

**PETRA VALTELLINA**

**RESEARCH  
AND PIA  
JOURNAL  
(PAPER)**

Goodman Languages of art  
DENOTATION vs EXEMPLIFICATION

Sloboda 1985:

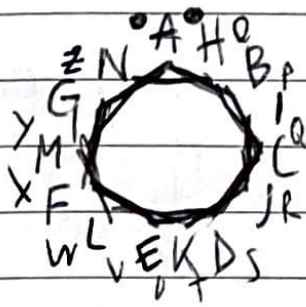
Chapter 2

- PHONOLOGY

→ potentially infinite  
Variety of sounds can be  
"parcelled up" into a  
finite number of discrete  
sound categories which  
constitute the basic communi-  
cative units

p. 32.

Potrei creare due "composizioni"  
parallele, seguendo gli stessi  
principi. Una poesia e un brano.  
E poi magari un brano per  
voce e flauto in cui le due  
prose si intersecano.



MODULAZIONI ⇒ principio simile contesti ≠.

PAROLA X  
SUONA in un certo modo

PAROLA Y  
Suona in modo simile  
MA Significato ≠

A B C D E F G H I J K L M N O P R S T U V Z

~~Se~~ in Musica Forma e Contenuto sono più vicine che nel linguaggio?

→ Poesia?

- Calligrafia araba → legato a scrittura ≠ Notazione musicale (non ha valore estetico...)

{ FORMA  
CONTENUTO  
SCRITTURA }

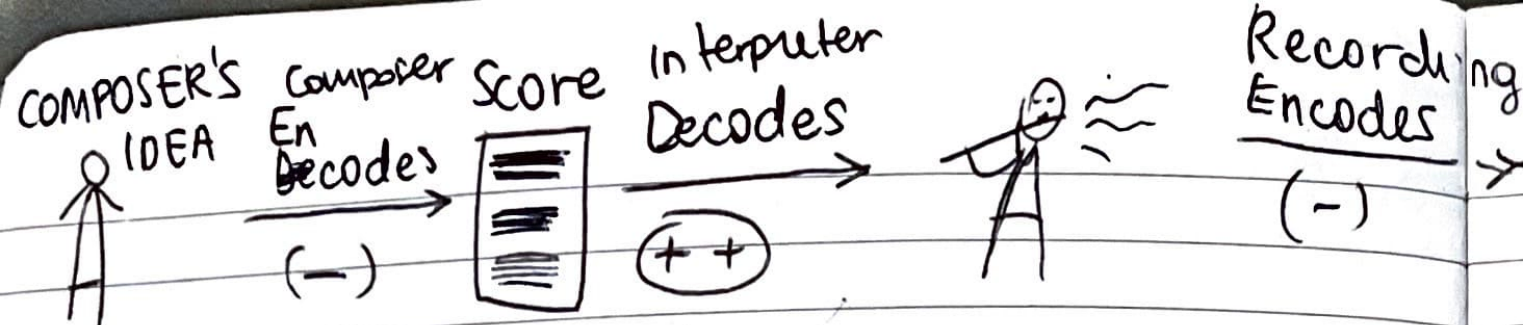
Se tutti elementi fossero discriminanti per valore estetico  
Linguaggio  
Musica?

LANGUAGE: each artwork is ~~for~~ expressed in its own language.

Some pieces EASIER to understand.

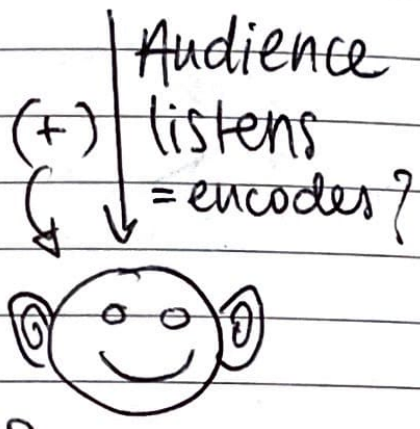
Personal! → Karg-Elert Appassionata!

What we do as interpreters is trying to get more and more familiar with it, in order to speak it back.



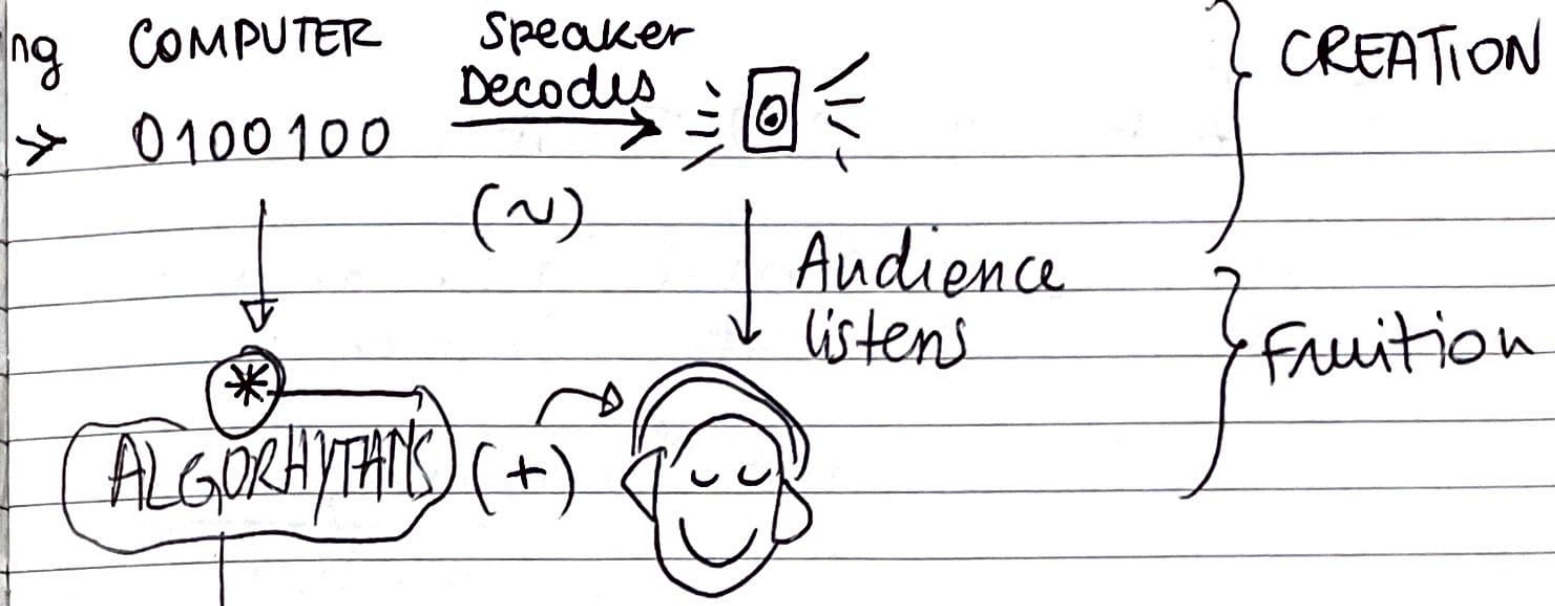
①

The only step where something is ADDED with intentions during the music creation (≠ fruition)



# \* MUSICAL COMMUNICATION

① How? Conception (Cooke, 1959)



Selects likable music and administer it to audience.

