

The education of musician in dance: experiences and prospects

• sunday, november 1st 9.00-11.00 panel discussion | Teatro

— KIM HELWEG

pianist, composer, lecturer and convener of the course Musical Accompaniment for Dance at the Scenkunstskele, Copenhagen.

— FRANCK PREVOST

pianist, composer, lecturer of the course Accompagnement Chorégraphique at the Conservatoire National Supérieur de Musique et de Danse, Paris.

— DEBRA SHANNON-DIOUF

pianist, lecturer of the course Accompagnement Chorégraphique at the Conservatoire National Supérieur de Musique et de Danse, Paris.

— ANGELIKA HAUSER

lecturer, head of the Institute for Music and Movement-Education and Music-Therapy at the Universität für Musik und Darstellende Kunst, Vienna.

— ANTONIO SORGI

pianist, composer, lecturer of the course Maestro Collaboratore per la Danza at the Accademia Nazionale di Danza, Roma - Conservatorio de L'Aquila.

— MARCO MELIA

pianist, percussionist, composer, lecturer of the course Maestro Collaboratore per la Danza at the Accademia Nazionale di Danza, Roma - Conservatorio de L'Aquila.

— ERIN BRANNIGAN

academic and researcher in Dance field, lecturer and convener of the course Creative Practice Across Music and Dance at the University of New South Wales, Sydney.

— JOHN NAPIER

ethnomusicologist, lecturer of the course Creative Practice Across Music and Dance at the University of New South Wales, Sydney.

Accademia Nazionale di Danza

Largo Arrigo VII n°5 Roma / Infoline 0657177771

www.accademianazionaledanza.it | www.ilcorponelsuono.weebly.com



DANIELE BUCCIO

• Saturday, october 31st 16.00-16.45 | aula Rosa

The focus of the lecture is on Marina Scriabine and her involving in dance, as a composer and as a

reviewer of dance, in the post World War II cultural context in Paris.

Daniele Buccio graduated with a Piano degree and a Composition degree. Currently he is working on his doctoral study in musicological research. He is following the post graduate course of "Maestro Collaboratore per la Danza" at the "Conservatorio de L'Aquila"

MARIANA PALACIOS

• Friday, october 30th 16.00-16.45 | aula Rosa

The variety of musical styles in the ballet class is one of the keys to find the strength between music

and dance. This variety helps to create different connections with the movements. It also creates a

good communication with the dancers, and what is more important, joy in the studio.

Marina Palacios is a Spanish pianist based in Sweden. She also has a long experience as a dancer in

different styles. Due to this development, she has always had a close relation to dance and music. He

is currently following the post graduate program of Musical Accompaniment for Dance at the Danish

JUAN PINO

• Saturday, october 31st 16.00-16.45 | Teatro

In his talk "Dancing class as a ritual" Juan Pino discusses his experience in the field of music and dance

with references to ancient cosmology and rituals, from America to Australia and Eastern mysticism.

Juan Pino is a musician, performer and teacher born in Ecuador, raised in the Italian Switzerland and

now living in Copenhagen. He is currently following the post graduate program of Musical Accompaniment for Dance at the Danish National School of Performing Arts.

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MARCO ARIANO

• Friday, october 30th 14.00-15.45 | aula Atraccio

1 • Suspensions, dilations, worsening, subtraction, hesitations, fragments, noises, tremors, emptiness, buzzes. These words belong to my artistic practice, developed over the years through the deconstruction of logical and systemic formalization of the sound world and the unveiling of an immanent state of sensitive resonance. On this occasion, I bring these elements, in the form of "non-pulsed time" and "spacing", within the process of formation of the contemporary dancer.

2 • During the workshop the dancer responds to the sound/body input of the musician, who takes the lead in determining "non-pulsed time" and "spacing". The dancer performs on an interactive floor (Terzophone created by Concetta Cucchiarelli) able to translate his movement into sounds, in this dialogue, the "music" emerges from the empathic interplay, the listening, from improvisational contact: it is a music of the bodies made of delays and unpredictable openings.

