

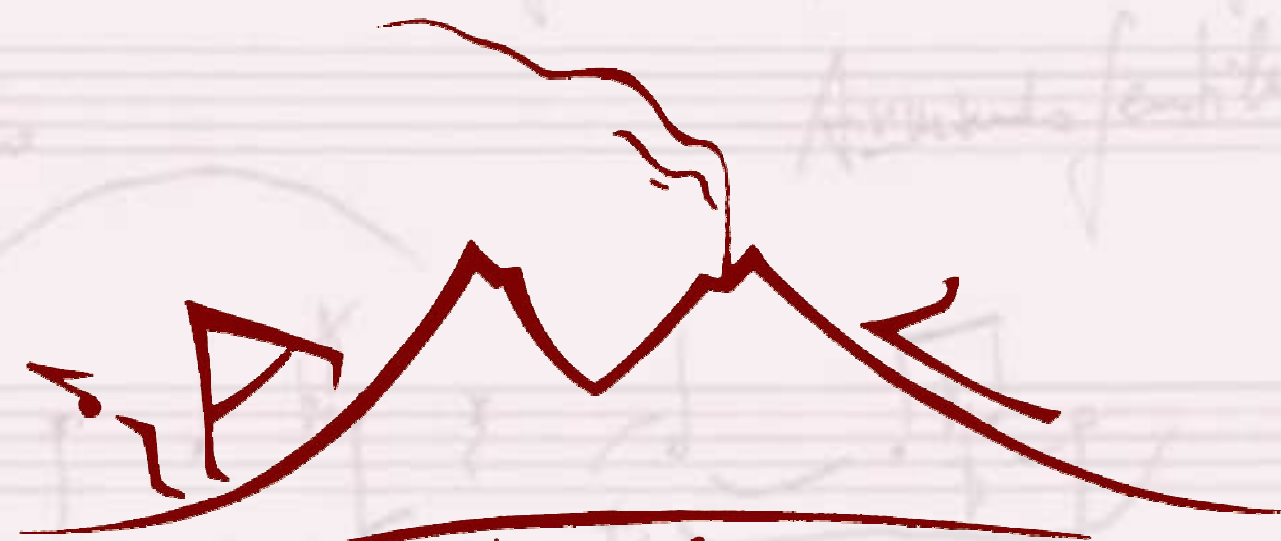
15 ottobre 1987

beludiz

per un strumento di 2300 o è stato

fu il compagno di Paolo Judo

Assolutamente bene



NAPLES 2008..

15 ottobre 1987

beludiz

per un strumento di 2300 o è stato

fu il compagno di Paolo Judo

beludiz

beludiz

**International Association of Music Libraries - Archives and
Documentation Centres
Italian Branch**

IAML Annual Conference - Naples 2008

Tuesday 22nd July



Monica Boni

Unusual places for music listening

***(Istituto Superiore di Studi Musicali "Achille Peri"
Biblioteca "Armando Gentilucci"
Reggio Emilia - Italy)***

A twelve hours sequence of music performances and papers pre-arranged according to a thematic scheme, getting together music events and talkative ones in a time-set map of guided-ways.



<http://www.comune.re.it/retecivica/urp/retecivi.nsf/web/SrvznlnDllzndprtct?opendocument>



Meeting with music can happen in places destined for transmission of knowledge, especially if it is the music to surrender and sediment itself, depositing its proper historical memory in them.





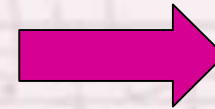
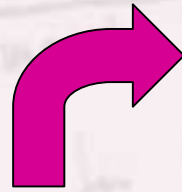
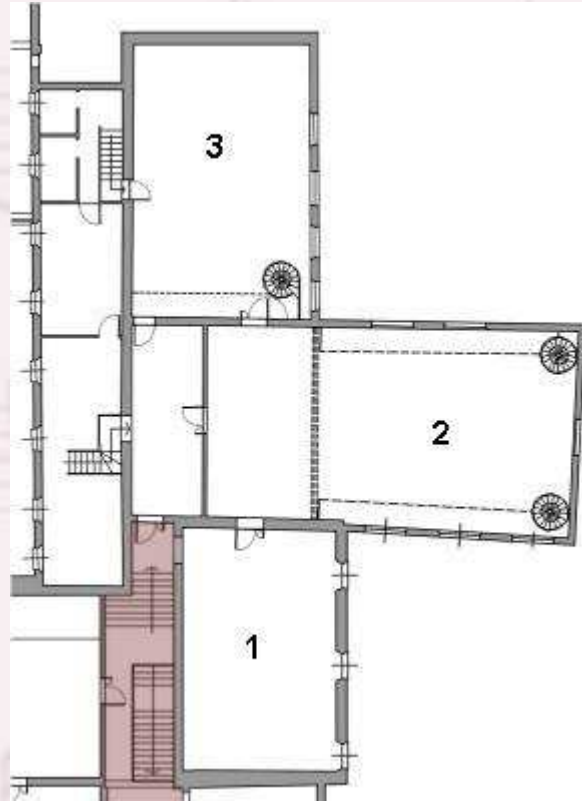
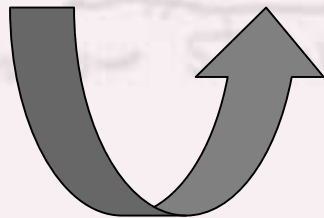
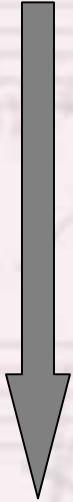
Music libraries preserve end products of a thought, the music one, that turns into sounding objects formally organized, final completeness of which, once are fixed on the paper, contains the poetic substance, the communicative power of this human expression.



