

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

Teisipäeval, 12. märtsil 2019 kell 14.00–18.00
Eesti Muusika- ja Teatriakadeemia orelisaal A-404
Tuesday, March 12, 2019, 14.00–18.00
Estonian Academy of Music and Theatre, Tatari 13, Organ Hall A-404

I 14.00–15.30

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

Chair: Tze Yeung Ho

Marianna Henriksson

Affect and Desire in Early Seventeenth-Century Italian Music – a Performer's Interdisciplinary Perspective.

Kirke Karja

Musical Structures and Composition Techniques in *Spring* by Django Bates

Chair: Piret Jaaks

Maarja Mitt

Space as Actor's Psycho-Technical Tool

15.30-15.40 Presentation of Jonathan Henderson's book *Rehearsal Strategies Towards Ensemble Cohesion: Performing the Sonatine for Flute and Piano by Pierre Boulez*. Studies on Artistic Research 2, Estonian Academy of Music and Theatre, Tallinn 2019.

Coffee break/networking 15.40–16.00 in the foyer (IV floor)

II 16.00–18.00

Chair: Maila Laidna

Anneli Tohver

Preparatory Work Process of the Pianist with Ballet Dancers and Vocalists in Pozdejev's Opera *Seven Letters for the Meeting* (*Sieben Briefe zur Begegnung*)

Tuomas Kivistö

Natural Sciences as Inspiration in Classical Pianists' Artistic Work and Research: Anchoring and Tone Production in Rachmaninoff's *Moment musical* op. 16 no. 2 E-flat minor

Chair: Giovanni Albin

Jaak Sikk

Influence of Stimulus Induced Imagery on the Process of Free Improvisation

Jarkko Hartikainen

Materiality – Bodies in Performance, Life in Sound

18.00– ca 18.30 C209, Seminar room

Informal networking with coffee

Coordination of the program: Tze Yeung Ho

Technical support: Giovanni Albin

Organizers: Centre for Doctoral Studies (EAMT)

Coordinators: Piret Jaaks, Margit Võsa (Tallinn), Päivi Järviö, Anu Vehviläinen (Sibelius Academy, Helsinki)

ABSTRACTS

Marianna Henriksson

Affect and Desire in Early Seventeenth-Century Italian Music — a Performer's Interdisciplinary Perspective

In my doctoral project, I concentrate on early 17th-century Italian music. In this artistic research, I develop ways of conveying the affectivity of this repertoire in interdisciplinary contexts: in performance together with contemporary dance and new music. My point of being is that of a harpsichordist working in different roles of a soloist, ensemble member and artistic director. My theoretical framework consists of, 1. the medical/philosophical tradition of the 16th and 17th centuries (Wentz 2010), 2. a critical approach to the work-concept (Goehr 1992, Cook 2001, Small 1998), and 3. the notion of a “gap” between music text and a musician’s practice (Cook 2001, Kivy 1995).

This gap, the realm of a music-experience, often escapes language. I zoom in on one of the possible tools for verbalizing and metaphor-making: the concept of *desire*. Desire can be seen as an essential structural content in the proto-tonal music of early 17th-century (as analyzed by eg. Susan McClary 2012), but also as a versatile metaphor of a musician’s practice and, in a broader context, as linking the essence of life with music.

In my presentation, I will briefly introduce my previous doctoral concerts and their outcome. The main part of my presentation, however, consists of introducing my current focus points: the concept of desire and the outcomes of verbalizing the toccatas with students at a workshop. I will demonstrate these points by playing excerpts of harpsichord music by Girolamo Frescobaldi.

Kirke Karja

Musical Structures and Composition Techniques in *Spring* by Django Bates

The musical structures that are based on the development of a single motif are, unlike classical instrumental music, not very common in jazz. The goal of my doctoral thesis is to examine whether the musical structures of this kind could be used in modern jazz.

For this reason, I am also studying the music of Django Bates, the topic of my paper in this conference. British composer/pianist Django Bates is one of the musicians who is renowned for using a small number of musical motifs which he often develops in different ways and in a virtuoso manner to generate all kinds of musical material. In developing motifs, Bates uses fragmentation, elaboration (adding new notes), inversions and retrogrades, and rhythmic displacement which provides us with a new perspective to the motif showing otherwise no change.

In this presentation I try to answer to the following questions:

1. What are the principles that Bates relies on while developing motifs?
2. What functional connections do these motifs have in the structure of the whole piece?

My presentation is based on the discussion of Bates’s work “Spring”.

Maarja Mitt

Space as Actor's Psycho-Technical Tool

In my artistic research I study the actor's voice — in the sense of training and using the voice as actor's artistic and psycho-physical tool. The main focal point of my research is on the relationship between the actor's voice and the space he/she is performing in, specifically how the actor adapts his/her voice to the different qualities of different performance places. Theoretical background for my artistic research comes from the fields of acoustics, psycho-acoustics and perception psychology. The aim of my research is to complement the methodology of voice teaching in Estonian drama schools both theoretically and practically.

Anneli Tohver

Preparatory Work Process of the Pianist with Ballet Dancers and Vocalists in Pozdejev's Opera *Seven Letters for the Meeting (Sieben Briefe zur Begegnung)*

Vsevolod Pozdejev's (2014) opera 'Seven Letters for the Meeting' has been written for a mezzo soprano, baritone, actor, flute, clarinet and piano. Two ballet dancers also participated, dancing the choreography that was composed specifically for this production. As a pianist and chamber musician, I played the piano score of the opera in my second doctoral concert. In addition, I developed the conceptual approach for the concert performance of the opera.

