Terza Giornata Italiana della Ricerca Artistica Musicale

ONNIVERSO
indagini nei linguaggi e nelle forme del suono

Venerdì 6 febbraio
Bologna – Conservatorio “G. B. Martini”
The “Third Italian Day of Artistic Research in Music”, organized by RAMI-associazione per la Ricerca Artistica Musicale in Italia in collaboration with the Conservatoire "G. B. Martini "in Bologna, has the goal of increasing the debate on research in the field of musical activities coherently with the latest European guidelines and according to the purposes of the Association. RAMI contributes to the issue in a targeted way with its actions, including the earlier organization of the first two conferences, held at the Florence Conservatoire in 2013 and at the Academy Teatro alla Scala in Milan in 2014. The appointment of the 6th February 2015, entitled “ONNIVERSO, Investigations in the languages and forms of sound”, focuses on musical research understood in its broadest concept of multidisciplinary actitude towards multifaceted and variously oriented meaning. In particular, it aims to stimulate Italians musicians and music scholars to turn their interest and their reflection towards the knowledge of artistic research in music. The day is divided into two parts:

- In the morning, a round table discussion -from the personal perspectives of the participants- aimed to highlight the theme of the development of artistic music research, the importance of synergy between the world of artistic production and that of training, according to an open mental attitude and an interdisciplinary and inter-sectorial approach. The confrontation, involving guests coming from a variety of experiences, will focus on the relationship between 'action research' and 'artistic production', between 'doing research' and 'teach (to do) research', between the world of production and that of artistic education.

- In the afternoon, we will open with a focus on the role of libraries in relation to the Italian conservatories structural prerequisites, and the promotion and support of artistic and musicological research within these institutions. Works will continue with a series of reports selected by a committee of peer reviewers, and addressed to the specific issues of the day such as creativity, performance, education, communication, performing arts: priority areas already internationally recognized as privileged fields of artistic research in music. Midafternoon, a musical performance will be presented by the students of the Conservatory of Bologna.

The warmest thanks of the Organizing Committee to everybody who, with their interest, their enthusiasm, their participation and their intellectual generosity, have made possible the realization of this day.
PROGRAMMA

MORNING

9.30-10.30 Registration

10.30-11.00 Welcome  - M° Donatella Pieri, Direttore Conservatorio “G. B. Martini” - Bologna;
   - M° Maurizio Pisati, Conservatorio “G. B. Martini” - Bologna;
   - M° Leonella Grasso Caprioli, Presidente RAMI

11.00 - 13.00 Round Table
The development of artistic research between training and production
moderator - ORESTE BOSSINI (Radio3 RAI)
paricipants: MONIQUE ARNAUD (Università IUAV, Venezia), PETER DEJANS (Orpheus Institute, Ghent),
FRANCESCO GIOMI (Tempo Reale, Firenze), GUIDO SALVETTI (SedM), NICOLA SANI (Teatro Comunale
di Bologna)

EVENING

14.00 Keynote
intro ANNA MARIA IOANNONI FIORE, RAMI
FEDERICA RIVA (Presidente IAML - Italia) – Libraries and research in Italian Conservatoires

14.30 - 16.00 Session I
intro FRANCESCO TORRIGIANI, RAMI
MARIA TERESA ARFINI (Università Valle d’Aosta), Music to see, images to listen to - paper
EMILIANO BATTISTINI (Conservatorio di Bologna) corelatori FABIO MINA - LUCA MINA, Ground-to-Sea
Sound Collective: music in local soundscape - free paper
ERNESTO PULIGNANO (Conservatorio di Salerno), Korrepetition, collaboration, accompanying,
coaching: teaching piano coaching in foreign treatises - paper

16.00 - 16.15 Performance
ILARIA TRAMANNONI (Centrostudì&ricerche - Conservatorio di Bologna), Pseudospazio

Coffee break

16.45 - 18.00 Session II
introce CARLO FIORE, RAMI
LUCA MARCONI (Conservatorio di Pescara) corelatori GIORDANO MONTECCHI - STEFANO ZENNI,
Didactics of the history of popular music and of history of jazz in Italian Conservatoires: perspectives
of research - free paper
ROSELLA FANELLI (Conservatorio di Vicenza), “SAMGITA”: Performing the links (Music, Theater,
Dance ...) - performance paper