→ Does choice add value to music?

↳ Music DISCOVERING part of the pleasure does it add ~~the~~ value to the listening experience?

MUSIC that ~~you~~ will say make you "I DISCOVERED THIS, ~~TRY~~ LISTEN!"  
 The Hague  
 27.05.2024

→ I WOULD GO WOULD I THOUGH? IDK, ~~But the idea~~ ~~the~~ IT WOULD STILL BE PASSIE choice.

# MUSICAL LANGUAGE in SOLO FLUTE PIECES.

~> Understand parameters/elements (Analyze)

~> Try <sup>to find</sup> own language\*


\* Each work has inner rules, that is what makes it ART.

[Define own rules + Break them!]

## Giochi di parole:

→ Suono simile - contesto diverso  
◦ stessa parola

→

⊙ Fare Contratto  
con chi collabora 

- Tempo impiegato
- Aspettative  $\neq$  →
- Ruoli
- Goals

7

24.03.2023 - Master circle

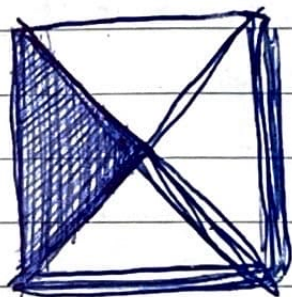
Take notes! Everything is part of the process

\* Elective products can be used for research

How will my project change how I play?

→ Better know & understand pieces of flute solo repertoire

→ Experience COMPOSITION, in particular collaborative composition (⇒ Networking)



↳ Understand some possibilities of composition will make me be more aware of what's behind a written piece

How can I better understand the COMMUNICATION PROCESS in music creation in order to be ~~more~~ a better performer

→ Better know the idiom of my instrument

(RELEVANCE for OTHERS)

1 Slide per question  
Presentation

28 apr & 12 May

26.03.2023

I want to see how a collaborative composition can work.

To do so, I chose a wide topic, which is language, in particular Word Plays, and I want to narrow it down with the person I will work with.

I have been reading papers about language and music / music communication and humour in music.

I'm looking for someone:

- Composer
- Reliable
- Who can spend some time per week on the project (2h? ~~Even~~ Depends on how we prefer to work)
- Interested in ~~to~~ finding a musical language that fits flute (idiomatic) and play with that / with its rules and possibilities.
- To experiment with
- Willing to create a good & transparent collaboration environment.
- (- ~~Good~~ at willing to ~~to~~ handle part of the bureaucracies if we need to play somewhere)



- possibly willing to be part/help organize the workshop-concerts (PIA...)

I offer:

- ~~I~~ I want to ask for fundings, so hopefully for a good payment. If not funded, the entrance/participation fee will be shared equally.
- Curiosity towards the subject and the collaboration.
- Transparent Communication
- Flute playing experience, solo
- Analysis of pre-existing flute works that to me have a unique language - accomplished to find
- ~~to show if we want to~~

LANGUAGE & communication, do not happen in someone's own practice.

I want to have different points of view, to share and to collaboratively create something (at least 1 piece).

→ I will record the sessions AND I will propose evaluations of the process from time to time OR when needed  
⇒ Change in better how we would work.

# I ASK:

- • [at least 2h per week] + (eventual prep.)  
↳ 2 days or 1 for longer  
Better to fit → Booking rooms & rec. material, being sure that we meet.
- • COMPOSITION SKILLS.

- • Ideas on language and musical communication.

2

- 3 first meetings → Sharing ideas, references, artworks we like, ...  
⇒ Get to know each other, get comfortable + discuss general ideas

- 7 meetings → Creative process of at least 1 piece (can be more if we like!)  
⇒ **DRAFT.** by the end of June at latest

- Tutoring by composition teacher?
- Tutoring by flute teacher

dynamic → About process

→ Periodical feedbacks

~~WORK~~  
[SUMMER]

→ looking for venues / context for workshop

→ Data analysis

→ Workshop organization.

28.03.2023

→ WORKING with <sup>the</sup> IDIOM of the flute.

↳ Instead of a "general" language, I want to understand what it means to create an IDIOMATIC solo flute piece, suitable for the instrument ~~and~~ qualities, which should be magnified, but still challenging -

Berio → "vocabulary" until 1958

→ ASK to flutists?

→ What is easy / difficult on flute?

→ What is nice / less nice on flute?

~~ASK~~

Maybe comparisons w/ other instruments

↳ Play w/ clarinet in pp is difficult because of opposite natures of instruments, BUT the challenge can be worthy (Ravel Intro & All.)

⇒ METHOD to UNDERSTAND instrument's idiom?

↳ Mechanical qualities of flute

→ Open embouchure ⇒ free mouth

→ Extended techniques

→ Colour

→ Vibrato, ... ~ ~ ~ ~ ~ voice-like

→ Weekly  $\geq 2h$  Preferably scheduled but can vary :)

→ Recorded creative sessions → **First** DEFINE IDENTITY OF COLLAB.

4, 11, 11 [I will try to bring material from my practice & develop it together

2-3 → Sharing styles, pieces, artists, ...

+ getting to know each other

+

☺ Define path

1st meeting (Rec)

- What each one offers
- What each one expects
- General ideas about project

the project

I want to be as shared and transparent as possible. Obv: since ~~the~~ ~~the~~ I have to get it to a concrete point for my research, I can take care of more things, but I'd like to ~~define~~ agree ~~on~~ which responsibilities each one is willing

to take during the 1st meeting. Recordings / documentation

I want to collaborate because **I GIVE MY BEST usually IN TEAM WORK**

- I want to meet different perspectives
- I need composition skills which I don't have
- It's fun to collaborate (yet!)
- (Not easy, but definitely worth trying!)
- I ~~need~~ need to know that ~~is~~ my work is necessary in order to get things done (creating a shared plan >>> trying to make my own)\*

I can be very organized and hard working but as long as I keep ideas for myself I will probably procrastinate and leave them be very confused.

