – e isto mesmo se considerando as mais que relevantes conversas que tive com Henri Pousseur (meu orientador de doutorado) ou com Karlheinz Stockhausen (de cujos Cursos em Kürten fui inclusive docente de análise por duas vezes, depois de ter sido aluno lá em 1998), além de ter sido aluno dos Cursos Pierre Boulez em 1988, no *Centre Acanthes* de Villeneuve lez Avignon, e de ter acompanhado Berio em todas as suas atividades no *Mozarteum* de Salzburg, em 1989.

Ao contrapor a maneira como eu mesmo praticava o ensino da composição com o comportamento de Ferneyhough diante dos alunos, surpreendeu-me o quão *tolerante* ele se demonstrava em face de resultados absolutamente opostos ao que ele defendia em suas obras. Perguntei-me como isto seria possível sem algum grau de hipocrisia ou demagogia... Pois mesmo diante de algum pedaço de música de extrema simplicidade, de

his abstinence, his refusal to take a clear stand in the face of the aesthetic fact, the separation of his role as a teacher of composition and his work. How can a large-scale artist put aside what he/she creates and invents in order to make something appearing to be valuable that he/she does not like in the least?

At the end of the course, Ferneyhough met with Marc Texier and announced the works that should be selected for the subsequent 1997 *Ars Musica* Festival in Brussels, then directed by Eric De Visscher (who would become the Artistic Director of IRCAM in the years following). My *TransFormantes II*, a work of notorious complexity – including from the point of view of performance, requiring great virtuosity from both interpreters – but in a language quite different from the excessively intricate plots of Ferneyhough's music, was one of the selected works, although Ferneyhough did not – contrary to what had happened in relation to the others – exercised no minimum influence upon me. It was more proof of his eminently democratic and stripped-down stance, but not enough to ease my discomfort in the face of his excessive aesthetic tolerance.

I realized, therefore, that I acted in a different way, at least quite different from his

completo desinteresse devido à pobreza de seu resultado, Ferneyhough conseguia se colocar "na pele" do aluno e colocar-lhe questões que lhe diziam respeito quase que individualmente, sem minimamente se posicionar contra a *estética* evidenciada por aquela determinada peça.

Por um lado, admirei seu senso democrático e a emanação de sua simpatia, receptividade e flexibilidade diante de proposições que, sabíamos, eram-lhe tão estranhas; por outro, incomodei-me com a sua abstinência, com sua recusa de um claro posicionamento diante do fato estético, da separação de sua função como professor de composição e de sua obra. Como pode um artista de envergadura colocar de lado o que cria e inventa para fazer aparecer ter valor o que sabemos que não lhe agrada minimamente?

Ao final do curso, Ferneyhough reuniu-se com Marc Texier e anunciou as obras que deveriam ser selecionadas para o subsequente *Festival Ars Musica* de Bruxellas de 1997, então dirigido por Eric De Visscher (que viria a se tornar o Diretor Artístico do IRCAM nos anos seguintes). Meus *TransFormantes II*, obra de notória complexidade – inclusive do ponto de vista interpretativo, exigindo grande

way when I "taught" composition. I never refrained from clearly positioning myself before what is presented to me by a composition student. In the great scriptural branch of radical music, there is obviously room for substantial differences; more than that: they are fundamental, because the great works – the only ones that will deserve to remain in the rigorous filter of history – are always original and, therefore, *inventive*, and, as genuine *inventions*, distinct from everything that preceded them. But the paths taken by the creator are not exempt from his/her *parti pris*; quite the contrary: the great artist is one who knows how to defend the awakening to the world of his/her *esthesia*, the propositions that his aesthetic attitudes bring to the *anesthetized* world. The work of art, then, is always a *proposition*. It is, in a sense, a flag defended by the artist's sensibility, a cry – even if emitted with profound pleasure – to awaken the sensitivity of his countrymen.

For a student to learn from his/her teacher, and a teacher to teach his/her student, there must be an *aesthetic proposition*, and on both sides. Regardless of whether it is instrumental, electroacoustic or mixed music, it will always be from the propositions brought by the student that the master will be

virtuosidade dos dois intérpretes –, mas de linguagem bastante diversa das tramas excessivamente intrincadas da música de Ferneyhough, foi uma das obras selecionadas, ainda que nela Ferneyhough não tenha – ao contrário do que ocorrera em relação às demais – exercido qualquer mínima influência. Foi mais uma prova de sua postura eminentemente democrática e despojada, mas não o suficiente para amainar meu incômodo diante de sua excessiva tolerância estética.

Percebi, assim, que eu agia de modo senão oposto, ao menos bastante diverso do seu quando "ensinava" composição. Nunca me abstive de me posicionar claramente diante daquilo que me é apresentado por um aluno de composição. Na grande ramificação escritural da música radical, há obviamente espaço para diferenças substanciais; mais que isso: elas são fundamentais, porque as grandes obras – as únicas que merecerão permanecer no rigoroso filtro da história – são sempre originais e, por conseguinte, *inventivas*, e, como genuínas *invenções*, distintas de tudo o que as precedeu. Mas as trilhas percorridas pelo criador não são isentas de *parti pris*; muito ao contrário: o grande artista é aquele que sabe defender o despertar ao mundo de sua *estesia*, as proposições que suas atitudes

able to react and, based on *his/her own* propositions, establish dialogue, confrontation and criticism.

Thinking about the discussions I had with Willy about what I was doing, evenings at the kitchen table of his house, in the middle of Sunday, and how deeply it all fed me when I saw Willy dwell on what I was proposing, but always proposing *other* things from those, I understood that his posture was very different from Ferneyhough's and very close to mine – and that, in a sense, I learned from him not only the craft of composition, but also the craft of *teaching* it – but that such a prolific and stimulating discussion was only possible because I brought him a dense production, minimally inventive, and a proponent one, somehow with a certain degree of originality. For somehow, what was being invented by me, even if still immature, stimulated Willy's critical gaze, because what emanated from there was in tune with a certain way of listening to the world that was close to him. The identity was natural, and I am convinced that if I had presented something that he would oppose aesthetically, he would not have failed to point out his "disgust" and even his "disapproval", however cautious he might act, pointing me out *another* way.

estéticas trazem ao mundo *anestesiado*. A obra de arte é, então, sempre uma *proposição*. É, em certo sentido, uma bandeira defendida pela sensibilidade do artista, um grito – mesmo que emitido com profundo prazer – para o despertar da sensibilidade de seus conterrâneos.

Para que um aluno aprenda de seu professor, e um professor ensine seu aluno, é preciso que haja *proposição estética*, e de ambos os lados. Independentemente de se tratar de composição instrumental, eletroacústica ou mista, será sempre a partir das proposições trazidas pelo aluno que o mestre poderá reagir e, a partir de *suas* proposições, estabelecer o diálogo, o embate e a crítica.

Pensando na discussões que tinha com Willy sobre aquilo que eu fazia, noites adentro na mesa da cozinha de sua casa, em pleno domingo, e do quanto aquilo tudo me alimentava profundamente ao ver Willy se debruçar sobre o que eu propunha, mas sempre propondo-me *outras* coisas a partir daquelas, entendi que sua postura era bem distinta da de Ferneyhough e bem próxima da minha – e que, em certo sentido, aprendi com ele não só ofício da composição, mas também o ofício de *ensiná-la* –, mas que aquela discussão tão prolífica e estimulante só se

I do not know to what extent aesthetic tolerance is the best way to face the tendency to imbecilize contemporary societies. Perhaps it is always more necessary to know how to shout at this world, to have the courage of enunciation, not only through works, but also through our personalities and our ways of acting. Tolerance can only be of value if the first test is passed: that of proclaiming differences. There, then, the survivors will take place, those who will know how to impose themselves, because they are detached from the anesthesia of the world, and all tolerance will be welcome, as it will be the celebration of invention and originality, in its multiple and infinite ways.

Ezra Pound once asserted that "there is no more stupid place to lie than in front of a work of art". And he was right!

For this reason, composition is not "taught" properly: it is debated. The best way to open horizons to the student through which his/her speculation can unfold is not the "teaching" of composition, but rather *musical analysis*. It is possible, therefore, to *analyze* how such a genius composed such a piece, the way in which it was inventive at a certain time, but it is impossible to teach *how* to compose, because the New is not taught, it

tornava possível porque eu lhe trazia densa produção, minimamente inventiva, proponente, de alguma maneira com certo grau de originalidade. Pois de alguma forma, aquilo que estava por mim sendo inventado, ainda que de forma ainda imatura, estimulava o olhar crítico de Willy, pois o que dali emanava entrava em sintonia com certa maneira de ouvir o mundo que lhe era cara. A identidade era natural, e tenho convicção de que, caso eu apresentasse algo ao qual ele se oporia esteticamente, ele não teria deixado de pontuar seu "desgosto" e até mesmo sua "reprovação", por mais cauteloso que pudesse agir, apontando-me um *outro* caminho.

Não sei em que medida a tolerância estética é a melhor maneira de se enfrentar o rumo tendencialmente imbecilizante das sociedades contemporâneas. Talvez seja sempre mais necessário saber gritar a esse mundo, ter a coragem da enunciação, não apenas pelas obras, mas também através de nossas personalidades e de nossos modos de agir. A tolerância só poderá ter valor se passada a primeira prova: a da proclamação das diferenças. Aí sim, terão lugar então os sobreviventes, aqueles que saberão se impor, porque destacados da anestesia do mundo, e toda tolerância será bem-vinda, pois será a

is invented. Every debate only evolves to the state of tolerance and the coexistence of differences when there is, in the works that undergo such proof, a sufficient amount of invention. And if talent, dexterity with sounds – which we so commonly call *musicality* – is not taught – because one has talent, or one does not –, in the same way, invention is not taught.

Mountain View, CA, February 25, 2020

celebração da invenção e da originalidade, em suas múltiplas e infinitas maneiras.

Ezra Pound asseverou certa vez que "não existe lugar mais estúpido para se mentir do que diante de uma obra de arte". E ele tinha razão!

Por isso, não se "ensina" propriamente a composição: se debate. A melhor forma de abrir ao aluno horizontes pelos quais sua especulação possa se desdobrar não é o "ensino" da composição, mas antes a *análise musical*. É possível, assim, *analisar* como tal gênio compôs tal peça, a forma pela qual foi inventivo em certa época, mas é impossível ensinar *como* compor, pois o Novo não se ensina, se inventa. Todo debate só evolui para o estado da tolerância e da convivência das diferenças quando há, nas obras que passam por tal prova, suficiente dose de invenção. E se o talento, a destreza diante do sonoro – que chamamos tão comumente de *musicalidade* –, não se ensina – pois ou se tem talento, ou não se tem –, da mesma forma não se ensina a invenção.

Mountain View, CA, 25 de fevereiro de 2020

ABOUT THE AUTHOR

Flo MENEZES was born in São Paulo in 1962. Between 1980 and 1985 he studied Composition with Willy Corrêa de Oliveira at the University of São Paulo (USP), where he had also classes of musical analysis with Gilberto Mendes. In 1986 he became a German scholarship of DAAD to study Electronic Composition with Hans Ulrich Humpert at the Cologne Studio für elektronische Musik of the Music High School, where he was active as guest composer until the end of 1990, receiving his German diploma in 1989 (Mauricio Kagel, Hans Werner Henze and other in the jury). In 1991 he lived in Italy and worked as a composer at the Centro di Sonologia Computazionale of the University of Padua, working with Music V. As a composer Flo Menezes was awarded some of the most important international prizes in composition: in 1989 a selection from Unesco in Paris for "Contextures I" (1988-89); in 1993 from TRIMALCA for "Profils écartelés" (1988); in 1995 the Prix Ars Electronica in Linz, Austria, for "Parcours de l'Entité" (1994); in 1996 the First Prize of the «Luigi Russolo» Contest in Varese, Italy, for "A Viagem sobre os Grãos" (1996); in 2002 the Prêmio Cultural Sergio Motta of the city of São Paulo (among 441 inscribed works, for "Colores (Phila: In Praesentia)" (2000)); in 2003 the prestigious Bolsa de Artes Vitae for "labORAtorio" (2003); in 2007 the Giga-HertzPreis in Germany for "La Novità del Suono" (2006), with Pierre Boulez, Wolfgang Rihm, Horacio Vaggione and other in the international jury. ORCID: https://orcid.org/0000-0001-5779-2844. E-mail: flo@flomenezes.mus.br. Website: http://www.flomenezes.mus.br

Personal Thinking on the Creative Directions of Chinese Contemporary Zheng Music

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Abstract: in this article, composer Peng Liu investigates the role of the Zheng instrument in Chinese new music scene. The composer focuses on three main approaches on how Zheng music has been written so far: the preservation of tradition, the modern development, and the extreme use. Peng also talks about the resistance from traditional Zheng players when performing pieces from the new music repertoire, and the encouragement to experimentation led mainly by Chinese composers. Although the text is a personal response by the composer, Peng is motivated to contribute to the development of new music repertoire for Zheng [note by editor].

Keywords: Zheng music, new music in China, new music repertoire, instrumentation, collaboration performer and composer.

Zheng[1] is a representative instrument of Chinese traditional music with its own long history. Although its tradition has been passed down mainly by folk artists, it has been favored by Chinese contemporary composers because of its vivid expressiveness and various possibilities of timbre. As a composer, I have also composed a series of Zheng music works such as "The Shadow of Vines" [蔓影] for Zheng ensemble, "Pisces"［双鱼］ for solo Zheng, "The Sound of Anvil in A Cold Midnight"［一夜寒砧］ and "Night Recall"［夜忆］ for mixed chamber music, to name a few[2]. Additionally, being a teacher at the Conservatory in China, I have observed that both students and professors, who have certain practical musical experiences, usually keep a very close collaborative relationship with the performers of traditional instrument. On the one hand, for the notation system and many other reasons, ancient Chinese classical music is now more preserved in literary forms, and it even appears to have relatively limited repertoire when compared with Western music, which has led musicians to have a great interest in reviving the tradition of Chinese national music. On the other hand, composers began to gradually absorb the spirit of oriental aesthetics and to show a strong sense of initiative, especially in Zheng music. In fact, there are some courses provided by the Conservatories of China on orchestration of traditional music, including Zheng, but it still depends on the students' own interests in further study and stage practice. Despite all this, we perceive that Conservatoires as well as different independent art groups have been promoting and stimulating Zheng music in different ways, such as inviting Zheng players to exchange face-to-face experiences in workshops or running the composition competition for a particular national instrument. Taking the Con Tempo composition competition held by the Central Conservatory of Music as an example, it has consistently encouraged participants to compose for mixed chamber ensemble and reflects an idea of following the modern times and mixing the multi-cultures. As a result, many contemporary Zheng music with high quality and exploring spirit have been created in the last few years. And although most composers are comparatively less aware of Zheng's music specific historical development than the professional Zheng performers (I include myself in this group), I will now discuss about my personal thoughts

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[1] Also known as Guzheng, literally the ancient Chinese zither.
[2] The audios can be listened at the website: https://v.qq.com/x/page/e3061cvsl5c.html and https://v.qq.com/x/page/w3061nxetkx.html

based on the writing experience of Zheng.

I usually notice such a phenomenon when I read certain music reviews. In some music critiques (including these Zheng's works), the main argument is often written like this: "[some] works do not adhere to Chinese tradition, nor deliberately pursue novel compositional methods and extreme performance techniques, which show a kind of ... the creative philosophy of..." (SHA, 2013, p. 34). The question is: what exactly is the creative philosophy? I pondered that this statement may embody two layers of meanings: the former must refer to it as not conservative and not extreme, showing a concept that speaks from the heart and pursues the inner voice of the self, while the second may represent a more eclectic approach. Apparently, it aims to remain neutral in these codes of language, but in fact it is possibly meant to be both traditional and modern. In this way, it will broaden its audience and need to be able to have high mass acceptance and influence. I have briefly summarized several creative directions of contemporary Chinese Zheng music as follows, and the eclectic approach mentioned above belongs to one of them in my views.

1. Preserving: Inheritance of Tradition

As we all know, Zheng is an antique musical instrument. In this long history of thousands of years, the most significant change is that its string system has changed drastically from the early 5-strings system in the Eastern Han Dynasty to the 12, 15 and 21 strings system that has eventually become the standard since the 1960s. Hence, it is undeniable that Zheng often presented a monophonic expression form before the establishment of the 21 stringed system, and formed different folk genres through the characteristic tones and melody charms generated in different regions. The multitude of music pieces covered by these genres has already become classics and traditions today. So how should we inherit these traditions? About this point, I will discuss it in the next sections.

2. Eclectic: Modern Development Based on Tradition

There are two keywords in this chapter, one is "based on tradition" and the other is "modern development". In my perspective, this type of creative direction is a major trend and mainstream of the current Zheng music creation. The development obviously refers to the combination with Western composition technology and the development of a series of special performance techniques. For example, Western music pays attention to the contrast of tonal relationship. The tension of music produces a strong drama in the process of tonal confrontation and dissolution, which promotes the development of music. And specifically applied to the 21-string Zheng, this combination of Chinese and Western worlds directly leads to the manipulation of artificial string tuning scordatura. By tuning separate strings in advance for the designed pitch relationship, contrasts of multi-tonalities and modulation can be effectively and easily formed. In addition, the introduction of harmony and polyphonic music also freed the left hand of the Zheng player, borrowing keyboard playing characteristics from the piano, like voice part independence and texture possibilities. In the reformation and development of a series of performance techniques, some techniques that express a specific impression or emotion emerge naturally, such as striking the strings or instrumental body in order to create the percussive effects, and scraping the strings or playing the left side of the bridge when a mysterious and distant mood is desired. All of these elements integrate and enrich the capacity of musical expressiveness and undoubtedly open up a new space for exploration for composers. The so-called "based on tradition" has also several different approaches. One of the most common is to directly or fragmentally refer to traditional materials. For example, Chinese female composer Wang Danhong's Zheng Concerto Ru Shi [如是] is derived from the traditional tune of Zao Luo Pao[3] ［皂罗袍］ in Kunqu Opera[4] Peony Pavilion, and the tune has assuredly shaped Liu Rushi[5] ［柳如是］'s delicate and elegant character of the woman who is living in the Jiangnan region of China. The other common practice is not to

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[3] The particular name of tunes (Qupai) in Chinese opera and every Qupai has its own established meter and form.

[4] Kunqu Opera is one of the oldest extant forms of Chinese opera and it has been listed as one of the Masterpieces of the Oral and Intangible Heritage of Humanity by UNESCO since 2001.

[5] Liu Rushi（1618-1664）was a Chinese courtesan and poet in the late Ming dynasty who married the scholar Qian Qianyi at the age of 25. Liu's fame is well known for her artistic talent and patriotic sentiment because she committed suicide with her husband during the period of invasion by Qing regime.

directly quote, but to simulate the temperament of a traditional music style, although each has its own uniqueness. Some composers may pay attention to rhyme of poetry, some want to retain the mood of ancient Chinese music, the others will use certain characteristic tunes, but generally they all have features of pentatonic mode, for example, Tan Dun's duet Nanxiangzi［南乡子］[6] for Xiao[7] and Zheng. Although nobody knows what is the original sound of Nanxiangzi in the distant Tang Dynasty, the composer still depicts his own fascination of the ancient Chinese culture and art that has long disappeared in history, with help of rich imagination and traces that were preserved in the traditional music. The tuning of the piece uses a mixed application of tonal pentatonic scales, such as the D Gong system[8]［宫调］ and the D flat Gong system in the opposite register (precisely, the Zheng part in the beginning of the piece is a comparison of the B Yu mode［羽调］ and the D flat Gong mode), for creating a light and dark contrast of tonal colors (Ex. 1). Moreover, it also fits the structural logic similar to the arrangement of "Rubato-Slow-Medium-Fast-Rubato" in the ancient dance music as the Daqu[9] of Tang Dynasty［唐大曲］, so it reflects another way of Chinese composers' thoughts about "tradition".

EXAMPLE 1 – The Zheng's part in the beginning of Tan Dun's Nanxiangzi

Source: Journal of the Central Conservatory of Music, 1985(4)

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[6] *Nanxiangzi*, the particular name of the tunes to which poems are composed, was the title of music work originated from the music institution (*Jiaofang*) of the Tang Dynasty.

[7] *Xiao* is a Chinese vertical end-blown flute and generally made of bamboo.

[8] In Chinese music theory, each degree in a pentatonic scale can be a tonic note, respectively creating the following 5 modes: *Gong, Shang, Jue, Zhi, Yu*. Examples: *D gong* mode as D E F# A B; *D yu* mode as D F G A C.

[9] *Daqu* was a genre of entertainment music popular in China from the Tang dynasty. While *da* in Chinese means large or great, *qu* means a song, it was always a long, multi-sectional piece with implication of its name.

3. Exploring: The Extreme Use of Personalized Language

Going back to the characteristics of the pentatonic mode mentioned above, does it mean that it is equivalent to "traditional", or can it directly represent "Chinese style"? Apparently, China has a vast land rich in resources, and subsequently its music has great diversity. It is located in the context of diverse cultures that, according to my observations, some composers intentionally circumvent or reduce the constraints of the pentatonic features, and instead go for more profound explorations from other perspectives. In this regard, I would like to enumerate the two Zheng music works of two composers: one is "Prayer Flags In The Wind[10]"[吹响的经幡] composed by Qin Wenchen, which tunes 21 strings to the same pitch with microtonal nuances, which is divided into five groups within the range of four octaves while playing with bow, presenting a subversive and unique acoustic effect. At first, the musical color played on the Zheng low-registered strings have the shadow of Mongolian Khoomei (throat singing), and as the composer guides, it also reminds Lamaist music, especially the great and imposing sonority of the Bronze Tibetan Temple horn, which is several meters long. That is an example on how Chinese composer expanded the sound of national musical instruments, and it also exemplify the reforming experiment based on the state of the sound itself. The other work is "Circuit[11]" [圆] by composer Chen Xiaoyong, who is active in Germany. In his piece, he paid particular attention to the essence of sound, that is, a complete sounding process in which a sound event starts from Attack-Decay-Sustain-Release. At the beginning, the music only used a D (also the lowest note of Zheng). It also plays with a Double bass bow and gradually moved in pitch. With the overtones and subtleties produced at this time, the changing "musical noise" caused by the bow pressure forms a hidden two-part melody in high and low layers, thereby structuring the music by gradual acoustic tension, so that it presents a process of "complete consonance to tension, and then to consonance again" (see Ex. 2). Although these two examples cannot be generalized and fully represent this direction, they undoubtedly reflect a personal, extreme exploration of creative thinking.

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[10] The audios can be listened at the website: https://music.163.com/#/song?id=143629&market=baiduqk
[11] The audios can be listened at the website: https://v.qq.com/x/page/e30610m7u31.html

EXAMPLE 2 – The opening fragment of Chen Xiaoyong's Circuit

Source: Sikorski Musikverlage (2002)

The above example shows the three categories of creative directions combined by the author.

Conclusion

Then I return to the previous question: how to protect and inherit the tradition? In addition to indirect or direct reference to traditional music materials and style simulation, are there more possibilities? Composer Jia Guoping, a professor of the Central Conservatory of Music (China), talked about the definition of "tradition" in a lecture. He believed that "tradition was selected from history and was being deconstructed or rebuilt by modern people by understanding the past". So, is the matter a cultural core that is slightly overlooked beyond the appearance of these selected musical traditions? This reminds me of a sentence that Zheng player and composer Mr. Zhao Yuzhai said: "The left hand is the soul of Zheng", and traditional Chinese music has its own way of accent (decorations of a single note), free notes, noise (supplementing the decorations) and other forms. From liberating the left hand, to returning to the left hand, then to attaching the soul to the left hand, I think these details and elements are at least one of the ideas to break the model of piano-stylized Zheng and that kind of tradition should be truly devoted to development and exploration

in the creation. At the same time, we should consider again, are the contemporary Zheng music compositions truly diverse? History has proved that open concepts, broaden horizons, and diversified development are the fundamental principles for the vigorous development of art and culture. This kind of openness does not mean obscurity to keep the old or seek new; the openness is compatible and comprehensive development. However, in fact, just as the previous discussion, the mainstream of Zheng music today is an eclectic approach based on tradition and modernity. If it becomes mainstream, it means that the first and third categories are as if modest and slightly altered in the macro cultural environment. I don't mean to advocate for this, but also not to deny that there are many unique and personalized musical languages in the range of eclecticism and commonality. Among them, a large number of outstanding, elegant and popular Zheng works were born. The melody audibility, content thought, and modernity of the technique not only captured a large audience, but also favored by many performers. I just feel that, to a certain extent, it should encourage all aspects of the development of Zheng music creation rather than to afraid of the extreme as consistent as the previous music reviews.

Talking about encouragement, the greatest encouragement to creators is undoubtedly that their works are performed and promoted. Looking at the performance of the entire Zheng music work, the third type of direction also has relatively few performance opportunities. There are many reasons for this situation: the work itself, performance difficulties, fame, performers, aesthetic concepts, and specific environmental conditions and so on. Nevertheless, as creators, we often hear such a voice from the performers: "Zheng works written by Contemporary composers are often not very familiar with the performance practice, their methods are monotonous, and they are not easy to play. The use of playing techniques such as scratching and sweeping is not enough. Some music leaves an impression of a fancy string of sounds…". It is undeniable that this phenomenon exists, but this sounds like a statement with a tone of reproach: the composer has little communication with the performer. In fact, composers may feel the same. Composers should strengthen their communication with performers, carrying out the collaborations on the creative ideas, aesthetic interests, content techniques and performance methods in addition to better understand the characteristics and rationality of Zheng's writing. Consequently, composers can reach a channel of communication with players that integrates creative performance and feedback, then helping to

promote and cultivate a more solid and diverse audience group. In short, creators, performers, and listeners should be a trinity, assist each other as "keen friend", contest each other as "adversaries" and inspire each other as "role model". They should communicate and compete with each other, not only in the inheritance of music traditions and development of modern techniques, but also try to respect and understand the so-called extreme personalized music language, so that we can work together in all directions to create a new, comprehensive and three-dimensional creative peak in the endless river of the history of Zheng music!

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Peng Liu, Ph.D. in Music Composition, holds a teaching position at the Composition Department of Sichuan Conservatory of Music, while he is engaging in the postdoctoral research under the co-advisor Jia Guoping in the Central Conservatory of Music. His works have won numerous awards, including the outstanding award of 2019 Asian Composers showcase in Korea and several prizes of competitions hosted by Traditional Music Festival. Groups that have performed his works include the Teana Zheng ensemble, the New Zealand Trio/ Quartet, the Kammer Musek Veräin Lëtzebuerg and The Hong Kong New Music Ensemble. E-mail: newpain@qq.com

Music – source of immense joy or of disturbing frustration?

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Abstract: In this essay we highlight the importance of the complementarity between an uninhibited vision, in which music is approached from a perspective that implies overcoming our cultural conditioning, and a vision that implies the integration of the cultural conditioning coming from the past. In the first part of the essay there are general references to the musical phenomenon, bringing into light aspects related to the compositional process later on. Finally, I discuss the importance of a holistic approach that encompasses polarities in education – in the field of music composition studies.

Keywords: openness, tradition, complementarity, polarities, composition

This essay[1] approaches aspects related to one of the greatest fears of the human mind, the fear of the unknown, and the way it reflects in the musical field. Could it be that this same fear is responsible for undermining the composer's attempt to give birth to his/her innermost feelings, for compromising the performers attempt to recreate the musical world imagined by the composer, or for not letting the music to permeate the listener's consciousness?

Let us try to shed some light on this problem from the composer's perspective. There is a big difference between a mind driven creation of new structures, timbral combinations, theatrical situations and the case in which a composer is just trying to express what is revealed to him: sometimes, that expression will fit the current expectations, as it is Mozart's case for many works, in other situations the invention of new structures are required, as it is the case for many of Beethoven's works. Since both perspectives are proven to be equally valid, any attempt to forcefully recreate these situations will have as a result either an imitation or a promethean effort to create something original at all costs. I think that in time both cases will be proven to be failures, because the natural balance between known and unknown, which is inherent to every great work of art, is broken.

The same fear of uncertainty will determine the performer to try to fixate every detail of a performance in advance, so that on stage he will just try to reproduce the setup memorized beforehand. If there is no room for the unexpected to surface during a performance, I don't think that the spontaneity that brings freshness to a piece of music would be replaced by any of the mentally predetermined plans. Without the playful energy of the improvisation, the performance will have the sense of sterility that the artificial flowers have, if compared with the natural ones. Though many advantages of the predetermined plans will be present, the music will not flower to its fullest potential in the listener's consciousness. There are, of course, many other issues that the performer has to confront regarding the conditioned perspective from which he acts: how to move away from the critical voices in his head – in the opposite case having to face the famous "stage fright problems"–, how not to fall into the trap of imitation, how to infuse his studying time with joy and contentment.

Listening from a conditioned perspective to a piece of music that is provocative (because of the music itself or because of the unconventional way it is performed) will determine a strong reaction

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[1] The essay is based on revised versions of two articles published in 2015 in QUANTUM CULTURE MAG – Revista de Cultura y Ciencias (Spain), a cultural online magazine which exists no more: *Openness to the unknown* and *The joy of being a composer*.

that actually has its roots in the fear generated by unfamiliarity. The usual way of diminishing that fear is to try to widen the scope of the conditioning, so that the view will become more inclusive. That progressive path, realized through education, will last until our last breath, and it's an important part of our lives. But I believe that there is a more direct path, accessible to every human life form, an innate intelligence that is capable of enjoying every form of art, irrespective of the received education; that is capable of finding the cheerful energy of improvisation in the performance of any musical work and to feel the gratefulness arisen in every composer that is expressing unimpededly his innermost feeling. A simpler way, which does not take any time, because that capacity is already in us: an openness to the unknown, in spite of the fear generated by our own limitations; an innocent welcoming of whatever appears in the field of consciousness.

Is it possible, under the burden of conditioning, to still listen with clear ears, without expecting, without comparing with what we have already known and listened to? We will only have to look deep inside of us, to establish clearly what is our position we are looking from, to see if there is a place from where even the old habits of conditioning are seen. If my position is above the complex conditioned machinery, then I do not have to do anything to escape from it, and my every action will glow of freshness and energy because it will not be hampered by the past.

Let us take one example to see how the fear of the unknown is disconnecting the listener from much of the music created in our times. Our musical culture (especially the one governed by tonal hierarchical relations, but not restricted to it) is, without any doubt, structured around the idea of repetition. That process appears when we are looking to the musical works in their entirety or only observing their microstructure. From one very potent musical cell repeated in various forms, Beethoven created a whole work, as one can see in his 5th Symphony. Musical motives are repeated to create musical phrases, which, by repetition, will create musical forms such as theme and variations, sonatas or fugues. It is not surprising that the most accessible musical form, overused in pop music, is the rondo form, a way of structuring the musical material that is highly repetitive. If I try to listen to non-repetitive music having the expectations built through years of listening to repetitive music, the single result will be a frustrating, irritating feeling, in which my expectations are grievously trashed.

The French mystic Jean Klein considers that the great works of art have such a strong force of attraction over centuries because of their innate harmony that will resonate with something

intimately close to us, our own natural harmony. For an authentic experience to occur, one single requirement is necessary for the composer, performer and listener alike: a detachment from his own conditioning, so that the music can spring unconstructively in the composer's mind, being recreated by the performer without egoic interference, and being received by the public with an innocent and open mind.

Let us try to dive deeper into the process of writing a new musical work, to see how the perspective from which we are positioning ourselves will greatly influence the outcome! Maybe we will understand why there are so many composers, who, although enjoying a real success in the professional life, always seem frustrated, and the process of creation seems to be an endless struggle, while other composers radiate the joy of creating, a joy that permeates many aspects of their daily life. I will put into light a very personal approach on the process of creating a new work being an eminently subjective action.

Being a composer can be rather challenging, as you already might find out reading Berlioz *Mémoires*. Many of the skills of the nowadays composers have often very little to do with the musical field. I intend not to speak about these difficulties, but of the energy that keeps the composer active and creative. I would like to take into consideration four stages, each of them able to generate great suffering or the biggest joy, depending on the composer's personal perspective: the creation process, the work with the performers, the distribution process and, finally, its impact on the audience.

The composer's greatest joy is, without any doubt, the undefinable moment of creation, when something fresh and alive emerges from the unknown. Far from feeling this moment as a burden, trying to capture with tremendous difficulty the initial moment of inspiration, I am thinking more in energetic terms: if there is a flow in expressing the musical ideas, I know that I'm on the right track; if not, I have to come back to the moment when the natural flow was interrupted. This way, composing is a joyful process for me, regardless of the musical content of the piece, irrespective of the esthetical orientation.

Other significant moment is that related to the fortunate situation when the composer meets inspired performers, who deeply understand and express his musical ideas. Many meaningful situations are possible: an inspiring working session with the performer, in which I can see that the work has greatly benefited from the collaboration, or, without any previous contact, I can hear the musical ideas so clearly expressed, that I can actually feel that the initial energy that sustained the

creation of the work is now so organically expressed by the performer. Of course, ideal situations are rarely present, but I think that a very rigid position of the composer regarding his piece is far less constructive (and much more painful for himself) than a more flexible one.

The next phase I bear in mind is the moment when I want to make known to the world the recording of my work. This is also a situation that can generate enormous frustration or can be a joyful one, depending on my actions. If my music was released under a label, it will take care of the distribution process. If my music was not released on physical CD's, there are many online alternatives. A crazy run after "Likes" on Facebook, YouTube or other medias, will not add much fun to the process, irrespective of how much attention my work would receive. The pure joy of sharing, without too much emphasis on the results of that sharing, will make everything become rather easy and natural. I can tell, by experience, that a violent promotion will provide less significant results than a more passive approach. By "passive" I do not mean not to do anything to distribute the work. On the contrary, today there are so many ways in which I can make my work available: my personal website, YouTube, Soundcloud, Ulysses Platform and many other online music networks. My intention is to make my music accessible to the world, without losing a lot of energy trying to impose it, forcing peoples to listen to it.

The last stage I take into consideration is the one known as usually generating very much suffering for the composers: the listener's opinion. If I expect that everybody who listens to my works unexpectedly falls in love with the music, then of course the hell will be quite close to me, because this will probably happen only in my imaginary world – and it is known that the musicians are very inventive beings. I also do not resonate too much with the very specialized music writing, in the sense of writing works for composition competitions – where the members of the jury have certain musical expectations, or for a particular music festival – where the organizers are imposing certain stylistic orientations. I also do not believe in the idea that contemporary music is addressed to an elitist circle of "connoiseurs"; I am convinced that music is really a universal language, having the capacity of influencing the human consciousness.

I believe that the whole process of education is not just an endless accumulation of information, but also a process of transcending the limitations imposed on us by ourselves and by others. And again, the right balance between the polarities will make the difference.

Speaking of education in the field of musical composition, I encountered two polar

approaches: a perspective that implies a strong anchorage in the musical tradition, with a thorough training in assimilating the already existing compositional languages; the second approach implies almost a denial of the musical tradition, an exclusive focus on discovering unmapped sonic territories. Considering the complexity of the musical phenomenon, perhaps the best solution is the ancient "middle way", in which the two approaches become complementary. An exhaustive focus on the musical tradition could determine the emergence of good musicologists, but thinking about the compositional process it can undermine the creative momentum. The lack of knowledge due to the denial of tradition can lead to the appearance of semi-professional composers; they can be very inventive, but without the possibility to express their ideas clearly, lacking the power to construct complex musical structures into intelligible forms.

If we talk about the delicate subject of guiding the young composers, the metaphor of the tree is perhaps the most appropriate: the deeper the roots (knowledge of the musical tradition), the higher the branches into the sky (creative freedom). It cannot be determined a priori which will be the right balance of the two aspects, it depends on the individuality of each student.

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Teaching Music Composition: A Poetic Interdisciplinary Path Through Art and Life

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Resumo: Neste ensaio apresento algumas ideias e experiências que, para mim, têm sido objeto de pesquisa e fontes de recurso para criação musical já há muitos anos. Essas informações têm a ver, primeiro, com um contexto de estudos e de criação no campo interdisciplinar relacionado à minha tese de doutorado (1996); segundo, com pesquisas e experiências criativas baseadas no gesto musical e de seu exercício como um modo de "encenação"; e terceiro, com uma visão poética da arquitetura sonora do trabalho artístico a partir de uma relação intrínseca entre som e silêncio.

Palavras-chave: Composição musical, Ensino da composição musical, Interdisciplinaridade, Corpo e Gesto Musical.

Abstract: In this essay I introduce some ideas and experiences that have been the object of numerous studies and resource materials for composition for several years. This whole information has to do, firstly, with an interdisciplinary context of studies and music creation that refers back to my doctoral thesis; secondly, with research and creative experiences based on the musical gesture and that one under the perspective of "enactment"; and thirdly, with a poetic view of the sonorous architecture of the artistic work from an intrinsic relation between sound and silence.

Keywords: Music Composition, Teaching Music Composition, Interdisciplinarity, Embodiment and Musical Gesture.

T he horizon that shores up this essay belongs to a universe of complementary experiences that embrace teaching music creation, research and composing for several years. They refer to music and life. From this horizon of experiences, I learned that the relevance of teaching musical creation nowadays is proportional to the variety of experiences that are available for the artist student, in a wide and productive aesthetical domain of artistic activities; experiences that can propitiate defying social encounters and critical engagements with sound materials in distinct contexts of life.

The notion of interdisciplinarity plays an important role in this essay. It denotes a complex horizon of meaningful experiences in which one is able to act upon distinct or conflicting situations or cultural realities dialogically – with an arousal conscience of the limits that define his / her historical life. By discussing that contextualizing horizon, thus, I intend to raise questions I consider relevant to encourage that artist student, in his / her learning process, to find a constructive path of aesthetic self-achievement; and eventually, to make that path into a political stance towards his / her life.

1. The pathway

In Brazil, as a whole, undergraduate and graduate music schools in academia, apparently not without resistance, begin to realize that interdisciplinary contexts for learning are relevant sources for investigative artistic experiences. Art thrives in the living world. "Like all the arts", says the educator John Paynter, "music springs from a profound response to life itself." (1970, p. 3). So, there is no point, in my view, to hold onto that paradigm of "music for music sake". In part, to learn music represents to master particular contents and techniques that will, hopefully, found one's knowledge of his / her future professional life – students, in general, have to learn by themselves how to abstract and systematize lots of information they gather throughout their entire academic years. But there is another aspect to be considered. An artistic activity is an aesthetical experience. It is a "mode of being" – a particular mode of being engaged, poetically; a

strongly perceptive, insightful oriented way of knowing the world[1]. To teach music, thus, is not only to teach music, insofar as "music is always a contextualizing experience"[2].

The music educator and composer Carlos Kater, in the conclusion of his article "'Why music in the schools?': some reflections" (2011, p. 44) recommends educators in general to be observers of their present reality and careful with choices concerning prevalent institutionalized materials and dated ideological bias. In complement to this recommendation, however, there is a question that requires closer attention for the purpose of this essay: teaching / learning experiences of creative activities frequently are complex in nature. The arousal of feelings, multiple senses, modes of perception, or gazing with admiration can be productive to social interplays and communicative exchanges in classrooms. They are, in this sense, aesthetic and holistic experiences insofar as they may open, for those students, opportunities for self-expression, enjoyment and making art. This is a step, I suppose, towards the challenge of *enlivening* tradition from abroad.

In this essay, I have chosen not to give in to my willingness to discuss particular disciplinary contents in music creation insofar as there are considerable reading sources for this purpose. And I do not mean only those bibliographical references acknowledged by the composer Liduino Pitombeira (2011), in his article "Paradigms to the teaching of musical composition in the XX and XXI centuries", whose authors may gather, describe / analyze selected materials, structures of musical thought or tendencies in musical poetics – conceptual elements and compositional techniques that they considered relevant for the knowledge of the field. In music literature, as far as I know, there is much wisdom and insight, self-questioning and aesthetical concerns raised by composers around the world. Some of these theoretical works became outstanding references in the field of music composition[3].

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[1] Walter A. Brogan's (2006) interpretation of the conflictual bond between *physis* and *techne,* in the context of Heidegger's ideas, illuminates the philosophical context of this view.

[2] This insightful thought was spelled by my student Carolina Bee Araújo at the final presentation of her undergraduate dissertation (2019).

[3] I can only recall some of them: Cage, Feldman, Schönberg, Webern, Stravinsky, Varèse, Schaeffer, Hindemith, Sessions, Cardew, Boulez, Ligeti, Ferneyhough, Stockhausen, Kagel, Takemitsu, Messiaen, Berio, Koellreutter, Sciarrino, Lachenmann, Czernowin, Grisey.