18.00 Farewell GABRIELE MANCA, RAMI
Round Table

The development of artistic research between training and production

The theme of artistic research in music—in its conceptual, practical dimension and systematic setup—is linked to the general process of reform that affects in recent years the sector of the academies and conservatories, called to assume a renovated status in the dimension of the High Education Area. It is an extremely important topic, new and complex. Hopefully, professionals engaged in artistic institutional training will face the challenge searching a concordia in purposes and strategies, valorising their identity and essential specificity. Furthermore, in that process of transformation, it is particularly appropriate that the Conservatories will express the capacity to create around this theme, finalized to their own purposes, targeted alliances not only with the academic world, but also with the environment of the art and its production, according to an open mental attitude and an interdisciplinary and inter-sectoral approach. The debate proposed in the Round Table, attended by guests coming from a variety of experiences, will focus on the relationship between ‘action of research’ and ‘artistic production’, between ‘doing research’ and ‘teaching (to do) research’, between the world of production and that of artistic training.

MONIQUE ARNAUD is Director and performer, actor (shite) of Noh theater Kongoh style, professor of Theater direction at the University of Architecture IUAV of Venice. She obtained a Master in Economics of Enterprise ESCAE, Degree in Chinese Language and Civilization INALCO (Paris) with training in Beijing and Nanjing, where she discovers the Asian theater traditions. After moving to Japan, she studied Noh singing, dancing, acting and later, also Taiko and the art of Japanese masks. Since 1987 she participates regularly in productions of the repertoire at the Noh Theater Kongô Kyoto (Aoi no ue 2007, Makiginu 2010, Kiyotsune 2013). In 1993 receives the license of instructor of the tradition of Noh Theater, school Kongoh; subsequently directs the European section of the International Noh Institute of Kyoto. She is still the only teacher of this discipline established outside Japan. Since 2004 she collaborates with the Director Stefano Monti (Madama Butterfly, La bella dormiente nel bosco of Respighi, Gounod's Faust, performances in Italy, Japan, Spain). With the students of the Master in Scienze e Tecniche del Teatro (IUAV), she has created several productions of musical theater, and site specific performance for La Fenice, Teatro Due Parma, Stresa Festival, Biennale.

ORESTE BOSSINI was born in Montevarchi (Arezzo) in 1957. Member of the Order of Journalists since 1992, writes on music and is a producer of broadcasts in Rai Radio 3. He has published numerous essays and regularly collaborates with the main important Italian musical Institutions. He edited the volume of Scritti in onore di Luciana Pestalozza Milano, Laboratorio della musica del 900 (Archinto, 2009) e Lettere a Ralph di K. Stockhausen (Archinto, 2013).

PETER DEJANS is director of the Orpheus Institute, Ghent, since its founding in 1996. He received his music training at the Brussels Royal Conservatoire and the Lemmensinstitute, Leuven (choir conducting) and graduated from the University of Leuven (Law studies). He has extensive concert experience with his chamber choir Musa Horti (including several recordings), and is often invited as guest conductor by other ensembles, including the Flemish Radio Choir. He is currently the chair of both the AEC Polifonia Working Group ‘Artistic Research in Music’ as well as the ‘European Platform Artistic Research in Music’ working group.

FRANCESCO GIOMI is Composer and Sound Director. He has worked with Luciano Berio and other leading composers, musicians, choreographers and directors as well as with orchestras and ensembles in Italy and abroad. He led the team of live electronics in Tempo Reale (the music research center founded by Berio), and in the main important theaters and festivals around the world. He has been active for many years as an author of works associated with new technologies; 2001 to 2010 he collaborated with choreographer Virgilio Sieni; in 2003 and 2009 and in 2012 GRM in Paris asked him the creation of new musical works, in 2008 he won the International Rostrum of Electroacoustic Music in Lisbon. In 2008 he published the book on digital music Rumore bianco.
Introduzione alla musica digitale (Zanichelli); in 2014 the label Die Schachtel released the monographic CD Con
brio-musica acusmatica. He teaches Musica Elettronica at the Conservatorio di Musica di Bologna and is the
Director of Tempo Reale.

