



International Online Conference on Renewable Music

15–17 October 2024

Book of Abstracts

Updated: 14 September

Contents

Introduction	3
Programme overview	5
Keynotes	10
Abstracts	13
Roundtable	40
Organisers	42



Introduction

Warsaw, 1st July 2024

Welcome to the International Online Conference on Renewable Music!

With two keynotes and almost 30 contributions from all over the world (including Austria, Brazil, Czechia, France, Georgia, Hungary, the Netherlands, Poland, Slovakia, Spain, the United States), the conference provides a forum of exchange between scholars inspired by the idea of 'renewability' in music. The term 'renewable music' was coined in reference to 'renewable resources', aiming at focusing attention on the global sustainability crisis and encouraging dialogue on this subject in the contemporary music community.

One can say that all music is renewable at its core, as music material is inexhaustible. Each performance brings a unique artists' interpretation and thus renews the listener's perception of a piece. Going beyond this definition requires considering music's renewability on the level of production, performance and consumption. This conference intends to open international dialog on this subject and delve deeper in the search for different meanings of this multidimensional metaphor. Our goal is to bring together experts and researchers in order to reimagine a sustainable future in the music sector, suggest creative solutions and identify issues that need further research and development.

The conference is a final stage of the 'Renewable Music. V4 Composers for Sustainability' project, co-funded by the European Union through its Creative Europe programme. It is held fully online in order to reduce the carbon footprint associated with international travels while reaching out to a broad international audience. The proceedings will be published online in open access, serving as a reference point for future research. Selected papers will be printed in the 22nd volume of '[Musicology Today](#)', a double-blind peer reviewed journal published since 2004 by the Institute of Musicology, University of Warsaw and the Polish Composers' Union.

The conference registration opens on 1st October 2024 on the RenMus website: www.renmus.eu.

We are looking forward to meeting you online this autumn!

On behalf of the Organising Committee
Agnieszka Cieślak-Krupa



Programme Overview

DAY 1 | 15 October (Tuesday)

Conference Opening: Welcome Speech (10.45-11.00 a.m. CET)

Keynote Speech (11.00-12.00 p.m. CET)

Chaired by: Sławomira Żerańska-Kominek

Prof. Makis Solomos (University Paris 8)

Music, Ecologies and Degrowth. A Few Paths to Explore

Session 1 (12.00 – 2.00 p.m. CET)

Chaired by: Oľga Smetanová

Diana Milena Acosta Cruz (Prince Claus Conservatorium, Groningen)

The Wonders of the Forest: A Journey of Self-Discovery Across Nature, Sound and Time

Eka Chabashvili (Tbilisi State Conservatoire)

Principles of Eco-music Composition and ‘Sound Oases’

Maya (Maka) Virsaladze (Tbilisi State Conservatoire)

Performance of Eco-Music Composition in Urban and Non-Urban Spaces

Gvantsa Ghvinjilia (Tbilisi State Conservatoire)

Eka Chabashvili's ‘Silkworm Butterfly's Wisdom’: A Nano Eco-Cantata Addressing the Challenge of Sustainable Development

Session 2 (3.30 – 5.00 p.m. CET)

Chaired by: Gvantsa Ghvinjilia

Daria Jabłońska (The State Primary and Secondary Music School in Zduńska Wola)

Overhearing the World Around. On Ecology of Music, Renewable Music, Soundscapes and Ear Training

Sabine Feisst (Arizona State University)

Sustaining Sonic Futures through Understanding Hidden Acoustic Ecologies

Celia Yang (Arizona State University)

Harmony in Sound and Space: Exploring the Synergy of Acoustic Ecology and Renewable Music in Contemporary Listening Practices

DAY 2 | 16 October (Wednesday)

Keynote Speech (10.00-11.00 a.m. CET)

Chaired by: Mieczysław Kominek

Prof. Marek Chołoniewski (Krzysztof Penderecki Academy of Music in Krakow)
Renewable Music from a Rhizomatic Perspective

Session 3 (11.00 – ~~1.00~~ 12.30 p.m. CET)

Chaired by: Paweł Siechowicz

Csaba Hajnóczy (Moholy-Nagy University of Art and Design Budapest)
Field Recording Based Sound Art in Hungary (cancelled)

Małgorzata Heinrich (University of Warsaw)
*Hildegard Westerkamp's 'Beneath the Forest Floor' and its Graphic Analysis.
Regrowing the Relationship Between Human, Nature, Society, and Self*

Katarzyna Bartos (Karol Lipiński Academy of Music in Wrocław)
Depicting Japanese Soundscapes in Grażyna Pstrokońska-Nawratil's 'Słowik i kamień'

Barbara Mielcarek-Krzyżanowska (Felixs Nowowiejski Music Academy in Bydgoszcz)
'Silence is the Gathering of Voices' (Norwid). Sources of Sounds in Stefan Węglowski's Music

Session 4 (2.00 – ~~3.30~~ 3.00 p.m. CET)

Chaired by: Mateusz Bień

Hakan Ulus (Gustav Mahler Private University for Musik Klagenfurt)
The Poly-Work as a Compositional Strategy (cancelled)

Marcílio Onofre (Universidade Federal da Paraíba – UFPB, Brazil)
Eco-Ekphrasis: Revisiting, Recycling and Renewing Ideas from Different Artistic Expressions to Music

Kristýna Švihálková (Janáček Academy of Music and Performing Arts in Brno)
Greenterview: A Home plant as a Performer

Session 5 (4.00 – 5.30 5.00 p.m. CET)

Chaired by: Barbara Mielcarek-Krzyżanowska

Anna Wójcikowska (Grażyna and Kiejstut Bacewicz Academy of Music in Łódź)
*Bogusław Schaeffer's Quartet SG (re)interpreter by the Warsaw Music Workshop:
'Open Performance' Viewed as Upcycling Composer's Ideas*

Katarzyna Figat (Feliks Nowowiejski Academy of Music in Bydgoszcz)
Music Granar: The 'Second Life' of Polish Theatre Music

Wojciech Kwapisiński

*The Theory of Music of Jean Jacques Rousseau and Pierre Schaeffer in the Context of
Improvised Music* (cancelled)

DAY 3 | 17 October (Thursday)

Roundtable: Sustainability in Leading International Projects (10.00 – 11.00 a.m. CET)

Chaired by: Agnieszka Cieślak-Krupa

**Mieczysław Kominek, Eva Kesslová, Oľga Smetanová, Béla Simon
Ian Mikyska, Katarzyna Krzewińska, Máté Balogh, Samuel Hvozdík**

Session 6 (11.00 – 12.30 p.m. CET)

Chaired by: Eva Kesslová

Oľga Smetanová

*The Satisfaction of Classical Music Composers With The Institutional Support of
Their Work*

Cristina Pérez-Ordóñez (University of Malaga)

*Recognising Environmental Sustainability in Live Music: The Case of The International
Greener Festival Awards*

Krzysztof Marciniak (Ecological Folk High School in Grzybów)

Ecoesthetics of the Money Made on (Sound) Art Projects

Session 7 (2.00 – 3.30 p.m. CET)

Chaired by: Béla Simon

Grzegorz Samson (Feliks Nowowiejski Academy of Music in Bydgoszcz)

Approaches to Renewable Music Using Generative Pre-Trained Transformer Networks

Jagoda Szmytka (mdw – Universität für Musik und darstellende Kunst Wien)

Sustainable Scores. Notes on the Potential for Fostering a More Versatile and Inclusive Compositional Practice Through Renewal of Musical Notation

Jakub Kopaniecki (Adam Mickiewicz University in Poznań)

Sustainability of the Local Music Scene in the Post-Pandemic Era. Outdoor Possibilities for Indoor Community

Session 8 (4.00 – 5.30 p.m. CET)

Chaired by: Sabine Feisst

Paweł Siechowicz (University of Warsaw)