### ORIGINAL IDEA:

Studying how I can create  
~~a~~ a personal musical  
language & how to  
play with its rules  
(word plays as a  
starting point)

X TOO WIDE!

TOO  
Theoretical.  
Make it in  
PRACTICE

Focus: Flute

IDIOMATIC &  
Musical  
language  
(spec. Flute).

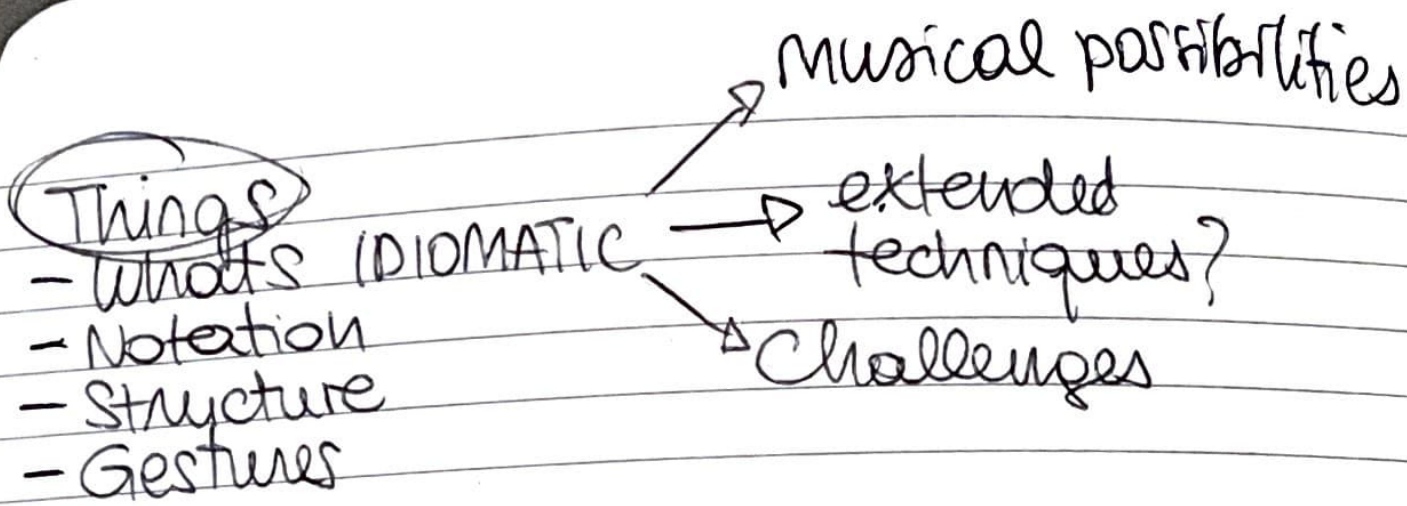
⇒ ~~How~~ How can I compose  
a piece that well  
reflects the qualities  
& possibilities of  
a ~~flute~~ flute?

### Product:

At least 1 composition for solo flute ~ 3m  
where we explore the idiomatic  
characteristics and possibilities of the  
instrument.

↳ To include in a wider  
programme?

\*Which I already know I won't follow. <sup>OR</sup> workshop



- Composition before Summer.
- If we like, continue.
- "PIA" either CONCERT or WORKSHOP for flute players -

### My research (until now)

- Language and Music
- ~~Communication~~ Communication
- Syntax ...
- Word play mechanisms

THIS IS SMT I'd like to discover

### Next:

- Similar projects (collaborative composition)
- Case studies
- Flute
- Analysis of repertoire
- Listening to recordings
- Practice journaling
- Collab. documentation.

- What do you expect?
- What ~~is~~ would you be willing to give to this project? (time, effort, ...)
- Plans for future? (Next year...)

# Fundings

- AMARTE.nl → development plan
- NORMA <sup>6/4</sup> - 1/9
- Den Haag Cultuurfonds  
Subsidie kunst  
(ZZP'er = freelancer)
- Prins Bernhard Cultuurfonds  
→ Email
- Fonds Podiumkunsten
- Newmusic Now

(RC)

→ Michelle Pritchard  
OUT of THE "ENGINE ROOMS".

SURF FILE SENDER .NL

Schedule time to ~~the~~ watch recordings !!!



~~Since~~ Apparently  
I have plenty of plans  
~~but~~ (Plan A, plan B, Plan C, ...),  
but none of them  
is plain and explained,  
I'll tell you the truth:  
"I hate planning,  
I love plumbing, plums,  
plattets, ~~pl~~ pools,  
Alps, and even planes (sometimes).  
I love teas, and this is why  
also

my new plan is this:  
Plan "T": Plant.  
I do love PLANTS

If you want I can better explain it:  
It has more planes than a common  
plane, 3 dimensions are always better  
than 2 (or one)

less plans, more plants!

# SESSION #1 with Gaspar

## "Contratto":

→ What do you expect from this project?  
(Anything, from organization to opportunities, from small attentions to payment...)

- ~~These already~~
- Personal development
- Artistic improvement (1st time composing) and exploration
- Engagement for curiosity and experimentation.
- Expression / communication skills

→ What do you expect from the other person?

- Time (already checked)
- Engagement / commitment ~~to~~ during sessions
- Transparent communication
- Responsibilities in proportion to what ~~we~~ we choose \*
- Exchange of opinions in a non judgemental & constructive environment

→ What do you offer?

- \* - Responsibility-wise? IS OK
- Time → Already set ~ 1.5 h/week?
- ~~but you can tell more~~

# Responsibilities

## Roles

- Feedback planning P

- Recording P

- Booking rooms P

- Bring ideas to the sessions G+P

- Organizing session: I'd like to share it, at least partially.

• INTERVIEW?

• LANGUAGE

• TECHNIQUES

• NOTATION

• STRUCTURE

• THEME (extra-mus?)

• POSSIBILITIES w/ Flute / Gestures?

• COMP. PROCESS

→ Recording/Writing ideas during week?

I am willing to think and structure the moments, but I would like to choose together the topic to focus on during each session.

To do so: Shared DRIVE?

→ Planning sessions

→ Insert ideas to focus on

→ Share external references or ideas.

APRIL: 5 #1



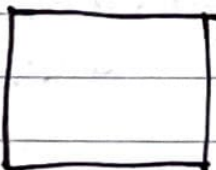
~ Defining responsibilities  
~ Sharing references/ideas → BRAIN STORM  
~ Discussing directions & goals.

