



EUTERPE 2018

NOTES FOR PARTICIPANTS



Dionysus with musicians. Roman sarcophagus (c. 100 CE). British Museum

Photo: Roberto Stanco

PREPARATION

If you have a doublepipe already, the best way to prepare for Euterpe is to play every day for a week, building up your embouchure; then rest your lips on the day of travel. The Ur pipes we make will be low-pressure, designed for beginners without developed embouchures. As in athletics, it is better to stop before your muscles are fatigued, rather than pushing your lips to the point of failure. One of the reasons we will often vobacalise in rehearsals is to save our lips; other reasons are to learn more efficiently, acquire and convey a deeper musicality, retain what we have learnt for longer, and honour the way pipers have been teaching and learning for the last 2500 years.

There are MP3s and draft scores to download at www.doublepipes.info/euterpe-2018-preparation. Listen to the recordings and sing along while reading the score. Use whatever vocables come naturally (e.g. “di dum da la di”), or have a go at the ancient Greek, but don’t worry! The arrangements we create from these materials will allow complete beginners to participate in ways appropriate to their level.

Don’t forget to bring: a recording device; charger(s); adapter for Italian power sockets; beach towel and swimwear; and euros in case you would like to buy reeds or instruments from the various makers present (and to pay any balance on the Euterpe school fee).

TRAVEL

Take care of your possessions, particularly at stations in Rome. **Beware thieves operating in teams!**

At Fiumicino, buy a return train ticket to Tarquinia using the automatic machines. You must change trains at Roma Trastevere. *Do not take the Leonardo Express to Termini* (longer and more expensive).

At Ciampino, buy a return bus ticket to Termini. Choose the bus company *after* establishing which has the next departure, otherwise you could be waiting for over an hour. At Termini, buy a return train ticket to Tarquinia (the automatic machines are multi-lingual). Allow 15 minutes to walk from the ticket machines to the platform: platforms 25–29 are a long way from the main concourse (on maps, they are the “Station for lines of Lazio”, southeast of the concourse).



Once on the train, ring or text us with your arrival time and we will give instructions for what to do at Tarquinia station. There are regular buses to the Velcamare (Tarquinia Lido) if we can't meet you in person. Any questions, do not hesitate to contact us:

Euterpe producer: Placido Scardina euterpe@emaproject.eu +39 347 180 3699
Euterpe director: Barnaby Brown barnaby@pibroch.net +44 781 000 1377

FILMING

In order to support the community of doublepipe learners year-round, we will be making videos every day. Most of these will be under 4 minutes long, filmed during the breaks and published to YouTube with minimal editing. Our aim is not to film everything, but to capture what participants find most useful.

The resulting Euterpe video library is not about laying down the 'right' way to play. We want to present multiple options and to encourage different approaches. Doublepipes were played in many cultures for many centuries and at this stage in the revival, everything is experimental. These videos will capture what worked for us in 2018 and make it clear that other possibilities should be explored.

PROGRAMME FOR THE FINAL CONCERT

Pindar's 12th Pythian Ode (on the invention of the aulos)

*Enharmonic genus. 'Dorian' and 'Mixolydian' Aristides scales.
Rhythm and pitch contour informed by the ancient Greek words*

Three Anonymous "Bellermand" Exercises (DAGM 35–37)

Diatonic genus. Ancient notation and vocables as edited by Stefan Hagel.

Euripides Orestes Chorus (DAGM 3)

*Enharmonic genus. 'Phrygian' Aristides scale.
Melody 27% ancient notation, 73% reconstruction by Armand D'Angour*

Pythikos Nomos: 1) Apollo surveys the ground
2) he challenges the serpent
3) they fight and we hear the dying serpent's hissing and teeth grinding
4) a libation song
5) a victory dance

Other ancient Greek metres and the other Aristides scales: 'Lydian', 'Iastian' and 'Syntonolydian'

Athenaios Paean (DAGM 20)

*Section 1: spondeion scale. Section 2: chromatic genus, modulating style. Section 3: diatonic genus.
Melody 82% ancient notation, 18% reconstruction by Stefan Hagel*

These five ensemble pieces give us something to work towards, a focus stimulating new connections and skills. They also provide opportunities for deepening our practical understanding of ancient evidence. Some of the pieces may include singing, dancing, lyres, frame drum and any other instruments that you bring to Euterpe. Between them, the programme may include solos or duets by more advanced players.