Music as Renewal; Musicking as Recycling. An Essay in Music Ontology and Economy

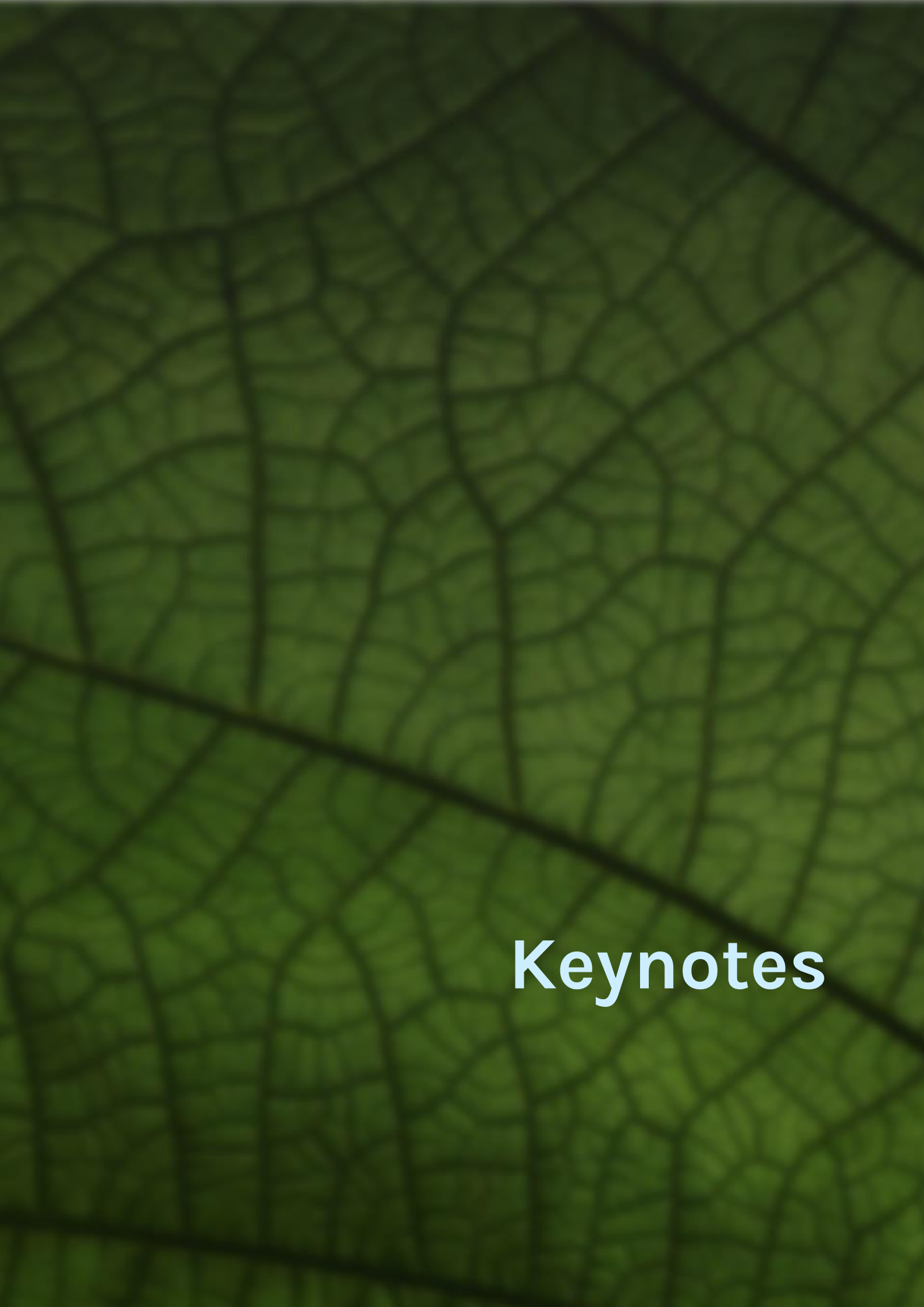
Mateusz Bień (The Krzysztof Penderecki Academy of Music in Krakow)

New Life for Old Electronics

Martyna Kopec (Nicolaus Copernicus University in Toruń)

Bending Circuits, Resurrecting Sounds: The Ecological Dimensions of Circuit Bending

Conference Closing: Closing Speech (5.30-5.45 p.m. CET)



Keynotes

Prof. Makis Solomos

(University Paris 8)

Music, Ecologies and Degrowth. A Few Paths to Explore

The climate crisis compels us to rethink the future. It is important to do this in the knowledge that environmental problems are also social problems (social inequality) and mental problems (increase in mental disorders). We can, therefore, broaden the notion of ecology by thinking in terms of 'three ecological registers' (F. Guattari, 1989): the environmental, the social, and the mental. Rethinking the future requires a theory capable of working across these three registers. The concept of 'degrowth', which is developing into an important paradigm (F. Demaria, 2020), proposes such a theory. As a means of attaining a post-growth society (rather than as an end in itself), degrowth poses the question of limits (G. Kallis, 2019). This requires a questioning of the dominant model of the homo economicus in order to promote other values: care, sharing, autonomy, or free time. Art is one of these values. We will deal here with some musical and sonic art examples, claiming for 'economy of means' (Agostino Di Scipio, 2024), 'low tech' (various examples), DIY (from David Tudor to young musicians and sound artists), 'hacking' (Nicolas Collins, 2006 and many young artists)... We will deal also with a composer of the modernity, Iannis Xenakis, who, claiming for 'utopia', has ended up being identified with an acceleration of increasingly complex technical and technological developments, according to a 'productivist' rationale; we'll ask ourselves how his music could be recontextualized so as to ensure its sustainability and durability in the future.



Born in Greece and living in France, Makis Solomos is Professor of musicology at the University Paris 8. He has published about new music, and he is one of the main international specialists of Xenakis' music. He co-organized the Xenakis 22: Centenary International Symposium and has edited *Révolutions Xenakis* (Éditions de l'Œil - Philharmonie de Paris, 2022). His book *From Music to Sound*. (Routledge, 2019) deals with an important mutation of today's music. His new book *Exploring the Ecologies of Music and Sound* (Routledge, 2023) deals with an enlarged notion of ecology, mixing environmental issues and socio-political questions.

Contact: makis.solomos@univ-paris8.fr

Prof. Marek Chołoniowski

(Krzysztof Penderecki Academy of Music in Krakow)

Renewable Music from a Rhizomatic Perspective

artistic utopias
their temporary suspension
will remain in surreality
approximate simulations of their implementation

forgery, plagiarism/crib, multiplication, aesthetic multiverse
a copy better than the original
reconstruction with emergence and entropy
spiral archiving of matrices
endless copying is a form of aesthetic megalomania
a copy of a non-existent original
the worst sounds ever
failed concert
the concert that never happened
orchestra of disabled instruments
vertical orchestra

meta-instrument as a source
metakinesis as a method
metaspace as sphere and territory



Marek Chołoniowski (born 1953, in Krakow). Composer, sound artist, performer, teacher and manager. Head of Electroacoustic Music Studios at the Academy of Music in Krakow and Audiosphere Lab at the Intermedia Department of Fine Arts Academy in Kraków. Founder and President of Muzyka Centrum Art Society and Polish Society for Electroacoustic Music PSeME. He is a Secretary of International Confederation of Electroacoustic Music CIME/ICEM. Director of Audio Art Festival in Krakow. Founder of many groups and ensembles, among others: Freight Train, ch&k&k, dizzy kinetics, GrupLab. Author of many projects, instrumental and electroacoustic music, sound and video installations, interactive, space/environment, audiovisual and net-art projects. He received Honorable Award in 2006 and 2023 Year Award of the Polish Composers Union, Award of the Ministry of Culture and National Heritage, as well as the Independent Project grant of the CEC ArtsLink in New York.

Contact: marek.choloniewski@amuz.krakow.pl



Abstracts

alphabetical order according to the author's surname

Diana Milena Acosta Cruz
(Prince Claus Conservatorium, Groningen)

*The Wonders of the Forest:
A Journey of Self-Discovery Across Nature, Sound and Time*

Old-fashioned, distant, difficult... This is the typical perception of classical music nowadays. Even the music written in our frenetic century struggles to find its opportunities in concert programs. However, some new performative tendencies across Europe aspire to reconnect with the audience by breaking expectations and traditional formats of classical music concerts.

