

First Meeting of the ICTM Study Group on Multipart Music
September 15 - 20, 2010 Sardinia, Italy

Preliminary Program

Organization:

Università degli Studi di Cagliari, Dipartimento di Studi Storici Geografici e Artistici

In collaboration with

Università degli Studi di Cagliari, Facoltà di Lettere e Filosofia

ISRE, Istituto Superiore Etnografico Regionale, Nuoro

Conservatorio di Musica "G.P. Palestrina", Cagliari

ERSU, Ente Regionale Diritto allo Studio Universitario, Cagliari

Wednesday 15

9:30 – 15:00

Registration

15:00 – 15:45

Opening Ceremony (Aula Magna)

Prof. Francesco Atzeni, *Dipartimento degli Studi Storici Geografici e Artistici*

Prof. Roberto Coroneo, *Facoltà delle Lettere e Filosofia*

Prof. Paolo Piquereddu, *ISRE*

Prof. Gabriella Artizu, *Conservatory of Music*

Ardian Ahmedaja (*ICTM Study Group on Multipart Music*)

Welcome Music by A Tenore song from Orgosolo

16:00 - 18:00

Session I: *Conceptualizations of Multipart Music Making*

Rudolf M. Brandl (Vienna), Enrique Càmara de Landa (Valladolid), Bernard Lortat-Jacob (Paris), Ignazio Macchiarella (Cagliari).

19:00 - 19:45 Film

20:00 – 21:00 Dinner

21:15 – 23:00 Teatro "Nanni Loy" : A Tenore song (organizer Sebastiano Pilosu)

Thursday, 16 September 2010

9:30- 11:00

SESSION II: *Early sound documents of multipart music*

Chair: Rudolf Brandl (Austria)

Susanne Ziegler (Germany): *Multipart music practises in historical perspective: recording versus notation.*

Gerda Lechleitner (Austria): *Early sound documents of multipart music: concepts and historical context.*

Nona Lomidze (Austria/Georgia): *Early sound documents of multipart music: transcription and interpretation.*

11:00- 11:30 Coffee and Tea break

11:30- 13:00

SESSION III. PANEL: *Discussing Written Sources*

Chair: Ignazio Macchiarella (Italy)

Vasco Zara (Italy): *Ad Infinitum. Multipart Practices and Theological Discussion in Ars Nova Era.*

Massimo Privitera (Italy): *Polyphony as an Emblem of Concorde in Early Modern Europe.*

Rossana Dalmonte (Italy): *«As in the past and even more so today Music must Concern itself with People and God».*

Girolamo Garofalo (Italy): *Traces of Ison and Biphonies in Bizantin Chant of Sicilian Arbereshe.*

13:00-15:00 Lunch

15:00-16:30

SESSION IV: *Multipart Singing in Croatia*

Chair: Ankica Petrović (Croatia)

Jakša Primorac (Croatia): *Traditional Multipart Singing in Croatia in the Past and Present.*

Giuseppe Massimo Rizzo (Italy): *Sopela's circular interplays (island of Krk, Croatia)*

Joško Čaleta (Croatia): *Ojkanje - the (multipart) musical system of the Dalmatian Hinterland; the social and emotional dimensions of the performance practices.*

16:30-17:00 Coffee and Tea break

17:00-18:30

SESSION V. PANEL: *Language, Gender, and the Performance of Georgian Polyphonic Song Internationally.*

Chair and organiser: Nino Tsitsishvili (Australia).

Lauren Ninoshvili (USA): *Global circulatory routes and Georgian vocal aesthetics.*

Alma Bejtullahu and Urša Šivic (Slovenia): *Encountering Georgian Polyphony: History, Gender, and Interpretation in Georgian Singing in Slovenia.*

Nino Tsitsishvili (Australia): *Verbal Transparency and the Musical Sublime in the Gender Aesthetics of Georgian Polyphonic Song.*

19:00-19:45 Film

20:00- 21:00 Dinner

21:15- 23:00 Teatro "Nanni Loy" : A Cuncordu (organizer Ignazio Macchiarella)

Friday, 17 September 2010

9:30- 11:00

SESSION VI: *Multipart Music: Concepts and Structures (1)*

Chair: Enrique Camara (Spain)

João Soeiro de Carvalho (Portugal/USA): *Triads, trials and triangles: harmony singing, mobility and social structure in Mozambique.*

Hugo Ferran (France): *The conception of polyphonic pieces by the Maale of Southern Ethiopia.*

Joseph Jordania (Australia/Georgia): *Social Factor in Traditional Polyphony: Definition, Creation and Performance.*

11:00- 11:30 Coffee and Tea break

11:30- 13:30 **SESSION VII: *Multipart Music: Concepts and Structures (2)***

Chair: Ardian Ahmedaja (Austria)

