

51st International Musicological Colloquium Brno, 10–12/10/2016

## **MUSICA ARTIFICIOSA: MUSIC AS AN ART AND PROFESSION**

### **CONFERENCE ABSTRACTS**

(in alphabetical order)

#### **Keynote speeches:**

##### **LEIGH LANDY**

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Organised Sound <http://www.journals.cambridge.org/OSO>

EARS <http://www.ears.dmu.ac.uk>;

EARS 2 <http://ears2.dmu.ac.uk>;

Compose with Sounds <http://cws.dmu.ac.uk>

EMS Network <http://www.ems-network.org>

#### **Finding a Way to Tie Technology, Aesthetics and Dramaturgy Together in Terms of Experimental Sound-based Music**

Not many years ago, I gave a keynote at the SPEEC Conference at Oxford University entitled, 'music Technology, Music technology or Music Technology?' (*Contemporary Music Review*. 32/5: 459-471, 2013) and have continued to investigate the subjects that arose in that talk both as a scholar and as a composer, issues that align strongly with many themes included in this conference's Call for Papers. Suffice to say that some tension was discovered between the two words in that discussion.

This conference's food for thought keynote talk will focus on questions including: Where do we stand in terms of art for art's sake in today's world? How has this influenced our understanding of what aesthetics currently signifies? Who are our communities of listeners? And, with this in mind, what roles do or should communication and dramaturgy play in terms of music making? In consequence are the tensions between the words music and technology in any way getting resolved? As fellow keynote speaker, John Richards and I are currently involved with writing a book entitled 'The 21<sup>st</sup> Century Sonic Musician', dealing with many of these very issues, one of the book's themes, sampling culture, will be used as this talk's case study.

##### **MICHAL RATAJ**

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## **Everyone can be composer today – full stop or question mark? Music and Technology in the context of current acoustic art scene.**

The incredible tempo of technological development has been incomparable with the rapidity of paradigm shifts in art, particularly over the past 25 years of the “digital age”. Approaching technology using its surface control level as an easy tool for art creation (due to lack of time while exploring it, or lack of knowledge, or just due to superficiality) is not often challenging enough to compete with core traditions of art craft across creative disciplines. Due to the rising complexity of user interfaces technologies require either more knowledge, experience and specialization, or provide their users with simplifying solutions.

Technologies also do not represent only pool of tools to be used. From media point of view, they gradually incorporate history of knowledge and its continuity. Using piece of technology to make music does not necessarily mean we understand how music is created on its structural level. We become composers thanks to knowledge embodied in the technology itself. Thanks to preset-based-technologies everyone can become composer today reaching quite complex results.

In my presentation I am addressing issues of craft and virtuosity in contemporary music composition and performance and I am looking for ways how deep music knowledge can be taught and developed through use of technologies.

### **JOHN RICHARDS**

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### **Slippery Bows and Slow Circuits**

Digital cameras, electric kettles, mobile phones and home computers have reached a design stage where, in many instances, optimisation of technical functionality is no longer a priority. As Anthony Dunne in *Herzian Tales* argues the challenge for designers of these objects now lies “in the realms of metaphysics, poetry, and aesthetics”; and design research should explore “a new role for the electronic object, one that facilitates more poetic modes of habitation”. These concerns may also apply to music and the rather nebulous field of music technology. Death by a thousand music apps: a sampler, favourite virtual synth or mobile studio. Music technology brought to the fingertips. Record in hi-resolution any time, any place, and any amount. No limits! But to what ends? It is not necessarily a question of being anti-technology, a kind of digital Romanticism, but thinking post-optimal towards a more critical use of and relationships with technology. Bertolt Brecht in his essay *The Radio as an Apparatus of Communication*, criticised the one directionality of radio and its means of distribution rather than communication; whilst Nam June Paik railed against the passive consumption of television and set-out to critique this in works such as *Candle TV* and *TV Buddha*. Here both Brecht and Paik are concerned with the metaphysics of everyday electronic objects. So what of a very different kind of music technology: unplayable or uncontrollable instruments, disfunctionality, sound devices that do not fit under the hand, oblique strategies (to use an Enoism), assemblages and things with no boundaries and demarcations, technologies of the imagination? Bad design? Maybe, but provocations too towards the very things that music is made of and with. The keynote will also cover the term neo-Luddism and how do-it-yourself (DIY) electronic music offers a way in which technology can be used against itself to suggest new musical paradigms. Examples of the presenter’s work and those working within the field are

discussed, including Gijs Gieskes, John Bowers, and Leonardo Ulian.

## **KEES TAZELAAR**

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### **Electroacoustics and Music at Philips: From Mono to the Philips Pavilion**

Despite the high sound quality for their time achieved by the Philips radios of the 1920s and 1930s, their monaural sound remained a serious limitation. According to Philips, the reproduction of music through a single loudspeaker offered the listener no more than a virtual hole in the wall of the space in which that music was performed.

While the introduction of stereophony delivered an improvement, in the sense that the location of the instruments in the performance space became perceptible, and their diverse sound-colours better distinguishable, there still remained something essential missing from the musical experience, namely the experience of the space itself.

Experiments with artificial head microphones for binaural recordings and with stereophonic recording were therefore soon expanded with so-called ambiophony, a technique developed at Philips by the scientist and musician Roelof Vermeulen, whereby loudspeakers reproducing stereo sound were supplemented by indirectly oriented speakers for "diffuse" sound.

