

AEC EUROPEAN PLATFORM FOR
ARTISTIC RESEARCH IN MUSIC

EPARM 2023

THE ROYAL DANISH ACADEMY OF MUSIC
30 MARCH - 1 APRIL 2023

UPBEAT:

FUTURES OF ARTISTIC RESEARCH IN MUSIC



THE ROYAL DANISH
ACADEMY OF MUSIC

WELCOME BY RDAM'S PRESIDENT

UFFE SAVERY

We are grateful to host this year's EPARM Conference and we have been looking forward to it for quite some time. We applied to host the conference back in 2017 but due to the corona pandemic, our hosting of the conference was postponed several times, from 2020, 2021, to 2022 and now – 2023! Better late than never.

Welcome to this wonderful building, conceived and designed for creativity, communication, and the propagation of music for the Danish Broadcasting Corporation. In 2008, the entire Danish Broadcasting Corporation moved to new facilities and the Royal Danish Academy of Music moved into this building, still known as "The Former Radio House".

The building was designed in the 1930s by the Danish architect Vilhelm Lauritzen – and what amazing imagination and vision it represents: built during the second world war, and inaugurated shortly after the war ended. I still wonder how this was possible under those conditions, but one should never underestimate the will and imagination of human beings!

The building has borne witness to both history and music: broadcasts were made here about the fall of the Berlin Wall in the 1989, the year of joy and hope in Europe, of breaking down walls and barriers, connecting people and communities, sharing minds and experiences. And music sounded from RDAM in support of Ukraine in 2022, a year with Europe in tears but also even more connected. We must never forget how important it is to share knowledge,



insights, and outputs across cultural differences and in all kinds of fields. Music connects people! Therefore, this conference is important in more than one sense.

Artistic Research in Music contributes to students gaining new perspectives on their musical practice, building methods for evolving their personal artistic identity and making music matter in society. Hopefully, EPARM will inspire the musicians of the future: performing, creative, producing, and teaching artists who will both create their own future and meet it with confidence, capacity, and aspiration.

Welcome to wonderful Copenhagen

Uffe Savery
President
RDAM

WELCOME BY AEC'S PRESIDENT DEBORAH KELLEHER

2023 is a milestone in the life of EPARM, as we celebrate the 10th edition of our platform meetings.

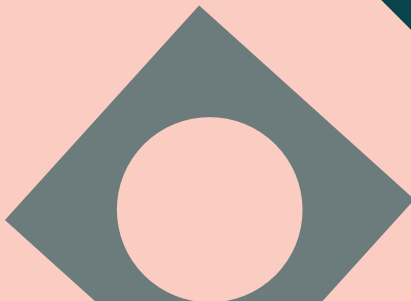
'Upbeat: Futures of Artistic Research in Music' is the perfect topic for such an anniversary. We can be proud of the solid foundation this platform represents as a resource for artistic research in the context of Higher Music Education. Through the sharing of knowledge, insights and outputs and the active promotion of discourse around artistic research, we make our community stronger. In future EPARMS, as this topic indicates, we will continue to 'look around corners' in our sector, seeking out new ideas and directions that will inspire and challenge our AEC membership.

In this 2023 platform, we ask key questions, such as how we can better prepare emerging artists to conduct artistic research, and the place of AR in the curricula of Higher Music Education. In this digital age, we address the future impact of technology and digitalisation on artistic research and also explore how we can learn from artistic researchers in other disciplines. There is much to consider, and much to learn.

I am immensely grateful to the Royal Danish Academy of Music in Copenhagen for hosting this three-day event, in which attendees will enjoy a varied programme of research and performance outputs presented by artist researchers from across Europe. I thank the EPARM Working Group, ably chaired by Stephen Broad, for their careful preparation of this platform. I also wish to thank Beatriz Laborda (AEC Office) for her event management, supported by the team in Copenhagen.

I hope that you will learn, reflect, be provoked, and enjoy being among colleagues in this beautiful city.