2. Resuming my journey's path

2.1 Interdisciplinarity and the "grid" structure

In her article "Dialogue inter-areas: the role of musical education today" (2007)[4], the music educator Marisa Fonterrada assures that traditional prevailing functions in institutions, in general, are not suitable to form talented students or skilled professionals to exercise their social roles in their communities. It is important, says the author (2007, p. 29-30), to consider the impact of music, its effectiveness, to produce self-expression and communicative relations among individuals; and to strengthen human sensitivity. And she complements: "There is much evidence of the power of music to affect deep structures of the psyche not easily accessible by verbal communication." (2007, p. 30). From her keen awareness of the contributions that music can offer to the global formation of individuals nowadays in a complex society, a "multiform society", in her words, she then grounds her main discursive strategy on a dialogic perspective, one that brings closer music to other areas of knowledge.

In this context, I will distinguish Fonterrada's notion of a "dialogue inter-areas" from that interdisciplinary horizon that I referred to at the beginning of this essay. The music educator understands that musical learning embraces broader experiences of knowledge; in her view, those experiences are dialogic in the sense that they grow out from practices in which the sound, in the context of disciplinary and interdisciplinary activities, constitutes a catalyst for prevailing multifaceted social relations and for human existence. This view of a complex reality, accompanied by her understanding of music as a mode of knowledge – in a certain way echoing, in this context, her awareness of the music as a potential instrument to trigger healthful and constructive changes to enrich human life – can be found in *De tramas e fios* (2008).

In that book, Fonterrada conceptualizes a "grid" structure – a "net of procedures" – to point to the multiple exchanges and sharing experiences that take place in a complexified field of knowledge. Contrarily to disciplinary teaching models, where procedures are attached to linear and narrative forms of presentation, procedures "in net", according to the author's view, imply a holistic perspective of engagement in complex forms of human experiences. Her understanding is

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[4] Title and quotations from Fonterrada's texts were translated by me.

that procedures "in net", in a dialogical, inter-areas perspective, can open up alternative paths for the student to exercise his / her intelligence and self-expression in social life and institutional work.

However, in keeping with that view as a strong artistic and political standpoint, I want to distance myself from Fonterrada's notion of a "net" to explain how I conceive of an interdisciplinary model. On the one hand, a grid structure is a weft of connected points. We can imagine, as in a picture, one's accessing multiple "places" and directions throughout that functional structure; and gathering information and meaningful experiences from each choice. But on the other hand, I understand that, in a historical perspective, more complex experiences do not fit easily in that net – such as, for example, critical experiences of self-assessment. What is, after all, that operational "grid" structure conceived by the author? Is it a way of coordinating multiple forms of activities in a complex field of work? Or, otherwise, of building strategies for a high-standard formation in music that somehow pave the way for alternative areas of institutional work and life? Whatever be the answer, though, my view is that, from a metaphorical perspective, we cannot challenge the principles / values that ground our meaningful horizon of experiences without "folding" that "grid" of procedures or strategies of work. A dialogic interdisciplinary context for learning, as I propose in this essay[5], implies social and communicative interplays among people as well as the search for models to represent conflicting, contrasting forms of realities. To some extent, it implies to acknowledge and challenge ideas that were taken for granted. So, learning music, learning well music is, in part, to learn how to create "by own means" – a path – to access and widen one's own horizon of knowledge in that field, over and over again.

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[5] In my music composition thesis *Standing and Conflating:* A Dialogic Model for Interdisciplinarity in Composition (1996, p. 42), I explain – based on the philosophers Mikhail Bakhtin (1895-1975), Hans-Georg Gadamer (1900-2002) and Michel Foucault (1926-1984) – how the concepts "play", "mediation", "conflict", and "resistance", which define critical dialogues, can be correlated with the principles of interdisciplinary composition.

2.2 The body and the "impulse": a search for "authenticity"

A second aspect that I consider relevant for teaching musical composition refers to the role that the body – in movement – can play within creative processes of sound investigation. Through intentional body movements, concretely realized or internally manifested, the artist student can animate – enact – emerging gestural sound events or phenomena that are brought out intuitively in his / her creation with sounds. Awareness of this process is important since its complex nature can prove to be a highly productive experience of "performing" in time. Enactment – through intentional gestures – makes them accessible for that student to perceive and sensitively grasp, distinguish and "touch" the materiality of "sound ordinations" in time[6]. This in mind, I suppose that exercises of shaping musical gestures, thus, with or without the voice, may *enliven* the body's impulse, energy and his / her modes of listening.

Improvisational activities, particularly when approached as collaborative experiences, are also well-suited, as a free, live and playful mode of body enactment and listening. From my own creative process, I understand that embodying experiences of music, experiences of enactment, concrete or subjectively animated, are "ways of making one's creative process alive"[7]. They constitute modes of "getting in touch" with sound materials and their ordinations in time – they are, effectively, particular "modes of being", therefrom one can intentionally product live forms of existence as "meaningful presence"[8].

The composer Chaya Czernowin, in her article "Teaching that which is Not Yet There" (2012), sustains that the most relevant problem today, concerning teaching / learning processes in composition, is not to be good or not in one or many musical styles. The main problem, she says, refers to the question of "authenticity". In her words: "finding a niche for one's self; a niche which

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[6] In this context I partially rely on Deniz Peters understanding of *hearing in* and "felt body" (2012, p. 19-21). Also, for the composer Ulisses Ferreti (2011, p. 33-34), the term "sound ordinations" implies sound organizations that emerge in a particular sound environment. The listener's capacity to abstract sound objects from their environmental references is also implied in this notion.

[7] In another article, I present the concepts of enactment and sound gesture in view of a more in-depth discussion (YAMPOLSCHI, *Percepta*, v. 4, n. 2, p. 33-46, 2017).

[8] Based on Ilona Hongisto's studies (2013) about William E. Connolly's "materialities of experience", Daniel Stern's "affections of vitality" and Raymond Bellour's "amodal perception", the meaning of "presence", in this essay, refers to nonrationalized artistic experiences in music. They are modes of expression in which one can apprehend "contours" of affections, dynamic forms of intensities, curves of inflections in articulations and projected durations in time.

is based on authenticity. And this authenticity has to be communicated through and through, from the choice of means to the end result." (2012, p. 284)[9]. Czernowin's standpoint refers to the artist student's experience of learning to search for a particular field of work and finding out the proper criteria of that field. She asks: "What is at stake in this garden or sea which ARE one's work? What does it mean to walk or swim? What does it mean to have a good path or a failed path?" (2012, p. 284). In light of this, she explains metaphorically how the chosen paths and the outcomes of the related processes are intrinsically inter-related:

> As I mentioned before, the student needs to learn to find and create his own ocean garden / garden. But maybe it is not a garden. Maybe for one student artist it is a swirl of moving energies, and for another it is a circus of freak creatures that he creates in music. A circus of freak creatures will lead to very different techniques than a garden. A swirl of energies will lead to very different particles than modular geometrical sonic forms that could be the arena of another composer. It would be silly to build a collection of modular sonic forms with the same means and the same particles of thinking by which I build a peaceful garden. (CZERNOWIN, 2012, p. 285).

According to the composer, that artist student must search and strive to understand what are his / her internal impulses. "What in this impulse is meaningful and which potential is it opening?", she asks. And then she explains that a sonic impulse is the starting point of an idea and also a "guide for the technique needed to articulate it. It means that one needs to sit a long time with this impulse. [...] This means going inside and having a long conversation with one's intuition and one's analytical wisdom in order to figure things out from inside." (2012, p. 286).

Every creative act, in a certain way, is also an exercise of self-investigation, of acknowledging one's own tastes, histories and experiences of social life. Under this perspective, the search for a genuine impulse, in harmony with that analytical wisdom, constitute, then, a crucial step to broaden and deepen that student's potential sources for creation. Disposition, curiosity and patience are, in this regard, decisive factors for one's undertaking his / her own path. However, there is something else that plays a role in this process. The search for authenticity, in this context, is also

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[9] The concept has nothing to do with "originality". The composer Brian Ferneyhough defines the concept as "a superior skill to manipulate diverse categories of stylistic norms already formulated". For Ferneyhough, we should favor, instead, "an individual initiative that does not rely only on the manipulation of prefabricated musical materials" (1998, p. 190).

an aesthetic experience. For this reason, I consider that such a mode of investigation is always more complex and physically engaged by the senses and self-perception – a task that demands a mode of "expressive" presence, of "staging" with gestural sounds and listening.

To find one's own creative path, therefore, is to embark on an enlivening and holistic experience that is twofold: the search for an authentic self-expression in composition is, nevertheless, based on a perceptive, non-verbal experience with the materiality of sound, in time and space[10]. To sum up, I acknowledge the body as a grounding source for the student's creative process and self-searching flight. It means that one's path for authenticity is not a privilege of the spirit or the mind. Every art thrives in life and life is always hybrid and complex in its nature[11].

2.3 Sound and silence: listening to yourself and the "other"

During this year's semester class "musical creation and aesthetics", my students and I went to an exhibition of installation art[12]. In the course of this enjoyable experience, a student asked me how one could find meaning out of the materials in question. In my response, I first called his attention to the material and historical references that artists intentionally single out from other fields of life, nature, to convey them anew in their works. And then, I compared the sounds of "new" music[13] to the chaotic urban sound environments, somehow, by pointing out their sounding qualities, particular gestural forms and orderings in time and space. From that point I asked him the following questions: "Do we exercise listening while walking? Do we pay attention to the sound environment while working or enjoying social life?" And without waiting for his answer, I raised another general question: "If art springs from life, how is it possible to enjoy, make sense of contemporary music, if we tend to miss the environmental sounds out of our life?"

A particular sound environment, with its noisy, chaotic and / or smooth sound qualities, for example, is constitutive of a particular place. We can perceive these sounds, incorporate them

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[10] I understand time and space as intrinsically related.

[11] In his article "Embodied Musical Meaning" (1997-98), Mark Johnson stresses the inseparable connection between our bodily experiences of meanings and our capacity for conceptualization and reasoning.

[12] BIENAL INTERNACIONAL DE CURITIBA (CUBIC 4), 2019. Curitiba: Arts Gallery – Department of Arts, Federal University of Paraná, 2019.

[13] This is an easier way to refer to contemporary music, understood as part of the European classical tradition.

partially, and hopingly, keep them alive in memory. However, I share the composer Rodolfo Caesar's point of view that musical experiences of listening, in a way, can mix themselves up with other recognizable models of sounds we encounter in nature[14] (2008, p. 47). And further, Caesar's view is not so far from John Paynter's pedagogical concern for creative learning when he proposes his students to find similarities and distinctions of patterns between music and nature or other arts. Similarities of patterns in rhythm, gestural curve, high and low sounds in nature, for example, can be a starting point, according to Paynter and Peter Aston, for creativity:

> Just as you filled your paper with an idea from the object, take an idea from your paper and fill a space of time with an organization of sounds and silences based on the same qualities. Take these sounds in the same kind of directions that you felt the lines and shapes needed to move in. Try to catch the same quality of movement using your visual work as an idea on which to improvise. You need not stick slavishly to what you have on your paper: you are not trying to *translate* what is seen into something heard but you should be following-through an idea which you began to work on its visual terms and now extend into musical terms. (PAYNTER; ASTON, 1970, p. 89).

Paynter's pedagogical view for teaching music creation takes in consideration a kind of "extension" between objects and beings of different domains. One extends into another. They "coincide" in certain points. With this in mind, I presume, not without any doubt, that embodied and "felt" experiences of listening to a particular environment may enlarge and refine our perceptive skills in the music domain. And vice versa, higher levels of proficiency in music perception strengthens our choices to engage qualitatively with a particular sound environment that means something to us[15].

One of John Cage's most instrumental ideas in relation to his compositional process is that art should imitate nature's modes of operation (1961, p. 9). Despite the controversial meaning of this assertion, it reminds me that even for the composer, abstraction, understood as modes of reasoning and conceptualizing, was partially a way for him to impart meaning to his sense or perception of nature and its modes of operation. Working with sounds corresponds, inevitably,

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[14] Some of the authors' thoughts about materials and processes he dealt with while creating his electroacoustic work *Círculos ceifados* (1995).

[15] John Paynter's conception of music education provides the background for this assumption. At the conclusion of his book *Hear and Now* (1972, p. 96), he says: "The activities we've been considering in this book can lead to any number of useful points but the main reason for bothering with them at all [...] is because they *open children's ears.* They help to awaken sensitivity and imagination: they educate the *feelings.*"

foregrounding their material and historical natures – particular configurations, resilience in structure, levels of intensity, energy, volume, timbre; and from there we abstract models, laws and principles from nature and the world, so as to impart meaning to these materials in art.

Listening to sound and silence: Cage's word is the epitome of a supposed poetic wisdom that changed the way we deal with music. Silence is not the reverse side of music experience. It is not an amorphous substance for the music artist as well as not a blank paper for its poet. Also, it is not just a discrete material that provides local meaning to previous and subsequent events in a work. The interplay of sound and silence shapes the dynamic architecture of sound gestures and other materials in time. Sound and silence, together, shape the quality aspects of timing in music, perceptively, generating a sense of flow. Sound and silence – as that interplay – expands the sensitive and embodied experience of time. It expands our perception of continuity and breath, turning them into a unity. It expands our listening comprehension of the "whole" and its dimensions; and the dynamic interrelation among qualitative gestural events at work, with their forces, shaping, breathings, directions, impulses, durations.

Coherently, I assume that teaching composition as the art of sound is only half the way towards one's fulfillment to be a qualified professional. In the same way, for the artist-student, the search for authenticity demands an embodied experience; an experience of enactment that accounts for that dynamic interplay of sound and silence: their articulation in time, their distinguishing energetic forces and illusory projections that shape the dynamic flow of events in time – among other features that animate the senses to the musical perception of intentionality, direction, breath and impulse.

In this perspective, one of the key problems in teaching composition, then, is to *enliven* that artist student inner search so that he / she will, in time, be successful in working creatively with sound and silence interplays. The search for authenticity is a complex path that one accomplishes in time. Let's fully realize it with our reason, feelings, imagination and curiosity – and definitively not forget to make it much alive with our moving, "felt" body, spirit or the mind. Every art thrives in life and life is always hybrid and complex in its nature. Therefore, embodying musical experiences – through gestures, as a mode of enactment – and the exercise of listening, as a whole, can be an effectual path, among other experiences, for one's process of aesthetic self-

investigation; a "mode of presence" that unfolds opportunities for self-learning and critical involvement with other activities in life.

Resuming the pathway again…

For the music teacher, the problems to be raised with his / her students evince a variety of questions / experiences that will contextualize and provide meaning for learning. In this essay, I proposed some ideas that, I hope, will be somehow rewarding for one's own musical creative process. The central line of thought that propelled me through this path refers to the premise that embodying modes of being poetically engaged in musical creative processes, especially within interdisciplinary contexts, can be productive in teaching / learning experiences. I also presume that other perspectives of educational learning are just as relevant for this aim as the one proposed in this essay. It is wise, perhaps, to take these perspectives together, as far as possible, in a complementary way. Whatever be the choices one may follow up, though, let's have in mind that aesthetic experiences are at the core of such creative processes. They are strategical ways for the students to search for their genuine impulses, as artists. Overall, that understanding may also be the source for one's finding an ethical purpose to this process, as he / she is fully compromised: intelligence, sensitivity, perception, memory, curiosity, moving body and affections. Hopefully, those artist students will be able to project their own search for authenticity, as a path, in more comprehensive, global experiences of social, political and institutional life in the future. After all, art thrives in life and life gives itself back to art.

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The night, the music: a cognitive hypothesis

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Abstract: In this article I present a discussion, based on cognitive psychology and on philosophy, about the application of the metaphor 'music as play,' instead of the metaphor 'music as language.' In it I try to distinguish what is properly biological in our hearing system from what is cultural, in order to emphasise, firstly, the hypothesis that music represents the creation of a territory of comfort where sounds are placed in places in which, according to the rules of a game, of a cognitive puzzle, they should be — a hypothesis that points to music as art; and, secondly, the idea that cognition of music may be understood as an enlarged auditory scene analysis, based on categorisation, rhythmicalization, and recursive schemes of sounds. This makes possible the building of a capacity to judge the rules of the game of music according to their latent potential and to their functionality; and, not least, to judge how well the creator "plays" the game, because in music (distinctly from the language) a conventional relationship with the world is superfluous, the rules are transmitted to those who attend by the very act of playing the game. As the specific context is not cultural, but that of the game itself, the determination of a great move in play does not depends on a class hegemony, but only on Kantian disinterest.

Keywords: electronic music, music composition, improvisation, instrument design, pedagogy.

In ancient Greece and Rome, and thereafter during the whole of European middle ages, Music participated in the perfections of the Number and of the Universe. And thus it remained, studied together with Arithmetic, Geometry and Astronomy until the Renaissance. It was at this moment that music started to be understood in the field of studies stemming from the language, the studies of human imperfections, the *trivium*: Grammar, Rhetoric, and Philosophy. This fact led Western music to manifest a huge enlargement of its possibilities and has given birth to many of its developments, but it is not ontologically necessary to do so. In other words, the metaphor "music as language" was much more useful as an impulse given to several poetics of music, than it is to understand its nature.

To deal with music as a "language", as it happens also with the other arts, brings a modern difficulty: language presupposes inevitably the sharing of references to the world, and today, for historical and sociological reasons, we expect each music, if it is to be *art music*, to have a unique set of rules and sonority (which is a consequence of the former) — we expect it to create its very own sonic world. Although composers must bluntly discard the possibility, which is no option at all, of fencing the future inside a museum of past music, and to assert that musical art is unavoidably destined to wither away in a motionless decadence, beating the listener, as the vanguard did, does not seem much better than serving him stale music. In fact, a lot of the irascibility of the vanguard music of recent past, that regarded whoever hears it as an adversary to be conquered, was a result of this faith that for someone to grasp a piece of music it would be necessary to enforce an understanding of its "language".

However, as it is obvious from the fact that humans have always created art with a *monumental* character (that is, art that was created also for a public in a future society that would share with the artist nothing in common *but the art object itself*), the worlds created by art are not split by distinct languages, whose mutual incomprehension would prevent us from acknowledging the eventual beauty of objects belonging to territories we do not inhabit. If it were so, Debussy would not have suffered the impact caused to him by the beauty of the Javanese gamelan music — a music whose theoretical and social bases are absolutely far-flung from European ones — in the 1889 World Exhibition in Paris, impact that echoed throughout all 20th-Century music, until today. It is that possibility of "displacement" of art, in this very restrict sense, that makes it necessary to look for a different philosophical model for the creation of music.

"Élire domicile dans le nombre"

> I suggest, then, that we turn it around. Instead of using what we can guess at about the nature of thought to explain the nature of music, start over again. Begin with music and see what this can tell us about the sensation of thinking. Music is the effort we make to explain to ourselves how our brains work. We listen to Bach transfixed because this is listening to a human mind. The Art of the Fugue is not a special pattern of thinking, it is not thinking about any particular thing. ... it is about thinking ... it's the sound of the whole central nervous system of human beings, all at once. (Thomas 1979, 223-4).

In 1997, I read a short book by William H. Calvin, *How Brains Think* (1996). It was my first contact with cognitive studies. In it I was especially interested in the discussion about how our minds categorise information and memorise it as the basis for consciousness, and the limits of those processes. It seemed to me that they could serve as universal benchmarks for judging musical creation within the modernist mandate expressed by Baudelaire (1885, 64) as '*épouser la foule*', either in the literal connotation of the verb '*épouser*', of marrying, or in the most sensual connotation, of embracing something, led by the senses. I believe Baudelaire's imperative to be, in the modern maelstrom of destruction and renewal, a feasible presentation of the necessary reverse of the Kantian concept of genius, so often overlooked in recent art: "genius is a talent for producing that for which no definite rule can be given (...), but since there may also be original nonsense, its products must at the same time serve as models, that is, they must be exemplary" (Kant 1790/1991, 168). In other words, while the genius depends on a representation of the Will, exemplarity would derive from a skill of the spirit. And a judgment stemming from our communion of cognitive capacities could ideally aim at universality; in this way, the third aspect of Kantian aesthetics, Nature, could be sought in the intimate nature of our minds.

But cognitive studies are based on ideas — the mind as a computer, the ascending symbolic levels from the senses, the evolutionary biological model applied to culture — which, it seems to me, are increasingly understood by researchers not as metaphors, but as the very assumptions of studies of the mind. I, on the other hand — from my background as a palaeontologist (in addition to being a musician) — see with great suspicion the transferring of Darwinian evolutionary assumptions, naively and directly, into the field of culture (as, for example, Richerson and Boyd did (1985 and 2004)). For sure, the evolution of any aspect of culture is not Darwinian.

Confusion is evident, for example, in works such as *The Selfish Gene*, in which Richard

Dawkins coined the term *meme* for cultural patterns in analogy to genes. In fact, the first of the six necessary properties for the Darwinian theory is the existence of patterns. The other are: second, somehow copies of this pattern are made — the cells divide, people whistle melodies they hear. Third, that these patterns eventually change — the mutations. Fourth, that there is a competition between copies to occupy a limited environmental space — and at this point Dawkins's theory begins to flaw, the analogy becomes forced, because it does not take into account human Will. Fifth, the relative success of variants is influenced by a varied environment, which selects gene reproduction or survival — the natural selection. Finally, the next generation depends on which variants survive until they reproduce, and it is the variants that are successful then, and not at the moment of conception, upon which depends the principle of inheritance (taken from Mendel — Calvin 1996, 104-5) in modern Darwinism. Of course, analogies could be conceived between the last three of the properties necessary for evolutionary theory and music — as one might describe "evolutionarily" even a pincher dog — and thus go further with the gene/meme metaphor: but it would always be a metaphor.

The dialectical relationship of musical processes with history is unavoidable, and history is not evolution. Human culture is, as it were, Lamarckian: a giraffe, we know, does not transmit to its offspring its neck lengthened by the effort it had made to reach ever higher branches; but if a human generation reaches out and arrives at the moon, so can successive generations. Still, on the other hand, it is certainly possible, starting from cognitive studies, to locate in elements of the biological functioning of human mind data for the understanding of musical processes, especially those of creativity.

The sense of fear in a territory of comfort

> Night and music — The ear, organ of fear, could have evolved as greatly as it has only in the night and twilight of obscures caves and woods, in accordance with the mede of life of the age of timidity, that is to say the longest human age there has ever been: in bright daylight the ear is less necessary. That is how music acquired the character of an art of night and twilight. (Nietzsche, 1881/1997, § 250, 143)

My first hypothesis can be summarised as follows: evolution certainly did not give us the sense of hearing to hear music; as with all animals upwards from reptiles, the basic function of hearing is to

watch. Any attempt to use the cognitive sciences to understand music must clearly distinguish what are biological abilities of man, applicable to music, from music itself, and therefore culture.

In fact, there are two distinct routes of the auditory signal (as well as of the visual) in the brain. An ancient and very fast, that goes directly to the amygdaloid nucleus, and is bound to basic survival functions, that David Huron (2005) associates with emotional responses to music. Huron, following Leonard Meyer's information-based theory (1956), tried to adapt it to the terms of neurology and cognitive sciences. But the leap he makes, describing the feeling of musical expectation in terms of distinct response systems (by *reaction*, which would be defensive reflexes; by *tension*, whose uncertainty would lead to stress; by *prediction*, which would reward accurate prediction with dopamine; by *imagination*, which would facilitate the postponement of gratification; by *valuation*, which would occur after conscious thought has taken part), blends innumerable neurological properties in an attempt to engender a unified theory. Even though Huron admits that the various responses would in practice produce a complex mix of feelings, he ends — as Massey (2009, 7) criticises him — without offering a single hypothetical example of this imagined process, or what its results would be like. Among the distinct response systems proposed by Huron, only two — by reaction and by tension — concern the amygdaloid nucleus, which is the brain's main structure for emotional response. The rest depend on the auditory signal being routed through neocortical structures, that is, through the evolutionarily recent — and subject to awareness — paths.

With a simple mental experiment, in which we see the auditory system functioning independently of cultural superstructures, we may infer a number of hypotheses useful for understanding music. Imagine you spent a day preparing a party at home; the party is very lively, with many guests, but at a certain moment of the night, tired, you lean back on a bed and nap. The party goes on. After a while, a plate drops in the kitchen (someone decided to start washing the dishes) and breaks. Second scenario: imagine yourself sleeping alone at home. There are not even cats. In the middle of the night, a plate falls in the kitchen and breaks. What can be deduced from the obviously different emotional reactions to the two events?

First, we can imagine that the kind of reaction, originating in the amygdaloid nucleus, of running away or confronting, at the startled awakening in the empty house, would be no different from that of many inferior animals. A gecko, *mutatis mutandis*, would have an identical reaction.

Ergo, the distinct structures that we impose on the occurrences of the two events are of necessity pre-thought, that is, prior to reason. They cannot therefore be based, as Descartes wanted, on a *res geometrica*, or, as so many others want, on a structure provided by language. Secondly, it is not the intrinsic quality of the sound, its *qualia*, that gives rise to different emotional responses, but those proto-rhythmic structures that we impose on the world to give an order to the informational noise.[1]

Thirdly, the different layers of auditory perception, from which individual events stand out or not, are independent of whether we consciously perceive them (the experiment does not take place in the wake). Fourthly, the link between perceived auditory phenomena and the world, which will give rise to the most direct semantics, to the unmediated relationship between expressions and referents, derives already from this indicating facts of the world directly (such as when we hear our name being called — its meaning is already a *catachresis*, as we shall see, of the affect given to the sound perceived).

Fifthly, the speed of the path to the amygdaloid nucleus and its plasticity to experience, fundamental to survival, explain the almost immediate remission of music to simple affects. Hence, for example, the immediacy of the phenomenon "oh dear, they are playing our music": listening again to a song that was heard at a particular event that was an emotionally remarkable experience, or at an important stage in a relationship, will trigger memories of that event throughout life. It is an effect similar to that of the "Proustian madeleine", because the olfactory system also has a short subcortical route to the amygdaloid nucleus (which in lower mammals is even more important than the auditory system). The plasticity of the amygdaloid nucleus to experiences, which engender permanent changes in the strength, or *efficacy*, of synapses that happen with certain patterns of neural stimulation, give rise to spontaneous emotional remissions to the world, mechanisms which should not be considered identical to those of memory (unless this is understood in a very broad sense).

However, sixthly, this correlation between event and world, either individual or collective it may be, is of course — unlike language — *unnecessary* and even detrimental to the cognition of

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[1] Also in Japanese musical theory, that finds "more meaning in listening to the innate quality of sound rather than in using sound as a means of expression" (Takemitsu 1995, 57) —, the notions of *ma*, the unsounded part of the sonic experience, the point of intense silence that precedes a complex, refined sound giving life to it (id., 51) — and of *sawari*, the intentional obstacle that is potentially creative and gives origin to the complexity and expressivity of a sound (id., 65), are already proto--rhythmical.

music. It represents what Jos Kunst (1978, 4.6.0) rightly called "the collapse of music into language": the song to be understood does not depend on "being ours," and *"being ours" may even prevent us from understanding it.*

As a corollary of these six inferences, I distinguish two paths of inquiry. The first, derived from the idea that music is the creation of a *territory of comfort* where — unlike in nature where they give rise to fear; Nature is chaos — sounds are placed in places in which, according to the rules of a game, of a cognitive puzzle, they should be. There is a coincidence with Gadamer about territories being originated by *play* as this is transfigured into form. And play, as thought not reducible to knowledge, has at least two important characteristics: *freedom* (music as territory opens the way for its critique, since territories are inclusive/exclusive) and the *emotional co-involvement*. Thus, the object-music can be studied, socially and anthropologically, as an artificial territory, constructed and heard as boundaries that are created to include or exclude people, as if each territory delimited by music were a heterotopy (Foucault 1994, 752-62), a type of contestation, simultaneously mythical and real, of the space where we live, that has the function of reserve of imagination. Hence the importance of the "inaugural" character of the music that one wants to be artistic: in the "presentation of various possibilities of existence which, while not claiming to stand as a utopian *telos* or criterion for judgment upon that which already exists, still function by making it fluid and suspending its exclusivity and cogency." (Vattimo (1985/1988, 75), who relates the inaugurality to the thinking of Ricœur and Dilthey.) As Vattimo insists, this inaugurality of art must be conceived of in the sense of "founding", of configuring possible historical worlds, alternative to the existing world. And this, "even if this alternative is recognised as a pure utopia," gives music an ideal meter as a criterion for judgment.

The music before consciousness: the world as the roar of the sea

The second direction of investigation is to seek a deeper knowledge of the prior structures that would enable musical cognition. In the preface to the *New Essays*, Leibniz says that there are "at every moment an infinite number of perceptions in us, but without apperception and reflection, i.e. changes in the soul itself of which we are not conscious, because the impressions are either too slight and too great in number, or too even, so that they have nothing sufficiently distinguishing

them from each other." (Leibniz 1768/1981, 53). In Leibniz's view, instead of the *res geometrica* in the Cartesian theory of mind, an awakened human being is aware of particular but not of all perceptions; yet the mind is always active, and even in deep, dreamless sleep there is in the mind a synchronic infinity of perceptions. The world is filled with informational white noise — the *petites perceptions*, which Leibniz associated with the roar of the sea: "to understand this noise as it is made," says Leibniz, "it would be necessary to hear the parts which compose this whole, that is, the noise of each wave, although each of these little noises makes itself known only in the confused collection of all the others, i.e. in the roar itself, and would not be noticed if the wave which makes it were alone."(Leibniz 1768/1981, 48).

Note that Leibniz's example is aural; "The sound space seems to include, alongside an element of succession, an element of simultaneity". (Brelet 1949, 11). The hypothesis takes from here on a twofold assumption: that music is perceived in a way that was developed from the perceptual mechanism for the recognition of sounds, in what is called "auditory scene analysis"; and that there is an important difference between the sound gestures actually perceived — that reach the emotional centre of the brain — and the memory of sounds, in musical imagination.

Similarly to what Bregman described in his "Auditory Scene Analysis: hearing in complex environments", it is certain that we activate purely automatic learned schemes — common to all in a shared culture — when music reaches our ears (Bregman 1992, 14). It is also true that we try to impose these same schemes, in a way in which voluntary attention is needed, on music unknown to us. But it would be easy to assume that we have general methods for music perception that would be used even before any specific knowledge, similar to what Bregman calls "primitive auditory scene analysis", which is "primitive" in the sense that it depends on the general acoustic properties of sounds and the pattern-making skills of our cognitive system. Here Bregman follows Roger Shepard (1981, *passim*) in suggesting that, by a process called 'psychophysical complementarity', the regularities of the physical world have led the evolutionary process to fine tune our perceptual system. Thus, when confronted with an unknown music scene, we would look for regularities both within individual sounds ("auditory scene analysis" properly) and in the relationships — symmetries and asymmetries — between them.

The idea that a theoretical model for music should be based on symmetries and asymmetries is very old. Plato followed Pythagoras in suggesting that the artist discovers the symmetry that

nature — according to some inherent mathematical idea — endowed his creatures, and then copies and refines, in imperfect achievements, what nature had presented him. Edgard Alan Poe (1850/1909, 270) has suggested that the perception of pleasure in the equality of sounds is the principle of music, an idea of *equality* that embraces those of similarity, proportion, identity, repetition, and adaptation or fitness. A pleasure similar to that we have when examining a crystal. All current formalist theories of music are postulated of "equalities" (for example, Allan Forte's, where symmetries are incorporated into pitch sets).

Note, however, that symmetry here does not assume geometric thinking. In music, symmetry is merely an analogy: "No matter how exact the symmetries imposed on paper to a musical work, they are deformed by the duration in which they are inserted, and subject to the asymmetry of past and future that constitute music" (Brelet 1949, 13). There is no symmetry in time: "I consider the concept of successive symmetry a *non sense*," says Meumann (1894, 15). To speak of symmetry in time is an effect of the confusion of the visual scheme of written rhythm with living rhythm, which, flowing in duration, is essentially rebellious to symmetry (Brelet 1949, 12). It would not be an unreasonable philosophical step to argue that, because we live in time, the brain knows only rhythmic frequencies and ratios, and that a geometrical thinking presupposes a rhythmic thinking.

In nature there are asymmetries that are perceived as necessary. For example, those caused to animals by gravity or movement. Or the multiple partial frequencies of a fundamental that make us hear a sound as being harmonic. Poetics that contradict these *necessary asymmetries* make the object to be perceived as grotesque, which may, or may not, play a role in a given aesthetic function. However, for most formalist music theories, the past and the future are interchangeable, just as the laws of nature are invariant with respect to the inversion of time. Indeed, to anyone who writes music, the past and the future seem to be equally knowable and changeable by decisions made *now*. Nevertheless, while the sounds in memory depend on a complex system of sound imagination, sounds that come through our ears reach us by way of the amygdaloid nucleus, in the limbic system of our brains, which is, as it was argued, responsible for emotions, and it is easy to conceive of a difference in emotional impact between imagining a piece of music and actually listening to it.

Moreover, when music is mediated to the amygdaloid nucleus by the shortest subcortical route, it is probably even beyond the control of consciousness. This is a continual distortion of musical symmetries, because repetitions by music in the dimension of time, the principle of

rhythm, are always repetitions of unequals. It is from this non-arbitrary asymmetry, which takes place among the various memory systems, that results the formal dissonance in music, i.e., its expressive content.

There is here, however, another conceptual difficulty. There are also natural asymmetries that are arbitrary, such as the right-handed/left-handed pair. Similarly, there are *arbitrary asymmetries* in music, such as tonality. What matters is that it is possible to imagine a world in which left-handers were the majority, in which the left-right of objects would be reversed. Pianos would have the bass strings on the right, violinists would take the bow with their left hand, scissors would cut in reverse. In fact, as Hermann Wey put it, "the laws of nature do not determine uniquely the one world that actually exists, not even if we conceded that two worlds arising from each other by automorphic transformation, i.e., by a transformation that preserves the universal laws of nature, are to be considered the same world" (Wey 1952, 27). In the same way, it is possible to imagine another world where the progression T-D^7-S^6-T (instead of T-S^6-D^7-T of classic tonality) would have served as the basis for the tonal system of classical music. All of these facts — that symmetry in music is an analogy, that even *natural asymmetries* may or may not be necessary, and that there is a cognitive distance between compositional and perceptual formalisms — have implications on the constitution of the rules of the game that give rise to the sonorities of music, because "the sonority is ... essentially a formal matter." (Brelet 1947, 31).

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The Kantian concept of *critical rationality* holds that even though knowledge begins with experience, it does not emerge from experience. Knowledge has its genuine origin in the forms of intuition, schemes of imagination, and categories of understanding that reside *a priori* in human mind. For Kant, without these forms, schemes, and categories, without these transcendental determinants that are not experienced but function as an indispensable condition for the determination of knowledge within experience, knowledge would not be possible (Schrag, 1992, 2). If Greek philosophy considered that the human mind is rational as it participates in the rational structure of the cosmos — what Gadamer (1981, 81) called the "grand hypothesis of Greek philosophy" — for Kant the transcendental resources of reason remain within the limits of human

finitude.

In the model presented here, however, the determinants are transcendental only as they are pre-cogito, pre-logos, pre-rational:

— the *petite perceptions* and the auditory scene analysis serve to *categorise* the chaos of the world (figure-ground, ratios between frequencies perceived as distinguishable tonal "colours", etc.);

— the ratios between frequencies, that is, the *rhythms*, are the forms with which we order the percept (according to symmetries and asymmetries, or repetitions and distortions); and

— finally, there are recursive schemes — the ability, which is probably exclusively human, to fit one idea into another — which, according to Chomsky, characterises human language.

Unlike Chomsky though, I think recursion is pre-linguistic. Also, Corballis (2011, *passim*) takes recursion as *a mode of thought*, and the ability to retake episodes of the past and to imagine futures, and to fit imagined episodes into present consciousness, or into other imaginary episodes, as recursive operations. Both the ability to build up a constitutive element that contains a constituent part of the same type (Pinker and Jackendoff 2005, 230), and the temporal displacement, are fundamental to musical construction. Recursive processes and structures can, in principle, be extended without limit (and the concept of infinity derives from them), but in practice *they are limited by attention and memory (*Corballis 2011, 8).

The game of music: to side with is a form of not being disinterested

Whereas many attempts to rebuild music theory starting from fundamental cognitive data — such as Eugene Namour's "implication-realization" model (1992), or Ray Jackendorf's and Fred Lerdhal's "generative theory of tonal music" (1983) — are irrelevant to the creation of music, because, by limiting themselves to presupposing the need for learned patterns to perceive music, they end up by having voluntarily or involuntarily a normative character, the implications of a model for music that sees it as an *enlarged auditory scene analysis* are multiple.

First, it allows us to see the expressive character of music as an extension and — often — as a appeasement of the functions of the limbic system. Something that is very important for the theory

and the pedagogy of composition: it is in this way that the time of human perception finds its place in formalist systems, that is, from the observation that there is an expressive difference between the direct sound through the sense of the hearing; and the imaginative listening and memory, which are composer's tools.

Second, it allows us to do without the metaphor "music is language" and its implications, and choose a different metaphor, that of "music as a game" — a game that is built according to categorizations, rhythms (proto-symmetries) and recursive models — and to judge musical practices by distinguishing "the deck of cards from the game itself," in Umberto Eco's fortunate expression.[2] *Music as a game* allows us to distinguish two moments of its valuation; nevertheless, as what is communicated in music is a cognitive puzzle and the mandate to decipher it — a mandate that can, of course, be rejected — these two moments are indeed simultaneous. First, we can judge the totality of the rules of the game based on their latent potential (it would be good to use here the term "pregnancy" in its original etymological sense, but the word seems to have been kidnapped by its use in Gestalt theory): compare, for example, the tic-tac-toe to chess, or — as extreme as — the rules in operation in the music by Johann Stamitz with those by Bach. And to judge also as to their functionality: different uses of music will raise different levels of attention, and the set of rules must be adequate for its use.

Then, we can judge "how well" the creator "plays" the game. And as in all games, the evaluation of a particular interpretation of its set of rules — a piece of music — can be based on the principle of cogency. That is, — to paraphrase Carl Dahlhaus (1983, 160) — any interpretation that presents a higher degree of complexity — of imagination — and, at the same time, of integration and unity in a work, but without doing violence to the rules of the game, proves to be superior to other competing interpretations.

I can see two criticisms of this model, which I try briefly to consider here, that I would like to call chomskian and post-saussurian. For Chomsky,

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[2] The expression appears in the Brazilian translation — Umberto Eco, *A Estrutura Ausente* (São Paulo: Perspectiva/USP, 1971) — of its first Italian edition, *La Struttura assente: La ricerca semiotica e il metodo strutturale* (Milan: Bompiani, 1968); in the following Italian editions, Eco changes the text and the expression disappears, to resurface in Eco 1976. In this, the original English text was written by Eco himself. The Italian text is much clearer. In a few cases here I have retranslated from the the Italian text.

> It would be surprising indeed if we were to find that the principles governing these [linguistic] phenomena are operative in other cognitive systems, although there may be certain loose analogies, perhaps in terms of figure and ground, or properties of memory (…). Such examples illustrate … that there is good reason to suppose that the functioning of the language faculty is guided by special principles specific to this domain … (Chomsky 1980, 44).

In a more recent article (Hauser, Chomsky and Fitch 2002), Chomsky has continued to defend that the only specifically human facet in language is recursion — that is, to insert sentences within sentences. An aspect that would permit the unlimited extension of any natural language (recursion in language concerns syntax but also the morphology of words). There are several criticisms to this hypothesis by Chomsky, particularly regarding the exclusivity of recursion (for example, Pinker and Jackendoff 2005). What is suggested here, however, is that recursion would be at work before language. An argument in this direction is given by Daniel Everett's study (2005), based on over 30 years of field work with the Pirahã Indians in the Amazonia. The Pirahã grammar does not know the recursion, that is, all the semantic relationships that in other languages are transmitted by propositions composed of subordinations or coordination are transmitted in Pirahã by constructions in simple periods, formed by a single proposition, absolute, and connected by parataxis. In Pirahã, grammar does not allow "my brother's canoe is holed" to be said; one must say instead: "Brother has canoe; canoe has holes". If to the Pirahã this is possible, it is because there is already recursion at a level prior to the language and its grammar. Five years before Chomsky's birth, Manuel Said Ali, based on evolutionary grammar and on a less anglo-centric perspective, had said exactly this:

> In primitive language men used propositions one after the other, all of which had the form of principal expressions. The speech had a paratactic appearance. In this series of propositions there were certainly some who were subordinate to the others, who completed them, who determined them. *The difference was perceived from the sense, not from the form.* (1923, 53, emphasis added)

The second objection, which I would call post-Saussurian, could be expressed by the idea that music and language are ultimately indistinguishable because in the latter there would be no link between words and the co-occurring reality. As if it were possible, as happens with the theories of musical creation (counterpoint, harmony, etc.), to specify grammatical rules without any reference, explicit or implicit, to meaning (Tallis 1988, 72). This makes no sense: a grammar independent

from semantics exists only as an abstraction, not in the reality of language. If language were independent of semantics — if it did not refer to the world — music could also be language. However, as George Steiner points out, the research shows that even the most formal grammatical rules must take into account those aspects of semantics and *performance* which some, Chomsky included, would like to eliminate (Steiner 1992, 112). It is worth mentioning at length the neurologist Raymond Tallis:

> Behind the idea that language is somehow closed off from reality, so that it refers to nothing other than itself is a confusion between structure and event, between the system or institution and its use in discourse. The structure of the brain determines that the patterns of nerve impulses must have a significance — that they shall refer to or have as their intentional object the things and events that occasioned them. But those patterns of impulses are not themselves determined by the structure of the brain; they are not endogenously generated without regard to the world impinging on the brain. Structure, in other words ..., is a *condition* of the openness of the brain; it does not seal it off from reality but rather enables its response to extra-cerebral events. ... Analogously, the structure of language, which permits verbal sounds to become meanings, does not close speech off from extra-linguistic reality (1988, 78).