Out of the desire accurately to record and reproduce the acoustical properties of a musical performance space evolved a new ambition: to use electroacoustic means to vary those properties in the concert hall in real-time. Stereo reverberation devices for this purpose, already developed by Philips in the 1950s, were in use in numerous theatres and concert halls, for example in the Teatro alla Scala in Milan, and found further application in the production and performance of electronic music. To make possible an "ambiophonic" performance of the first electronic composition realised at Philips – the ballet *Kāin en Abel* by Henk Badings – this work comprised two tracks, one of which was projected into the hall directly by onstage loudspeakers, while the other was heard diffusely through speakers surrounding the audience.

A further step was taken with the sound technology used in the Philips Pavilion at the 1958 World's Fair in Brussels. The electronic music made for this pavilion by Edgard Varèse and Iannis Xenakis was reproduced over more than three hundred loudspeakers, which were distributed over the pavilion's walls. Such an advanced installation for the spatial projection of electronic music was at that time literally unheard-of, and continues to speak to the imagination of the current generation of electronic music composers.

### **Further speakers:**

## **MARK AUDUS**

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Mark Audus is a freelance writer and editor based in Nottingham. For his doctoral research at the University of Nottingham he reconstructed and edited the 1904 version of Leoš

Janáček's *Její pastorkyňa* [*Jenůfa*], which has since been performed in Warsaw, Brno, Rennes, Limoges and Reims. He is currently working on the surviving sketches for the opera. His other interests include the music of Harrison Birtwistle.

### **'Low' technology, 'high' art: Leoš Janáček and the *Strohfiedel***

One of the more interesting objects in Janáček's orchestral arsenal is the xylophone. He used it only once in a purely orchestral work (*Ballada blanická*), but it appears in all of his operas from *Její pastorkyňa* onwards. The early years of the 20th century saw an increase in the use of the xylophone in both orchestral and operatic music, with Mahler, Puccini, Richard Strauss, Debussy and Stravinsky all employing it in high-profile works between 1904 and 1910. This paper takes a closer look at the instrument and how Janacek used it, as well as exploring some of the possible reasons why he did so.

### **CARMELA BONGIOVANNI**

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Music librarian-professor at the Paganini Conservatory in Genoa (Italy), actually she is currently a lecturer in Music bibliography at the University of Pisa. In the years 2007-2012 she was adjunct professor of Music bibliography at the University of Genoa. Currently she is a member of the scientific committee of the journal "Fonti musicali italiane" of the Italian Musicological Society and of the new journal of music studies "Il Paganini" (first issue in 2015). She has extensively published on Italian composers and musical sources of the eighteenth and nineteenth centuries on several major musicological journals such as "Studi musicali", "Rivista italiana di musicologia", Fonti musicali italiane, Nuova Rivista Musicale Italiana and "Fontes Artis Musicae". She has attended and lectured at numerous national and international meetings, whose proceedings are published or in press. Currently, her main research interests are history and sources of music from the 17th to 19th century, and descriptive and analytical bibliography of music.

### **Music as a craft and vocation: Angelo Mariani (1821-1873) and the art of orchestral conducting**

The main purpose of this paper is the reconstruction of the history and activity of the conductor and composer Angelo Mariani in Genoa as head of the civic orchestra, particularly through Genoese documents and external evidences. On the 1st of July 1852 Mariani was appointed "First violin and conductor" of the civic orchestra at the "Carlo Felice" theatre of Genoa. He held this position until death. Besides, in 1854 Mariani was appointed first violin and conductor of the music chapel of the Jesuit church of "St. Ambrogio" in Genoa, an institution funded by the Pallavicini family and one of the two church orchestras active in Genoa in the middle of the 19th century. In the historical archive of the town of Genoa we can find a rich documentation relating to Mariani and his relationship with the orchestra and the municipal administration. The documents let us know the engagements, the conditions of employ of musicians, etc. We can shed light on the life of musicians in the mid-19th century, and on the art and craft of orchestral conducting during 19th century.

## **ZUZANA CENKEROVÁ**

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Zuzana Cenkerová is a holder of following academic degrees (all from Comenius University Bratislava): PhD.: Musicology (2014), Bc.: Psychology (2014), Mgr.: Mathematics – Management (2005). Currently she works at the Institute of Musicology, Slovak Academy of Sciences (researcher) and Comenius University and Academy of Performing Arts Bratislava (teacher – music psychology). Her selected publications: C. Z., Parncutt, R. (2015). Style-dependency of melodic expectation: Changing the rules in real time. *Music Perception*, 33(1), 110-128; C. Z. (2015). Melodické očakávania v kontexte hudobného štýlu. *Musicologica Slovaca* 6(32), 1, 19-61.; C. Z. (2015). J. M. Petzval's theory of tone systems. In: Ľ. Chalupka (ed.): *Contributions to the Music Theory Conceptions in Slovakia*. Ružomberok, Bratislava, Verbum, pp. 85-104.; C. Z. (2006). A Contribution to the theory of self-regulation in music: Self-regulation of the note pitch. *Journal of Applied Mathematics, Statistics and Informatics*, 2(1).

