

Miroslav Spasov is a composer of instrumental and interactive electroacoustic music. He teaches electroacoustic composition and computer music techniques at Keele University. His works have been performed in Europe and North America, including performances at the International Festival Ostrava New Music Days, Czech Republic, the Bartok Seminar and Festival in Szombathely, Hungary, and Ammermen Centre for Arts and Technology (USA). He has received two grants for creative work from The Canada Council for The Arts (2004; 2007) and one from Alberta Arts Council (2003). His composition *Metaanthropos/Evolutio I* for flute and electronics won the first prize in the Second International Computer Music Competition Pierre Schaeffer, 1999, and was subsequently performed in Italy, France, and Netherlands. His orchestra piece 'à gauche, à droite, en haut' was awarded an honorable mention in the 10e Concours International de Composition Musicale de Besançon (2000), France.

*Multiphonics as a Compositional Element
in Writing for Amplified Guitar*

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Many composers do not show interest in the guitar. Those who do are not always interested in multiphonics or even aware of their executability on this instrument, perhaps due to lack of relevant information, among other things. This technique is currently being researched by the present authors through an approach that is believed to lead to reproducibility and to suit the guitar's playing technique. New pieces for/with guitar will be composed by the authors and by invited composers as part of the strategy of implementation of the results. It is our goal to turn multiphonics into common vocabulary in writing for guitar, especially for the amplified one, since only in this situation will the richness of the sounds be unveiled to the audience. Composers will thus be informed about the phenomenon and the content of the sounds our approach provides, which will hopefully entice them to write for the instrument; the results will also serve as a practical reference for guitarists.

Rita Torres was born in Lisbon, Portugal, where she obtained degrees in Chemical Engineering and Guitar. She received a diploma in Composition from the class of Wolfgang Rihm at the Hochschule für Musik (HfM) Karlsruhe, Germany, having been awarded the Baden-Württemberg Graduate Scholarship and later the Mathilde-Planck Contract Lectureship. She is currently a Music Technology PhD candidate at the School of the Arts of the Portuguese Catholic University, being supervised by Paulo Ferreira Lopes, Thomas A. Troge and Erik Oña, and funded by Portugal's Fundação para a Ciência e Tecnologia. As a PhD candidate she is a researcher at the Research Center for Science and Technology in Art (CITAR) in Porto and a guest researcher at the Institute of Music and Acoustics of the Zentrum für Kunst und Medientechnologie Karlsruhe (ZKM) and at the ComputerStudio of the HfM Karlsruhe, having also conducted her work at the ExperimentalStudio of the SWR (Freiburg).

Thomas A. Troge completed his studies in Music, Engineering, Psychology and Sociology with various degrees. In 1972 he started to use computers for music processing and since 1979 he has directed various research projects in the field of media culture and arts. He was part of the planning team of the "Zentrum für Kunst und Medientechnologie Karlsruhe" (ZKM). In 1989 he established the "ComputerStudio" at the „Hochschule für Musik Karlsruhe“ where he was appointed Professor of the first chair of "Musik-informatik" in 1993, and in 2004 co-founded the "Institut für Musikwissenschaft und Musik-informatik". At this university he is currently Director of the ComputerStudio and Department Chair for Musicology and Music Informatics

*Acoustic Piano Performance as Sound Art:
The Music of Morton Feldman, the Teaching of
Heinrich Neuhaus,
and Real-time Experience of Piano Sound*

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This presentation looks at piano performance – even of a fully notated score – as a performance art act, always partly improvisatory, always adjusting to the changing contingencies of any performance situation. It invites a shift of focus away from the relationships between notes and toward the dynamic experience of a piano sonority, describing an experiential ‘zooming’ into a single sonority, and the cultivation of awareness of dynamic changes, characterizing the sustained sound of an acoustic piano, resonating at a given time, in a given acoustic space. The discussion draws on remarks on the music of Morton Feldman, especially Catherine Hirata’s discussion of ‘the sound of only the F,’ and the teaching of early 20th century Russian pedagogue Heinrich Neuhaus, who speaks of learning to hear the ‘continuity of a single piano sound.’ The core of the presentation is a ‘thick description’ of the act of descending into a key on the piano keyboard.