The post-Saussureanism of Barthes and Derrida arose from the understanding that when Saussure argued (1916/1974, 113) that "in language one can neither divide sound from thought nor thought from sound; the division could be accomplished only abstractedly, and the result would be either pure psychology or pure phonology", this would mean that the linguistic sign would be essentially a signifier, and the meaning, a referent (Tallis 1988, 69). Entangled in such a confusion, the signifier becomes so weakened that it is unable to reach its own meaning, not to mention an extra-linguistic referent proper (Tallis 1988, 89). José Guilherme Merquior is absolutely right when he says that

> Saussure envisioned the possibility of thinking about language within the entirety of the systems of signs; linguistics would then figure as a mere region of semiology. Barthes, asserting that every signification, verbal or otherwise, requires, to be interpreted, the mediation of language, proposed the inversion of this perspective: it is linguistics that should act as a key to semiology. (Merquior 1981, 196-7)

It is thus that Derrida in "Differance" states that the condition for signification — the principle of difference — concerns the totality of the sign, that is to say, both its meaning and its significant aspect. The problem with this complete split between meaning and signifier made by

Derrida is that meaning, becoming a question of difference, becomes an effect of language and cannot be expressed by it. Paradoxically and absurdly, language becomes a particular case of music. Notwithstanding, as Koopman and Davies (2001, 265) sensibly say,

> The special way musical ideas are presented, repeated, alternated, contrasted, and transformed in each musical work results in every work's presenting a complex whole of dynamics qualities, which is experienced by the listener as a unique Gestalt. This experience is ineffable; that is, it is finer-grained, subtler, and more complex than linguistic concepts and propositional structures are. That is no fault in language, though, which can perform the function of mediating and categorising the world only because it is not isometric with the direct perception of the world.

By doing away with the logocentric metaphor, we eliminate also the theoretical necessity of a stylistic foreknowledge. It is clear, as Bertrand Russell stated, that "understanding words does not consist in knowing their dictionary definitions, or in being able to specify the objects to which they are appropriate." (1921, 197-8). But it is not clear, following with Russell, that "understanding language is more like understanding *cricket*: it is a matter of habits, acquired in oneself and rightly presumed in others." Although still, as Russell says (ibid.), the use of a word comes first, and the meaning is to be distilled out of it by observation and analysis; meaning is certainly never absolutely definite — because it incorporates a greater or lesser degree of indeterminacy —; meaning is an area, a target; still so, *how to find a meaning in the world for cricket*? Or for music?

Even Leonard Meyer, who started from information theory but, by accepting from Russell the idea that a game is like a language, came to believe that "if meaning is to become objectified, it will as a rule become so when difficulties are encountered that make normal automatic behaviour impossible. In other words, given a mind disposed towards objectification, meaning will become the focus of attention, an object of conscious consideration, when a tendency or habit is delayed or inhibited" (1956, 39). That is, there would be emotion in music only through conscious attention to its structures — which is obviously wrong, just remember the dish that falls during sleep. Even before music, before consciousness, emotion depends on the structure we impose on the sound world.

Meyer had taken from Charles Sanders Peirce the idea that any regular response to an event is developed along with an understanding of the consequences of the event, of its meaning, and combined it with John Dewey's idea that if an answer were interrupted by an unexpected event, an

emotional reaction would have superimposed itself on the meaning of the event. With this Meyer developed a theory that considers the meaning of music to be emotion, which would be inversely equivalent to expectation in a specific cultural context. This would imply that "because expectation is largely a product of stylistic experience, music in a style with which we are totally unfamiliar is meaningless" (1956, 35) — which is also obviously wrong. Error led to the absurd in the affirmation of Willi Apel, of what "to regard an organum by Perotinus, a conductus of the 13th century, a motet by Machaut, an echo-fantasy by Sweelinck, or even Stravinsky's octet for wind instruments as expressive would simply render the term meaningless" (Apel 1969, 301). The emotional expressiveness of sounds, we have already seen, is much prior to the conventions of language. Because the "formal organization, intricate design, fascinating figurations, playful elements" (*ibid*.) are the very structure of music, Salvatore Sciarrino candidly says that "speaking of the expression denounces an ... affective problem. I give you an example. When does the problem of the washbasin arise? Only when the water does not arrive. The problem of expression does not concern the composer. The composer cannot fail to be expressive. Whatever he uses is expressive" (Polito 2003).

The Art of the Muses

> ... mere repetition is not poetry. He who shall simply sing, with however glowing enthusiasm, or with however vivid a truth of description, of the sights, and sounds, and odours, and colours, and sentiments, which greet him in common with all mankind — he, I say, has yet failed to prove his divine title. There is still a something in the distance which he has been unable to attain. We have still a thirst unquenchable, to allay which he has not shown us the crystal springs. This thirst belongs to the immortality of Man. It is at once a consequence and an indication of his perennial existence. It is the desire of the moth for the star. It is no mere appreciation of the Beauty before us — but a wild effort to reach the Beauty above. (Poe 1850/1909, 220)

In music, as in game, precisely because a conventional relationship with the world is superfluous, the rules are transmitted to those who attend by the very act of playing the game. The specific context is not cultural, but that *of the game itself*. The information provided by an unexpected event may be disruptive when the event is contrary to the rules played (let us not forget, however, that there are cases in which "we make up the rules, as we go along" — Wittgenstein, 1961, § 83, 156). Or it may not be disruptive — and in this case it is perceived as aesthetically charged — when it is an

extraordinary move that respects the rules. "Music as a game" — which has a long pedigree, from Mozart to Stravinsky — allows us to do without the contemporary sophism that beauty is in the eye of the beholder, in the sense that its determination depends on a class hegemony. In a game, of course, *interest prevents us from seeing its beauty*. To side with something is a form of not being disinterested, of giving the game a purpose, of considering it from a social and moral point of view. While nineteenth and twentieth centuries were those in which philosophy concentrated on power and hegemony, the Enlightenment of the previous century had seen detachment as a process of education towards a superior humanity, not as an alienation. Therefore, Kant's insistence that the first criterion for the judgment of taste was disinterest: an object is beautiful if I like it without any interest. However, it is clear that disinterest is an idealising process, not a given: we strive (by accepting different rules, different games) to recognise the historical nature of our aesthetic presuppositions — that is, their limits and mutability (Dahlhaus 1983, 55) —, so that we come back from this process of "controlled alienation" (as Habermas called it), having raised the particularity to universality.

"But if we say that something is beautiful, we attest to the presence of *a sign whose meaning is irreducible to the concept* and which, however, attracts and engages us, speaking to us about a Nature that speaks to us", says Mikel Dufrenne (1972, 47, added italics). For these cases, in which the nature of an expression is determined by the nature of the content, Umberto Eco created the concept of *ratio difficilis*: when an expression-token is directly accorded to its content (Eco 1976, 183). In the *ratio difficilis*, the expression is a type of content-nebula: these are discourses (including music) that have no satisfactory interpretants. Eco exemplifies this with a paradoxical poetic circle, in which every contemporary composer will recognise himself: he "has a fairly clear idea of *what* he would like to 'say' but does not know *how* to say it; and he cannot know *how* to do so until he has discovered *precisely what* to say" (ibid., 253). The content-nebula is the form of creativity in which rules are created and played with simultaneously; the expression occurs "according to *ratio difficilis*, and frequently cannot be replicated since the content, even expressed, cannot be analysed and recorded by its interpreters. Then the *ratio difficilis* regulates operations of institution of code" (p. 248): operations of invention.

Eco indicates that it is usually the addressee who chooses to interpret music as an invention, or as a stylisation. In the stylisation process, "certain apparently 'iconic' expressions" (i.e. those that,

for Peirce, "can represent their object above all by similarity") "... are in fact the result of a convention establishing that they will not be recognised because of their similarity to a content-model but because of their similarity to an expression-type which is not strictly compulsory and permits many free variants" (Eco 1975, 238). With the stylisation we no longer listen to *the* piece, but to the expression of a convention, dependent on a sub-code (for example, a "musical type (a march, 'thrilling' music, etc.)". It is the case of

> many a musical composition that, in different moments of each one's life, was enjoyed as a complex text that asked for adventurous, passionate interpretation of its less conventional features, is simply received, at a certain point, as one's ear becomes accustomed to it, as super-signs, and classified as «the Fifth Symphony», «Brahms' second» or quite simply as «Romantic music» or, in extreme cases, as «Music». (*ibid.*, 303)

Stylisations "are *catachreses of previous inventions*," stresses Eco, "texts that had conveyed and could convey a complex discourse ... but indeed finish by almost taking on the function of proper names". However imprecise it may be, a replica of them is always accepted as a satisfactory occurrence and they are the proof that the *ratio difficilis*, by virtue of a continuous exposure to the process of communication and the needs of adaptation, generates a *ratio facilis*"(*ibid.*).

As it is of the essence of poetry that words are "urged to form unexpected and shocking alliances: the promontory shepherd, *the black bat night* ...”; that "the metaphor is presented in a raw state, in its most provocative form, when each word brutally changes its meaning by means of the other it clashes with, without we having the opportunity to develop or justify the comparison" (Dufrenne 1969, 54); that is to say, it is in this *ratio difficilis* that lies the invention of the poetic itself, it is symptomatic that Eco has chosen to describe as *catachresis*, its appeasement into *ratio facilis*. *Catachreses* are dead metaphors; ancient metaphors that are no longer perceived as such, of which "only the prick of the connecting tip can still be felt" (Tuve 1947, 132). The process is the one described by Kunst as "collapse in language". On the one hand, we must refrain from describing, with this *catachresis* of the faculty of creating a language given by metaphors, the integrality of our cognitive processes, as do cognitive scientists Douglas Hofstadter and Emmanuel Sander (2013, 3), who believe that "without concepts there would be no thought, and without analogies there would be no concepts". And, on the other, from finding in it the "meaning of

music," a belief in vogue and to which, for example, Raymond Monelle commits (2000, 15-17). This limited understanding of the mind excludes, respectively, human creativity and art, and it is for this reason that Eco insists on the necessity of the concept of *ratio difficilis* with his "critique of iconism" (1975, 187 and 189ss.).

In fact, there is a territory of iconic music, which serves as a generational marker. A music that *demands stylisation*, whose territory represents an emotionally striking experience for a group, which is defined by it; a territory, however, that will be extinguished with this generation. Who remembers, today, that Catulo da Paixão Cearense was once the most popular Brazilian songwriter? Or that Vicente Celestino, Silvio Caldas, were extremely popular singers? We listen to them, when we do, as aestheticisations of past objects of use; as we do, for example, with a charcoal clothes iron in an ethnographic museum. It is music that beats the time to the generations on earth.

However, there is something else that Eco leaves out because, like every semiologist, he treats a work as "a discourse that presupposes a certain code and an artist who speaks through the work" (Dufrenne 1972, 110); post-saussurian semiology,

> defines the significant whole according to the privileged model of language. It is a code for communicating messages, that is, to the exchange of meanings. Code and message are language and speech: therefore we apply to the whole the distinction that, since Saussure, informs the entire linguistic operation and warrants it the dignity of a science (Dufrenne 1972, 104-5).

But prior to language, music. Music shows us that we communicate not only with signs and languages built with them, but also with puzzles contained in the messages exchanged. Enigmas, by being solved repeatedly, wear out, and may collapse in language. The enigma, though, can be beatific for itself: we gather infinite pleasure playing music to ourselves, like a child playing alone with his world — no language involved... Moreover, there is an immense number of music that have in their very structure the antidote against the decay in *ratio facilis*: their enigmas contain requests in excess to our short-term memories and attention, but not to the point of conforming inhospitable territories. Even if we want to get used to them, even by means of "a continuous exposure to communication and successive conventions", their enigmas are projected, renewed, with a new listening. They are territories that may be renewed by other paths that traverse them, that may be continuously re-functionalised, as signs that refuse to have their meaning reduced to

the concept — definition, which I borrow from Dufrenne, of the beautiful thing. A music that demands eternity. As a geologist, I also know that the day will come when the pyramids of the Valley of the Kings will join the dust of the desert, in which the *Odyssey*, the *Art of the Fugue* will disappear; but the music in its *ratio difficilis*, the art of the Muses, is — along with the other arts — a desperate attempt by man to sign a small scratch with his fingernail, on this sphere of polished steel of infinite radius that is time; of the moth desiring the stars.

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ABOUT THE AUTHOR

After completing his studies of clarinet with José Botelho in his native Rio de Janeiro, Mauricio Dottori studied in 1984-85 in Florence, at the Scuola di Musica di Fiesole with Sylvano Bussotti and Mauro Castellano. Thereafter he received a Master in Arts degree at the Universidade de São Paulo, and a PhD in Music at the University of Wales, Cardiff. From 1992 until 2001, Dottori was Professor of Counterpoint and Composition at Escola de Música e Belas Artes do Paraná, and, currently, is full professor of Counterpoint, Composition and Electroacoustics at the Universidade Federal do Paraná, Brazil. In both institutions he formed a generation of composers who are now spread all over the world. He stood as Visiting Professor at the Università di Bologna during the years 2018-19. Dottori's music has been played in concerts and festivals in Brazil, in Europe and in the Americas. He has performed commissions by the New-Yorker pianist David Witten, the Welsh PM-ensemble, the German Ensemble cross.arts, the Swiss Streiff String Quartett, the Brazilian Duo Dialogos and Camerata Novo Horizonte (subject of a recent article in the British Tempo magazine), among others. Dottori has received several composition prizes, among them the Brazilian National Arts Foundation Biennial Composition Prize in 2010, for the orchestral work *A rosa trismegista*, and in 2012, 2014 and 2016, for a variety of chamber music ensembles. Since 1999 he is the director of the Nova Camerata, a contemporary music ensemble in Curitiba, Brazil. Along with his career as a composer, Dottori has published in musicology (on eighteenth-century Neapolitan and Brazilian music, on Modernist music, and, more recently, on the cognition of music) and on the pedagogy of contemporary music composition. His most recent published book is *The night, the music: essays on philosophy and musical creation*. ORCID: https://orcid.org/0000-0002-3271-787X
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The analogies toy: poetic algorithm as a composition strategy

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Brazil

Resumo: Este artigo tem como objetivo propor uma estratégia geral lúdica para compor músicas inspiradas em analogias poéticas. Ele tenta ampliar as perspectivas da composição algorítmica ao considerar ideias extramusicais multifacetadas como etapas sucessivas válidas para alcançar objetivos criativos específicos em música. Ao mesmo tempo em que mantém, metaforicamente, uma intenção algorítmica geral, esta concepção propõe o uso de fatores interdisciplinares como uma alternativa a procedimentos matemáticos em planos formais de composição.

Palavras-chave: composição musical; analogia poética; música algorítmica; estratégias lúdicas; intercultural.

Abstract: This article aims to propose a ludic general strategy for composing music inspired by poetic analogies. It tries to expand the perspectives of algorithmic composition by considering multi-layered extramusical ideas as valid, successive steps to reach specific creative goals in music. While metaphorically preserving an overall algorithmic intention, this conception proposes the use of interdisciplinary factors as an alternative to mathematical procedures in formal plans of composition.

Keywords: music composition; poetic analogy; algorithmic music; ludic strategies; cross-cultural.

In its contemporary and more conscious[1] version, algorithmic composition is generally considered both in its mathematical (stochastic) and translational possibilities, and also as a sort of code, which examines a particular musical style and establishes parameters to be adopted in a new musical piece, usually a kitsch emulation of the compositional style that served as model. The approach proposed here is a very different one. This article explores the algorithmic conception at its basic conceptual core, namely, the use of a set of rules and steps that may lead to a specific end.

For some years I have been developing the notion of a poetic algorithm, which is a set of visual or poetic images, concepts and extra-musical ideas that, by means of a spiral of analogies, generates the musical material to be adopted in a piece. I have experimented with this procedure in some conjectural compositions. In the work for string quartet *In Natura*[2], for example, I conceived a tripartite form to represent nature in three distinct aspects: number, physics theory (dark energy), and human presence. Thus, in the first part I adopted some numerical patterns of Indian classical music as a model for the development; in the second part, I metaphorised the sense of subtle expansion of space by means of a gradual process of motivic acceleration and intervallic expansion; and in the third one I created a theme inspired by a Brazilian popular rhythm, the telluric force of the music that lies within the people and my own memory and sensitivity.

In *Newton's Pendulum II*, I turned a pendulum toy (the Newton's Cradle) into a musical form[3]. In the piece, the basic representation of the toy in music is childishly simple: each metal ball of the pendulum object corresponds to one of the five violoncellos on the score. The stereophonic game of the instruments, similar to the medieval *hoquetus*, imitates the pendulum swinging of the balls in diverse configurations: a ball thrown against four, two balls against three, three against two, four against one, a ball on each side against the three of the centre, and finally two balls on each side thrown against the one standing at the centre. Rather ridiculous? Yes. But this is just the ironic trigger of a more important

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[1] The algorithmic idea was intuitively used throughout the history of music with no theoretical knowledge of the concept. Appearing as a sort of game, there is algorithmic creation in Ars Antiqua, Ars Nova and High Renaissance (Philippe de Vitry, Orlande de Lassus, and others), Baroque, Classicism (like the Mozartian dice game) and modern music. Romanticism is an exception because it was a period of greater emotional subjectivity, which pushed composers away from playful and objective devices without extra-musical connotations. Only in the twentieth century does the algorithmic technique begin to be exercised with greater conscious intentionality. See COPE, 2000, p.1-15; 1997, p.192-205.

[2] Watch a scrolling score video of the piece at <https://www.youtube.com/watch?v=1OUwpobkfPU>. Accessed on 23 feb. 2020.

[3] My Ph.D thesis at the University of Edinburgh (2018) focused on ludic possibilities of musical construction, inspired by texts that investigate the notion of play in human culture, like the classic *Homo Ludens*, by Johan Huizinga.

question discussed in the piece. The conceptual objective of *Newton's Pendulum II*, emphasised by its accompanying literary text[4], is to comment on the dissipation of cultural energy in the process of historical erosion of traditions, while proposing the pendulum figure, rather than the circle, as an anthropological metaphor of Time.

Another good example of my first attempts at using the poetic algorithm technique in composing procedures is *Diaspora?* – a piece for violin, violoncello, Rhodes piano and berimbau. It is based on a very simple idea, related to certain techniques employed by the Hungarian composer György Ligeti[5]: from the middle C, played in unison by the violin, cello and Rhodes piano, a gradual process of spatial separation begins, with the violin rising the scale while, at the same time, the cello moves in the opposite direction. Meanwhile, the Rhodes piano plays phrases that fill the intervallic space between the notes played by the bowed instruments, which increases over time. The one-string berimbau (tuned in C) appears then to reunify what had been dispersed. At first, this sounds just like an arbitrary musical idea. However, this structuring device was the fruit of a process of analogy carried out from the literal meaning of a word (the dispersion) and from a historical fact (the African diaspora in Brazil).
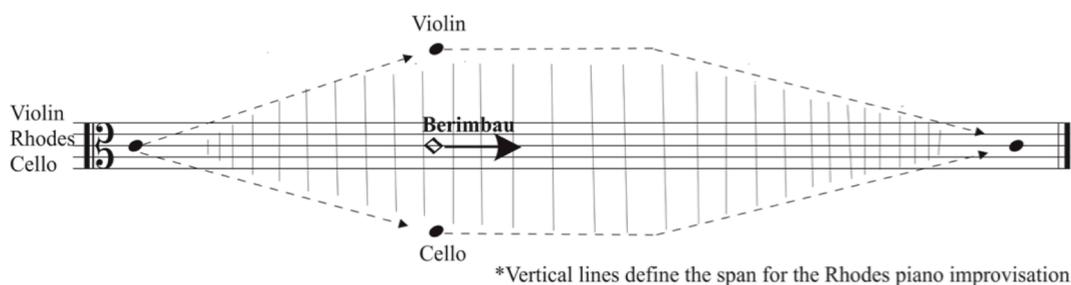
Source: LÔBO, Armando (Diaspora?, 2013)

Historically, the slave trade[6] in Brazil was carried out in a very disordered way, with traffickers indiscriminately mixing people from diverse ethnic groups and languages of the African continent. Cultural isolation and social incommunicability produced among black slaves in Brazil the phenomenon of the *banzo*[7], namely, the depressive and nostalgic feeling of exiled Africans. Many became ill and died of

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[4] A video containing the music and conceptual information of this piece at
<https://www.youtube.com/watch?v=961Y9UiLZrc>. Accessed on 23 feb. 2020.
[5] See LIGETI, 1993, p. 164-171 and ZUBEN, 2005, p. 125-146.
[6] See COSTA E SILVA, 2003.
[7] See KANANOJA, 2018, p. 69-91.

sadness; others committed suicide. The Brazilian colonial government, realising the potential economic losses from the debilitation of the slaves, tried to provide them occasions for socialisation[8]. Certain African rites and other cultural practices that could contribute to socialisation were therefore adapted, amalgamated, promoted and/or allowed to take place.

Capoeira is one of these manifestations, and the berimbau is a major symbol of Capoeira. In this way, the poetic matrix of my piece is completed. The creation of music itself from this matrix is therefore activated by a network of analogies between the extra-musical and the musical. Here is a schematic representation of the main analogy employed in the piece *Diaspora*:

Homeland (unity) ---------------------------- middle C (unison)

Diaspora (dispersion) ------------------------ gradual separation from middle C

Resocialisation ---------------------------------Capoeira berimbau (middle C)

At first glance, this network of analogies may seem arbitrary, and even naïve. However, one could make the same accusation of arbitrariness to the techniques of serialism, as well as to the algorithmic technique itself in its stochastic ramification. Why would mathematics have primacy over the human sciences or the poetic imagination? Would not this be a scientistic abuse, a more ideological than artistic gesture in its attempt to emulate a hidden "natural order" and, by that means, discredit an alleged cultural superstructure which is considered illusory or retrograde? Exploring a kind of subjectivity that feeds on historical, philosophical and literary knowledge, instead of the sometimes cold "objectivity" and already made cliché of many incipient or far-fetched mathematical or sub-scientific models of composition, the general aim of the poetic algorithm is in a way the same as the stochastic one: inciting surprises, sound states that would not appear if we were to follow, in the very act of composing, the conventional steps of harmony, rhythm, melody, and the like. However, the poetic algorithm is not artificial intelligence, it is metaphoric intellectuality. It combines multiple cultural references, treated as a *toy of analogies*, to produce more or less automatic results derived from the highest kind of reverie, that is, poetry. All this artifice prior to composing does not invalidate the work of delicate craftsmanship during the act itself. The ear changes, adapts, transfigures, participates in the choices, corrects the directions and asks for the

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[8] See GUERRA-PEIXE, 1981, p. 15-24.

creation of new poetic strategies, when the pre-chosen ones do not show themselves more proficient in the course of the composition. In the case of *Diaspora*, the idea of evasion from the middle C was able to meet almost all the interval needs of the piece, which functions as a sequence of variations of this dispersion. However, the berimbau element has even more force as a sign because it is directly communicating and able to transmit, as an archetypal instrument, the symbolic ethos of Afro-Brazilian culture. That is to say, if *Diaspora*'s poetic-musical idea had been merely the intervallic one, the composition could have been a mere derivation of a Ligetian technical device. With the berimbau and the Rhodes piano improvisation in the final part, the contest of meanings redirects the listener: in the piece, there is ancestral memory, black African culture, improvisation and freedom, even in captivity. It is this, by the way, the allegorical role of the Rhodes piano in the work: showing the possibility of freedom even in situations of oppression; that is why this instrument improvises freely and unmeasurably to an extent determined by the interval space between the notes being played by the violin and the violoncello. Does it work musically? Yes, it can work. When a poetic strategy is well elaborated in its formal analogic potentialities, the musical outcome tends to be satisfactory.

The simple application of the *analogies toy* requires the establishment of certain pre-stages of musical construction, from the general to the particular:

1. The poetic idea, usually extra-musical, although it can also be a merely musical device, like a timbral or intervallic idea, a form of overlapping, the temporal expansion of a chord, and so forth.

2. The playful survey of mimetic forms and analogies that can be used from the original poetic idea.

3. The choice of instruments that may have some archetypal resonance with the poetic idea and the chosen analogies.

4. The decision of a harmonic and/or spectral model to be followed.

5. The decision of whether to create some motivic structure. Usually the existence of this step depends on step 2 because motifs can be rather melodic signs, and so they can steal meanings from the main idea of the work.

These prior stages may not be sufficient to sustain the fluency of a piece, or not be fertile enough to

generate the contents of a work of larger proportions. When this occurs, a simple solution is to forge new steps and micro-processes of analogy, or reformulate those previously chosen. In fact, it is a healthier decision combining previous extramusical poetics and improvisation, so that the composer can also welcome what the material has to offer as a phenomenon in the very act of composing. Some micro-processes will be forgotten by the end of the main process, but this is not a problem. The important thing is to keep the poetic substance and the most relevant structuring idea that is attached to it.

A network of analogies or "poetic algorithms" should be a multifaceted resource of inspiration, a vivid speculation, not a paralysing tool. The lack of architectural procedures in the development of extramusical contents, metaphorical images, affections, and textual relations often results in music that bears little relation to the initial idea, being mere arbitrary subjectivity. Thus, the purpose of the *analogies toy* is merely to bring more objectivity to an already common subjective practice, a proposal of application of poetic-analogical formal steps for the achievement of musical goals.

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Sound Narrative: Honing a Deeper Understanding of Soundscapes

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Abstract: This essay reports on the pedagogical and curricular decisions guiding the creative activities in the author's university course incorporating field recording, soundscape-based composition, and digital technology. In keeping with the issue's theme of 21st-century composition, the article includes critical reflection and a consideration of the influence of R. Murray Schafer. It contextualizes the course in the broader context of modern compositional activities in university settings. The author's creative practice informs much of the pedagogical framework as a soundscape-based composer.

Keywords: Soundscape, Field Recording, Critical Listening, Narrative, Composition

Murray Schaefer and Holistic Listening Skills. In the late 1960s, Canadian composer R. Murray Schafer researched the ways educators could guide students to a deeper understanding of how to listen. Encouraging musicians to perceive sound broadly, Schafer (1969) wrote that "[all] sounds belong to a continuous field of possibilities lying *within the comprehensive dominion of music*" (p. 2, original emphasis). Schafer hoped to guide nascent composers to a more holistic and interdisciplinary understanding of sound. Schafer (1969) explained that: "[students] will have to be informed in areas as diverse as acoustics, psychoacoustics, electronics, games, and information theory" (p. 3). Indeed, composers with an openness to a variety of musical and non-musical applications of listening and sound develop a more profound sense of *noticing* (author emphasis).

Aside from his pioneering work as a composer and researcher, Schafer is perhaps best known for his creative ways of fostering listening skills in students. On listening, Schafer (1992) wrote that "listening is important in all educational experiences" and that "teachers [report that] they detect an increasing deficiency in the listening abilities of their students" (p. 7). In considering the evolving needs of the nascent composer, listening plays a critical role in developing a sense of aesthetics, creativity, and artistry. Likewise, students that demonstrate the capacity to listen to all forms of sound are likely to broaden their horizons in compositional practice.

Schafer (1969) provided a critical link for educators to cultivate a sense of holistic listening competencies in their students. Sound is expressed in musical and non-musical ways and includes the nuances of every audible element in a sonic environment. Equally important to the sonic environment is silence, which Schafer (1969) defined as "[the] absence of traditional musical sounds" (p. 10). On the contrary, Schafer described noise as "any undesired sound signal" (1969, p. 17). Many of Schafer's definitions were intentionally flexible. He sought to provide a useful framework for educators to hone critical listening ideas in the classroom and beyond. In his explanation of consonance and dissonance, Schafer (1969, p. 29) explained: "Dissonance is tension and consonance is relaxation. Just as the human musculature tenses and relaxes alternately, you cannot have the one activity without the other. Thus, neither term has absolute meaning; each defines the other".

One of Schafer's most compelling ideas comes from the society of sound. Here, he describes "compositions from the point of view of social systems" (1969, p. 54). Harmony fits into this classification, both musically and figuratively, as "each note [is perceived] as a human being, a breath

of life" (SCHAFER, 1969, p. 54). The conclusion here is that sound is both musical and non-musical, supported by noise and silence, holistic and integrated, and informed by the social contexts of those persons occupying a particular space. And while by no means definitive, these ideas would later inform much of what soundscape-composition would become in the 1970s and beyond.

Teacher Inquiry and Narrative Research as Theoretical Models

The classroom descriptions outlined in this article are informed by a qualitative model of research that Dana and Yendol-Hoppey (2009) refer to as teacher inquiry. Teacher inquiry "represents teachers' systematic study of their own practice" (DANA and YENDOL-HOPPEY, 2009, p. 4). Drawing influence from action research, practitioner research, and similar models, Dana and Yendol-Hoppey (2009) sought to describe a straightforward and practical concept of analysis that "[serves] as a tool for professional growth and educational reform" (p. 5). Rigorous analysis of one's pedagogical practice happens through asking questions, integrating theory from recent scholarship, making adjustments based on new revelations, and sharing newly acquired knowledge with peers (DANA and YENDOL-HOPPEY, 2009).

Beyond teacher inquiry, the author's compositional and scholarly view is guided by Bold's (2012) concept of narrative research, which she defines as "a means of developing and nurturing the skills of critical reflection and reflexivity for anyone conducting research into their own practice" (p.2). Bold (2012) elaborates that "reflection engages us in extended periods of thinking, seeking commonalities and differences and the relationships between actions" (p. 3). Like other forms of qualitative scholarship, narrative research does not depersonalize the role of the teacher, nor does it minimize the teacher's role in understanding the perspectives gleaned from classroom practice (BOLD, 2012).

Course Description and Learner Backgrounds

Sound Narrative is a required course for university students enrolled in an undergraduate degree that integrates traditional music composition with modern applications of new media technology, and commercial styles of music production. Sound Narrative is one course in the

Composition for New Media degree that exposes students to the broader concepts of soundscape composition. Along with listening examples from a range of composers, the course requires that students leave the classroom, interact with the environment via sound walks, and collect sounds of varying lengths for later use.

Students enrolled in Sound Narrative come from a range of different musical and technical backgrounds. All students enrolled in the class matriculate in the new music composition degree mentioned earlier and many transfer from similar pathways in the Music Department at the author's institution. It is safe to assume that the majority of students had little, if any, exposure to field recording and soundscape-based composition before enrollment.

That the students had little prior background presented numerous challenges in assessing their needs, proficiency with technology, ethical considerations when recording outdoors, and familiarity with an eclectic canon of music and sound art from the past several decades. Equally important is mentioning that not only is Sound Narrative the sole soundscape-based course in the degree pathway, but its first offering also happened during the first year of the degree itself. It took several years for the program to be approved, and while exciting, this involved designing each class from scratch.

Generally, learners in Sound Narrative had some basic understanding of working with digital audio workstations (DAWs) and using computers to access course materials. Rather than using a required textbook, the author provided a list of PDFs as required reading material. The supplementary readings, each carefully chosen to support particular units or modules, aimed to provide an inclusive cross-section of perspectives from soundscape-based composers, critics, and musical styles.

The author took care to include readings and listening examples from non-Cis-White male composers in particular. In a recent article for the *British Journal of Music Education*, Bennett et al., (2018) discovered that in university music curricula, there exists a dearth of relevant examples by women composers. Within sound arts and related fields, scholars continue to find that representation and gender biases persist in ways that limit participation (LANE, 2016). While such materials are a work in progress, the author's decision to include such perspectives was intentional. Before the academic year began, the author spent several weeks looking for topical issues on soundscape composition, social justice and inclusion, music production topics, and advocacy.

Learners in Sound Narrative were required to read a collection of essays and write a personal response explaining their views on the supplementary readings. Among the topics explored include sound walks, acoustic ecology, soundscape composition, the "studio" as a creative tool, and essays from Barry Truax, Bernie Krause, Andra McCartney, Hildegard Westerkamp, Brian Eno, and many others. Additionally, course readings included reviews from Enongo Lumumba-Kasongo and the website, Sounding Out, a sound studies-blog that features peer-reviewed and curated writings from a broad range of scholars of color.

Much of the framework for Sound Narrative comes from the author's creative practice in field recording and soundscape composition. In the United States, podcasts and audio documentaries remain popular as forms of artistic expression. Such work is heard on public radio broadcasts and through podcasts and streaming outlets online. Soundscape production, however, remains a relatively niche-specific genre of compositional practice, particularly among learners with little exposure to the field. In basic terms, the course explores the idea that sound, in and of itself, provides a rich framework to tell stories in compelling ways. Most importantly, the vision of the course encourages students to leave the classroom and explore their surroundings—particularly from a creative and engaged standpoint.

Before the academic year, the author sent the student cohort a few options for purchasing a digital recorder. The majority of the course takes place in a computer lab, equipped with digital audio workstations, MIDI keyboards, and internet access. In place of a formal textbook, the course required students to purchase some portable recorder, or perhaps use a cell phone with a microphone attachment. As students would be outside, the author encouraged them to find an affordable recording unit capable of recording lossless audio along with a USB connection, SD card, and a pair of headphones. Understanding that cost can be a barrier for some learners, the author adopted a flexible approach that allowed the learners to find the equipment that suited their needs. Discussions on how to use portable recorders, transfer files to the computer, handling noise, and navigating unpredictable weather conditions occupied the first several classes.

The author provided an overview of common audio file types, the process of transferring data from an SD card, importing and exporting media, and a broad overview of how digital audio workstations function. Throughout the course, students could use whatever audio editing platform they preferred. The author encouraged the learners to explore various kinds of music production

software and tailor their projects to suit individual needs. The majority of class time was spent in a project-based format. The complementary readings and listening examples required less class time, as students were encouraged to complete such assignments on their own. This is not to suggest that there was no lecture component to the course. On the contrary, most modules included a more formal lecture to introduce some of the unit's aims and provide an outline for upcoming assignments and possible challenges.

The majority of the course required students to use class time to gather sounds (both indoor and outdoor) and produce a series of short soundscape-based compositions. Beyond discussions on how to use portable recorders, the course did explore some of the ethical considerations of recording out in the field. The author explained that students needed to use care when recording nature sounds and always seek permission whenever necessary. Students were encouraged not to be obtrusive and always to respect personal boundaries with others. Similarly, the author urged students to use good judgment and to view their role as that of a sonic observer, and to be respectful and sensitive to their surroundings.

Guided Composition via Sound Gathering and Technology

Production-centered assignments usually required students to record an assortment of indoor and outdoor sounds, document their files in a list, and then import the data into a DAW for processing and arranging. Initially, assignments discouraged over-reliance on audio plug-ins and effects. Students were encouraged to find sounds that shared commonalities and to map out structural elements for their soundscape. Initially, the student's field recordings were short. This approach was intentional as the learners were expected to do more with less.

The author encouraged the class to think critically about how they could expand their horizons and use the sounds in new ways. Such an approach required that the students think about the sounds outside of their comfort zone. The author encouraged students to view their "found sounds" as musically as possible. Discussions included how certain sounds could be edited to serve a rhythmic or motivic function in the soundscape, along with building an arc for the new soundscape. By starting with shorter lengths (a minute or less), the students could use their sounds without much pressure. So long as they used all their sounds, labeled files, and sessions accordingly, and delivered a

balanced mix of the soundscape, they fulfilled the requirements of the assignment.

Eventually, projects became more open-ended. Students were encouraged to use audio plug-ins as models for synthesis and digital signal processing. Discussions on the types of plug-ins, their functionality, and a "before and after" listening test also provided helpful context for the students as they began editing and manipulating their catalog of field recordings. Just as early class discussions explored the ethical considerations of field recording, similar conversations explored the implications of altering field recordings in newfound ways.

Scholar Joli Jensen (2017) uses the term "follow the lilt" to describe a process where teachers and researchers guide their peers to focus on projects that go beyond merely fulfilling a requirement. Joli (2017, p. 77) writes: "[We] give our undergraduate majors the chance to do an individual project of their own choosing. Our only requirement is that it make a contribution of some sort to the world. We urge each student to draw on their personal interests and come up with a project that really matters to them". The "lilt" that Joli (2017) refers to is the slight change in someone's voice when describing a topic that interests them. Simply put, the lilt is a natural expression of enthusiasm that someone has for a project that energizes their creativity. In Sound Narrative, students had much freedom to choose the kinds of sounds they wanted to record, and produce them in a way that reflected their personal identity. Moreover, once the students brainstormed with each other about possible topics, their excitement on project choices could be heard in classroom dialogue. For example, one assignment asked students to respond to the prompt "I Am", which opened the pathway for many different expressions of being through sonic practice.

The author encouraged students to reflect on such issues. Guiding the dialogue included questions on what a soundscape is and what it could be. Though there is no definitive answer for such open-ended questions, the course aimed to explore such concepts and inspire a healthy exchange of ideas, both creatively and intellectually. In one instance, a student produced a sonic work that incorporated recordings of a younger sibling, along with the rambunctious sounds of a family gathering. To underscore the field recordings, the student composed a musical cue with sparse piano textures and ethereal synth parts. The family sounds The finished mix drew the listener into a personal connection the student has with his younger sibling along with a deeper expression of his cultural background. Just as the course inspired students to get outside the classroom, it also required them to think carefully about their creative process as nascent composers and express some

vulnerability as human beings. Both anecdotally and in course evaluations, students expressed appreciation for a supportive atmosphere to be creative.

Once students became comfortable with the foundational aspects of soundscape composition, later modules incorporated discussions on surround-sound and binaural processing. Though specific assignments did not require students to record in surround or to deliver a 5.1 or 7.1 mix, they were encouraged to explore binaural and surround-sound panning concepts using automation and specific audio plug-ins. Such ideas were not meant to replace traditional audio engineering concepts; instead, they were meant to expose the students to the varied creative possibilities available using modern recording techniques and music production software.

Discussion

Sound Narrative served as a helpful introduction to the rich possibilities of recording on location and giving students a broad understanding of the creative and practical implications of soundscape composition. The introduction to soundscape composition was intentionally flexible, supportive, and designed to inspire learner curiosity and reflective thought. Moreover, the course provided an entry point to a kind of compositional practice mainly unfamiliar to the majority of students in the class. The overarching goal was to give students some agency over their learning, encourage them to be reflective and sensitive to their surroundings, and to use their imagination on ways to use sound for storytelling purposes.

Indeed, the goal of any course is to facilitate healthy and positive learning experiences. As it pertains to 21st-century compositional practices in higher education, one must consider the aims of the department and institution. The author's institution is a mid-sized public university in the United States, with a music area that has little in common with a traditional, conservatory-styled pathway in composition. The author's institution draws broadly on commercial and contemporary styles of music from different parts of the world. Similarly, the department has legacy programs in audio engineering and music education. Thus, the course and degree as a whole must fit the ideological purposes of the department and university

Conclusion

As with many aspects of modern compositional practice, how students assimilate field recording techniques and soundscape composition varies from person to person. Sound Narrative is the sole course of its kind in a degree that strives for a balance of traditional and contemporary composition with media. Sound is the focal point here. Critical listening and applied research are encouraged through supplemental reading and class discussions. A point worth mentioning is that the role of technology in Sound Narrative, while necessary, is meant to be taken with some openness. Rather than emphasizing a specific kind of software, or field recorder, it is the imagination that is prioritized. Students are encouraged to become thoughtful, reflective practitioners with an appreciation and respect for their surroundings. They are encouraged to view technology as a means to the end and to use the tools that are available to them, just like the environments they interact with each day.

As this is a preliminary report on the author's pedagogical work, subsequent iterations of the class will reveal areas of strength and points needing revision. The hope is that the discussion offered here offers helpful perspectives for peers and colleagues to use in their teaching and learning. Educators considering a course like Sound Narrative may want to examine its relevance in the humanities and for ethnographic research. Educators and practitioners in mass communications and media studies may find some of the issues here relevant to their pedagogical mission.

Likewise, field recording and new media composition need not be an entire course unto themselves. The ideas presented here may be most applicable in a single project or as a supplement to existing course content. Just as the author aimed for a healthy and positive learning environment, the suggestions outlined here aim to be helpful and to contribute to the discourse on 21st-century compositional practice and pedagogy.

