

Implementation of different methods into artistic research

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A temporal art, live music can only manifest itself in ever-varied performances, yet it “remains unchanged behind this relativity”
(Charles Rosen)

- The relationship between the absolute and the relative aspects of music constitutes the basic concern of performance practice
- This relative element is major difference from science (which seeks for definitive answers).
- Relative element provides possibilities for creative freedom

Quantitative analysis in Artistic research

Quantitative analysis of music helps to understand creative processes. (Pierre Boulez)

Data collection in artistic research can have two significant outcomes:

Personal	Universal
EXAMPLE: How many hours or days do I need to prepare certain piece of music?	We must apply some method to make repeatability of results possible

Computer sound analysis of:

Rachmaninoff's recording of Chopin's
Funeral march

Idea of this research is to examine **realization** of Rubinstein's original conception of this piece in performance by Rachmaninoff

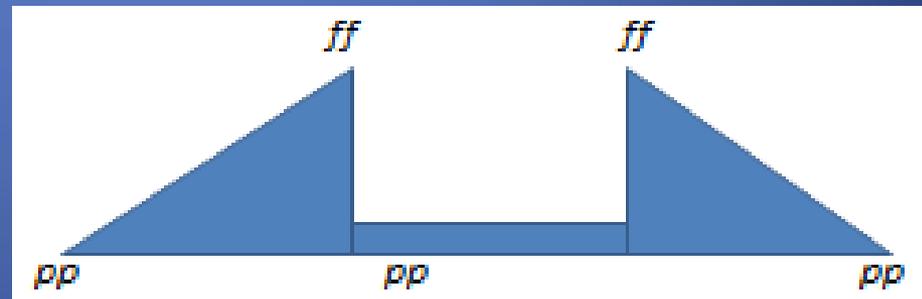
This research should present that only one aspect (dynamic) can have significant implications to performance

Rubinstein conception of Chopin's Funeral march

- Inspiration for this conception was probably Beethoven's *Turkish March from Ruins of Athens*



- Idea of Rubinstein's conception is to express his programmatic idea of Funeral march.
- He is using dynamics for making strong dramatic effects