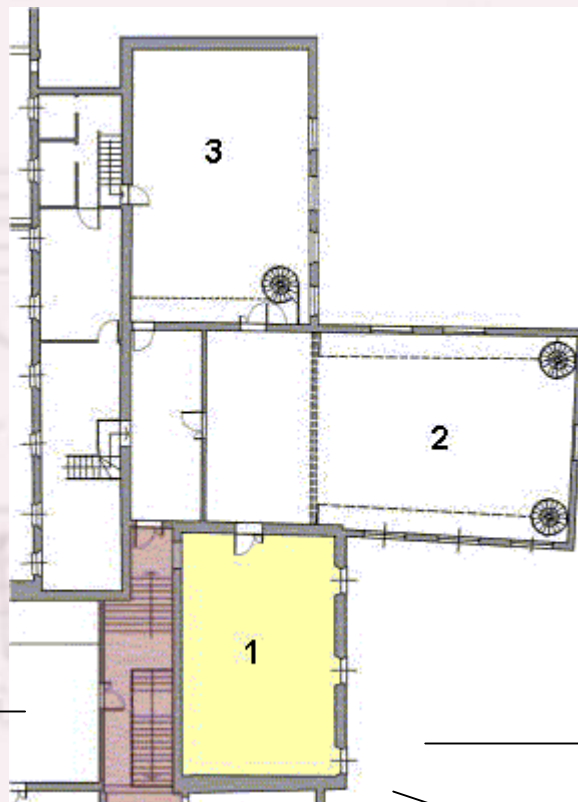
Contact with scores set us in front of their mostly voiceless existence of tools useful for all that concern tradition and study of music.

If compared with alive experience of music, they will never put themselves more than papers for sound, which lie waiting to take life on the instant in which they will have made sounding.





1st room: reference materials and music knowledge



Mappa etimologica per altri percorsi

Legende
 √ = radice
 gr. = greco
 lat. = latino
 sscr. = sanscrito
 tras. = traslato
 mos. = in musica

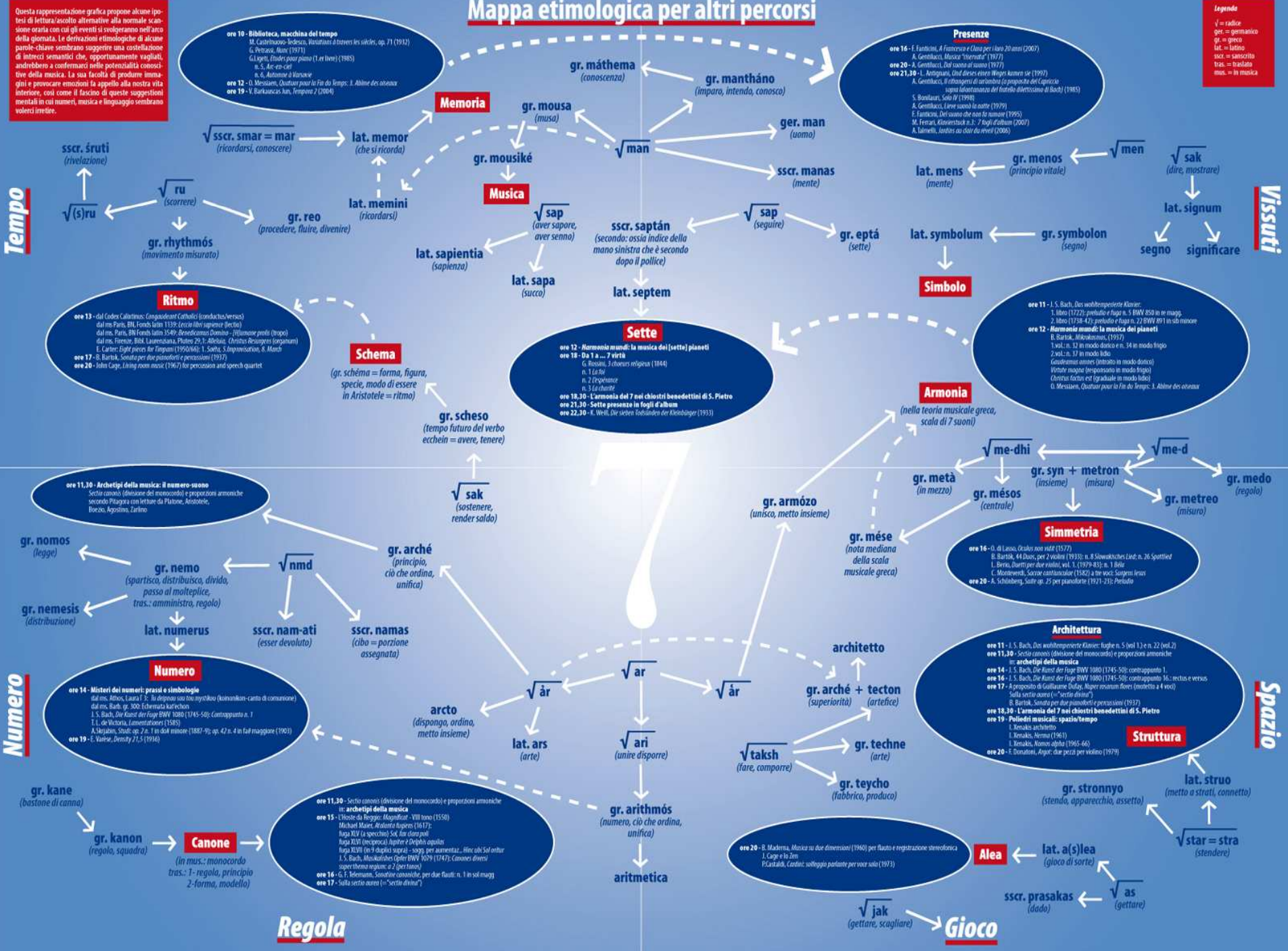
Questa rappresentazione grafica propone alcune ipotesi di lettura/ascolto alternative alla normale scansione oratoria con cui gli eventi si svolgeranno nell'arco della giornata. Le derivazioni etimologiche di alcune parole-chiave sembrano suggerire una costellazione di intrecci semantici che, opportunamente vagliati, andrebbero a confermarci nelle potenzialità conoscitive della musica. La sua capacità di produrre immagini e provocare emozioni fa appello alla nostra vita interiore, così come il fascino di queste suggestioni mentali in cui numeri, musica e linguaggio sembrano volersi irretire.