GUIDO SALVETTI is pianist and musicologist, professor of Music History, founder of the Corso di Musicologia
and, from 1996 to 2004, Director of the Conservatory of Milan. President of the Società Italiana di Musicologia
from 2006 to 2012. Since 2012 President of the Società Editrice di Musicologia (critical editions on-line and on-
demand). As a pianist, he is specialized in the chamber repertoire and in the German Lied, and he has carried out
an important activity especially as a pianist-conference speaker. He teaches in Master classes and Seminars in
Italy and abroad (École Normal Paris; Hochschulen of Munich, Weimar, Leipzig, Osaka University, etc.). He is
the author of several cycles of music culture broadcasting in RAI and in the RSI Lugano. As musicologist, he has
published numerous essays ranging from the Sixteenth Century to the present day. He has dedicated, to the
Twentieth century, a volume in the collection Storia della Musica of SIdM (Turin, EdT, 1978, II ed. 1990) and the
scientific direction of SIdM Musica nel Novecento italiano. He devotes special attention to the vocal chamber
music (Lied and French Mélodie), being the Editor of four volumes of essays and holding courses together with
the soprano Stelia Doz. He is the Director of SIdM Repertori musicali.

NICOLA SANI was born in Ferrara in 1961. He studied composition with Domenico Guaccero and electronic music
composition with Giorgio Nottoli. He is author of stage and dance operas, intermedia works, symphonic and
chamber compositions, performed in major festivals and seasons in Italy and abroad. He is currently artistic
advisor of the Teatro Comunale di Bologna (Bologna Opera House), president of the National Institute of Verdi
Studies, adviser of the Foundation "Archivio Luigi Nono" in Venice, artistic advisor of the IUC - University
Concert Institution - Rome. In 2011 he was awarded by the French Ministry of Culture the honor of "Chevalier
des Arts et des Lettres". In 2013 the British Council awarded him the "New Connections Award". In 2014 he
obtained the “Scanno Prize” for Music. In 1990 he received the Prix "Ars Electronica" - Golden Nica in Linz with
the painter and video artist Mario Sasso. He was President of the "Foundation Isabella Scelsi" of Rome (entitled
to the management of the cultural legacy of the composer Giacinto Scelsi), board member and artistic director of
the Teatro dell'Opera di Roma, as well as board member of Opera-Europa in Brussels.

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Keynote

FEDERICA RIVA (Presidente IAML-Italia) Libraries and research in Italian Conservatories

Abst.:
The international research in music bibliography known as R-projects (RISM, RILM, RIdM, RIPM) are promoted
by the International Musicological Society and by the International Association of Music Libraries, Archives and
Documentation Centres. The online format of publication is available since years; it replaced paper and cd-rom
publications. The electronic format implies higher costs, a change that Conservatory libraries in Italy could barely
afford in the recent past. In the same years research became an institutional aim of music studies, and the use of
research tools increased. In 2014 the Italian national branch of IAML, IAML-Italia, worked to overcome the
existing gap by promoting a consortium for the acquisition of the international music repertories in conservatory
libraries as part of an educational project. The R-projects are not only essential research tools but have a relevant
role in disseminating the results of researches published by Italian Conservatories within the international music
and scholarly community, in the belief that in order to raise the quality of the Italian music education system we
must overcome the digital divide of national libraries and learning methodologies in the field of musicology and,
simultaneously, present our results of Italian research at an international level.

FEDERICA RIVA degree in Musicology (Cremona), Master in Library and Information Science (Parma and Newcastle). Music Librarian at the Conservatoire of Florence and professor of Music bibliography. In IAML (International Association of Music Libraries) since 1998, she has served at international level as Vice President, as Chair of the Copyright Committee, as Chair of the Music Teaching Institutions Branch, as Secretary of the Archives branch. She is involved
in the “R-projects” as international coordinator of the new RISM libretti project and trade-union between IAML and RidIM. She is President of IAML-Italia and Chair of the WG on Accreditation in Music Teaching Institution.