Marco Ariano is percussionist, sound researcher, "composer of improvised music". His music implies poetry and staging elements as well as sound, finding out musical production strategies, walking down a path along the border of music and philosophy. He has collaborated with some of the most relevant musicians and artists in the contemporary scene: Alvin Curran, Antonello Nerf, Elio Mar-tuscello, Jamilla Jazibekova, Tom Harrell, Mike Mainieri, Vincent Courtis, Roberto Bellatelli, Don Moye, Marcello Sambat, Jennifer Scappetone, Marco Giovannelli, Isabella Bordoni, Andrea Cusumano. He is per-cussionist and teacher at the Accademia Nazionale di Danza, Rome. www.marcoariano.it/ra.it.

MASSIMO CARRANO

Rhythmic Sensitization II

• Friday, october 30th 11.00-12.45 part I | aula Atraccio

The course aims to bring the student to a deep proficiency on the rhythmic aspects of music and

performance art in general. Through a series of exercises that are simple for the mind but complex for

the body, the student focuses the limits of his musicality and then he learns how to overcome them.

With increasing sensitivity and musical skills, the student learns to compose his own rhythmic phras-

es (more and more complex) and he improves awareness of the rhythmic features of the music he is

going to listen to. The students will learn also the basic techniques of percussion in order to play in a

drumming ensemble, that is an effective and fun way to experience the acquired skills.

Massimo Carrano / Massimo Carrano, as a percussionist, has been involved, for the last 20 years, in

an intense musical career. In the context of baroque music, Carrano has worked with the Köln Concert,

the Ensemble Arpeggiata, and under the direction of Rene Jacobs and Alessandro De Marchi. Over

the years he has collaborated with artists such as Teresa De Sio, Mimmo Locasciulli, Ornella Vanoni,

Fabrizio de André, Luis Bacalov e Nicola Piovani. Massimo Carrano has composed and performed mu-

sic for the choreographers such as Felix Ruchert, Lucia De Martis, Choronde. He has also played for

dance stages run by Jean Godin, Finola Cronin, Felix Ruchert, Bob Curtis and David Parsons.

He is percussionist and teacher at the Accademia Nazionale di Danza, Rome. www.massimocarrano.com

FEDERICO DI MAIO

The Laban's concept of *effort* in the relationship between dancer and musician

• saturday, october 31st 11.00-12.45 | aula Affresco

Laban's investigation is aimed at understanding the motion factors (space, time, weight, flow) perceived by the observer: in our case the observer is a musician. In understanding these factors, the observer's interpretative and subjective processes play a key role. These processes reveal the existence of multiple truths and the observer is responsible for creating them. Factors of movement in the Laban's theory of effort, carry the expressive informations dealing with processes that define the quality of the movement. How can the musician translate these inner impulses into sounds? How can we bring out them in a subjective and empathetic way? The workshop investigates these issues, with the help of several researches in the field of the neuroscience and specifically the mirror neurons.

Federico Di Maio / Federico Di Maio, after having graduated in 2007 from "Conservatorio di Santa Cecilia", Rome with a percussion degree, specialized in transverse flute.

In the later years he focused on music in choreographic experience. In 2011 and 2012 he was in China at the "Beijing Dance Academy" as a collaborator with Dino Verga, Adriana Borriello e Valeria Diana. He has been involved regularly with choreographer such as Nina Watt, Dino Verga, Gigi Caciuleanu, Dominik Mercy, Adriana Borriello, Elsa Piperno, Laura Martorana, Cristina Caponera. He is percussionist and teacher at the Accademia Nazionale di Danza, Rome.