Tempo

Vissuti

Numero

Spazio



taste

touch

sight

sour

soft

clear

sweet

rough

faint

pasty

dark

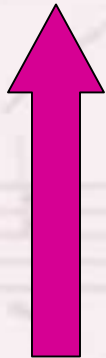
pointed

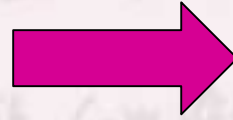
dull

bright

translucent

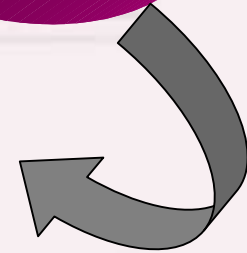
marked



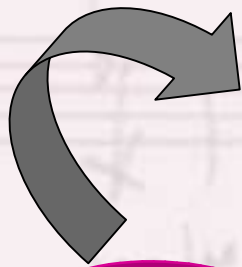


Passage

*Speech
about
music*



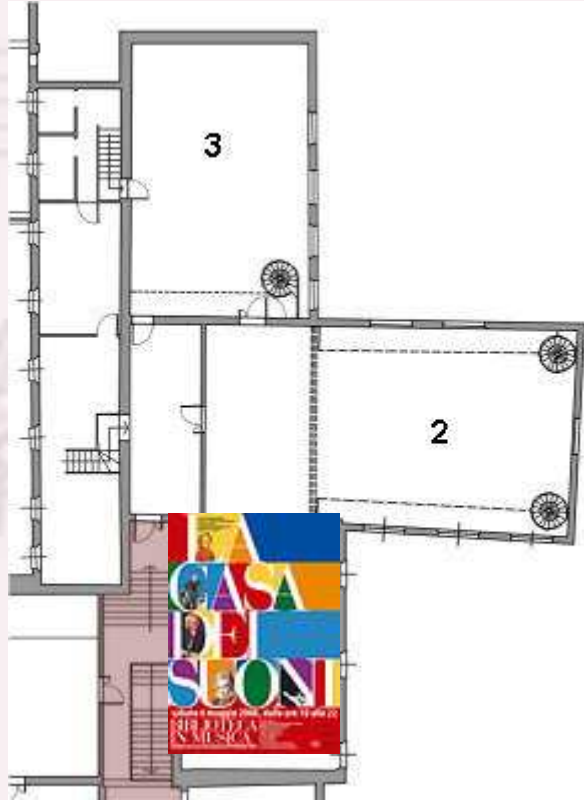
Subject-Object



Exchange

*aesthetic
experience
of music*





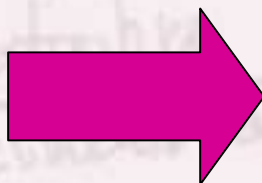
Andrea LANZA, *Biblioteche musicali*, in *Dizionario enciclopedico universale della musica e dei musicisti: Lessico 1.*, p. 31 , Torino, UTET, 1983

Biblioteche musicali. SOMMARIO: I. Generalità e tipologia. - II. La biblioteca musicale nella storia. - III. La catalogazione dei fondi musicali. - IV. L'Associazione Internazionale delle Biblioteche Musicali (AIBM).