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I e II session
Paper, Free Paper, Performing paper

MARIA TERESA ARFINI (Università Valle d’Aosta), Viewable music and hearable images – paper
This research is focused onto abstract film parallely developing since 1910 in some European countries (particularly Italy, France and Germany). Experimentations were unified by the goal of creating a new artistic language founded on structural principles of music, the art of time above all others. Movie animation permitted to transfer into visual images the movement over the time, the element specifically pertinent to music: by means of a new art, the cinema, the complete translation of musical structures in visual art was finally possible. These experiments were studied from the standpoint of movie history and analysis but, as far as I know, not from the standpoint of musicology and particularly of music analysis, with a few exceptions. Therefore, my aim is to investigate this topic with a music analytical methodology, adapted to the new study object. I hope this methodology could be useful both in order to better understand the specific object and in order to reflect onto music analysis methodology applied to a different context. In this paper I’ll present three different cases from the Berlin movie experimentalism of early 20th Century. The first two cases are «viewable music»; the last one is concerning «hearable images»:
1) the very first abstract silent films by Hans Richter (Berlin, 1888 – Locarno, 1976), i.e. Rhythmus 21 (1921) and Rhythmus 23 (originally Fuge in Rot und Grün, 1923), where the music structural principles have been applied on abstract visual images;
2) the Studien by Oskar Fischinger (Gelnhausen, 1900 – Los Angeles, 1967), particularly the sound films, where the author tries to obtain a coherent overlapping of musical (sound track) and visual (moving abstract images) languages;
3) the Fischinger’s experimentation on the visual ornament which could be heard; in this last case the painter and filmmaker uses the new sound track techniques in order to obtain synthetic sound by painting directly onto the sound track film portion.
I will present a little analytic example for each case study and an overview of the contemporary theoretical debate on this topic.

Maria Teresa Arfini has studied piano and composition (Turin Conservatory) and graduated in History of Music (University of Turin). She has got a Ph. D. in Musicology at Bologna University, where she won also a post-doctoral fellowship. She’s teaching History of Music at Istituto Europeo di Design (IED) of Milan and Music Pedagogy at Valle d’Aosta University. She is fellow of many international research associations and published in international musicological reviews. Her research interests are nineteenth century instrumental music, music pedagogy and music iconography. Among her publications there are a monograph about counterpoint in Schuman’s piano music and a general monograph on Felix Mendelssohn. At moment she’s working to a monograph about Mendelssohn’s Midsummer Night’s Dream overture and incidental music.

EMILIANO BATTISTINI (Conservatorio di Bologna) corelatori FABIO MINA - LUCA MINA, Ground-to-Sea Sound Collective: music in local soundscape - free paper
Abst.:
The project goal is the creation of site-specific concerts, made of the amplification and the live elaboration of a place sounds and field recording: the landscape sounds become like an ensemble to interact with. This artistic action is based on the discovery of a specify place sounds, originating new possibilities. The field recording and the video making are, in this case, much more beyond the documentation. Mixing together natural interests, valorization of cultural heritage and music, we takes the sea and of a specify place sounds, originating new possibilities. The field recording and the video making are, in this case, much more...
core of the project is the fact that music is composed starting from frequencies and sounds identified on the place. Music changes by changing place: this is why the concert becomes site-specific. The site-specific concert ensues from a working method which envisages different steps: reconnaissance of the place, listening with naked-ear; listening by microphones, recording; editing, electro-acoustic and instrumental composition; microphones positioning on the place, amplification test of local sounds; rehearsal of composed music in interaction with local sounds; site-specific concert.

GROUND-TO-SEA SOUND COLLECTIVE born in the 2013, created by the musicians Fabio Mina and Emiliano Battistini and by the video maker Luca Mina. The same year the project wins the announcement of selection GA/ER (Emilia-Romagna Young Artists) 2013 getting resources to buy the first equipment needed to start the research (contact microphones, hydrophones, shotgun, recorders, etc.) and to organize the first site-specific concert about Rimini harbour’s sea sounds (23/06/2014, Biennale del Disegno/Festival Pneuma). Sounds and images produced during the research on the sea have been also used for the audiovisual installation The sea in the living room showed in Santarcangelo di Romagna (festival Malafesta 2014) and in Forlì (spazio Apebianca). Then Ground-to-Sea has been invited in Reggio Emilia by Spazio Gerra which proposed to work on the acoustic identity of the new High Speed Railway Station, designed by the famous architect Calatrava. Because of the impossibility to organize site-specific concerts in the railway station, the work was showed by a concert at the Spazio Gerra (27/06/2014, Creativity Circus – Idee, progetti e prototipi under 35). The collective is working now on the concept of bridge as acoustic object, studying the acoustic relationship between bridge and environment, recording the soundscapes of different bridges in Rimini area. From this research will born a site-specific concert near Ponte di Tiberio in Rimini (ancient roman bridge and symbol of the city) and the first CD+DVD record signed Ground-to-Sea Sound Collective. In this second step, the project needs further resources to be increased and to rich international developments (starting from collaborations already gained during last years: with Markus Stockhausen for Fabio Mina; with FKL-Forum Klanglandschaft e CES-Collectif Ecologie Sonore for Emiliano Battistini).  [Link: http://gtssoundcollective.wix.com/gts-sound-collective].