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Shared musical creativity: teaching composer-performer collaboration

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Abstract: This paper focuses on teaching composer-performer collaboration as a path to new paradigms of 21st century art-making. First, we discuss the interplay between theory and practice in creative musical processes, with special attention to the performative modality of composition. Then, we approach collaboration itself, considering how the term has been both overused and misunderstood for decades. Finally, we present a case study of teaching composer-performer collaboration at the graduate level, in the "Atelier for Composition and Performance" (Ateliê de Composição e Performance Contemporânea), at the Federal University of Bahia.

Keywords: Collaboration, Teaching Composition, Distributed Creativity, Performativity, Music Cognition.

Teaching Music Composition and Musical Creativity in the 21st century offers real challenges. The two main traditional approaches to teaching composition are problematic: both the technicist-based and the aesthetic-judge approaches. The first of these hides the importance of creativity and poetic content in musical works; the second relies on an excessive personal interference in compositional practices.[1] In this new context, it is important to propose an alternative approach: one that considers the inextricable interplay of theory and practice.

1. Introduction

When writing about the pedagogy of Music Composition and the inseparability of theory and practice, Paulo Costa Lima (2012) states that composition might be something "unteachable (but learnable)":

> In the pedagogy of Music Composition, this inseparability gets close to what is usually considered 'unteachable (but learnable)'. It is possible to offer horizons of theoretical and analytical building. It is possible to offer models, poetic environments, to analyse and try cases, desires and opportunities. But at some point, the student-composer will have to make their own decisions about the connections they intend to establish, and that will be built upon the skills they have (LIMA, 2012, p. 24).

On the other hand, Nagy (2017) proposes compositional creativity as an interplay between the plasticity of cognitive modality and the physicality of performative modality, considering the embodiment of musical meaning. We compose and listen to music while creating meaning through our bodies and the music's cultural significance.

> When placed in the context of compositional creativity, however, the creative cognition model implies a particular type of exchange between a conceptualization and a contextualization of creative processes, embodying a sense of connection between the generative act of mentally envisioning musical sound, for instance, and the explanatory act of physically producing the sound (NAGY, 2017, p. 17).

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[1] Snyder (2000) argues that this issue was the main reason for him to write his book on music and memory. In Brazil, Cunha (1999) and Ferraz (2005) have also addressed this question. Although we are not referring here to all current methods for teaching composition, which would be impossible in the scope of this article, we argue that the main traditional ones are indeed rooted in this conundrum.

Performativity, as it is part of embodied musical creativity, must be considered an essential issue for teaching composition. Cox argues that we construct meaning in music via imitation, according to his mimetic hypothesis:

> One may notice that the gestures of performers seem somehow relevant to musical meaning [...]. The motor imagery evidence of the mimetic hypothesis suggests that we understand these gestures via mimetic participation and that these gestures are relevant as a normal part of music perception and cognition (COX, 2001, p. 204).

Considering performativity of compositional creativity and the performative role of performers' gestures, collaboration between composer and performer may contribute to an embodied approach to teaching composition. In this sense, we argue performance as a fundamental part of the creative processes, rather than just an interpretation of some ideal masterpiece. Collaboration makes it possible to establish an environment that improves the creative processes through its performativity, taking the interplay of theory and practice as a given.

Previous concepts of teaching composition must also be adjusted to a more complex set of distributed and interconnected artistic relationships, in order to better represent what young artists aspire to today. Reinaldo Ladagga (2012, p. 9) writes that there are increasing numbers of artists developing works that require complex, intermingled strategies, involving different realms, including a broader community of potential participants. He goes further when affirming that these artists are less interested in making specific works of art, but instead, in participating in the creation of "cultural ecologies" (LADAGGA, 2012, p. 11).

We argue that artistic collaborations between composers and performers in the 21st century – in the context of Post-secondary Music Schools – may be a path to new paradigms of art-making, one that encourages sharing instead of individuality. This is corroborated by Ladagga's thesis of new cultural ecologies sought by 21st century citizens. Indeed, a quick survey of students entering Post-secondary schools – at least in Brazil, where our current research is based – shows that they are raised in an interconnected world, with far fewer barriers of style and musical elitism: as artists they have become much more interested in dynamic and participative creative processes. They arrive with a diverse set of skills and backgrounds, completely different compared to the many years of Eurocentric Conservatory training that students from only a few decades ago had. In other words, 21st century student-composers and student-performers are

already part of new "cultural ecologies". Despite that transformation, our programs and curricula, especially with regard to Composition, still lean toward individual teaching and learning processes. For performers there are some exceptions, notably chamber music and performance group classes, but for student composers, solitude is often seen as the only path. Indeed, there are skills and techniques that require isolation, but we believe that this path should not be the only one.

That said, we understand that, due to decades of composition practice based upon previous paradigms, more dynamic artistic collaborations are still seen as challenging, and working together can be perceived as an annoyance, a distraction, or a one-sided process:

> Composer David Shea said that "collaboration is a pain in the ass," something to be done only if you really, really want to. (…) Singer/songwriter Kutcha Edwards stated that "collaboration, for me, is somebody else collaborating with me. I'm not really collaborating in a sense with them, because they're coming to who I am, where I come from." Composer David Chisholm said, in jest, that "the cynical version is you get people to invest in the work with ideas and labor for less." (GRANT, 2010, p. 8-9).

Despite negative views of what collaboration is or can be, we believe that, if introduced early in the musicians' University curricula, the process of learning with one another may better reflect a new paradigm, developing artists more in tune with their 21st century cultural and social environments. This does not imply that we are promoting the end of individual training, nor that we see collaboration as the only path for teaching composition. Instead, what needs to be corrected are the mistaken beliefs that collaboration leads to the absence of individual voice, excuses less professional composition skills, or ultimately is reduced to workshops of collective creation. We argue that true collaboration can, and often does, maintain clear and defined roles, of composer and performer, who partner to develop a project together, one that includes both, and through which both, ultimately, feel represented.

In her research, Australian percussionist Nat Grant interviewed a number of artists about their ideas and experiences as collaborators. She wrote that

> There is a school of thought, not new to this research, of collaboration as a 'third hand'; the idea that an artwork created by several individuals has the potential to be different and greater than the work that any of those individuals may have achieved on their own. For Myles Mumford, this means "that if we only do what I want to do then we just made what I wanted to make, and I might as well have just been making it by myself." Elaine Miles described the experience of making work with artists from different backgrounds as "producing work you couldn't produce on your own… everyone brings skills and you get a much bigger and broader outcome than you could ever do on

your own" (GRANT, 2010, p. 15-16).

Paraphrasing Lima, collaboration might well be unteachable – but learnable. We can offer tools and horizons of understanding for the collaborator-students to develop their own paths into the foundation of unique collaborative processes. This is what we have been pursuing with the "Atelier for Composition and Performance" (Ateliê de Composição e Performance Contemporânea), a Graduate Seminar that we have been offering since March 2018 in the Music Graduate Studies Department at the Federal University of Bahia, Brazil.

2. Collaboration

When discussing Contemporary Classical Music, the term 'collaboration' has been both overused and misunderstood for decades. There are many ways to develop artistic collaborations, and the term itself has many connotations. Focusing on interactions between composers and performers, it may even embrace contradictory meanings, varying from a quick consultation about the feasibility of specific gestures by a performer – or the performer giving the composer access to his or her "box of tricks" (FITCH; HEYDE, 2007, p. 93) – to a full-on immersion in a collaborative project. Surprisingly, the most common use of the term collaboration in recent Contemporary Classical Music involves very little, or no interaction whatsoever, being closer to a commission of a new work, a process in which the individual roles are kept completely separate. Hayden and Windsor categorize interactions between composers and performers into three groups:

> DIRECTIVE: here the notation has the traditional function as instructions for the musicians provided by the composer. The traditional hierarchy of composer and performer(s) is maintained, and the composer aims to completely determine the performance through the score. (...) The collaboration in such situations is limited to pragmatic issues in realisation.

> INTERACTIVE: here the composer is involved more directly in negotiation with musicians and/or technicians. The process is more interactive, discursive and reflective, with more input from collaborators than in the directive category, but ultimately, the composer is still the author.

> COLLABORATIVE: here the development of the music is achieved by a group through a collective decision-making process. There is no singular author or hierarchy of roles. The resulting pieces either (1) have no traditional notation at all, or (2) use notation which does not define the formal macro-structure. In (2), decisions regarding large scale structure are not determined by a single composer (HAYDEN; WINDSOR, 2007, p. 33).

The need to reflect upon what composer-performer collaboration means comes from accepting that composition and performance are activities done by different individuals, and that their roles are kept separate. Historically, this has not been the case. One could actually argue that this is a recent development in Music History. Until the 19th century the most celebrated musicians "were almost always performers *and* composers, practical musicians as well as creative artists" (JAMASON, 2012, p. 106). However, even in cases where they were not the same people, their interaction was highly collaborative:

> Prior to the nineteenth century 'fidelity to the score' meant that performers were expected to 'complete' the notation through a variety of means. Performers sought not only to express an individual composer's particular style but were also very much working within a larger framework of shared performance practices within their time period and geographical area (JAMASON, 2012, p. 107).

During the nineteenth century, composition assumed a new, more individualistic approach, valuing the uniqueness of each artist. One could say, in a quite simplistic way, that composers began then to be revered as heroes, and composition as a higher art in itself.[2] From then on composers were placed hierarchically above the – much less heroic – performers. Indeed, despite the highly technical needs required to perform the new music being created, performers have been seen as "executors" of a score, expected to reproduce it in the most transparent way possible, blocking any intention of creating on, or – in the composers' minds, altering – the composer's creation. Therefore, besides being lower in the hierarchy, performers were not valued for their own creativity but for their loyalty to somebody else's.[3]

This has been the paradigm of Composition for almost 200 years, having possibly plateaued in the second half of the twentieth century. As put by Hayden and Windsor (2007, p. 29-30), "the roles that composers and performers inhabit have become so strongly demarcated over the last two hundred years that the distribution of working practices and associated hierarchies passes largely without comment". It is in this environment that Composition and Performance exist today at music schools and universities. While co-existing, there seem to be few institutional opportunities to interact, and when opportunities do exist, they are often due to individual efforts.

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[2] In this sense, Chua (1999, p. 150) argues that Beethoven's Eroica is the origin of this conception: "With the Eroica, instrumental music finally breaks the boundaries of the private sphere to which it had belonged with women and forces its way into the public domain of the male hero, whose death-defying antics are the very embodiment of secular self-creation".

[3] For deeper understanding of these issues, we recommend Small (1998) and Goehr (1992).

In this context, performers interested in expanding their repertoires to the music of today seek composers to write for their instruments, and from these often unplanned, rarely sponsored, interactions, arise commissions and premieres of new works. Making use of Hayden and Windsor's categories, these interactions tend to be mainly directive and interactive. Very few are collaborative. Nevertheless, they are almost always referred to, vaguely, as collaborations. Fitch and Heyde reinforce this, when they discuss the common understanding of collaboration in the Contemporary Classical Music world and how it often reinforces the boundaries between roles:

> Collaboration is frequently a matter of the performer giving the composer access to his 'box of tricks', or of the composer presenting notated sketches to be tried out, adopted, discarded, or refined. Such pragmatic approaches may well be beneficial to both parties, but they come at the cost of reinforcing the boundaries inherent in their respective roles. We have felt it worthwhile to present an account of our work, in so far as it represents a more dynamic model of the collaborative process, in order to articulate some of the ways in which creative practice may be understood as research (FITCH; HEYDE, 2007, p. 93).

A "more dynamic model" of collaboration begins with accepting the flexible nature of those processes, with a mixture of levels of relationship depending on the stage of a collaboration. When composer Luke Styles describes his relationships with performers, he explains that:

> During the early stages of creating a work an interactive and collaborative relationship with performers (particularly musicians) takes place, where ideas are being suggested and I am making decisions about these ideas in a creative, often experimental environment. There are also occasions when I leave initial decisions about how to develop aspects of the music (such as dynamics, repetitions or tempi) up to the performers and then together with them (and other collaborators) we decide what should be set in the score. A score may therefore include the multiple musical decisions that have been reached as a process of collaboration and composing alone, but not every aspect of a final performance involving multiple non-musical elements.
> During rehearsals the relationship with performers moves towards a directive and interactive one. There will still be a dialogue with performers about how to interpret and perform the work, as interpretation needs to come from the performer, but as a collaborator who can view the work outside of performing it, I am in a position to see and hear aspects of a performance that may be missed by the performers in the act of performance. It is therefore important to take on a directive relationship with performers at this stage in order to continue to shape the work that has been made collaboratively, ensuring that overall cohesion of the work remains, whilst performers are occupied with the act of performing (STYLES, 2016, p. 10).

Indeed, a more dynamic model of collaboration begins with the understanding that ideas suggested by one individual will be reflected upon by the other artists, and shared (or not), reacted to, molded, developed, challenged, and in this way a path of creative decisions is slowly built, throughout which the

artistic vision is shared and enriched among the collaborators.

> Social interaction involves two or more people talking or in exchange, cooperation adds the constraint of shared purpose, and working together often provides coordination of effort. But collaboration involves an intricate blending of skills, temperaments, effort and sometimes personalities to realize a shared vision of something new and useful (MORAN; JOHN-STEINER, 2004, p. 11).

This is a very important consideration – the sharing of a vision through an intricate blending of skills, to borrow the words of Moran and John-Steiner – which may illuminate current and future research into better understanding the stages of collaborative processes, and how to deepen this area of research. Vera John-Steiner provides special attention to what she calls the paradox of collaboration: "each participant's individual capacities are deepened at the same time that participants discover the benefits of reciprocity" (JOHN-STEINER, 2000, p. 204). The author continues: "but the achievement of productive collaborations requires sustained time and effort. It requires the shaping of a shared language, the pleasures and risks of honest dialogue, and the search for a common ground" (JOHN-STEINER, 2000, p. 204).

It makes sense, therefore, that the most productive collaborations take place between long-time collaborators, often among people with shared personal history. Catarina Domenici points to the fact that composers, when asked about performers who better represent their music, immediately bring up names of those with whom they have personal relationships, the ones they are friends with (DOMENICI, 2013, p. 10). The personal connection that is often generated by, or leads to, a productive collaborative process, contributes to the uniqueness of each collaborative process, and to the consequent writing about these processes.

When researching recent publications on artistic collaboration, it becomes apparent that most academic writing has indeed been personal reports of an autoethnographic nature. Accepting the uniqueness of each creative process and each partnership, such individual reports are expected and welcome. Thus, we believe that it is time to deepen our research in collaborative processes. This is of great relevance concerning the teaching of creative aspects of music, such as Composition and Performance, for graduate and undergraduate programs. Methodologies to direct these creative processes are lacking. Hence, the collaborations have been happening empirically and intuitively. It is therefore imperative that we find common ground and begin building theoretical horizons for teaching artistic collaboration in the context of University students of Music Composition and Performance.

Without any presumption to suggest that this is the only solution for the wide division between the areas of Composition and Performance, nor the only way to teach (or learn) composition, we propose that teaching music collaboration can be a path for a deeper integration between the areas, and among individuals who are at once deepening their skills and learning to participate in a more democratic creative process, one that values both theory and practice equally in this new creative ecology of the 21st century.

3. Atelier

The Graduate Seminar "Atelier for Composition and Performance" (*Ateliê de Composição e Performance Contemporânea*) was added to the curriculum of Master's and Doctoral Students at the Federal University of Bahia as an elective course in 2015. Composer and professor Guilherme Bertissolo was responsible for this implementation. The first class was offered in 2018 when pianist Luciane Cardassi joined the Music faculty as a Visiting Professor at UFBA. A collaboration in itself, this Graduate Seminar has been a shared module between Bertissolo and Cardassi, with the intention of providing an opportunity for students and faculty members to reflect on collaboration through an academic programme of study that values practice and theory equally.

3.1 Organization and Rationale

In some respects, the structure of this module follows the regular teaching schedule of other Graduate Seminars: weekly 3-hour meetings. Each meeting has a theoretical component followed by a practical component. Time division between these components is variable.

The theoretical component consists of discussion of articles previously agreed to. The faculty proposes questions to encourage students' critical thinking about collaboration and subjacent areas, as well as sharing of individual experiences and interests. All are expected to participate in the discussion. We also have an online shared group via a smartphone application through which we continue discussion after class (programme and bibliography addressed in this component will be discussed subsequently in this paper).

The second part of the class is the hands-on collaboration component. In this, each duo of composer and performer (or even a trio or quartet) meets separately to develop their own collaboration. Beyond this

weekly meeting with faculty guidance, each group is invited to continue their processes at alternative places and times of their choosing. Our intention with the once a week guided collaboration meeting is to provide regular access to support from Bertissolo and Cardassi. The role of the faculty here is to assess, observe, inspire, and encourage the collaboration processes. It is also, and perhaps more importantly, "being sensitive to bringing all voices to the foreground, minimizing differences in experience, attitude and personality that could potentially unbalance the horizontal character of the collaborative processes we are hoping to achieve" (CARDASSI; BERTISSOLO, 2019, p. 5).

We argue that regular supervision of the students' collaboration meetings is essential for positive results. Without guidance by more experienced practitioners and scholars, we believe that the module could lead to reinforcing the division of roles and power between performers and composers. In fact, Doffman and Calvin seem to have observed this in their graduate programme at the Royal College of Music in London:

> More than once, performers expressed a sense of relative powerlessness in waiting for materials to be passed on to them for rehearsal and private practice, and some cited this as a major collaborative problem during the module. Composers were sometimes unable to get material to performers in sufficient time for them to prepare for the recital, and this had other consequences. (...) One performer expressed reservations about their work being collaborative at all. (DOFFMAN; CALVIN, 2017, p. 11-12).

We strongly believe that if student composers and performers are led to organize their own schedule of workshops, meetings and rehearsals, with a deadline for finished composition and performance at the end of the semester, we would be reproducing in class the paradigm of the Contemporary Music professional world. In that paradigm, performers often receive the score with insufficient notice before the premiere, resulting in the discomfort of both parties. Performers are unhappy with the brief time they have to prepare their work properly, and composers are unhappy with the premiere performance, thus further broadening the gap between them. The challenge is to provide the necessary support to create a new paradigm, one in which collaboration takes place as a joint effort by two individuals encouraged to deepen their level of expertise, without a power game that only leads to frustration.

Another essential point for us is to always prioritize the collaborative process itself, even if it means not having a complete score or piece ready to be performed at the end of the semester. Instead, we intentionally set a date in the last week of classes for a public presentation, when we present to the audience

our goals and intentions with this module, and each group plays snippets, or first versions of the pieces being developed. As well, halfway through the semester each group has a short presentation in which they update the class and faculty about their process.

We strongly believe that the fact that there is no formal recital, and the students are not required to submit a score or polished performance at the end of the semester, is our only way to escape the stress and power games that often lead performers to distance themselves from the Contemporary Music world. Besides the public presentation, each group prepares a final oral and written presentation for the class, in which they reflect upon their own creative process as connected with the issues addressed in the bibliography studied during the semester.

We found that it is important to dedicate at least three initial meetings for participants to get to know each other. We encourage them to present themselves, have conversations about a broad range of issues – music and non-music-related – while we begin discussing the first articles on collaboration from the syllabus. Throughout these initial meetings the faculty may identify similarities between individuals and commonalities in interests, but the groups are ultimately formed by the students themselves. Once more the faculty role is to assist and encourage, overseeing group formation, without deciding for them.

3.2 Programme and Bibliography

Although relatively flexible, adapting to each group's specific interests, the programme for the Atelier has several stable references, especially with regard to definitions and the specific bibliography on artistic collaboration, documentation and analysis of the processes, autoethnographic studies, art and formativity, as well as topics on authorship among others, with a focus on the artistic processes themselves.

3.2.1 Artistic Collaboration and Distributed Creativity

An important discussion, which takes place early in the semester, has to do with concepts, what collaboration is, and how the bibliography on collaboration can help us better understand it. We focus on distinguishing commissions from collaborations, reading the bibliography in search of clear definition. We adopt the Hayden and Windsor definition (2007, p. 33), already detailed in this paper, which defines

collaboration – or a collaborative interaction – as when the participants in the process are open to more flexibility in their individual roles, seeking ways to negotiate the decisions in a shared manner. This takes place without in any way ignoring their individual expertise. On the contrary, we agree with John-Steiner when she writes that the more the collaborators share with each other what they know, the more they deepen their knowledge of their own métier, discovering, thus, the benefits of reciprocity (JOHN-STEINER, 2000, p. 204).

In addition to Vera John-Steiner (2000) and Margaret Barrett (2014) – prominent scholars on collaborative creative practice today in the Northern Hemisphere –, discussion includes the works of Brazilian researchers Catarina Domenici (2010) and Sonia Ray (2010), among others. We have also been reflecting upon the concept of distributed creativity, recently developed by Clarke and Doffman (2017) which expands the concept of creativity, stretching it to all participants of the creative process, including performers and listeners. Clarke and Doffman go beyond, affirming that contemporary music provides a unique environment for the study of creativity in its distributed character.

> Framed by conceptual developments in musicology, psychology, anthropology, sociology, computing and neuroscience, there is increasing recognition (long overdue, one might think) of the extended and distributed character of music's creative processes. While such recognition applies in principle to the music of any culture and period, contemporary music offers a particularly fruitful target domain—not least because of its very 'presentness' and the opportunities it therefore offers for detailed and direct investigation (CLARKE; DOFFMAN, 2017, p. 2).

Our Atelier for Composition and Performance aligns with Clarke and Doffman's thesis, providing an ideal environment for investigating collaborative processes and developing possible theories and methodologies to guide us in teaching collaboration at graduate and undergraduate levels.

3.2.2 Auto Ethnographic studies

The sharing of personal stories among students and faculty at our Atelier is part of our activity. Confessional narrative is the starting point of our classes. Besides our own reports of previous and current experiences, we read and discuss articles where authors elaborate on their collaborative processes: Fernandes (2014); Presgrave (2016); Cardassi (2016; 2019); Rosa and Toffolo (2011); Borém, (1999); Silva (2014); and

others.

It is not a surprise that most authors when talking about collaboration, make use of a confessional tone. The uniqueness of each partnership directs us onto that path. It is also worth noting that in several of these reports, the authors highlight the changes they have seen in the level of participation of performers of our times. For the contrabass player Fausto Borém (1999, p. 21): "in order to minimize the disparities between what is composed and what is heard, it is imperative that bassists give up the passive role (of just reproducing the music) and go after the composers". As pointed out by Silva (2014, p. 24), this switch in today's performers' behaviour – abandoning a passive role for a proactive one – is supported by scholars such as Ray (2010), who discusses the figure of a "performer-leader" in our century, with artistic and pedagogical goals; and Domenici (2010) who introduces the 21st century performer as someone not only active but with a voice and rights in the partnership.

As stated previously, one of the objectives of our Atelier is to promote deeper reflection upon collaborative processes. We find that personal reports are an effective starting point in order to identify connections, similarities, or, in other words, elements that perhaps could be generalized, even if partially, guiding us towards a methodology of collaboration.

3.2.3 Creative Process: importance of documentation

Since the Atelier focuses on the creative process, instead of the product such as a score, recording, and so on, we propose special attention be paid to documentation throughout the process. This is a substantial difference between our approach and other similar activities (DOFFMAN; CALVIN, 2017; TOKESHI, s.d.).

Concerning this issue, we encourage discussions on creative processes from at least two perspectives: Genetic Criticism and Formativity. The first is an interesting area of study for the creative processes. Salles (2014), in approaching Genetic Criticism, points out the importance of sketches, notes, drafts, letters and other preparatory documents as objects of analysis. Documentation helps keep track of the problem-solving and decision-making processes.

Pareyson argues that the artistic process "performs and produces the works at the same time it invents the way of doing them" (PAREYSON, 2005, p. 23). In this sense, each process is unique, and we must pay

special attention to documentation in order to further understand and discuss decision-making and distributed creativity. Chiurazzi (2018, p. 418) points out that "Pareyson's is not, actually, an object oriented aesthetic, since it does not focus on the object, on its qualities, on its properties, does not assume, above all, the object as the determining factor for deciding what is art". Considering this, discussion about collaboration must consider creative process, instead of addressing the works *per se*. We focus on "how", rather than "what".

3.2.4 Cognition, Gesture and Performativity

Since we consider the importance of performativity in compositional creativity (NAGY, 2017) and the mimetic hypothesis in the construction of meaning (COX, 2001; 2011), performers' gestures become a key-concept for addressing collaborative creative processes, as it is part of the construction of meaning.

Gritten and King (2006) propose an interesting overview of gesture, which may help to clarify issues on gesture in creative collaboration, contributing to an embodied approach to teaching composition. Ideas such as musical forces (LARSON, 2012), memory mechanisms (SNYDER, 2000), metaphor (NOGUEIRA, 2011; SPITZER, 2004), image schema (BROWER, 2000; NOGUEIRA, 2009) and expectation (HURON, 2006) also may contribute to the discussion of gesture in collaborative creative processes from a cognitive point of view.

3.2.5 Theory and Practice in Creative Processes

As we have previously discussed, our Atelier considers the inextricable interplay between theory and practice in composition (LIMA, 2012) and creative processes in music, in general (as something unteachable, but learnable). In this sense, we believe it is important to discuss creative processes through theory and practice. We propose addressing issues about creative processes based on the ideas formulated by Laske (1991), Reynolds (2002), Reche (2007), and Amorim (2014).

4. Final considerations

We believe that collaboration improves the creative processes, as it unfolds interesting pathways for research and creative activity in music composition and performance. We often collaborate, ourselves, with composers, performers and other media artists. Among her many collaborations, Cardassi has been the music director for a large multimedia project entitled Piano Destructions, with video artist Andrea Buettner, and 9 pianists performing live, at the Banff Centre for Arts and Creativity, in 2014. Meanwhile, Bertissolo has developed a number of interarts collaborations in recent years, notably with Lia Sfoggia (Dance and Video-Dance), from which partnership a web of pieces has been developed, some becoming the core of Sfoggia's doctoral thesis (2019).

In the context of our Atelier at UFBA, we have been welcoming students from Dance and other arts disciplines, besides the initial student-composers and student-performers. This interaction has proven fruitful for all involved. Current faculty leading this activity – the authors of this paper – have themselves developed a collaborative project concomitant to the Atelier activity. *Converse*, for piano, dancer and real-time electronics/video, is a collaboration between Bertissolo, Sfoggia and Cardassi, developed in 2018, during the first two semesters of the Atelier at UFBA. This reinforces our belief in the necessity of establishing a web of creative processes, and learning from one another, applying these processes among artists from different realms, backgrounds and levels of experience.

The collaboration took place in biweekly meetings throughout the first semester of 2018. Initial sessions included brainstorming of ideas among the three collaborators. The starting point for the creative process was the idea of "state of readiness" (SFOGGIA, 2019). This notion was inferred in "Brazilian capoeira", observing the way through which a player must be constantly prepared for immediate response to change within the context and constraints of capoeira. Once the "state of readiness"' was chosen, performer and composer worked towards investing the music with this concept. Meanwhile the dancer (who is also responsible for the photos and video) interacted with the others via improvisatory movement sessions. The result of this work is a performance embracing the unpredictable at its core, within constraints created and practice during rehearsal. The collaborators create on stage a unique performance that dialogues with notions inferred in this Afro-Brazilian cultural staple.

In *Converse* the performative modality is a key for the creative process. For instance, at the very

beginning of the piece, a gesture is written in a way to keep itself open to the logic of the pianist's fingers. The accents are notated in a separated staff, in order to point notes, according to the "state of readiness" of the musician during the performance.

For future work, we believe music cognition may offer interesting methodologies and contexts for research. On the basis of subjects in music cognition such as memory, expectation, metaphor and image schema, it is possible to propose an approach to the study of musical meaning in a collaborative, creative environment. Clarke and Doffman (2017, p. 2), for instance, propose collaborative creative processes as target-domains, highlighting a metaphorical perspective on collaboration.

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Discussing the teaching of composition at the university

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Abstract: The challenge involved in the teaching of musical composition is somewhat analogous to the issue of reconciling theory and practice; this is when the teacher–student relationship triggers a flow of information that leads to the construction of new concepts that are established by either or both sides. The present paper emerged from a roundtable held at the "The Teaching of Composition at the University" colloquium, which took place at the State University of Paraná in November 2019. The authors did not attempt to arrive at definitive conclusions but, rather, point out directions for critical reflection and practical approaches about the issue of teaching composition. The occasion was also an excellent one for sharing didactic experiences taking place at universities in Brazil and abroad.

Keywords: Musical composition, Teaching, Poetics, Creativity.

This paper is the result of a roundtable on the teaching of composition at the university, with composers Yuri Behr and Clayton Mamedes as well as conductor Isaac Chueke as moderator. Held at the first "The Teaching of Composition at the University" seminar, the meeting took place on November 29, 2019 at the School of Music and Fine Arts of Paraná at the State University of Paraná (Brazil). We have gathered in a text the main considerations discussed on the occasion, summarizing some critical reflections, practical approaches as well as musical didactic experiences.

1. Paradoxes and complementarities in the teaching of musical composition

Students of musical composition are not tabulae rasae; rather, when they come to the classroom, they bring a whole world of practices and musical contexts that cannot and should not be neglected. However, there are canons and epistemologies that must be transmitted to the students comprised in the content of their learning interest. Far from paradoxical, we shall be addressing complementary issues. The challenge, however, relates to how to provide these students with technical and intellectual resources that allow them to understand and develop their compositional activity. It is Brian Ferneyhough who states: "For me, teaching is essentially reflecting and amplifying back to a student a coherent articulation of what he wanted to do in the first place. In that sense it's a passive role. The most important thing that one can teach, I think, is the capacity for consistent self-criticism, for asking the right questions of oneself and one's materials". (FERNEYHOUGH, 1990, p. 29)

When the British composer refers to the "passive" nature of teaching he is seeking to underline that the teacher's role is to "reflect and amplify back" to the students to allow them to perceive what is between an idea and its writing. However, this requires the students to have at least two qualities: The first is the ability to handle the tools used by the teacher, while the second, which is perhaps more difficult, is the ability to engage in self-criticism. Today's students have developed a sense for arguing, but they have not necessarily learned or even allowed self-criticism. This is because of their urges for false assurances that one can acquire accurate and reliable tools that guarantee complete success, aacademically or professionally speaking. We should point out that after the first two decades of the 21st century and after overcoming positivist reasoning, a quest for certainty and for a ready formula remains. In this sense, the teacher's role is always uncomfortable, because he or she has the task of telling the students that there

is no safe way to carry out musical composition.

Considering all the issues that students bring with them and their universe of musical references–that is, the way in which they understand music making–the teacher must do more than add new references that would merely expand the students' repertoire of classical techniques. It is necessary to change the students' way of thinking.

> My hypothesis is the following: since we can not effectively and rightfully seek to change the personality of a student, an alternative and effective approach is to drive this same personality to the bosom of an environment that is intellectually foreign to him and that confronts these same traits of character under radically different requirements. (FERNEYHOUGH, 1998, p. 190, our translation).[1]

Students must be taken out of their comfort zones, but of course, there must be strategies that give them confidence to work with, such as what Ferneyhough calls a "problem-oriented approach." Nevertheless, each student group requires a different approach.

Technology is no connected to this situation, as inevitably, all technological resources are valid for teaching, and at the same time, technological tools are supposed to be expendable. All practices may inevitably go through some sort of automatism, and because at some point, there is nothing left between mind and expression, we create tools. Besides, composition learning is so complex that compositional practice must consequently be open to new ways of thinking so that it allows the means to create new points of contact between all parties involved in the process.

> We believe that it is vital today to continue to differentiate and calibrate the pedagogical interaction between technological education and the teaching of composition, which are two integral components of a pedagogical evaluation that is just beginning (FERNEYHOUGH, 1998, p. 199, our translation).[2]

What was originally proposed as a dichotomy or paradox is only part of a question whose solution calls for an approach that is capable of integrating not only music and other knowledge but also the

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[1] From the original: Mon hypothèse est la suivante: puisqu'on ne peut pas effectivement et légitimement chercher à changer la personnalité d'un élève, une approche alternative et efficace consiste à pousser cette même personnalité au sein d'un environnement qui lui est intellectuellement étranger et qui confronte ces mêmes traits de caractère à des exigences radicalement différentes.

[2] Je crois qu'il est vital, aujourd'hui, de continuer à différencier, à calibrer l'interaction pédagogique d'un enseignement de la technologie et d'un enseignement de la composition comme deux composantes intégrales d'une évaluation pédagogique qui ne fait que commencer.

composer's and the world's perceptions of what is called musical composition. The interaction between teacher and student has the same dynamics as compositional practice itself.

Silvio Ferraz proposes a metaphor to highlight that composing is similar to a structure that can be made of different materials.

> Composing is like making a home. It is drawing a place. The elements for this operation, each one of us take them from a different location. And here the harmonies, the rows, the little reiterations, the reverberating sounds, the little resonance games are that material that we use to draw this place. It is with these small elements placed in circles that we draw a place (FERRAZ, 2005, p. 35, our translation).[3]

This is why thinking about compositional poetics also implies an analysis of reference works. This kind of practice shows students how composers use similar materials and yet achieve different results.

2. Practical strategies to link repertoire understanding to the development of individual creativity

The main objective of teaching music composition is to develop students' awareness of their own poetics. This objective arises out of a desire to instruct young composers about their ability to express themselves through sound. However, composers' poetics are built on a dialogue with their individual repertoires of references, reflecting their preferences and ways of seeing the world. In this paper, we will provide examples of the strategies that were employed in Clayton Mamedes' composition courses during the year 2018, seeking, through repertoire examples, to analyze how different composers reflected the sociocultural contexts in which they were embedded and how their life experiences were incorporated into their creative practices, leading them to develop new forms of musical expression. The idea is that students can be inspired by observing how different composers developed their own poetics from references that were dear to them.

In his chapter titled "Poetics of Analysis", Luciano Berio formalizes the idea that composers reveal themselves by analyzing repertoires. Through their gaze, their preferences stand out in the interpretation

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[3] Compor é como fazer uma casa. É desenhar um lugar. Os elementos para esta operação, cada um os toma de um canto. E aqui as harmonias, as séries, as pequenas reiterações, as sonoridades reverberantes, os pequenos jogos de ressonância são aquele material que utilizamos para desenhar este lugar. É com esses pequenos elementos colocados em círculos que desenhamos um lugar.

of any musical work, thus reflecting their individual conceptions of artistic making. The statement that "the most meaningful analysis of a symphony is another symphony" (BERIO, 2006, p. 125) reflects this concept. In the repertoires, composers observe procedures that converse with their own techniques, and by incorporating them into their own creative processes, they update them to include new expressive meanings. To the composer, every work is a sum of other works; the references that the composer makes implicit in his or her work are assimilated and reorganized according to his or her poetics. In this sense, the use of musical analysis as a tool for teaching composition acquires relevance by establishing logical relationships between what one hears and what one understands, which Berio presents as a relationship between the ear and the mind. (BERIO, 2006, p. 130)

The process of orienting students in creative practice departs from the analysis of paradigmatic examples of repertoires to establish bridges between the content observed in class and suggestions for how students can apply these techniques in oriented activities. The aim is for them to incorporate some of these technical procedures into their creative processes. This way, the use of musical analysis in the teaching of composition has a two-pronged objective. On the one hand, it enables the student to know the musical repertoire, creating a dialogue between his or her practice of musical creation and the historical and sociocultural context in which his or her activity is inserted. We dialogue with our references, and this is a critical awareness that young composers should maintain in their work. On the other hand, the analysis serves as a mechanism for the discovery and rationalization of experimental processes in order to develop individual logics for treating musical structures and to critically evaluate the results that are achieved. In this context, the analytical work focuses on the identification of recurrent, contrasting, and varied musical structures, seeking to understand how their organizational logic builds a discourse that develops over time. The idea is to create an awareness of aesthetic value about the work in the process of creation and to provide tools for the student to generate and interrelate the musical materials that will compose their works.

The aim of music analysis that is focused on compositional processes is to understand the logic that guides the process of composing the work. This type of analysis ranges from the study of strictly procedural questions, such as how a musical idea is varied to generate diversity of its formal structure, to more conceptual issues, such as the study of the processes that guide the inter-textual adaptation of extra-musical models and references. By indicating the operational logic employed in classical repertoire works,

the analytical process acts as a tool for teaching musical composition by allowing it to exemplify different processes for treating a musical idea. Several compositional methods use analytical strategies to teach the composition métier based on examples from the past. One of the best examples of such an approach is Arnold Schoenberg's *Fundamentals of Musical Composition* (1996), in which the composer departs from classical and romantic examples, focusing extensively on Ludwig van Beethoven's work to explain musical thinking with motivic, phraseological, melodic, thematic, and formal structures.

However, it should be noted that the analyses themselves are not the main objective but part of a process that consists of guiding the student regarding composition strategies. It is necessary to be cautious in teaching practice in order to make students aware that these examples should inspire the practice of creation as exercises, rather than as strict methods, such as when following cake recipes, for the reproduction of models. To develop this critical sense when working on the fundamentals of compositional technique, questions must be raised. For example, we cite the study of variation, which is a fundamental technique for reconciling unity with diversity in the treatment of musical material. This study aims to instruct students in how to recognize in the creation of their motivic structures the fundamental elements of their organization, elements such as rhythmic accents, interval relations, and the symmetries between their components. The exercises should explore changes in the character of the material, transforming those changes into new expressive means. Such a procedure can be studied with reference to classical and romantic works—notably clearly structured works on the principle of variation, such as Beethoven's *Diabelli Variations* or Johannes Brahms's *Variations on a Theme by Haydn*. Again, however, students should raise questions about the meaning and expressive potential of the *theme and variations* musical form in the context of 21st-century music and the insertion of this technique in the scope of their poetic projects.

2.1 Excerpts from analytical examples used in the classroom

Among the examples used during composition classes, we would like to select the works of three composers that illustrate this search for the development of an individual poetic. These outputs all depart from the personal experiences that reflect the sociocultural contexts in which they were embedded. We will examine the works of Claude Debussy, György Ligeti, and Tristan Murail.

The development of harmonic thinking during the second half of the 19th century and the 20th century reflects the ideals of originality and the conception of the work of art as a product of human genius. The incorporation of chromaticism and the progressive distension of dissonance resolution can be interpreted as manifestations of the freedom to extend the limits of tonality and to incorporate new sonic nuances. However, this emancipation of dissonance does not mean that the relationships between the different intervals lost all meaning. Proposing an analysis of the harmonic thinking of music from the idea of the tension scales between intervals, Paul Hindemith argues that each interval has an associated level of tension and that this relationship still governs music (HINDEMITH, 1945, p. 85-86). What is abandoned in this domain are the methods of resolving the dissonances, which is the elementary principle of the tonal system, whose basis is inherited from the contrapuntal practice. This paves the way for the proposition of several alternative methods of organizing harmonic structural thinking: chromaticism, atonalism, dodecaphonism, modalism, and the influence of non-Western musical systems.

2.2 The expansion of harmonic thinking

The search for elements outside of harmonic tonal thinking contributed to the development of an important source of inspiration to expand tonality toward greater creative freedom. This approach was based on the interest in musical systems of the past, especially traditional and regional music, which reflects the growing nationalist sentiment characteristic of the late romantic period, and also the incorporation of musical structures from other cultures (an approach that will be consolidated in works of composers such as Béla Bártok, Zoltán Kodály and Heitor Villa-Lobos).

La cathédrale engloutie, the piano prelude by Claude Debussy, exemplifies this early process of expanding tonal practice. By establishing bridges with an established tonal practice based on a repertoire that we expect to be known by the student of composition, this work makes a smooth transition between the historical practice that is part of the regular study of music at the pre-undergraduate level and the development of his or her poetics. *La cathédrale engloutie* was composed shortly after Debussy's experience with the 1899 World Exposition. The composer's fascination with the performance of a Javanese gamelan was a major influence on the creative process of this piece (TAMAGAWA, 1988, p. 94-97). The first part of the work is based on a structure of parallel chords in superposed fifths, which is a

movement that refers to the melodic and harmonic structures that are characteristic of gamelan.

In class, we performed the spectral analysis of a more harmonious bell sound to understand the composer's logic of thought. To bring the sound material closer to the work's profile, we used a recording of a Tibetan meditation bell with two main sets of partials overlapping at intervals of fifths, which is the same harmonic structure that was used by the composer. At this point, an explanatory note ought to be presented to introduce students to the acoustic model that governs the distribution of the spectral content of a bell. This consists of superimposed series of partials according to the vibration modes that its physical structure allows (which almost always present deviations from the Pythagorean harmonic series). As we analyze the recording of this bell using a spectrum analyzer, we can see that the constitution of its timbre highlights partials in a structure that is very similar to the parallel chords of the *Cathédrale*. This provides the logic to a harmonic thinking that is no longer based on superimposing thirds but, rather, on the construction of a timbre and color, which are intrinsic to the poetic intention of the work. The analysis of the prelude in class includes the description of its harmonic structure, specifically by delimiting its predominant tone (C major) and the modal approach of its first section. This is also inspired by parallelisms and built from the descending diatonic movement from G major to C major, with an interruption of the regular flow by suspending the harmonic movement over the relative minor of the dominant (E minor), thereby creating two expanded harmonic gestures over the bass line: *G-F-E* and *E-D-C*. It should be noted that the gestural profile of the right hand is superimposed on this harmonic evolution, keeping its contour stable in its reiterations without transpositions or modal adjustments. This is another behavior that can be associated with gamelan by providing a percussive approach to the interpretation of the parallel chords that characterize the first section of the work. According to Didier Guigue's book *Estética da Sonoridade* (2011, p. 25-30), this kind of structure paves the way for the later development of a composition based on sounds, which is a concern that will permeate the musical production of Edgar Varèse and composers of the spectral movement, Tristan Murail and Gérard Grisey, among others.