### **Melodic segmentation: Structure, cognition, algorithms**

Segmentation of melodies into smaller units (phrases, themes, motifs, etc.) is an important aspect of both music cognition and music analysis. Also, segmentation is a crucial pre-processing step for various tasks in music information retrieval, music database construction, etc. A number of segmentation algorithms exist, based on different music-theoretical backgrounds. Rule-based models operate on a given set of logical conditions. Self-learning models, originating in linguistics, compute segmentation criteria based on statistical parameters of a training corpus and/or of the given piece. The segmentation algorithm proposed by M. G. Boroda is rule-based, parsimonious and unambiguous. This report aims to present Boroda's model, illustrate its function and compare its advantages/disadvantages to other existing models.

## **KAREL DICHTL**

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A graduate of the Hradec Králové University, Music – History, 1996, Rigorous Exam in the field Music at the Palacký University Olomouc, 2010. Research focus: Music, Theory, Historiography – mainly of the 2<sup>nd</sup> half of the 18<sup>th</sup> to 1<sup>st</sup> half of the 20<sup>th</sup> century, Aesthetics (cooperation with doc. Blaha – UK Prague). Cooperation with the International Society of V. Novak (Univ. Prof. M. Schnierer, JAMU Brno). Since 2015 a member of the Czech Musicological Society.

### **Magical expression of Incantation by Bohuslav Martinu**

The fourth piano concert Incantation of the Czech composer Bohuslav Martinu (1890-1959) from 1956 is possible to qualify such as multiparadigm work connected with expressive exaltation and impressionism ratio in symbiosis with uniquely shaped corrections. The study tries to capture the reflection of analytical component of composition with absorption of sub new-style trends of reflected compositional opus.

## **CHARRIS EFTHIMIOU**

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Master in Composition at the University of Music and Performing Arts Graz (Austria). Ph.D. in Mozart's Symphonies. Since 2012 senior lecturer (University of Music and Performing Arts Graz) on music history and music theory. Since 2013 Post Doc (senior scientist) in J. I. Pleyel's Symphonies. Monographs on Metallica's Riffs and Mozart's Symphonies. Publications on J. Sibelius (Cambridge scholars Publishing), W. A. Mozart (Mozart-Jahrbuch 2016), R. Wagner, L. Sorkocevic, J. Mysliveček, J. M. Krauss, A. Rolla, A. Honegger, L. Janáček, J. S. Mayr, the trio sonatas of J. L. Krebs and on Heavy Metal.

### **On the Instrumentation of IRON MAIDEN's songs from the Album *The Final Frontier* (2010)**

IRON MAIDEN is one of the most famous Heavy Metal bands since the 80's. The enormous popularity of the band can be explained not only through the themes of their lyrics, which were controversial in the beginning of their career, and their excellent stage presence of the bands' members.

Since 2000 IRON MAIDEN have three equally worthy guitarists, who have made contributions both interpretive and compositionally in order to develop a sound towards the direction of experimental heavy metal. The songs *Starblind*, *The Talisman* and *The Man Who Would Be King* of the album *The Final Frontier* (2010), belong to the most complex and interesting compositions of IRON MAIDEN.

Music analysis can also make a contribution to the explaining of the phenomenon IRON MAIDEN. This band used specific compositional strategies in order to make its sound as varied as possible. Some of these strategies are: sophisticated song-forms, use of specific intervals and unexpected harmonies, diverse refinements in the instrumentation (especially in the bass guitar) and the technique of the *through-composed crescendo*. All those compositional strategies can be found, for example, also to the symphonic works of W. A. Mozart.

The aim of this paper is, on the one hand to consider these songs from a music analytical point of view (analysis of "low" music), and on the other to compare the compositional characteristics and strategies of those songs with composers of the last three centuries, who used to their compositions (analysis of "high" music) those compositional strategies.

## **MARTIN FLAŠAR**

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Martin Flašar is an Assistant professor at the Department of Musicology, Masaryk University in Brno. Among his specializations belong contemporary music and media, multimedia and electroacoustic music. In 2010 he reached the Ph.D. qualification with the dissertation *Le Corbusier, E. Varese, I. Xenakis: Poème électronique (1958). Facts, contexts, interpretations* awarded by the First Prize in the Best Master and Doctoral Interdisciplinary Thesis Competition (Olomouc, 2011), later published by Masaryk

University and nominated for *F. X. Šalda Prize*. As an co-author he published several monographies focused on the contemporary audio culture in the Central Europe and relations between art and science (for example *Sound Exchange : Experimentelle Musikkulturen in Mitteleuropa*. Saarbrücken: PFAU Verlag, 2012). He is an ex-member of the Grant commission for classical music of the Ministry of Culture of the Czech Republic and a long-term associate of the Czech Radio 3, Czech music journals and newspapers.

### **Technology or Theology? Music Beyond Technology**

In different times of 20<sup>th</sup> century technology played various roles in fulfilling listeners' and authors' expectations. The whole process reached its peak certainly in the post-war music development when technology was perceived either as a threat or a way to salvation of the contemporary music. The most remarkable problem represented a buying on future's credit. Leaders of European and American avant-garde swore on the future as the only guarantee of the contemporary music authenticity unmasking the obsolescence of yesterday's music. Not all composers were excited by technological possibilities of electronic media, and left the optimistic mainstream sooner than others. Can music exist without technology? Can technology be possibly abandoned by composers and artists? And why?

