

Music Informatics, Performance and Aesthetics.

SDU-AAUE-VMK, Esbjerg, Denmark. March 29-April 4, 2009

Offered through the Nordic Network for Music Informatics, Performance and Aesthetics (NNIMIPA). Cynthia M. Grund (SDU), Network Coordinator.

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NordPlus-supported masters-level course, spring 2009

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Background and Goals:

For several decades, philosophy of music or, more generally, humanistic research in music has concentrated on issues such as

- the relationships between music and speech
- the influence on local and global culture exerted by the immediate availability of music FROM virtually any time and place AT any time and place
- the ways in which listeners hear sounds as meaningful and representative, even when these sounds come from the realm of what is usually thought of as 'noise'
- the ontological status of the work of music or - more narrowly - the status of the composition
- the relationship between music and emotions

And, more recently,

- understanding processes in the minds of performing musicians and
- inspired by the results of such investigations in music ensembles, getting a deeper understanding of human interaction in communities (or just person to person) in general.

The Nordic Network for the Integration of Music Informatics, Performance and Aesthetics (NNIMIPA) was organized in 2007 with funding from NordPlus (www.nordplusonline.org) and the University of Southern Denmark (SDU). NNIMIPA aims at shedding new light upon these questions by viewing music in terms of information and communication, aided by the tools under rapid development within information technology, practice-based research and the new perspectives arising within aesthetics as a result of new technologies for studying and producing music.

In 2009, NNIMIPA will hold a week-long masters-level course on Music Informatics, Performance and Aesthetics in Esbjerg, Denmark as a cooperative effort among its members: Vestjysk Musikkonservatorium/Academy of Music and Music Communication (VMK), The University of Southern Denmark (SDU), Aalborg University in Esbjerg (AAUE), The Royal Institute of Technology, Stockholm Sweden (KTH), University of Tampere, Finland (UTA) and the Sibelius Academy, Helsinki, Finland (SIBA). The course will feature instructors from all six participating institutions and there will be on the average two-three students from each participating institution in order to provide a reasonable class size for productive student interaction and discussion. The campi of VMK, SDU and AAUE in Esbjerg will each take turns providing facilities for the course March 29 - April 4, 2009.

Course and Network Website: <http://www.sdu.dk/ifpr> > Uddannelse

Level: MA

Course Structure and Organization:

The course will feature instructors from all six participating institutions and there will be on average two-three students from each participating institution in order to provide a reasonable class size for productive student interaction and discussion. Students will be provided with a reading list in advance of the course and compendia will be provided in digital or paper form, whichever is most appropriate for the material at hand. The campi of VMK, SDU and AAUE in Esbjerg will each take turns providing facilities for the course March 29 - April 4. Each institution will offer facilities for one and a half days. It is projected that 36 hours of lectures, presentations, group workshops and discussion groups will be distributed among four two-hour periods 9-11, 11-13, 14-16 and 16-18 Monday, Tuesday, Thursday and Friday. Wednesday will be a half day

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with two periods 9-11 and 11-13 and a field trip after lunch, so that participants can experience the unique maritime nature of Esbjerg and environs. Participants will arrive on Sunday afternoon March 29 and will depart during Saturday, April 4.

STUDENTS WHO WISH TO ENROLL IN THE COURSE SHOULD CONTACT AN INSTRUCTOR FROM ONE OF THE PARTICIPATING INSTITUTIONS; PLEASE SEE LIST BELOW.

Each participating institution has decided on how this course fits into its own preexisting course framework with regard to ECTS value and will give ECTS-credit accordingly. Each participating institution has also decided what sort of work a student is expected to produce in order to obtain the agreed upon number of ECTS-points. Since the sort of project work which is required within a conservatory as compared with a technical institution as compared with a department within the humanities faculty of a university is of such varying character with regard to a cross-disciplinary course of this type, this proved to be the best solution, at least for the first run of this course.

Course Content:

For over seven years the Danish Network for Cross-disciplinary Studies of Music and Meaning (NTSMB-Netværk for Tværvidevidenskabelige Studier af Musik og Betydning, <http://www.ntsmb.dk>) has had its base at the Humanities Faculty of The University of Southern Denmark, more precisely, at the Institute of Philosophy, Education and the Study of Religions (SDU).