14 #2



~ First try-outs.  
~ References/ideas Sharing  
→ DISCUSSING PROCESS

19 #3

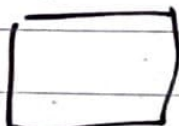


→

COMPOSITIVE PROCESS

① ⊕ FEEDBACK + problem-solving

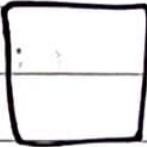
24 #4



↳ Can be whenever we want, or we feel the need of it, but those are

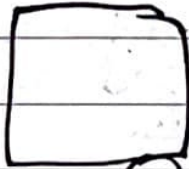
MAY 1

#5



8

#6



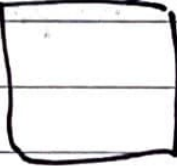
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②

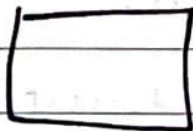


FEEDBACK + ~~Application~~

Problem Solving



22 #8



29 #9



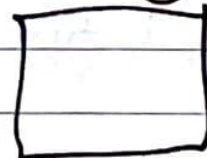
③



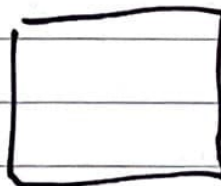
Feedback + problem-solving

JUNE

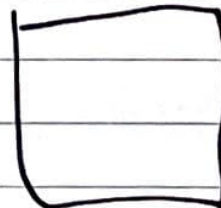
7 #10



14 #11



19 #12

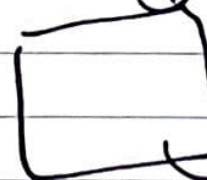


④



Feedback + problem-solving

26 #13



Recording?

I would like (for my PIA) to:

~> Include the piece in a wider programme  
=> Find something that connects nicely based on what we will choose to do.

[<sup>can</sup> Include chamber music pieces.]

~> Word Plays?

↳ Anything **text-based?**

BRAINSTORMING

→ Ovidio Metamorphosi → example:

- Poem (words!)

- ~~Transformation~~ Transformation  
(happens in wordplays)

- Structure (connection between episodes)

→ Solo: VOICE Taken from?

collecting  
→ ~~WORDS from the world~~  
(from people) / ~~create~~

2013

Thesis: The Vocal Flute by Marina Pereira Cyrino

Collaborations:

Gazzelloni & Sequenze I (Berio)  
& Mei (Fukushima)

Robert & Ryoanji (John Cage)

Aitken & Scivo in Vento (Carter).

Sciannino → Caroli, Fabbriciani

Stoerkhausen → Kathinka Pasveer

Kajja Saariaho → Camille Hoitenga.

→ PATTERNS OF ARTISTIC COLLABORATION  
by Vera John-Steiner (2000)

1 - Distributed c.

2 - Complementary c.

3 - Family c.

4 - INTEGRATIVE c. (ideally...)

↳ Based on desire to transform knowledge  
Can result in new practices & concepts.

↳ → COMMITTED ACTIVITY / A LONG PERIOD

↳ → Risk Taking, dialogue, shared vision

→ COLLABORATION Composer - Performer  
by Hayden & Windsor (2007):

- DIRECTIVE

- INTERACTIVE

\* COLLABORATIVE

↳ • music developed through  
Collective decision-making  
• No hierarchy of roles (But roles)  
• structure & context decided  
through collective decisions.

→ (continues next page!)

[ COLLABORATION:

Ideally: INTEGRATIVE &  
COLLABORATION

∩  
COLLABORATIVE  
COMPOSITION

If I write here,  
I can erase.



Action Research (Lewin), then Descombe (2003) and Roe (2007):

Practice-based research which deals with "real world" problems and issues; researchers have an active participation in the process.

Öfersjö (2008) → 2 types of action research:

Researcher ←  
≅ Practitioner

\* PRACTITIONER  
- EMANCIPATORY

Methods:

- Reflective journal / practice journal
- Video & Audio rec. of experimental sessions, rehearsals, performance  
→ To reflect upon the outcomes

→ COMPARATIVE METHOD → More than

- Patterns of collaboration 1 Project...
- Practice challenges
- Approaches on same technique

CASE STUDY PROCESS → 3 different case studies

DATA :

- Rec
- Journal
- Compositional sketches
- Supplementary informations (informal conversations)
- Scores of new compositions.

Change roles: integrative collab (Roe 2004?)

⇒ React to MODEL:

Composer = creator  
performer = interpreter  
audience = recipient.

Changing the relationship between the first 2 categories, is it possible to ~~also~~ change also the passive attribution of the listener?

Demande a Dai Fujikura  
su collaboration w/  
performers

→ Claire Chase ICE ♡

↙ Cage  
4'33"  
But active!

Michelle Pritchard "Out of the  
"Engine Rooms"", 2022. Sugg. by Gaspar  
Zubin Kanga (2014) → Website...

Collaboration:

- Mutual knowledge of musical repertoire
- Tool of communication
- Priorities CEAR
- Communication through instrument
- Good sense of humour

(PRITCHARD):  
+ knowing about composer  
& performer  
influencing

0504  
2023

# #1 SESSION! 😊

## Agenda:

easy to  
lose

① \* Discussing methodology:  
Documentation

\* NOTEBOOK

(No ~~eraser~~) No digital

→ All drafts/sketches  
can be useful  
to study the process

② \* Before each  
session I will send  
the agenda?

Or perhaps  
DRIVE doc where  
each one can  
add topics...

\* After discussing the  
notation, we will  
choose which kind of  
support is good to use

\* DATE ~~DATE~~ on All notes  
(possibly context, if useful)

ex: 04.04.2023, after  
a lesson with my  
main subject teacher:

or 03042023:  
Practice.

③ \* Quantifying TIME  
→ Difficult!  
But try?

\* Recordings

→ Say that you agree  
~~that~~ that the  
images are used  
for research aims.

If I will ever want  
to make a video or  
a "trailer" using ~~the~~  
images where you  
are present/talking,  
I will ask before.