#### **VLADIMÍR FULKA**

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PhDr. Vladimír Fulka, PhD studied in 1975-1979 musicology at the *Comenius University* in Bratislava. In 1980-1983 Vladimír Fulka was a graduate at the *University of Comenius*, where he acquired degree PhDr. In 1985-2005 he was a teacher of the music theory and music analysis at the *Teacher's Training Colledge (Pedagogická fakulta)*, later *University of the Constantinus the Philosopher (Univerzita Konštantína Filozofa)*, in Nitra. In 2000 Vladimír acquired qualification PhD on the basis the doctoral theses *Structural resources of baroque linearity* at the *Institute of Musicology (Slovak Academy of Sciences)* in Bratislava. From 2006 till the present time Vladimír Fulka has been working as a researcher at the *Institute of Musicology (Slovak Academy of Sciences)* in Bratislava. His field of research is the music analysis and aesthetics of music.

#### **A. Schoenberg and *Musica Artificiosa*. A rationality of the musical composition.**

Arnold Schoenberg instigated one of the greatest polemics and disputations in the 20. century of music: not only through his music, but also through his theoretical reflection, which is closely associated with his music, being not at all a marginal part of Schoenberg's musical activities. This polemics is about rationality in music, its function in compositional work and experiencing of music. Schoenberg not only revived an ancient and traditional problem of history of music, with its roots in the ancient greek theory of music, but revived and renewed the new philosophical-aesthetical potential of the rationality of music, *musica artificiosa*. This potential was discovered and formulated by Th. W. Adorno in his studies on A. Schoenberg, but maybe partially by Schoenberg's himself as well, especially in his volume of essays *Style and Idea*. For Th. W. Adorno and for the founder of music sociology Max Weber the rationality in music emerges as an ethically and aesthetically ambivalent,



even as a threatening and dangerous phenomenon. The study of Vladimír Fulka analysis the problem *musica artificiosa* and rationality in connection with A. Schoenberg's music and his music theory and analysis possible aesthetical-philosophical implications of this rationality.

### **PETR HAAS**

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Education: 2012 – ongoing: Masaryk University, Brno, Faculty of Arts, Field of study: Musicology, field of research: computer assisted compositional techniques and aesthetics, name of degree: PhD.; 2007 – 2011: Masaryk University, Brno, Faculty of Arts, Field of study: Musicology, finished by State examination, name of degree: Mgr. Master's thesis: *Pavel Bořkovec's string quartets, a contribution to understanding of Czech interwar music avantgarde*. In 1998 – 2001: private study of music composition, MgA. Stanislav Jelínek. 2001 – ongoing: music publicist (A2, Czech Radio, HIS), composer (chamber music and music for: drama, film, musical and visual art projects).

### **The language of the assistant and the language of the creator: selected aspects of Computer Assisted Composition.**

This paper deals with the relationship between computer and compositional methods in Computer Assisted Composition (CAC). It focuses on various forms of assistance that the computer offers the composer. In specific cases it shows how computational paradigms mix with compositional methods and to what extent "programming" becomes synonymous with "composing" in CAC.

### **TOMASZ KIENIK**

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Tomasz Kienik, PhD, born in 1976, theorist of music, graduated at Karol Lipinski Academy of Music in Wroclaw (Poland) in 1999. Doctorate in musicology gained at Wroclaw University in 2008, and then completed postgraduate studies in Film Music, Computer and Multimedia Creativity at the Academy of Music in Lodz (2009). Nowadays is employed as assistant professor at Karol Lipinski Academy of Music in Wroclaw. During his research career was an active attendant of musicological conferences in Poland and England, and was the author of several articles concerning Polish contemporary music. In the year 2016 he published a musicological monograph "The sonorism of Kazimierz Serocki". His main research interests concentrate on the theory of music, concerning the XIX, XX and XXI century art, focused on problems such as: sonorism, vocal sacred music, musical analysis, symbols and signs, methodology of teaching. Selected publications: 1. Sonorystyka Kazimierza Serockiego (The sonorism of K.Serocki), Karol Lipinski Academy of Music, Wroclaw 2016, ISBN 978-83-8653-491-2 (language: Polish) 2. The musical language of K. Serocki. Analytical aspects of his musical output, in: ed. E.Mantzourani, Polish music since 1945, Musica Iagellonica, Cracow 2013, ISBN 978-83-7099-185-2 (language: English) 3. Symfoniizm i technika koncertująca w twórczości Bolesława Szabelskiego (The symphonism and concerto technique in works of B. Szabelski), in: ed. A.Wolanski, Traditions of Silesian Musical Culture, Wroclaw 2015, ISBN 978-83-86543-90-6 (language: Polish) 4. The sound world of Eugeniusz Rudnik, in: ed. A.Granat-Janki, Musical Analysis. History-theoria-praxis, Wroclaw 2014, vol.3 (language: English). 5. Internetowe oblicza krytyki muzycznej (The



musical criticism in Internet), W: Krytyka muzyczna. Krytyka czy krytyki?, ed. Michał Bristiger, Rafał Ciesielski, University of Zielona Gora, 2012, ISBN 978-83-7842-017-0 (language: Polish). 6. Wybrane problemy analityczne w Fantasia Elegiaca K. Serockiego (Selected analytical problems in Fantasia elegiaca by K. Serocki), in: Music and its contexts, vol.2, Academy of Music in Poznań, 2006 ISBN: 83-88392-29- 8 (language: Polish). 7. Krytyka muzyczna wobec sonorystyki. (The musical criticism and sonorism), in: Krytyka muzyczna, teoria, historia, współczesność (Musical criticism, theory, history, contemporaneity), ed. M. Bristiger Zielona Gora ,2009, ISBN 978-83-7481-302-0 (language: Polish). 8. Kazimierz Serocki i jego pieśni i piosenki okresu socrealizmu (Serocki and his socrealism in songs) in: Vocal music: Work, Performance, Contexts, ed. B.Tarasiewicz, Rhythmos, Poznan 2008 dla ISBN 978-83-60593-06 (language: Polish). 9. Sonorystyka w twórczości fortepianowej K. Serockiego (Sonorism in piano output by K. Serocki), in: ed. J. Krassowski, Piano Music, vol. XIII, Academy of Music in Gdansk, 2004r, ISSN 0239-7080. (language: Polish). 10. Związki między barwą a wysokością dźwięku w wybranych utworach K . Serockiego, Music (Muzyka) - quarterly, Polish Academy of Sciences 3/2004r , ISSN 0027-5344 (language: Polish).