One of them is The Wonders of the Forest. This performance project aims to exemplify how modern performers can renew their connection with the audience by introducing innovative perspectives, such as a powerful artistic concept related to nature, interdisciplinary elements, and the personal involvement of the performer in the production process. It offers a classical music performance centered on a journey through the forest, which is structured as a tale, and supported by the guidance of a narrator, the projection of designed images and the introduction of electronic sounds for the most cutting-edge contemporary pieces.

We will discuss how this performance setting can bring uniqueness and unforgettable impact on the audience. Furthermore, we will discover the repercussions on the performer's role by becoming the creative source for production and performance; for example, choosing repertoire according to memories or eagerness for contemporaneity or writing and designing the original script and images of the production. Ultimately, it is about feeling inspired and renewed because sometimes searching for our artistry as performers can become a journey across nature, sound and time.

Diana M. Acosta is a Spanish concert pianist who became the writer, manager and producer of The Wonders of the Forest project. She studied with renowned teachers and schools, such as Tensy Krismant at Conservatori del Liceu de Barcelona and Paul Komen at Prince Claus Conservatorium in Groningen. She has a long chamber music trajectory with the Argyre Piano Duo, who won the Vila-seca Conservatory Prize of Honor in 2015 and has participated as a speaker in the VII Fòrum TRiCS 2013 and as a finalist of the Practice-Based Research Prize of the Research Festival 2023.

Contact: dacosta.dimil@gmail.com

Katarzyna Bartos
(Karol Lipiński Academy of Music in Wrocław)

*Depicting Japanese Soundscapes
in Grażyna Pstrokońska-Nawratil's 'Słowik i kamień'*

In an article titled 'Ekomuzyka' [Ecomusic], Polish composer Grażyna Pstrokońska-Nawratil stated: 'Music is an audio organism. Its duration progresses in time and space. When stopped, it dies, similarly to other living earth organisms or stars in space. Music is entirely subject to the rules of life: it is born, grows, fades – and dies. It is renewable (it appears with every performance), can reincarnate!'. The artist introduced a term ecomusic not only to describe a cycle of her compositions, but also a trend in music that can be observed since prehistoric times. As a keen traveler, Pstrokońska-Nawratil visited many countries on almost all continents. After she comes back from her trip, she writes down her impressions and feelings, thus creating musical reportages. Her oeuvre includes seven such pieces, and the last one – 'Słowik i kamień' [Nightingale and Stone] (2020) – was inspired by the soundscape of Japan. In this piece, written for two pianos and percussion, the composer depicted places that she visited, among them: fields of tea, gardens called karesansui and Aokigahara. In my paper I would like to talk about Pstrokońska-Nawratil's conception of ecomusic. My aim is to present aforementioned composition by analysing musical signs (representations of outside-the-piece reality) and the ways they shape narration in music.

Katarzyna Bartos – PhD, music theorist, musicologist, literary scholar. Teaching Assistant at the Karol Lipiński Academy of Music in Wrocław. She defended her PhD dissertation about Grażyna Pstrokońska-Nawratil's music at the Krzysztof Penderecki Academy of Music in Kraków. She graduated from Wrocław University (Polish philology and musicology), as well as studied at the University of Music and Performing Arts, Vienna. As a music theorist, she has given lectures in Austria, Great Britain, Germany, Greece, Lithuania, Norway, Poland, Portugal, Serbia, and Switzerland. Her musical interests are centered around history and contemporary music – its aesthetics, analysis and interpretation.

Contact: katarzyna.bartos@amkl.edu.pl

Mateusz Bień

(Krzysztof Penderecki Academy of Music in Krakow)

New Life for Old Electronics

Contemporary artists create using modern electronic devices. Computers, tablets, synthesizers, motion trackers, MIDI controllers, etc. However, quite quickly these devices become 'old'. They are no longer compatible with new operating systems, with current versions of software, they have older types of connections, they are not as intuitive to use. We get rid of them, or store without really having an idea of how to use them. Next buy new ones that barely stay new for a few years. And then the situation repeats itself.

Is it possible to reuse old devices to support the creative process? Is it very difficult? Is it economical and ecological? The topic tends to be discussed in the context of large corporations, server rooms or computer labs, but each of us has probably already encountered it although (perhaps) not seriously.

Let's look at what solutions we have today to give new life to old electronics.

Mateusz Bień is a contemporary composer, sound engineer and amateur programmer. He currently holds the position of head of the composition department at the Krzysztof Penderecki Academy of Music in Krakow.

Contact: mateusz.bien@amuz.krakow.pl

Eka Chabashvili
(Tbilisi State Conservatoire)

Principles of Eco-music Composition and 'Sound Oases'

Ferruccio Busoni, the famous Italian composer of the 20th century, declared - '...How music may be restored to its primitive, natural essence;' This is the question that the four Georgian researcher-composers at Tbilisi State Conservatoire are trying to answer within artistic research 'Specifics of composing and performing eco-music works created for 'Sound Oasis.' We are researching the eco-system of the urban and non-urban environment soundscape.

20th century composers included the sound of the environment in their music. The main goal of our research is to create a compositional method that helps modern composers to compose an eco-music piece, where an artificial source of music (recording, instrument) interacts with live ambient sound and is incorporated into the texture of the piece; we called alternative concert spaces with specific soundscape - 'Sound Oases'.

After studying the soundscape of one of the Sound Oasis, we created methods how to include its ambient sound in the texture of the eco-musical piece specifically composed for the selected location.

We would like to present you an eco-music composition - experimental Interactive performance 'Listen to Caves' - which includes the sound material of the ecosystem and was created as outcome of our expeditions for discovering the 'Sound Oases'.

Eka Chabashvili is a composer, artistic researcher, DMA, Associate Professor. Her compositions are performed worldwide and she is frequently invited to international festivals. She is the author of the multi-topophonic composition technique and atomic-nuclear music system - issues covered in Georgian and foreign publications. She also developed a concept of a new music instrument KHMA. Within the framework of the artistic research project 'Piano of the 21st Century and its Future Perspectives', she developed a modified piano - eco-piano ModEkAl. Currently, she leads fundamental research project 'Implementation of Ecomusicology Research Methodology for the Study of the Georgian Music Ecosystem' financed by Rustaveli National Science Foundation.

Contact: eka.chabashvili@tsc.edu.ge

Sabine Feisst
(Arizona State University)

*Sustaining Sonic Futures through
Understanding Hidden Acoustic Ecologies*

We are surrounded by countless dynamic sonic fabrics that lie outside the human hearing range. Such sounds may not be perceptible by the human ear, but have a profound impact on ecosystems and hold immense value for human and more-than-human lives.

In this paper I will first reflect on the limitations of human listening and how we can broaden our awareness of the sounds outside our hearing range. These include sounds of soil, water, plants, fungi, non-human animals, anthropogenic infra- and ultrasounds and sounds outside the human hearing range that our bodies can sense. I will then trace such trends as the microsound and lowercase movements that explore very quiet and often unheard sounds in minimalistic ambient musical frameworks. Next, I will discuss creative endeavors by Eisuke Yanagisawa, Jacob Kirkegaard and Jez Riley French who have translated and filtered their experiences of inaudible sounds for human listeners. Their music which often unveils the fragility of non-human sonic worlds makes us recognize the limits of our ear-based hearing capabilities and compare them to those of other species. It may make us rethink our own sonic footprint masking frequency bands of other species' communication which can result in species migration and extinction. By paying attention to fragile and inaudible sounds, we are not only unlocking new possibilities for creativity and advance our understanding of the world, but we can also help sustain the planet's health and its sonic futures.

Sabine Feisst is Professor of Musicology at Arizona State University's School of Music, Dance and Theatre, co-director of ASU's Acoustic Ecology Lab, and Sustainability Scholar at ASU's Global Futures Laboratory. Exploring 20th- and 21st-century music across the globe, improvisation, sound studies and ecomusicology, she published four books, including the award-winning Schoenberg's New World: The American Years (Oxford 2011), Schoenberg's Early Correspondence, co-edited with Ethan Haimo (Oxford 2016) and Schoenberg's Correspondence with American Composers (Oxford 2019). U.S. editor of Contemporary Music Review, she is also co-editing, with Severine Neff, Oxford's 9-volume set Schoenberg in Words.