The purpose of NNIMIPA is to extend the work being done within NTSMB so as to further amplify humanities-based academic music research and aesthetics with the work being done in the technological field of Music Informatics by researchers at Aalborg University Esbjerg (AAUE) and at the Royal Institute of Technology in Stockholm (KTH), as well as with the practice-based research of The Academy of Music and Music Communication, Esbjerg (VMK - abbreviation of the Danish name Vestjysk Musikkonservatorium), the Sibelius Academy (SIBA), Helsinki, and the Hypermedia Lab at the University of Tampere (UTA).

Music Informatics and its more specific subset Computer Music Modeling and Information Retrieval deal - in short - with enabling computers to recognize, synthesize and play music. It is a field in explosive growth and one of the most important enablers with regard to the dissemination of music across cultures and the globalization of musical culture. The issues confronted and raised by research in music informatics are rife with both technological and humanistic interest and interdisciplinary approaches are indispensable. The field also poses both ethical and epistemological challenges.

Practice-based research is an important topic for NNIMIPA in three different respects: 1) when studying the work of music ensembles - a study which must have actual performances and rehearsals as its material, 2) with regard to research into the potential strengthening of students' learning capacities by means of the skills acquired through musical education and experience and 3) with regard to the comparison of the knowledge and skills obtained by musicians and composers with the more discursive knowledge paradigm of the academic world.

There are recent and ongoing attempts in Denmark to place conservatory educations on an equal footing with those offered by universities, but Denmark lags behind Sweden and far behind Finland in this endeavor. Finland is indisputably the Nordic country with the most competence and documented success in the integration of performance-based research into the verbally oriented paradigms which dominate traditional university research, and a network such as NNIMIPA would provide the means for at least some important first steps in the sharing of this sphere of Finnish competence with its Nordic neighbors Sweden and Denmark.

A day-by-day course schedule will be made available primo 2009.

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Instructors:

VMK: Fredrik Søgaard fs@vmknet.dk (Diploma Guitarist, Vice Chancellor and Assistant Professor VMK) and **Claus Garhn** mail@clausgahrn.dk (cand. Musicae/MA Music, composer and part-time Lecturer, VMK). Søgaard is a musician and composer with extensive IT-expertise, who explores the ways in which computers can aid and inspire both with regard to performance and composition. Søgaard has extensive recording and performance experience. In addition, Søgaard is a specialist in music communication. Garhn is a musician and composer who composes both modern classical music and electroacoustic music - see <http://www.clausgahrn.dk/>. Garhn wide-ranging experience in the integration of IT both in composition and performance.

SDU: Cynthia M. Grund (FT/fil.dr) cmgrund@ifpr.sdu.dk and Søren R. Frimodt-Møller srfm@ifpr.sdu.dk. Grund is an Associate Professor of Philosophy, Director of the Cross-Disciplinary Network for Studies of Music and Meaning (NTSMB – www.ntsmb.dk), Founder and Editor-in-Chief of *JMM: The Journal of Music and Meaning* – www.musicandmeaning.dk, Research Director for Musikkens og lydens æstetik: et samspil mellem humaniora, teknologi og musikalsk praksis (of which several of the Danish participants in NNIMIPA are members) http://www.sdu.dk/om_sdu/institutter_centre/ifpr_filosofi_paedagogik_og_religionsstudier/forskning/forskningsprogrammer.aspx; and Network Coordinator for NNIMIPA, the chief applicant on the present application. Grund is has worked on the relationships between metaphor, music and logic and is currently absorbed in studies of the ways in which the use of IT-technology to analyze and model music revitalizes traditional music aesthetics. Frimodt-Møller is a PhD-fellow doing research on the way the notion of a composition needs to be refined in order to account for the ways in which common knowledge is manifested in music ensembles and what the precise nature of this knowledge might be. Frimodt-Møller is Vice-Director of NTSMB and Managing Editor of JMM. Both Grund (piano) and Frimodt-Møller (violin) are serious amateur musicians.