### **The study of Polish composers' motivation to create.**

The composers' motivations for the process of art-making have different faces. Selfexpression, emotions, transferring 'a message', playing with sounds, the discussion of truth and beauty, the patriotism, love, need of creativity, special sensitivity to sound... Could be a long time to enumerate further options, and the list probably would not be closed. Research question that I set is this – "what motives guided Polish composers of the twentieth century to create?", from M. Karłowicz and K. Szymanowski up to K. Penderecki and A. Zubel. Do these factors correlate in any way with the composers' styles, composition techniques, or are determined of political, social, personal circumstances? This study is an attempt to answer these questions based on the biographies of composers and their personal statements. It is the aim to approach the listener to categories such as: craft, vocation, beauty, art and value from the perspective of the Polish creators, appreciated in Europe.

### **BRANKO LADIČ**

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Branko Ladič (1980) studied musicology at Comenius University, where he achieved PhD (2012), and conducting at Academy for Music and performing Art in Bratislava (2002-2007). Since 2012 he is an Assistant at Comenius University, Department of musicology, where he gives lectures on Music Theory and Analyse. He also works in Slovak National Theatre as Assistant-Conductor and Repetitor.

### **Music by František Škvor for the Karol Plicka's film *The Earth Sings* – the beginning of Slovak national music?**

Karol (Karel) Plicka (1894-1987), musicologist, ethnographer, photographer, violinist and teacher devoted the main part of his professional life to Slovakia. During the interwar period he became the most significant slovak folklorist. The invention of sound film inspired him to make a film as an artefact with Slovak ethnographic subject matter, and the result was the first Slovak full-length film *The Earth Sings* (1930-1933). Officially it was produced by Matica slovenská. Its "Slovak character" from the cultural and ideological perspective is undeniable, but the creative team was wholly Czech – Karel Plicka, Alexander Hackenschmied, responsible for editing, and František Škvor, the author of the music.

The aim of the film makers was to present images from the Slovak countryside from spring to autumn. The view of Prague as the capital of the country followed by the train journey to Slovakia were the prologue of the film. It was probably in 1939, after the dissolution of Czechoslovakia, when these film shots were replaced by a montage from Bratislava street life. Then the main part of the film follows: situations presenting the life of the common people, which dominate the film and offer the opportunity to present folklore: ceremonies, dances, children's games, and of course music. Plicka regarded music as exceptionally important in the film. His original aim was to add original folklore sung and played directly by the film protagonists, but that turned out to be technically impossible, as Plicka was recording the film in difficult conditions – unbelievably difficult from the present perspective, for he was shooting on location on his own, with no film crew. In the end it was necessary to write an original film score, and he chose František Škvor, the composer and conductor of the National Theatre in Prague (1923–1960), to fulfil the task. Škvor's music contains originally composed music, music inspired by Slovak folklore melodies and concrete quotations of Slovak folk music.

In my contribution I want to focus on the ideological basic of the film, which I find very important for the whole conception of Škvor's score, and concrete musical elements, which was used by the composer. Of course, I want to focus the significance of the Škvor's music for the development of the Slovak national music, which was then, at the beginning of 1930s, very actual problem of Slovak musical life.

### **GILAD RABINOVITCH**

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Gilad Rabinovitch is assistant professor of music theory at Georgia State University. He holds PhD degrees in music theory (2015) and composition (2013) from the Eastman School of Music, as well as degrees in musicology and composition from the Hebrew University of Jerusalem and the Jerusalem Academy of Music. His primary research project deals with Robert Gjerdingen's galant schemata, which are contrapuntal prototypes underlying the musical surface, and the conventional syntax that organizes them within musical form in the period 1730-1780. He has presented at major conferences, including annual meetings of the Society for Music Theory, at institutions including Cornell University and the University of Michigan, and has published in *Music Theory Online*.

### **C. P. E. Bach's "Art" and "Craft"? Galant Schemata and the Rule of the Octave as Markers of Convention in Selected Keyboard Works and in the *Versuch***

One of the central issues in the discourse on C. P. E. Bach's music is the relation between the public and private aspects of his work. Recent scholarship on *partimenti* and galant schemata (Gjerdingen 2007, Sanguinetti 2012) proposes a new view of the craft of eighteenth-century composition: it suggests that composers relied on a limited number of commonplace patterns, in contrast with later notions of the artwork as a uniquely inspired creation. This paper examines case studies from C. P. E. Bach's keyboard works in which galant schemata might serve as markers of varying degrees of conventional "craft" and individualized "artistic" expression. I also present a reading of Bach's sophisticated manipulations of the typical "Rule of the Octave" harmonic template in his *Versuch* (1753/1762) and suggest that they are more conventional than intended.