ROSELLA FANELLI  (Conservatorio di Vicenza),  “SAMGITA”: Performing the links (Musica, Teatro, danza …) - performance paper

Samgita is a sanskrit word that means music in general, but also incorporates the arts of Vocal, Dance as an expression of a lyrical text structured in a rhythmic cycle: the Tala. This paper is based on the deepening of Indian music applied to the dance of northern India known as Kathak. It describes the holistic context of the music and dance system in India offering a witness, at the same time, of the Tradition and the Individual Talent. The focus will be on academic course of Indian music present at the Conservatory of Vicenza, which is an oasis of research in Italy, it aims to be a source of ideas for new inter-disciplinary approach and experimentation with music, theater, dance, and East – West interactions. The style of Kathak dance in particular aims to create a concrete experience of connection between the various instruments studied at the Conservatory of Vicenza. The methodology is that of Hindustani music through Tala, the rhythmic structure as cycle, and Raga for the composition of the sung and danced lyrics. The repertoire Kathak offers large possibility to experiment between different dance styles and instrumental, think of Flamenco, Jazz, but also to the ancient and contemporary music. The project aims to establish a new mature dialogue between East and West, that already had since long opened under the "Pedrollo" thanks to the Department of Extraeuropean Music Traditions with indological line. In the Indian tradition the Performing Arts are in fact complementary and intertwined: who pursues Kathak dance, will gain the ability to a deep understanding of music, as well as an advantage in acting, because in India there is no difference between Music, Dance and Theatre. Purpose of studying Kathak dance: Kathak style has a large repertoire linked not only to Hindu tradition but also enriched by the Persian music. Kathak Dance style fits in this context of North India and therefore become common to the musical languages of all the subjects-instruments studied at the Conservatory of Vicenza (Tabla, Bansuri, Sitar, Sarod, Vocal). As a teacher I can testify some difficulties in Italy to spread this practice. The academic course In Vicenza Conservatory has been running for six years, as results: 3 graduates of the three-year academic course, with 110 and praise. There are very interesting thesis at the Conservatory of Vicenza.

ROSELLA FANELLI : “An Indian soul in an Italian body”. Describing by International Critics, as having an Indian soul in an Italian body, R. Fanelli lived long in India. Rosella is the first westerner in the history of Kathak Dance to have received her Master degree’s from Prayag Sangit Samiti Music Institute in Allahabad (India) Winner of the Gold Medal Final Exam “Kathak Praveen “,and Nipun at Bhathkande Music College in Lucknow (India). The Training in the tradition of Guru-Shiaya-Parampara (passage of the Art from Guru to disciple) was with the renowned master Pandit Arjun Mishra Lucknow (India). During her stay in India Rosella Fanelli deepens the Yoga, Hindustani Vocal and Tabla (Bhathkande Music College of Lucknow). She participates as an actress in several drama productions with the Company N.I.P.A., Lucknow (U.P.) She performs as a Kathak Artist for over 20 years by participating in the major festivals of dance-drama in India and she has charmed audiences with her Kathak recital all over in U.S.A., Israel, and Europe. Since 2008, returned to Italy, Rosella Fanelli has been teaching Kathak Dance and Scenic Art at the Conservatory of Vicenza “ A. Pedrollo “ course Expert in Extra-European musical Traditions. In 2010 for developing and spreading the Indian classical dance, Fanelli founds: 1) SCUOLA KATHAK ITALIA; 2) FANELLI INTERNATIONAL KATHAK COMPANY. Objectives of the Scuola Kathak Italia are: Training, Experimentation and Spreading of the Art of Dance and Indian Classical Music. R. Fanelli has codified special educational programs for children and adolescents. Fanelli International Kathak Company relies on the collaboration of various artists coming from all over the world. Since many years she is teaching Yoga and she has codified a series of thematic seminars on awareness especially on the feminine sphere.