Contact: sabine.feisst@asu.edu

Katarzyna Figat
(Feliks Nowowiejski Academy of Music in Bydgoszcz)

*Music Granar:
The 'Second Life' of Polish Theatre Music*

Theatre music, especially music composed for dramatic performances, is a specific branch of compositional work. Although even the most prominent composers composed for theatrical performances, works in this area remain relatively unknown and poorly researched. This situation may be due to a number of issues: the availability of source materials, both strictly musical and contextual (scripts, archival notations of performances), the utilitarian perception of this type of composition, and the inevitable interdisciplinary nature of this type of research.

In 2022, Janusz Stokłosa, a renowned composer of theatrical film music inaugurated the 'Music Granar' project – a multidimensional base of theatre music. On the one hand, it is intended to serve as a kind of archive of Polish theatre music, and on the other hand, to enable (through licensing) the reuse of these works in contemporary artistic projects, thus functioning on the principle of a specific music library. Stokłosa's activities are very wide-ranging: from gaining access to often very old archives, through the process of digitising and sometimes even restoring these pieces, to regulating their formal status.

The purpose of the proposed paper is to present the main assumptions and the process of building the 'Music Granar' platform. What are the possibilities offered by the concept of re-inclusion of the archival compositions of theatre music? What limitations must be taken into account? Can this project, in addition to its cultural potential, become also a successful commercial venture?

PhD in music arts (film sound engineering). Assistant Professor at the Feliks Nowowiejski Academy of Music in Bydgoszcz as well as the lecturer at the National Film School in Łódź, where she teaches sound in film to the students of animation and film editing. She works as a music supervisor and sound editor for feature films, documentaries and TV series.

Contact: k.figat@amfn.pl

Gvantsa Ghvinjilia
(Tbilisi State Conservatoire)

*Eka Chabashvili's 'Silkworm Butterfly's Wisdom':
A Nano Eco-Cantata Addressing the Challenge of Sustainable
Development*

The paper explores eco-music as the latest mainstream in Georgia, using the example of the representative of Georgian avant-garde music, Eka Chabashvili. The analysis will be conducted in 2 phases: 1. The goals of eco-music in general; 2. Analysis of Chabashvili's eco music and Nano Eco-Cantata 'Silkworm Butterfly's Wisdom'.

The object of research requires solving the following sub-tasks: to determine renewed compositional approaches in eco-music; to determine how Chabashvili's eco-music resonates with issues of sustainability and environment emphasizing human responsibilities for biodiversity.

The composer's eco-music transcends the boundaries of art, promoting a broader understanding of the impact of eco-music activities on the environment and sustainable future. Her projects have the potential to inspire green events or festivals, which can be profitable for the entertainment industry and tourism.

Eco-cantata written for the European Silk Road mobile app (Germany, 2022) illustrates the intersection of music, the natural environment as the sonic source, and ecology, encouraging the audience to listen to nature differently. The main hero, Silkworm's call for equality of all species and eco-tolerance contradicts Darwin's concept with a different principle – the strongest species are not the ones that survive, but the ones that save others. Silkworm narration substitutes the anthropomorphic consciousness with a new paradigm – ecological self-awareness.

Concluding the results, it was revealed that: since civilization has a cultural dimension, the musician also shares responsibility for sustainable development and progress; the idea and narration of Chabashvili's Nano opera resonates with the goals and objectives of world economic progress and sustainable development.

Musicologist, a member of the academic council, head of the dissertation board at TSC. A member of the Georgian Composer's Union. The guest senior teacher at Theatre and Cinema Tbilisi State University. A member of the jury of Tsinandali Awards (2022). She received the Paliashvili Scholarship, Scholarship of President of Georgia. 2021–2023, participated in the Erasmus+Mobility program (Belgium, France, and Poland), and held public lectures in Georgia, Belgium, Poland, and Ukraine. Her scientific interests include Transhumanism; multi-media; eco-music; and European integration. She is an active participant in conferences in England, Georgia, Germany, Kazakhstan, Lithuania, Poland, Sweden, Turkey, and Ukraine.

Contact: gvantsa.ghvinjilia@tsc.edu.ge

Csaba Hajnóczy

(Moholy-Nagy University of Art and Design Budapest)

Field Recording Based Sound Art in Hungary

The history of field recording based sound art in Hungary from the 1970's till today. A sensitivity to ambient sounds first appeared in Hungary among artists of the avant-garde of contemporary music. The work of John Cage, Pierre Schaeffer and others was not part of the mainstream during the 1970s and 80s. New Music Studio Budapest was the most important association of composers, a workshop and a forum of different musical thinking. Its rich output includes a few outstanding pieces based on field recordings.

The Hungarian Soundscapes project of 1996 was a kind of breakthrough. It was initiated by the composer János Decsényi (1927-), of the post-war generation, who created a repertoire, branching out from folk music based instrumental and vocal pieces to electroacoustics. Aside from his work as a composer, he had been working for decades at Hungarian Radio as a program editor, and was later the leader of the Electroacoustic Studio at the same institution. In his words:

‘When my idea came – to present Hungarian soundscapes in the frames of a radio series – my intention was to inspire musically designed pieces. However, in these compositions the sounds of nature and human environment play the same decisive role, like musical notes. The latter, due to the genre, are mostly electronic.’

Csaba Hajnóczy is a researcher, musician, Associate Professor at Moholy-Nagy University of Art and Design Budapest. Fields: sound studies, sonic ecology, sound design, history of music. Initiator and co-founder of Central European Network for Sonic Ecology (2018, <https://cense.earth>).

Soundscape composition in Hungary. Concluding on Studies On Steam Engines by László Sáry. In: *Unheard landscapes - Listening | Resonating | Inhabiting.* Proceedings of the X FKL- ENP-AAU CRESSON Symposium on Soundscape. Ed. Olivier Gaudin, Francesco Michi, Jean-Paul Thibaud, Lolita Voisin, Stefano Zorzanello. Galaad editions, Urbino, Italy 2022.

Artworks:

<https://www.youtube.com/watch?v=qQmsBq6OSrg>

<https://soundcloud.com/sabaajnczy>

Contact: hajnoczy.zene@gmail.com

Małgorzata Heinrich
(University of Warsaw)

Hildegard Westerkamp's 'Beneath the Forest Floor' and its Graphic Analysis. Regrowing the Relationship Between Human, Nature, Society, and Self

Hildegard Westerkamp (b. 1946) is a German Canadian electroacoustic composer, researcher, and educator, best known for her work in acoustic ecology and soundscape studies. She is recognized for her vast soundscape composition oeuvre, her contribution to the works of the World Soundscape Project, and for shaping and popularising the theory and the praxis of a soundwalk. Westerkamp's musical language is characterised by material derived from the real environment and a strong, ecological message. These traits are embodied in the composer's 1992 'Beneath the Forest Floor'.

Based on the analysis of the piece, the paper shows how music can address environmental issues by incorporating real-world natural and human-made sounds. Furthermore, it describes how the electroacoustic transformation of environmental sounds can address their deeper, symbolic, and mythological levels, thus uncovering their cultural and personal associations. The use of totemic sounds in 'Beneath the Forest Floor' shall also be discussed as a means of invoking (native) cultures' close relationship with nature, thus introducing another social and cultural level to the piece. The paper argues that by incorporating these elements the soundscape composition may reacquaint listeners and composers with the environment and their inner selves, renew their relationship with the natural world and prompt their engagement with climatic issues. Finally, a graphic analysis of Beneath the Forest Floor shall be presented, to suggest that multisensory experience may serve educational purposes postulated by the World Soundscape Project and therefore complete the environmental, social, cultural, political, and educational levels of soundscape composition.

Małgorzata Heinrich is an alumna of the Masters in Musicology Program at Warsaw University, from which she graduated in 2023 with distinction. Her main research interests include soundscape compositions' analysis, their ecological, political, and social aspects, soundscape studies, the history of the a World Soundscape Project, and music in African American literature. She is an editor of the contemporary music magazine 'Glissando'. She collaborates as a music critic with 'Ruch Muzyczny'. She also completed a Double Degree Master's in Management Program at Kozminski University and KEDGE Business School (Bordeaux, France).

