

Sidney Corbett

www.sidneycorbett.com



Photo © Risa Kusumoto

Alessio Elia

www.alessioelia.com



Photo © Andrea Félvegi

ENTRIES AND ENROLLMENT

Students

420 € for active participants
210 € for passive participants

For external participants*

60 € per each seminar or laboratory

*Seminars and laboratories are also open to interested parties who are not enrolled at the courses. Each seminar is made of two meetings.

Registrations must be done through the following post account.

Beneficiary:

Accademia Italiana del Flauto-Corsi Musicali

Via Machiavelli 50, 00185 Roma

Address of the post office:

Piazza Dante 9, 00185 Roma

IBAN: IT 52 X 07601 03200 0000 87097234

SWIFT: BPP II TRR XXX

DEADLINE FOR ENROLLMENT

Students

23 June 2016

External people who wish to attend seminars and laboratories can register that day.

INFO: Tel. 06 44703055 info@scatolasonora.it

www.scatolasonora.it

APPLICATION FORM

Name and surname.....

Place and date of birth.....

Address.....

Tel.....

e-mail.....

☐ Active participant

☐ Passive participant

Date.....

Signature.....

Roma, 16-23 July 2016

masterclass in composition

Sidney Corbett
Alessio Elia



SHE LIVES
Contemporary music is music

COURSE CONTENT

Sidney Corbett

Seminar: Strategies in composition for chamber ensemble.

Seminar: Analysis seminar in contemporary composition for chamber ensemble (Corbett, Ligeti, Kurtág, Dutilleux, Brass and others).

Instrumentation practice in writing for winds and strings

Alessio Elia

Seminar: Music as a physical phenomenon

Seminar: Polysystemism. A simultaneous employment of different tuning systems emerging from String Theory, M- Theory and Quantum Physics – re-proposal, with new sections, of the conference held at La Cité de la Musique in 2014.

Laboratory: Extended techniques in flute, cello and piano.

The course includes significant analyses of important compositions from the contemporary literature.

ACTIVE PARTICIPANTS

Active students are invited to discuss their work with professors during individual meetings and to take part to the final concert with a piece written for the ensemble in residence. They are entitled to attend all the seminars and the laboratory.

PASSIVE PARTICIPANTS

Passive participants are entitled to attend seminars, the laboratory and the discussions of active students about their works, but they cannot discuss their own works with the professors.

Passive participants are invited to attend the rehearsals and the final concert of active students, but they cannot propose their own works.

SEMINARS AND LABORATORY

Music as a physical phenomenon

Alessio Elia (17 and 18 July – h. 17:00 - 18:00)

Introduction to music as a physical-acoustical phenomenon (waves, intensity, harmonic series, perceptive consonance/dissonance and its reformulation as a “sonic permeability”, critic band).

Analysis of the following physical-acoustical phenomena, related also to different tuning systems: beats, differential sounds, ghost-fundamental (third sound).

Analysis seminar in contemporary composition for chamber ensemble

Sidney Corbett (17 and 18 July – h. 18:20 - 19:20)

The seminar will focus on compositions of chamber music and for small ensemble. Analysis of scores by: Corbett, Ligeti, Kurtág, Dutilleux, Brass.

Strategies in composition for chamber ensemble

Sidney Corbett (19 and 20 July – h. 17:00 - 18:00)

Different techniques of writing addressed to small ensembles. Analysis of types of writing for strings and woodwinds.

Polysystemism. A simultaneous employment of different tuning systems emerging from String Theory, M- Theory and Quantum Physics

Alessio Elia (19 and 20 July – h. 18:20 - 19:20)

The seminar, with the addition of new sections, is the re-proposal of the conference held at La Cité de la Musique in 2014 and intends to explore the already codified tuning systems (Equal Temperament of 12 halftones, Equal Temperament of 24 quartertones, Pythagorean, Meantone, Just Intonation, Werckmeister I, II, III, IV), their interrelations and the “artificial” tuning systems emerging from the simultaneous employment of the tuning systems mentioned above.

LABORATORY

Laboratory on extended techniques for the flute, cello and piano

Alessio Elia (22 July – h. 17:20 - 19:20)

The laboratory aims to investigate the timbric and expressive resources emerging from extended techniques and “non-conventional” ways of playing.

PERFORMANCE OF THE COMPOSITION COURSE STUDENTS' PIECES

The course provides the performance of the students pieces during the final concert (Saturday 23 July – h. 19:30).

Composers are invited to write a piece for the ensemble in residence (without conductor), which includes the following instruments: flute (also piccolo, alto, bass and flute with Robert Dick's slide – watch the video at the link: <https://www.youtube.com/watch?v=IVP5ffxX5Kg>), cello and piano (one player).

The piece can be written for any combination of the instruments present in the ensemble, from solo instrument to the whole group and must not be longer than 6 minutes.

Scores and parts, preferably written with a music notation software (Finale, Sibelius, etc.), must be sent as a pdf file no later than June 23rd, 2016 to the following e-mail address: info@scatolasonora.it

ENSEMBLE IN RESIDENCE

The Master-class will benefit from the presence of an ensemble in residence (not conducted) which includes flute, cello and piano (one player) that will perform the pieces of the students of the composition course.

The final concert will take place on **Saturday 23 July – h. 19:30** at the concert hall of the music school.

LANGUAGES

The course is held in English (seminars, laboratories, group lessons).

Individual meetings can be done in the following languages:

Sidney Corbett: English, German, Spanish

Alessio Elia: English, Italian, German, Hungarian

Course Venue

SCATOLA SONORA via Ferruccio 32b, Roma