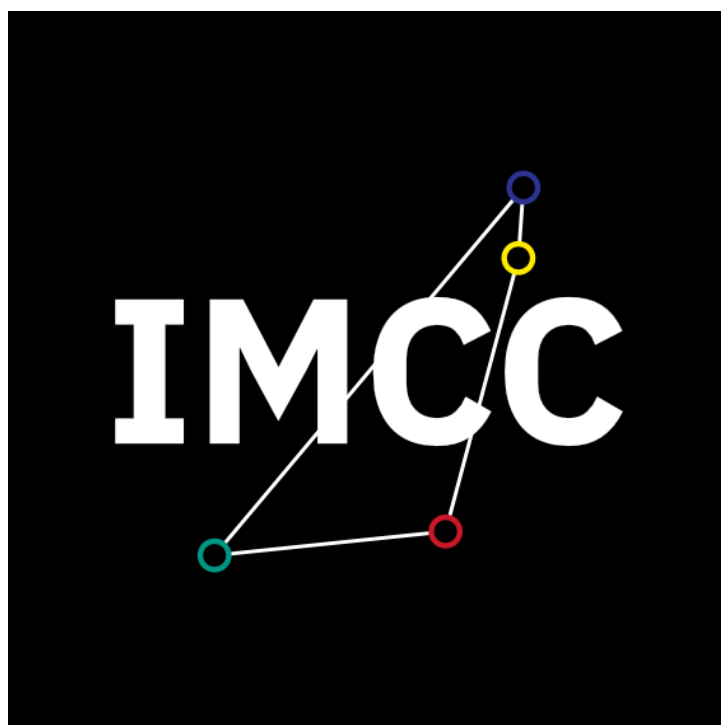
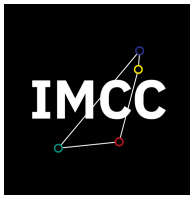


**LISBOA MASTERCLASS**  
**5 to 10 July 2021**  
**Students**

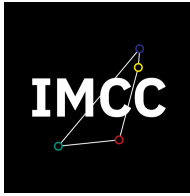




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The IMCC Master classes to take place in Lisbon, will consider concepts and practices within four main fields:

- A. Musical Heritage and Ethnomusicology
- B. Electroacoustic music analysis: concepts, tools and systems
- C. Electroacoustic music composition: concepts, tools and practice
- D. Electroacoustic music diffusion: concepts, tools and practice

The activities will include seminars, in which the main subjects will be presented, and practical workshops, in which the students will develop electroacoustic compositional skill, as well as acousmatic music performance abilities.

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## **GLOBAL OBJECTIVE OF THE MOBILITY EXPERIENCE**

### THEORETICAL/CONCEPTUAL LEARNING GOALS

1. To discover some topics on ethnomusicology, namely related to tradition and modernity in music composition in Portugal (Sessions 4, 8 & 12), as well as specific question related to gender.
2. To understand the issues on Musical Heritage “complex works” preservation in the context of digitization. (Sessions 1 & 12)
3. To know about Electroacoustic music analysis and diffusion methodologies and tools (Sessions 5, 9 & 13).

### PRACTICAL/ARTISTIC SKILLS TO ATTAIN

4. To develop collaborative electroacoustic music compositions or soundscape creations.
5. To practice live multichannel electroacoustic performance skills.

The practical skills will integrate the theoretical and conceptual ones as detailed in the program.



## LISBOA MASTERCLASS/WORKSHOPS PROGRAM

	Monday – 5 Jul FCSH	Tuesday – 6 Jul FCSH	Wednesday – 7 Jul FCSH	Thursday – 8 Jul FCSH	Friday – 9 Jul FCSH	Saturday
09:00		<b>Session 4</b>	<b>Session 8</b>	<b>Session 12</b>	<b>Session 16*</b>	<b>Gulbenkian Modern Art Centre visit**</b>
09:30	<b>Reception</b> Portuguese participating Schools and Research Units. Presentation of the week seminars, workshops and other activities	Theoretical concerns from Ethnomusicology to Musical Composition  <b>M<sup>a</sup> São José Côrte-Real</b>	Music and ethnographic experience in Portugal  <b>M<sup>a</sup> São José Côrte-Real</b>	<i>Musical Heritage</i> and contemporary global concerns from Portugal  <b>Filipa Magalhães &amp; Maria Espírito Santo</b>	Electroacoustic composition practice (5)  <b>Covid_19 Testing process<sup>1</sup></b>	
10:15	<b>Coffee pause</b>	<b>Coffee pause</b>	<b>Coffee pause</b>	<b>Coffee pause</b>	<b>Coffee pause</b>	
10:30	<b>Session 1</b> Electroacoustic music historical overview  <b>Isabel Pires</b>	<b>Session 5</b> Electroacoustic analysis methodologies and tools  <b>Carlos Caires</b>	<b>Session 9</b> Multichannel sound diffusion tools and practices  <b>Jaime Reis</b>	<b>Session 13</b> Electroacoustic analysis and multichannel sound diffusion  <b>Isabel Pires</b>	<b>Session 17</b> Multichannel sound experimentation and practice (3)	