Contact: malgorzata.heinrich20@gmail.com

Daria Jabłońska

(The State Primary and Secondary Music School in Zduńska Wola)

Overhearing the World Around. On Ecology of Music, Renewable Music, Soundscapes and Ear Training

The following paper and a presentation is about implementing concepts of renewable music, ecology of music, soundscapes, ambience etc. into teaching Ear Training at the primary and secondary music school. Is Ear Training only about intervals, chords, scales, rhythms? Is it only about writing two-, three-part or harmonic dictations? There is so much more to our aural skills than just that! Aural skills bring the whole spectrum of issues, which we do not even touch during regular classes at school. This is about sensitivity to sound, its timbre, shades, frequencies, overtones. Also, this is about different shades and meanings of silence. This is about overhearing our reality, environment, life around us.

As a composer and a sound designer I explored myself various techniques of playing with a sound, its timbre and silence.

What methods and techniques have been used to incorporate ideas of renewable music, music ecology, soundscapes to classes at the music school? What was the students' reaction to exploring and discovering sound nuances? Was exploring the nature of sound fascinating for them? Join me for my presentation at International Online Conference on Renewable Music.

Daria Jabłońska is a composer, sound designer, music manager. She studied composition and theory of music at the Academy of Music in Poznań. Also, she is a graduate from The Lodz Film School, Poland. Her awards include a scholarship of the Ministry of Culture and National Heritage, as well as prizes and honourable mentions at composition competitions. Her works have been performed at concerts in Poland and worldwide. She has also been involved in organizing cultural events, contemporary music events, as well as in publishing articles and giving papers on 20th century music, film music and sound designing.

Contact: dkjablonska@gmail.com

Jakub Kopaniecki
(Adam Mickiewicz University in Poznań)

*Sustainability of the Local Music Scene in the Post-Pandemic Era.
Outdoor Possibilities for Indoor Community*

The local popular music scene is an important part of the city's cultural identity. However, its development is dependent on the dynamics of change in the space in which it is located. This consists of both global phenomena and local socio-economic processes. In order to constantly influence the creativity of the city, the scene must adapt, but also not lose its sonic identity, through which it has marked its presence in public space.

The event that forced local communities to re-evaluate their existing rules and activities was the COVID-19 pandemic, at which point a new type of urban space – beach bars – began to gain significant importance. These are bars located in the open air, usually on the banks of a river. Therefore, the aim of this presentation is to characterise these spaces on the example of Wrocław, Poland, and to compare them with the current core of music scenes, i.e. restaurants and pubs located in the city centre. Although similar in terms of functionality, they differ in terms of the atmosphere and sonic climate there, which significantly determines the repertoire performed and expression – both on stage and among the audience.

The author points out potential directions for the development of beach bars and their growing role in shaping and sustaining the local music scene in Wrocław. The question is also posed as to what impact this has on the hitherto key inner-city spaces and the prospects for the realisation of musical identities by members of musical communities.

Jakub Kopaniecki, PhD, is an assistant professor at the Institute of Musicology at Adam Mickiewicz University in Poznań. In 2023, he defended his doctoral thesis entitled Popular music in the sonic space of contemporary Wrocław, written under the supervision of Professor Bożena Muszkalska at the Institute of Musicology, University of Wrocław. His research interests include popular music, ethnomusicology and the study of the city soundscape in the context of shaping the identity of the centre and musical recreational activities. In his research work, he has also undertaken issues in the field of ludomusicology and queer studies.

Contact: jakub.kopaniecki@gmail.com

Martyna Kopec

(Nicolaus Copernicus University in Toruń)

*Bending Circuits, Resurrecting Sounds: The Ecological Dimensions of
Circuit Bending*

Circuit bending is a creative practice of rewiring circuits in electronic devices to alter their original properties and explore new, often unpredictable, sonic possibilities. Obsolete technology repurposed through such practices becomes ‘zombie media’ – reassembled into new configurations, reimagined for new contexts and use cases. Circuit bending is closely associated with the DIY (do-it-yourself) culture and glitch art. DIY practitioners, repurposing electronic waste to construct new instruments, are, even if unconsciously, responding to discourses of planned obsolescence, sustainability, and ecological responsibility. The methodology of circuit bending, rooted in an experimental approach and randomness, opposes consumerism and socio-technical issues, such as product design that follows the ethos of planned obsolescence, treating devices as ‘black boxes’ – expert domains not intended to be opened by individuals without formal training. Furthermore, such practices transgress norms in popular conceptions about what constitutes an instrument and who can be considered a musician, emphasizing the experimental approach and spontaneity. Through blending of tinkering, music production, and hacking, participants delve into the aesthetic, material, and cultural dimensions of electronics, exploring their significance across various life stages and in post-use phases.

Martyna Kopec is currently pursuing a PhD in Cultural Studies at Nicolaus Copernicus University in Toruń, Poland. Her research project focuses on obsolete sound media and the associated practices connected to them, such as collecting and various creative applications. Her primary academic interests revolve around sound studies, the anthropology of music, and media theory.

Contact: martyna.kopec@doktorant.umk.pl

Wojciech Kwapisiński

The theory of music of Jean Jacques Rousseau and Pierre Schaeffer in the Context of Improvised Music

Jean Jacques Rousseau emphasized the primordial unity of speaking, poetry and music as transcending oneself in the act of communicating, and the problem of ambiguity and blurriness of the notation of music. Pierre Schaeffer placed his reflections on music on the dividing lines; physics – psyche; acoustics (mathematics) – sociology (psychology); construction and sound perception (matter) – morphology and typology of music (understanding). I want to look at music from the perspective that I could call ‘metamusic’ and, inspired by both theories, relate their recognitions to the cultural phenomenon of improvised music. Sociological, anthropological and psychological aspects of the music for me are as well important as the material from which the music can be created. I claim that it is very difficult to separate one from another, which may be due to the nature of music, and that is what I would like to explore. The topic guarantees the possibility to examine relations between nature and music, environmental themes in contemporary works, musical language and extended techniques, extra-musical meanings and recycling in music.

I am philologue, music theoretist and music practitioner. I focus mainly on concrete music and improvised music.

Contact: wojciechkwapisinski@int.pl

Krzysztof Marciniak
(Ecological Folk High School in Grzybów)

Ecoesthetics of the Money Made on (Sound) Art Projects

What happens with the money you earn on your (sound) art? Music curating? Composing? Writing? Playing contemporary music? Can something so private be judged in (eco)estetical terms? And on the other hand, if someone says: time is money - is it also possible to say that contemporary music public is 'spending' not only on tickets, CDs, but also invests in pure participating in music events, reading texts on music, listening now to my 20-minutes presentation? Does it worth it? Don't worry, I will not judge you.

In so called late capitalism of XXI century I would like to analyse my own private economy in ecocritical (ecomusicological) terms. I am musicologist, but I am also ecological farmer, educator, music writer. Often I have to choose: should I go to the concert tonight (in September) or collect grapes in my garden and produce wine; should I write this submission or finish seed segregation (in January), these ARE REAL DECISIONS I have to make constantly in my everyday life. And more and more often I think that I should interconnect all these activities. Should propose to Warsaw Autumn making the wine together, sharing my knowledge on gardening and... its sounds. Did you ever listen to the rustle of the wine yeasts in the first 24 hours of turbulent wine fermentation? I can show you! We can amplify it using contact microphones. Should I be paid for it? Shouldn't we do it together during the festival? I think this is a good question.

Krzysztof Marciniak (*1989) is Warsaw (eco)musicologist, ecologist, translator and music writer. He gained master degree in musicology at Warsaw University writing thesis on the music of Peter Ablinger. He is also Polish translator of 'The Tuning of the World' ('Strojenie świata') by R. Murray Schafer. As performer, curator and educator he cooperated, among others, with CCA Ujazdowski Castle, Warsaw Autumn Festival, Sanatory of Sound in Sokółowsko. He publishes texts on contemporary music, ecology and sound art in such magazines as 'Ruch Muzyczny', 'Glissando', 'Znak', 'Dwutygodnik'. He is a student of ecological farming course at Ecological Folk High School in Grzybów.