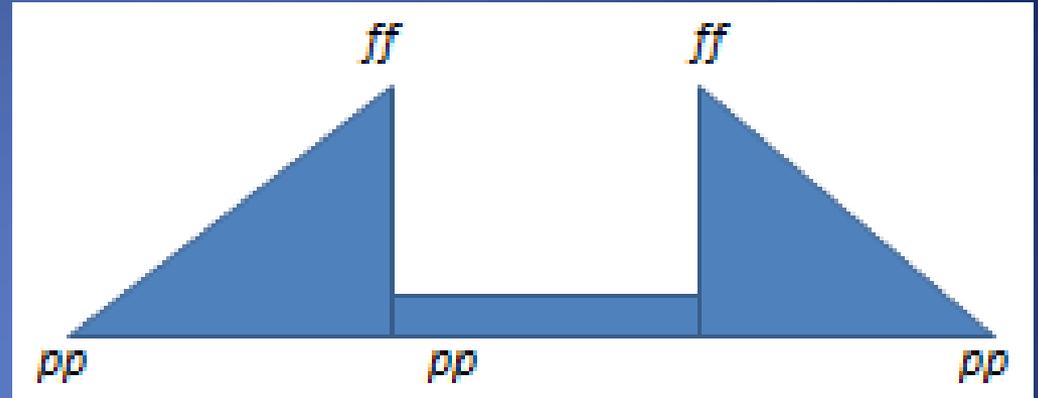
Funeral

reflections
on past

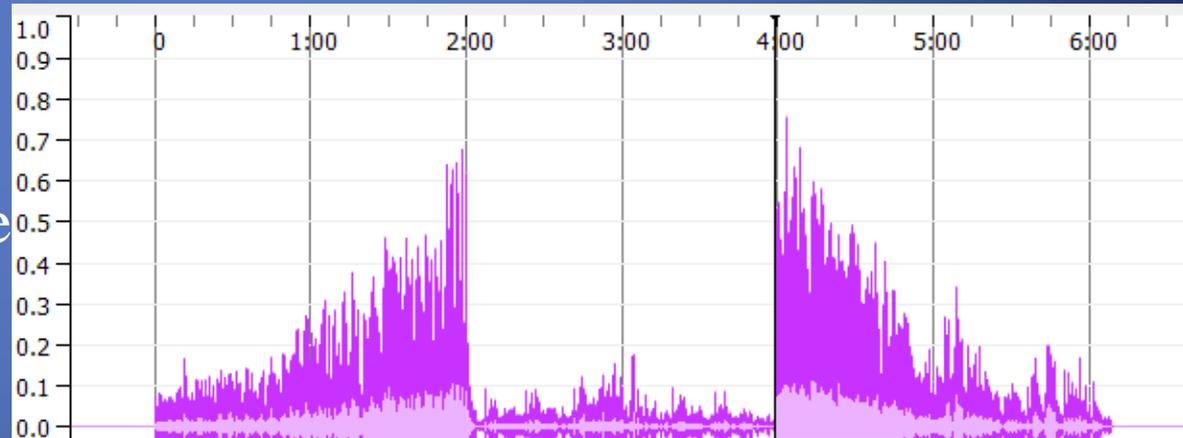
Funeral
procession continued

Rachmaninoff's recording of Chopin's *Funeral march*

Idea of dynamic proportion



Sound Analysis of
Rachmaninoff's recording
by *Sonic Visualiser* software



Time and metronome
proportions

part	A	B	A
M.	60	58	60

Conclusion

- Computer analysis can give us very useful information
- Relative aspects of music such as dynamic, tempo rubato, expressivity still can not be precisely measured by software
- The only possibility to measure this aspects more precisely is by using pianos such as Disklavier
- **It is not the reason for practicing with Laptop on the Piano**

Busoni' s definition of working approaches

Artists who study the instrument and musical apparatus as a whole

They are „Locksmiths“ who with bundle of small skeleton keys can examine and overcome the difficulties of any ”lock “

Artists who single out separate passages and separate pieces in order to master them

For them every piece is a new problem to be solved again.
They are obliged to construct **”new key for every lock”**

For Busoni as for Liszt **analysis of a problem** is the best pianistic exercise

Pilot research:

How efficient is Busoni's Method of Technical formulas and Technical variants?

- 10 Bachelor students (I and II year)
- Experimental group 5 students
- Control group 5 students

Interview before research

- 80% of students never tried to compose or improvise
- 70% responded that they spend **most of the practicing time** on reading and memorizing the text

Examined skills

- Memory
- Transfer of knowledge
- Solving new problems
- Reading skills

Variables

QUANTITATIVE

- Time (how fast the task is accomplished)
- Number of errors in performance

QUALITATIVE

- Quality of sound
- Motivation to practice

Technical formulas

method for fast reading and memorizing music

Chopin: Etude in C minor, op. 25 no. 12

Molto allegro con fuoco. Op. 25, No. 12

12.

The image shows the full musical score for Chopin's Etude in C minor, op. 25 no. 12. It consists of three systems of music, each with a treble and bass staff. The tempo is marked 'Molto allegro con fuoco'. The score includes various musical notations such as slurs, accents, and dynamic markings.

Model 1

Model 1 shows a short musical phrase in C minor, 4/4 time. The treble staff contains a sequence of chords: C minor triad, D minor triad, E minor triad, F minor triad, G minor triad, and A minor triad. The bass staff contains a corresponding bass line with chords: C minor triad, D minor triad, E minor triad, F minor triad, G minor triad, and A minor triad.

Model 2

Model 2 shows a short musical phrase in C minor, 4/4 time. The treble staff contains a sequence of chords: C minor triad, D minor triad, E minor triad, F minor triad, G minor triad, and A minor triad. The bass staff contains a corresponding bass line with chords: C minor triad, D minor triad, E minor triad, F minor triad, G minor triad, and A minor triad.

Model 3

Model 3 shows a short musical phrase in C minor, 4/4 time. The treble staff contains a sequence of chords: C minor triad, D minor triad, E minor triad, F minor triad, G minor triad, and A minor triad. The bass staff contains a corresponding bass line with chords: C minor triad, D minor triad, E minor triad, F minor triad, G minor triad, and A minor triad.

Additional task I

Recognizing same patterns

Chopin Ballade No 4



Two systems of musical notation for Chopin's Ballade No. 4. Each system consists of a treble and bass clef staff. The first system shows a melodic line in the treble with a slur and an accent (>) over it, and a bass line with a similar slur and accent. The second system continues the melodic and bass lines. Various markings are present, including accents (>), asterisks (*), and dynamic markings like *mf*.