→ What do we need to talk about? BRAIN STORMING

- ② Planning contents for the next sessions
- ③ Expectations (from PROJECT, OTHER PERSON) & responsibilities we are willing to take.  
↳ We will keep this as a guide for the feedbacks during the process.  
It's dynamic. Can change any time + (Personal/artistic goals that we could cultivate)
- ④ General goals for the project + (ideas/dreams ...)
- ⑤ Let's start!
  - Sharing recordings/pieces
  - General background
- ⑥ Playing! (or experim.)
  - ↳ Artistic influences
  - Compositive ideas
- ⑦ Anything else ;)

- | ③ I offer  | I ask/expect   |
|--|--|
| - Listening  | - Transparent comm   |
| - Curiosity/Open mind                                  | - Safe & environment (non judgemental)   |
| - Time   | - Clarity of needs (Not good at guessing)  |
| - Safe environment                                     | <del>Constructive disagreement</del>   |
| - Musical background                                   | - Constructive disagreement (if applicable)  |
| - Constructive disagreement (or supporting agreement!) | - Patience (I might seem very organized & I do my best for this project, but it may happen that my chaotic/messy side emerges) |

Composition process ~~is~~ flow, but explaining the steps & sharing knowledge, so that I can also ~~take~~ take part

- leading the

What I have done until now

→ Finding Sources (NOT reading all of them...)

→ Focusing on a TOPIC instead of the kind of research I'm doing...

\* LANGUAGE - MUSIC connections/analogy

\* WIT/HUMOUR

\* WORD-PLAYS: ~~WIT~~



- Virno: Motto di spirito e azione innovativa  
(- "speaking" instruments)

→ Understanding what will NOT be my research...  
(I read something and think: Nice! But I want to do something else...)

→ CONUTAZIONI SOFISTICHE  
ARISTOTELE

LOGICAL Mechanisms of WIT.

- fallacies based on EXPRESSION (p. 65)

1. Onomimica
2. Amphibolia
3. Composition
4. Division

5. Form of expression

- Fallacies not dependant on expression

1. "Following the accident"
2. Keeping valid in absolute sent which is said only on ~~something~~ a specific aspect.
3. Affirmation and negation not taken in the same relationship
4. Petition of principle
5. Conversion of ~~antecedent~~ consequent w/ antecedent

~~fallacies~~

## EXPECTATIONS :

- Safe environment to express, ~~to~~ learn & try
- Transparent communication
- Clarity of needs (I'm not good at guessing)
- Constructive (dis)agreement
- Patience
- Sharing ideas even if they don't look refined yet

## I OFFER:

- Curiosity
- Listening
- Non-judgemental environment / Safe environment
- Time!
- ~~Boring~~ organization things (rooms, ...)
- Constructive (dis)agreement
- Sharing ideas <sup>even non refined</sup> & Musical background

I lost the recording & audio of most of the session due to technical problems ~~and~~ and poor technical knowledge (first times ...)

→ Background:

⑨ Klee. Studied composition before the bachelor, with ...

Influences extra mus: Klee

→ Colour of sound.

Craftmanship as value.

→ Composing as a way to create.

P → What gives "dignity" to a composition? ~~that~~ ~~is~~ ↘

⑨ Believes every composition tells something about the time it's created, tells about the composer's context and historic period.

\* ~~A~~ difference between ~~impro~~, Composition & ~~interpretation~~

Agreed that interpreting is already creative, but

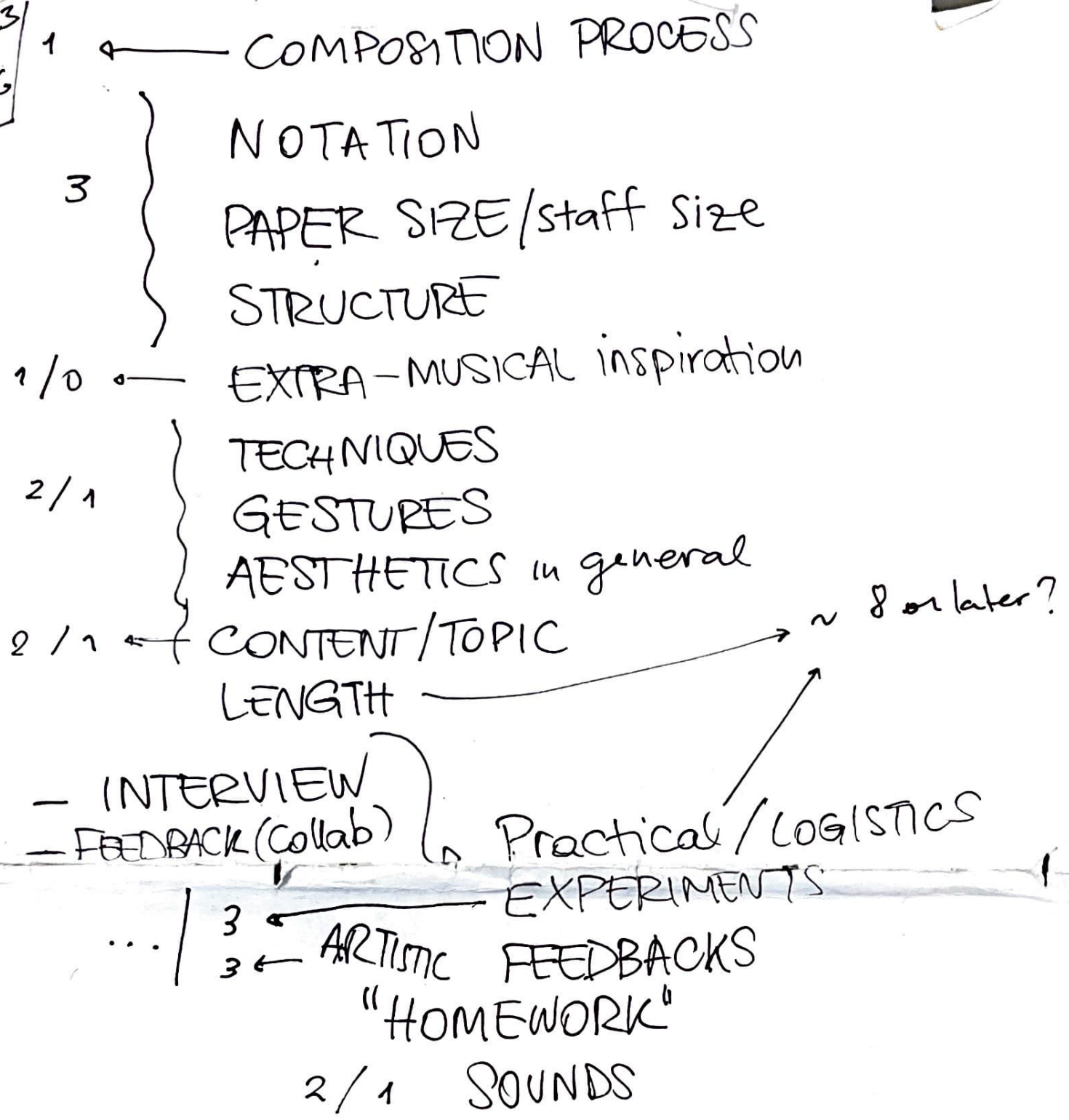
⑨ "Creating something that ~~#~~ would not otherwise be there

→ Bay, Basquiat

↳ AS Klee's puppets: Tactile

↳ Project about food: Adverbs in music score.

