

**Muusika- ja teatridoktorantide IV konverents**  
*IV Conference of Doctoral Students (Creative Branch)*

**Teisipäeval, 14. märtsil 2017 kell 14.00–17.30**  
**Eesti Muusika- ja Teatriakadeemia orelisaal A-404**

*Tuesday, March 14, 2017, 14.00–17.30*  
*Estonian Academy of Music and Theatre, Tatari 13, Organ Hall A-404*

**I 14.00–15.30**

Opening: Prof. Kristel Pappel, Head of Centre for Doctoral Studies

Chair: Theodore Parker

*Jonathan Henderson*

Strategies for Improving Ensemble Cohesion in the Sonatine for Flute and Piano by Pierre Boulez

*Maria Männikkö* (Sibelius Academy, Helsinki)

Narrative thinking behind the powerful expression of an interpretation

*Tamar Putkaradze* (Vano Sarajishvili Tbilisi State Conservatoire)

Time-Spatial Categories and the Counterpoint in the Georgian Music (based on works of Rezo Kiknadze and Eka Chabashvili)

**Coffee break/networking 15.30–16.00 in the foyer (IV floor)**

**II 16.00–17.30**

Chair: Saale Fischer

*Maria Korepanova*

The improvisation and variation in the Besserman *krez'* based on the example of *soldat krez'*

*Vlady Bystrov*

Erweiterte Perspektiven in der zeitgenössischen Performance: Von der freien Improvisation zur Echtzeitkomposition

*Aura Go* (Sibelius Academy, Helsinki)

Playing in the Creative State: Awakening and developing the musician's psycho-physical technique for living, compelling performances

**17.30– ca 18.30 C209**

**Informal networking with coffee**

Technical support: Jaak Sikk

Organizers: Centre for Doctoral Studies (EAMT), Graduate School of Culture Studies and Arts

Coordinators: Margit Võsa, Aleksandra Dolgoplova

## Abstracts

*Jonathan Henderson*

### **Strategies for Improving Ensemble Cohesion in the Sonatine for Flute and Piano by Pierre Boulez**

My research aims to provide a suggestion of strategies from a performer's perspective which address the varying challenges an ensemble is faced with when interpreting complex contemporary scores. Rehearsals and performances of the Sonatine for Flute and Piano (1949) by Pierre Boulez will be examined in the process. The most significant of these strategies I am currently developing aims to address challenges arising from the work's constantly changing meter. This presentation will outline such rehearsal strategies as identification of meeting-tones, simplification of texture and acknowledging large-scale groupings. In order to aid the development of re-notation strategies, a look to the fair-copy manuscript held in the Bibliothèque nationale de France, Paris will also be discussed.

*Maria Männikkö (Sibelius Academy, Helsinki)*

### **Narrative thinking behind the powerful expression of an interpretation**

I'm a doctoral student in an Arts Study Programme in Sibelius Academy. The theme of my artistic studies, the concert series, is Spanish music focusing on the works by Enrique Granados.

In the written thesis I reflect on narrative thinking in my work as a pianist. I am interested in the expressive power of music, how one achieves it and how one can make it blossom on the stage. I'm asking, what kind of tools – in addition to fragmental practice – I can use to achieve this expressiveness in my interpretation. The method I'm using is based on narrativeness.

For me narrativeness is a path towards a deeper expression of a composition. I use narrative as a metaphorical form of a composition, which helps me to organize the elements of the work into an comprehensible entirety. When creating a narrative the idea is to put separate mental images together with a plot and this way strengthen the sense of form. A narrative rises from a musical work through narrative thinking. I believe narrative thinking combines all different sources and aspects related to the musical work and me as a musician, for example notation, knowledge, history, culture, personal experiences. With imagination it molds all the information together into a story, a narrative, which is not only a helpful but rather a priceless tool in my work as a musician.

The intention of my thesis is to conceptualize the narrative process of mine and find answers why it is working. In the text I discuss with an American psychologist, Jerome Bruner (1915-), who is famous for his narrative-themed works. I mirror the questions and answers that come up through different musical examples. In this presentation I talk about narrative thinking and how to use narrative – with mental images and plot – as a tool when creating an interpretation of a musical work.

In the beginning of the presentation I will play the following program:

Federico Mompou: Canción y Danza Nr.1

Enrique Granados: Añoranza (from Seis piezas sobre cantos populares españoles)

Manuel de Falla: Danza Nr.1 (from La Vida breve)

*Tamar Putkaradze (Vano Sarajishvili Tbilisi State Conservatoire)*

### **Time-Spatial Categories and the Counterpoint in the Georgian Music (Based on Works of Rezo Kiknadze and Eka Chabashvili)**

The purpose of my presentation is to analyse the counterpoint in the works of two Georgian composers through space-time descriptions. These ideas have not been the subject of specific theoretical research, which makes this topic unique in its originality. I decided to study this problem based on the examples of works of two modern composers whom vary in style - Rezo Kiknadze and Eka Chabashvili. The aim of this research is to identify and evaluate these composers approaches to counterpoint through the perspective of musical time and spatial organization. Therefore, the objectives are to analyse and then compare their compositional techniques.