Liszt: Piano concerto No.2



Two systems of musical notation for Liszt's Piano Concerto No. 2. Each system consists of a treble and bass clef staff. The first system shows a melodic line in the treble with a slur and an accent (>), and a bass line with a similar slur and accent. The second system continues the melodic and bass lines. Various markings are present, including accents (>), asterisks (*), and dynamic markings like *poco a poco cresc.*

Additional task II

Transfer of knowledge

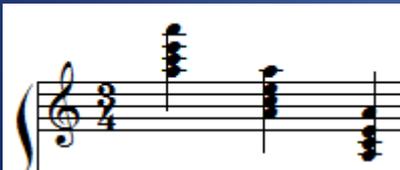
Solving new problems by using same principals

Chopin Ballade No 2



Musical score for Chopin Ballade No 2, Presto con fuoco. The score is in 3/4 time and features a complex texture with multiple layers of notes and chords. The tempo is marked 'Presto con fuoco'. The score includes dynamic markings such as *ff* and *loco*. Pedal points are indicated by 'Ped.' and a circled cross symbol. The score is divided into four measures, each with a circled cross symbol below the bass line.

Step I



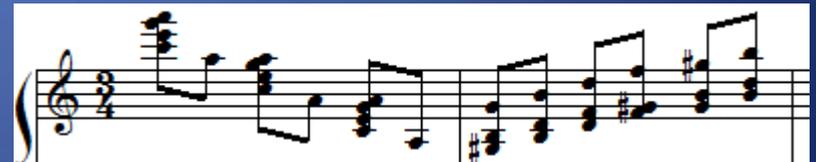
Musical notation for Step I, showing a single treble clef staff with a 3/4 time signature. The notation includes a series of chords and notes, representing the first step of the task.

Step II



Musical notation for Step II, showing a single treble clef staff with a 3/4 time signature. The notation includes a series of chords and notes, representing the second step of the task.

Step III



Musical notation for Step III, showing a single treble clef staff with a 3/4 time signature. The notation includes a series of chords and notes, representing the third step of the task.

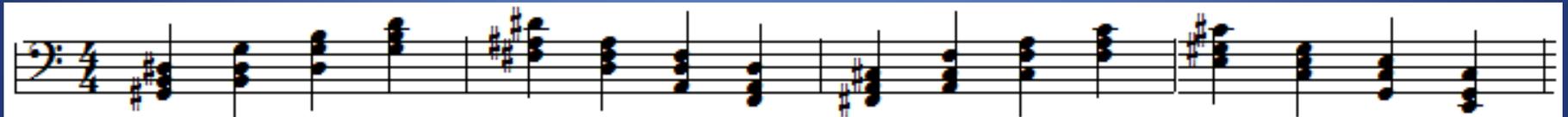
Additional task III

Solving new problems

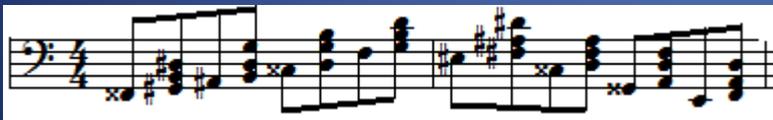
Searching for patterns in
Chopin Etude Op. 10 No.12



Step I



Step II



Results of applying technical formulas

Fast learning of music material:

average time for learning examples was:

Experimental group 10 minutes

Control group 35 min

Benefits for students who applied the method:

Easy recognizing same pattern - Transfer of knowledge

Easy reading of this pattern and almost automatic learning

Better quality of sound

Less errors in performance

Big and strong motivation to practice

Positive aspects of technical formulas method

- It demands greater creative initiative of the students
- More independence of thinking (than usual)
- It can be link between theory and practice (which are separated in Academic curriculum)
- Link between analysis and training for performance

Comparative method

Prokofiev Five melodies for voice or violin

No.1

Voce.

Andante. *p*

Musical score for voice, No. 1, in 12/8 time, marked Andante and piano (p). The melody is written on a single staff with a treble clef and a key signature of one flat. It features a long, sweeping line with various intervals and a final long note.

violin

Andante

p con sord.

Musical score for violin, No. 1, in 12/8 time, marked Andante and piano (p) con sordina. The melody is written on a single staff with a treble clef and a key signature of one flat. It features a long, sweeping line with various intervals and a final long note.