Contact: kadebeem@gmail.com

Barbara Mielcarek-Krzyżanowska
(Feliks Nowowiejski Academy of Music in Bydgoszcz)

*‘Silence is the gathering of voices’ (Norwid).
Sources of Sounds in Stefan Węglowski’s Music*

Stefan Węglowski (b. 1985) is a composer, producer and live performer. Apart from his creative activity he teaches at the Faculty of Media Art at the Academy of Fine Arts in Warsaw. His works (mainly chamber and solo pieces), using minimalist and spectral techniques, are often combined with electronic music and electronic effects. Since his studies, he has been fascinated by timbre, sound, musical colour, amplification of sound, and the possibility of deconstructing and building the structure of sound anew, using appropriate applications. In my opinion, his sensitivity to colour is certainly related to the artistic atmosphere of the family home. The composer's parents are outstanding visual artists – Dorota Grynczel and Apoloniusz Węglowski.

The source of creative fascinations by Stefan Węglowski is a completely original composition by Luigi Nono (*Ricorda cosa ti hanno fatto in Auschwitz / Remember what was done to you in Auschwitz*; 1966). It drew the attention of the young artist, sensitive to the richness of colours, to original combinations of sounds, at the same time sensitizing him to individual sonoristic explorations, to which he remains faithful to this day. The sounds of instruments and solo voices (produced in a traditional way, but also according to the composer's instructions) and the sounds of nature are presented in a non-obvious way, becoming a pretext for creating his own, completely original sound vision.

Barbara Mielcarek-Krzyżanowska – music theorist and musicologist, affiliated with the Academy of Music in Bydgoszcz. Actively participates in research projects in Poland and abroad. Author of the book ‘Musical folklore in the oeuvres of 20th-century Polish composers’, dozens of scientific articles and booklets for CDs, DVDs and Blu-ray discs. She cooperates with the Sagittaria Publishing House, PWM and Opera Nova.

Contact: barbaramk@poczta.onet.pl

Marcílio Onofre

(Universidade Federal da Paraíba – UFPB, Brazil)

Eco-Ekphrasis: Revisiting, Recycling and Renewing Ideas from Different Artistic Expressions to Music

This presentation originated from my doctoral thesis entitled ‘Ekphrasis: towards an ecological approach of musical creation contextualized by memory, forgetting, and referentiality.’ Today, we perceive how this concept has expanded and can be understood as the transposition of an artwork from one medium to another, such as a ‘transmedialization’ of a painting to music, a sculpture to music, for instance. This process can be observed when, for example, paintings by Diego Velázquez or Candido Portinari, sculptures by Constantin Brâncuși or Fernando Botero, or poems by Homer or Augusto dos Anjos are used as references for ekphrasis in musical works. Thus, we can affirm that through ekphrasis, it is possible to somehow revisit, recycle and renew ideas from other artists, adapting them to other means of expression than the original work. Expanding the scope of references, we can also find elements of nature as a primary source of ekphrasis, such as the sea, spring, clouds, sunset, and butterflies, etc. In our presentation, an ecological approach to ekphrasis means observing the two or more works that maintain a relationship of transmedialization among themselves through social, historical, and natural aspects. In this way, there is a dialogue with the previous work and its context, in which this work can help to understand and appreciate, through active listening, the new one. Finally, I will present how the notion of ekphrasis is used in some of my own compositions.

Marcílio Onofre (Brazil) is a composer, pianist and researcher. He is graduated in piano from the Federal University of Paraíba (UFPB/Brazil), same institution where he obtained two of his graduate degrees (Master and Doctor of Music in Composition), under the guidance of composer Eli-Eri Moura. He obtained his Artist Diploma from the Krzysztof Penderecki Academy of Music in Krakow, under the guidance of Krzysztof Penderecki. Since 2009 Marcílio Onofre has held a regular teaching position as Associate Professor of Composition and Music Theory at UFPB.

Contact: onofremarcilio7@gmail.com

Cristina Pérez-Ordóñez
(University of Malaga)

*Recognising Environmental Sustainability in Live Music:
The Case of The International Greener Festival Awards*

In the last few years, the live music industry, especially festivals and large-scale events, has developed an increasing interest in environmental sustainability. The reduced ecological footprint, the generation of waste, mainly plastics, and the promotion of recycling are some initiatives by music promoters at their events. This is one of the reasons that, in recent years, some of these organisations have committed themselves to undergoing environmental certification processes. Among them, A Greener Future (AGF) is a non-profit organisation certifying festival organisers' sustainability management. In addition, each year, it organises The International Greener Festival Awards (The AGF Awards) to reward the best management practices and respect for the environment undertaken by festivals.

Our work analyses each category of these awards to determine the indicators that are evaluated in them and propose proposals. In addition, we study the nominated and winning festivals in their three editions to categorise the best practices in each category. To do this, we use case studies as a methodology, which includes content analysis and in-depth interviews with the organisers of these awards and some of the winning or nominated promoters.

The findings allow us to develop Best Practice Guidelines in each area assessed in these awards, such as waste management, recycling, carbon footprint reduction or communication strategies. In addition, other practices not included in The AGF Awards – from the music industry or other sectors – but which could improve sustainability and respect for the environment within the live music segment are also considered.

Assistant lecturer at the University of Málaga, she holds a PhD in Communication and an MA in Corporate Communication. Her topics are Music Festivals, Creative and Cultural Industries, Visual Culture and Digital trends. She has authorised over 30 peer-reviewed publications and participated in several conferences and different funded projects.

Contact: cristinaperezordonez@uma.es

Grzegorz Samson

(Feliks Nowowiejski Academy of Music in Bydgoszcz)

*Approaches to Renewable Music Using
Generative Pre-Trained Transformer Networks*

This paper explores the innovative processes of creating renewable music using Artificial Intelligence (AI), particularly Generative Pre-Trained Transformer (GPT) networks. It delves into how contemporary AI tools can rejuvenate existing musical compositions, transforming them and redefining the listener's experience. By employing dedicated transformer networks and Large Language Models (LLMs), the study examines a spectrum of approaches for renewing musical content, ranging from subtle transformations to profound reinventions.

A significant focus of this study is the integration of ecological concepts within the framework of renewable music, fostering a unique synergy between AI tools and ecological principles. This integration introduces a novel perspective in the creation and perception of music. The paper proposes that the use of AI in music can mirror ecological cycles, where old elements are repurposed and reimaged, akin to the recycling and renewal processes in nature.

Furthermore, the paper provides an analysis of the possibilities and limitations presented by AI in music renewal. Looking towards the future, the study speculates on the evolving role of AI in music, envisioning a landscape where technology and creativity coalesce to produce sustainable and ever-evolving musical experiences. Through this exploration, the paper aims to contribute to the broader dialogue on sustainable practices in music production, performance, and consumption.

Master's student in Sound Engineering, specializing in New Media at the Feliks Nowowiejski Academy of Music in Bydgoszcz and Bachelor of Engineering in Computer Science (specialty multimedia) at the Polish-Japanese Academy of Information Technology. Enthusiast of merging art with modern technologies, in particular exploring procedurally generated content using AI. In 2023 he presented his findings on numerous international conferences: in Warsaw, Manchester, and Bydgoszcz. President of the Art Students' Union of Poland, and interdisciplinary researcher preparing and collaborating on research of sound perception in MRI with researchers from Collegium Medicum of Nicolaus Copernicus University.

Contact: 4032@mail.amfn.pl

Paweł Siechowicz
(University of Warsaw)

*Music as Renewal; Musicking as Recycling:
An Essay in Music Ontology and Economy*

Music ontology often polarizes between essentializing its object, asserting that each musical event (e.g., score, performance, listening, recording, and playback) possesses a distinct essence, or idealizing it, suggesting that every musical event contributes to a singular entity of a unique work of art, continually revealing its myriad, inexhaustible facets. The prevailing trend in the music market aligns with essentialist perspectives, remunerating the production of scores, performances, recordings, and playback separately. Contemporary copyright systems largely reflect assumptions drawn from the idealistic model, wherein performers compensate composers for utilizing their works, record companies compensate performers and composers, and streaming services compensate all aforementioned stakeholders. A complex chain of payments interconnects derivative works with the original score, collectively approximating the singular and unique concept of a musical work.