I. GENERALITÀ E TIPOLOGIA. - Entrato nell'uso di quasi tutte le lingue moderne, il termine B. indica, secondo etimologia, il luogo ove è custodito un determinato materiale bibliografico e, per traslato, il materiale bibliografico stesso e l'insieme dell'apparato tecnico-amministrativo necessario alla sua custodia e organizzazione. Nel Rinascimento era impiegato, come sinonimo di B., il termine *libreria*, il quale si è conservato in questa accezione solo nella lingua inglese.

Sotto il termine generico di B. M. (o affini come Archivio, Raccolta, Museo, ecc.) si sussume un vario ed eterogeneo campionario di situazioni particolari, legate a specifiche realtà storico-culturali che ne hanno condizionato la nascita, lo sviluppo, le funzioni, e ancora oggi, a distanza di secoli, ne segnano la fisionomia. Nate

come luoghi di raccolta e conservazione di prodotti musicali decaduti dall'uso vivo e ridotti alla loro muta esistenza grafica, le B. M. offrono nella stratificata composizione dei propri fondi uno spaccato delle vicende, delle trasformazioni, del sovrapporsi dei gusti di un determinato ambiente, mentre nella loro dislocazione geografica e nella loro storia istituzionale rinviano a più ampie circostanze di storia politica e sociale. Di qui il duplice significato che B., raccolte e fondi musicali rivestono per la storiografia musicale: da un lato, come miniere di fonti e testimonianze da cui risalire alla realtà viva di un



