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Ministero dell'Università e della Ricerca
ALTA FORMAZIONE ARTISTICA E MUSICALE
CONSERVATORIO DI MUSICA "SANTA CECILIA"

00187 Roma - Via dei Greci, 18 - Tel. 06-36096720

www.conservatoriosantacecilia.it

OGGETTO: Selezione due studenti/esse interessati/e a partecipare al laboratorio di Ricerca Artistica del progetto RAPPlab (lab2).

Inviare entro il 19 giugno 2021 a

amministrazione@conservatoriosantacecilia.it

OGGETTO: RAPPlab2 COGNOME – NOME - ROMA

La domanda deve includere (in lingua inglese):

- un CV completo con tutte le informazioni di contatto e il nome della tua istituzione.
- una breve descrizione dei tuoi attuali interessi di ricerca.

Per altre info leggere attentamente il file allegato.

Roma, 12.06.2021

Il Direttore
M° Roberto Giuliani



LAB 2

06 - 10 September 2021

Bootcamp

**Developing cognitive skills
for artistic research in music**

Orpheus Institute, Ghent

Courses:

Critical Reasoning

Marianne Talbot | Oxford University

Sixteenth Century Counterpoint

Markus Roth | Folkwang University of the Arts, Essen

Programming in the arts: practice and reflection

Magno Caliman | Orpheus Institute, Ghent

Orpheus Institute

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www.orpheusinstituut.be

Contact

rapplab@hfmt-koeln.de

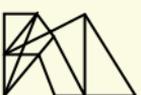
Information

<https://fkf.hfmt-koeln.de/rapp-lab>

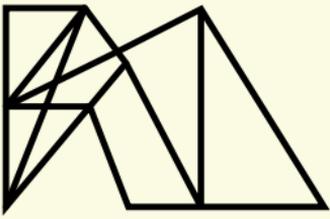
[https://orpheusinstituut.be/en/news-and-events/
rapp-lab-new-erasmus-strategic-partnership](https://orpheusinstituut.be/en/news-and-events/rapp-lab-new-erasmus-strategic-partnership)

O R P H E U S

INSTITUUT



**Reflection-Based
Artistic Professional Practice**



RAPP Lab

What is this Bootcamp about?

Reflective practice in artistic research is predicated on the repertoire of conceptual models available to the artist – innate, learned and assimilated, conscious, half-formed and obscure. This experimental workshop takes a radical approach to developing cognitive skills for artist-researchers in music. It seeks to encourage development in areas that will support and empower reflective research in all areas of music, through the joy of focussed learning.

Students will study critical reasoning – the interrogation of their own thought – sixteenth century counterpoint – the formal manipulation of musical materials – and the principles of coding and computation – the operational foundations of knowledge and action in our own culture. These subjects are both technical – their study requires instruction and practice – and culturally fundamental to the contemporary study of music. They raise specific issues and yet afford a level of abstraction that will inform every research topic.

Students will pursue all three courses over a week of intensive teaching and learning, with a lesson and homework each day in each area. These courses will be taught by experts in their field – highly experienced teachers, each with an original, challenging and inclusive approach that allows them to address participants regardless of their prior experience or expertise.

Critical Reasoning

Marianne Talbot | Oxford University

Are you rational? Is your cat rational? Is that radiator rational? Most people would answer 'yes', 'maybe' and 'no' respectively. But why is a radiator not rational? We can think of it as *wanting* to keep the room warm and *believing* that a certain temperature counts as 'warm', so why not as *coming to the conclusion* that it should turn itself on when the temperature drops, and as its turning itself on as an act *performed for a reason*? And why are you so sure you *are* rational? The empirical evidence is mounting for the view that we are nowhere near as rational as we think we are. Could it be that we are not actually rational at all? During the sessions on Critical Reasoning we will reflect on what it is to be rational, consider what being rational enables us to do, particularly in our pursuit of musical excellence, and finally we'll look at how, if we *are* rational, we might get better at reasoning.



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Sixteenth Century Counterpoint

Markus Roth | Folkwang University of the Arts, Essen

Why study counterpoint? – The concept of this workshop not only follows the idea that the training of contrapuntal thinking in contexts of Sixteenth-Century Music is a perfect school of combinatory skills and therefore for composition and 'creative thinking' in general: In addition, the engagement with both musical Practise and Theory of the Cinquecento can offer fascinating impulses for our own today's musical experience and thinking. Themes/aspects amongst others: The *hexachordum* as source of inspiration, Learning from Isaac, Creativity and *obligo*, A Madrigal in a nutshell, Canon techniques, The 'Open Partition', Praise of the *paradoxon*.

Programming in the arts: practice and reflection

Magno Caliman | Orpheus Institute, Ghent

Computer code can be seen, at first glance, as a cold and deterministic layer hidden behind our everyday digital devices. A strictly defined set of rules (the infamous *algorithm*), optimized and carefully designed to achieve well defined goals such as posting a picture on Instagram, or calculating a missile trajectory. In this workshop we will subvert that view, by treating code as a plastic and malleable entity, an object to be speculated with by the artist, and therefore embedded with creative potential. While programming experimental instruments capable of sound generation and manipulation, the fundamentals concepts of computer science – such as functions, variables and control structures – will be presented, discussed, and experimented with. From those 'hard science' topics, broader conceptual discussions will be proposed, where we abstract computational principles in terms of a conceptual model to help us understand the world around us. Regardless of whether your area of research is HIP, electroacoustic music, or anything in between, you will see in this workshop how the practice of programming can provide you with tools to help you reflect upon your artistic and intellectual practice.

Bootcamp-Programme

Sunday 5 September

Arrival in Ghent

Monday 6 September – Thursday 9 September

09:00 - 10:30 Lesson 1

11:00 - 12:30 Lesson 2

14:00 - 15:30 Lesson 3

16:00 - 19:00 Homework

16:00 - 19:00 Teachers' consultation

Friday 10 September

09:00 - 10:00 Lesson 1

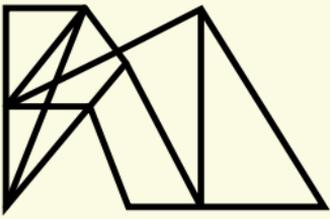
10:30 - 11:30 Lesson 2

11:45 - 12:45 Lesson 3

14:00 - 16:00 Plenary discussion



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Please note:

A common learning environment is fundamental to this workshop. The course will take place at the Orpheus Institute in Ghent, situated in the centre of the historic city. The institute observes strict corona-proof arrangements. During the Bootcamp we are going to offer refreshments, lunch/dinner and coffee breaks to our participants.

Prerequisites:

A laptop, musical literacy, an open mind, and a thirst to see what happens when you work on your artistic research obliquely – by developing and exercising skills that will allow you to return to it with new perspectives.

Costs:

There is no course fee! The ERASMUS+-programme offers a grant to cover a part of the travel and accommodation costs for the participants in every institution.

How do I apply?

To encourage an intensive working environment this Bootcamp can accommodate only a limited number of participants, who will be selected by their institutions.

Please apply by uploading one single PDF-File

until 20 Juni 2021. This file should include:

- a full CV with all your contact information and the name of your institution
- a brief description of your current research interests

Please name this file with your name and the city name of your institution (Example: Name_Surname_Oslo)

Upload-Link

<https://hfmt-koeln.sciebo.de/s/XBAakLTe1fwB4Ff>

You need help or further information?

Please contact: rapplab@hfmt-koeln.de

or your RAPPLab responsible in your institution.

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