The aim of the analytical presentation of this reference work is to encourage students to seek elements in their daily activities that serve as the basis for musical creation. This class is accompanied by the proposition of an extra-class activity that consists of collecting referential sounds, whose spectrum-morphological behavior (SMALLEY, 1986) generates some kind of fascination that inspires students to

think about musical structures. This material serves as a starting point for the composition process. This activity is expanded in subsequent classes by placing it in dialogue with reflections on the spectral behavior of the sounds developed by Giacinto Scelsi (we analyze the timbre structure of the *Quatro Pezzi* for orchestra), the influences of Edgar Varèse's scientific thinking (we analyze *Hyperprisms*), and the formalization of musical material in modal structures (we analyze Olivier Messiaen's limited transposition modes and some of his works such as the *Quatuor pour la fin du temps*, the prelude *La Colombe* and the movement "L'Alouette Calandrelle" from the *Catalogue d'oiseaux*). The idea is that, in parallel with this process, students begin with an experimental approach and progress toward the development of an individual harmonic system that is the result of their own subjectivity.

2.3. The influence of musical tradition

In a second moment, we seek to present the potential that arises from the contextually updated interpretation of practices that have been consolidated in the musical literature. Our reference example for illustrating this process is György Ligeti's *Atmosphères*, and we explore the conditions underlying the development of his micropolyphony technique. The didactic approach to this class begins by the contextualization of Ligeti's fascination with Johannes Ockeghem's music.

Ockeghem's *Requiem* is a work for the ordinary of the mass of the dead, which, based on Ligeti's analytical interpretation (KIEVMAN, 2003, p. 14-18), presents a continuous flow of alternating information, like waves that begin and end in an infinite time, which could continue to sound forever. Ockeghem's music is analyzed as a master example in the art of *varietas*, which is a principle of the period that has similarities with the current concept of variation: the production of a great diversity of musical material from a common ground. This provides unity and differentiation to build a continuous flow and a tendency to reach an eternal time, as described by Ligeti (KIEVMAN, 2003, p. 73-79). In this sense, Ockeghem's polyphonic composition, especially in his *Requiem*, collaborates to create a global texture that fuses musical materials. From this texture, stand out melodic designs that always return to the textural mass in a continuous cycle of variegated continuity.

György Ligeti is one of the composers who, along with Krzysztof Penderecki, Witold Lutoslawski, and Iannis Xenakis, played a critical role in the development of a textural thinking during the 20th

century. The composer developed the concept of micropolyphony, a technique for elaborating the relationships among voices based on canon movements at different speeds that were not intended to be individually identified but perceived as a cohesive whole. This technique was developed during the late 1950s, when the composer began to work at the Westdeutscher Rundfunk (WDR) Electronic Music Studio in Cologne (GALLO DIAS, 2014, p. 14). While there, he composed two electroacoustic pieces – *Glissandi* and *Artikulation* – and these works mark his distancing from the composition based on the Hungarian nationalist principles that sustained the creative processes of his early compositions. In this context, Ligeti discovered the principles of *entry delay* and *démontage* techniques, and he developed the principle of *supersaturated polyphony*. Supersaturated polyphony consists of a dense canon that is based on small intervals (steps) to create complex sound masses, resulting in the perception of the main structure as a texture that evolves in a controlled manner over time (VITALE, 2016, p. 6-11; CATANZARO, 2005, p. 1250-1252). *Démontage*, technique that was developed by Gottfried Michael Koenig, divides the spectral structure of a synthesized sound (its partials) into individual frequencies. This technique works in tandem with the principle of *entry delay*, which consists of delaying the beginning of each partial for a time lapse that is longer than 50 milliseconds. This is the limit of our psychoacoustic ability to separate two sounds. When above this threshold, it results in the perception of individual voices, such as in a melody, and by reducing this time interval, sounds begin to merge and to be perceived as a resulting timbre.

Transposed into the instrumental environment, these principles enable the creation of different timbric and harmonic complexes by controlling the density of attacks resulting from very short notes, thereby creating an iterative texture that fuses different voices into an amalgamated sonority. Ligeti operated with the boundaries of this principle by combining instrumental gestures that merge themselves as a consequence of speed and polyrhythmic combination. The idea behind this principle is that movement has the potential to turn into timbre. Interestingly, such an effect would be impossible to achieve using a single soloist instrument; the orchestra works together from multiple time differences to construct the resulting sound. The influence of the polyrhythmic principle on Ligeti's music became more intense and structured in his works as he comes into contact with African music from the Banda-Linda tribe (GALLO DIAS, 2014, p. 96).

Atmosphères, a work analyzed in class, illustrates the use of micropolyphony as a technique based on

a cloud of continuously moving sounds, causing the emergence of different timbric and harmonic complexes resulting from careful contrapuntal work. Analyzing the first gesture of micropolyphony that appears in *Atmosphères*, on p. 4-5 of the score (1963 edition), we can observe the saturated canon structure. The parts are written in different *a 1*, that is to say, one musician per staff. We have, for example, an effective ensemble of 14 first violins with independent melodic lines and so on throughout the entire orchestra. The gesture selected as an example presents a canon in two dimensions. First, each orchestral section makes canonic entries, going from treble to bass and establishing a clear formal directionality. Within each orchestral section, a similar movement occurs, starting with violins I-1 through 4 (the first to the fourth violins of the First Violins section) and followed by the next four performers and so on; when everyone has entered, begin entries of the next section until the entrance of the last cello. What occurs, in formal terms, is a thickening of the instrumental texture, which increases in regard to the number of instruments, tessitura, and rhythmic complexity, expanding the scope of the instrumental ensemble from one to five octaves. The timbre, in turn, is characterized by a decrease in the tension, going from *sul ponticello* to *sul tasto*, thereby making a retrograde movement toward the increased tension caused by the rise in the number of events.

The purpose of the reflection developed in this class is to instruct students in the critical examination on the technical procedures with which they are in contact. In keeping with Ligeti's example, the idea is for students to focus on their studies of music theory (harmony, counterpoint, orchestration, analysis, etc.), searching for inspiration from musical techniques that can be reworked and updated based on the influence of his individual poetics.

2.4. The development of a harmonic logic of its own

Finally, we would like to address Tristan Murail's *Désintégrations*, which serves as an example of the practical application of procedures for treating the harmonic material of a composition. The approach to this content starts with the contextualization of the historical moment in which spectral movement arises, locating its main influences: that is, composers Olivier Messiaen, Edgar Varèse, Giacinto Scelsi, and György Ligeti, as well as Italian futurists – specifically Luigi Russolo – accompanied by an opposition to the predominance of integral serialist thinking. It should also be noted that the composers

of the spectral movement (Tristan Murail, Gérard Grisey, Michaël Lévinas, Roger Tessier, and Hugues Dufourt) founded an instrumental ensemble, *L'Itinéraire*, to facilitate the performance of their works and of guest composers, thereby providing an alternative to the lack of groups specializing in contemporary music performance.

Désintégrations exemplifies the phenomenon of technomorphism (CATANZARO, 2018, p. 18), a concept that describes how the influence of technological and computational resources enabled a broader understanding of the sound phenomenon and the emergence of new techniques for the treatment of musical material, which established new paradigms for composition. *Désintégrations* is one of the main examples of spectral thinking that takes as its harmonic reference the chord-timbre structures—that is, harmonic structures that merge as a resulting timbre and negotiate with the concepts of harmony and timbre as an inseparable unit. According to Anthony Cornicello's (2000, p. 55-102) analysis, the sonorities underlying the work result from the spectral analysis of piano notes and the instrumental simulation of synthesis and audio processing, such as ring and frequency modulation. Among the techniques used by the composer to create musical development between sound structures, mutation and spectral distortion stand out. Mutation starts from a chord-timbre structure and changes it into another via the progressive substitution of notes from the first harmonic structure by the ones from the second; this process is achieved by interpolation. Spectral distortion comprises changes in the interval relations of a chord-timbre structure, which modifies the perception of harmonic tension.

The first section of the work, which begins soon after the introduction of the tape, starts from a situation of almost instrumental synthesis—that is, one in which the harmonic structure is faithful to the analyzed model in terms of timbre chords and the dynamic evolution of partials over time. The use of mutations between the spectra of these two notes contributes to generating a harmonic field with varying degrees of dissonance. The possibility of fusion between these two spectral structures was explored by Murail for the construction of different degrees of harmonic tension, in which chords formed based on close relations to the harmonic series are treated as stability points, while denser structures or structures that are characterized by distant relations to the harmonic series are treated as points of increased harmonic tension. This process of variation in harmonic tension is supported by technical procedures that are common to the musical practice, such as the increase in dynamics, frequency, speed, and pitch range, which results in the establishment of a dialogue with listeners' usual patterns of perceiving

relationships among musical materials.

Within the scope of the course, the study of *Désintégrations* is treated as a model for the presentation of computer-assisted composition environments—in our case, OpenMusic. The proposal is to present practical procedures that are similar to those employed by Murail in his creative process, comprising the analysis of a recorded sound and the respective conversion of the most important partials of its spectrum into musical notation. Based on this example, we present the usual techniques of spectral composers, such as instrumental synthesis, spectral distortion, and the formation of harmonic reservoirs. The final purpose of our class activity, even if the students do not use technological resources to support the process, is for them to be able to generate harmonic content variations based on logical procedures that are no longer inspired by the model of overlapping thirds but, rather, by the variable relationships that explore different degrees of tension via the interval relations prevailing in a given part of the piece. The development of this technique includes a critical reflection on the interval material as a way to control the evolution of harmonic tension as a form of musical expression.

We can observe the constant search to broaden the palette of harmonic possibilities under the discourse of liberating music from its technical bonds when comparatively analyzing the main paradigmatic changes in the harmonic thinking of the Western music that is briefly presented here. All of these paradigmatic changes reflect sociocultural characteristics that are related to the conception of art in each period of music history. In the case of composition teaching, it is never enough emphasizing how much social contexts in which we live influence our creative practice. A student's analytical knowledge of music will pave his or her path to the development of a sensible approach to the individual artistic practice of each artist-creator.

3. The teaching of composition at universities

When examining the teaching of composition at universities, a major topic that inevitably arises is how to establish a connection between this discipline and others, such as counterpoint, harmony, orchestration, analysis, aural training, keyboard harmony, and score reading.

Today, these courses, which were progressively integrated into the music conservatory system in the form of a replica of the model installed by the French Conservatoire in the 19th century, are found in

most music programs offered by universities and colleges worldwide. The names of some of these courses might vary: In the United States, for instance, there was a period during the 1980s when Mannes College used the term "Techniques of Music" when referring to anything related to ear training. In France, a single term, *écriture*, is now used for counterpoint and harmony, a choice that is quite revelatory, whereas in Germany and Austria, *Kontrapunkt* and *Harmonielehre*, which bear definite functions, are still in vogue.

If content is what counts, we shall briefly defend the extent to which these teachings, which are generally considered within the realm of theory courses, can and do contribute significantly to the musical equipment of any aspiring composer. Even in the face of changes being regularly implemented into curricula, it is our strong belief that adaptations are generally intended to prepare students for an array of new possibilities offered by the current musical market. Among these, we can mention, for instance, learning how to compose for games, which is undoubtedly a new trend, especially because of its great power of attraction amongst youth.

It is well known that for centuries, young musicians were taught on a private basis, which would be no different when turning to composition as a supplementary activity. The art of composition was approached through the didactics of learning one specific discipline – the counterpoint. After having his exercises regularly corrected by the master, the student would also quite commonly learn by copying various compositions. Step by step, constant and thorough apprenticeship would take place by care and attentive observation (not imitation) of practical music making. What we define nowadays as a hands-on experience.

The Romantic period emphasized the persona of the creator – the *démiurge* – with the composer being increasingly mystified, and its craft became almost sacrosanct. Incidentally, the same happened with the role played by the orchestral conductor albeit much later. It is, thus, not difficult to understand how much has been passed on the idea that composition requires a certain genius attribute that is exclusive to the artist while simultaneously denied to the craftsman (at least in principle), regardless of the latter's display of well-rounded knowledge of his or her métier.

In an effort to link the various circulating thoughts on composition, why not argue that a creative act already takes place from the very beginning of the student's acquisition of a musical background – that is, that it occurs by exercising, in a practical manner, the abilities required within the scope of these

so-called theory courses? In concrete terms, we do not reserve uniquely for the discipline of composition the exclusive privilege of ministering the tutelage in terms of allowing creativity and liberty when seeking individual artistic expression.

For it to flourish, individuality per se is not required to meet a certain number of prerequisites; it may happen anytime, and the learning of a repertoire and musical languages, which naturally have their own paths and procedures, is not synonym with the delivering of exercises that should perhaps, based on the understanding of some, merely comply with the fitting of rules. An accurate measure of this misrepresentation is that rules of music theory, though prescribed one way or another by the teacher, are not rarely overemphasized by students, who innocently view them as the sole focus of instruction.

The theme of creativity complex and eliciting passion, it may undergo a deeper venture on our part in the near future. However, for now, we affirm our proposal to liberate the stigma of a theory that has been alienated from the praxis; it is only then that we shall be able to appreciate and continuously stimulate our students' composition talents.

ACKNOWLEDGMENT

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Interview with Luigi Abbate

Luigi Abbate, Eduardo Campolina and Igor Leão Maia

Conservatory Arrigo Boito of Parma | Italy

Federal University of Minas Gerais | Brazil

Resumo: Nesse artigo entrevistamos o compositor italiano Luigi Abbate. Em nossa conversa focamos no ensino da composição musical, seus desenvolvimentos e desafios. Partimos da visão histórica do professor Abbate, para assim realizarmos uma breve análise comparativa da educação musical italiana e a brasileira. Durante a conversa passamos por assuntos como o currículo dos cursos de composição, o uso do repertório clássico nas classes e a didática do ensino de composição musical.

Palavras-chave: Entrevista Luigi Abbate, Composição Musical, Pedagogia, Educação Musical.

Abstract: In this article we interviewed the Italian composer Luigi Abbate. In our conversation we focused on music composition teaching, its developments and challenges. We started from the historical view of Professor Abbate, in order to carry out a brief comparative analysis of Italian and Brazilian music education. During the conversation, we passed through subjects such as the curriculum of composition courses, the use of the classical repertoire in class and the didactics of teaching music composition.

Keywords: Interview Luigi Abbate, Music Composition, Pedagogy, Music Education.

Conforme avançamos no tempo, a pedagogia da composição musical se revela mais e mais um campo aberto, um espaço no qual a segurança dos antigos modelos se torna referência longínqua, embora inevitável e indispensável, por óbvio. Se considerarmos a história da música no ocidente, as soluções formais derivadas da tradição, os sistemas de organização de alturas e ritmos que por muito tempo sustentaram o desenvolvimento da linguagem, mesmo o timbre, variável elevada ao grau supremo de importância um século atrás, que trouxe expansão importantíssima às possibilidades de escritura, tudo isso tem sido repensado juntamente com os aportes das novas tecnologias. Tal acumulação de fatores parece gerar um amálgama imenso, um enorme reservatório à disposição, mas que nos orienta e desorienta ao mesmo tempo.

Nossa referência central e quase exclusiva, nosso modelo pedagógico principal, por muito tempo, foi de matriz europeia. Herdamos a tradição dos conservatórios europeus que nos legaram toda uma estrutura curricular, com uma maneira de pensar e organizar o desenvolvimento das técnicas de percepção e estruturação da matéria sonora, que ainda permanecem em funcionamento, com transformações, mas também com continuidades, sem dúvida.

Até a década de 1840, ainda no Brasil império, o ensino de música se dava na relação mestre discípulo; não havia possibilidade de ensino formal de música até 1847, quando é instalado no

As we advance in time, the pedagogy of musical composition reveals itself more and more as an open field, a space in which the safety of the old models becomes a distant reference, although inevitable and indispensable, of course. If we consider the history of music in the West, the formal solutions derived from tradition, the systems of organization of pitches and rhythms that for a long time sustained the development of language, even timbre, a parameter elevated to the supreme degree of importance a century ago, bringing a very important expansion to the possibilities of writing, all of this has been re-thought along with the contributions of new technologies. Such an accumulation of factors seems to generate an immense amalgam, a huge reservoir at our disposal, which guides and disorients us at the same time.

Our central and almost exclusive reference, our main pedagogical model, for a long time, was of European origin. We inherit the tradition of the European conservatories that have bequeathed us a whole curricular structure, with a way of thinking and organizing the development of techniques for the perception and structuring of the sound matter, which still remain in operation, with transformations, but also with continuities, without a doubt.

Until the 1840s, still in Brazilian Empire times, music teaching took place in the master/disciple relationship; there was no possibility of formal music teaching until 1847, when the Imperial

Rio de Janeiro o Imperial Conservatório de Música no Museu Nacional na Praça da República. Desde sua fundação o programa de ensino do Conservatório já incluía solfejo, canto, instrumentos de corda e sopro, assim como harmonia e composição, sendo o curso de composição com duração de 9 anos (ALMEIDA, 1942). Cabe observar que desde meados do século XIX o repertório apresentado nos grandes centros como o Rio de Janeiro privilegia a música europeia, que invade a cultura das salas de concerto (KIEFER, 1976). A partir da criação do Imperial Conservatório instala-se o ensino formal no Brasil, portanto, com uma orientação fortemente ancorada na cultura europeia, com o *bel canto* italiano em posição de destaque, naquele momento.

Esse ponto de partida histórico de alguma forma reforça nosso interesse em entrevistar o professor italiano Luigi Abbate, que esteve em 2019 como convidado na Escola de Música da UFMG para uma série de atividades, incluindo seminários sobre composição e concertos. Desde 1989 o professor Abbate leciona no *Conservatorio di Musica* "Arrigo Boito" em Parma, que é uma das maiores instituições de educação musical da Itália e da Europa. De 1996 a 2003 foi professor convidado pela Secção Musical do *Instituto Superior de Arte de La Habana* (Cuba) para realizar seminários sobre composição e música de câmara e, como professor, foi convidado da "Rubin Academy of Music" em Jerusalém e em

Conservatory of Music was installed in Rio de Janeiro at the National Museum at the *Praça da República*. Since its foundation, the Conservatory's teaching program already included solfeggio, singing, string and wind instruments, as well as harmony and composition, with the composition course lasting 9 years (ALMEIDA, 1942). It should be noted that since the middle of the 19th century, the repertoire performed in large centres such as Rio de Janeiro favours European music, which invades the culture of the concert halls (KIEFER, 1976). From the creation of the Imperial Conservatory, formal education was installed in Brazil with an orientation strongly anchored in European culture and the Italian *bel canto* in a prominent position at that time.

This historical starting point somehow reinforces our interest in interviewing the Italian professor Luigi Abbate, who was in 2019 a visiting professor at the UFMG School of Music for a series of activities, including seminars on composition and concerts. Since 1989, Professor Abbate has been teaching at the *Conservatorio di Musica* "Arrigo Boito" in Parma, which is one of the largest music education institutions in Italy and Europe. From 1996 to 2003 he was a visiting professor at the Musical Section of the *Instituto Superior de Arte de La Habana* (Cuba) to hold seminars on composition and chamber music and, also as a teacher, he was invited to the "Rubin Academy of Music" in Jerusalem and to many universities in

várias universidades do Brasil. Especializado em composição com novas tecnologias, foi bolsista do governo francês (em 1992) no centro *Les Ateliers Upic* fundado por Iannis Xenakis e em 1995 no IRCAM, ambos em Paris. Formado em piano em 1982, tocou em conjuntos de câmara. Também como pianista em 1987 colaborou com o Teatro alla Scala em Milão.

O professor Abbate tem sido vencedor ou finalista em concursos internacionais e nacionais como Gaudeamus Muziekweek, Alea III, Concorso "G. Contilli" Messina, "Ulivo d'oro" Prémio Imperia. Atuou em instituições e festivais, incluindo o Festival SIMC 1985, Orquestra Sinfônica Siciliana, Spazionovecento Cremona, Festival *Niewe Muziek Middelburg*, Camerata Casella e Rive Gauche Torino, Musica900 Trento, *Nuove Sincronie Milano*, Istituzione Sinfonica Abruzzese, Biennale di Nuova Musica Tel Aviv, Maison de la Poesie Parigi, Amici della Musica Cagliari, Festival de Música Contemporânea de Havana, entre outros. Com o drama musical *Il sesto cerchio* (com libreto de S. Bajini, a partir de uma história de A. Tchekhov) ganhou a edição de 1995 do prestigioso *Wiener Internationaler Kompositionswettbewerb Casinos Austria*, recebendo o prêmio em Viena das mãos de Claudio Abbado. Recebeu encomendas por parte do Teatro alla Scala de Milão, Orchestra della Toscana em Florença, Teatro La Fenice e Biennale Musica de Veneza e Rai de Turim.

A Escola de Música da UFMG tem como

Brazil. Specialized in composition with new technologies, he received a grant from the French government (in 1992) at the *Les Ateliers Upic* center founded by Iannis Xenakis and in 1995 at IRCAM, both in Paris. Graduated in piano in 1982, he played in chamber ensembles and also as a pianist in 1987 he collaborated with *Teatro alla Scala* in Milan.

Professor Abbate has been a winner or finalist in international and national competitions such as Gaudeamus Musicweek Amsterdam, Alea III, , Concorso "G. Contilli" Messina, "Ulivo d'oro" Imperia Prize. He has taken part in many festivals and institutions, including the Festival SIMC 1985, Siciliana Symphony Orchestra, Spazionovecento Cremona, Festival *Niewe Muziek Middelburg*, Camerata Casella e Rive Gauche Torino, Musica900 Trento, *Nuove Sincronie Milano*, Istituzione Sinfonica Abruzzese, Biennale di Nuova Musica Tel Aviv, Maison de la Poesie Parigi, Amici della Musica Cagliari, Havan New Music Festival, among others. With the musical drama *Il sesto cerchio* (with a libretto by S. Bajini, from a story by A. Chekhov) he won the 1995 edition of the prestigious *Wiener Internationaler Kompositionswettbewerb Casinos Austria*, receiving the prize in Vienna from Claudio Abbado. He has received commissions by the Teatro alla Scala di Milano, Orchestra della Toscana in Florence, Teatro La Fenice and Biennale Musica from Venice and Rai from

perspectiva, desde a década de 1990, que um currículo vivo deve ser um currículo móvel. Passamos por uma reforma e ajuste curriculares desde então, que geraram discussões e possibilidades para um currículo renovado (BARBEITAS, 2014). Além disso, a escola tem enfrentado o desafio de responder a uma orientação da sua reitoria, que através da Câmara de Graduação apresentou em 1997 o documento *Flexibilização Curricular: pré-proposta da Câmara de Graduação*. Assim, se a pedagogia da composição já nos parecia objeto de constante reflexão, a partir de uma orientação dessa ordem a necessidade se vê amplificada.

Toda esta reflexão a respeito da questão pedagógica na universidade corresponde a uma inquietação de nosso corpo de professores. A área de composição, então, viu na oportunidade de uma entrevista com o professor Luigi Abbate a possibilidade de entender um pouco melhor como os mecanismos europeus, italianos mais especificamente, regulam suas pedagogias. Como lidam eles com a carga histórica que lhes dá consistência pedagógica? Existe uma posição de conforto na atual pedagogia da composição musical na Itália? Claramente, o tema é muito vasto e pode ser muito mais aprofundado em um estudo sistemático, mas acreditamos que o professor Abbate pode nos trazer subsídios interessantes para continuarmos nosso esforço de aperfeiçoamento na área da pedagogia da composição.

Torino.

The School of Music at UFMG has had the perspective, since the 1990s, that a living curriculum should be a mobile curriculum. We have gone through a curricular reform and a curricular adjustment since then, which generated discussions and possibilities for a renewed curriculum (BARBEITAS, 2014). In addition, the school has faced the challenge of responding to an orientation from its rectory. In 1997, via its Graduation Chamber, the rectory presented the document *Curricular Flexibility: pre-proposal of the Graduation Chamber*. Thus, if the pedagogy of composition already seemed to us an object of constant reflection, from an orientation of such an order, this need is amplified.

This reflection on the pedagogical problem at the university corresponds to an uneasiness of our faculty. Hence, the composition area saw in the opportunity of an interview with Professor Luigi Abbate, the possibility to understand a little better how the European mechanisms, specifically the Italian one, regulate their pedagogies. How do they deal with the historical burden that gives them pedagogical consistency? Is there a comfortable position in the current pedagogy of musical composition in Italy? Clearly, the issue is very vast and can be much more deeply explored in a systematic study, but we believe that Professor Abbate can provide us with interesting subsidies to continue our efforts for improvement in the area of composition pedagogy.

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Entrevista[1]

P: Vou dar um impulso inicial para essa entrevista. Que tipo de crítica você faria ao ensino de composição, na maneira que é praticado atualmente na instituição em que você trabalha, e o que pode ser feito para que possa ser melhorado?

R: Eu acho que para tentar fornecer uma resposta adequada a uma pergunta dessa natureza seria necessário contextualizar a questão. O ensino musical em geral (instrumento, canto, composição e outros) nas instituições italianas chamadas de conservatórios, é muito ligado com a história da música italiana. Passa primeiro por um sentido diferente do atual, que é de conservação. Primeiramente o conservatório tem um sentido político, estratégico ou até mesmo existencial. A palavra "conservatório" vem dos antigos conservatórios que ficavam dentro dos conventos, o que inclusive poderia ser associado a uma ideia de "conservação". Por exemplo, Nápoles tinha quatro conservatórios, um dos quais sobrevive até hoje que é o Conservatório *San Pietro a Maiella*. Outro exemplo, Vivaldi ensinava meninas no

Interview[2]

Q: I will give an initial push to this interview. What kind of criticism would you give to the teaching of composition, in the way it is currently practiced in the institution where you work, and what can be done so that it can be improved?

A: I think that in order to try to provide an adequate answer to a question of this nature, it would be necessary to contextualize the question. Music education in general (instrument, singing, composition, among others) in Italian institutions called conservatories, is closely linked to the history of Italian music. It started with a different direction from the current one, which is conservation. First, the conservatory has a political, strategic or even existential sense. The word comes from the old conservatory that were within the convents, which could be associated with an idea of "conservation". For example, Naples had four conservatories, of which one survives to this day: The Conservatory *San Pietro a Maiella*. Another example, Vivaldi taught girls

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[1] Esta entrevista ocorreu originalmente no idioma português, no dia 30/11/2019, dentro das facilidades da Universidade Federal de Minas Gerais, mais especificamente no Conservatório da UFMG. Foi posteriormente traduzida para o idioma inglês pelo professor Igor Leão Maia.

[2] This interview was originally conducted in Portuguese, on November 30th, 2019, within the facilities of the Federal University of Minas Gerais (Brazil), more specifically at the UFMG Conservatory. It was later translated to English by Professor Igor Leão Maia.

Ospedale della Pietà, que proporcionava educação para meninas que chegavam sem família. Então, tem uma questão de preservar a vida, de sobrevivência.

Depois de um tempo, principalmente depois do estabelecimento do Estado Unitário da Itália em 1861, essa ideia de Conservatório se tornou um pouco mais como uma escola de formação e pouco a pouco tornou-se profissionalizante, mas não no sentido da profissão de hoje e sim da profissão do músico dentro de um contexto mercadológico. Assim, ficando mais perto do nosso assunto, havia a formação dos compositores que eram os mesmos que tocavam ou regiam as orquestras e as óperas da época.

Nesse processo profissionalizante, Veneza, e sobretudo Nápoles foram locais de referência. Há uma questão política-estratégica, mas sempre ligada àquela tradição muito prática de fazer música. O maestro tocava o cravo, fazia o baixo contínuo e acompanhava os cantores durante os recitativos. Assim, o ensinamento da composição depois da reforma da década dos anos 1930, definiu um padrão de ensinar a composição ligado a essa tradição. Ainda outro exemplo, o ensino de harmonia é muito ligado a uma referência da harmonização da escala, que não depende da harmonia funcional, cada grau é a fundamental. Assim, quando você fala em Dó maior, e pegamos o terceiro grau, que é Mi, mas em cima do terceiro grau Mi, você pode colocar o acorde Mi, Sol, Dó, e isto é considerado como terceiro grau e não

at *Ospedale della Pietà,* which provided education for girls who arrived without a family, so there is a question of preserving life, of survival.

After a while, mainly after the establishment of the Unitary State of Italy in 1861, this idea of Conservatory became more like a training school and little by little it became professional, but not in the sense of today's profession, but in the sense of the musician's profession within a market context. Thus, getting closer to our subject, there was the formation of composers who were the same ones who played or conducted the orchestras and operas of the time.

In this professionalizing process, Venice, and especially Naples, were places of reference. There is a political-strategic issue, but always linked to a very practical tradition of making music. The conductor played the harpsichord, playing the *basso continuo* and accompanying the singers during the recitatives. Thus, the teaching of composition after the reform of the decade of the 1930's, set the standard for teaching composition connected to this tradition. Another example still, the teaching of harmony is closely linked to a reference in the harmonization of the scale, which does not depend on functional harmony, each degree is a fundamental. So, when we talk about C major, and we take the third degree, which is E, but on top of the third-degree E, you can put the chord E, G and C, this is considered as third degree and not as a first degree in first inversion. Finally, it does not matter to which degree that bass

como primeiro grau em primeira inversão. No final das contas, não importa a qual grau aquela nota do baixo pertence, porque esse padrão de ensino prepara exatamente para a necessidade de acompanhar cantores, de fazer o baixo que é preciso na ópera e acompanhamento de canções – em italiano *arie d'opera* - , ele não tem uma relação didática com o ensino da harmonia e posteriormente da composição. Ele tem uma dimensão muito prática: formar o maestro, a pessoa que acompanha. Aqui surge o problema, porque você não precisa conhecer a natureza da harmonia no sentido teórico. Você tem que tocar, você aprende isso. Assim, dentro dos conservatórios, o avanço da composição não dependeu do aspecto teórico, mas dependeu da habilidade de tratar algumas harmonias. Isto foi a linha padrão durante a primeira reforma dos estudos musicais no conservatório que aconteceu na década de 1930. Mais recentemente, chegando na década de 1970, começa a surgir a ideia de experimentação da didática nos cursos de composição tradicionais, em italiano: "*Nuova didattica delle Composizione*", que seguem aqueles cursos que eram caracterizados pelas clausuras. Este curso mais recente propunha uma pedagogia mais ligada à prática composicional, tinha uma duração de nove anos letivos, com provas de qualificação nos níveis de ensino do 2° e 5° ano, e prova final ao 9°. As clausuras eram limitadas às provas de análise musical. No curso anterior desta reforma, no total era 10 anos. Só para fornecer um

actually belongs, because this teaching pattern prepares exactly for the need to accompany singers, to make the bass that is necessary in the opera and accompaniment of songs – in Italian *arie d'opera*, it does not have a didactic relationship with the teaching of harmony and later of composition. It has a very practical dimension: training the conductor, the person who accompanies. Here the problem arises, because you don't need to know the nature of harmony in the theoretical sense, you have to play, that is what you learn. Thus, within the conservatories, the advancement of composition did not depend on the theoretical aspect, but depended on the ability to treat some harmonies. This was the common line during the first reform of music studies at the conservatory, which happened in the 1930's. More recently, arriving in the 1970's, the idea of experimenting with didactics began to emerge in traditional composition courses, in Italian: "*Nuova didattica delle Composizione*", which follows those courses that were characterized by enclosures. This most recent course proposed a pedagogy more linked to the compositional practice, having a duration of nine academic years, with qualification tests at the 2nd and 5th year of the education levels, and final exam at the 9th. The enclosures were limited to tests of musical analysis. The course before this reform was 10 years long in total. Just to give an example: the first exam of the lower level at the end of the 4th year course, was a ten-hour exam in

exemplo: a primeira prova do nível inferior, ao final do 4° ano de curso, era uma prova de 10 horas de clausura com *basso imitato* e *fugato*.

P: Então em 1970 ainda se fazia provas com clausura?

R: Nos anos 70, 80, 90, na realidade as duas linhas pedagógicas (*Composizione tradizionale e Nuova Didattica della Composizione*) conviveram por um tempo. No curso tradicional tinha a possibilidade (na verdade era quase obrigatório) de criar formas espúrias. Aquela do *basso imitato* foi a primeira prova, 10 horas de fechamento enquanto a segunda prova era a harmonização de uma melodia para voz e piano. Uma melodia que não tinha necessariamente nada a ver com a tradição melódica operística, e tampouco com aquela do lied.

P: Mas qual a idade que começam os estudos em composição? Quantos anos mais ou menos, 17-18 anos?

R: Varia muito, um talento precoce por exemplo poderia entrar para a classe de composição com 12 ou 13 anos, não há limite, a ponto de que se pode entrar até com 40 anos! A formação em instrumentos sim tem muitos limites.

P: No que diz respeito ao modelo de ensino que

enclosure with *basso imitato* and *fugato*.

Q: So, in 1970 tests were still done with cloister?

A: In the 70s, 80s, 90s, the two pedagogical lines (*Composizione tradizionale* and *Nuova Didattica della Composizione*) actually lived together for a while. In the traditional course, it was possible (in fact, almost mandatory) to create spurious forms. The one in the *basso imitato* was the first test, 10 hours of closure while the second test was the harmonization of a melody for voice and piano. A melody that did not necessarily have anything to do with the operatic melodic tradition, nor with that of the lied tradition.

Q: But at what age do studies in composition start? How old, more or less, 17-18 years?

A: It varies a lot, an early talent for example could enter the composition class at 12 or 13 years old, there is no limit, to the point that one can enter up to 40 years old! Instrument training does have many limits.

Q: Concerning the teaching model we talked about earlier, how has it changed in Italy?

A: Together with the last reform, that which was defined by law in 1999, but which has not been fully implemented, it has changed a lot in the last few years, that tradition has now changed

falamos anteriormente, como ele mudou na Itália?

R: Junto com a última reforma, aquela definida em lei em 1999, mas que de fato ainda não está cumprida, mudou muito nos últimos anos, aquela tradição que falávamos agora mudou-se metabolicamente com a ideia de uma forma sempre bem definida. A situação atual é muito complexa, temos uma pluralidade de ideias. Por exemplo, é possível, apesar de não ser comum, encontrar experiências radicais como por exemplo, aquela do alemão Helmut Lachenmann, muito ligada à ideia de natureza sonora que reside no conceito mesmo de *musique concrète instrumentale*, como Lachenmann mesmo a definiu. Já a natureza francesa não é radical neste sentido, apesar da Revolução Francesa. Nesse sentido, Paris é uma referência para a Itália, isso porque a Itália nunca teve a tradição especulativa e teórica que vem da Alemanha, e se espalha com os imigrantes judeus que passaram pelos EUA. Nem tivemos tanta influência da tradição sistemática anglo-americana.

P: A gente vê que dentro do ensino da música há vários níveis de dificuldade de se sistematizar o ensino, de criar um currículo, uma didática. Quando a gente foca na composição há ainda outros problemas. Como você pensa o ensino da composição hoje?

R: Justamente estávamos falando da referência da

metabolically with the idea of an always well-defined form. The current situation is very complex, we have a plurality of ideas. For example, it is possible, although not common, to find radical experiences such as that of the German Helmut Lachenmann, closely linked to the idea of the nature of sound that resides in the very concept of *musique concrète instrumentale*, as Lachenmann himself defined it. French nature is not radical in this sense, despite the French Revolution. In that sense, Paris is a reference for Italy, because Italy has never had the speculative and theoretical tradition that comes from Germany, and spreads with Jewish immigrants who passed through the USA. We were not so influenced by the Anglo-American systematic tradition either.

Q: We see that within the teaching of music there are several levels of difficulty in systematizing teaching, in creating a curriculum, a didactic. When we go further and focus on composition, there are still other problems. How do you think the teaching of composition today?

A: We were just talking about the reference of musical literature. I became a composition teacher in 1985. At that time, I did not have a composition diploma, but only a piano degree, which later changed with the reform because I am considered to have a master's degree. Hence, I had to train a little how to teach composition. At the beginning

literatura musical. Eu me tornei professor de composição no ano 1985. Como naquele tempo eu não tinha ainda conseguido o diploma de composição, mas só o diploma de piano (licenciatura em piano) que depois com a reforma mudou porque sou considerado como tendo um mestrado, tive que treinar um pouco como ensinar composição. No início da minha carreira já comecei a referir-me ao repertório e a estimular meus alunos a conhecê-lo. Então, sendo um pianista, estimulo meus alunos a se aproximarem de peças para piano, começando com Mozart e Beethoven e sobretudo as peças românticas, Mendelssohn, Schumann, Schubert, Chopin, estimulando o aluno a conhecer o repertório. Isso acho que é normal, não é uma coisa original minha. Ao longo dos anos, me dei conta da aproximação pedagógica com a composição antiga. Provavelmente, tentando responder sua pergunta, era do meu interesse achar e encaixar, mesmo na composição, a relação com o repertório e com a literatura. Claro que tem regras, tem rigor: a instrumentação, o conhecimento da situação atual da orquestra. Você ensina a orquestra de Mozart, Beethoven, Mahler, Debussy... então tem uma atualização, mas sempre se referindo ao repertório. No momento que esse ensino atingir a composição, eu ofereço uma atualização do repertório. Por exemplo, um muito simples. Eu tinha um aluno que me apresentou uma peça e eu lhe falei: "olha, faça o seguinte, monte uma peça baseada na estrutura do segundo movimento do

of my career, I started referring to the repertoire and encouraging my students to get to know it. So, being a pianist, I encourage my students to approach pieces for piano, starting with Mozart and Beethoven and especially the romantic pieces, Mendelssohn, Schumann, Schubert, Chopin, encouraging the student to know the repertoire. This I think is normal, it is not an original thing of mine. Over the years, I realized the pedagogical approach to the old composition. Probably, trying to answer your question, it was in my interest to find and suit, even in composition, the relationship with the past, the relationship with the repertoire and with literature. Of course, there are rules, there is rigor: the instrumentation, the knowledge of the current situation of the orchestra. You teach the orchestra of Mozart, Beethoven, Mahler, Debussy... so there is an update, but always referring to the repertoire. The moment this teaching reach composition itself I offer an update of the repertoire. For example, one very simple, I had a student who presented a piece and I said: "look, do this, write a piece based on the structure of the second movement of Beethoven's Third Piano Concerto... see how it is done, take that one work" and he did it well, very well.

Q: But with a classical language?

A: As a structure, a shape, using a manner to make something original. It has the basic structure and you create on top of that. It is part of a tradition of

terceiro Concerto de Piano do Beethoven... veja como é feito, pegue aquele trabalho" e ele fez direitinho, muito bem.

P: Mas com uma linguagem do período clássico?

R: Como uma estrutura, uma forma, utilizando um jeito para fazer algo original. Tem a estrutura básica e você cria em cima daquilo. Faz parte mesmo de uma tradição da composição. Cito um trabalho de Mauricio Kagel como *La Rosa de los Vientos*. Ele trabalha assim, ele que me estimulou, por exemplo, a achar a ideia de composição como trabalho hipertextual. Ele fez uma peça em cima das variações de Brahms, sobre um tema de Handel e, no final, aparecia uma grande peruca: em outras palavras, um jeito, digamos, "dramatúrgico" para definir estruturalmente a linha estrutural Handel-Brahms-Kagel. Isso é uma coisa que sempre estimulo a nível pedagógico, e também é uma coisa que tento estimular nos alunos. Algumas vezes eles entendem, outras não, mas é difícil... o repertório é uma questão, os métodos são outra. Eu digo para um aluno: "faça uma peça, estude dodecafonia, conheça os textos do Schoenberg e vamos estudar dodecafonia, veja como funciona e depois faça um esquema para uma peça dodecafônica." Esta já é uma operação hipertextual, e então você não oferece a sua metodologia, você estimula o aluno a estudar diferentes metodologias e aplicá-las dentro de uma peça que se pode inclusive considerar como uma

composition, I mention a work of Mauricio Kagel such as *La Rosa de los Vientos*. He works like this. For example, he was the one who encouraged me to find the idea of composition as hypertextual work. He made a piece based on Brahms' variations on a theme of Handel and at the end a big wig appeared: in other words, a "dramaturgical" way, to define structurally the Handel-Brahms-Kagel structure. This is something that I always encourage at the pedagogical level, and it is also something that I try to encourage students to do. Sometimes they understand, sometimes they don't, but it's difficult... the repertoire is one issue, the methods are another. I tell a student: "do a piece, study dodecaphony, get to know Schoenberg's texts and let's study dodecaphony, see how it works and then make a scheme for a dodecaphonic piece". This is already a hypertextual operation, so you don't offer your methodology, you encourage the student to study different methodologies and apply them within a piece that can even be considered as an original piece, why not? The student is the standard of his work. I could never be stylistic...