AAUE: Kristoffer Jensen (MS, PhD) krist@aaue.dk is an Associate Professor within the Medialogy Department and an expert on computer music modelling, Jensen is also interested in the challenges posed by the use of autonomous agents in music production. Jensen is a driving force behind re:new – Digital arts forum <http://www.re-new.dk>. **Ole Kühl** kyhl@mail.dk teaches within the Medialogy Department, has an MA in Musicology and a PhD in Cognitive Semiotics. He is a professional jazz saxophonist and composer with extensive recording and performance experience, and has published two books on Musical Semantics and Cognitive Musicology; see <http://www.cogmus.com/>. **Jens Arnsparng** jens.arnspang@aaue.dk (PhD, Dr. Scient) is Professor of Medialogy at AAUE and head of the Medialogy Department, which he founded. Arnsparng has an extensive background in computer supported music research and was principal applicant for the successful EU grant involving 13 countries for MOSART (Musical Orchestration Systems in Algorithmic Research and Technology) 2001-2003,

KTH: Associate Professor, Docent Anders Friberg andersf@speech.kth.se (MS, tekn.dr.) is a researcher with the Music Acoustics Group. Friberg is an expert within research on musical performance which utilizes tools it-technology, specifically computer music modeling. He has a background in physics and is a professional jazz pianist.

UTA: Tere Vadén tere.vaden@uta.fi (FT/fil.dr) is Assistant Professor in the Hypermedia Dept of UTA as well as a Docent in Philosophy. He has published extensively on the topic of practice-based research and is an editor of the Finnish philosophy journal *Niin & Näin*.

SIBA: Ulla-Britta Broman-Kananen ubroman@siba.fi (MA, DMus) teaches and does research at SIBA, and is an expert on issues regarding teaching in music schools as well as a participant in current ongoing discussions of what sort of reforms might be called for in music instruction at music schools. She is currently doing research in current changes in higher music education.

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Guest Speaker:

Invited guest speaker: **Lars Graugaard** lars@graugaard-music.dk (Flautist, PhD) is affiliated with the Center for Design Research, The Royal Danish Academy of Fine Arts, School of Architecture and is a musician and composer with high-level IT-expertise, who explores the ways in which computers can aid and inspire both with regard to performance and composition. Graugaard has extensive recording and performance experience and is a driving force behind re:new – Digital arts forum, <http://www.re-new.dk>

Concluding Remarks

By holding such an upper-level course in 2009, we hope to take one of the first concrete steps in establishing Music Informatics, Performance and Aesthetics as a recognized composite area for education and research. A course such as this gives a head start to upper-level students from the Nordic conservatory, technical and humanities milieu as they begin to reflect on the areas in which they ultimately want to do further research. This is an area which combines the millennia-old insights into human-machine interaction and design that are provided by musical practice, with the radically new and powerful methods for investigating and manipulating sound that are provided by the tools of IT-technology and digital signal processing. Questions from the history of aesthetics and philosophy of music become recontextualized in new and exciting ways. At the same time, discourse traditions from the humanities inform discussions of the reception of new kinds of music and sonic art with nuanced and sophisticated conceptual tools. These enable reflection over the new possibilities for music research and for the production of new kinds of music and sonic art as well as reflection over where and how familiar musical tradition can be drawn upon as a source of inspiration. The course instructors all have significant international cross-disciplinary experience within music informatics, performance and aesthetics – gained from extensive conference and publication experience – and all are interested in integrating this experience into a unified, pedagogical context. This will hopefully be only the first of many joint educational ventures within NNIMIPA.

NNIMIPA is thus the first step in creating a consolidated milieu for higher-level education in this exciting area in a Nordic context. Once this course has been successfully completed, we will also be open to selectively expanding the network to include other institutions of higher learning in the Nordic area.

Added March 2009:

For a pdf-document with detailed program, schedule and practical information, please see:

<http://www.cynthiamgrund.dk/NordPlusProgram,Schedule,PracticalInfo.pdf>

For the Google calendar for the course, as well as its Facebook page, please see:

<http://www.google.com/calendar/embed?src=tereensio%40gmail.com&ctz=Europe%2FCopenhagen> (open the agenda tab)

and

<http://www.facebook.com/home.php?#/event.php?eid=71523782596>.