

# W1P: Workshop 1

*Time:* Friday, 27/Jul/2018: 13:30 - 14:30 · *Location:* La Plata

## Possible innovations in concert formats of classical music

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### Background

In the nineteenth century a conception of music emerged that in part continues to signify the meaning practices of some current musical performance (Kingsbury, 1988). The fine arts concept of art as an object created by human beings for the rejoicing of individuals, something to be contemplated, as opposed to the minor arts called decorative because they produced objects to be used. This ontology of the sublime in art and music as an idea dissociates the latter from other meaning sources. Music will be the contemplation object: hence the idea of the museum as a creation of the Illuminist thought of gathering art as an object. This perspective includes the concert hall as the place for the music to be contemplated who will define the concert situation with the format that is reproduced nowadays. We consider that traditional concert forms require renewal, so as to stimulate the musicians and regain impact in the audience, which has decreased quantitatively, lacking a generational renewal (Sloboda, 2017).

### Aims

To explain ways to modernize the stereotype of a classical music concert.

### Audience Activities

I would need the active participation of choir members and at least some instrumentalists, as I would use the approach to one of Mozart's masses as an example.

### Implications for practice

Changes will be made to: (i) the spatial placement on the stage allowing for musicians to mix among themselves, and also with the audience; (ii) including attractive theatrical elements like stories and small dramatizations; (iii) musicians bodily behavior, outside the usual traditional orthodox cliché; (iv) variations which show, by didactic means of subtle irony, the many different possible approaches to the same composition, with the same conductor changing personality; (v) the Mirror Version of the same music transforming and decanting musical styles. Finally, so as to exploit the possibility of future audiences (vi) massive classical concerts, teaching classical pieces through television and/or the web, to converge ending in a mega-concert and; (vii) fusion situations like amateur choirs and orchestras that study one brief section of a symphonic-choral piece, and then perform it with the professional musicians.

### Value for this conference

The psychology of music and embodied music cognition theories have opened the field of research towards the problem of human movement and its importance for our understanding of music and musical development. The growing relevance of these ideas in musical performance implies a revision of one's own ideas about musical practice in the planning of a concert nowadays. The inclusion of new concert formats that would not conform to the Central European western classical music canons in this conference allows an interesting point of view on the relationships between text and vocal-instrumental music, spatiality and the interpretative stylistic content that communicates the performance.

### References

- Sloboda, J. (2017). Understanding the concert audience: implications for research and artistic practice. I Congreso Internacional de Psicología de la Música y la Interpretación musical. AEPMIN-UNED.
- Kingsbury, H. (1988). Music, Talent and Performance: A Conservatory Cultural System. Philadelphia: Temple University Press.