Q: Therefore, you don't require the student to write a Mozart-style sonata. The idea is to apply in a more creative work and not on *style copy*?

A: It may even be a training option, but now we are talking about composition...

peça original, porque não? O aluno, ou aluna, é o padrão do seu trabalho. Eu nunca poderia ser estilístico...

P: Então, você não exige do aluno que ele escreva uma sonata no estilo de Mozart. A ideia é aplicar num trabalho mais criativo e não de *style copy*?

R: Pode até ser uma opção a nível de treinamento, mas agora estamos falando de composição...

P: Deixe-me colocar uma coisa que não sei se para você está claro, mas para mim está escapando a compreensão. A questão é a complexidade do ensino como um todo, no sentido de formar um aluno com um aprendizado coeso. Por exemplo, no nosso caso você tem uma disciplina de composição que começa do zero, mas paralelamente vai se estudar harmonia tonal, contraponto, análise, orquestração, e tudo isso vai em paralelo com a disciplina de composição. O que não entendi no seu caso na Itália é se o aluno já chega formado nessas disciplinas ou não. Qual a condição de entrada de um aluno no curso de composição?

R: Essa é uma questão muito interessante. Por exemplo, uma vez uma aluna aqui no Brasil, depois de uma palestra minha em que falei e citei muito o repertório, se aproximou e me falou sinceramente: "professor, eu fico quase apavorada com as coisas que você me falou, quase

Q: Let me put something that I don't know if it's clear to you, but its understanding is escaping me. The issue is the complexity of teaching as a whole, in the sense of forming a student with cohesive learning. For example, in our case you have a composition discipline that starts from scratch, but in parallel you will study tonal harmony, counterpoint, analysis, orchestration, and all of that goes together with the subject of composition. What I don't understand in your case in Italy is whether the student is already trained in these subjects or not. What is the condition of a student entering the composition course?

A: This is a very interesting question. For example, once a student here in Brazil, after a lecture of mine in which I spoke and quoted a lot of repertoire, she approached and spoke to me sincerely: "professor, I am almost terrified by the things you said to me, almost upset, because I started to ask myself 'what am I going to do now after this guy talks about these things?'". And then I ask myself: why did this happen to her? Because, precisely, the students come from a world without a more intense historical preparation, just as it can happen in Europe. Therefore, as teachers we have the chance to prepare students to pay attention to the repertoire, to stimulate at the same time composition and also a side learning of training and information. Sometimes there are people who

transtornada, pois eu comecei a me perguntar 'o que eu vou fazer agora depois desse cara falar dessas coisas?'". E aí eu me pergunto: por que aconteceu isso com ela? Porque justamente, os alunos vêm de um mundo sem uma preparação histórica mais extensa, assim como pode acontecer na Europa. Portanto, como professores temos a chance de preparar os alunos para que atentem ao repertório, para estimular ao mesmo tempo a composição e também um aprendizado lateral de formação e informação. Em certas ocasiões, tem gente que chega no exame de composição, com quase aquela arrogância, "eu sou compositor" e aí eu tenho vontade de quebrar isso, porque o aluno tem que aprender. Mas, também não quero frustrar as ambições e os estímulos da composição. Quando eu era mais novo eu fazia um pouco mais isso, era às vezes muito duro, mas logo me dei conta que não era essa a melhor estratégia, porque se você não estimula a criatividade, a pessoa se perde e vai fazer outras coisas.

P: E qual o seu conselho para esse jovem aluno de composição?

R: Eu sou muito prático. Recentemente chegou um adolescente que está fazendo 16 anos, ele assentou ao meu lado e eu lhe perguntei: "você tem algo?", e ele me apresentou o trabalho que tinha. O que eu faço? Bom, a última coisa que faço é denunciar os erros dele, a ideia é reconstruir com ele a forma correta daquilo que ele propõe. Porque

arrive at the composition exam, with almost an arrogance, "I am a composer" and then I feel like breaking it, because the student has to learn, but I also do not want to frustrate the ambitions and stimuli of the composition. When I was younger I did this a little more, I was sometimes very hard, but I soon realized that this was not the best strategy, because if you do not stimulate creativity, the person will lose it and will go on to do other things.

Q: And what is your advice for this young composition student?

R: I am very practical. Recently a teenager turned 16 years of age, sat next to me and I asked him: "do you have anything?", And he presented me with the work he had. What do I do? Well, the last thing I do is to point out his mistakes. The idea is to reconstruct with him the correct form of what he proposes. Because he had a desire, an impulse to do something. If a young man arrives with a paper with notes written down, he made a small sacrifice to get to write those notes, then I have to follow up and start working with him. That work begins with what is written and with that rigor, that discipline that you have to write the piano staff with, that thing of having to write the *tempo* correctly: *lento*, *allegro*, *presto*. It is practical information, but at the same time I try to encourage and stimulate creativity, not to depress it. Thus, I tell him: "I really like your

ele tinha um desejo, um impulso para fazer uma coisa. Se um jovem chega com um papel com notas ele fez um pequeno sacrifício para chegar a escrever aquelas notas, então eu tenho que acompanhar e começo o trabalho. Aquele trabalho começa com o que está escrito e com aquele rigor, aquela disciplina que você tem ao escrever a pauta do piano, com aquela coisa de ter que escrever o tempo certinho, *lento*, *allegro*, *presto*. São informações práticas, mas ao mesmo tempo procuro fomentar e estimular a criatividade, não a deprimir. Então eu lhe digo: "eu gosto muito da sua composição". Claro, é muito simples, mas a ideia é incentivar. E aí procuro qual pode ser a referência direta dentro da literatura, dentro do repertório, para o aluno. Se o aluno vem com uma peça serial, vamos ver como deve ser feito o serialismo. Posso mostrar, por exemplo, Alban Berg que criou uma forma de serialismo de um tipo, uma personalização, e proponho para o aluno fazer algo que traga sua experiência pessoal. Claro, tem o aspecto prático-teórico também, você não pode chegar até o final do curso de composição sem tratar do repertório, sem leitura de partitura, isso quer dizer leitura ao piano, sem a capacidade de ler um quarteto de cordas, um quarteto vocal, um *doppio coro*, uma orquestração de Stravinsky. Você tem que ter esse conhecimento. Inclusive agora é mais duro do que antigamente, porque o repertório, ou se preferem, a literatura musical, torna-se sempre maior.

composition". Of course, it was very simple, but the idea is to encourage. And then I look for what can be the direct reference within the literature, within the repertoire, for the student. If the student comes with a serial piece, let's see how serialism should be done. I can show, for example, Alban Berg who created a form of serialism, a personalization, and I propose for the student to do something that brings his personal experience. Of course, it has a practical-theoretical aspect too, you cannot reach the end of a composition course without dealing with the repertoire, without reading scores, that means reading on the piano, without the ability to read a string quartet, a vocal quartet, a *chorus doppio*, a Stravinsky orchestration. You have to have that knowledge. Now it's even tougher than before, because the repertoire, or if you prefer, music literature, becomes always larger.

Q: I feel that the consequence of our teaching methodology is as if there were very isolated teachings, however, we should think more about the whole. So much so that in our analysis group we discuss thinking in a more integrated way.

A: We divide students by other functions. I speak again about a paralyzed structure.

Q: How do you see this issue of this paralysis? Would it be because of conservatism? Is that the difficulty?

P: Eu sinto que a consequência da nossa metodologia de ensino é como se houvessem ensinos muito isolados, no entanto deveríamos pensar mais o todo. Tanto é que no nosso grupo de análise a gente discute pensando de maneira mais integrada.

R: A gente divide os alunos por outras funções. Torno a falar sobre uma estrutura paralisada.

P: Como você vê a questão desta paralização? Seria por causa do conservadorismo? Essa é a dificuldade?

R: Têm muitas dificuldades. Antigamente, talvez mesmo até hoje, havia alunos que tinham 10, talvez até 12 anos de cursos, e terminavam o curso com o mesmo professor. Isso pode até ser positivo, mas, em geral é negativo. Pode ser positivo porque, dependendo da escola, você vai ser formado com uma maneira de pensar, mas isso também pode ser negativo porque você está centrado dentro daquela única didática. Claro que sempre há a possibilidade de encontrar outras experiências, como por exemplo masterclass ou mesmo mudar de curso. Em Parma, temos seis cátedras de composição, são seis cabeças diferentes. Infelizmente, não há a possibilidade de fazer um trabalho conjunto de verdade, como vocês fazem aqui, como vejo fazerem em outras universidades como, em Lisboa, na ESML.

Então, eu não vejo muita parte positiva, mas

A: There are a lot of difficulties. In the past, perhaps even still today, there were students who had 10, maybe even 12 years of classes, and finish the course with the same teacher. This may be positive, but in general it is negative. It can be positive because, depending on the school, you will be trained with a way of thinking, but it can also be negative because you are centred within that single didactic. Of course, there is always the possibility of finding other experiences, such as masterclass or even changing courses. In Parma, we have six composition chairs, there are six different heads. Unfortunately, there is no possibility of doing a real joint work, as you do here, as I see doing in other universities like Lisbon, in the ESML.

So, I don't see much of a positive part, but historically you come from a school, you become part of that tradition. There was, for example, Franco Donatoni's school. He conditioned the style and writing of the students to the point that they said that he had an instrument that measured the level of the student's alikeness to the teacher, called a *Donatômetro*... Look, this is something that affects a person's way of being a composer.

I came from Azio Corghi's school, which is different, his method was: "do what you want", it was a posture of not influencing students. I am like that as well, I inherited this posture from him. Hence, I'm not going to influence my students, I would feel like the worst composition teacher if I influence my students. I try to work with positive

historicamente você vem de uma escola, se torna parte dessa tradição. Havia por exemplo a escola do Franco Donatoni. Ele condicionava muito o estilo e a escritura dos alunos ao ponto de que falavam que tinha um instrumento que mensurava o nível de aproximação do aluno ao professor, chamado de *Donatômetro*... Veja, isso é algo que afeta o seu jeito de ser compositor.

Eu vim da escola do Azio Corghi, que é diferente, o método dele era: "faça o que você quiser", era uma postura de não influenciar os alunos. Eu sou assim também, eu herdei dele essa postura. Então eu não vou influenciar meus alunos, eu me sentiria o pior professor de composição se eu influenciasse meus alunos. Eu tento trabalhar com metodologias positivas, de maneira que depois o aluno possa escolher. Agora, eu tenho o dever de formar esse aluno. Por isso eu acho que o aluno mesmo ficando sempre com o mesmo professor, ainda assim é possível se abrir e poder conhecer outros compositores, fazer aulas, se pode conhecer as políticas dos outros e no final é o aluno que vai escolher, a decisão é dele. Voltando ao assunto, eu penso o ensino da composição como o caule de uma árvore e os ramos são todos aqueles outros cursos (harmonia, contraponto, análise, etc.). Como estava falando, aqui no Brasil muita gente tem vontade de aprender, mas talvez não tem um substrato no nível de formação anterior à universidade, que introduz a tradição na prática, e de maneira histórica. Ao final, eu acho que o curso de composição é um curso de informação, de

methodologies, so that the student can choose. Now, I have a duty to train this student. That's why I think that the student, even if staying always with the same teacher, is still capable to open up and be able to meet other composers, take classes, one can know the policies of others and in the end, it is the student who is to choose, the decision is theirs. Coming back to the subject, I think of the teaching of composition as the trunk of a tree and the branches are all those other courses (harmony, counterpoint, analysis, etc.). As I was just saying, here in Brazil people are eager to learn, but perhaps they do not have a substrate at the pre-university education level that introduces tradition into practice and in a historical way. In the end, I think that a composition course is a mixture of information, joint elaboration and criticism.

Q: I would say that in Brazil we have, in part, a lack of this tradition of searching for repertoire, but there is also a question that this is not our music. The references have been mostly foreign, it is the music that is taught at the conservatory or university, but it is a music centred in Europe and today, also in the United States ...

A: Sorry, but the United States is fundamentally minimalism, because there are few composers like Elliott Carter...

Q: Charles Ives?

elaboração conjunta e de crítica.

P: Eu diria que no Brasil temos, em parte, uma falta dessa tradição de busca por repertório, mas existe também uma questão de que essa não é a nossa música. As referências têm sido majoritariamente estrangeiras, é a musica que é ensinada no conservatório ou universidade, mas é uma musica centrada na Europa e hoje um pouco também nos Estados Unidos...

R: Desculpe, mas os Estados Unidos é fundamentalmente o minimalismo, porque se acham poucos compositores como Elliott Carter.

P: Charles Ives?

R: Charles Ives parece-me uma outra pessoa que é uma referência, mas é uma referencia muito ligada à Europa também. Eu acho que o minimalismo é mais americano, que vem da tradição do *West Coast*, uma experiência muito ligada com aquela tradição interessantíssima do oeste extremo.

P: Tem também a escola de Nova York: Feldman, Cage...

R: Estamos falando, claro, de figuras de referência absoluta, mas dentro do discurso que estamos falando eu os considero em termos mais estéticos e filosóficos do que estritamente pedagógicos: assim como se fala em idioma francês, de *maîtres à*

A: Charles Ives seems to me to be another person who is a reference, but he is a reference very linked to Europe as well. I think that minimalism is more American, which comes from the *West Coast* tradition, an experience closely linked to that very interesting tradition from the extreme west.

Q: There's also the New York school: Feldman, Cage ...

A: We are talking, of course, about figures of absolute reference, but within this conversation of ours, I consider them in aesthetical and philosophical terms rather than strictly pedagogical: just as they speak in French, from *maîtres à penser*. But at the end of my presentation, we have the following problem: the conservatory is a school that offers you a degree, but with the reform, [the European Union's "Bologna Process" creating a unique credit system] it has become a training course at university level. This means that time is limited, 5 years of study and a master's degree that can be 1 year or 2 years. The masters are of 1st level and 2nd level, being the first level that comes straight from the degree, since the second level becomes like a PhD, but it is difficult to compare. There is no doctorate, just a second-level master's degree that must be done in partnership with institutions, where you have to do research work. But this is not something simple in composition, imagine that I tried to organize a master's degree in musical

penser. Mas terminando a minha exposição, temos o seguinte problema: o conservatório é uma escola de segundo grau que te oferece uma licenciatura, mas com a reforma, ["Processo de Bolonha" da união europeia criando um sistema único de créditos] tornou-se uma formação de nível universitário. Isso significa que o tempo é limitado, são 5 anos de estudo e com um mestrado que pode ser de 1 ano ou 2 anos. O mestrado de 1º nível e 2º nível, sendo o de primeiro nível o que vem direto da licenciatura, já o de segundo nível torna-se como um doutorado, mas é difícil comparar. Não há doutorado, apenas um mestrado de segundo nível que deve ser feito em convênio com instituições, onde você tem que fazer um trabalho de pesquisa. Mas isso não é algo simples em composição, imagine você que eu tentei organizar um mestrado de segundo grau em teatro musical ou seja, de composição musical e teatro. Para poder fazer isso tentei fazer convênios com vários teatros, mas era muito complicado. Eu sei que teria dado certo, sabia que tinha gente para fazer isso, poderia ter sido muito interessante...

Além disso, tem a questão de que todo professor universitário tem uma carga horária finita e que deve ser ministrada dentro de módulos didáticos. Eu posso fazer 20 ou 30 horas para o curso de "elaboração, transcrição e arranjo para música pop", porque agora em Parma temos um curso de Música Pop. Portanto, eu tenho contato ocasional com alunos que são de outros cursos. Isso disponibiliza minha competência como professor

theatre, that is, in musical composition and theatre. In order to do this, I tried to make agreements with several theatres, but it was very complicated. I know it would have worked, I knew there were people who wanted to do it, it could have been very interesting...

In addition, there is the problem of every university professor having a finite workload that should be taught within didactic modules. I can do 20 or 30 hours for the "elaboration, transcription and arrangement for pop music" course, because now in Parma we have a pop music course. Therefore, I have occasional contact with students who are from other courses. This makes my competence as a composition teacher available to teach other areas, but speaking of composition, I remain the same. I simply transfer my pedagogy on fundamentals of composition to students of piano, cello, etc. So, for example, I had a 15-year-old clarinet student who wanted to take this course, called *Fondamenti di Composizione* in Italian, to better understand composition, not only to enhance his analytical capacity but to better understand compositional thinking. Incidentally, there is also the problem of placing in the same class students that do not have the same level or the same formative education, so I consider necessary to give private lessons.

Q: So, there is also this problem of the difference between the level of students who enter the course, and in your case, to solve this, you give

de composição para ensinar outras áreas, mas falando de composição, eu continuo do mesmo jeito. Eu simplesmente transfiro minha pedagogia em fundamentos de composição para os alunos de piano, violoncelo, etc. Então, por exemplo, tive um aluno de clarinete de 15 anos que queria fazer esse curso, chamado em italiano *Fondamenti di Composizione*, para entender melhor composição, não só para melhorar sua capacidade analítica, mas para entender melhor o pensamento composicional. Aliás, também tem o problema de colocar na mesma turma alunos que não tem o mesmo nível, a mesma formação, então eu considero necessário ter aulas individuais.

P: Então, também há esse problema da diferença entre o nível dos alunos que entram no curso, e no seu caso, para resolver isso, você dá aulas individuais?

R: Eu não vejo outra maneira, eu tenho que fazer isso. Eu posso dar aulas em grupo se todo mundo parte do mesmo nível, que pode ser do nível zero, não tem problema. Mencionei antes que temos um novo curso, entrou jazz e entrou pop, e o pop é muito procurado. Inclusive a escola [Conservatório de Parma] precisa desses cursos porque, sendo sincero e de um jeito não muito "diplomático", precisa-se de dinheiro. Então precisamos das matrículas que têm um custo bem alto e temos muitas matrículas de alunos que fazem bateria, canto, baixo. Tem muita gente que

individual lessons?

A: I don't see any other way, I have to do this. I can teach group classes if everyone starts at the same level, which can be level zero, no problem. I mentioned before that we have a new course, jazz and pop came in, and pop is very sought after. The school even needs these courses because, being sincere and not in a very "diplomatic" way, we need the money. Therefore, we need enrolments that have a very high cost and we have a lot of enrolments for students who play drums, bass and sing. There are a lot of people who are going to discuss that very commercial emphasis: which changed the structure, the purpose of the Conservatory. I had collective modules for 18 students in the pop course who didn't understand anything I was talking about. I realized that they didn't know the repertoire so I started with another topic. I'm not going to talk about how to make an ABA song, or what is different, for example from the *Song* they already practice. I would start talking about how a Mozart symphony is made. It is much more useful, because everyone starts at the same level, and so, I can do a group class on that.

In addition, you have a quick relationship at the university level. It is clearly not possible to teach harmony in 20 hours, but formally there is the question of the semester, starting in October and ending in February. There are exams, in February and June, which can advance or delay the course

vai discutir aquela questão muito comercial: que mudou a estrutura, a finalidade do Conservatório. Eu tinha módulos coletivos para 18 alunos do curso pop que não entediam nada do que eu estava falando. Eu percebi que eles não conhecem o repertório então comecei justamente com outro assunto. Eu não vou falar de como fazer uma canção A-B-A, ou que é diferente, por exemplo do *Song* que eles já praticam, eu vou começar a falar como é feita uma sinfonia de Mozart, é muito mais proveitoso, pois todos começam no mesmo nível e então eu posso fazer uma aula coletiva sobre isso. Além disso, você tem um relacionamento rápido no nível universitário. Claramente não é possível ensinar harmonia em 20 horas, mas formalmente tem a questão do semestre, começa em outubro e termina em fevereiro. Tem todos os exames, em fevereiro e em junho e que podem adiantar ou atrasar o curso para um aluno.

A questão exclusivamente da composição é mais delicada. Um aluno quando tem vontade e quer compor cria uma situação propícia para o desenvolvimento. Claro, eu também quando era aluno, tinha muito o que fazer, a semana era curta. Eu chegava com poucos exercícios às vezes, porque o encontro com o professor de composição é semanal. O curso de composição é um curso teórico, por certo, e torna-se prático no momento que você compõe. No final das contas o aluno de composição tem que saber que compõe para si mesmo. Não tem um mercado, uma situação que reconheça o trabalho, o ensaio e o concerto. O

for a student.

The question of composition alone is more delicate. When a student wants to compose, he creates a favourable situation for development. Of course, when I was a student, I had a lot to do as well, the week was short. I arrived with few exercises at times, because the meeting with the composition teacher was weekly. The composition course is a theoretical course, for sure, and becomes practical the moment you compose. Ultimately the composing student has to know that he composes for himself. It does not have a market, a situation that recognizes the work, the rehearsal and the concert. The market does not have a demand for composers, it has much more demand for guitarists, drummers and pop bassists.

Q: The world today is very fast and very fragmented and students suffer from this fragmentation. They arrive with a load of information that they do not gather in a block. At the same time, the work possibilities are formidable, everyone has a computer, compositing software and plug-ins for sound transformation. Let me give you an example, in the electronic music class a student appeared who never studied music formally, despite playing the guitar. The final result after one semester was surprising. He, with the amount of information he already had, managed to compose a piece. He did not need to study solfeggio or counterpoint.

mercado não tem uma procura por compositores, tem muito mais procura por guitarristas, bateristas e baixistas pop.

P: O mundo hoje está muito acelerado e muito fragmentado e os alunos sofrem com essa fragmentação. Eles chegam com uma carga de informações que não juntam num bloco. Ao mesmo tempo as possibilidades de trabalho são formidáveis, todos têm computador, softwares de composição e plug-ins para transformação do som. Vou dar um exemplo, na aula de música eletrônica apareceu um aluno que nunca estudou música formalmente, apesar de que tocava violão. O resultado final, depois de um semestre, foi surpreendente. Ele, com a quantidade de informações que obteve, conseguiu compor uma peça. Ele não precisava ficar estudando solfejo, nem contraponto. Ele conseguiu resolver esse mundo fragmentado numa peça muito interessante, de aluno, claro, mas de toda forma uma peça interessante de eletrônica. Então a gente começa a questionar certos conhecimentos que considero importantes. Você está vendo o conflito que estou tendo? Eu não vou falar para o aluno "não estude contraponto", claro que tem que estudar, mas eu tenho que dosar isso para que a escola dê a ele uma visão de um mundo que está em constante evolução. Ao sair para o mercado o que ele vai fazer? Onde que ele vai trabalhar? Você está vendo o tamanho da equação que estamos lidando ultimamente? E ela é fruto dessa excessiva

He managed to solve this fragmented world in a very interesting piece, of a student, of course, but an interesting piece of electronics nonetheless. Thus, we start to question certain knowledge that I consider important. Do you see the conflict I'm having? I am not going to tell the student "don't study counterpoint", of course you have to study, but I have to measure it so that the school gives him a vision of a constantly evolving world. When he goes out to the market, what will he do? Where does he go to work? Do you see the size of the equation we're dealing with lately? And it is the result of this excessive fragmentation and the lack of basis that students have.

A: I agree and I have a compassion for what you are talking about, which is a problem that I share with you. I also see it in Italy right now, because you know very well that there is an equalization (or globalization) process, which is a general process that covers the entire world. It is not a geographical problem in which Brazil is different from Italy or France, it is a problem of stratification of other social strata that encompass this. Because we don't have to make a comparison between Italy and Brazil, but a comparison within Italy and Brazil, and within them we see different social levels, without thinking that we can make a comparison between Italy and Brazil on the one hand and Nigeria and Angola or another country on the other side. Because within Brazil, you know much better than I do, for example, the State of

fragmentação e a falta de base que os alunos têm.

R: Eu concordo e tenho uma compaixão pelo o que você está falando, que é um problema que divido com vocês. Eu vejo também isso na Itália nesse momento, porque vocês sabem muito bem que tem um processo de equalização (ou globalização), que é um processo geral, um processo que abrange o mundo inteiro. Não é um problema geográfico no qual o Brasil é diferente da Itália ou da França, é um problema de estratificação de outras camadas sociais que abrangem isso. Porque a gente não tem que fazer uma comparação entre a Itália e o Brasil, mas uma comparação dentro da Itália e do Brasil, e dentro deles vemos níveis sociais diferentes, sem achar que se pode fazer uma comparação entre Itália e Brasil de um lado e Nigéria e Angola, ou outro país do outro lado. Porque dentro do Brasil, vocês sabem muito melhor que eu, tem, por exemplo, o Estado de São Paulo e o estado de Alagoas, e que o Estado de São Paulo tem um poder aquisitivo próximo dos EUA e Alagoas próximo da Nigéria, então existe uma desigualdade. A premissa é que estamos falando dentro de uma camada bem especifica que é a nossa condição privilegiada. Essa é a primeira premissa, de natureza social e econômica.

A segunda é exatamente como você falava, essa fragmentação depende de uma quantidade impressionante de estímulos diferenciados e não filtrados. Alias, por outro lado "filtragem" neste

São Paulo and the State of Alagoas, and that the State of São Paulo has purchasing power close to the USA and Alagoas close to Nigeria, so there is inequality. The premise is that we are talking about a very specific layer that is our privileged condition. This is the first premise, of a social and economic nature.

The second is exactly as you said, this fragmentation depends on an impressive amount of different and unfiltered stimuli. On the other hand, "filtering" in this sense is a bad word, because one thinks it is doing a subtle form of censorship in the student's brain. It is an issue that I repeat that my professional and pedagogical obligation is to offer instruments. A teacher has to be sufficiently informed so that students can learn the compositional techniques of the last century. He has to offer all the information he can.

When I started my career as a composition professor, I was much more rigid because I was influenced by the program that I had already done. Nowadays, I'm stimulating composition much more. When I was younger, if a student came wanting to compose, I would say let's start with harmony first, counterpoint and at the end, let's see if he is capable. In the present I say: "let's combine tradition and creativity, that is, we will promote a good coexistence of learning harmony, counterpoint, classical forms, among other areas and the experiences in the area of composition". Why is that? Because, when you take office, you also take the responsibility of offering people a

sentido é uma palavra péssima, porque você acha que está fazendo uma forma sutil de censura no cérebro do aluno. É uma questão que torno a falar que a minha obrigação profissional e pedagógica é oferecer instrumentos. Um professor tem que ser suficientemente informado para que os alunos possam conhecer as técnicas da composição do século passado, tem que oferecer o máximo que você pode fazer.

Quando eu comecei minha carreira como professor de composição eu era muito mais rígido, porque estava influenciado pelo programa que já tinha pronto. Hoje em dia, estou estimulando muito mais a composição. Quando eu era mais novo, se viesse um aluno querendo compor, eu diria vamos começar primeiro com harmonia, contraponto e ao final, vamos ver se ele é capaz. Agora é: "vamos juntar tradição e criatividade, ou seja, vamos fomentar uma boa convivência da aprendizagem da harmonia, contraponto, formas clássicas, entre outras áreas e experiências na área da composição". Por que isso? Porque você, ao tomar o cargo, também toma a responsabilidade de oferecer uma chance cultural e criativa para as pessoas, porque as pessoas são marcadas por toda essa formação. É como se fosse uma grande livraria que em certo ponto cai em cima de você, e você fica no chão, destruído.

Por que eu falo isso? Porque vocês brasileiros, me deram uma grande oportunidade, graças a vocês, e graças ao estado Italiano que me deu a oportunidade de desfrutar de um sabático. Eu

cultural and creative chance, because people are engraved by all this training. It is like a big bookstore that at some point falls on top of you, and you are left on the floor, destroyed.

Why do I say that? Because you Brazilians gave me a great opportunity, thanks to you and thanks to the Italian state that gave me the opportunity to enjoy a sabbatical. I received a sabbatical in the academic year 2009-2010, I spent almost nine months in Brazil, I gave several lectures at universities, NGOs, I worked enjoying the federal project called "Open School", and in addition I composed several works and above all I contacted this reality that we are discussing, and it changed my perspective. It was Brazil that changed that, whether in university education, or at other levels such as in basic education. I'll give you an example. I gave music lessons to the boys from the housing estates of poor communities in the Serra, region of Grande Vitória, Espírito Santo. I was in a community, which at that time was considered the most violent in Brazil. I was talking about music to the children and I asked them a question: "what does the word composition mean for you?". A boy, who was 6 years old and happened to have a surname of Italian origin answered me. This boy at one point said to me: "composition is an evolved inspiration". Look, I've been looking for that expression that I saw in that boy's eyes for years and years. A child who comes from that social condition and says that composition is an "evolved inspiration"! It is a definition of a complexity that

recebi um sabático no ano acadêmico de 2009-2010, fiquei praticamente nove meses no Brasil, fiz várias palestras em universidades, ONGs, trabalhei disfrutando do projeto federal chamado "Escola Aberta", e além disso compus várias obras e sobretudo entrei em contato com essa realidade que estamos discutindo, e isso mudou minha perspectiva. Foi o Brasil que mudou isso, seja no ensino universitário, ou em outros níveis, como na educação básica. Vou dar um exemplo. Eu dei aulas de música aos meninos dos conjuntos habitacionais de comunidades carentes da Serra, região da Grande Vitória, Espírito Santo. Eu estive na comunidade que naquele momento era considerada como a mais violenta do Brasil. Eu fui falando de música para as crianças e lhes propus uma pergunta: "o que é pra vocês a palavra composição?". Um menino, que tinha 6 anos e, por acaso, tinha um sobrenome de origem italiana, esse menino, em um momento, disse para mim: "composição é uma inspiração evoluída". Olha, eu estou há anos e anos procurando essa expressão que eu vi nos olhos daquele menino. Uma criança que vem daquela condição social e fala que a composição é uma "inspiração evoluída"! É uma definição de uma complexidade que você fica pensando como pode ter surgido ali. Então, isso tem de transformar um professor de um conservatório com um pouquinho de sensibilidade na cabeça e também no coração, de que a música não é uma abstração para duques, é uma coisa universal que abrange o mundo inteiro.

you keep asking how it may have arisen there. So, this has to transform a professor at a conservatory with a little sensitivity in his head and also in his heart, that music is not an abstraction for dukes, it is a universal thing that covers the whole world.

Q: We want to provide the best possible training, but it cannot be training for elected people, we have to make it accessible, in order to serve the students we have. You said yourself that you learned from what you saw in Brazil. But what would you suggest for teaching composition in Brazil? What do you think may still be missing?

A: Besides the composition, I think this is a much deeper position, I would say deeply cultural, it is a cultural question in the true sense, and it is difficult to find an answer. I think it really had to develop a deep reflection, with a lot of conversation and dialogue for ideas to come up. However, I think that at the fundamental level, at the strategic and methodological level, we have to find a well-defined balance between cultural training and musical techniques. You have to have contact with both training and technique, because, I apologize, but I think the basic level of the school here would have to improve a lot. However, in addition to teaching efforts, I realized something very positive that happens here and that it does not happen for example in Italy. The Italian thinks that, being already Italian and having a large part of the artistic heritage of the

P: A gente quer dar a melhor formação possível, mas também não pode ser uma formação para eleitos, a gente tem de fazer isso ser acessível, de forma a atender os alunos que temos. Você mesmo disse que aprendeu com o que viu no Brasil. Mas o que você sugeriria para o ensino da composição no Brasil? O que você acha que talvez ainda falte?

R: Além da composição acho que esta é uma posição muito mais profunda, diria profundamente cultural, é uma questão cultural no sentido verdadeiro, e é difícil encontrar uma resposta. Acho que se teria de fazer de verdade uma reflexão profunda, com muita conversa e diálogo para que surjam ideias. Mas, acho que no nível fundamental, no nível, digamos, estratégico e metodológico, tem que se encontrar um equilíbrio bem definido entre uma formação cultural e a técnica musical. Tem que ter o contato das duas coisas, formação e técnica, porque, desculpe, mas acho que o nível básico da escola aqui teria que melhorar bastante.

No entanto, além dos esforços para o ensino, eu me dei conta de uma coisa muito positiva que tem aqui e que não tem, por exemplo, na Itália. O Italiano acha que, sendo já italiano e tendo uma grande parte do patrimônio artístico do mundo em sua casa, acha-se culturalmente preparado. Isso é uma forma de arrogância inaceitável. Eu gosto muito da ideia de apresentar, de convidar e de estimular a atenção do público, dos ouvintes em

world in his home, he is culturally prepared. This is an unacceptable form of arrogance. I like the idea of presenting, inviting and stimulating the attention of the public, the listeners in general, which is done in Brazil. It could be driven by training, by understanding that there are things you have to know to get in contact, for example, with music. It is a way of approaching the subject of music, of musical composition. To think, for example, that musical forms are, yes, crystallizations, but they are also gradual processes that come from afar and that encompass a multitude of different subjects of a social, economic and historical nature. We have to understand the need to contextualize it, because there are many needs, and we also have many in Italy still with that arrogance. Finally, it is also necessary to work with a maieutic philosophy, that is, at the same time to form and offer ethics in this formation.

Q: I understand this as something that I have been trying to convey to my students, which is the idea of rigor, which is fundamental, they have to learn rigor. This does not mean fighting with the world. You can apply rigor in a rap or a four-voice fugue, but they have to learn it and they don't have that notion.

A: I think you have found the right word for this, because it is probably a question of a manner of rigor really. If I can change your definition a little

geral, que vejo praticada aqui no Brasil. Poderia ser movida pela formação, por entender que tem coisas que se tem que conhecer para entrar em contato, por exemplo, com a música. É uma forma de aproximação à matéria da música, da composição musical. Achar, por exemplo, que as formas musicais são, sim, cristalizações, mas também são processos graduais que vêm de longe e que abrangem uma multidão de assuntos diferenciados de natureza social, econômica e histórica. Temos que entender a necessidade de contextualizar, porque há muitas carências, e temos muitas também na Itália, algumas ainda com aquela arrogância. Enfim, é preciso também trabalhar com a maiêutica, ou seja, ao mesmo tempo formar e oferecer uma ética nessa formação.

P: Eu compreendo isso como algo que tenho tentado transmitir aos meus alunos, que é a ideia de rigor, que é fundamental, eles têm que aprender rigor. Isso não quer dizer brigar com o mundo. Você pode aplicar rigor num rap ou numa fuga a quatro vozes, mas eles têm que aprender isso e eles não têm essa noção.

R: Eu acho que você encontrou a palavra correta para isso, porque provavelmente é uma questão mesmo de um jeito de rigor. Se eu posso mudar um pouquinho sua definição, o rigor que forma mentes, mas não forma o jeito cultural. Isso porque aqui no Brasil, às vezes, também no nível institucional há um pouco de bagunça. Eu falo,

bit, the rigor forms minds, but does not form the cultural path. Here at times, also at the institutional level there is some disorganization, this I say as if I were Brazilian. On the other hand, this simplicity has a way or an attitude to offer something that can help to adjust this confusion.

Q: Basically, we as are trying to find a solution in the middle of darkness, the darkness of excess and social inequality. Incoming students do not know what dodecaphonism is, they have not heard or know a Bach Brandenburg Concerto.

A: I see that you have a great responsibility. Brazil must win with your competence, with seriousness, with your experience. It's a political issue. It's a problem now and I realized it after 15 years. I started to come to Brazil in 2005, arriving in São Paulo first. I have lived a long time in this country, I have met many people, many musicians not only from Minas Gerais, but also from Rio de Janeiro, Bahia e Rio Grande do Norte. I have given courses in São Paulo, Espírito Santo, Paraíba, Rio Grande do Sul, from different realities: that of classical music, as well as that of popular music. Of course, I don't personally know Chico Buarque, Maria Betânia, I got to know Hermeto Pascoal and I met some popular singers.
I was talking about the fact that you have a great responsibility, you inevitably have a relationship with music that are not originally yours, but in the end I say one thing: it is not a question of

como se eu fosse brasileiro. Por outro lado, essa simplicidade que tem uma maneira, ou uma postura, de oferecer é algo que pode ajudar a ajustar essa confusão.

P: No fundo, a gente, enquanto professor, está tentando achar uma solução no meio de uma escuridão, a escuridão do excesso e da desigualdade social. Os alunos que chegam não sabem o que é dodecafonismo, não ouviram e nem conhecem um concerto de Brandenburgo de Bach.

R: Eu vejo que vocês têm uma grande responsabilidade. O Brasil deve ganhar com a competência de vocês, com a seriedade, com a experiência de vocês. Há uma questão politica, é um problema agora, e me dei conta ao largo de 15 anos. Comecei em 2005 a vir ao Brasil, cheguei primeiro em São Paulo. Já vivi muito nesse país, conheci muitas pessoas, muitos músicos não somente aqui de Minas Gerais, mas também do Rio de Janeiro, Bahia e Rio Grande do Norte. Ministrei cursos e palestras em São Paulo, Espírito Santo, Paraíba, Rio Grande do Sul, em realidades diferentes: aquela da música erudita assim como aquela da música popular. Claro, eu não conheço pessoalmente Chico Buarque, Maria Betânia, cheguei a conhecer Hermeto Pascoal e conheci alguns cantores populares.

Eu estava falando do fato que vocês têm uma grande responsabilidade, vocês inevitavelmente têm um relacionamento com músicas que não são

European / non-European, it is a question of vanity or kindness of the proposals. Bach is not European, Bach is a universal figure. And besides, I can say that, Villa-Lobos, his whole life as a composer, was an attempt to bring these traditions together... did it work? Did it not work? History will speak ... I don't know, but it is interesting and it is not a matter of contamination, another complicated word, between low and high, popular and erudite. It is not simply an idea of "let's put on an Indian tabla" or "let's do a concert for zither and symphony orchestra", that kind of contamination. Now, this may be the result of a project, that is the question, it does not mean that different references cannot be added.

For example, I have a great friendship with the composer Marcus Siqueira, from Minas Gerais who graduated in São Paulo. He lives in Italy, so I had the opportunity to invite him to the Conservatory of Parma to teach an advanced rhythmic masterclass. He made an excellent masterclass and even the teachers were dazzled in front of him, it was fantastic. Why am I talking about this? Because rhythm is a huge potential in Brazilian musical culture. That polyrhythm, the heterophony, are things that are part of the Brazilian culture that we have to learn, we Europeans have to learn.

I do not think that the Europeans should come to "colonize" with Bach, and that the teacher imposes to the student that he has to learn a culture from afar, from the outside. Because he

suas originalmente, mas ao final eu lhes digo uma coisa: não é a questão de europeu/não-europeu, é questão da vaidade ou da bondade das propostas. Bach não é europeu, Bach é uma figura universal. E além disso eu posso falar que, Villa-Lobos, a vida inteira dele como compositor, foi uma tentativa de juntar essas tradições. Deu certo? Não deu certo? A história vai falar... não sei, mas é interessante e não é uma questão de contaminação, outra palavra complicada, entre baixo e alto, popular e erudito. Não é simplesmente uma ideia de "vamos colocar uma tabla indiana" ou "vamos fazer um concerto para cítara e orquestra sinfônica", esse tipo de contaminação. Agora, isso pode ser consequência de um projeto, essa é a questão, não significa que não se pode juntar referências distintas.

Por exemplo, eu tenho uma ótima amizade com o compositor Marcus Siqueira, mineiro que se formou em São Paulo. Ele mora na Itália, então tive a oportunidade de convidá-lo ao Conservatório de Parma para ministrar uma masterclass de rítmica avançada. Ele fez uma excelente masterclass e inclusive os professores ficaram impressionados na frente dele, foi fantástico. Por que estou falando disso? Porque a rítmica é um potencial enorme na cultura musical brasileira. Aquela polirritmia, a heterofonia, são coisas que são próprias da cultura brasileira que a gente tem que aprender, nós europeus temos que aprender.

Não acho que o europeu deva vir colonizando com Bach, e que o professor encaixe dentro do

begins to have an internal struggle; a cultural struggle. On the contrary, one has to try to fit in, try to do that kind of empirical way, sort of fantastic, similar to Villa-Lobos with the "Bachianas Brasileiras".

Look, what did Stockhausen do? That profoundly European, profoundly German head found Eastern culture, which radically changed his compositional thinking. In addition to the fact that I like or dislike that thought, even if I like or dislike that music, perhaps I see this as a positive example, a *virtuoso* as spoken in Italian, open to new, different and stimulating experiences. Quoting an old Stockhausen companion at the time of the post-Webern vanguards, Luigi Nono: to the "*infiniti possibili*" of learning, teaching and composing.

aluno que ele tem que aprender uma cultura de longe, de fora, porque começa a ter uma briga, uma problemática cultural. Pelo contrário, tem que tentar encaixar, tentar fazer aquela coisa de uma maneira meio empírica, meio fantástica como o Villa-Lobos com as "Bachianas Brasileiras".