PHILIP FEENEY

Improvisation for modern and contemporary dance I-II

• friday, october 30th 11.00-12.45 part I | Teatro, 14.00-15.45 part II | aula Rosa
• saturday, october 31st 11.00-12.45 part I | Teatro, 14.00-15.45 part II | aula Rosa

The workshops will address what the role of music is for the contemporary technique, and what issues are specific to playing for contemporary as opposed to other disciplines. They will show how different techniques in contemporary dance require a different methodology and a different aesthetic from the musician. Space, momentum, colour and texture of music combine to support, contextualize and enrich the dancer's movement. Key questions of style are discussed, exploring the effect of stylistic factors upon both dancer and the perception of the dance. It will also be shown how analogous or parallel musical phrasing serves to keenly delineate the movement phrase, giving it both clarity and articulation. Feeney will present a palette of musical and pianistic techniques that are the accompanists' tools of trade. Finally, he will also discuss the use of percussion and the growing use of technology in class and whether that points to the future.

Philip Feeney / Philip Feeney is a pianist and composer, specializing in composing music for dance. He has written works for many companies including several full-length ballets for Northern Ballet, including *Dracula*, *Hamlet* and *Cinderella*, and one act ballets for Cullberg Ballet, Scottish Dance Theatre and Rambert Dance Company with choreographer Didy Veldman. He has a forged a longstanding collaboration with choreographer, Michael Keegan-Dolan for *Fabulous Beast*, for whom he has written eight works, including *Giselle* and *The Bull*. Philip is at present engaged on a new production of *The Picture of Dorian Gray* for Milwaukee Ballet, choreographed by Michael Pink, for whom he has previously written the critically acclaimed ballets, *Peter Pan* and *Mirror*. Philip is currently musical director of Ballet Central, and longstanding pianist at London Contemporary Dance School.
www.philipfeeney.com

ANGELIKA HAUSER

"Hear the music in your movement"

• friday, october 30th 9.00-10.45 | aula Affresco
• saturday, october 31st 9.00-10.45 | aula Affresco

Musicality is given to everybody since it is part of the basic equipment of a newborn human being. We need musicality not only for making music, but also to communicate in a nonverbal way; body language and voice tonality transmit essential information and are prior to language. The movements of body and the sound of voice can be described by musical parameters such as tempo, rhythm, articulation, melody, pause etc., and creates the musical expression. This allows us to work with these forms of expression sharpening our awareness and sensibility to them in order to probe and enlarge our capacity of expression. Music-and-movement training can achieve this in sheltered group situations working with interaction and improvisation in interdisciplinary and transdisciplinary ways.

To train this in playful situations is useful for everybody but mainly-and sometimes in a highly differentiated way-for dancers, musicians as well as for actors.

Angelika Hauser / Angelika Hauser-Dellefant studied music and movement/rhythmics in Hannover and movement-theatre in Paris with Jacques Lecoq, Philippe Gaulier and Monique Pagneux. She has also achieved a diploma of Franklin-Method on the professional level. Since 1983 she has been teaching in the field of "music and movement/rhythmics" at the University of Music and Performing Arts, Vienna where she became head in 2002. She has also taught at the Bruckner-University in Linz working mainly with dance-students. Furthermore she is working as a musician, dancer, choreographer, performer and trainer in art productions for universities, theatres and other institutions. She held workshops and lectures in several institutions in Europe, South America, North America and South Africa. She published various papers in different expert journals and books.

CHRISTO LELIE

Playing for dance improvisation classes at Codarts Rotterdam

• friday, october 30th 16.00-16.45 | Teatro

In this lecture Christo Lelie will first give some general information about the dance education in the bachelor department of Codarts, before giving more detailed information about the curriculum and philosophy improvisation classes. The main part of the lecture will be about the way improvisation classes can be accompanied on the piano. Different kind of improvisation classes and exercises will be discussed and the way a improvising musician can have a valuable input in the education of the students with his music. Some examples of improvisation techniques and styles will be demonstrated at the piano. The lecture will be conclude with fragments of a video made of an improvisation class at Codarts of first year students Bachelor Performing Dancer.