None of our collective creations attempts to be a scholarly reconstruction: different types of ancient evidence will be used as starting points for new music that accommodates beginners. We recommend that you taste all five pieces and the creative approaches that each one involves, then excuse yourself from one piece and use its daily rehearsal time for your personal practising.



REHEARSAL PROCESS

Every rehearsal begins with a gentle warm-up. On Thursday and Friday, these will be led by different participants, developing ideas on what makes a good warm-up for auletes; on Saturday and Sunday, these ideas will be reviewed and developed by Antonella Carpegna, an experienced Hatha Yoga teacher.

Rehearsal expectations vary from culture to culture. All participants are asked to help cultivate a rehearsal ethos in which more time is spent music-making than talking. Discipline, sensitivity and co-operation are needed to ensure that 1) rehearsal time is used well, 2) everyone is stretched appropriately, 3) everyone's creative voice is heard, and 4) the musical results are energising individually and for the group. One of the things we learnt in the Workshop of Dionysus meetings is that this involves less talking, more listening.

Your ideas for how to increase value for effort are welcome, but before speaking please be mindful of the number of people in the ensemble and the minutes available. Give every other voice as much space as yours. Notice if you are reacting or embracing suggestions. Give radical ideas a chance to take root. Allow yourself to be pushed outside your comfort zone.

Here is a summary of things that worked well in the Workshop of Dionysus meetings:

- not playing all the time – call and response, duets and trios, rarely tutti;
- appointing a director for each piece – they provide a decision when there are too many ideas and clarity when there is confusion;
- presenting ideas to the director outside rehearsals – creative conversations in the breaks, rather than interrupting the flow of a rehearsal;
- having break-out sessions during rehearsals – a few minutes to practise individually or in small groups, then coming together again when the director calls;
- incorporating exercises for embouchure, fingers and mind into the compositions – making music out of what we want to practice in order to grow as players.



4th Meeting of the Workshop of Dionysus – concert in Tarquinia, May 2017 Photo: Placido Scardina



PROVISIONAL TIMETABLE

*The programme will be tailored from day to day:
please share suggestions for revisions with Barnaby or Callum.*

WEDNESDAY 2 MAY

Arrivals

- 18:00 Informal conversations in the Velcamare garden, or a sea swim
- 20:00 *Welcome dinner*
- 21:30 Informal performances

THURSDAY 3 MAY

- 07:30 Sea swim (optional)
- 08:00 – 09:00 *Breakfast*
- 09:00 Ur-pipe making workshop with Barnaby & Marco / Louvre reed surgeries with Callum
- 10:45 *Morning Break*
- 11:15 Ur-pipe making cont. – when you have finished your instrument, go to Callum who will tailor exercises for you and circulate between individuals practising in the garden.
- 12:30 *Plenary. 60 seconds each:* play a few notes on your Ur pipe; your name; your hopes; your worries; what you might give to Euterpe; what you'd like to take away from Euterpe.
- 13:00 *Lunch.* Gathering reflections on this morning's activity. What did you find challenging? What worked well? Ideas for how things could run better next time.
- 14:15 *Plenary.* 1) Creating a group agreement which might include: phones off; punctuality to sessions; not talking over each other; not playing over each other. 2) Wise routines for practising and looking after our bodies and instruments.
- 15:15 Pythikos Nomos rehearsal 1. Callum will explain the musical brief for each section, then split us into five groups, one per section, and circulate between groups.
- 16:30 *Afternoon Break*
- 17:00 *Lecture:* Barnaby Brown – How to modulate on a Poseidonia-type aulos (5th c. BCE), incorporating a very easy introduction to ancient Greek music theory.
- 18:00 *Informal performances.* Instrument showcase – an opportunity to hear the more unfamiliar instruments brought by Euterpe participants.
- 18:45 Athenaios rehearsal 1
- 19:30 *Evening Break*
- 20:00 *Dinner*
- 21:15 – 22:00 Pindar rehearsal 1 (optional)