	Monday – 5 Jul FCSH	Tuesday – 6 Jul FCSH	Wednesday – 7 Jul ESML	Thursday – 8 Jul ESML	Friday – 9 Jul ESML	Saturday
14:00	<b>Session 2</b> Digital concepts and tools for music composition (1) <b>Participation of Hugo Vasques Reis</b> <b>Guitarist</b>	<b>Session 6</b> Digital concepts and tools for music composition (2)	<b>Session 10</b> Multichannel sound diffusion experimentation and practice (1)	<b>Session 14</b> Multichannel sound diffusion experimentation and practice (2)	<b>Session 18</b> Multichannel sound diffusion experimentation and practice (4) (	
16:00	<b>Pause</b>	<b>Pause</b>	<b>Pause</b>	<b>Pause</b>	<b>Pause</b>	
16:30	<b>Session 3*</b> Electroacoustic composition practice (1)	<b>Session 7*</b> Electroacoustic composition practice (2)	<b>Session 11*</b> Electroacoustic composition practice (3)	<b>Session 15*</b> Electroacoustic composition practice (4)	<b>Final rehearsal of concert</b>	
18:30					<b>Pause</b>	
19:00					<b>Concert</b>	

\*Free or accompanied composition work to be developed according each students working group needs. See “Practical and creative work guidelines and subjects”.

\*\*As COVID-19 restrictions are imposed, the visit will be made by groups of 5 people separated by 20 minutes. Waiting participants will enjoy the Gulbenkian Foundation gardens.



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## **A. Musical Heritage and Ethnomusicology**

### **Session 4: Theoretical concerns from Ethnomusicology to Musical Composition** (M<sup>a</sup> São José Côrte-Real)

1. *Routes of the Portuguese Guitar from Ethnomusicology to Musical Composition*
2. *Routes of the Adufe from Ethnomusicology to Musical Composition*

### **Session 8 : Music and ethnographic experience in Portugal** (M<sup>a</sup> São José Côrte-Real)

1. *Music and ethnographic experience in Portugal: Adufe*
2. *Music and ethnographic experience in Portugal: Guitar*

### **Session 12: Musical Heritage and contemporary global concerns from** (Filipa Magalhães & Maria Espírito Santo)

1. *Global concerns in the context of archives, digital platforms and preservation of music* (Filipa Magalhães)
2. *Global Concerns from Portuguese Women on Fado and Moda* (Maria Espírito Santo)

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## **B. Electroacoustic music analysis: concepts, tools and systems**

### **Session 1: Electroacoustic music historical overview** (Isabel Pires)

1. *Experiments, ideas, concepts and tools from the 50s' and the 60s'*
2. *The pioneers and their work: the cases of the GRM and the GRI*

### **Session 5: Electroacoustic analysis methodologies and tools** (Carlos Caires)

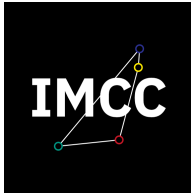
1. *Morphogenesis of music gesture and music figures in mixing and micro-mixing*

### **Session 9: Multichannel sound diffusion tools and practices** (Jaime Reis)

1. *Exploring polyphony in spatial patterns in acousmatic music*

### **Session 13: Electroacoustic analysis and multichannel sound diffusion** (Isabel Pires)

1. *Electroacoustic music analysis strategies and tools*
2. *Music analysis as strategy to live performance of electroacoustic music works on systems*



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## **C. Electroacoustic music composition: concepts, tools and practice**

### **Sessions 2 and 6: Digital concepts and tools for music composition**

(Collective work)

- 1. To improve music composition and sound creation conception by free use of multiples tools*
- 2. To acquire music creation skills by sound synthesis hybridization and multiple software usage*

### **Sessions 3, 7, 11 and 15: Electroacoustic composition practice**

(Collective work)

- 1. To collectively conceive electroacoustic music compositions or soundscape creations on an imposed subject*
- 2. To collaboratively compose the 5 thematic electroacoustic works to be presented on the concert.*

### **Session 16: Electroacoustic composition practice**

(Collective work)

- 1. Final adjustments of the students' works for the concert*

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## **D. Electroacoustic music diffusion: concepts, tools and practice**

### **Session 10 and 14: Multichannel sound diffusion experimentation and practice**

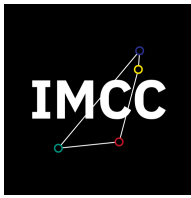
(Collective work)

- 1. To conceive, and start the production of an electroacoustic multichannel concert, including all related materials, as program notes.*
- 2. To experiment, by means of practical exercises, how to create fluid sound lines and movements in a live manipulation performance*

### **Session 17 and 18: Multichannel sound diffusion experimentation and practice**

(Collective work)

- 1. To achieve the production and management of the electroacoustic multichannel concert, including all related materials, as program notes.*
- 2. To practice live performance of electroacoustic music within a multichannel system*
- 3. Rehearsal and preparation for the concert*



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## Practical and creative work guidelines and subjects:

- The students should organize themselves in 5 groups, each is constituted by 4 students, one student per participant institution;
- Five artistic works will be produced on five different imposed subjects;
- Each group will chose one of the following subjects, and develop a creative work on it;
- All five subjects should be chosen.

*T1- Perseverance landing*

*T2- Lisbon's guitars*

*T3-French topics (to de defined by the French teams)*

*T4-Spanish topics (to be defined by the Spanish team)*

*T5-Portuguese topic: "The Adufe between tradition and modernity"*

### Concerning the Adufe, please see:

<https://youtu.be/WudZ6D8TDG4>

<https://vimeo.com/322232753>

<https://adufes.com/website/o-que-e-um-adufe/>

### Concerning the Portuguese guitar:

Carlos Paredes (1925-2004) one of the greatest guitarist

<https://www.youtube.com/watch?v=sYSYPBAKiQQ>

Carlos Paredes and Chico Buarque

<https://www.youtube.com/watch?v=RPSAiuA3NiQ>

Carlos Paredes and the Madredeus group

<https://www.youtube.com/watch?v=VADq-sw0-Yw>