Christo Lelie / Pianist/organist Christo Lelie (The Netherland,1956) is for more than 30 years working as a dance accompanist at the Dance Academy of Codarts University of the Arts Rotterdam.

He plays for ballet classes, modern dance classes and improvisation/composition classes and worked with numerous teachers and choreographers. He also gives lectures and courses in the relation between dance (education) and music.

www.christolelie.nl

TRISTAN LOFFICIAL

Improvisation for classical ballet I-II

• friday, october 30th 9.00-10.45 part I, 14.00-15.45 part II | Teatro
• saturday, october 31st 9.00-10.45 part I, 14.00-15.45 part II | Teatro

Improvisation is a way to explore the different languages of the music and draws its inspiration from the musical repertoires. It builds on already existing music languages and then it manages them freely or according to specific schemes if it has to be also functional to another form of expression. For musicians, who work in dance or theater, improvisation is a useful support for a correct approach to the movement and its expression. The workshop will investigate key issues of musical improvisation for dance: questions of style, languages, relationships between melody and harmony, the technical adaptation of an idea to the context and to the quality of the dancer's movement.

Tristan Lofficial / As a pianist, improviser and interpreter, Tristan Lofficial accumulates encounters and styles from jazz to contemporary music. He plays with Louis Denis Ott, the "Novecento Ensemble" and Mario Garuti, "Le Cabaret de Minuit", The Big band "Bleu Citron" and with various jazz musicians and several pop singers such as Guy Demaysoneel, Annie, Jeanne et Claude Amirault (Emma Zita).

As a musician in dance Tristan Lofficial composed "Ensemble" for the choreographer Gianni Joseph (Le Manège-National Theater). Furthermore he plays many musical scores for ballet such as "Scarame-mouche" (Darius Milhaud/José Martinez), "Four Walls/Doubletoss Interludes" (John Cage/Merce Cunningham) and "Deli Commedia" (Pat Richter/Merce Cunningham).

Tristan Lofficial is also a dance accompanist at the Centre National de Danse Contemporaine, at the Opera National de Paris and at the Conservatoire National Supérieur de Musique de Paris.
www.tristanlofficial.com

DIRK P. HAUBRICH

Musical composition and choreography I

• friday, october 30th 17.00-18.30 talk | Teatro
• friday, october 30th 11.00-12.45 part I | aula Palatina
• saturday, october 31st 9.00-10.45 part II, 14.00-15.45 part III | aula Palatina

The composer explores his music's identity when it comes into contact with the choreographic experience focusing on the reciprocal influences in perceiving them together.

During the workshop, the music of a choreography, as in a backward motion, is subject to a work of deconstruction, to let it brings out its origins, relationships, possibilities. And this work will involve the participants in the form of interventions, proposals, rewrites.

Dirk P. Haubrich / Dirk P. Haubrich was born 1966 in Saarbrücken, Germany. During a 4 year residence in London he studied composition and improvisation with Phillip Wachsmann.

Dirk Haubrich moved to the Hague, the Netherlands, to study at the Royal Conservatory "Sonology", electronic music composition study. His love for dance and stage elaborated while working with the Frankfurt Ballet and Billy Forsythe in Eidos-Telos. In het field of dance Haubrich worked closely with Kristina de Châtel. He also composed for different choreographies of Bruno Listopad and Jiri Kylián. He premiered his pieces in various theaters around the world.

www.dirkhaubrich.com

HAN OTTEN

Musical composition and choreography II

• friday, october 30th 9.00-10.45 part I, 14.00-15.45 part II | aula Palatina
• saturday, october 31st 11.00-12.45 part III | aula Palatina
• saturday, october 31st 17.00-18.30 talk | Teatro

Musical score and choreographic score: the talk investigates how the music takes shape focusing on inspiration, musical concept and the way the collaboration with choreographer works.

The workshop consists of three parts; it is open to everyone and the effective participants will be sent video material on which they can open a reflection and outline compositional ideas in the days before the conference.