passed sounds
written sounds
documented sounds

memory's
preservation

sounds getting alive
music going back to
resound

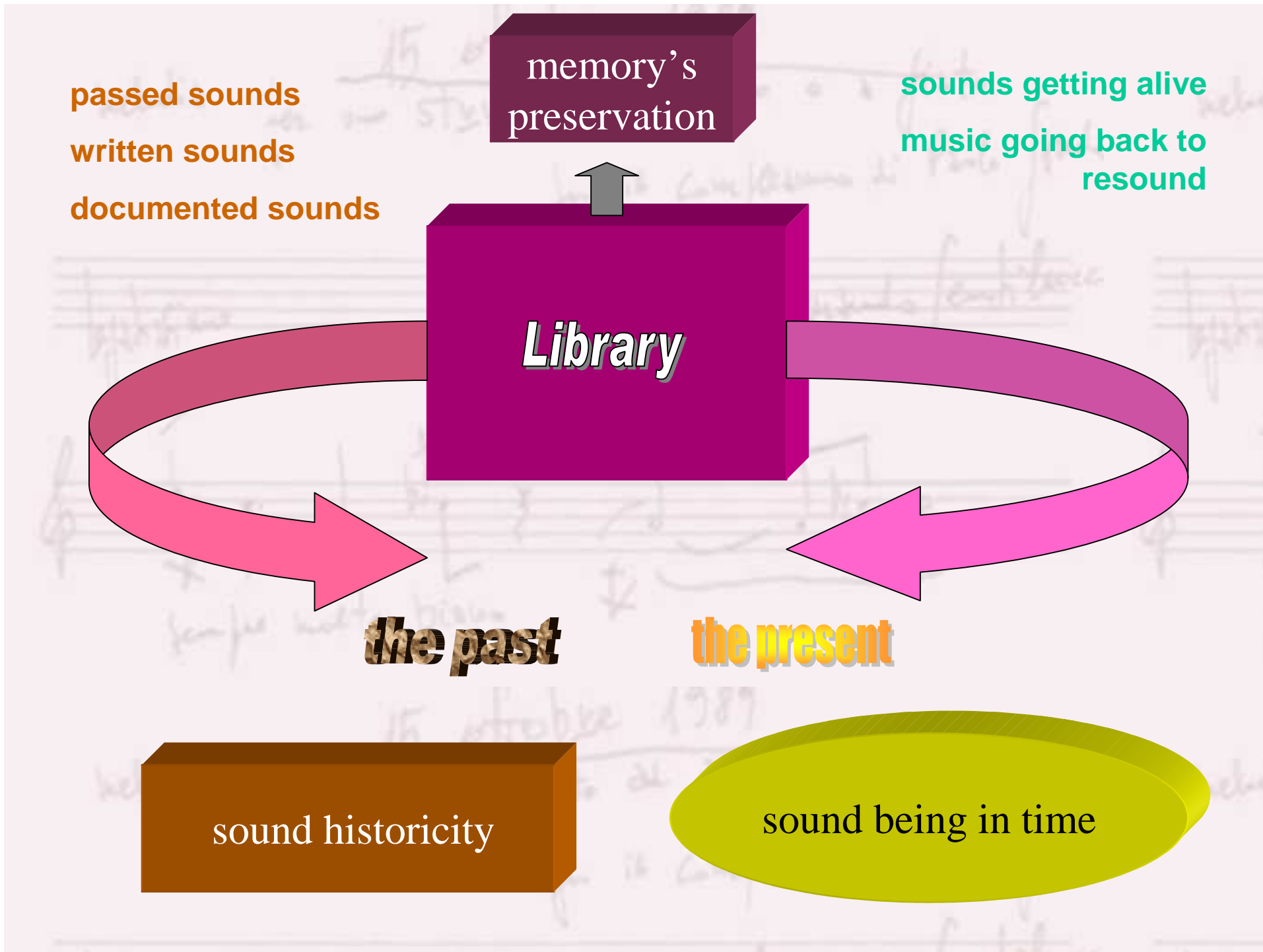
Library

the past

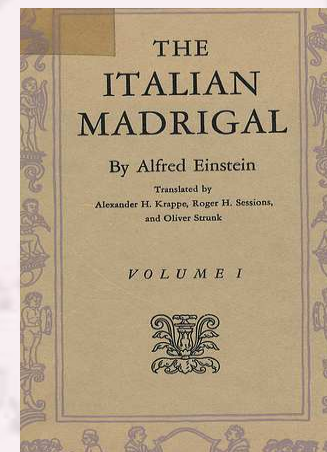
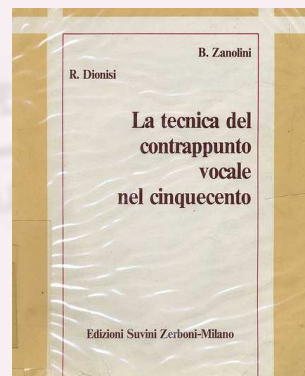
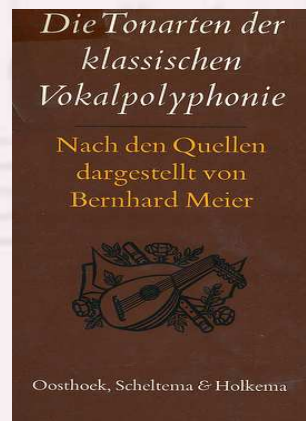
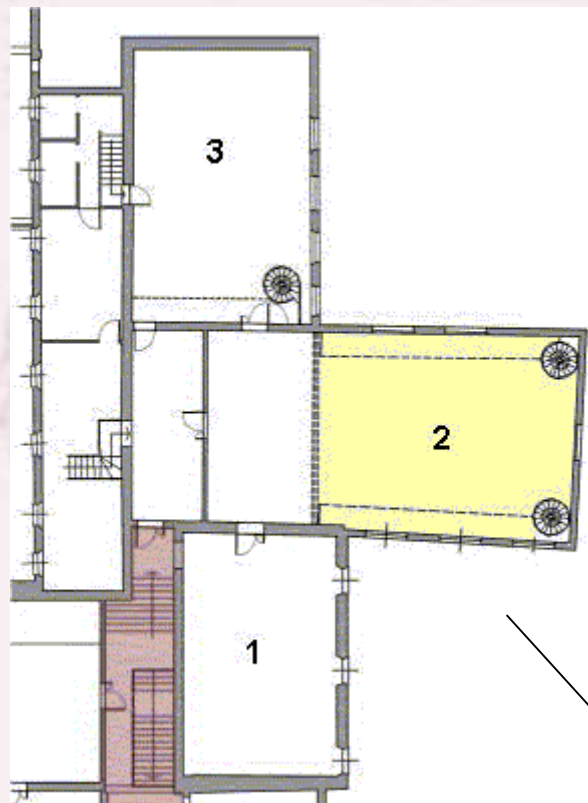
the present

sound historicity

sound being in time



2nd room: musicology and meta-languages



music speech



speech about music



(music language)

articulate syntax

inarticulate, dense meaning

(verbal language)

articulate syntax

articulate meaning

(connotes and denotes)

speech without words

speech without music

The historical operation according to Paul Ricoeur

Cfr. P. Ricoeur, *La mémoire, l'histoire et l'obli*, Paris, Éditions de Seuil, 2000

– trad.it. *La memoria, la storia, l'oblio*, Milano, Raffaello Cortina, 2003, p. 237.

- the documentary phase
- the explicative/comprehensive phase
- the representative phase