Deborah Kelleher
AEC President



PROGRAMME

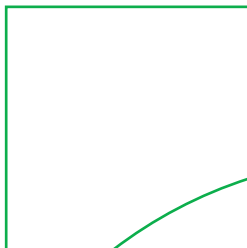
THURSDAY

Time	Activity	Location
11:00-13:00	PRECONFERENCE WORKSHOPS	
	A: HarMa+, project outputs (European landscape of teaching practices and pedagogical innovation in HMEI's - music theory fields)	Garden Hall
	B: Horizon Europe - Opportunity for Music Research	S101
	C: GloCoda - Exploring online transnational models for artistic research training and supervision	New Hall
13:00	REGISTRATION	Reception and Studio Foyer
14:00-14:30	OPENING EVENT	Studio Hall
	Anton Lindström, <i>An ensemble is an army (a musician is a frog)</i>	
	Welcome addresses by:	
	Eva Hess Thaysen, The Royal Danish Academy of Music	
	Elisabeth Gutjahr, AEC Council	
	Stephen Broad, EPARM Working Group	
14:30-15:30	KEYNOTE, BARBARA LÜNEBURG	Studio Hall
	<i>Epistemology of Artistic Research Chances and Challenges</i>	
15:30-15:50	COFFEE BREAK	Studio Foyer
15:50-16:20	PARALLEL SESSION I	
	A: Rik Conerlissen, Steven Faber and Annemarie Rietsma (ArtEZ, University of the Arts (Arnhem/Zwolle, The Netherlands))	Studio Hall
	<i>Challenging Traditions. Communicating Artistic Research as an integral part of the final Master performance</i>	
	B: Paolo Paolantonio (Conservatorio della Svizzera italiana (Switzerland))	Organ Hall
	<i>The musician as researcher. Enhancing the role of music in local communities through research</i>	
	C: Jens Elverkjaer (The Royal Danish Academy of Music (Denmark))	New Hall
	<i>The fourth person in a trio. Investigating the artistic identity of an ensemble</i>	

PROGRAMME

THURSDAY

Time	Activity	Location
16:30-17:00	PARALLEL SESSION II	
	A: Stefan Ostersjo, Helen Julia Minors, Gilvano Dalagna and Jorge Salgado Correia (Piteå School of Music at Luleå University of Technology (Sweden), York St John University (UK), University of Aveiro (Portugal)) <i>Teaching Music Performance in Higher Education: exploring the potential of artistic research</i>	Studio Hall
	B: Carlo Siega (Conservatorio di Musica "G. Tartini" (Italy)) <i>The Augmented Composing-Performer. Creative approaches and re-interpretation practice within video-art music</i>	Organ Hall
	C: Jimena Maldonado, Dennis Braunsdorf, Henrique Meissner (Hanze University of Applied Sciences (The Netherlands)) <i>Artistic Research Practices as Inspiration for the Development of Research Tools for Higher Education Music Students</i>	New Hall (Speaker presenting remotely)
17:00-18:30	OPEN SPACE DISCUSSION Moderated by Stephen Broad	Studio Hall
18:30-18:50	COFFEE BREAK	Studio Foyer
19:00-20:00	CONCERT RDAM Brass RDAM Sinfonietta Absalon Quartet SHADOW FLUX - Network Performance, performed by FKH Tilburg & RDAM Copenhagen with technical and artistic direction by Ian Biscoe (FKH) and Jesper Andersen (RDAM).	Concert Hall
20:00-21:30	RECEPTION	Carl Nielsen Foyer