Time-spatial layers encompass the existence of peoples awareness and definition of the world. The space-time concept has gained importance in the 20th and 21st century through the course of all stages of musical development. Composer's of this period directed their attention towards the understanding of the variety of relationships found between these two parameters. The main point is not only the imagery illustrations of space-time components, but the immediate cognitive impact on the audience's emotive responses. The composers individual space-time concept is formed through his and the audience's cognitive response to application of specific compositional techniques.

*Maria Korepanova*

### **The Improvisation and Variation in the Besserman *Krez'* Based on the Example of the *Soldat Krez'***

This paper investigates the processes of musical improvisation and variation in the Besserman *krez'*, using as an example the *soldat krez'*. The Bessermans are a small Finno-Ugric people who lives on the north-west of Udmurtia, Russia. The *krez'* is the specific vocal genre that exists among the Bessermans and Northern Udmurts and that is characterized by the improvised texts composed mostly of asemantic and onomatopoeic words.

The Udmurt researchers often emphasise the improvisational nature of the *krez'es* in respect of both the verbal text and melody. However, the musical improvisation in the *krez'es* is not sufficiently investigated yet. As a stage performer of the *krez'es*, I am interested in this topic also from the practical viewpoint. The goal of my research is to reveal the rules of musical improvisation and variation in the Besserman *krez'* and to learn how to use these rules practically for the creation of the stage compositions which would be in accord with the tradition.

The paper presents the results of the analysis of the *soldat krez'*, which is the ritual *kerz'* performed during a send-off ceremony for a recruit. The analysis is based on 19 performances of this *krez'*, which were recorded in six Besserman villages in 1986–2016.

Analysing the tunes, I make difference between the processes of variation and improvisation. In the first case, changes does not affect the form of the tunes; in the second case, the form itself is a subject of variation. The analysis showed that in the *soldat kerz'* variation occurs more frequently than improvisation. The comparison of the melodic variants reveals the typical devices of variation in both the performances with a stable formal structure and with an improvised musical form.

## **Erweiterte Perspektiven in der zeitgenössischen Performance: Von der freien Improvisation zur Echtzeitkomposition**

In meiner Doktorarbeit beschreibe ich den Weg von der Freien Improvisation zur Echtzeitkomposition, den ich in meiner künstlerischen Tätigkeit zur Erschaffung eines Werkes (Echtzeitkomposition) beschreibe. In meinem Referat gehe ich von der Hypothese aus: zeitgenössische Improvisation *ist* eine Echtzeitkomposition. Oder, um das Ganze etwas zu mildern – es *kann* eine sein. Zeitgenössische Improvisation verstehe ich als direkte Vorstufe zur **Komposition**. Rationale Systeme, wie sie meistens in der komponierten Musik dieses Jahrhunderts verwendet werden, sind hier nicht brauchbar, auch wenn sie in anderen Zusammenhängen notwendig sein mögen. Wir brauchen eine spontanere Art zu komponieren, die für die unlogischen Folgerungen des täglichen Lebens offener und diesem Leben in ihrer Struktur ähnlicher ist.

Der Künstler der Zukunft muss die Techniken der improvisierten Musik studieren, um einerseits mit den Prinzipien vertraut zu werden, die meistens die Musik auf dieser Welt bestimmen, und um andererseits das notwendige Know-how für die Produktionsbedingungen von heute und morgen zu erwerben. Ein moderner Künstler bedient heute eine Vielzahl von Hilfsmitteln in Form von Hard- und Software, er befindet sich unabhängig von seiner stilistischen Ausrichtung in einer einmaligen Situation. Traditionelle Verfahren werden damit grundsätzlich in Frage gestellt. Er ist gleichzeitig Komponist, Techniker, Interpret. Er arbeitet im Live-Verfahren. Das bedeutet für mich eine komplett andere Haltung dem ästhetischen Material gegenüber, was bis dahin vom jahrelangen intensiven Studium, Erfahrung und Wissen geprägt war.

*Aura Go* (Sibelius Academy, Helsinki)

## **Playing in the Creative State: Awakening and developing the musician's psycho-physical technique for living, compelling performances**

The central question that runs through my artistic research project is perhaps the most essential question for all musicians and artists: how can we create compelling, living performances or works of art? How can we achieve the necessary state of mind and being in order for such performances to flow through us? This 'creative state' is one of complete creative freedom, openness and receptiveness, in which all of one's creative impulses can be followed to form one spontaneous, effortlessly cohesive unity.

My own process of grappling with this question has been an ongoing one over many years and has become the focus of my artistic research project at the Sibelius Academy, in which I address the question through a series of five concerts and my written work. Using the music of Finnish composer Einojuhani Rautavaara as a starting point, my concert series has been an ongoing research laboratory in which I experiment with new approaches to the question of creativity in classical music performance, and its relationship with related issues such as the notion of authority and the concepts of musical style and tradition.

My research led me to the work of actor Michael Chekhov and his psycho-physical approach to acting. Through awakening and developing a strong and supple connection between the physical body and the inner life, the performer is able to use the sense imagination during practice and performance and in doing so, more readily access the elusive "creative state".

In today's presentation, I will briefly outline the evolution of my artistic research project to date and demonstrate some practical exercises and musical examples that illustrate several aspects of Chekhov's psycho-physical approach and how it may be applied to a musician's work process.