## **HAYLEY ROUD**

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Hayley Roud is currently a PhD student in music history/theory at Stony Brook University. She is a reformed bassoonist and completed degrees in performance at the University of Canterbury and Victoria University of Wellington. In theory she still enjoys performing in orchestras and new music ensembles, but in practice finds very little time to do so. Her research interests include contemporary classical music, film music, and cultural theory. Hayley is currently beginning her dissertation research, preliminarily on the topic of artifice in music, focused on late-20<sup>th</sup>- and 21<sup>st</sup>-century music with more than passing reference to artifice in music throughout history.

### **Cadential Artifice**

Cadences are frequently deemed natural, and artifice is traditionally viewed as the antithesis of natural. I reconfigure this dichotomy and follow Arendt's assertion that "Against the subjectivity of men stands the objectivity of man-made artifice, not the indifference of nature." The man-made artifice of cadences relies on adherence to convention to pass as natural. When conventions are taken to their extreme they are revealed as artifice. Register in Haydn's string quartets, orchestration in Mahler's symphonies, and repetition, speed, and tonal function in Sky Macklay's *Many Many Cadences* (2014) all exhibit, through artifice, the constructedness of something assumed to be natural. Following Bruno Latour and Timothy Morton, I claim that appreciating artifice in works such as these allows us to acknowledge our own position within the present active, threatening natural world.

## **LUBOMÍR SPURNÝ**

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Prof. PhDr. Lubomír Spurný, Ph.D. (1965) graduated in violin from the P. J. Vejvanovský Conservatory in Kroměříž, and in 1993 in musicology and aesthetics from Masaryk University in Brno where he then completed graduate studies in music theory leading to the Ph.D. degree in 1998. He worked as an editor of the journal *Opus Musicum*, in which he published a number of articles. Since 1993 he has been a senior lecturer in the Palacký University Department of Music in Olomouc. In his research he concentrates on music theory and aesthetics of the first half of the twentieth century. In 2000 he published a book titled *Heinrich Schenker - dávný neznámý* (Heinrich Schenker - the Old Unknown), and in the same year he received a rector's award from Palacký University. He has held fellowships in London (Royal Holloway, University of London, 1993) and Vienna (Universität Wien, Hochschule für Musik und darstellende Kunst - 1995, 1997, 1998, 1999, 2000) and was a visiting lecturer at the university in Magdeburg in 1998 and 2000. In collaboration with the Hochschule für Musik und darstellende Kunst in Vienna he gave international courses in Schenkerian music analysis in 1996, 1998, 2000, and 2001. Since 2004 he has been an associate professor and since 2015 professor of the Department of musicology, Masaryk University. He published extensively on Alois Hába, Heinrich Schenker and Ferruccio Busoni.

### **Towards the Issue of the Music Performance Analysis**

Early analyses of music performance and recommendations for the performance practice come from Heinrich Schenker (1868-1935). His extensive study *The Art of Performance* concentrates on clarification of problems connected with the performance practice of compositions by Johann Sebastian Bach and composers of the 19th century. However, today's performing style is different from the one described by Schenker. Conservative tradition, represented by Schenker, was replaced by the new performance practice. It will certainly not seem surprising that from its beginnings the development of genres in the 20th century is influenced by the relation to sound recording and radio broadcast. Rapid development of the mass media, especially radio and sound film influenced the composers. The technical possibilities of transfer of sound gave the eventual direction to the modern tradition of performance.

## **MICHAL ŠČEPÁN**

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Michal Ščepán studied during years 2008–2013 Musicology at Comenius University Bratislava, Department of Musicology (Master Degree). Since 2013 he is continuously studying musicology in doctoral degree at Comenius University. Selected Publications: ŠČEPÁN, Michal. Tadeáš Salva a jeho Mša glagorskaja. In *Muzikologické fórum Časopis České společnosti pro hudební vědu*, 2014, Roč. III, č. 1-2, s. 238-250; ŠČEPÁN, Michal. Witold Lutosławski a Tadeáš Salva. In *Musicologica Slovaca*, 2014, roč. 5 [31], č. 1, s. 138-160; ŠČEPÁN, Michal. Bachovské podnety v hudobnej tvorbe Tadeáša Salvu. In *Prezentácie-konfrontácie 2014. Zborník príspevkov z 12. ročníka muzikologického seminára*. - Bratislava : Vysoká škola múzických umení v Bratislave, 2014, s. 39-48.

## **New media and the work of Tadeáš Salva**

Tadeáš Salva (1937 – 1995) was one of the most inventive Slovak composers of the last century. This contribution deals with genesis, analysis and the use of new media and the principle of total artwork in Salva's two compositions. First of them is the first Slovak television opera *Margita a Besná* on the libretto by Ján Botto. In this work, the only performers are two singers, a dancer and a mixed choir. The visual part of the opera takes place in the exteriors of Slovakia, as the opera's origin a Slovak folk ballad of the same name. The second work is the first Slovak radio opera *Weeping*. As in the previous case, the instrumentation of the opera consists of only two voices. The libretto was written by the author, using poetry of well-known Slovak poets. The opera demands quadrophonic realization from one voice to twelve in the culmination point.