In this presentation, I will look at the preparation and rehearsal of the musical material for the concert performance. I will analyze the similarities and differences in working with the singer as compared to the dancer. Qualitative research methods were used, such as participant observations, description of the actions of myself and others as well as reflexivity. Data sources were notes about my activities, analytic notes related to working with the score, email correspondence, audio and video recordings, photos and interviews. The concert performance was a result of multiple periods of my independent and collaborative work. The goals of each period were written down in my notes. The general conclusion based on the analysis is that the conceptualization process among the dancers and singers takes place in rehearsals whereas the actualization of the abstract ideas and previously agreed-upon approaches is actualized on the stage. On the stage, it is significantly easier for the pianist to keep communicating with the vocalists, given that both the pianist and the singer are musicians who share a common language. Communication with the dancers is more challenging.

Tuomas Kivistö

Natural Sciences as Inspiration in Classical Pianists' Artistic Work and Research: Anchoring and Tone Production in Rachmaninoff's *Moment musical* op. 16 no. 2 E-flat minor

Sergei Rachmaninoff's *Moment musical* op. 16 no. 2 E-flat minor sets up a fundamental challenge for the pianist: controlling tone production while executing a multilayered *Sturm und Drang* texture. Four years ago, my interest in natural sciences led me to incorporate scientific information into my approach to piano practice and into my artistic research. I became fascinated by the systems in nature that seek energy efficiency or balance (such as Le Chatelier's principle and the first law of thermodynamics). While use of concepts from the natural sciences as inspiration is not a new phenomenon among classical composers, it is still uncommon among classical pianists.

Rachmaninoff is an example of a pianist-composer whose work was inspired by nature. Starting in the 1890s, he integrated ideas from cosmogony and cosmology into his compositions. He also created the following nature-related metaphor: "Fingers grow roots into the keyboard". In my lecture-recital, I will specify the main technical problems in performing Rachmaninoff's *Moment musical no. 2*. In this context, I will define the concepts of tone production and anchoring in piano playing and demonstrate how anchoring addresses the challenge discussed above. Anchoring combines the concepts of energy efficiency, adaptation, balance, cosmogony, cosmology, and Rachmaninoff's metaphor on rootedness in the keyboard.

Jaak Sikk

Influence of Stimulus Induced Imagery on the Process of Free Improvisation

The current doctoral thesis is a research about the impact of conscious use of mental imagery on the process of free improvisation. The research source material is collected through experiments which involve two groups of participants (A; B). The members of the first group encounter with the especially prepared by the author of this work stimulus and by using that, they create mental imagery as a basis for the improvising. As a next step, the members of this group improvise freely. The second group does not receive any other stimulus than a simple instruction to improvise freely. The qualitative difference between the executed improvisations by the participants from both groups is the core of present work.

My research question is "How does conscious use of mental imagery influence the process of improvising freely?" The goal is to formulate the implications from consciously using the mental imagery in the process of free improvisation.

In my thesis "stimulus" is defined through the sign system theory by Charles Sanders Peirce. The theory of mental models by Kenneth Craik is used as a ground to represent the inevitability of mental processes preceding any conscious act in the material reality. Concepts by Edward Casey are brought in to illustrate the act of conscious imagining as such.

During the presentation (1) the main concepts of the thesis are introduced as one logical whole, (2) the fieldwork of acquiring source material is described, and (3) a trial is made to create a live experience, based on the characteristics of the current work.

Jarkko Hartikainen

Materiality – Bodies in Performance, Life in Sound

My music delves into the 'materiality' of sound in many ways.

As is typical for the intimate, highly instrument-specific situations present in my recent work, unstable sonic events reveal aspects from the concreteness of performance: the sheer physicality and corporeality of the instrumental praxis, the empathetically experienced conditions of birth for each sound, the 'body' or, if you will, the 'inner life' of these sounds.

When it comes to more complex situations with multiple sound sources, collisions and juxtapositions of seemingly incompatible materials – or seemingly compatible ones – that however are not, come to the fore. Complementarily, this then could be called the 'outer life' of the chosen sound- bodies.

Examples include simultaneous microtonal variations of the same pitch from various tuning systems, or juxtapositions of similar gestural allusions from a wide spectrum of musical genres and epochs woven into a cohesive structure of composition. This can also extend to the polyphony of various kinds of "non- musical" concepts.

The instability of the 'inner life' or the collisions of the 'outer' one are not two separate fields of interest, but rather two focused-on dimensions of 'materiality' in sound; aspects that can be understood through the 'body' metaphor. Thus, they can even appear simultaneously, manifesting both individual and collective body-ness in music. Systematically re-evaluating the traditional axioms of musical thought and composition, my artistic research aims to find solutions to what musical expression truly is and what it could still be (for me, at least) by creatively digging into the limits of the frame presented by tradition.

Methodologically, my work is based not only on research from a myriad of disciplines, but increasingly on tight collaboration with performing musicians: the most efficient and inspiring way to discover and command delicate, largely performance-based phenomena compositionally.