

perception of social exclusion, what is realised throughout the collective process and in two concerts presented at Casa da Música, crossed with evidences of a subjective nature, suggests that the experience was a path of (co)construction and social inclusion through musical and transdisciplinary imagination.

WENATURE: O QUE SIGNIFICA TOCAR MÚSICA NA NATUREZA?

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O que pode significar tocar música na natureza? É a partir desta questão que nasceu o projeto WeNature. É um projeto que propõe desenvolver uma pesquisa teórica, artística e uma filosofia sobre a música e natureza. Pretende-se criar música (i.e. musicking) que ressoe em plenitude em ambientes selvagens e um instrumento eletroacústico original que permita integrar em tempo real as especificidades desse ambiente. Os ambientes selvagens, por contraste a espaços com natureza relativamente domesticada pelo humano (e.g. Parque da Cidade), são parte fundamental nesta pesquisa pois apresentam-se como lugares nos quais qualquer caminho é igualmente convidativo, uma espécie de não-lugar. São, atualmente, espaços afastados dos centros metropolitanos e, por essa razão, com características visuais e sonoras propensas a uma vivência de grande contraste com o ritmo e cadência da vida quotidiana na cidade. Pretende-se que esse choque fenomenológico possa desencadear uma criação musical que não só evidencie a cultura musical de cada um mas, sobretudo, que possa abanar as intuições que definem essa cultura. O projeto prevê também o desenvolvimento de um instrumento eletroacústico original, portátil e autónomo, que possa articular o seu modo de performance com o espaço envolvente e que, sobretudo, expanda a possibilidade de abanar intuições musicais. WeNature é um retorno à infância, um projeto de luthier e uma contribuição para o debate sobre questões contemporâneas tais como o que é investigação artística, a relação entre Arte e Ciência e o que pode ser o Antropoceno.

WENATURE: WHAT DOES IT MEAN TO PLAY MUSIC IN NATURE?

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What can it mean to play music in nature? The WeNature project was born from this question. It is a project that aims to develop theoretical and artistic research and a philosophy on music and nature. The aim is to create music (i.e. musicking) that resonates fully in wild environments and an original electroacoustic instrument that allows the specificities of this environment to be integrated in real time during performance. Wilderness environments, in contrast to spaces with nature relatively domesticated by humans (e.g. City Park), are a fundamental part of this research because they present themselves as places in which any path is equally inviting, a kind of non-place. These are distant spaces from metropolitan centers and, for this reason, with visual and sonic characteristics that are conducive to an experience of great contrast with the rhythm and cadence of daily life in the city. Our aim is for this phenomenological conflict to trigger a musical creation

that not only highlights each person's musical culture but, above all, to shake the music intuitions that define his/her culture. The project also envisages the development of an original, portable, and autonomous electroacoustic instrument that can articulate its performance expressiveness with the surrounding space and, above all, expand the possibility of shaking musical intuitions. WeNature is a return to childhood, a luthier's project and a contribution to the debate on contemporary issues such as what artistic research is, the relationship between Art and Science and what the Anthropocene might be.

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MORE OF THAT JAZZ - DEVELOPING HARMONIC AWARENESS THROUGH POP AND JAZZ CHORD PROGRESSIONS?

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This lecture will show how to use Pop, Rock and Jazz music as a starting point for developing harmonic awareness with academic students, regardless of the Department they belong to.

Thanks to this kind of activity, we can take full advantage of previous somewhat implicit students' knowledges and skills in order to enlighten harmonic processes in common with other musical styles and genres but which often turn out to be hard to grasp when we listen to classical excerpts or play examples at the piano.

Furthermore, I don't think I will reveal a sensational truth in stating that, in recent decades, knowledge of the classical repertoire has been dramatically declining among Conservatory students, even among those belonging to the Classical Departments. When Zoltán Kodály chose Hungarian Folk music as a privileged repertoire for developing his education concept, it was not a random choice, but rather a precise desire to use