Hence, although neither the primacy of the tenor nor the ambitus system has been discussed, it is evident that according to Pontio, too, the mode of a freely imitative composition is nevertheless represented in tenor and soprano in the form valid for the whole work; it is also evident that the motives appear in these voices in the form intended to be modally proper with respect to the final and ambitus of the relevant voices—it makes no difference whether they present the first statement or only the answer of the “*ibeme*.” In the first duo the motive stated by the soprano, which presents the repercussion *re-la*, proceeds from the final upward to the repercussa *d'*, upon which the first cadence is constructed—in a manner typical of Mode 1, as will be shown later. The answer (a real answer at the fourth below), given in the plagal range by the alto voice, is only of secondary importance as far as the mode of the whole is concerned, however. Conversely, in the second duo it is not the answer but the statement of the motive by the alto that takes this subsidiary rôle. However, the answer by the tenor is the statement of the motive in the modally proper range: that is, beginning on the fourth below the final. And the further progress of the motive in the tenor voice soon shows traits characteristic of the plagal mode: in particular, the melody rises no higher than the plagal repercussa—in Mode 2, the third above the final—then falls to a first cadence built upon the final; this is another feature that often distinguishes the plagal mode from the authentic. In the example for four voices, tenor and soprano are now linked at the distance of an octave; both are characterized by plagal ambitus, and the soprano is especially marked by the kind of voice leading that the tenor had in the plagal duo. With respect to the mode of the whole, however, alto and bass are subordinated to the two voices named first; and again, this position of “ruling” or “serving” (if the metaphor used by Schneegass may serve us) is independent of the order in which the

trucci, dopo il primo membro “*a maggiore*” del primo verso dello quartino:

fu praticata dal Verdelot nel Madr. “*Per alti monti*” dopo il membro “*a minore*”:

da Arcadelt, “*Occhi miei lassi*”; da Berchem, “*Perché non date voi*”; da Cost. Festa, “*Altro non è il mio amor*”; da Layolle, “*Lasciar il velo*”, ecc. Oppure, invece di dividersi fra i due membri disuguali, il periodo musicale poté mantenere una regolare accentuazione mediante figurazioni opportune, quali s’incontrano spesso negli schemi “*per cantar Sonetti, Capitoli, etc.*” ed in qualche raro Strambotto, per es. in “*Vedo ogni selva*” di Marco Cara (Pera, *Frott.*, L. VIII):

d'onde passò nel Madr. “*Deh dimmi amor*” di Arcadelt:

* Con suavo parlar „ „ Ognor per voi sospiro „ di Verdelot;
 * Pungente dardo „ di Berchem, ecc.

prelinguistic features

linguistic level of stylistic features

perceptive materials

cultures

traditions

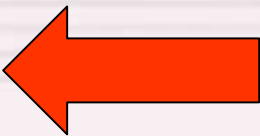
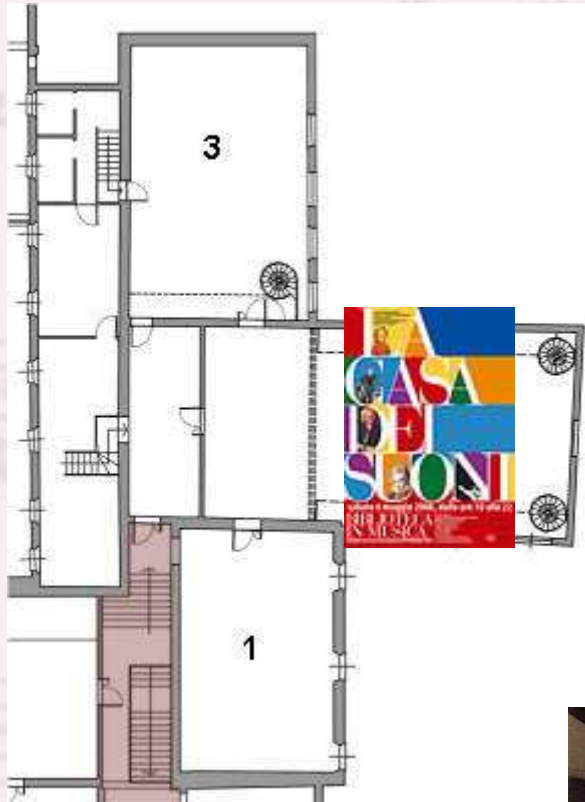
temporal
dimension

subjectivity

Music Forms

(empathy)

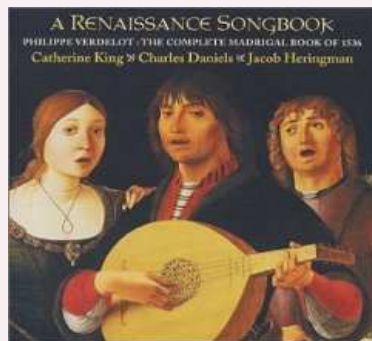
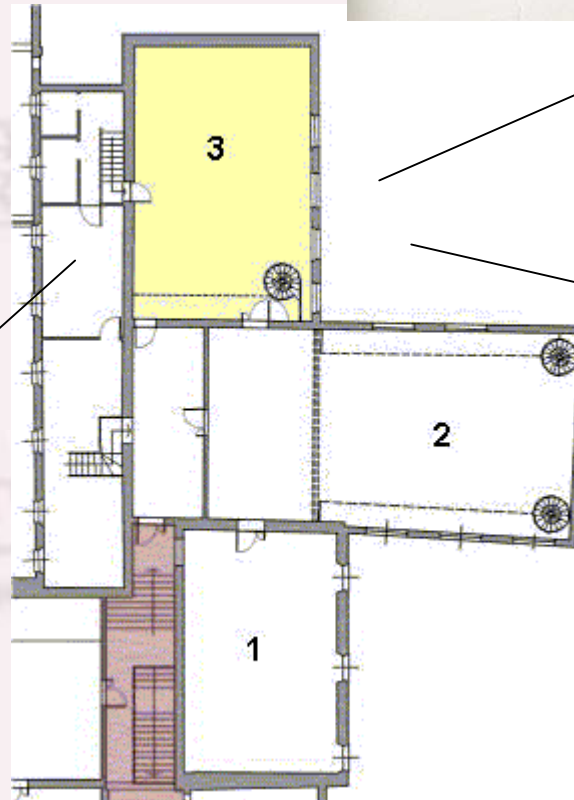
innerness