PROGRAMME

FRIDAY

Time	Activity	Location
09:00-09:30	'NOT-THE-L8 NITE' I	
	A: Birgitta Flick (mdw – University of Music and Performing Arts Vienna (Austria)) <i>Circular compositions for saxophone solo. Following a composition's transformations through improvisation and collaborative creating</i>	Studio Hall
	B: Anders Mathiasen (Rhythmic Music Conservatory (Denmark)) <i>Back to Technology (Thinking through Making). An inquiry into nature/technology and thinking/making-dichotomies through performative sound art on the threshold of audibility</i>	Organ Hall
	C: Diana Zandberga (Latvian Academy of Music (Latvia)) <i>Breaking Boundaries of Pianist's Corporeality: "Impressions" by Māriņa Dombrovska and "Prophecy" by Anitra Tumševica for Piano and Choreography</i>	New Hall
09:40-11:10	ROUND TABLE <i>Learning From and Through Artistic Research</i> Moderator: Anne Gry Haugland (The Royal Danish Academy of Music (Denmark)) Panel members: Barbara Lüneburg (Anton Bruckner Private University (Austria)), Christina Guillaumier (Royal College of Music (UK)), Sean Ferguson (Schulich School of Music of McGill University (Canada)), Henrik Frisk (Royal College of Music Stockholm (Sweden)).	Studio Hall
11:10-11:30	COFFEE BREAK	Studio Foyer
11:30-12:30	INFORMATION FORUM	Studio Hall
12:30-14:00	LUNCH	Canteen
14:00-14:30	'NOT-THE-L8 NITE' II	
	A: Helena Marinho, Øyvind Brandtsegg, Rui Penha, Bruno Pereira (University of Aveiro – INET-md (Aveiro, Portugal), NTNU (Trondheim, Norway), ESMAE (Porto, Portugal)) <i>Not even remotely dead cats. The Denmark performance</i>	Studio Hall
	B: George Kentros (Kungliga Musikhögskolan (Sweden)) <i>The Labyrinth. Using new music experience to recreate historical music</i>	Organ Hall
	C: Jesper Sivebaek and Bjarke Mogensen (The Royal Danish Academy of Music (Denmark)) <i>Playing with Ole Schmidt. The co-creative process of revising and realizing forgotten musical works</i>	New Hall

PROGRAMME

FRIDAY

Time	Activity	Location
14:40-15:10	PARALLEL SESSION III	
	A: Christina Guillaumier (Royal College of Music (UK)) <i>Integrating artistic research in the undergraduate curriculum. Approaches from current practice at the Royal College of Music (London)</i>	Studio Hall
	B: Gabriela Mayer (MTU Cork School of Music (Ireland)) <i>The Art of the Unspoken: Rhetorical Devices, Linguistic Parallels and the Influence of the Singing Voice in Classical and Romantic Piano Literature</i>	Organ Hall
	C: Kevin Toksöz Fairbairn (Leiden University (The Netherlands)) <i>Learning from Craft: Tool-building and Poiesis in Artistic Research Practices</i>	New Hall (Speaker presenting remotely)
15:10-15:40	COFFEE BREAK	Studio Foyer
15:40-16:10	PARALLEL SESSION IV	
	A: Pedro González (ESMUC (Spain)) <i>Tangencies. Developing Interdisciplinary Methods for Composition and Performance in Western Art Music</i>	Studio Hall
	B: Jacob Anderskov (Rhythmic Music Conservatory (Denmark)) <i>On modes of listening and responding to the works and sketches of students in contemporary higher music education</i>	Organ Hall
	C: Jessica Kaiser (University of Music and Performing Arts (Austria)) <i>Exploring Musical Togetherness – An embodied approach to relational interpretation in instrumental duo encounters</i>	S101
16:20-16:50	‘NOT-THE-L8 NITE’ III	
	A: Caeso (Orpheus Institute (Belgium)) <i>Phonetic Karaoke – Ystrandilövi. Glitch/appropriation based audiovisual piece.</i>	Studio Hall
	B: Lore Amenabar (Royal Academy of Music (UK)) <i>Quarter-Tone Accordion. Understanding what the instrument is through its resistances and affordances</i>	Organ Hall
	C: Hans Peter Stubbe (Royal Danish Academy of Music (Denmark)) <i>Rainbow Bridge – 7 electronic essays from Tokyo. iPad controlled realtime immersive audio performance.</i>	New Hall
17:00-17:30	GUIDED TOUR OF THE ACADEMY (OPTIONAL)	Meeting Point - Reception
17:00-18:30	VISIT THE MUSIC MUSEUM (OPTIONAL)	Music Museum
19:00-22:00	DINNER	Canteen