FRIDAY 4 MAY

- 07:30 Sea swim (optional)
- 08:00 – 09:00 *Breakfast*
- 09:00 Bellermann rehearsal 1
- 10:00 Euripides rehearsal 1
- 10:45 *Morning Break*
- 11:15 Pythikos Nomos rehearsal 2
- 12:30 Pindar rehearsal 2
- 13:00 *Lunch*. Prepare questions for Stefan Hagel
- 14:15 *Video conference with Stefan Hagel in Vienna*. 1) Types of aulos – problems mapping reproductions to ancient nomenclature. 2) Other questions
- 15:15 Pythikos Nomos rehearsal 3
- 16:30 *Afternoon Break*
- 17:00 *Lecture: Chrēstos Terzēs – Understanding the Megara aulos (3rd c. BCE)*
- 18:00 *Informal performances*. If you would like to play tonight or tomorrow night, please speak to Emiliano Li Castro.
- 18:30 Athenaios rehearsal 2
- 19:30 *Evening Break*
- 20:00 *Dinner*
- 21:30 – 22:00 *Video conference with Robin Howell in Toronto – How to train your embouchure*

SATURDAY 5 MAY

- 07:30 Sea swim (optional)
- 08:00 – 09:00 *Breakfast*. Sign up for an individual/small-group session with Antonella Carpegna to develop your personal warm-up routine.
- 09:00 Bellermann rehearsal 2
- 10:00 Euripides rehearsal 2
- 10:45 *Morning Break*
- 11:15 Pythikos Nomos rehearsal 3
- 12:30 Pindar rehearsal 3
- 13:00 *Lunch*
- 15:00 Pythikos Nomos rehearsal 4
- 16:30 *Afternoon Break*
- 17:00 *Lecture: Olga Sutkowska – Understanding the Poetovio tibia (2nd or 3rd c. CE)*
- 18:00 *Informal performances*, including previews of some sections of tomorrow's concert
- 18:30 Athenaios rehearsal 3
- 19:30 *Evening Break*
- 20:00 *Dinner*. Prepare questions for Robin Howell
- 21:30 – 22:00 *Video conference with Robin Howell – Other questions*



SUNDAY 6 MAY

- 07:30 Sea swim (optional)
 08:00 – 09:00 *Breakfast*
 09:00 Bellermann rehearsal 3
 10:00 Euripides rehearsal 3
 10:45 *Morning Break*
 11:15 Pythikos Nomos rehearsal 4
 12:30 Pindar rehearsal 4
- No more playing!** Save your lips for the concert.

- 13:00 *Lunch*
 14:30 Dress rehearsal (vocalising only): a run-through in programme order
 16:00 *Transport to Tarquinia town centre*

BIBLIOTECA COMUNALE

- 16:30 *Lecture:* Callum Armstrong – Reviving the aulos: insights of a creative practitioner
 17:30 *Conversation:* Sir Harrison Birtwistle & Melinda Maxwell – Harry and Orpheus

SALA CONSILIARE DEL PALAZZO COMUNALE

- 18:30 *Concert:* The Workshop of Dionysus – a performance by participants of the Euterpe 2018 doublepipe school
 20:00 *Transport to the Velcamare*
 20:30 *Farewell dinner*

MONDAY 7 MAY

Over breakfast Gathering and sharing reflections on Euterpe 2018: What did you find challenging? What worked well? Your ideas for how Euterpe could run better next year.

Departures



Louvre aulos, low pipe thumb hole (bulb to left)

Photos: Stefan Hagel