Han Otten / Han Otten creates music for Film and Dance. During his Music studies he already started working on soundtracks for Amsterdam Film academy's studentmovies. He has been scoring films ever since and has created scores for a large number of feature films and worked with Peter Greenaway, among many others. His first modern dance score was "Pork" (1994) for Paul Selwyn Norton, after this he worked extensively with Leine and Roebana and began a long lasting collaboration with Hungarian-Dutch choreographer Kristina de Châtel which comprises 11 pieces to date.

A double bill with two of these pieces premiered in Amsterdam's city theatre September the 25th. He started working with Jiri Kylian for "Car-men" (2006) a dance film which won awards all over the world, continuing with "Zugvögel" (2009) for the Bavarian staats theater and, recently, "Between Entrance and Exit". This year he composed for two dutch features "De Masters" and "Schone Handen" and is working now on "Peter Pan" for the Bavarian staatsballet, which will have it's premiere in 2016.

www.hanotten.com

ULRIKE SOWODNIOK

Voice and movement as a functional unity

• friday, october 30th 9.00-10.45 | aula Rosa
• saturday, october 31st 9.00-10.45 | aula Rosa

The larynx as the central organ not only for singing but also for movement is the key for a new functional understanding of our body. Sound of the voice mirrors the inner state of our larynx and thus enables us to enfold it as a perception organ. By following this process we can develop new qualities of movement that are effortlessly coordinating voice and movement.

We will get to know and discuss phenomenological and physiological perspectives.

This work is based on applied anthropology of voice and movement which is rooted in Lichtenberger® applied physiology of the voice: functions of the larynx, outer movement versus inner movement, functions of the larynx in singing and dancing, linkages between technique and meaning in artistic practices etc.

Ulrike Sowodniok / Singer and voice anthropologist, Ulrike Sowodniok studied medicine, philosophy, Lichtenberger® applied physiology of the voice, slavic belcanto, contemporary interpretation and sound studies. She worked with musicians and sound artists such as Matthias Bauer, Sam Aulinger, Hannes Strobi, Mayako Kubo, Christoph Illing.

She also worked, in the field of voice and movement in cooperation with dancers and choreographers such as Louise Wagner, Ingo Reulecke, Anna Weissenfels. She teaches at the Universität der Künste, Berlin. In science she cooperates with Doris Kolesch e Holger Schulze.

In the field of anthropology of the voice and the senses, Ulrike Sowodniok published a monograph titled "Stimmklang und Freiheit-zur auditiven Wissenschaft des Körpers".

www.ulrikesowodniok.de

VERENA ZEINER

"Deep tone diving"

• friday, october 30th 11.00-12.45 | aula Rosa
• saturday, october 31st 11.00-12.45 | aula Rosa

The workshop is designed for musicians and dancers interested in networking their artistic abilities. Through the medium of improvisation, it will explore diverse tensile states in the body and in music, focussing on a nuanced use of resources to influence (muscle) tone-sound and movement.

We will be diving deep into details that have a rich, multifaceted effect on the combination of movement and music, with the goal of bridging possible communication gaps between movement artists and musicians. Please bring comfortable clothing; musicians are requested to bring their instruments!

Verena Zeiner / Born and raised in Lower Austria, Verena Zeiner is currently based in Vienna as a pianist, composer, improviser and educator. After completing degrees in Piano and Rhythmics she went to Brussels studying Jazz Piano at the Royal Conservatory.

Verena Zeiner spent some time in New York and in Tel Aviv to work on artistic projects and to improve her skills as a musician.

Her music is strongly influenced by Jazz and the approach to music it implies. Another vital source of inspiration are movement, dance and bodywork. Verena Zeiner leads her own bands, performs with various artists and composes and plays for dancers.

As an educator she is on the faculty of the department for Music-and-Movement education/Rhythmics at the University for Music and Performing Arts Vienna and leads workshops on various music and movement related topics.

www.verenazeiner.at