PROGRAMME

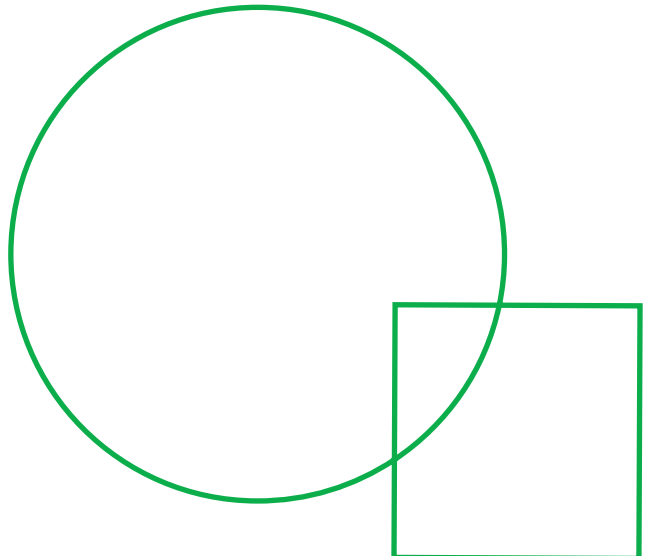
SATURDAY

Time	Activity	Location
09:00-09:30	'NOT-THE-L8 NITE' IV	
	A: Adolf Pla (ESMUC (Spain)) <i>The sound of light, Gaudi & Mompou. Transversality in Performative Artistic Research</i>	Studio Hall
	B: Luca Chiantore (ESMUC (Spain)) <i>Hélène de Montgeroult: rebel woman, offbeat artist. A concert-melologue</i>	Organ Hall
	C: Berit Johansen (The Royal Danish Academy of Music (Denmark)) <i>The Boundary-seeking Song Composer. Rued Langgaard's Songs</i>	New Hall
09:40-10:10	PARALLEL SESSION V	
	A: Norbert Meyn (Royal College of Music (UK)) <i>Artistic Research in an Interdisciplinary Context. Methods and Processes for Interdisciplinary Groups of Performers and Scholars within the AHRC-funded project 'Music, Migration and Mobility' at the Royal College of Music.</i>	Studio Hall
	B: Anne Schinz (Universität der Künste / University of Arts (Germany)) <i>Framework, Ornamentations and Points of Contact. The performance of BWV 1001 from a music-theoretical point view</i>	Organ Hall
	C: Sebastian Trump (Nuremberg University of Music (Germany)) <i>AR meets AI. Researching roles and identities in musical human-machine-collaborations</i>	New Hall (Speaker presenting remotely)
10:20-10:50	PARALLEL SESSION VI	
	A: David Gorton and Sarah Callis (Royal Academy of Music (UK)) <i>Combining Artistic Research with Professional Practice. Developing artistic research projects within 2nd Cycle studies in music</i>	Studio Hall
	B: Arabella Pare (Hochschule für Musik Karlsruhe (Germany)) <i>Interpreting Freedom: Researching the Experience of new Approaches to Xenakis' Free Stochastic Music.</i>	Organ Hall
	C: Helene Gjerris (The Royal Danish Academy of Music (Denmark)) <i>Musical Text Work II. A vocal coloring book</i>	New Hall
10:50-11:20	COFFEE BREAK	Studio Foyer

PROGRAMME

SATURDAY

Time	Activity	Location
11:20-11:50	PARALLEL SESSION VII	
	A: Andrew Bain (Royal Birmingham Conservatoire (UK)) <i>Empathic Speculation: A 4E Cognitive Approach to Jazz Interaction</i>	Studio Hall
	B: Rui Penha (ESMAE (Portugal)) <i>Relational Knowledge in Artistic Research. In search of a reality that can only be clarified through art</i>	Organ Hall
	C: Adilia Yip (Royal Museum for Central Africa (Belgium)) <i>Re-Sounding the historical Congolese xylophone collection and cultural heritage through artistic research practices</i>	New Hall (Speaker presenting remotely)
11:20-12:30	ARTEMIS SAFE SPACE SESSION	Lounge
12:30-13:00	CLOSING SESSION	Studio Hall
	News from AEC by Stefan Gies, AEC Chief Executive	
	Closing words by The Royal Danish Academy of Music	
	Announcement of EPARM 2024	
13:00-13:30	LUNCH TO GO	Studio Foyer



BARBARA LÜNEBURG

PRESENTATION
OF KEYNOTE



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During the first part of the conference, we will meet Barbara Lüneburg who will talk about artistic research and its epistemological challenges, addressing the question of what constitutes artistic research, its methodology and dissemination, what forms of knowledge are discussed, and how research results are validated.

