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A propos de l'artiste

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A propos de la pièce



Titre: L'IMPORTANCE DE LA MUSIQUE DE CHAMBRE
DANS LA PERSPECTIVE DU DEVELOPPEMENT
CULTUREL DE L'EUROPE

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Serban Nichifor sur [free-scores.com](http://www.free-scores.com)

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**THE IMPORTANCE OF THE CHAMBER MUSIC GENRE
IN THE PERSPECTIVE OF THE CULTURAL DEVELOPMENT
OF EUROPE**
(speech)

- *SYLLOGISM* -

- **Major Premise**: *the complexity of the genre;*
- **Premise - min.1**: *the prestigious baroque, classic, romantic, modern, and postmodern repertory;*
- **Premise - min.2**: *the accessibility of the genre – a.) in the public perspective; b.) in the economical perspective (relating to the production, distribution, and consumption of goods and services);*
- **Premise - min.3**: *the open configuration of the genre – a.) relating to the ensemble structure; b.) relating to the interactive live-electronic music / live-computer music / Internet chamber music experiments (for example, the “SoundWIRE” research project - <http://ccrma.stanford.edu/groups/soundwire/>);*
- **Premise - min.4**: *the application in the curriculum of the new analysis systems : the Schenkerian Analysis, the Phenomenology-based Analysis, and the Computer Analysis software projects - for example, “MaMuTh” (<http://flp.cs.tu-berlin.de/MaMuTh/>) , and “Wavesurfer” (<http://www.speech.kth.se/wavesurfer/>)*
– see APPENDIX;
- **Premise - min.5**: *the interferences with complementary musical genres (opera, symphonic, choral, vocal, jazz, pop, folk, rock, new age), with video productions (example: chamber music with real time visualizations – like fractal structures from the Mandelbrot Set), and with some experimental applications (therapy, genetic music , etc.).*

CONCLUSIONS (“E Pluribus Unum”)

- C.1 - The application of a *synchronized european curriculum* in the field of the chamber music course, leading to graduation and to the integration of the students in the so abundant musical activities – in connection with the *intra- and extra-european experiences*.

- C.2 – The importance of the *contemporary musical styles (in postmodernism – process, minimal, spectral, ambient, new consonant, new age, visual, fractal, genetic, psybient music, etc.)* in the chamber music repertory of the students (ca 33%) – in connection with the traditional repertory (ca 66%), in a feedback process.

- C.3 – The autonomy of the chamber music professor (his right of self-government, in connection with the Bologna documents) - particularly interested in developing an *outstanding curriculum* (that integrates *musical instruction/ chamber coaching with creative presentation/ selected chamber performances*) in order to produce *distinguished and - in fact ! - innovative musicians for the future*. The educational chamber music program integrates also *master classes of some important artists*.

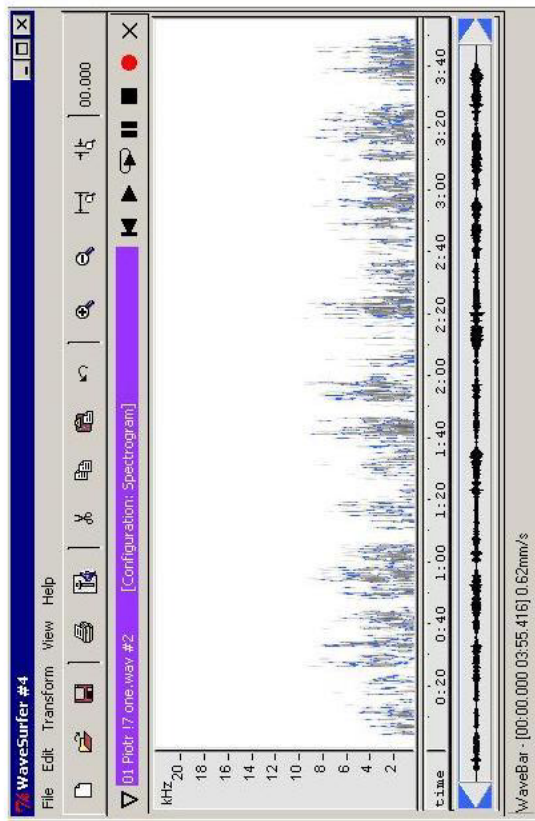
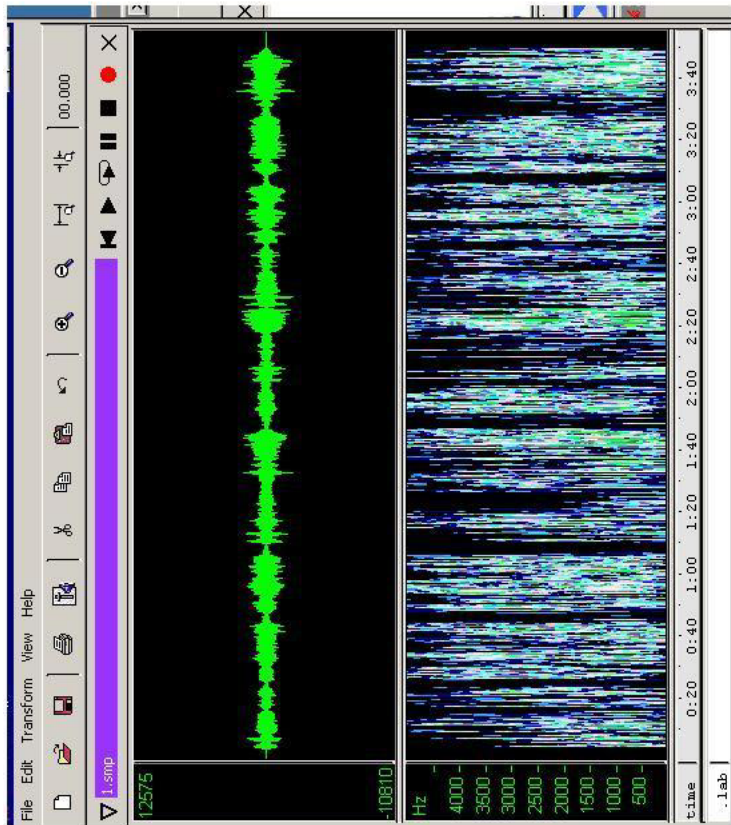
- C.4 – In the evaluation of the musical performance the purpose is “to examine the effects of rating scale instruction on self-evaluation accuracy among student musicians” (apud Nathan B. Kruse, “The Effect of Instruction on Sixth Grade Band Students’ Abilities to Self-Rate Etude Performance”, Michigan State University, School of Music, http://www.rider.edu/~vrme/v8n1/vision/VRME_Submission.Kruse.pdf). “Results indicated that rating scale instruction was more effective than no rating scale instruction in helping students improve self-rating accuracy (...) Rating scale instruction may not only benefit students’ self-evaluation accuracy, but may also be a practice strategy toward improving students’ independent musicianship.”