05/04/2023  
Session 1  
BRAINSTORMING





14.04.23

Pre-composing

→ From instrument

MINIATURES

explore different kind  
of Collab.

→ Material for 1 min: P  
1: G

even 2nd flute / traverso

SCIALOJA

MATERIAL:

• Record poem

• Text based

2 Perspectives Atmosphere / drawing

+ Material Sharing

- TENNEY

Se bumo  
la lepre  
che m'ape  
mi cope  
di baci  
la punta  
del naso  
mi dice:  
"Mi piaci  
Per puro caso".

Text:  
• Metrica  
• Rhythm.

(3) Silabe

(5)

18.04.2023

PIA

Project breakdown  
→ Specification

Need  
→ Cost

PEOPLE

- Gaspar
- Jasper → Musicians:

DOCUMENTATION

Audience

Collaborating in organization<sup>3</sup> of concert

- Festival
  - ~~the~~ Young artists programs
- } ASK  
to people  
(ASKO/NEUE)

\* Talk w/ Gaspar about funding

\* Question for group

19.04.2023

Send interview questions

~~DE~~ LINK Tilburg

AMARTE

- Budget
- Demos (\*) → to do
- link to intro
- Previous work
- Project plan

24/04/2023

# JASPER SESSION #1

Agenda:

↳ About Agenda, Doc Drive, ...

1. Methodology + Consent + Notebook + time

2. Expectations

- Transparent communication (try)
- Safe environment to express, learn and
- Clarity of needs
- Constructive (dis)agreement
- Patience
- Sharing ideas even if they ~~are not~~ ~~are not~~ refined yet.

I offer

- Curiosity towards composition & collab.
- Listening <sup>safe</sup>
- Non-judgemental <sup>safe</sup> environment
- Time <sup>research-related</sup>
- Bring necessities (booking rooms, recording...)
- Constructive (dis)agreement
- Sharing ideas even if they don't look refined yet
- Flute Skills & experience
- Willingness to experiment & try
- Personal artistic background
- Sharing
  - Organization stuff

COMPOSITIONAL  
IDEAS

M/L

NOTATION M/L

SOUNDS M

Techniques M

E 1,2,3 Repertoire

Flute

Concert

E 1,2,... Sharing references

M discussion about material

E different flutes

1,2 How to practice  
How to compose

3 INTERVIEW

1 Idiomatic flute stuff

Structure M/L

Feedback 4,7,10


- 1
- 2
- 3 x
- 4 °
- 5
- 6 x
- 7 °
- 8
- 9 x
- 10 °

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# Garpar 24/04/2023

## Session #4

### INTERVIEW

- Present yourself as an artist } 
  - Background
  - Activity
  - Interests
  - Influences
  - future plans
  - anything
- What is this project? < Goals <sup>What happens?</sup>
- What's your role in this project?
- Does the collaboration influence your approach to composition? If yes, how? (in general & specifically during the sessions)
- Why are you taking part in this project?
- What do you think it's special about the project?
- How is the collaboration going until now?
  - anything about the experience
  - similar experiences you had?

Direction → Read researches → find focus idea

Differences } Differences between different collab.  
Composers } expert on my instrument  
non expert.

Share researches w/ Bastiaan

[COLOR CODING] → TRANSCRIPTS

↳ Themes to highlight

Compare colours } - Technical possibilities of instrument  
- ... composition roles

Social science technique → look it up

[Chicago] → Quotation style

look it up } - Abstract → write it to explain why this direction is relevant to me.  
- Introduction  
→ Theoretical framework  
- Methodology  
- Data Collection  
- Data Analysis  
- Conclusions  
→ Classific. of collab.

SCAIBBR.COM → Automatic Citation

Translation exercises } (Chat GPT) → check Plagiarism digital check  
→ fluent constructs in English.

# Master Circle Presentation:

① Copertina

② How is your MP developing?

- Focus on Practice & Collaboration
- Collaboration w/ 2 Composers, weekly meetings
- Documentation Audio-Video, Journal, Reflection
- Case studies references

③ Aims: with my MP I will develop towards many directions, I will gain ~~new~~ new skills & knowledge ~~while~~ while ~~deepening~~ deepening the ones I already have.

Three components ~~are~~ → Some of the fields I will work on: look slide.

④ Artistic Development:

Now Currently

- Working on technique → Many changes since I got here  
flute
- Working on musical choices
- Ensemble academy → Interest for new music & composer-performer relationship



## NEXT YEAR

- Hopefully repeat EA ~~stretch~~
  - Continue improving flute playing
  - Engage
  - More and sooner ~~engage~~ in Chamber music projects (Earlier because I know people & I have a house...)  
will already → less stress(?)
  - Dream: Continuing collaborations ~~with~~ w/ composers, including more instruments. → Ensemble
- Wider project for future.

## ⑤ Research:

Research question → Read  
sub questions: • what are the challenges in a collab,  
• how to make it work  
• What can be the roles.

## ⑥ Describe research:

~~2 collaborations, where we meet and compose~~

2 collabs ~~w/ composers~~, with the aim of composing at least one piece w/ each composer.

It will probably be solo flute, or 2 flutes with Gaspar who is also a flutist.

~~The outcome will be performed as part of my...~~

I ~~will~~ <sup>am</sup> recording all the sessions and ~~interviewed~~ interviewing the composers.

I ~~will~~ <sup>am</sup> reading some similar case studies ~~and~~ to get insights on ~~the~~ the best methodology and possibilities.

I really value feedback during the process and after 3 sessions with Gaspar it was very positive from both of us, so I think we are on a good path.

⑦ Artistic Development is deeply connected to the research since the flute is the main character of the collaborations. I am learning a lot, also about ~~the~~ composition, which makes me rethink how I approach notation, musical choices & ~~interpretation~~ listening in my daily practice.

The outcome of my research will be performed ~~in~~ ~~at~~ as part of a wider concert program for my PIA, and I will hopefully also record it.

⑧ Research supervisor

- Changes of topic → helpful!
- Past meeting & Next one
- Sharing material

⑨ PIA → Work in progress.

Due to many changes in my research topic, I had to wait before actually ~~starting~~ starting working on it.

Now: Product breakdown & budget (3rd time...)