In doing so, she will highlight three different perspectives: that of an artist who uses the potential of systematic research activity to advance her own and others' artistic practice; that of an editorial board member of JAR, the Journal for Artistic Research, where the articulation of artistic research is of particular interest to the board; and the institutional perspective arising from her work as director of doctoral studies at Anton Bruckner Private University.

She will link her lecture with examples from her current research project "Embodying Expression, Gender, Charisma - Breaking Boundaries of Classical Instrumental Practices", which will illustrate and deepen the theoretical considerations.

Find more information at:
<http://embodying-expression.net>

ABOUT RDAM

The Royal Danish Academy of Music (RDAM) is an international institution providing the highest level education within the field of classical music.

RDAM specializes in the training of classical musicians and has been a key musical institution since 1867. The international faculty and student body consists of more than 40 different nationalities and creates an international study environment, in which many different cultural and musical approaches meet and provide each other with mutual inspiration. The international focus nourishes the artistic development for all students.

RDAM educates students for professional careers in classical music and provides students with the skills they need to succeed but also aims to foresee and shape the future of classical music.

PRACTICAL INFORMATION

Wifi: DKDM Hotspot

Password: Fast Password

Get the latest updates of the programme on the Whova app, available on Android's Play Store or Apple's App Store.

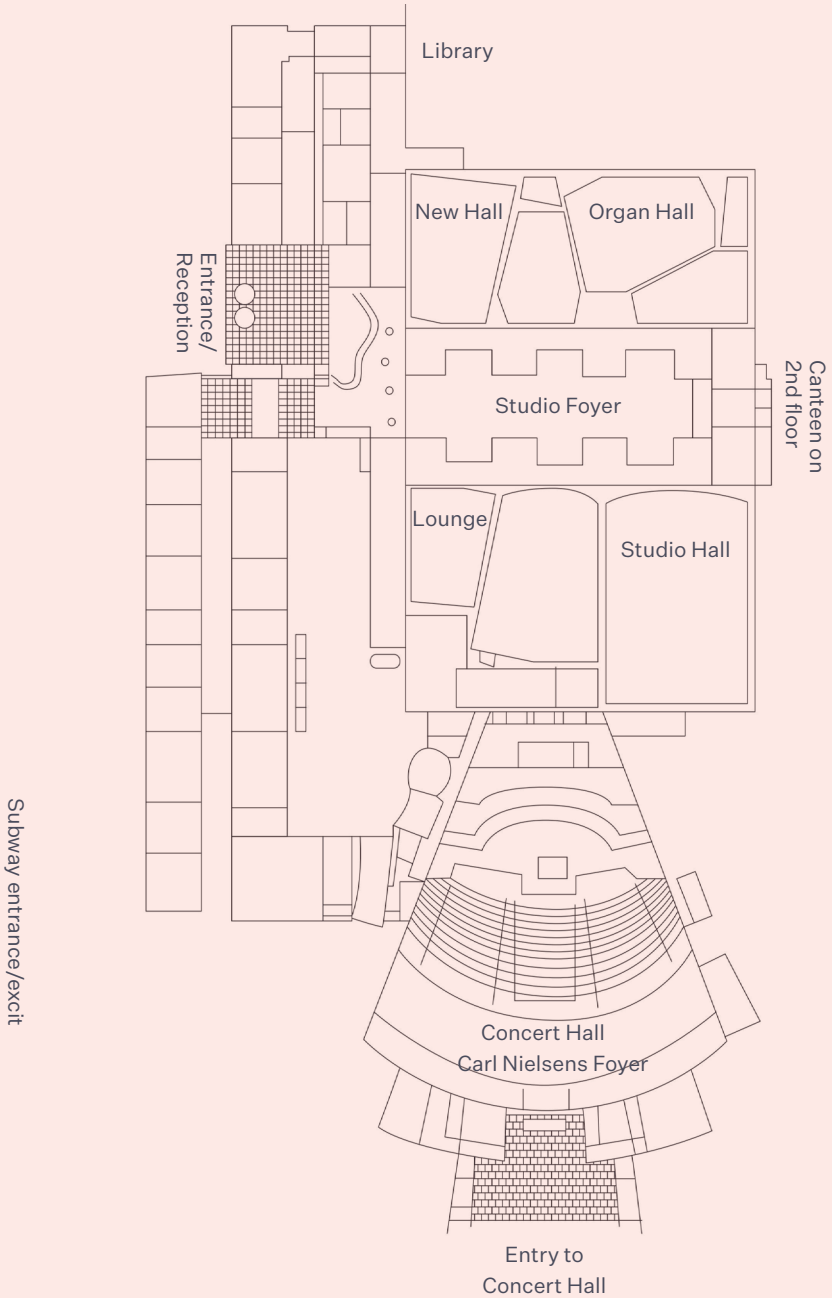
The building will be open every day from 08:30.