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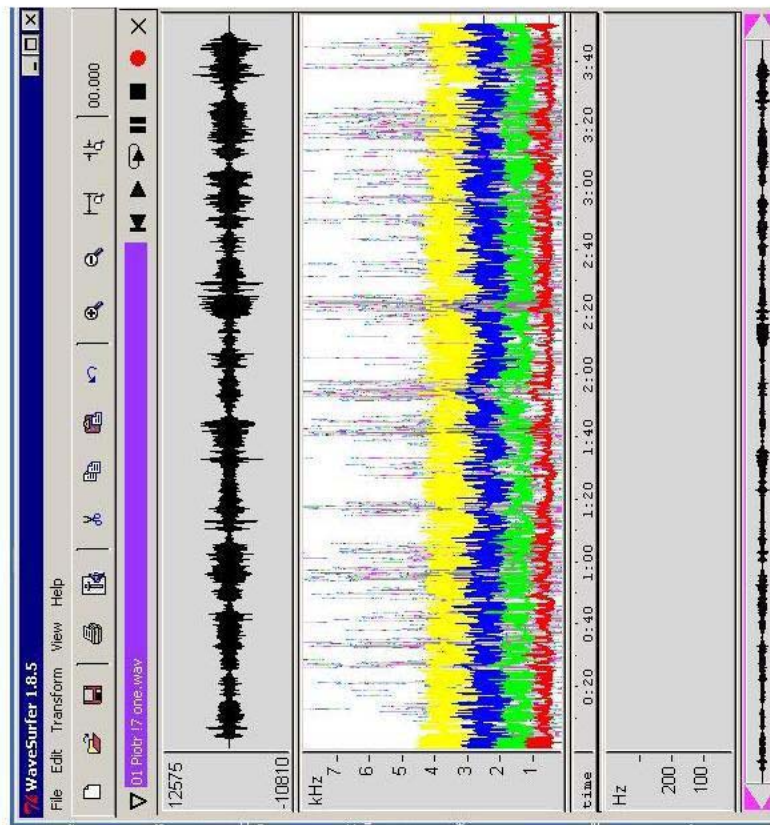
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**APPENDIX: Example of Computer Analysis
in the Chamber Music Course**



Piotr Lachert - Sonata 17 - part 1
Wavesurfer Software Analysis a&b



Piotr Lachert - Sonata 17 - part 1
Wavesurfer Software Analysis c

Morph

jMorph - jMorph - 01 Piotr !7 one.mid

File Edit Help

Play Pause Stop playSlices unify

Play	Show		Track name	Select
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	1		<input checked="" type="checkbox"/>

beat:

jMorph - jMorph - 01 Piotr !7 one.mid

File Edit Help

Play Pause Stop playSlices unify

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beat:

Piotr Lachert - Sonata 17 - part 1
jMorph Software Analysis