Veja só, o que fez o Stockhausen? Aquela cabeça profundamente europeia, profundamente alemã, encontrou a cultura oriental, a qual modificou profundamente, radicalmente o seu pensamento compositivo. Além do fato de gostar ou não gostar daquele pensamento, mesmo de gostar ou não gostar da sua música, talvez eu veja nisto um exemplo positivo, *virtuoso* como se fala em italiano, de abertura a novas, diferenciadas e estimulantes experiências. Citando um antigo companheiro de Stockhausen na época das vanguardas post-webernianas, Luigi Nono: aos "*infiniti possibili*" do aprender, do ensinar e do compor.

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Composição e performance podem ser, e frequentemente tem sido, pesquisa[1]

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Resumo: O artigo de John Croft 'Composição não é Pesquisa' desafia uma concepção e um ideal de trabalho composicional na academia que ganhou destaque ao longo de várias décadas no Reino Unido. Como performer acadêmico, que também escreve sobre assuntos acadêmicos não relacionados à performance, abordo este desafio, partilhando algumas das restrições de Croft sobre as maneiras pelas quais essas concepções têm se manifestado, e também algumas preocupações sobre a integração indiscriminada de profissionais na academia e as implicações para as formas acadêmicas mais tradicionais. No entanto, eu creio que muitas das formulações e suposições de Croft são limitadas, e, ao invés disso, argumento que boa parte do processo de composição e performance constituem-se em pesquisa ao lidar com questões difíceis, explorando soluções, e produzindo trabalhos criativos que incorporam essas soluções, das quais outros podem se beneficiar também.

Palavras-chave: Metodologia de pesquisa, Performance musical, Composição musical, Política acadêmica, produção artística [nota dos tradutores]

Abstract: John Croft's article 'Composition is not Research' challenges a conception and ideal of compositional work in academia which has grown in prominence over several decades in the UK. As a performer-scholar, who also writes non-performance-related scholarship, I welcome this challenge, share some of Croft's reservations about the ways in which these conceptions often manifest themselves, and also have concerns about the rushed integration of practitioners into academia and the implications for more traditional forms of scholarship. However, I find many of Croft's formulations and assumptions too narrow, and instead argue that a good deal of the process of composition and performance does constitute research – grappling with difficult questions, exploring solutions, and producing creative work which embodies these solutions and from which others can draw much of value.

Keywords: Methodology of research, Musical Performance, Musical Composition, Academic politics, Artistic research [translators' note]

O artigo de John Croft[2] levanta muitas questões importantes e já serviu como um catalisador para um debate mais amplo. Agrado-me disso, embora minhas próprias conclusões sobre o assunto sejam bem diferentes das dele. Muito da literatura sobre *prática como pesquisa*, em várias disciplinas, é escrita por aqueles que querem uma aceitação mais ampla do conceito, porém a falta de questionamentos dessas pesquisas leva a um resultado tendencioso.[3] O trabalho de Croft, de certa forma, atua como um contrapeso a respeito disso. O que ele identifica é um produto do sistema de ensino superior britânico em que muitas fronteiras entre departamentos de música de universidades e conservatórios foram rompidas.[4] Isso está em contraste marcante com a situação na Alemanha, por exemplo, com sua exigência inegociável de um doutorado acadêmico mais uma habilitação de qualificação para que se obtenha uma posição permanente em um departamento universitário,[5] o que poucos músicos práticos terão obtido, a menos que tenham desenvolvido um arcabouço teórico que demonstre experiência em um segundo assunto também.

Mas essa indefinição dos limites levanta tantas questões quanto soluciona, muitas das quais foram abordadas apenas por alguns dos que trabalham na área. Historicamente, as universidades estabeleceram um amplo campo de estudo e pesquisa em música, no qual a performance em particular não é necessariamente uma atividade central, enquanto os conservatórios sempre tiveram treinamento profissional de alto nível como sua vocação. A exclusividade ou não desse treinamento dependia do programa realizado (curso de performance, curso de pós-graduação, curso de graduação, etc.), mas a distinção com uma universidade permaneceu clara. De certa forma ainda existe esta divisão. Há uma competição intensa nos conservatórios, onde muitos daqueles que estudam em

John Croft's article[I] raises many important issues and has already served as a catalyst for a wider debate. I welcome this, although my own conclusions on the subject are quite different from his. Much literature on practice-as-research in several disciplines is written by those who stand personally to gain from wider acceptance of the concept and the lack of more sceptical voices leads to a lop-sided treatment.[II] Croft's work in some ways acts as a counterbalance in this respect; what he identifies is a by-product of a British higher education sector in which many boundaries between university and conservatoire music departments have been broken down.[III] This is in marked contrast to the situation in Germany, for example, with its non-negotiable doctorate + Habilitation qualification in order to obtain a permanent position in a university department, that few practitioners will have obtained unless they have developed large-scale elaborate theoretical frameworks, and demonstrated expertise in a second subject too.

But this blurring of boundaries raises as many questions as it solves, many of which have only been addressed by a few of those working in the sector. Historically, university departments have provided a broad field of study and research in music, within which performance in particular is not necessarily a central activity, while conservatoires have always had high-level professional training at their heart. The exclusivity or otherwise of this training depended upon the programme undertaken (performer's course, graduate course, degree course, etc.), but the distinction with a university remained clear. In some ways it still does: there is intense competition for conservatoire places and many of those studying in university departments would be unlikely to gain entry. The situation is less stark the other way round, not least because most university departments have a much more pressing need to recruit students than do most

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[2] John Croft, 'Composition is not Research', TEMPO, Vol. 69, No. 272 (2015), pp. 6–11.

[3] Lauren Redhead, "Is Composition Research?" (17 de janeiro de 2012), possui pontos importantes, confiando em tentativas de encerrar o debate com declarações como "alegar que a composição não é pesquisa, é visto apenas como uma técnica de dividir os pesquisadores e desviar a atenção do fato de que a pesquisa pode não ser o que todos do Research Excellence Framework acreditam e gostariam que fosse". Apesar da solidariedade entre os compositores para se protegerem, é improvável que seu próprio canto convença os céticos com menos interesse, especialmente considerando a falta de uma definição alternativa de pesquisa claramente articulada neste artigo.

[4] Um dos poucos ensaios considerando este fenômeno e suas implicações, enfocando a situação australiana, é Huib Schippers, "The Marriage of Art and an Academy: Challenges and Opportunities for Music Research in Practice-Based Environments". Dutch Journal of Music Theory, vol. 12, n° 1 (2007), pp. 34–40.

[5] Nota dos tradutores: Há de se notar a distinção que o sistema de ensino alemão faz entre instituições superiores de formação acadêmica e formação musical, respectivamente, *Universität* e *Musikhochschüle.*

universidades dificilmente conseguiriam entrar. A situação é totalmente oposta do outro lado, principalmente porque a maioria das universidades tem uma necessidade muito mais urgente de recrutar estudantes do que a maioria dos conservatórios. Atualmente, como os conservatórios têm obtido o seu próprio poder de certificação, eles estão empregando mais músicos acadêmicos e se tornando mais envolvidos nas oportunidades de financiamento oferecidas pelo Research Excellence Framework (REF)⁶, embora isso tenha tido menos efeito sobre a maioria dos professores de instrumento e canto (e seu equivalente em cargos não acadêmicos em departamentos universitários) do que em compositores.

Fundamentalmente, se alguém busca estudar composição, seja em uma universidade ou em um conservatório, estaria a procurar aprender habilidades técnicas essenciais ou se envolver com uma abordagem reflexiva e crítica muito mais ampla da composição? A distinção pode parecer clara, mas não estou convencido de que todos os estudantes dessas instituições, ou seus professores, sejam realmente atraídos por essa última opção. A mesma pergunta se aplica à performance, criando mais dificuldades quando os números são reforçados pela aceitação dos alunos que simplesmente querem se apresentar e fazer carreira, sendo resistentes a um pensamento mais crítico. A necessidade de satisfação do estudante e demonstrações de 'vocacionalidade' (repletas de estatísticas de empregabilidade para fins de marketing) exigidas pela administração podem tornar os cursos não reflexivos e tecnicamente focados às opções mais seguras. Mas como compositores e artistas estão integrados à estrutura acadêmica dos departamentos universitários, há pressão sobre eles para produzirem pesquisa. Não estou argumentando que Croft esteja necessariamente defendendo esse estado de coisas, mas é uma das razões pelas quais seu artigo atraiu uma discussão tão ampla.

Eu gostaria de ampliar a discussão para incluir tanto a performance quanto a composição, não apenas para desafiar uma hierarquia percebida na academia a esse respeito. Há muito mais indivíduos cuja atividade principal é a composição do que a performance em posições acadêmicas nas universidades do Reino Unido (há um ou mais compositores em praticamente todos os departamentos, porém performers são muito mais raros). Além disso, os performers enfrentam frequentemente maiores dificuldades em ter seu

conservatoires. Nowadays, as conservatoires gain degree-awarding powers of their own, they are employing more academic musicians and becoming more embroiled in the funding opportunities offered by the Research Excellence Framework (REF), although this has had less effect upon most instrumental and vocal teachers (and their equivalent in non-academic positions in university departments) than upon composers.

Crucially, if one comes to study composition, whether at a university or conservatoire, is one seeking to learn essential technical skills, or to engage with a much wider reflective and critical approach to composition? The distinction may seem clear, but I am not convinced that all students at such institutions, or their teachers, are really so drawn towards the latter option. The same question applies to performance, creating further difficulties when numbers are bolstered by the acceptance of students who simply want to perform and make a career of that, and are resistant to more critical thinking. The need for student satisfaction and demonstrations of 'vocationality' (replete with employment statistics for marketing purposes) demanded by management can make unreflective and technically-focused courses the safest of options. But as composers and performers are integrated into the full academic structure of university departments, there is pressure on them to produce research; I am not arguing that Croft is necessarily advocating this state of affairs, but it is one of the reasons his article has attracted such widespread discussion.

I would like to broaden the discussion to include performance as well as composition, not least to challenge a perceived hierarchy in academia in this respect. There are many more individuals whose primary activity is composition than performance in full academic positions in UK universities with music departments (one or more composers in practically every department, performers much rarer). Furthermore, performers often face greater difficulties in having their work accepted as research: a quite typical example is a comment from an academic from a non-artistic field who, when presented with the fact that non-text outputs accounted for 42% of REF 2014 submissions in music,ᴵⱽ expressed surprise that this category would include composition, which was viewed narrowly as the production of 'texts'. Those

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⁶ N. T.: O *Research Excellence Framework* é o organismo britânico de avaliação e financiamento à pesquisa em instituições de ensino superior, semelhante ao papel que atualmente a CAPES exerce no Brasil.

trabalho aceito como pesquisa: um exemplo bastante típico é o comentário de um acadêmico de um campo não artístico, quando, ao ser apresentado ao fato de que a produção não textual representou 42% das submissões ao REF 2014 em música,[7] expressou surpresa que nesta categoria inclui-se a composição, que era vista estritamente como a produção de "textos". Aqueles trabalhos são quase exclusivamente na forma de artigos de periódicos, capítulos de livro ou monografias, de maneira que se tem dificuldade em considerar como pesquisa formas sonoras e não escritas (sem falar em um evento ao vivo, e não apenas gravações).

Há certamente muitas dificuldades em avaliar a composição e a performance de acordo com os critérios de pesquisa acadêmica existentes. Ambas escapam da possibilidade de avaliação por pares da mesma maneira que produções em texto e, embora vários estudiosos em campos baseados na prática estejam considerando estabelecer abordagens equivalentes a esses processos[8], essa investigação permanece em seus estágios iniciais. Acredito também que a equivalência entre doutorados 'acadêmicos' e aqueles baseados na prática tenha sido algo precipitadamente tomado como certo[9], assunto ao qual retornarei no final deste artigo, e que a qualidade destes últimos tem sido frequentemente avaliada por partes que estão longe de serem desinteressadas.

O enquadramento da *prática como pesquisa* – um conceito radical que deve ser distinguido da *pesquisa conduzida pela prática* ou da *prática baseada pela pesquisa*, cada uma das quais pode ser mapeada por um tripé: 'através', 'dentro' e 'para', a arte e o design,

whose work is almost exclusively in the form of the journal article, book chapter or monograph can find it very hard to view some-thing in sonic rather than written form (let alone a live event, not a recording) as research.

There are certainly many difficulties in assessing both composition and performance according to existing academic research criteria. Both elude the possibility of peer review in the manner familiar for text-based outputs, and although various scholars in practice-based fields are considering ways in which equivalents to these processes might be established,[V] this investigation remains in its early stages. I also believe that equivalence of 'academic' and practice-based PhDs has been taken too much for granted,[VI] a subject I will return to at the end of this article, and that the quality of the latter has frequently been assessed by parties who are far from disinterested.

The framing of practice-as-research – a radical concept which should be distinguished from practice-led research or research-based practice, each of which can be mapped onto Christopher Frayling's 1993–94 tripartite of research 'through', 'into', 'for' art and design respectively[VII] – can simply constitute a means for integrating practitioners into academia without requiring they fundamentally change the types of outputs they would expect to produce. However, as has been demonstrated in other disciplines, such an integration can open up possibilities for and stimulate forms of work that might not otherwise have been considered. Musicians and musicologists have only very

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[7] REF 2014 Panel Overview Reports: Main Panel: <https://www.ref.ac.uk/2014/panels/paneloverviewreports/>, pp. 94–6. [N.T.: link e data atualizados para esta edição. Acessado em 05 de fevereiro de 2020].

[8] Veja Hazel Smith e Roger T. Dean, "Introdução", Practice-Led Research, Research-Led Practice in the Creative Arts, ed. Hazel Smith and Roger T. Dean (Edinburgh: Edinburgh University Press, 2009), pp. 25–8 and John Adams, Jane Bacon and Lizzie Thynne, 'Peer Review and Criteria: A Discussion', in Practice-as-Research in Performance and Screen. Ludivine Allegue, Simon Jones, Baz Kershaw e Angela Piccini (Basingstoke: Palgrave Macmillan, 2009), pp. 98-110 para um esboço de algumas das questões e problemas aqui mencionados. Thynne ressalta que os órgãos de financiamento que avaliam a prática como pesquisa não são obrigados a olhar para o trabalho real, apenas aos relatórios de acompanhamento. É claro que os processos de revisão e avaliação projetados para o trabalho escrito precisam ser realinhados para lidar com a prática como pesquisa. A solução apresentada por Schippers, abandonando razoavelmente as evidências de venda de ingressos ou circulação (que, como ele diz, "provavelmente tornaria Kylie Minogue a maior musicóloga da Austrália"), mas oferecendo "apresentações em locais de prestígio ou por organizações", porque alguma forma de revisão por pares (The Marriage of Art e Academia, pág. 37) é imensamente problemática por causa da riqueza de fatores envolvidos em economias de prestígio, muitos deles longe de serem transparentes ou responsáveis.

[9] Reflexões inteligentes sobre doutorados baseados na prática e sua avaliação podem, contudo, ser encontrados em John Freeman, "Blood, Sweat & Theory : Research through Practice in Performance" (Oxfordshire: Libri, 2010), pp. 35-43, 233-9; e Robin Nelson, 'Supervision, Documentation and Other Aspects of Praxis', in Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances, ed. Robin Nelson (Basingstoke: Palgrave Macmillan, 2013), pp. 71 – 92.

conforme as categorias de Christopher Frayling[10] (1993-94) – pode simplesmente constituir um meio para integrar os profissionais na academia, sem exigir que eles mudem fundamentalmente os tipos de resultados que esperariam produzir. No entanto, como tem sido demonstrado em outras disciplinas, tal integração pode abrir possibilidades e estimular formas de trabalho que poderiam não ter sido consideradas. Músicos e musicólogos participaram apenas ocasionalmente de discussões mais amplas e sofisticadas sobre essas questões, desenvolvidas por acadêmicos e profissionais de outras disciplinas artísticas, sobretudo teatrais, que adotaram a performance como pesquisa[11]. O artigo de Croft não se relaciona com tais discursos, muitos dos quais teriam posto em evidência muitos de seus argumentos e posições (e especialmente suas definições de "pesquisa"). Por exemplo, seu ponto de vista seria contrabalançado por exemplos brilhantes de prática como pesquisa como a *Skin,* uma pesquisa baseada em dança de Henry Daniel, criada na Transnet, em Vancouver, que se tornou o foco de um conjunto de objetivos extraídos de uma turnê mais ampla, incorporando dança baseada em estúdio em um discurso multidisciplinar mais amplo, re-focalizando o dançarino/performer/estudante de pós-graduação no papel de um 'assistente de pesquisa', e procurando criar novas diretrizes para práticas mais amplas como pesquisa.[12] A coreografia de vídeo de Dianne Reid teve

occasionally participated in the wider and sophisticated discourses on these issues developed by scholars and practitioners in other artistic disciplines, above all theatre, who have embraced practice-as-research.[VIII] Croft's article does not engage with these discourses at all, many of which would have set many of his arguments and positions (and especially his definitions of 'research') into relief. For example, his standpoint is countered by brilliant examples of practice-as-research such as Henry Daniel's dance-based Skin, created at Transnet, Vancouver, which became the focus for a set of objectives coming out of a wider tour, incorporating studio-based dance into a wider cross-disciplinary discourse, re-focusing the dancer/performer/undergraduate student in the role of a 'research assistant', and looked to create new guidelines for wider practices-as-research;[IX] Dianne Reid's video choreography aimed to answer the question of how to make her sweat bead on the surface of the TV screen through a work encapsulated in 12 sub-headings relating to its structure and thematic content;[X] Jane Goodall's framing of specialist knowledge, in this case relating to popular fiction, on Renaissance science and other sources, formed an essential part of a research process leading to the production of her own thriller fiction, in a way which is more enlightening than hackneyed talk of intertextuality.[XI] All of these are not merely new frames,

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[10] Christopher Frayling, "Research in Art and Design", Royal College of Art Research Papers 1/1 (1993-94), p. 5. A estudiosa sueca de teatro Yvla Gislén forneceu um mapa em 2006 para o surgimento de "pesquisa no campo artístico" em vários países, começando na Finlândia nos anos 80 e 90 e na Austrália em 1987, seguido pelos EUA nos anos 90 e UE em final dos anos 90, com o seu surgimento no Reino Unido por volta de 1997.

[11] A música não aparece em Estelle Barrett e Barbara Bolt (eds), *Practice as Research: Approaches to Creative Arts Inquiry* (Londres: IB Tauris, 2010), apesar de apresentar uma série de estudos de caso importantes em outras artes criativas e performáticas e, incluindo passagens em Nelson, Practice as Research in the Arts, em que são elaboradas algumas observações notáveis sobre visões diferentes sobre a composição e a performance(pp. 7–8); o maior exemplo citado por Nelson é a pesquisa de John Irving sobre a performance de Mozart com base na interação física com o clavicórdio Hass (p. 10). Essa atenção insignificante, no entanto, é sintomática de um isolamento mais amplo da música de outros trabalhos coletivos na pesquisa em artes criativas. Um estudo de caso de Yves Knockaert em Freeman, Blood, Sweat & Theory, pp. 200– 211, trata de um projeto audiovisual altamente imaginativo, examinado em termos de gênero, voz, espaço e imagem, enquanto, pp. 240-61, abordando o trabalho de Johannes Birringer, trata tanto do som quanto da visualidade. Andrew R. Brown e Andrew Sorensen, em "Integrating Creative Practice and Research in the Digital Media Arts", em Smith e Dean, Research-Led Research, Research-Led Practice, pp. 153–65, discutem o uso da mídia digital a fim de estabelecer uma prática em torno de exibições visuais e audiovisuais, com base na experiência de música computadorizada e softwares relacionados à música. Há também uma pequena seção relevante de Henry Spiller, 'Universidade Gamelan Ensembles as Research', em Shannon Rose Riley e Lynette Hunter, Mapping Landscapes for Performance as Research: Scholarly Acts and Creative Cartographies (Basingstoke: Palgrave Macmillan, 2009), pp. 171–8

[12] Henry Daniel, 'Transnet: A Canadian-Based Cased Study on Practice-as-Research, or Rethinking Dance in a Knowledge-Based Society', in Allegue et al, Practice-as-Research, pp. 148–62.

como objetivo responder à questão de como fazê-la transpirar na superfície da tela da TV por meio de um trabalho encapsulado em 12 subtítulos relacionados à sua estrutura e conteúdo temático;[13] o enquadramento do conhecimento especializado de Jane Goodall, neste caso relacionado à ficção popular, sobre a ciência da Renascença e outras fontes, formou parte essencial de um processo de pesquisa que levou à produção de sua ficção própria, de uma maneira mais esclarecedora do que meramente intertextual.[14] Todos esses não são apenas novos quadros, mas novos espécies de prática.

O artigo de Croft foi publicado antes de ter sido capaz de dialogar com a primeira monografia substancial sobre a prática como pesquisa em música, uma coleção menos ambiciosa do que as outras publicações mencionadas, mas, no entanto, uma adição valiosa à literatura, incluindo alguns ensaios teóricos verdadeiramente rigorosos e convincentes.[15] Isso foi precedido por uma edição especial do *Dutch Journal of Music Theory* em 2007[16] e a *Swedish Journal of Musicology* em 2013, esse último mais focado no

but new species of practice.

Croft's article appeared too early to have been able to engage with the first substantial monograph on practice-as-research in music, a collection less ambitious or adventurous than other publications mentioned, but nonetheless a worthwhile addition to the literature, including a few truly theoretically rigorous and cogent essays.[XII] This had been preceded by a special issue of the Dutch Journal of Music Theory in 2007[XII] and the Swedish Journal of Musicology in 2013, the latter more focused upon the looser European concept of 'artistic research';[XIV] Croft does not engage with the work contained in either of these journals either, in which he might have found at least more nuanced considerations of the ways in which the various expectations and criteria of research can be fruitfully applied to practice, which itself can be construed as entailing knowledge and understanding.

Certainly Croft makes some important points, particularly the suggestion that the concept of composition-as-research privileges certain approaches,

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[13] Dianne Reid, 'Cutting Choreography: Back and Forth between 12 Stages and 27 Seconds', in: Barrett and Bolt, Practice as Research, pp. 47–63

[14] Jane Goodall, Nightmares in the Engine Room', in: Smith and Dean, Practice-Led Research, Research-Led Practice, pp. 200–7. Este exemplo, em particular, lida com as objeções de Croft a como os métodos de pesquisa são ameaçadores ao processo criativo. Poderia, no entanto, ser melhor descrito como prática baseada pela pesquisa, em vez de prática como pesquisa.

[15] Mine Doğantan-Dack, ed., Artistic Practice as Research in Music: Theory, Criticism, Practice (Farnham: Ashgate, 2015). Entre as contribuições mais substanciais neste volume estão a 'Determination and Negotiation in Artistic Practice as Rearch in Music', de Anthony Gritten, pp. 73–90, que trata do processo de estabelecer a prática artística como pesquisa (APaR) como uma respeitável disciplina acadêmica, implicando um afastamento da pesquisa 'pura', delineando diferentes manifestações para isso, inclusive algumas realizadas fora das instituições acadêmicas, ao mesmo tempo em que solicita que a distinção entre prática e pesquisa seja mantida, embora seus praticantes devam relaxar (nem sempre tão fácil nas instituições, especialmente aqueles com pouca presença das artes performáticas, nos quais a prática de pesquisa ainda precisa obter aceitação de vários estratos de gestão); e Jane W. Davidson, 'Practice-based Music Research: Lessons from a Researcher's Personal History',pp. 93-106, relatando o trabalho da autora, com formação em música, psicologia, através do estudo do corpo na performance musical, desde expressar o ponto de vista do performer e encorajar outros músicos a verbalizar seus processos mentais até a direção de ópera.

[16] *Dutch Journal of Music Theory*, vol. 12, n. 1 (2007). Ensaios notáveis aqui incluem Marcel Cobussen, 'The Trojan Horse: Epistemological Explorations Concerning Practice-based Research', que trás a ideia de que a música pode incorporar outros tipos de conhecimento, incluindo a de natureza corporal, encontrada na performance; e sobre assuntos semelhantes Tom Eide Osa, 'Knowledge in Musical Performance: Seeing Something as Something', pp. 51–7, também com foco no conhecimento não verbal; Vários outros ensaios são mais pragmáticos e relativamente diretos, relacionados ao uso de instrumentos e técnicas.

conceito europeu mais flexível de 'pesquisa artística';[17] Croft não dialoga com nenhum trabalho dessa revista, em que ele poderia ter encontrado pelo menos considerações sutis sobre as várias expectativas e critérios da pesquisa que poderiam ser proveitosamente aplicados à prática, que em si pode ser elaborada de maneira a contemplar conhecimento e entendimento.

Certamente Croft apresenta alguns argumentos importantes, particularmente quando sugere que o conceito de *composição como pesquisa* privilegia certas abordagens, que utilizam sistemas composicionais elaborados e/ou tecnologia de ponta, independentemente dos resultados. A estes, acrescentaria formulações estéticas complexas baseadas em "teóricos" canônicos, ou na situação autoconsciente da prática de alguém em relação a outros compositores que lhe pareçam oportunos para a carreira. No que diz respeito à questão dos sistemas, no entanto, a afirmação de Croft de que "músicas boas e ruins podem ser feitas a partir de qualquer sistema" é superficial e sugere que o papel dos sistemas é essencialmente arbitrário; pelo contrário, é improvável que alguns sistemas rudimentares produzam boa música.

A formulação básica de Croft de que a composição não é intrinsecamente pesquisa é uma que eu aceito nesta forma pura e eu diria o mesmo sobre a performance. Mas ambos são *resultados*, que podem *implicar* uma boa dose de pesquisa. Um novo tipo de manjar branco ou smartphone não podem ser por eles próprios pesquisas intrinsecamente (nem a escrita, como salienta Lauren Redhead),[18] mas poucos teriam problemas em vê-los como resultados válidos baseados em pesquisa. Croft fala sobre explorações técnicas, como maneiras de sustentar eletronicamente uma nota sem parecer mecânica, ou a produção de tratados teóricos, como pesquisa que informa a composição, mas a composição em si não é pesquisa; ele está simplesmente descrevendo a *prática baseada em pesquisa*. Por fim, seu modelo de pesquisa parece exigir um tipo específico de conhecimento conceitual, que

such as those using elaborate compositional systems and/or cutting-edge technology, regardless of the results. To these I would add intricate aesthetic formulations drawing liberally upon canonical 'theorists', or the self-conscious situating of one's practice relative to whichever other composers seem opportune for the career-minded. With respect to the issue of systems, however, Croft's claim that 'good and bad music can be made from any system' is glib, and suggests the systems' role is essentially arbitrary; on the contrary, some crude systems are unlikely to produce good music.

Croft's basic formulation that composition is not intrinsically research is one I accept in this naked form, and I would say the same about performance. But both are outputs, which can entail a good deal of research. A new type of blancmange or smartphone may not themselves be intrinsically research either (nor, as Lauren Redhead vitally points out, is writing),[XV] but few would have a problem seeing them as valid research-based outputs. Croft talks about technical explorations, such as ways to electronically sustain a note without it sounding mechanical, or the production of theoretical treatises, as research informing composition, but the composition itself is not research; he is simply describing research-based practice. Ultimately his model of research seems to require a particular type of conceptually based knowledge which can be communicated verbally, which I find too narrow.

In other ways, Croft's portrayal and definitions of research can seem myopic and even rather haughtily superior, and do not constitute a significant advance on Piers Hellawell's more elaborately argued essay on the subject.[XVI] Here one can sense special pleading:

Croft and Hellawell appear to want all the benefits, financial and otherwise, of secure university positions, jobs which are sometimes envied by more traditional academic researchers in an overcrowded academic workplace, but without being subject to the demands

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[17] Swedish Journal of Musicology, vol. 95 (2013). Neste volume, as questões levantadas por Cobussen e Osa são exploradas ainda mais em Erik Wallrup, 'With Unease as Predicament: On Knowledge and Knowing in Artistic Research on Music', pp. 25–40 e Cecilia K. Hultberg, 'Artistic Processes in Music Performance: uma área de pesquisa que pede colaboração interdisciplinar ', pp. 79–95. Sobre as distinções entre a prática como pesquisa da Anglosfera e a pesquisa artística na Europa continental, veja Darla Crispin, 'Artistic Research and Music Scholarship: Musings and Models from a Continental European Perspective', em Dogˇantan-Dack, Artistic Practice as Research in Music, pp. 53–72, e a resposta de Luk Vaes a John Croft, 'When composition is not research' (5 de junho de 2015), em <http://artisticresearchreports.blogspot.com/2015/06/when-composition-is-not-research.html> [N.T.: link e data atualizados para esta edição. Acessado em 05 de fevereiro de 2020].

[18] Ver Redhead, 'Is Composition Research?'

pode ser comunicado verbalmente, o que eu acho muito restrito.

De outras formas, o retrato e as definições de pesquisa de Croft podem parecer míopes e até arrogantemente superiores, e não constituem um avanço significativo no ensaio mais elaborado de Piers Hellawell sobre o assunto.[19] Aqui pode-se sentir um apelo especial: Croft e Hellawell parecem querer todos os benefícios, financeiros e outros, de cargos universitários seguros, empregos que às vezes são invejados por pesquisadores acadêmicos tradicionais em um local de trabalho acadêmico superlotado, mas sem estarem sujeitos às demandas desses outros tipos de acadêmicos.[20]

Uma boa parte da composição provavelmente não pode ser encapsulada por uma série de questões de pesquisa (exceto talvez em alguns casos da Konzeptuelle Musik), mas muitos aspectos da composição podem ser produtivamente informados por elas. Os exemplos apresentados por Croft são perguntas de sim / não, raramente tão frutíferas em qualquer contexto 'como', 'porquês' e assim por diante. De fato, algumas perguntas podem ser respondidas de maneira não verbal através do trabalho criativo.[21] As *Sonatas para quarteto de cordas* de Brian Ferneyhough podem ser enquadradas nos termos da pergunta: é possível sustentar uma composição em larga escala com o uso extensivo de um vocabulário pós-Weberniano e, em caso afirmativo, *como*?[22] Para mim, a peça de Ferneyhough afirma que esse é realmente o caso, mas não era necessariamente evidente quando ele começou a composição; uma boa parte da pesquisa foi feita no processo e, a natureza da produção sonora resultante está longe de ser direta, constituindo uma resposta diferenciada e multifacetada à questão. O exemplo de Croft da Nona sinfonia de Beethoven também pode ser

made on those other types of academics.[XVII]

A good piece of composition probably cannot be encapsulated by a series of research questions (except perhaps in some cases of Konzeptuelle Musik), but many aspects of the composition can be productively informed by them. The examples proffered by Croft are yes/no questions, rarely as fruitful in any context as 'hows', 'whys' and so on. Indeed some questions can themselves be answered in a non-verbal manner through creative work.[XVIII] Brian Ferneyhough's Sonatas for String Quartet could be framed in terms of the question 'is it possible to sustain a large-scale composition with extensive use of a post-Webernian vocabulary, and if so, how?'[XIX] For me Ferneyhough's piece avows that this is indeed the case, but that was not necessarily self-evident when he began the composition; a good deal of research went into the process and the nature of the resulting sonic output is far from straightforward, constituting a nuanced and multi-faceted response to the question. Croft's example of Beethoven's Ninth can also be framed in terms of a variety of questions to do with the possibility of expansion whilst preserving certain formal properties: how to integrate voices into the symphony (at which structural moment should one first introduce soloists or the choir? What type of music should occur on this first occasion, and should it be pre-empted earlier by instruments? If a soloist or soloists on this occasion, how would this moment relate to the music of the choir when they enter?).[XX] I agree that we hear Beethoven 'composing himself into a corner, necessitating a radical way out of the resulting musical impasse', but that is a predicament with which many historians or archaeologists, say, will recognise as they try to find a coherent model which incorporates a range of fragmentary, confusing and contradictory primary

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[19]   Piers Hellawell, 'Treating Composers as Researchers is Bonkers', Standpoint (May 2014) <https://standpointmag.co.uk/issues/may-2014/critique-may-14-treating-composers-as-researchers-bonkers-piers-hellawell/> [N.T.: link atualizado para esta edição. Acessado em 05 de fevereiro de 2020].

[20] Hellawell chega ao ponto de dizer que é como se os compositores enfrentassem uma dura entrevista - no que para alguns é uma língua estrangeira - antes que eles possam se sentar para o jantar, apesar de serem incentivados a esvaziar seus bolsos quando a conta chegar. Pode-se imaginar a partir disso que os compositores estão pagando para trabalhar na academia, e não que estão sendo pagos por isso.

[21] Esse ponto é enfatizado por Brown e Sorensen, em 'Integrating Creative Practice and Research in the Digital Media Arts', p. 153, assim como por Cobussen, 'The Trojan Horse', Osa, 'Knowledge in Musical Performance', Wallrup, 'On Knowledge and Knowing in Artistic Research on Music', e por Hultberg, 'Artistic Processes in Music Performance'.

[22] Isso é discutido em Andrew Clements, 'Brian Ferneyhough', Music and Musicians, 26/3 (1977), pp. 36–9; Brian Ferneyhough, 'Interview with Andrew Clements' (1977), em Ferneyhough, Collected Writings, editado por James Boros e Richard Toop (Amsterdam: Harwood Academic Publishers, 1995), pp. 204–16; e em Jonathan Harvey, 'Brian Ferneyhough', The Musical Times, 120/1639 (1979), pp. 723–8.

enquadrado em termos de uma variedade de questões relacionadas com a possibilidade de expansão, preservando ao mesmo tempo certas propriedades formais: como integrar vozes na sinfonia (em qual momento estrutural deve-se apresentar primeiro solistas ou o coro? Que tipo de música deve ocorrer nesta primeira ocasião e deve ser antecipada anteriormente por instrumentos? Se há um solista ou solistas nesta circunstância, como esse momento se relacionaria com a música do coro quando eles entrassem?).²³ Concordo que ouvimos Beethoven "se recompondo em um canto, necessitando de uma maneira radical de sair do impasse musical resultante", mas essa é uma situação com a qual muitos historiadores ou arqueólogos, dizem reconhecer enquanto tentam encontrar um modelo coerente que incorpora uma variedade de material de fonte primária fragmentária, confusa e contraditória.

Eu me pergunto regularmente sobre a música que toco, 'como é possível manter o interesse, o momento e a diversidade sônica em uma textura contrapontística sem obviamente colocar uma voz em primeiro plano acima de todas as outras?' ou 'como manter um senso geral coerente no desempenho, mantendo um senso de fragmentação e não fechamento?'²⁴ Essas são questões complexas, que continuam emergindo em diferentes contextos, e as respostas possíveis estão longe de serem auto evidentes. Em alguns casos, abandonei a busca, mas essa é a natureza da pesquisa; outros estudiosos também perseguiram obstinadamente uma hipótese por um longo período de tempo, apenas para abandoná-la quando a consideravam inconciliável com os dados disponíveis.

Contrariamente à afirmação de Croft, muitas pesquisas de fato desconsideram faixas de pesquisas anteriores, quando não são particularmente relevantes ou úteis para a tarefa em questão, e rejeitam influências indesejadas (alguns historiadores da Alemanha do século XIX se esforçaram muito para se afastar da teoria de Sonderweg, por exemplo;²⁵ alguns que olham para o

source material.

I regularly ask myself questions about the music I play, such as 'how is it possible to maintain interest, momentum and sonic diversity in a contrapuntal texture without obviously foregrounding one voice above all others?' or 'how can one maintain a sense of overall coherence in performance whilst maintaining a sense of fragmentation and non-closure?' [XXI] These are complex questions, which continue to emerge in different contexts, and possible answers are far from self-evident. In some cases I have abandoned the quest, but that is the nature of research; other scholars have also doggedly pursued a hypothesis over an extended period of time only to abandon it when they find it irreconcilable with data to hand.

Contrary to Croft's claim, much research does indeed disregard swathes of previous research when it is not particularly relevant or useful for the task in hand, and rejects unwanted influences (some historians of nineteenth-century Germany have worked hard to move away from the Sonderweg theory, for example; [XXII] some looking at the Chartists in Britain have tried to shake off much of the baggage of earlier Marxist interpretations[XXIII]). Croft also criticises the need to specify the nature of an original contribution before a work is even composed, but it should be pointed out that a similar problem exists for written academic research when one has not yet devoured sources, archives, done field work, let alone interpreted what is to be found there. Composers are far from alone in finding such demands difficult to sustain.

Croft claims that certain research questions come down to whether one can write music that convinces oneself. In one sense this is of course true, but the business of needing to convince others – whether performers, audiences, funding bodies, promoters, or whoever – exists well beyond the academic world; most art is subject to judgement by others who may not share the view of its creator, and this is no bad thing. He

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²³ Michael Naimark, baseando-se nas ideias de Nam June Paik, cita Beethoven, e especificamente a Nona Sinfonia, como um exemplo de onde a 'arte realmente não começa a funcionar até que uma área de prática seja estabelecida' (neste caso, anteriormente por Haydn), como uma forma de arte 'última palavra" que é impossível sem compromisso crítico com a prática anterior. Veja Naimark citado em Simon Biggs, 'New Media: The 'First Word' in Art?', de Smith e Dean, Practice-Led Research, Research-Led Practice, p. 79.

²⁴ Um dos manifestos mais extremos desta abordagem explicitamente questionadora da performance pode ser encontrado no trabalho de Stephen Emmerson e Angela Turner em torno do Rondo, com extensa dissecação de escolhas na interpretação do Rondo de Mozart em A menor, K 511, apresentando os resultados de tal pesquisa em um DVD-ROM, discutido em Schippers, 'The Marriage of Art and Academia', p. 36

²⁵ Veja, por exemplo, Richard J. Evans, 'The Myth of Germany's Missing Revolution', in Rethinking German History: Nineteenth-Century Germany and the Origins of the Third Reich (London: HarperCollins, pp. 93–122.

Cartismo na Grã-Bretanha tentaram retirar grande parte da bagagem das interpretações marxistas anteriores[26]). Croft também critica a necessidade de especificar a natureza de uma contribuição original antes que um trabalho seja composto, mas deve-se salientar que existe um problema semelhante para a pesquisa acadêmica escrita quando ainda não devoramos fontes, arquivos, trabalho de campo realizado, muito menos interpretamos o que deve ser encontrado lá. Os compositores estão longe de serem os únicos a encontrar tais demandas difíceis de sustentar. Croft afirma que certas questões de pesquisa se resumem a saber se alguém pode escrever música que convença a si mesmo. Em certo sentido, é claro que isso é verdade, mas a questão de precisar convencer a outros – sejam artistas, audiências, órgãos de fomento, promotores ou quem quer que seja – existe muito além do mundo acadêmico; a maior parte da arte está sujeita a julgamento por outras pessoas que podem não compartilhar da visão de seu criador, e isso não é ruim. Ele não gosta da ideia de que o objetivo de uma composição musical é "relatar descobertas"; eu também. Mas essa não é a única possibilidade: pode ser um resultado que aplica descobertas e, no processo, as põe à prova mais vividamente do que possa um resultado puramente teórico. A obra HPSCHD de John Cage, por exemplo, incorpora as descobertas de uma abordagem específica de uma maneira que fico feliz em chamar de pesquisa.[27]

As narrativas de 'impacto' são muito problemáticas para os praticantes, devido à dificuldade em mensurá-las. Mas muitos o fizeram com sucesso, e de maneiras que eu não acredito que seja simplesmente constituídos por trapaças. As realizações composicionais podem gerar outras conquistas, assim como conquistas na performance e, é claro, cada uma pode informar a outra, bem como informar o trabalho em outras disciplinas artísticas e outros estudos. Se fôssemos avaliados pelo 'número de pessoas que ouvem uma peça, seria impossível reivindicar o impacto de muita música contemporânea radical em comparação com suas contrapartes comerciais; Eu, pelo menos, estou feliz que a definição não seja simplesmente populista.

dislikes the idea that the purpose of a musical composition is to 'report findings'; so do I. But that is not the only possibility: it can be an output that applies findings and in the process puts them to the test more vividly than a purely theoretical output might be able to. John Cage's HPSCHD, for example, embodies the findings of a particular approach in a way I am happy to call research. [XXIV]

The narratives of 'impact' are very problematic for practitioners, because of the difficulty in measuring them. But many have done so successfully, and in ways I do not believe simply constitute trickery. Compositional achievements can beget other achievements, as can achievements in performance, and of course each can inform the other, as well as informing work in other artistic disciplines and other scholarship. If we were beholden to 'the number of people that hear a piece', it would be impossible to claim impact for much radical contemporary music compared to its commercial counterparts; I for one am glad that the definition is not simply a populist one.