LUCA MARCONI (Conservatorio di Pescara) corelatori GIORDANO MONTECCHI - STEFANO ZENNI, Didattica della storia della popular music e della storia del jazz nei conservatori italiani: prospettive di ricerca - free paper
Nei Conservatori italiani, solo piuttosto recentemente si sono cominciati a tenere corsi di Storia del jazz e di Storia della popular music. Ci è sembrato allora opportuno avviare una ricerca che considerasse come casi da studiare alcuni corsi che abbiamo programmato per l’anno accademico 2014-2015, durante il quale Luca Marconi tiene presso il Conservatorio di Pescara un corso di Storia della popular music per il triennio di Popular music e uno con lo stesso titolo per il biennio di Popular music. Stefano Zenni tiene corsi di Storia del jazz presso i Conservatori di Bologna, Firenze e Pescara, mentre Giordano Montecchi, al Conservatorio di Parma, per l’insegnamento obbligatorio di Storia della Musica per il Biennio Specialistico, terrà un corso semestrale su Frank Zappa. La nostra ricerca, intesa come ricerca-azione, raccoglierà dati relativi a questi corsi in modo da fornire un contributo utile a chi affronta questioni corrispondenti alla seguente lista di domande:
- quali obiettivi è possibile e opportuno conseguire con un corso sulla Storia della popular music o sulla Storia del jazz in un Conservatorio italiano?
- quali metodi didattici è opportuno applicare per conseguire tali obiettivi?
- quali criteri è possibile e opportuno utilizzare durante l’esame di questi corsi?
- quali problemi vengono affrontati conducendo questi corsi?
- quali relazioni è possibile e opportunno far intercorrere tra questi corsi e gli altri frequentati dai loro studenti?


Giordano Montecchi, saggista e storico della musica, si interessa soprattutto al vasto orizzonte della modernità attraverso le molteplici diramazioni della cultura, delle arti e della musica. Ha dedicato studi, in particolare, al rapporto fra pratica musicale, cultura e contesto sociale. Fra le sue numerose pubblicazioni si segnala Una storia della musica. Artisti e pubblico in Occidente dal Medioevo ai giorni nostri (Rizzoli). Critico musicale, per oltre venticinquen anni ha scritto sulle pagine dell’Unità. È docente di Storia della musica e musicologia al Conservatorio di Parma.


**Ernesto Pulignano** (Conservatorio di Salerno). *Korrepetition, collaboration, accompanying, coaching: la didattica dell’accompagnamento pianistico nei trattati stranieri*- paper

Musical theater is one of the main vehicles of Italian cultural identity, and the most important sector of the Italian musical culture: fourteen opera foundations and twenty-eight traditional theaters are used for promotion and diffusion of the lyrical repertoire; season of the main theaters of the world include a large number of titles and interpreters of Italian opera; the singing courses of Higher Institutes of Musical Studies in Italy attract students from every country in the world. However, some jobs related to musical theater have received less attention in the formal musical training context: recently piano collaborators training is permanently entered in the Italian Conservatories training offer, covering the gap with similar European institutions. During the twentieth century, this cultural lag caused the absolute lack of a specific teaching reflection, while this is more present in the Anglo-Saxon countries. This document aims to describe the main contributions appeared on the publishing market in the last eighty years, concerning various aspects of educational and professional qualifications of the piano accompaniment: coaching with singers; collaboration with instrumentalist and chamber music; performance practices and recital management; sight-reading technics. Only two of these works written by Gerald Moore have been translated in Italian; the others written by Moore, Martin Katz, Kurt Adler, Joyce Grill, Ulrich Furrer - are only available in the original editions in English and German. This study aims to develop the reflection on a subject that is quite new to the Italian scenery of higher education; to continue the work undertaken by the Conference “*Academic Training and Professions of Musical Theater: the Piano Collaborator and the Manager of Cultural and Entertainment Enterprise*” held in April 2014 at the Conservatory of Bologna; to generate new Italian translations; to create the conditions for a ‘cultural status of the piano collaborator’; to compare learning models and objectives; to suggest strategies for developing a performative specialization in academic education.