## **PAUL WATT**

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Paul Watt is a senior lecturer in musicology at Monash University. His publications include *Bawdy Songbooks of the Romantic Period* (edited with Patrick Spedding, 2011), *Joseph Holbrooke: Composer, Critic, and Musical Patriot* (edited with Anne-Marie Forbes, 2015), *Cheap Print and Popular Song in the Nineteenth Century: A Cultural History of the Songster* (edited with Derek B. Scott and Patrick Spedding, Cambridge University Press, forthcoming) and *The Oxford Handbook of Music and Intellectual Culture in the Nineteenth*

*Century* (edited with Sarah Collins and Michael Allis, forthcoming). His articles have been published in the *Royal Musical Association Research Chronicle*, *19th-century Music Review*, *Music & Letters* and *Musicology Australia*. He is a contributor to *The Oxford Handbook of Opera* (2014) and the forthcoming *Cambridge History of Music Criticism*.

### **Music criticism in nineteenth-century England: How did it become a profession?**

Of the two-dozen professions that emerged in nineteenth-century Britain, such as medicine, the law and the public service, music criticism was a late developer. This paper examines the social, economic and intellectual factors that led to the establishment of music criticism as a profession and the ways institutions such as the Musical Association, the *Musical Times* and the formation of the Critics Circle contributed to this process of professionalization. I argue that the path to making music criticism a creditable profession was neither a top-down nor bottom-up approach; rather it was a ubiquitous movement driven by newspapers readers, editors, composers as well as critics who often looked to France and Germany for inspiration.

#### **MARCUS ZAGORSKI**

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Marcus Zagorski is a composer and musicologist with research interests in music since 1945, philosophical aesthetics, and the history of music theory. His writing has appeared in numerous journals, including *The Journal of Musicology*, the *Journal of the Royal Musical Association*, *Acta Musicologica*, *Studia Musicologica*, the *International Review of the Aesthetics and Sociology of Music*, *Tempo*, *Slovenská hudba*, *Hudba-Integrácie-Interpretácie*, *Hudobný život*, *Musicologica Istropolitana*, and in several book chapters. He studied composition at McGill University and musicology at Stanford University and teaches at Comenius University in Bratislava, Slovakia.

### **The Role of Technology in the Aesthetics of Postwar Serial Music**

New ideas about music in Europe around 1950 resulted, in no small part, from contemporaneous research being done in electroacoustic music studios. In their search for a material uncorrupted by historical associations, early serial composers turned to the basic components of sound, sound's 'parameters', which were seen as naturally occurring raw materials from which a new music could be built. Ironically, this supposedly natural material could not have been discovered (or invented) without the technology of electroacoustic music studios. Such technology enabled sound events to be analysed—to be literally 'broken up'—into component parts; these components, so-called parameters such as pitch, intensity, duration, and timbre, could then be controlled precisely. The precise control of these parameters effected a revolution in the conception of musical space: the hierarchy of voices found in tonal music was consciously swept away by a scattering of points in time—points that could not be identified as melody, bass, or accompaniment. This paper examines the significant role research in electroacoustic music studios had in contributing to the aesthetic ideals of postwar serial music, and the record of this in the writings of serial composers from the 1950s and 60s.

## **MILOŠ ZAPLETAL**

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Miloš Zapletal works at the Department of Music History of the Czech Academy of Sciences in Prague and, at the same time, he is a PhD candidate at the Musicological Institute of Masaryk University in Brno. Recently, he has been completing his PhD thesis on the history of Janáček's reception. He contributed to the collective monograph *Nationality vs Universality: Musical Historiographies in Central and Eastern Europe* (ed. Žerańska-Kominek, Cambridge Scholars Publishing, 2016) with his study on Czech musical-historiographical conceptions. Also, he is a coauthor of three monographs on film and film-music history. He has published several articles in peer-review journals on cultural and musical history of interwar Czechoslovakia, music analysis and methodologies of musicology. He has participated in several international conferences, among others: TCPM (Paris), KeeleMAC 2015, Pavel Haas Study Day (Cardiff), Sounding Czech (Prague), Nationality/Universality (Radziejowice), Gewalt und die "andere Moderne" (Prague).

### **Playful, but Bestially Earnest: Sports, Physical Education and Czech Music of the Interwar Era**

In 1938, T. W. Adorno likened the modern popular music (as well as the industrialized classical music) to sports, considering both of these phenomena as symptomatic manifestations of dehumanizing modernity, characterized by "strict distinguishing from the play" and "bestial earnestness". The interwar music – although it sometimes did not manage to avoid the bestial earnestness, in spite of its explicit playfulness – was not afraid of sport and jazz at all; on the contrary, it accepted both phenomena as important inspirational impulses or even related types of cultural production. My paper deals with "sport compositions" (Bateman), ergo musical reflections and representations of sports and physical education, in Czech interwar music, encompassing both high and low (functional, especially with Sokol movement linked) music. Also, I compare "sport music" with other types of "civilistic" musical production, i. e. with other musical representations of various phenomena of the technical modernity.

## **VLADIMÍR ZVARA**

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Vladimír Zvara studied musicology and aesthetics in Prague, Basel, Bayreuth and Vienna. He is an Associate Professor at the Musicology Department of Comenius University in Bratislava (since 2007 its head), where he gives lectures on history of music and opera, and aesthetics of music. He also acted as opera dramaturge: 1996 – 2007 worked for the Opera house of the Slovak National Theatre and acted as dramaturge for the productions of Leoš Janáček's *From the House of Dead* in Zurich Opera and Vienna State Opera in 2011 and *Jenufa* in 2014 (both directed by Peter Konwitschny). He lectured at Universities in Bayreuth and Prague and published two books: *Ján Cikker: Auferstehung. Entstehung, Wirkung und Interpretation der Oper* (2000), and *Opera na rozhraní. Pohľady na vývoj hudobného divadla v období moderny* [Opera at Crossroads. Aspects of Musical Theatre Development in the Period of Modernism] (2004).