The conceptualization of music as a renewable good, rather than an inexhaustible resource, promises significant shifts. Scores become sets of instructions ripe for endless renewal through performances, while recordings become reservoirs of information open to endless reinterpretation via replays and remixes. Musical material sourced from scores and recordings can be sampled and repurposed in myriad ways, fostering a continuous cycle of creativity and reuse. The vitality of a musical work hinges upon the recycling endeavors of diverse stakeholders. This paradigm shift heralds a more democratic and adaptable music ontology and economy, encouraging a broader spectrum of creative engagement and participation.

Paweł Siechowicz, PhD is an assistant professor at the Institute of Musicology, University of Warsaw, translator, music critic and educator. He wrote about M.K. Čiurlionis's musical imagination as well as the ideas and practices linking music and economy in the 18th and 19th centuries. His scholarly interests include the interdisciplinary areas of music and economy, music and painting, music and literature as well as music and nature. Having studied both musicology and economy, he assumes a broad interdisciplinary perspective on subject areas that lie at the intersection of the two disciplines.

Contact: p.siechowicz@uw.edu.pl

Oľga Smetanová

The Satisfaction of Classical Music Composers With The Institutional Support of Their Work

The topic of this paper is the satisfaction of classical music composers with the existing grant system for contemporary music in Slovakia and with the organisations that support the creation of classical music. It is based on a research project, the aim of which was a theoretical analysis of the problem situation supported by the collection and processing of primary data, as well as the interpretation of the findings. The results of the research reflect the current state of the use of grants at different levels and in different areas, as well as the satisfaction of beneficiaries of support, composers, and their recommendations for improvement. It is quantitative research conducted by questionnaire method on a purposive sample of living composers in Slovakia and Slovak composers abroad. The research reveals composers' views and evaluations of the current institutional offer of support for music creation.

Institutional support and grant systems are an important aspect of creating a sustainable and supportive environment for contemporary music.

It is essential that institutions provide artists with the freedom to explore and create without undue influence or constraint. Decisions regarding grants and support should be based on professionalism and artistic merit, which should be ensured by independent commissions free from political power and bias. Such an approach preserves the integrity of the creative process and ensures fair, transparent decision-making, free from political influences. In this way, institutions can better serve the artistic community and foster an environment in which creativity can flourish without constraints.

The ecological responsibility of support processes should be directed towards a preference for sustainable practices.

Oľga Smetanová has extensive experience with Slovak and international music institutions, such as the Slovak Music Information Centre and IAMIC, where she served as President. She directed the Music Centre Slovakia (1999-2016), enhancing its national and international reputation. She led Slovakia's participation in events like MIDEM, Classical:Next, and Musicora, and built EU projects such as Minstrel and Re:NewMusic. She initiated numerous projects supporting composers and young talents. From 2022-2024, she was the General Manager of the Prague Philharmonic Choir. She also helped establish the Eufonie Festival in Warsaw, serving on its artistic committee, and is the chair of Waves Bratislava and Secretary General of ISCM.

Contact: olga.smetanova@gmail.com

Kristýna Švihálková

(Janáček Academy of Music and Performing Arts in Brno)

Greenterview: A Home Plant as a Performer

Greenterview (for a home plant, performer, and video projection) is an original performance that captures the relationship between home plants and humans through voice, movement, video, audio recording, and light. It was premiered in January 2024 in Hochschule Luzern-Musik.

Plants are not as silent and still as we tend to think. In fact, they are constantly moving and creating sounds. These movements and sounds are mostly responses to their surroundings, as well as chemical reactions within the plants. Recent studies have shown that plants also communicate with their environment in distinctive ways.

In this project, I have chosen to focus on the possibility of building a relationship between a human being and one home plant. I selected the *Hedera helix* (the ivy) as it is a green archetype that surrounds us daily, yet we tend to overlook it. However, in this performance, I acknowledge the plant as the main protagonist with whom the performer engages in dialogue. The title, composed of the words 'green' and 'interview,' summarizes the entire idea.

Working on this performance led to my artistic research paper, in which I explore how the scientific research of interspecies communication can influence and broaden the possibilities of artistic creation.

The core literature sources:

Entangled Life by Merlin Sheldrake

Finding the Mother Tree by Suzanne Simard

Planta Sapiens by Paco Calvo

How Plants Can Change Your State of Mind by Dr. Sven Batke

How Plants Move by Connie Holland

The Power of Movement in Plants by Charles Darwin

Kristýna Švihálková is a percussionist, performer, improviser, and composer from the Czech Republic. She holds a master's degree in Instrumental Performance from the Janáček Academy in Brno, where she is pursuing a Ph.D. degree. She has also earned a scholarship at the California Institute of the Arts and Hochschule Luzern. She has participated in various courses such as Brno Philharmonic Orchestra Academy, the T&M Academy in Nîmes, Darmstädter Ferienkurse, and Donaueschinger Musiktage. Her practice aims at contemporary music and instrumental theatre. She is also a researcher at the Center for Research of the Brno Composition School HF JAMU.

Contact: tinka.sviha@gmail.com

Jagoda Szmytka

(mdw – Universität für Musik und darstellende Kunst Wien)

Sustainable Scores. Notes on the Potential for Fostering a More Versatile and Inclusive Compositional Practice Through Renewal of Musical Notation

Contemporary compositional practice stemming from Western classical music is intrinsically bound up with musical notation. To compose means to write scores. The development and popularisation of extended instrumental and vocal techniques, progressing from the modern era up to the present day, has undeniably influenced the development of a huge variety of methods and systems of musical notation. However, if one would be asked, to point a method, which enables flexible connectivity between conventional and extended techniques, which is respectful toward interpreters, publishing friendly, and enables working with different aesthetics – would it be possible? Or perhaps, one would say, that it is time for a renewal of notation?

The aim of the presentation is to point several problems and propose a few solutions related to notation in the field of instrumental composition with guidelines focused on achieving consistency and functionality, while taking into account the compositional, performance and publishing perspectives.

Jagoda Szmytka, composer. Studied art history and philosophy at the University of Wrocław, music theory and electroacoustic composition at the Karol Lipiński Academy of Music in Wrocław and pursued postgraduate studies in composition at the University of Music and Performing Arts in Graz, the University of Music and Performing Arts in Frankfurt am Main and the University of Music in Karlsruhe. Since 2021, she has been working on dissertation 'Essays, Etudes, Exercises. On Music Fundamentals and Elementary Counterpoint in Extended Composition' at the Artistic Research Center of the University of Music and Performing Arts Vienna.

Contact: jagoda.szmytka@gmail.com

Hakan Ulus

(Gustav Mahler Private University for Musik Klagenfurt)

The Poly-Work as a Compositional Strategy

The poly-work is a compositional strategy developed in the 20th century in which one's own material is used to create new works ('recycling'). In this paper, I will show the poly-work as a holistic compositional strategy, expanding its traditional definition by incorporating an additional cyclical layer, unfolding hidden potential, and further developing a grammar of the poly-work in the context of work cycles; secondly, demonstrating the implications of the poly-work strategy on the micro-structural level, showing how I generate new material through existing material in a process resembling harmonisation in common practice repertoire.

Scrutinising my music and other composers' works, I established a poly-work grammar that introduces a five-function approach to a recontextualised work. Besides the two standard functions necessary to fulfil the criteria for being a poly-work - as a standalone piece and embedded within another piece - functions within the cycles, the cycles' interconnectedness, and the final additional layering of the meta-poly-work are added.

In the harmonisation process, the embedded work's material functions as a rich source of creating new material through existing material. I have developed transferable models with different degrees of complexity that can be applied in various compositional contexts. Using techniques of suspension, anticipation, delay, and distortion, rich structural layers are created.

