



THE AESTHETIC EXPRESSION OF MUSIC RESEARCH

PROGRAM

10:00-10:10 Coffee

10.10 - 10.20 **Welcome** by Henrik Frisk and Sanne Krogh Groth

10.20 - 11.00 **Tracing the Steps of Artistic/Academic Research with Breathing Pauses**
Andreas Philippopoulos-Mihalopoulos
Professor of Law and Theory, University of Westminster, UK

11.00 - 11.30 **Research as tool**
Michael Edgerton
Professor, Musikhögskolan, Malmö

11.30 - 12.00 **Participatory performance analysis: A case study on Cretan festivities**
André Holzapfel
Assistant professor, KTH, Stockholm

12:00 - 13:00 Lunch at IAC

13.00 - 13.30 **What's in a score? Performer-composer collaboration around new music for the organ**
Karin Johansson
Professor, Musikhögskolan, Malmö

13.30 - 14.00 **Soundmarking**
Rune Søchting
Sound Artist and PhD, Copenhagen

14.00 - 14.30 Coffee

14.30 - 15.00 **One often hears about art's capacity to make a difference, but what does it actually mean?**
Åsa Stjerna
Sound artist/PhD GU, Göteborg

15.00 - 15.30 **Sonic Argumentation. Artistic Research & Studies in Sound**
Sanne Krogh Groth
Associate professor, Lund University

15.30 - 16.30 **Discussion** moderated by Henrik Frisk
Professor, KMH, Stockholm

16.30 **Opening of the sound installation *Of Mist and Clouds*** by Rune Søchting
Location: Black Room, IAC.



LUND UNIVERSITY
Sound Environment Centre



**KUNGL.
MUSIKALISKA
AKADEMIEN**

TRACING THE STEPS OF ARTISTIC/ACADEMIC RESEARCH WITH BREATHING PAUSES

//sensing (for what to use if not my ears and eyes, he said from that white coast across the channel) //sensing (for what to trust if not the ones that I have never recognised) //matter (that white noise - who amongst the orders of angels will hear my) //materiality (encased as she was by the unfinished) //hypothesis (but he knew, I am sure he knew, right from the outset) //play (it'll be all right on the day) //flow (yes) //flow (no) //and destroy

Andreas Philippopoulos-Mihalopoulos
Professor of Law and Theory
University of Westminster, UK

RESEARCH AS TOOL

I'll talk about research leading into and coming out of music composition and performance. As part of the fuel for tool, I'll discuss research into voice science and psychoacoustics.

Michael Edgerton
Professor, Musikhögskolan, Malmö

PARTICIPATORY PERFORMANCE ANALYSIS: A CASE STUDY ON CRETAN FESTIVITIES

Throughout the summer months in Crete, festivities that feature Cretan traditional music attract thousands of visitors. It is a central goal of the musicians to attract large parts of the audience to active dance participation. In my presentation, I analyse how repertoire choices and rhythmic processes provide structure to the whole event on large and short time scale, respectively. Particular focus lies on the importance of the participatory character of the event, by examining how actions of the dancers influence both repertoire and rhythmic processes. Several events were analysed using a combination of methods. Audiovisual field recordings of events were annotated regarding the encountered repertoire, computational methods were employed to document rhythmic processes, and contextualization is provided through extended interviews with the involved musicians and dancers. This shapes a methodological proposal of how to analyse participatory music performances by means of integrating computational analysis and field work.

André Holzapfel
Assistant professor, KTH, Stockholm

WHAT'S IN A SCORE?

PERFORMER-COMPOSER COLLABORATION AROUND NEW MUSIC FOR THE ORGAN

This part study of the project Musical rhetoric in contemporary rituals focuses on contemporary composer-performer interaction around new music for the organ. The processes and products of a collaboration between four composers and one organist are presented. By tradition, contrasting views on scores and the musical artwork co-exist in organists' performing practice. A corresponding spectrum of views on composition, notation and performance among composers was seen in the study. The benefits of collaborative projects between artists and researchers will be discussed.

Karin Johansson
Professor, Musikhögskolan, Malmö

SOUNDMARKING

In this presentation I will present the curatorial reflection that served as the background for an exhibition of sound art in public space titled "Lydmærker" in 2017. I will address the relational dynamic of how a listener engage with an environment through sound. The presentation will take its starting point in the notion of the soundmark as originally formulated within acoustic ecology and soundscape theory by R. Murray Schafer. Reconsidering the concept through a Deleuzian perspective as a kind of sign I will suggest that the concept opens up for articulations of ways in which sonic artworks may play into an affectual economy of locally defined identities, memories, feelings and meanings.

Rune Sjøchting
Sound Artist and PhD, Copenhagen

ONE OFTEN HEARS ABOUT ART'S CAPACITY TO MAKE A DIFFERENCE, BUT WHAT DOES IT ACTUALLY MEAN?

This presentation addresses my doctoral dissertation *Before Sound — Transversal processes in Site-Specific Sonic Practice* which explores the capacity of site-specific practices of sound installation to bring about transformation. It claims that in order to understand the capacity of transformation, we need to address the complexity of the trans-versal processes that make up artistic practices in this field, and understand that these transversal processes in fact precede sound. Transversality here understands spatial production—and thus the production of a the site- specific sound work—as the effect of complex, inter-relational, emergent processes, consisting of a diversity of affective components with a capacity to act and be acted upon, that span between materiality, discourses, technology, ideology, geography, the human and the non-human. To work transversally, thus, is to view artistic practice as a way of exploring, modifying, and engaging with heterogenic force relations. Such approach look to re-negotiate some of the traditions, tendencies, and assumptions that dominate existing artistic sonic strategies that cover the whole artistic process from the initial thematic exploration of the site, the es-tablishment of spatial sensibility, the creation of the sonic material, and the development of technology and the on-site installation pro-cess. By the development of a number of artistic approaches and conceptual tools, the dissertation suggests that it is possible to emphasize and practice transversality. This in its turn has the potential to affect site-specific sonic practice artistically and in terms of research and education.

Åsa Stjerna
Sound artist/PhD GU, Göteborg

SONIC ARGUMENTATION. ARTISTIC RESEARCH & STUDIES IN SOUND

Speaking from a position as editor and musicologist, this presentation concerns possible dissemination formats of artistic research. I will focus on the experience I have with the format of "the audio paper", - how it successfully has been used by artist-researchers, and what also can be found challenging. I will end my talk by asking how artistic research convince academic communities without leaving the situated context it appears from? How aesthetic compromises are avoided meanwhile also appearing as qualified research? And, if a consolidation is preferable or if one should aim for constant flux?

Sanne Krogh Groth
Associate professor, Lund University