

Patterns and Music

MENTOR

Massimiliano Viel

DATES

25-29th May (deadline for application submission **25.04.2015**)

LANGUAGE

English

PARTICIPATION FEE

€ 570 (including accomodation and half-board)

TOPICS / TAGS

listening, music perception, pattern composition, history of western music, performing arts, participation, temporality

MODULE OUTLINE

To escape the identitary cages we are surrounded by, whilst dealing with today's culture with its complexities, diversity and pervasiveness, a conscious approach to the whole range of music phenomena is fundamental both for curatorial and artistic/music practices and the perception of the habitual music listener.

The module puts forth an approach to music stemming from an analysis of listening, and proposes a series of techniques for music production as well as strategies to deal with music in its broadest acceptance. Specifically, it will trace the consequences of embracing the conceptual frame of cognitive patterns when dealing with the complexities of the evolution of music structures (from the history of Western musical tradition up to the forms and styles of the music practices in today's media culture).

Alternating discussion of theoretical notions and listening experiences with practical laboratories (production/composition and performing with voice, body-percussion and found objects), the module is suitable for participants with any degree of music knowledge from novice to skilled musician, as no previous knowledge of music theory and music notation are required.

SCHEDULE

May 25th

morning

Guided tour to Cittadellarte, including the Pistoletto, Arte Povera collections and temporary exhibitions (curated by Luca Furlan)

Group presentation

afternoon

Introduction of the main topics of the course

Discussion

May 26th

morning

A simple technique of pattern composition

afternoon

Laboratory: My first composition

May 27th

morning

Special and notorious patterns

afternoon

Laboratory: Using the voice

May 28th

morning

A pattern history of Western music

afternoon

Laboratory: My first music performance project

May 29th

morning

What is there in music besides patterns?

afternoon

Laboratory: Let's build a collective pattern performance

REFERENCES

The mentor will prepare a reader for participants with key texts, some of which will be discussed during the week

Agamben G., *What is an apparatus? and other essays*, Stanford, University Press, Palo Alto, 2009

Besseler H., *Das musikalische Hafaren der Neuzeit*, Berlin, 1959

Akademie-Verlag, *L'ascolto musicale nell'età moderna*, Il Mulino, Bologna, 1993

Bregman AS., *Auditory Scene Analysis: The Perceptual Organization of Sound*. Bradford Books, MIT Press, Cambridge, 1990

Delalande F., *Le condotte musicali*, Clueb, Bologna, 1993

Foucault M., *The Archeology of Knowledge*, trans. by S. Smith, Pantheon Books, New York, 1969

Foucault M., *The Subject and Power*, on Hubert L. Dreyfus & Rabinow P., *Michel Foucault : Beyond Structuralism and Hermeneutics*, Harvester Press, Brighton, 1982

Huron D., *Sweet anticipation: music and the psychology of Expectation*, MIT Press, Mass, Cambridge, 2007

Margolis H., *Patterns Thinking and Cognition*, University of Chicago Press, 1987

Maturana H. Varela F., *The tree of knowledge: the biological roots of human understanding*, Shambhala, Boston, 1992

Nattiez J., *Musicologie generale et sémiologie*, 1987, it. trans. *Musicologia generale e semiologia*, EDT, Torino, 1989

Ockelford A., *Repetition in music: theoretical and metatheoretical perspectives*, Ashgate, London, 2005

MENTOR

BIOGRAPHY AND STATEMENT

Massimiliano Viel is a composer, musician and researcher. His manifold activities as composer, keyboard player and sound designer brought him to collaborate with ensembles, orchestras and theatres all over the world and with composers such as L. Berio and K. Stockhausen.

Besides the production of scores for acoustic and electronic instruments, from solo works to orchestra pieces, he developed his artistic path around the relationship between music and other media, realizing performances and installations in close contact with theatre, visual arts and dance.

He is member of the Italian collective "otolab", devoted to audiovisual performance.

He is a professor at Bolzano's Conservatory (Italy) and PhD researcher at the Planetary Collegium T-Node, University of Plymouth (UK).

PROJECTS (selection)

2014 "Cluster (for Demetrio Stratos)", Milano Musica festival

<http://www.ursss.com/2014/11/massimiliano-viel-cluster-per-demetrio-stratos/>

2014 "Ordo Coelestis", installation (with Fabio Volpi) , EXPO Gate Milano

<https://vimeo.com/104996448>

2012 "Andromeda", installation, Palinsesti 2012, Palazzo Altan, San Vito al Tagliamento Udine

<https://vimeo.com/90741456>

2012 "EM", Cronosfera Festival, Cavatore, Alessandria
<https://soundcloud.com/user9792013/live-cronosfera2012>

2009 "Weltraum" and "Pulsars", the Opera Il Cairo, Egypt

2007 "OP7" (otolab), Forum Universal de las Culturas, Monterrey, Mexico

2003 "Quartetto.swf"(otolab), Netmage '03, Bologna

PUBLICATIONS (selection)

Books

2008 Maule E. & Viel M., *La fabbrica dei suoni*, Carocci, Roma

2007 Bertacchini C., Maule E. & Viel M., *Parole, suoni e musiche*, Junior, Bergamo

Papers

2014 *Nell'Alto dei Giorni Immobili, un'analisi estetica*, in Santarcangelo V. (ed.), *Have your Trip. La musica di Fausto Romitelli*. Auditorium, Milano

"*In the Name of the Pattern*" in Noemalab, <http://noemalab.eu/ideas/in-the-name-of-the-pattern/>, 22 June 2014

2013 *Prefazione* in Maconie R. (ed.), *Stockhausen, conferenze e interviste*, Postmedia, Milano

2012 *Sounds and Objects* in *Technoetic Arts*, 9-2/3. Intellect Ltd
On and on. A Survey of the role of Repetition in Music, in *Limina* 2/2012

Websites

www.massimilianoviel.net

<http://www.doppiozero.com/autore/Massimiliano-Viel>

<https://vimeo.com/massimilianoviel>

<https://vimeo.com/otolab>

<https://soundcloud.com/user9792013>