<http://it.youtube.com/watch?v=4NoAJW4CybM>



3rd room: music language from the score to the listening



score absent ?

score present ?



composer

performer

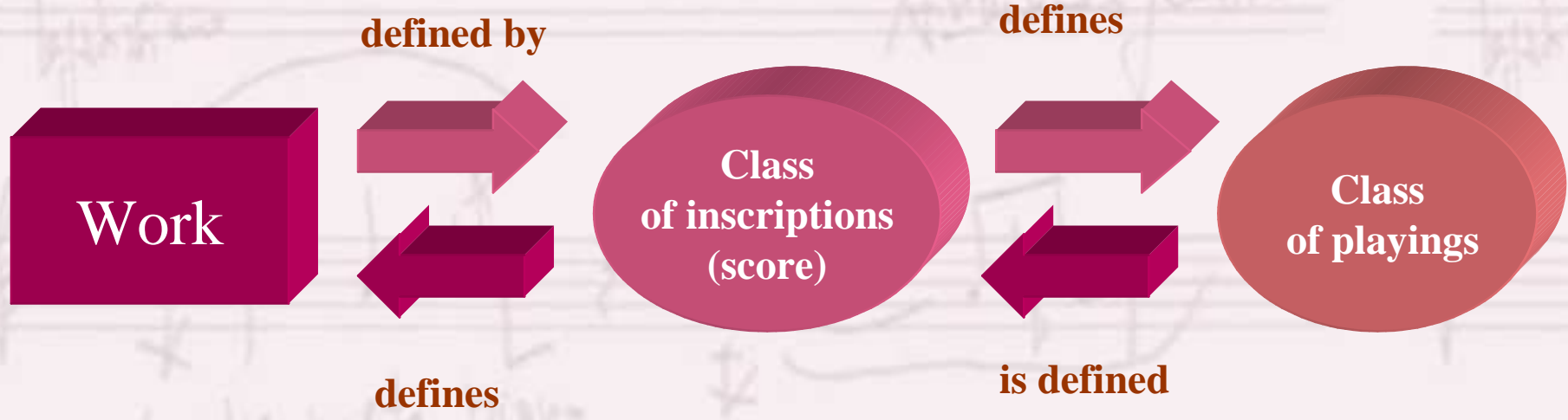
listener

Work

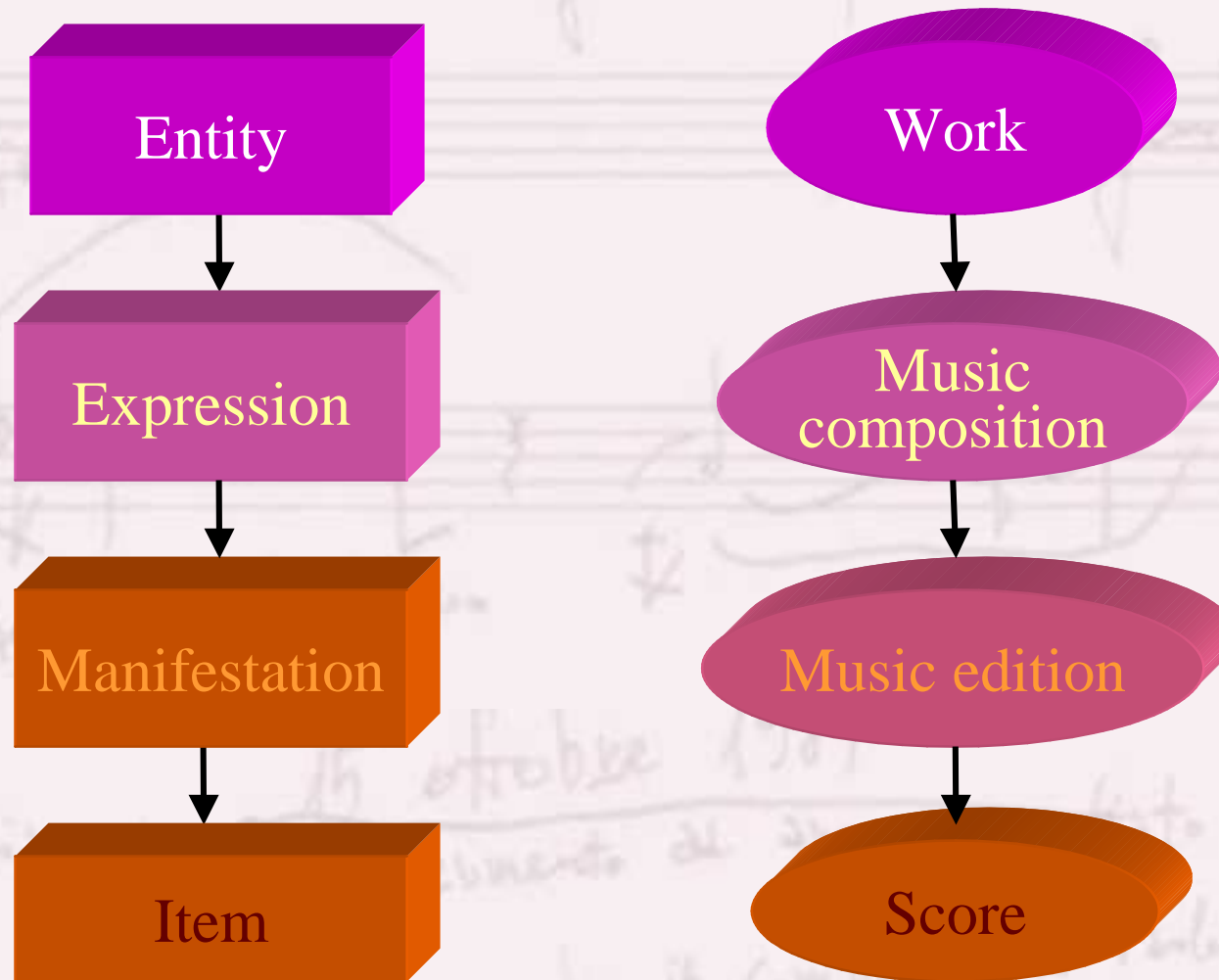


Score





FRBR (*Functional Requirements for Bibliographic Records*) and music

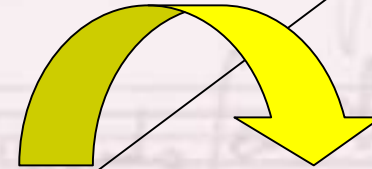


notation's system

Score



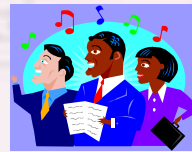
quotation as good 'sample' of the work



the score indicates the work

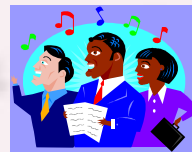


transcription of the way in which the work has been played



Score

Work



performance

Action language

Description of the language

enter into relationship

presence in action

taking note of a message

making a quotation

personal way to process the information