Does Croft really believe his own description of the compositional process: picking up a pencil, starting at the beginning, stopping when the piece is finished (does he never work on sections in an order different from that of the final work?), maybe asking performers some questions? Most composers regularly ask themselves a great many questions when composing, often relating these to wider ideas and paradigms, even if working alone. What is being asked, not unfairly, of a composer employed in a research-intensive university is that at the least they verbally articulate the questions, issues, aims and objectives, and stages of compositional activity, to open a window onto the process and offer the potential of use to others. As a performer I am happy to do this (and wish more performers would do so) and I do not see why it should be a problem for composers too (the argument that this is unnecessary, as all of this can be communicated solely through the work itself, is one I find too utopian).

Reticence on the part of some practitioners in doing this might well be a reason why funding bodies and research panels are less familiar with these possibilities,

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[26] Veja Gareth Stedman Jones, 'Rethinking Chartism', em Languages of Class: Studies in English Working Class History de 1832 a 1982 (Cambridge: Cambridge University Press, 1983), pp.178

[27] Para outro bom exemplo, veja o relato de Graeme Sullivan da tentativa de Cézanne de romper com a prática convencional, a fim de incorporar um mundo dinâmico, incorporando múltiplas perspectivas, enquadradas como uma tentativa de abordar questões teóricas complexas, a fim de chegar a uma produção artística que implica novas conhecimentos e ideias, em 'Making Space: The Purpose and Place of Practice-driven Research', de Smith e Dean, Practice-Led Research, Research-Led Practice, pp. 41–3.

Será que Croft realmente acredita em sua própria descrição do processo de composição: pegar um lápis, começar no início, parar quando a peça estiver concluída (ele nunca trabalha em seções em uma ordem diferente do trabalho final?), talvez perguntando algo aos intérpretes? A maioria dos compositores se fazem diversas perguntas ao compor, geralmente relacionadas às ideias e paradigmas mais amplos, mesmo trabalhando sozinho. O que está sendo pedido, não injustamente, a um compositor empregado em uma universidade com programas em pesquisa é que, pelo menos, articulem verbalmente as questões, metas, objetivos e estágios da atividade composicional, abrindo uma janela para o processo e oferecendo um potencial de uso para outras pessoas. Como artista, fico feliz em fazer isso (e desejo que mais artistas façam) e não vejo por que isso deveria ser um problema para os compositores (o argumento de que isso é desnecessário, já que tudo isso pode ser comunicado somente através do trabalho em si, é um que eu acho muito utópico).

A reticência por parte de alguns profissionais em fazer isso pode ser uma razão pela qual os órgãos de financiamento e os painéis de pesquisa estão menos familiarizados com essas possibilidades e, como tal, achariam mais fácil financiar um projeto como o que Croft descreve como 'sustentabilidade'. Ao contrário de Croft, no entanto, não acredito que seja impossível defender a originalidade do material musical, ou abordagens interpretativas, mas mais profissionais precisam tentar fazer isso com mais frequência. Croft pergunta se o trabalho de um compositor é "ajudado de alguma forma pelo pensamento de que é pesquisa ou resultado de pesquisa". Mas essas são interpretações próprias, já que tal reflexão poderia ajudar os outros também. Os compositores podem desejar receber um salário para compor ou tocar da maneira que sempre fizeram, mas talvez estivessem mais bem empregados em um contrato de ensino para composição com o reconhecimento e remuneração por sua composição ou performance vindo de outro lugar.

O problema está no financiamento de pesquisa se tornar um dos principais parâmetros para a progressão na universidade moderna, especialmente à medida que os fundos se tornam mais escassos, mas isso está além do escopo deste artigo. No entanto, fora do meio acadêmico, é comum buscar dinheiro para projetos práticos e os critérios envolvidos podem ser tão estreitos e constritivos, quanto mais suscetíveis aos caprichos pessoais daqueles envolvidos com órgãos de financiamento que não precisam ser transparentes ou responsáveis com seus critérios. No painel de discussão do REF em fevereiro de 2015, argumentou-se que o REF pode envolver uma grande quantidade de apoio

and as such would find it easier to fund a project like the one Croft describes to do with 'sustainability'. Unlike Croft, however, I do not believe it is impossible to make a convincing case for the originality of musical material, or interpretive approaches, but more practitioners need to try doing this more often. Croft asks whether a composer's work is 'helped in any way by the thought that it is research, or the presentation of research "findings"?', but these are selfish reservations, as such reflection might well help others too. Composers may wish to be paid a salary to compose or perform in the way they always have done, but perhaps they would then be better employed on a teaching contract for composition with the recognition and remuneration for their composition or performance coming from elsewhere.

The problem of research funding becoming a major yardstick for progression in the modern university is a very real one, especially as funds become scarcer, but is beyond the scope of this article. Nevertheless, outside academia it is commonplace to seek money for practical projects and the criteria involved can be just as narrow and constricting, as well as more susceptible to the personal whims of those involved with funding bodies who are not required to be transparent or accountable about their criteria. At a REF panel discussion in February 2015, it was argued that the REF can entail a large amount of financial support for innovative practice-based work.[XXV] There remain various obstacles towards achieving this (not least from individual institutions inclined to downgrade practice-based work in general), but it is not an unrealistic goal. If this requires practitioners to articulate ways in which their work has value and consequences not just in and of itself but also to others as a contribution to knowledge, this seems a fair price to pay.

Croft's description of research as something which 'describes' rather than 'adding something to' the world is also too narrow, and it suggests categories beholden to analytical philosophy (notwithstanding the references to Gadamer, Schopenhauer, Langer and Heidegger) and a Popperian view of scientific knowledge which has been cogently argued against by Hazel Smith and Roger T. Dean.[XXVI] Those who develop a new type of drug to ease aging symptoms, find a new bridge structure (in the engineering rather than musical sense of the term) which is not only aesthetically striking but also secure, are obviously adding something to the world not wholly unlike what a com-poser or performer might do, but those who provide a vivid and well-sourced portrayal of everyday life and cultural practices in a fifteenth-century Sicilian village, or posit a type of dinosaur which none have

financeiro para o trabalho inovador baseado em práticas.[28] Continuam a existir vários obstáculos para alcançar este objetivo (sobretudo de instituições individuais inclinadas a rebaixar o trabalho baseado na prática em geral), mas não é um objetivo irrealista. Se isso requer que os profissionais articulem maneiras pelas quais seu trabalho tem valor e consequências não apenas em si, mas também para os outros como uma contribuição para o conhecimento, isso parece um preço justo a pagar.

A descrição de Croft da pesquisa como algo que "descreve" em vez de "acrescentar algo ao mundo" também é estreita demais, e sugere categorias atribuídas à filosofia analítica (não obstante as referências a Gadamer, Schopenhauer, Langer e Heidegger) e uma visão popperiana de conhecimento científico que tem sido argumentado de forma convincente por Hazel Smith e Roger T. Dean.[29] Aqueles que desenvolvem um novo tipo de droga para aliviar os sintomas do envelhecimento, encontram uma nova estrutura de ponte (no sentido da engenharia e não no sentido musical do termo) que não só é esteticamente impressionante como também segura, estão obviamente acrescentando algo ao mundo não totalmente diferente do que um compositor ou intérprete pode fazer, mas aqueles que fornecem um retrato vívido e de boa fonte da vida cotidiana e práticas culturais em uma aldeia siciliana do século XV, ou postulam um tipo de dinossauro que ninguém tenha imaginado anteriormente, não estão meramente descrevendo, mas moldando e construindo o mundo. Mesmo a análise musical, para não mencionar o estudo contextual, histórico e sociológico, acrescenta algo à experiência, pelo menos para mim; nem todo estudo literário poderia ser tão corajosamente criativo quanto Benjamin sobre Baudelaire, ou Barthes sobre Balzac,[30] mas esses exemplos mostram como tal estudo pode ser uma prática imensamente criativa em si.

Não posso aceitar a descrição de Croft, de forma

previously imagined, are not merely describing but shaping and constructing the world. Even musical analysis, not to mention contextual, historical and sociological study, adds something to experience, at least for me; not all literary study might be as boldly creative as Benjamin on Baudelaire, or Barthes on Balzac, [XXVII] but these examples show how such study can be an immensely creative practice itself.

I cannot at all accept Croft's portrayal of either scientific or musical discoveries. It is by no means necessarily true that, as Croft says 'if Einstein had not existed, someone else would have come up with Relativity'; someone might have come up with a quite different, but equally influential paradigm. Yefim Golyshev and Josef Matthias Hauer came up with ways of using twelve-note rows very different from those of Schoenberg;[XXVIII] the history of modern music is beholden not simply to a phenomenon that Schoenberg happened to chance upon, but to a very particular individual approach. Without the person of Schoenberg, twentieth-century music history might have been very different, and twelve-tone music a minor development known only to a few people interested in Golyshev and Hauer. It is certainly simplistic to say that Schoenberg would 'correct and supersede Bach', but the assumption that science follows a model of linear progress is not much better. There may be a reason we prefer Darwin to Lamarck, but there is also a reason why the apparent scientific 'progress' represented by racial theories of Social Darwinism can be viewed as a retrogressive step compared to what preceded it. Similarly, there is such a thing as 'good music badly composed': an obvious example would be music marred by a lack of understanding of some of the physical characteristics of particular instruments, which can however be improved with some care and instruction (and maybe that dreaded collaboration with a performer).

There is a good deal of practice-based research,

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[28] Discussão sobre "Survival of the fittest? Promotion of Dance, Theater and Music through UK Higher Education", Instituto de Pesquisa Musical, Londres, sábado, 28 de fevereiro de 2015. Eu não pude comparecer a isso, mas agradeço a Roddy Hawkins por me deixar ver suas anotações da ocasião.

[29] Smith e Dean, "Introdução", pp. 3, 6–7. Defendem o papel vital das artes criativas no conhecimento, que não é nem verbal nem numérico, em um contexto onde o trabalho artístico deveria ser visto como pesquisa; isto é inteiramente consistente com os tipos de pesquisa que compuseram uma grande porcentagem de submissões de REF em música e outras artes performáticas.

[30] Walter Benjamin, *The Writer of Modern Life: Essays on Charles Baudelaire*, traduzido por Howard Eiland, Edmund Jephcott, Rodney Livingstone e Harry Zohn (Cambridge, MA: Harvard University Press, 2006); Roland Barthes, S / Z: Um Ensaio, traduzido por Richard Miller, com prefácio de Richard Howard (Nova York: Farrar, Straus & Giroux Inc, 1991).

alguma, sobre descobertas científicas ou musicais. Não é necessariamente verdade que, como diz Croft, "se Einstein não existisse, alguém teria inventado a Relatividade"; alguém poderia ter um paradigma bastante diferente, mas igualmente influente. Yefim Golyshev e Josef Matthias Hauer encontraram maneiras de usar linhas de doze notas muito diferentes das de Schoenberg;[31] a história da música moderna não se deve apenas a um fenômeno que Schoenberg identificou por acaso, mas a uma abordagem individual muito particular. Sem a pessoa de Schoenberg, a história da música do século XX poderia ter sido muito diferente, e a música dodecafônica um desenvolvimento menor conhecido apenas por algumas pessoas interessadas em Golyshev e Hauer. Certamente é simplista dizer que Schoenberg 'corrigiria e substituiria Bach', mas a suposição de que a ciência segue um modelo de progresso linear não é muito melhor. Pode haver uma razão pela qual preferimos Darwin a Lamarck, mas há também uma razão pela qual o aparente "progresso" científico representado pelas teorias raciais do darwinismo social pode ser visto como um retrocesso em comparação com o que o precedeu. Da mesma forma, existe uma coisa como 'boa música mal composta': um exemplo óbvio seria a música marcada pela falta de compreensão de algumas das características físicas de determinados instrumentos, que podem, no entanto, ser melhoradas com algum cuidado e instrução (e talvez a temida colaboração com um performer).

Há muitas pesquisas baseadas na prática, algumas delas publicadas na forma verbal, que sem dúvida desvalorizam todo o conceito: especialmente várias manifestações da prática frequentemente narcísica, às vezes chamada de 'autoetnografia'.[32] Elas incluem,

some of it published in verbal form, which undoubtedly devalues the whole concept: especially various manifestations of the frequently narcissistic practice sometimes called 'auto-ethnography'.[XXIX] These include often unremarkable 'performance diaries', given some apparent theoretical weight by the mention of a few treatises and other texts, texts from composers reproducing long letters or e-mails between composer and performer/dancer/film-maker, or new work deemed distinctive and research-like simply by virtue of the use of one or two unusual techniques, or a less familiar instrument. Nor does musical practice become research simply by virtue of being accompanied by a programme note, which funding and other committees can look at while ignoring the practical work.

The major problem is surely not whether outputs in the form of practice can be research but how we gauge equivalence with other forms of research, when practitioners and other academics are all competing within the same hierarchical career structures in universities. I have some doubts as to whether some composition- and performance-based PhDs, especially those not even requiring a written component, are really equivalent in terms of effort, depth and rigour with the more conventional types.[XXX] Other inequities exist: composers and per-formers often teach 'academic' subjects in university music departments, but rarely are non-practitioner academics deemed able to teach high-level composition or performance. This can contribute to the downgrading of more traditional approaches to research, com-pounded by the inconvenience of the time they require – especially those that require mastery of foreign or archaic

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[31] Para considerações detalhadas das enormes diferenças entre as abordagens de Hauer e Schoenberg, consulte Dixie Lynn Harvey, 'The Theectice Treaties of Josef Matthias Hauer', (dissertação de doutorado, North Texas State University, 1980), pp. 21–37 e Deborah H. How, o 'Prelude to Arnold Schoenberg' 'Prelude from the Suite for Piano', op. 25: Da composição com doze tons ao método dos doze tons ', (dissertação de doutorado, University of Southern California, 2009), pp. 45-9, 58-65, 125-223; em Golyshev, ver Detlef Gojowy, 'Jefim Golyscheff - der unbequeme Vorläufer', Melos / Neue Zeitschrft fur Musik, maio de 1975, pp. 188–192, 'Frühe Zwölftonmusik in Rußland (1912–1915)', Beiträge zur Musikwisscha (1990), pp. 17–24; e Neue sowjetische Musik der 20er Jahre (Regensburg: Laaber, 1980), pp. 102-3; e meu 'Yefim Golyshev, Arnold Schoenberg, and the Origins of Twelve-Tone Music' (2 de setembro de 2014), em: <https://ianpace.wordpress.com/2014/09/02/yefim-golyshev-arnold-schoenberg-and-the-origins-of-twelve-tone-music/>. Acesso em: 04 fev. 2020. [N.T. link e datas atualizados para esta edição]

[32] Uma defesa da auto-etnografia pode ser encontrada em Freeman, Blood, Sweat & Theory, pp. 181–4, que reconhece o tipo de perigo mencionado acima, abordado anteriormente, com algumas sugestões para evitar o narcisismo e a auto-indulgência, em Amanda Coffey, *The Ethnographic Self: Fieldwork and the Representation of Identity* (London: Sage, 1999) e Nicholas L. Holt, 'Representação, Legitimação e Autoetnografia: Uma História de Escrita Autoetnográfica', *International Journal of Qualitative Methods*, 2/1, Artigo 2 (2003), em <https://www.ualberta.ca/~ iiqm / backissues / 2_1 / html / holt.html> (acessado em 6 de setembro de 2015).

muitas vezes, 'diários de performance' não dignos de nota, dado algum peso teórico aparente pela menção de alguns tratados e outros textos, textos de compositores que reproduzem cartas longas ou e-mails entre compositor e intérprete/dançarino/cineasta, ou um novo trabalho considerado distinto e semelhante a uma pesquisa simplesmente em virtude do uso de uma ou duas técnicas incomuns ou de um instrumento menos familiar. A prática musical também não se torna pesquisa simplesmente por ser acompanhada de uma nota do programa, que os fundos e outros comitês podem observar enquanto ignoram o trabalho prático.

O principal problema certamente não é se os resultados na forma de prática podem ser pesquisa, mas como podemos avaliar a *equivalência* com outras formas de pesquisa, quando profissionais e outros acadêmicos estão competindo dentro das mesmas estruturas hierárquicas de carreira nas universidades. Eu tenho algumas dúvidas sobre se alguns doutorados em *composição e performance*, especialmente aqueles que nem sequer exigem um componente escrito, são realmente equivalentes em termos de esforço, profundidade e rigor aos tipos mais convencionais.[33] Existem outras desigualdades: compositores e intérpretes costumam ensinar disciplinas "acadêmicas" nos departamentos de música da universidade, mas raramente os acadêmicos *não praticantes* são considerados capazes de ensinar composição ou performance de alto nível. Isso pode contribuir para o rebaixamento de abordagens mais tradicionais de pesquisa, agravadas pelo inconveniente do tempo necessário – especialmente aquelas que exigem domínio de idiomas estrangeiros ou arcaicos,[34] ou viagens longas para locais remotos – em uma época em que o tempo dos acadêmicos é cada vez mais exíguo. As instituições podem preferir contratar alguém que possa produzir uma composição em alguns meses, em vez de levar um ano para um artigo importante ou capítulo de livro que exija muito trabalho preliminar de base.

languages,[XXXI] or lengthy trips to remote locations – in an era when academics' time is squeezed ever more. Institutions may prefer to employ someone who can produce a composition in a few months, rather than taking a year over a major article or book chapter that requires much preliminary groundwork.

However, issues of equivalence can also drive wedges between academics producing different types of textual outputs: I have difficulty accepting an equivalence between many essays in the field of popular music studies (many of them saying a minimal amount about the sounding music) that rehash the ideologies and paradigms to be found in any cultural studies primer, with detailed, painstaking and highly specialised study of medieval musical manuscripts, subtle exegeses of musical practices in remote communities, or sustained application of sophisticated analytical techniques to already-complex music. But the former may receive a comparable REF ranking when judged by peers engaged in work of a similar nature; the result could be a regrettable deskilling of the academic study of music.

For me, learning and performing repertoire both new and old has often been accompanied by questions for which I have to find answers, by studying compositional structure, style, genre, allusions, and all the forms of mediation which accompany these, then making decisions about which aspects to foreground, play down, elicit, how doing all this in a manner with which will be meaningful to listeners. If I say that I have learned a good deal from listening to performances and recordings of Walter Gieseking, György Cziffra, Charles Rosen, or Frederic Rzewski, or Barbara Bonney, or Nikolaus Harnoncourt, or even Marcel Pérès, this is not simply in the sense of old-fashioned conceptions of 'influence' and osmosis (not that these do not also occur). I listen to these performers to garner some idea of what is distinctive about their approach, and how they have set about achieving this. In a critical,

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[33] Paul Draper e Scott Harrison, em 'Through the Eye of a Needle: the Emergence of a Practice-Led Research Doctorate in Music', British Journal of Music Education, 28/1 (2011), pp. 87-102, trazem um caso de prática como pesquisa no DMA australiano; isso é bem diferente de muitos outros programas com esse nome, devido à exigência de um mínimo de cinco anos de experiência profissional e frequentemente de uma qualificação formal de pesquisa. Outros DMAs baseados em performance que encontrei frequentemente envolvem apenas uma monografia considerando um recital, mais apropriado para um diploma de bacharel ou mestrado.

[34] Para um exame de como funcionam vários estudos supostamente multiculturais, da nova musicologia, música popular e cinematográfica, é necessário afastar-se do envolvimento com fontes multilíngues (ironicamente especial no caso daquele acompanhado pela retórica da diferença, 'outros' e multiculturalismo), veja 'Multicultural Musicology for Monolingual Academics': <https://ianpace.wordpress.com/2015/04/22/musicological-observations-3-multicultural-musicology-for-monolingual-academics/>.

No entanto, questões de equivalência também podem criar barreiras entre acadêmicos que produzem diferentes tipos de textos: tenho dificuldade em aceitar uma equivalência entre muitos ensaios no campo dos estudos de música popular (muitos deles dizendo uma quantidade mínima de informação sobre a música em si) que enfatizam as ideologias e paradigmas encontrados em qualquer cartilha de estudos culturais, com estudo detalhado, meticuloso e altamente especializado de manuscritos musicais medievais, sutis exegeses de práticas musicais em comunidades remotas ou aplicações embasadas de técnicas analíticas sofisticadas à música já complexa. Mas o primeiro pode receber uma classificação REF equivalente quando julgado por colegas envolvidos em trabalhos de natureza semelhante; o resultado pode ser uma desilusão lamentável do estudo acadêmico da música.

Para mim, aprender e executar repertórios novos e antigos tem sido frequentemente acompanhado de perguntas para as quais tenho de encontrar respostas, estudando estruturas composicionais, estilos, gêneros, alusões e todas as formas de mediação que os acompanham, e depois tomando decisões sobre quais aspectos colocar em primeiro plano, menosprezar, provocar, como fazer tudo isso de uma maneira que seja significativa para os ouvintes. Se eu disser que aprendi bastante ouvindo performances e gravações de Walter Gieseking, György Cziffra, Charles Rosen, Frederic Rzewski, Barbara Bonney, ou Nikolaus Harnoncourt, ou mesmo Marcel Pérès, não é simplesmente no sentido de concepções antiquadas de 'influência' e osmose (não que estes também não ocorrem). Eu ouço esses artistas para reunir uma ideia do que é distinto em sua abordagem e como eles se empenharam em alcançar isso. De maneira crítica e não servil, é possível recorrer a suas realizações e também discernir quais outras possibilidades podem existir, abrindo uma nova gama de perguntas interpretativas – e eu diria de pesquisa.

Essa abordagem está em desacordo com ideais nebulosos de instinto e autenticidade interna, ou (pior) com a busca pelo estilo necessário para obter sucesso (embora isso também seja uma forma de pesquisa), os aspectos mais desanimadores de escolas de música, conservatórios e algumas partes da profissão. Mas minha abordagem está longe de ser incomum[35] e, nesse

non-slavish manner it is then possible to draw upon their achievements and also to discern what other possibilities might exist, opening up a new range of interpretive – and I would say research – questions.

This approach is at odds with nebulous ideals of instinct and inner authenticity, or (worst) with the search for the style required to make a success (though this is itself also a form of research), the most dispiriting aspects of music school, conservatoire and some parts of the profession. But my approach is far from uncommon, and in this sense the articulation of practice in research terms is a positive and productive activity.[XXXII] It may be less spectacular than some of the wilder fringes of theatre and visual performance – such as Lee Miller and Joanne "Bob" Whalley's joint PhD project, collecting urine-filled bottles on the M6, replacing them with other detritus, renewing their wedding vows in a service station, then grounding this in the thought of Deleuze and Guattari, Bakhtin, dialogism, heteroglossia and semiotic multi-accentuality, deliberately framed in such a way as to frustrate Popper's criteria of falsifiability[XXXIII] – but is no less 'research' as a result.

Unlike Croft, I believe that composition-as-research, and performance-as-research (and performance-based research) are real activities; the terms themselves are just new ways to describe what has gone on earlier, with the addition of a demand for explicit articulation to facilitate integration into academic structures. This process is made problematic by other factors but that is no reason to give up on the best ideals.

Croft argues that we should 'guard against actually believing in our research narratives'; I believe we should guard against believing in myths of compositional autonomy and individualism, and be less surprised when demands to do whatever one wants, whilst being paid reasonably generously for it out of the public purse, fall upon deaf ears.

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[35] Como Andrew R. Brown e Andrew Sorensen colocam bem: Existe uma maneira geral pela qual a pesquisa faz parte de muitas atividades. Dessa maneira geral, a pesquisa se refere ao ato de descobrir algo e está envolvido na aprendizagem de um assunto, na extensão de uma habilidade, na resolução de um problema e assim por diante. Em particular, quase todas as práticas criativas envolvem esse tipo geral de pesquisa e na maior parte muito dela.'('Integrating Creative Practice and Research', p. 153).

sentido, a articulação da prática em termos de pesquisa é uma atividade positiva e produtiva. Pode ser menos espetacular do que alguns números mais selvagens do teatro e da performance visual – como o projeto de doutorado conjunto de Lee Miller e Joanne "Bob" Whalley, coletando garrafas cheias de urina no M6, substituindo-as por outros detritos, renovando seus votos de casamento em uma estação de serviço, fundamentando-o no pensamento de Deleuze e Guattari, Bakhtin, dialogismo, heteroglossia e multi-acentuação da semiótica, enquadrados deliberadamente de maneira a frustrar os critérios de falseabilidade de Popper.[36] – mas não é menos "pesquisa" como resultado.

Ao contrário de Croft, acredito que a composição como pesquisa e a performance como pesquisa (e pesquisa baseada em performance) são atividades reais; os termos em si são apenas novas maneiras de descrever o que aconteceu anteriormente, com a adição de uma demanda por articulação explícita para facilitar a integração nas estruturas acadêmicas. Esse processo é problemático por outros fatores, mas isso não é motivo para desistir dos melhores ideais.

Croft argumenta que devemos "nos proteger contra realmente acreditar em nossas narrativas de pesquisa"; acredito que devemos nos precaver em acreditar nos mitos da autonomia composicional e do individualismo, enquanto somos pagos razoavelmente bem pelo dinheiro público, e ficarmos menos surpreendidos quando ignorados perante nossas exigências de fazer o que bem querermos.

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[36] Veja Lee Miller e Joanne 'Bob' Whalley, 'Partly Cloudy, Chance of Rain', em Freeman, *Blood, Sweat & Theory*, pp. 218–31 sobre este projeto. Para uma descrição de seu exame, consulte Kershaw, 'Practice as Research through Performance', pp. 108–13.

NOTAS DA VERSÃO EM INGLÊS

I.   John Croft, 'Composition is not Research', TEMPO, Vol. 69, No. 272 (2015), pp. 6–11.

II.   Lauren Redhead, 'Is Composition Research?' (17 January 2012), at http://weblog.laurenredhead. eu/post/16023387444/is-composition-research#disqus_thread (accessed 6 September 2015), whilst making some important points, relies on partisan attempts to close down debate with statements like 'claiming that composition is not research can be seen as merely a technique of dividing researchers and distracting attention away from the fact that research might not be what the REF would have us all believe that it is'. Solidarity amongst composers to protect their own corner is unlikely to convince sceptics with less of a vested interest, especially considering the lack of a clearly articulated alternative definition of research in this article.

III.   One of the few essays considering this phenomenon and its implications in this context, in this case focusing upon the Australian situation, is Huib Schippers, 'The Marriage of Art and Academia: Challenges and Opportunities for Music Research in Practice-based Environments', Dutch Journal of Music Theory, Vol. 12, No. 1 (2007), pp. 34–40.

IV.   REF 2014 Panel Overview Reports: Main Panel D at http://www.ref.ac.uk/panels/panelover viewreports/ (accessed 6 September 2015), pp. 94–6.

V.   See Hazel Smith and Roger T. Dean, 'Introduction', in Practice-Led Research, Research-Led Practice in the Creative Arts, ed. Hazel Smith and Roger T. Dean (Edinburgh: Edinburgh University Press, 2009), pp. 25–8 and John Adams, Jane Bacon and Lizzie Thynne, 'Peer Review and Criteria: A Discussion', in Practice-as-Research in Performance and Screen, ed. Ludivine Allegue, Simon Jones, Baz Kershaw and Angela Piccini (Basingstoke: Palgrave Macmillan, 2009), pp. 98–110 for an outline of some of the issues and problems here. Thynne points out that funding bodies assessing practice-as-research are not required to look at the actual work, only at accompanying reports. It is clear that review and assessment processes designed for written work need re-calibrating in order to deal with practice-as-research. The solution presented by Schippers, reasonably forsaking evidence of ticket sales or circulation (which as he says 'would probably make Kylie Minogue the greatest musicologist in Australia'), but offering instead 'presentations in prestigious venues or by organisations', because 'they suggest some form of peer review' ('The Marriage of Art and Academia', p. 37) is immensely problematic because of the wealth of factors involved in economies of prestige, many of them far from transparent or accountable.

VI.   Intelligent thoughts on practice-based PhDs and their assessment can however be found in John Freeman, Blood, Sweat & Theory: Research through Practice in Performance (Oxfordshire: Libri, 2010), pp. 35–43, 233–9; and Robin Nelson, 'Supervision, Documentation and Other Aspects of Praxis', in Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances, ed. Robin Nelson (Basingstoke: Palgrave Macmillan, 2013), pp. 71–92.

VII.   Christopher Frayling, 'Research in Art and Design', Royal College of Art Research Papers 1/1 (1993–94), p. 5. Swedish theatre scholar Yvla Gislén provided a map in 2006 for the emer-gence of 'research in the artistic realm' in various countries, beginning in Finland in the 1980s–90s and Australia in 1987, followed by the USA in the 1990s and EU in the late 1990s, with its emergence in the UK around 1997. This map is reproduced in Baz Kershaw, 'Practice as Research through Performance', in Practice-Led Research, Research-Led Practice, p. 106. Kershaw himself notes that practice was not explicitly part of the criteria for the RAE in the UK until 1996, when practice-as researchers were asked for the first time for a 'succinct statement of research content' and 'supporting docu-mentation' (ibid. p. 111). The most recent definition of research employed by the REF can be found in REF 2014: Assessment framework and guidance on submissions, at http://www.ref. ac.uk/media/ref/content/pub/assessmentframeworkandguidanceonsubmissions/GOS% 20including%20addendum.pdf (accessed 24 September 2015), p. 48.

VIII.   Music does not feature at all in Estelle Barrett and Barbara Bolt, eds, Practice as Research: Approaches to Creative Arts Enquiry (London: I.B. Tauris, 2010), despite featuring a range of major case studies in other creative and performing arts, and mostly appears in passing in Nelson, Practice as Research in the Arts, though there are a few notable observations about some different views of composition and performance in this respect (pp. 7–8); the major example cited by Nelson is John Irving's research into Mozart performance on the basis of physical interaction with the Hass clavichord (p. 10). This rather paltry attention is how-ever

symptomatic of a wider isolation of music from other collective work in creative arts research. One case study by Yves Knockaert in Freeman, Blood, Sweat & Theory, pp. 200– 211, deals with a highly imaginative audiovisual Lied project examined in terms of gender, voice, space and image, whilst another, pp. 240–61, on the work of Johannes Birringer, deals with both sound and visuality. Andrew R. Brown and Andrew Sorensen, in 'Integrating Creative Practice and Research in the Digital Media Arts', in Smith and Dean, Practice-Led Research, Research-Led Practice, pp. 153–65, discuss their use of digital media in order to establish a practice surrounding visual and audio-visual exhibitions, drawing upon experience of computer music and music-related software. There is also a short relevant section by Henry Spiller, 'University Gamelan Ensembles as Research', in Shannon Rose Riley and Lynette Hunter, Mapping Landscapes for Performance as Research: Scholarly Acts and Creative Cartographies (Basingstoke: Palgrave Macmillan, 2009), pp. 171–8.

IX. Henry Daniel, 'Transnet: A Canadian-Based Cased Study on Practice-as-Research, or Rethinking Dance in a Knowledge-Based Society', in Allegue et al, Practice-as-Research, pp. 148–62.

X. Dianne Reid, 'Cutting Choreography: Back and Forth between 12 Stages and 27 Seconds', in Barrett and Bolt, Practice as Research, pp. 47–63.

XI. Jane Goodall, 'Nightmares in the Engine Room', in Smith and Dean, Practice-Led Research, Research-Led Practice, pp. 200–7. This example in particular deals with Croft's objections to how research methods are inimical to the creative process. It might however be better described as research-led practice rather than practice-as-research.

XII. Mine Doğantan-Dack, ed., Artistic Practice as Research in Music: Theory, Criticism, Practice (Farnham: Ashgate, 2015). Among the more substantial contributions to this volume are Anthony Gritten's rather abstract 'Determination and Negotiation in Artistic Practice as Research in Music', pp. 73–90, dealing with the process of establishing Artistic Practice as Research (APaR) as a respectable academic subdiscipline, entailing a turn away from 'pure' research, delineating different manifestations to this, including some undertaken outside of academic institutions, whilst urging that the distinction between practice and research be maintained though its practitioners should relax (not always so easy in institutions, especially those with small performing arts components, in which practice-as-research has still to gain acceptance from various strata of management); and Jane W. Davidson, 'Practice-based Music Research: Lessons from a Researcher's Personal History', pp. 93–106, tracing the author's own work, from a background in music psychology, through study of the body in performance, then 'talk-aloud' approaches in which musicians are encouraged to verbalise their mental processes, to opera directing.

XIII. Dutch Journal of Music Theory, Vol. 12, No. 1 (2007). Notable essays here include Marcel Cobussen, 'The Trojan Horse: Epistemological Explorations Concerning Practice-based Research', pp. 18–33, which considers both fundamental incompatibilities between music and language and also the idea that music can embody other types of knowledge than concrete ideas, including that of a corporeal nature as found in performance; and on similar issues Tom Eide Osa, 'Knowledge in Musical Performance: Seeing Something as Something', pp. 51–7, also focusing upon non-verbal knowledge; Various other essays are more pragmatic and relatively straightforward, relating to the use of instruments and techniques.

XIV. Swedish Journal of Musicology, Vol. 95 (2013). In this volume, the questions raised by Cobussen and Osa are explored further in Erik Wallrup, 'With Unease as Predicament: On Knowledge and Knowing in Artistic Research on Music', pp. 25–40, and Cecilia K. Hultberg, 'Artistic Processes in Music Performance: A Research Area Calling for Inter-Disciplinary Collaboration', pp. 79–95. On the distinctions between Anglosphere practice-as-research and continental European artistic research, see Darla Crispin, 'Artistic Research and Music Scholarship: Musings and Models from a Continental European Perspective', in Doğantan-Dack, Artistic Practice as Research in Music, pp. 53– 72, and Luk Vaes's response to John Croft, 'When composition is not research' (5 June 2015), at http://artisticresearchreports.blogspot.co.uk/2015/06/when-composition-is-not-research.html (accessed 6 September 2015).

XV. See Redhead, 'Is Composition Research?'

XVI. Piers Hellawell, 'Treating Composers as Researchers is Bonkers', Standpoint (May 2014) at http://standpointmag.co.uk/critique-may-14-treating-composers-as-researchers-bonkers-piers-hellawell (accessed 6 September 2015).

XVII. Hellawell even goes so far as to say that 'it feels very much as if composers face a stiff interview – in what for some is a foreign language – before they may sit down to the dinner, despite being encouraged nonetheless to

empty their pockets once the bill arrives'. One might imagine from this that composers are paying to work in academia, not being paid for doing so.

XVIII. This point is emphasised by Brown and Sorensen, in 'Integrating Creative Practice and Research in the Digital Media Arts', p. 153, as well as Cobussen, 'The Trojan Horse', Osa, 'Knowledge in Musical Performance', Wallrup, 'On Knowledge and Knowing in Artistic Research on Music', and Hultberg, 'Artistic Processes in Music Performance'.

XIX. This is discussed in Andrew Clements, 'Brian Ferneyhough', Music and Musicians, 26/3 (1977), pp. 36–9; Brian Ferneyhough, 'Interview with Andrew Clements' (1977), in Ferneyhough, Collected Writings, edited James Boros and Richard Toop (Amsterdam: Harwood Academic Publishers, 1995), pp. 204–16; and Jonathan Harvey, 'Brian Ferneyhough', The Musical Times, 120/1639 (1979), pp. 723–8.

XX. Michael Naimark, drawing upon the ideas of Nam June Paik, cites Beethoven, and specifically the Ninth Symphony, as an example of where 'art does not really start to get going until an area of practice is established' (in this case earlier by Haydn), as a form of 'last-word' art which is impossible without critical engagement with prior practice. See Naimark cited in Simon Biggs, 'New Media: The 'First Word' in Art?', in Smith and Dean, Practice-Led Research, Research-Led Practice, p. 79.

XXI. One of the most extreme manifestations of this explicitly questioning approach to performance can be found in the work of Stephen Emmerson and Angela Turner in Around a Rondo, featuring extensive dissection of choices in interpreting Mozart's Rondo in A minor, K 511, presenting the findings of such research on a DVD-ROM, discussed in Schippers, 'The Marriage of Art and Academia', p. 36.

XXII. See for example Richard J. Evans, 'The Myth of Germany's Missing Revolution', in Rethinking German History: Nineteenth-Century Germany and the Origins of the Third Reich (London: HarperCollins, 1987), pp. 93–122.

XXIII. See Gareth Stedman Jones, 'Rethinking Chartism', in Languages of Class: Studies in English Working Class History 1832–1982 (Cambridge: Cambridge University Press, 1983), pp. 90– 178.

XXIV. For another good example, see Graeme Sullivan's account of Cézanne's attempt to break with conventional practice in order to embody a dynamic world, incorporating multiple perspectives, framed as an attempt to address complex theoretical questions in order to arrive at an artistic output which itself entails new knowledge and ideas, in 'Making Space: The Purpose and Place of Practice-led Research', in Smith and Dean, Practice-Led Research, Research-Led Practice, pp. 41–3.

XXV. Discussion on 'Survival of the Fittest? Promoting Dance, Drama and Music through UK Higher Education', Institute of Musical Research, London, Saturday 28 February 2015. I was unable to attend this, but am grateful to Roddy Hawkins for letting me see his notes from the occasion.

XXVI. Smith and Dean, 'Introduction', pp. 3, 6–7. Smith and Dean argue for the vital role for the creative arts of knowledge which is neither verbal nor numerical, in which context should be viewed artistic work as research; this is entirely consistent with the types of research which have made up a large percentage of REF submissions in music and other performing arts.

XXVII. Walter Benjamin, The Writer of Modern Life: Essays on Charles Baudelaire, translated Howard. Eiland, Edmund Jephcott, Rodney Livingstone and Harry Zohn (Cambridge, MA: Harvard University Press, 2006); Roland Barthes, S/Z: An Essay, translated Richard Miller, with preface by Richard Howard (New York: Farrar, Straus & Giroux Inc, 1991).

XXVIII. For detailed considerations of the huge differences between Hauer and Schoenberg's approaches, see Dixie Lynn Harvey, 'The Theoretical Treatises of Josef Matthias Hauer', (PhD Dissertation, North Texas State University, 1980), pp. 21–37 and Deborah H. How, 'Arnold Schoenberg's Prelude from the Suite for Piano, Op. 25: From Composition with Twelve Tones to the Twelve-Tone Method', (PhD Dissertation, University of Southern California, 2009), pp. 45–9, 58–65, 125–223; on Golyshev, see Detlef Gojowy, 'Jefim Golyscheff – der unbequeme Vorläufer', Melos/Neue Zeitschrft fur Musik, May 1975, pp. 188–192, 'Frühe Zwölftonmusik in Rußland (1912–1915)', Beiträge zur Musikwissenschaft 32/1 (1990), pp. 17–24; and Neue sowjetische Musik der 20er Jahre (Regensburg: Laaber, 1980), pp. 102–3; and my 'Yefim Golyshev, Arnold Schoenberg, and the Origins of Twelve-Tone Music' (2 September 2014), at https://ianpace.word press.com/2014/09/02/yefim-golyshev-arnold-schoenberg-and-the-origins-of-twelve-tone-music/ (accessed 6/9/15).

XXIX. A defence of auto-ethnography can be found in Freeman, Blood, Sweat & Theory, pp. 181–4, which acknowledges the type of danger I mention above, which has been addressed earlier, with some suggestions for

avoidance of narcissism and self-indulgence, in Amanda Coffey, The Ethnographic Self: Fieldwork and the Representation of Identity (London: Sage, 1999) and Nicholas L. Holt, 'Representation, Legitimation, and Autoethnography: An Autoethnographic writing story', International Journal of Qualitative Methods, 2/1, Article 2 (2003), at https://www.ualberta.ca/~iiqm/backissues/2_1/html/holt.html (accessed 6 September 2015).

XXX.   Paul Draper and Scott Harrison, in 'Through the Eye of a Needle: the Emergence of a Practice-Led Research Doctorate in Music', British Journal of Music Education, 28/1 (2011), pp. 87–102, make a strong case for practice-as-research in the Australian DMA; this is quite different to a lot of other programmes of this name, though, because of the requirement of a minimum of five years professional experience and frequently a formal research qualification. Other performance-based DMAs I have encountered have frequently involved just a loosely-linked recital and thesis more appropriate for a Bachelor's or Master's degree.

XXXI.   For an examination of how various supposedly multicultural, new musicological, and popular and film music studies work entails a retreat from engagement with multilingual sources (especially ironic in the case of that accompanied by rhetoric of difference, 'others' and multiculturalism), see my 'Multicultural Musicology for Monolingual Academics?' (22 April 2015), at https://ianpace.wordpress.com/2015/04/22/musicological-observations-3-multicultural-musicology-for-monolingual-academics/ (accessed 6 September 2015).

XXXII.   As Andrew R. Brown and Andrew Sorensen put it well, 'There is a general way in which research is a part of many activities. In this general way, research refers to the act of finding out about something and is involved in learning about a topic, extending a skill, solving a problem and so on. In particular, almost all creative practice involves this general type of research, and often lots of it' ('Integrating Creative Practice and Research', p. 153).

XXXIII.   See Lee Miller and Joanne 'Bob' Whalley, 'Partly Cloudy, Chance of Rain', in Freeman, Blood, Sweat & Theory, pp. 218–31 on this project. For an account of its examination, see Kershaw, 'Practice as Research through Performance', pp. 108–13.

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