



Università degli Studi di Roma
"Tor Vergata"
Master in
Sonic Arts



**L-Università
ta' Malta**

University of Rome Tor Vergata Master in Sonic Arts

Tuesday, May 28th, 2019 at 2pm – Room P10, Faculty of Arts, via Columbia 1, Rome

Dr Philip Ciantar (Department of Music, University of Malta)

Lecture: Inspirations from the Mediterranean and Musical Compositions

Contemporary composers are on the search for new inspirations these being familiar soundscapes to remote musical traditions, everyday modes of thinking as well as the diverse consciousness of people they work with and experience in everyday life and beyond. All this may inspire their music and direct their composition practice into one direction rather than another. The Mediterranean Basin, although in some literature, has sometimes been depicted as culturally homogeneous, presents a wide spectrum of musical traditions which in themselves are strongly intertwined with the daily social and cultural lives of the people. This lecture will discuss a number of representative oral musical traditions from the Mediterranean, how these interrelate with their own respective cultures and societies, and, eventually, how the representative sounds and the socio-cultural attitudes that make them may be used by composers to create musical compositions of a 'Mediterranean inspiration'.

Dr John Galea (Department of Music, University of Malta)

Lecture: Menok I Xrat for Clarinet solo and live electronics

Menok I Xrat by composer John Galea is the title of a work for Clarinet solo and live electronics. The piece borrows its title from the late-Zoroastrian book carrying out the same name and is particularly inspired by 'the twelve signs of the Zodiac, as the Religion says are the twelve commanders on the side of Light, and the seven planets as the seven commanders on the side of darkness... the twelve signs of the Zodiac and the seven planets rule the fate of the world' (Zoroaster). The work makes use of the seven diatonic notes that are chromatically altered to get the twelve notes of the octave. The compositional process consisted of mapping the constellations and getting a series of dots that were then transferred onto manuscript paper to get individual tone rows for each sign. The piece is also designed to have live electronics that give further depth into the cosmic stellar constellations through the four speakers surrounding the audience and clarinetist.