The wardrobe is not staffed. If you have suitcases or similar, you can ask at the info desk in the Studio Foyer and have it locked in a storage room.

The library will be open between 10:00-14:00 on Thursday and Friday.

The Music Museum will be open for visitors 17:00-18:30, Friday.

RDAM MAP



ARTISTIC RESEARCH AT RDAM

RDAM's knowledge base consists of artistic practice (composition and musical performance), development activities (artistic research and pedagogical development), and research, normally abbreviated FOKU from the Danish terms.

The Executive Order on the study programmes states that "the study programmes are based on artistic practice, and in certain areas also on research". The artistic dimension of the knowledge base is thus of vital importance.

Edition-S launches a new line of publications of artistic research in music with a publication from RDAM:

DANISH DICTION IN ART SONG

An anthology of 56 Danish songs with scores, IPA transcriptions, translations (lyric and word-to-word), and portraits of the composers will be available from Edition-S in May 2023.

The anthology is edited by Eva Hess Thaysen, Ruben Schachtenhaufen, and Christen Stubbe Teglbjærg. It is supported by The Royal Danish Academy of Music, The Danish Ministry of Culture, and The A.P. Møller Foundation as part of the MusiPæd project.

Along with the publication, a digital media platform will be launched con-

Eva Hess Thaysen
Ruben Schachtenhaufen
Christen Stubbe Teglbjærg


taining diction instructions and musical recordings that guide the user in mastering the rich Danish song repertoire. The publication is the first comprehensive edition of Danish songs with IPA transcriptions written directly into the scores. It covers the period from Weyse to Nielsen and will be followed by a publication of songs from Langgaard to the present.

Use the QR code to see an example of the tools available through the digital platform:




ARTISTIC RESEARCH AT RDAM


GEIR
DRAGSVOLL




Collaborative Spaces



TOKE
MØLDRUP



Musician in Other
Ways



BERIT JOHANSEN
TANGE



Songs of Rued
Langgaard



MARIE-LOUISE
BODENDORFF



The Hidden Potential
for Chamber Music in
Piano Duets



PETER
SPISSKY



'Non Udite lo Parlare?'
(Don't you hear it
speak)



EJNAR
KANDING




Composing for Cello
and Real-time
Processing



PETER
HERRESTHAL



A String of Release



ANNE-MARIE
LIPSONEN



Danish Poetry in the
Nordic Countries



EVA HESS
THAYSEN



The Hidden Language



A SELECTION OF
ARTISTIC RESEARCH
AT RDAM

NIELS
ROSING-SCHOW



How does it make
sense?