Žanna Pärtlas (Estonia): *Musical thinking and sonic realization in vocal heterophony. The case of wedding songs of Russian-Belarusian borderland's tradition.*

Jacques Bouët (France): *Heterophony is not the degree zero of polyphony: plurivocality of Macedo-Roumanian gramochtenes (Dobrogea, Roumania)*

Eno Koço (UK): *Iso-based Multipart Unaccompanied Singing Styles (IMUS)*

Gerald Messner (Australia): *The Reciprocity of Multipart Vocal Traditions and Socio-Cultural Structures.*

13:30-15:00 Lunch

15:00-16:30

SESSION VIII: *Multipart Musics in Italy*

Mauro Balma (Italy): *Styles of chant and styles of life: synchronous changes in a village in the Alps (Cogne)*

Fulvia Caruso (Italy): *Multipart singing in Latera (VT): musical behaviour and sense of belonging.*

Paolo Bravi (Italy): *The dialectics of repetition and variation in the polyphonic accompaniment in the extemporatory poetry of Southern Sardinia.*

16:30- 17:00 Coffee and Tea break

17:00-18:30 **BUSINESS MEETING**

19:00-19:45 Film

20:00- 21:00 Dinner

21:15- 23:00 Teatro “Nanni Loy”: Launeddas (organizer Marco Lutz)

Saturday, 18 September 2010

9:30- 11:30

SESSION IX. Panel: *Pyrenees an emerging field*

Chair and organiser: Jean-Jacques Castéret (France)

Jean-Jacques Castéret (France): *Introduction*

Jean-Christophe MAILLARD (France): *Religious traditional polyphonies in the central Pyrenees.*

Iris Gayete (Spain): *Time logic of the “Vespres del Pirineu”.*

Jaume Ayats (Spain): *The lyrical rhythm that orders the world. How the rhythmic models build the ritual space in the religious chants of the Pyrenees and Corsica.*

Jean-Jacques Castéret (France): *Multipart lexicon and trans-historical approach in Pyrenean Gascony.*

11:30- 12:00 Coffee and Tea break

12:00- 13:30

SESSION X: *Aesthetics and Perceptions of Multipart Music*

Chair: Žanna Pärtlas

Daiva Račiūnaitė-Vyčiniienė: *Specific features in performing Lithuanian multipart songs sutartinės: singing as birdsong.*

Ankica Petrović (Croatia): *Controversy in the aesthetic perception of traditional polyphonic rural songs in Bosnia-Herzegovina.*

Milica Simic (Serbia): *Multipart folk singing as an 'avant garde' phenomenon of Serbia's urban culture.*

13:30-15:30 Lunch

15:30-17:30

SESSION XI: PANEL: *Studies on the Variety of Multi-part Musics in Sardinia*

Chair: Bernard Lortat-Jacob (France)

Sebastiano Pilosu (Italy): *A Tenore Song and Villages' Representativeness: a comparison between Orgosolo and Bortigali.*

Roberto Milleddu (Italy): *Cale est su giustu (What is the right thing?) Notes on the Multi-Part Singing in Bosa (Sardinia)*

Andrea Congia (Italy): *Harmonization Processes and Leadership in Multi-Part Singing of the Orthodox Community of Marrubiu (Sardinia)*

Marco Lutz (Italy): *Rediscovering a polyphonic tradition: the case of Nughedu San Nicolò (Sardinia)*

Ignazio Murru (Italy): *To Serve the Poetry. Relationships between Voices and Accordion in the Repentina (Oral Improvised Poetry of Sardinia)*

17:30- 18:00 Coffee and Tea break

h 18:00–19:00 Concluding Discussion and Closing ceremony

h 19:00-19:45 Film

h 20:00- 21:00 Dinner

h 21:15- 23:00 Teatro “Nanni Loy” : A chiterra (organizer Fabio Calzia)

Sunday, 19 September 2010

H 9:00 Departure to Orosei – Irgoli – Galtelli

H 16-22 Workshop on Multipart Singing with the participation of groups from Centre-North Sardinia and Corsica.*

Organizer Sebastiano Pilosu

Monday, 20 September 2010

Orosei-Irgoli-Galtelli

H 10-12 ; 16-22 Workshop on Multipart Singing with the participation of groups from Centre-North Sardinia and Corsica.*

Organizer Sebastiano Pilosu

Tuesday, 21 September 2010

Departure

** detailed program will be available as soon as possible. Thanks in advance to the local singers groups and to the Municipalities of Orosei, Irgoli and Galtelli for their support and hospitality*

Website of the conference: www.multipartmusic.org

Contact:

Local organizer:

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Associazione Achentannos (info@achentannos.it - Maria or Laura)

Program: Ardian Ahmedaja (ahmedaja@mdw.ac.at)