Hakan Ulus is a German composer, researcher and professor of composition and music theory at the GMPU Klagenfurt, Austria. He studied composition and contemporary music in Salzburg, Leipzig and Frankfurt and holds a PhD in composition from the University of Huddersfield, UK (supervisors: Prof. Dr. Aaron Cassidy and Prof. Dr. Liza Lim). His music is internationally performed by renowned ensembles of contemporary music, such as Klangforum Wien and Ensemble intercontemporain. He received several prizes like the international impuls composition prize. As a scholar, he held lectures at Harvard University, Goethe University, University of Singapore, and AdK Berlin, among others.

Contact: hakan.ulus@gmpu.ac.at

Maya (Maka) Virsaladze

(Tbilisi State Conservatoire)

Performance of Eco-Music Composition in Urban and Non-Urban Spaces

The paper explores the performance aspects of eco-music compositions in both urban and non-urban spaces. Eco-music, a genre reflecting environmental awareness, aims to initiate a dialogue on the interplay between music and the natural world. The study contrasts urban and non-urban settings to understand the unique challenges and opportunities in each.

Urban spaces, with high population density and infrastructure, present distinctive challenges for eco-music performances. The interweaving of human-made sounds and intentional inclusion of natural sounds creates a complex acoustic landscape. The research examines how urban audiences engage with eco-music amid the urban bustle, revealing possibilities for fostering environmental consciousness in bustling city environments.

Conversely, non-urban spaces like rural areas offer a different backdrop for eco-music. Absence of urban noise pollution allows for a more direct connection with natural sounds in compositions, enhancing the immersive experience. The study explores how these environments deepen the audience's connection with ecological themes in eco-music. The paper examines the educational impact of eco-music and discusses the potential for developing a strategy to better understand the necessity of harmonious coexistence between nature and humanity.

This comparative analysis aims to contribute insights into how spatial context influences the reception and impact of eco-music. The findings may guide future composition practices and performance strategies, fostering broader appreciation for eco-music across diverse settings and audiences.

Maya (Maka) Virsaladze is a winner of various local and international competitions. Participant in local and international music projects. Currently, she is a member of the group of researchers-composers of the project to be implemented with the financial support of the Shota Rustaveli National Science Foundation of Georgia. Since 2013 she has been an associate professor at the Faculty of Composition of the V. Sarajishvili Tbilisi State Conservatory, since 2011 The Doctor of Musical Arts. Has participated in various local and international conferences and practical seminars.

Contact: maka.virsaladze@tsc.edu.ge

Anna Wójcikowska

(Grażyna and Kiejstut Bacewicz Academy of Music in Łódź)

Bogusław Schaeffer's Quartet SG (re)interpreted by the Warsaw Music Workshop: 'open performance' viewed as upcycling composer's ideas

For several decades, performers specialised in new music have had to compete with more popular ensembles and orchestras playing traditional, classical and romantic compositions. The main focus of the contemporary music scene has been premieres, as novelty is what attracts its listeners and critics. However, curators and performers have not necessarily been concerned about introducing the pieces into the cycle of repertoire; as a consequence, the disposability of musical pieces in contemporary music is a real issue. In this context, it is worth considering avant-garde and experimental pieces whose goal was to surprise or even shock listeners, both sonically and conceptually – many ideas of the 20th-century musical modernity have not stood the test of time. In this light, the history of the Polish avant-garde group the Warsaw Music Workshop, pioneers of open performance, presents a unique, culture-creating role. The Warsaw quartet, founded by Zygmunt Krauze in 1968, throughout twenty years of activity not only had been stimulating composers to create new repertoire, but also had presented selected compositions repeatedly, interpreting the composers' ideas anew. A remarkable example here is Bogusław Schaeffer's Quartet SG, a graphic score, each public performance of which by the Warsaw Music Workshop is in fact a separate musical work with its own identity. The group's approach to musical interpretation is a great example of open performance, viewed as upcycling composer's ideas, or – further – crossing boundaries of performance and creativity.

Assistant Professor at the Department of Music Theory of Grażyna and Kiejstut Bacewicz Academy of Music in Łódź. Member of the Arthur Rubinstein Philharmonic Choir. Author of the book 'Topicality of avant-garde. Modernist trends in the works of Marcin Stańczyk and Artur Zagajewski'. She obtained her PhD degree at her Alma Mater with the dissertation 'The activity of the 'Warsaw Music Workshop' – phenomenon of open performance'. She participated in conferences in Barcelona, Warsaw and Łódź and has published both scientific and journalistic articles about 20th- and 21st-century music (i.a. 'Interdisciplinary Studies in Musicology', 'Ruch Muzyczny', 'Glissando').

Contact: anna.wojcikowska@amuz.lodz.pl

Celia Yang
(Arizona State University)

*Harmony in Sound and Space:
Exploring the Synergy of Acoustic Ecology and Renewable Music
in Contemporary Listening Practices*

This paper explores the symbiotic relationship between acoustic ecology and renewable music, revealing their shared dedication to sustainability and their profound influence on the dynamic connection of sound, environment, and human experience. The study delves into how music, as a renewable resource, contributes to a more sustainable future. Listening goes beyond the passive reception of sound, especially in modern listening practices. The discussion unfolds around the innovative use of spatial sound technology, such as ambisonics. This method, leveraging speakers strategically arranged at various locations and heights, possesses the transformative capacity to transport listeners to immersive environments distinct from their physical surroundings. The paper encapsulates the communal passion for bridging the gap between artistry and environmental consciousness, offering insights into how the synergy of acoustic ecology and renewable music fosters inclusive approaches to sound design, community engagement, and ecological stewardship. Navigating the dynamic soundscape of contemporary listening practices, it sheds light on how spatial sound technologies contribute to the sustainability narrative by expanding the possibilities of music renewability. This fosters a dialogue that connects artistic expression, environmental consciousness, and the transformative power of immersive sonic experiences. The author envisions a future where harmony in sound and space cultivates deeper connections between individuals and their environment, paving the way for sustainable sonic ecosystems.

Celia Yang is a Tonmeister, sound artist, and research assistant at the ASU Acoustic Ecology Lab under the guidance of Dr. Paine. Her current endeavors include the Environmental Listening Project, where she is dedicated to quantifying environmental psychoacoustics metrics to design and manage acoustic ecosystems through a collaborative, interdisciplinary approach. Celia's passion lies in the intersection of acoustic ecology and the cutting-edge fields of immersive ambisonic technologies. Her goal is to foster community engagement, enhance sonic awareness, and establish profound connections between individuals and their surrounding ecosystems.

Contact: tyang107@asu.edu



Roundtable

Sustainability in Leading International Projects

The roundtable will include representatives of partner organisations as well as participants of the 'Renewable Music. V4 Composers for Sustainability' project, co-funded by the European Union as part of its Creative Europe programme. The project embraced international collaboration and exchanges between cultural organisations and artists from the Visegrad Group (V4), including Poland, Czechia, Slovakia and Hungary.

The participants will discuss challenges and opportunities, identify needs as well as suggest possible solutions in developing, adopting and disseminating more environment-friendly practices in leading international music projects. The discussion aims to raise awareness on sustainable development in the classical music sector.

Agnieszka Cieślak-Krupa

Musicologist, Culture Manager

Coordinator of the 'Renewable Music. V4 Composers for Sustainability' Project

Mieczysław Kominek

President of the Polish Composers' Union

Eva Kesslová

Managing Director of Berg Orchestra

Oľga Smetanová

Chair of Waves Bratislava

Béla Simon

Vice President of the New Hungarian Music Association (UMZE)

'Renewable Music' Project Composers:

Máté Balogh (HU)

Samuel Hvozdík (SK)

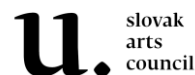
Katarzyna Krzewińska (PL)

Ian Mikyska (CZ)

Organisers



Ministry of Culture and National Heritage
Republic of Poland



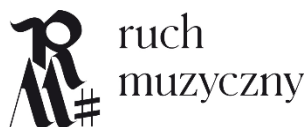
Conference organised as part of the 'Renewable Music. V4 Composers for Sustainability' project co-financed by the European Union under the Creative Europe 2021-2027 programme.

Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or European Commission. Neither the European Union nor the granting authority can be held responsible for them.

Co-financed by the Minister of Culture and National Heritage from the Culture Promotion Fund – a special purpose state fund.

Supported using public funding by Slovak Arts Council.

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