SØREN
RASTOGI



Forming Performing



PETER BARNOV,
HANS PETER STUBBE
TEGLBUERG



3D Audio Explored




JENS ELYEKJØER




The Fourth Person



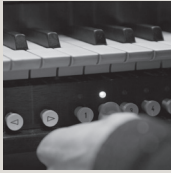
HELENE GUERRIS




Musical Text Work



BINE
BRYNDORF



The Rediscovered
Sound



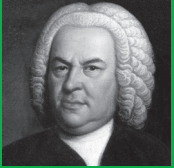
EMIL GRYSEN,
THOMAS SOLAK




Beethoven
Reconstructed



ELISABETH ZEUTHEN
SCHNEIDER



Bach from Scratch



ANNE GRY HAUG-
LAND,
SØREN RASTOGI



Classical Artistic
Research



BJARKE MOGENSEN,
JESPER SIVEBÆK



In Interplay with Ole
Schmidt

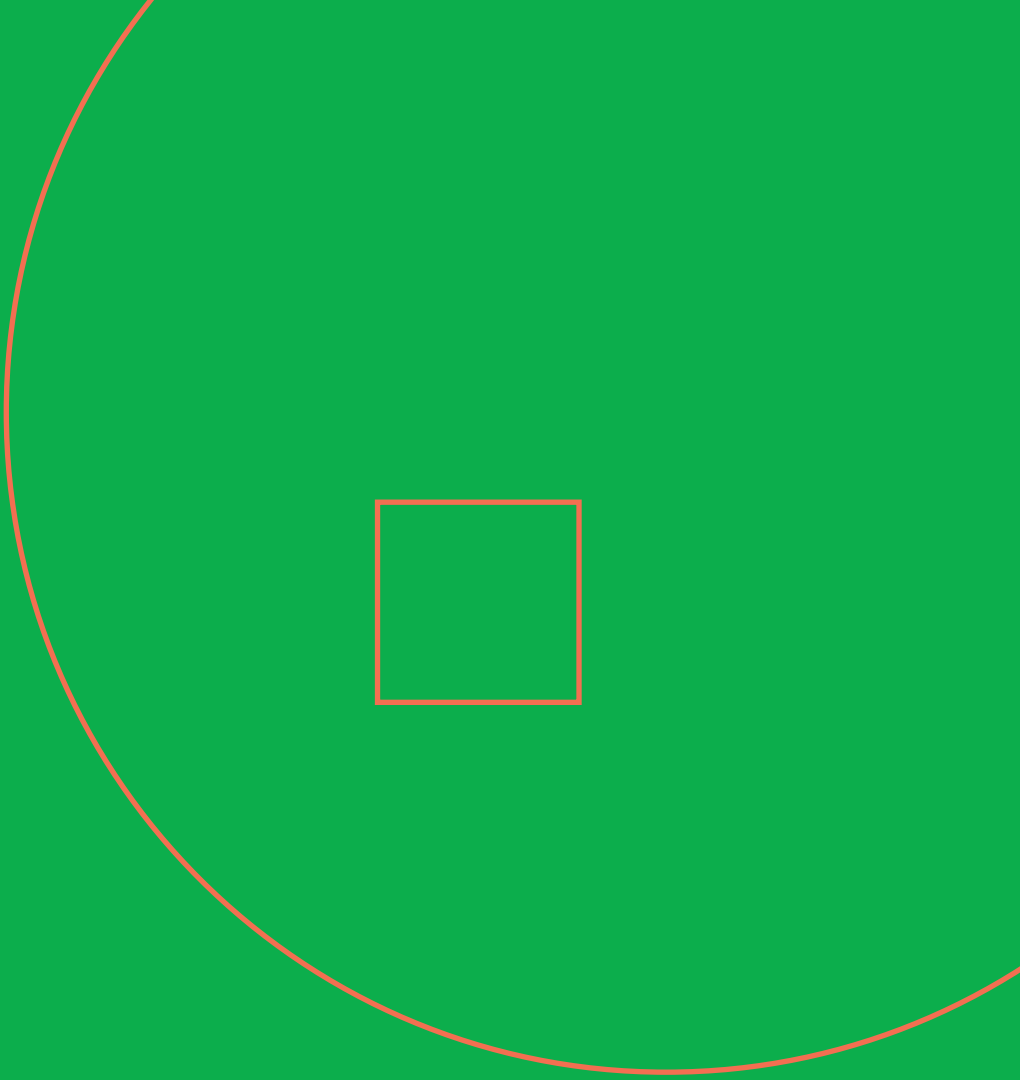


JOHN KRUSE



In the Footsteps of
Oxenvald





THE ROYAL DANISH
ACADEMY OF MUSIC



Co-funded by
the European Union