## **Craft and Art in the Work of a Stage Director**

The role of the stage director in European theatre was established as a specific artistic profession in the early 20th century. In music theatre some stage directors also considered themselves to be creators, counterparts of the authors of artworks to be staged. While up to that point operas had been "in Szene gesetzt" mostly by an experienced singer, using "Fundus" components, now an ambitious team consisting of the stage director and the set designer (optionally also a choreographer) enter the fray, and they try to develop a stage production as an "original spiritual creation" (Peter Konwitschny, *Was ist ein Werk? Was ist Treue? Was Werktreue?*, 2011) with its own "organizational principle" (Adolphe Appia, *Die Musik und Die Inszenierung*, 1899). This resulted in a change of the concept of "Werkbegriff" in music theatre, a shift from the identification of *the work* with the score to an understanding of the performance as the actual artwork. But this is, in fact, only part of the story, for a majority of opera professionals and the bourgeois audience negate the process described above and banish it from the territory of fairness and fidelity to the *work* (by which they mean the libretto and the score again). They ask stage directors to give up their artistic ambitions and become arrangers, which means *craftsmen*, again. This controversy frames the topic of my paper: my aim is to offer a notion of where the borderline between both spheres of the stage director's work might lie—between craft and art. My argument is based on historical studies and on my personal experience as opera dramaturg, and draws from concrete examples showing directors' exploration of the literary and especially musical structure.

### **Sounding Images – New Media Art Session, Tuesday 11/10/2016, 14:30**

#### **JANA HORÁKOVÁ**

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#### **Listening to the Art on the Seabed**

The paper presents partial results of my work-in-progress investigation of Vilém Flusser's media philosophy from new media art theory point of view. I suggest that Flusser's **concept of new media work of art**, that is disseminated across his writings in form of snapshots or fragments, and that has never been integrated into a coherent definition by the author, can be united and build up within frame of Gaston Bachelard's water element aesthetics. I claim that the water metaphor is able to establish links among such a different terms of Flusser's vocabulary as "the images that sounds" (counted, computed and projected models of collected data) and Vampyroteuthis Infernalis (fantastic creature living in a hostile environment of the ocean seabed). The aim of the presentation is to introduce Flusser as an author of an original and visionary aesthetics and poetics of new media art.

#### **JOZEF CSERES**

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## **Musica Practica According to Roland Barthes**

Contribution deals with the Roland Barthes' musical aesthetics, with his dichotomous view of music - the manual or muscular ("the music one listens to") on the one hand, and the liquid or effusive ("the music one plays") on the other. Barthes grasped them as two different arts, each with its own history, its own sociology, its own aesthetics, and its own erotic. The first one, driven by desire, represents an amateurish music-making, the second one, played by the professional musicians by heart, represents a professional musical praxis. Amateurish music is characterized by intimate contact of the musician's body and his/her art. The aim of the paper is to explore both musics in the context of actual musical thought and post-Cagean way of listening.

### **LOUIS ARMAND**

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Louis Armand is the Director of the Centre for Critical & Cultural Theory, Philosophy Faculty, Charles University, Prague. He is the author, most recently, of *Videology* (2015) and *The Organ-Grinder's Monkey: Culture after the Avant-Garde* (2013).

### **VIDEOLOGY / PAIK / MOORMAN / FLUSSER**

This paper will examine the "relationship" between sound/image/performance in the collaborative work of Nam June Paik and Charlotte Moorman, within the framework of Paik's "experimental TV," Gene Youngblood's "expanded cinema," and the evolution of the "technical image" envisaged by Vilem Flusser (and augmented by recent developments in "accelerationism").

### **DOMINIK JÍCHA**

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### **Presentation of the Gamer Pie Festival**

Gamer Pie is the very first gaming festival in the Czech Republic with the goal of entertainingly cultivating the debate and environment around the medium of video games. The event utilizes the space of Kíno Art Cinema in Brno, and on October 1st 2016 there will be a series of both popular and academic presentations concerning video game culture, history, community, education, or game development and art.

A key part of the main program of the festival consists of authors playing their games on the big screen. Among the participants will be Czech professional game developers and game development students from both the Masaryk University in Brno and the Charles University in Prague. There will also be the very first institutional exhibition of Czech video game art. Additional program includes the opportunity to try out cutting edge virtual reality technology, competitions, quizzes, retro arcade, e-sports booth, video game themed charity shop, workshop on making a digital game out of paper, or gamification of real environment.

The event is organized by MU Game Studies, a non-profit initiative whose membership is made up of students, graduates and pedagogues from three faculties of the Masaryk University - Faculty of Arts, Faculty of Informatics and Faculty of Social Studies. More than half of the team behind the event consists of students and graduates of the Theory of Interactive Media.

**FILIP JOHÁNEK – JÁN SOLČÁNI**

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**Field Recordings for Better World**

Collective of authors Skupina focused on production and releasing field recordings and legitimization of sound spaces will present overview of their activities and motivations. The members will mention broader context regarding to life in the sound world. There will be presented issues and starting points of Skupina activities and sound-possibilities on specific examples.