Related to AP because I will ~~have to~~ perform ~~it~~ in the concert & because it is useful to get to know how the organization of a concert works.

≡ The concert will include outcomes of research & ~~it~~ might be connected to COLLABORATION the program in a ~~general~~ general.

⑩ PIA COACH: ♡ Super nice, we are meeting frequently & until now ≡ the meetings were useful for me to understand which direction to take.

From the last meeting, I have a clearer idea and I can actually start it.

~~I failed the progress report because I was focusing on the research first, but I think it will~~

10

## TIMELINE.

- Collabs
- Concert program
- Festival/Venues/fundings

11

12

NEXT YEAR — Data analysis  
— Writing

PIA

→ I failed the progress report in April because I wanted to focus on my research topic, but now I know it and I can work on the PIA too.

→ This summer I will hopefully take part in masterclasses and projects that could help also in Italy  
~~networking~~ networking & finding opportunities

## ⑬ Challenges:

- Time Management / mental Space

↳ switch focus quicker  
or choose time slots.  
rigorous

- Documentation  
(selective is helping, but  
I needed some time before  
recording properly).

~~Some~~ lost first & second session  
part of

because of technical problems,  
now better.

(I wrote a detailed report on  
what happened).

- Amount of work

→ Research: 3+ hours

+ set recording

+ listen back

+ plan sessions  
content

+ compose/practice

→ PIA

→ Practice, ~~PIA~~ deadlines, life.

TOO MUCH.

# [GASPAR]

01.05.2023

## Session #5

→ Notation / ideas until now

→ "Games" / exercises → Bring material  
(musical or not)  
and see if how the  
other person  
it inspires

→ Improv. Sopra Volterra



04.05.2023

## JASPER Session #2

- Discussing material
- Flute repertoire
- How to practice / compose.

collaboration? (Theme)  
 Repertoire  
 To choose w/composers  
 Existing Pieces  
 Compositions  
 PROGRAM  
 Composition process: started.

① Program notes  
 RECORDING  
 - Demos (for festivals/fundings)  
 - Art of sound (people)

- emp
- camera
- recorder
- studio booked

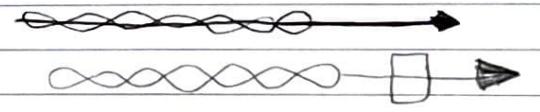
⑤ PREPARATION  
 - Composition  
 - Practice  
 - Rehearsals  
 choosing repertoire

CONCERT

② PEOPLE  
 Composers ✓ Gaspar Jasper  
 Musicians - me depending on programme (1)  
 Ad: Photographer  
 Graphic  
 Recording

③ LOGISTICS - When?  
 where? - Venues (Museum/Gallery?)  
 - Festivals  
 ↳ NETWORKING  
 - ASKO, or local(?),  
 Net, people...

④ Advertising  
 - Pictures (People)  
 - Poster/Flyers (People)  
 - FB/Insta/Friends/...  
 Who could be interested? - Musicians (Artists)  
 - People who enjoy New Music





# Moodboard

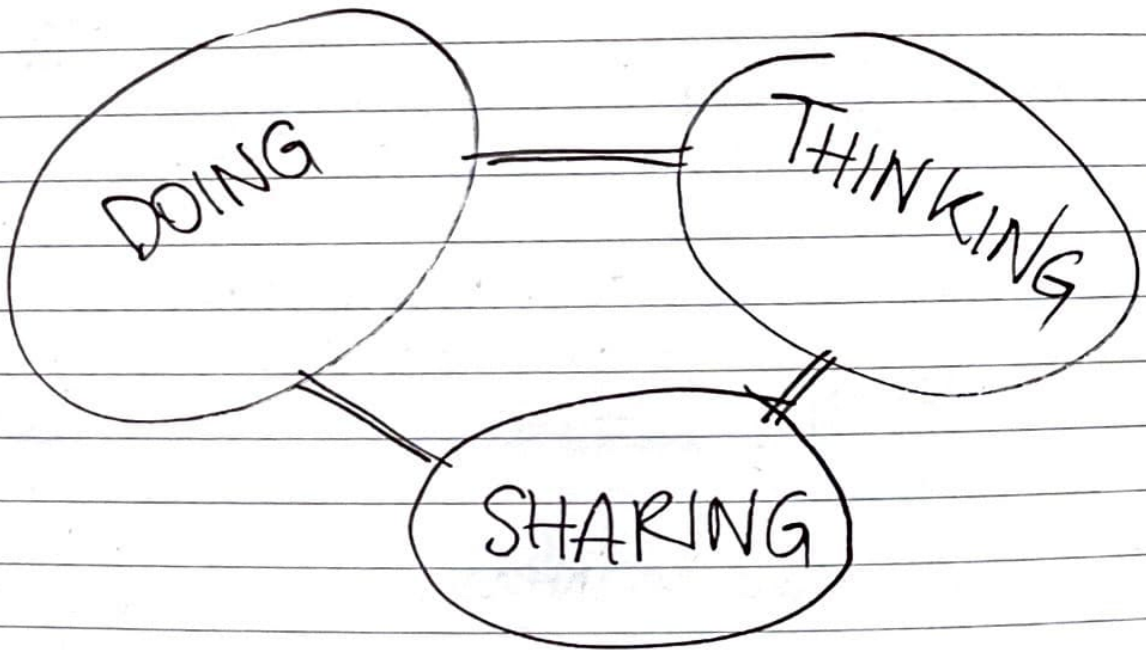
PILOT

check funding deadlines

- Composer's teachers
- EA teachers
- Caterina

} Share!  
/ / / /

## The artist's way



TRIANGULATION → Topic from  
different pov

→ Interview • COMPOSERS  
• PERFORMERS

Balance { Experimental validity  
→ Control Situation  
Ecological validity  
↳ how things would go.

let the collaboration develop

EXPLAINING CHOICES

What research is not about

JASPER session 4

→ More explanation of repertoire and challenges for flute.

19.05.2023 Session 2-

GASPAR:

→ Techniques: more than techniques  
"per se", we talk about sounds we like

\* Shows Classical flute. → Different possibilities

Try different things, more "advanced"  
try out blowing in the holes

George Crumb idea of approaching  
the instrument with innocence

9:40 "extended techniques not as  
extended but just as part of  
my palette of sounds".  
What you haven't done yet feels like  
an extended technique: everything  
is "extended" before becoming normal.

from poem → think of musical ideas:  
Istrice → high register, ... ~ 20:00?  
la lepre → ~ 23:00

# GASPAR Session #7 ONLINE

Brainstorming  
↳ long piece

How I experience the change.