impersonal way to process the information

inner score

outer score

Use

System

tribal context

quotative context

enlivening forms
of empathic
behavior

knowing of a
codex or
linguistic system



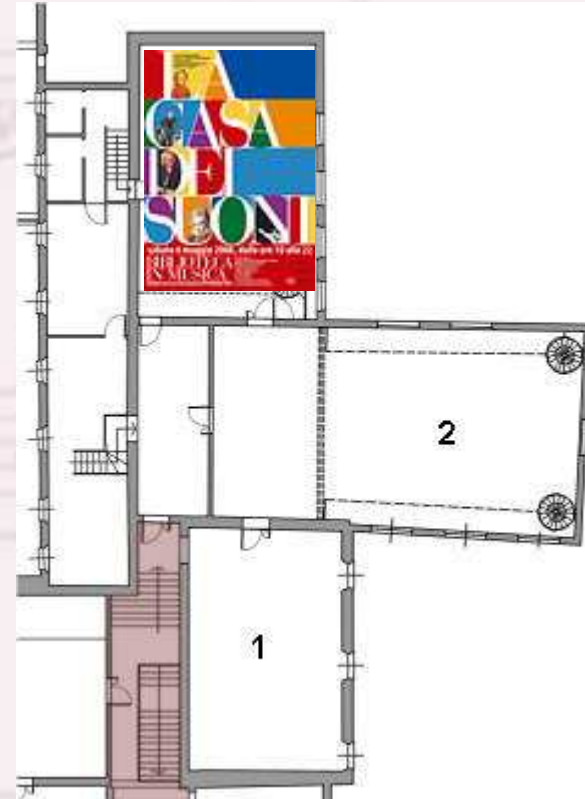
theory of
endosomatic
scores



**the exosomatic
score**



human body



15 ottobre 1987

beludiz per un strumento di 2200 e a flato
per il Complesso di Paolo Fonda

The library's staff



Some links to “La casa dei suoni”

Library's site

http://www.municipio.re.it/peri_biblioteca/

Texts

[http://www.comune.re.it/retecivica/urp/retecivi.nsf/web/SrvznIndllzndprtcp
t?opendocument](http://www.comune.re.it/retecivica/urp/retecivi.nsf/web/SrvznIndllzndprtcp
t?opendocument)

Video

<http://www.youtube.com/watch?v=4NoAJW4CybM>

<http://multimedia.municipio.re.it/category/la-casa-dei-suoni/>