**Ernesto Pulignano** graduated in Piano and in Musicology; is a Phd student in History and analysis of musical cultures at the University “La Sapienza” of Rome. He is full professor of Piano accompaniment at the Conservatory “Giuseppe Martucci” of Salerno; he is pianist, musicologist and project manager.
for academic studies and vocational training. He is a versatile musician with many collaborations in different areas: opera, operetta, contemporary theater. He has a deep knowledge and is a refined performer of opera repertoire, he is accompanist of international lyric competition “Umberto Giordano” (Foggia-Lucera). His research areas are dramaturgy and analysis of nineteenth century opera, piano accompaniment didactics, the recovery of the Lucania’s musical heritage; on these aspects has taken part in international conferences as speaker and published on miscellaneous magazines and journals. He published the monograph “Il giuramento” di Rossi e Mercadante (EDT, 2007); collaborated to Dizionario Biografico degli Italiani (Treccani, 2013). He edited modern editions of Carafa’s and Antonio Duni’s compositions; he also collaborated in catalog of the composer Raffaele Gervasio (Edizioni del Sud, 2011). He edited the acts of conference The Teaching of Musical Knowledge in the European Higher Education Area (Cimarosa Press, 2013). He has been a member of the "National Council of Higher Artistic and Musical Education" (CNAM) at the Ministry of Education, the joint working group for the National University Council (CUN), the Technical Board on Musicology too. Recently he has been added to the short list of the Ministry of Education experts with the role of member of Directors for the AFAM.

**Performance**

**ILARIA TRAMANNONI** (Centrostudi&ricerche - Conservatorio di Bologna), *Pseudospazio*

Il “caso” nella musica contemporanea è da sempre argomento dibattuto alla luce di molteplici teorie e angolazioni. Molti software musicali implementano algoritmi pseudo-random e, nell’ambito degli strumenti acustici, spesso i parametri di casualità sono affidati all’esecutore che suona ad libitum le più svariate combinazioni di frequenze e scansioni. Il rapporto esecutore-casualità apre orizzonti che ridefiniscono il ruolo dell’esecutore ampliando il paradigma interpretativo tradizionale di spartito definito. La performance presentata è parte di un personale progetto di Ricerca in via di sviluppo: il punto di partenza e la strumentazione scelta rappresentano il primo evento casuale in uno spazio di probabilità (Ω, A, P) dove Ω è l’insieme degli eventi possibili, A è lo spazio degli eventi e P è la probabilità. Il primo obiettivo del progetto è quello di estendere la variabile aleatoria a quante più possibili componenti, in modo da creare uno “Spazio di Probabilità” in cui ogni evento (suono, strumento, pubblico, illuminazione, spazio ecc.) è trattato come variabile aleatoria: - la teoria dell’informazione contribuisce alla creatività in relazione alla variazione nel tempo dell’Entropia di ogni variabile casuale; - la variabile aleatoria definita nella stocastica matematica condiziona oltre la composizione anche l’esecuzione; - la performance acustica è unita a suoni elettronici spazializzati in modo da rendere “casuale” anche la posizione fissa e pseudo-casuale dell’ascoltatore, spostando nello spazio la percezione dalla componente sonora fissa (strumento in scena). In PSEUDOSPAZIO, l’elaborazione software è presente anche dentro i due strumenti acustici: la Chitarra è appoggiata verticalmente nel Pianoforte e al suo interno è inserito un diffusore che filtra i suoni elettronici provenienti da una scheda audio collegata all’ascoltatore, assumendo quindi il doppio ruolo di strumento acustico e di amplificatore. Il secondo obiettivo del progetto è di fondere i suoni generati da algoritmi pseudo-random implementati nel software con le sequenze casuali elaborate in tempo reale dall’esecutore. Il metodo per la realizzazione del progetto è in parte empirico e in parte di tipo razionalistico: i singoli eventi sono studiati con formule stocastiche “adattate” alla realtà di riferimento, mentre la parte compositiva mira a favorire l’invenzione personale e la mescolanza dei timbri durante la performance, generando “piccole particelle aleatorie” liberate nello spazio di probabilità con densità variabile nel tempo. Il risultato atteso è la realizzazione di uno Spazio di Probabilità Creativo grazie al quale si possano scandagliare e approfondire le possibilità aleatorie dell’Interprete di fronte ad una composizione a sua volta aleatoria.