→ slowing down.

conclusions ~~#~~ about process / obstacles

BASQUIAT

Ornamentazioni Quartz

JASPER

25/05

Check sciarrino for bisbigliando.

Festivals =

- Gaudeamus (for next year?)

→ ITALY?

→ Repertoire choice

→

- Gaudeamus festival

- Dag in de Branding

- November music

- Grey space

- Studio Laos

\* ~~Program~~ Program

\* Ad

\* When → **TIMELINE**

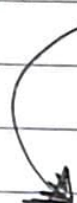
\* Target group

↳ Audience + Collaborators

 → **Demos**

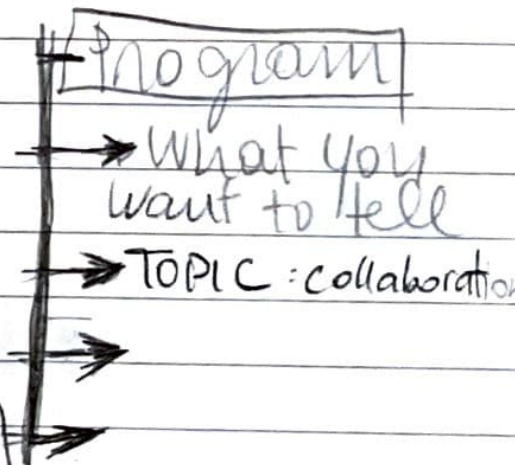
MAKE Things **DOABLE**

- Venue
- Repertoire



New music Festivals

↳ Students short program



Sending emails

→ festivals = list of emails



# # Session 10 Gaspar 26.06.2023

→ Zoom

• Finishing last time's composition

😊 \* → Connection with early music  
→ Flute challenges  
→ Really collaborative

☹ → A bit too linear in transitions,  
it makes it very obvious  
and perhaps we could  
find a more "necessary"  
structure?

→ Plans for the final product:

\* Starting in summer?  $\begin{matrix} \text{SI} \\ \text{NO} \end{matrix}$

\* "Homework"?  $\begin{matrix} \text{Yes} \\ \text{No} \end{matrix}$

\* September

↳ 2 sessions ~ 3h

→ 1st:

Now: choose the format

1 piece ~ 3 min?

Miniatures?

General ideas for the piece?

- early music ♡

## Composer - performer relationship

"... an intricate blending of skills temperaments, effort and sometimes personalities to realise a shared vision of something new and useful."

Moran & John-Steiner  
2004: 11

01.09.2023

Almost back to the new (and last!) academic year, I feel already anxious for what will come with my project.

The break was needed for me, and now I feel ready to start again.

I want to try a new approach to my research, a bit less structured and way more intuitive.

I think that artistic research should also include (if not mainly) ~~a bit~~ the ~~more~~ creative / unorganized side of art.

I'll try and feel more and plan less.

Perlove (1998)

Interview to Sophie Cherrier

♪ : Chu Ky V by Ton-Thát Tiêt

♪ : Pneuma by Heinz Holliger

Eva Kingma Quarter-tone<sub>±</sub> alto & bass flutes

Brannen Brothers → quarter-tone  
C flutes

→ New possibilities:

♪ : Froissements

d'Ailes

by Michaël Levinas

8th tones!

→ Multiphonics

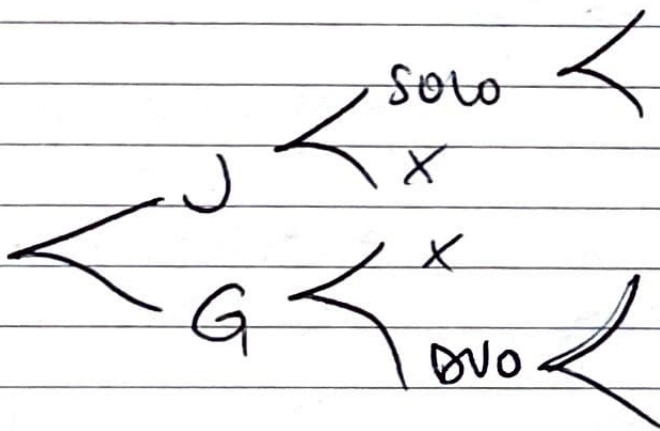
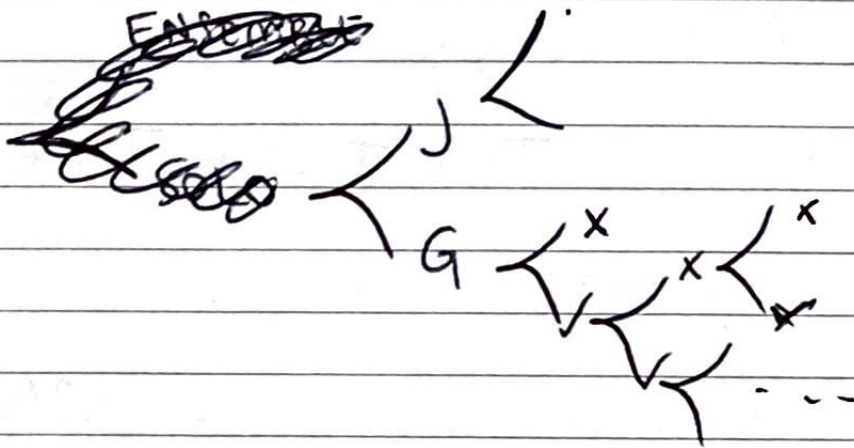
→ Glissandos

♪ : Mnemosyne for bass flute & tape  
by Ferneyhough

♪ : superscriptio for Piccolo by  
Ferneyhough

♪ : Dense/clairsemé by Shuya Xu

♪ : Explosant fixe by Boulez



IN COMPOSITION:

It will  
end other possible  
ones!

- Why does one make a choice?
- Freedom to create!

Feb

March

all the sessions?

↳ Brief summary / key points  
of collab

↓  
Feedback  
outcome

- INTRO
- CONTEXT & TOPIC
  - SCOPE & FOCUS
  - IMPORTANCE & RELEVANCE
  - OBJECTIVES & QUESTIONS
  - STRUCTURE OVERVIEW

[RESEARCH]  
INTRODUCTION

METHODOLOGY

LIMITATIONS

RESEARCH QUESTIONS

TOPIC

Collab

Why?

research objectives

Scope of study

Significance

THESIS STATEMENT /  
RESEARCH QUESTION

Relevant background

Research topic

theoretical <sup>etc</sup> background