No.3

violin

Animato, ma non allegro

ff passionato

Musical score for violin, No. 3, in 4/4 time, marked Animato, ma non allegro and fortissimo (ff) passionato. The melody is written on a single staff with a treble clef and a key signature of one flat. It features a fast, rhythmic line with many slurs and accents.

voce

Animato, ma non allegro.

f passionato

Musical score for voice, No. 3, in 4/4 time, marked Animato, ma non allegro and forte (f) passionato. The melody is written on two staves with a treble clef and a key signature of one flat. It features a fast, rhythmic line with many slurs and accents.

Comparative method

- Beethoven's Symphonies and Liszt Piano Transcriptions
- Different versions of same piece by same composer
- **Program music**
Semiotic analysis
 - connection between program and music.
 - How it will effect the performance?

- Artistic research helped in my artistic development by providing me tools to approach to works of music from many different perspectives.
- Research methods did not pervert my artistic practice - they enriched it.
- In my experience artistic 'madness' and research 'method' are compatible.
- Freedom is in choosing and developing the methods, but method in any research should be applied rigorously.
- Then, this new knowledge can be used as a „platform" for artistic intuition.

- I have implement scientific methods to explore and explain my own artistic visions, but also ideas of my professors and of other performers.
- Using methods helps to express the ideas, and to define efficient artistic approaches.
- **Result is** that anybody who implements the method can:

Objectively come to the (relatively) same results as researcher.

Subjectively, anybody can agree or disagree with aesthetic values and results.

- „Repeatability” of results makes artistic research closer to science, but still it is not the absolute truth.

- Artistic research helped me to give more precise ideas to my students.
- In my opinion, students needs to be encouraged to research, already in First cycle curricula through small researches, and analyzing books, articles and artistic research papers.

THANK YOU

Proposals

- There is a need for European central data base of Artistic research and Artistic research based literature
- It should be possible to be multimedia library and to have possibility to attach actual performances that researches are about

Historical method and comparative method

Analyze of 8 versions of Liszt's Mazeppa

Historical portrait of Mazeppa



- Ivan Stepanovich Mazepa (1639-1709.)
- Ukrainian hero
- Page at the Polish court
- Kazakh hetman (1687-1708)
Vassal of the Russian tsar Peter the Great
- Battle of Poltava - switched sides and fought on the side of the Swedish King Charles XII
- After the defeat emigrated to Turkey and died

Mazeppa as romantic legend

- The story of Mazeppa gave rise to the romantic legend that the young Mazeppa had an affair with Madame Falbowska, while he was serving as a page at the Polish royal court.
- When the affair was exposed, the countess's elderly husband ordered Mazeppa stripped and tied to a horse, which was then put to a gallop – nearly killing both horse and its unwilling rider.
- This poem can be seen as an allegory of the creative process. It is poetic genius which Hugo wishes to impart to the ride of Mazeppa.

Mazeppa as inspiration in art

- Byron's poem 1819
- Boulanger oil on canvas 1827.
- Hugo's poem 1828.



Louis Boulanger *Mazeppa*, 1827



Horace Vernet *Mazeppa and the wolves* 1826



Eugene Delacroix *Mazeppa*

Liszt self-identification with Mazeppa

A propos vous ai-je dit que j avais fait un **Mazeppa** qui s'élançe au quadruple galop ?



Marie d'Agoult

Citation from a letter of Frantz Liszt to Marie d'Agoult (1833)

Correspondance de Liszt et de la comtesse d'Agoult, 1833-1840 Volume 1

- Liszt had an affair with Comtesse d'Agoult (she was married)
- Liszt went with her from Paris to Geneva to protect her and himself from a scandal

VIII versions of Liszt's Mazeppa

- Mazeppa was inspiration for Liszt all his life.
- Only Faust was greater inspiration

- Etudes op.6 1826.
- Grandes Etudes (1837) 1837.
- *Mazeppa* 1849. (separate piece)
- **Transcendental Etudes 1851.**

- **Symphonic poem 1851-1854.**
- Symphonic poem (two piano transcription) 1857.
- Symphonic poem (4 hand transcription) 1874.
- Symphonic poem (transcription for piano) 1879.

I version

Etude in d minor Op.1 No.4 (1826) S.136

Element 1

Allegretto. M. ♩ = 132.

4.

This image shows the first system of the musical score for Element 1, measures 1 through 4. The music is in 6/8 time and D minor. The tempo is marked 'Allegretto' with a metronome marking of 132. The key signature has one flat (Bb). The score consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff is marked with a piano (*p*) dynamic and features a series of eighth-note chords and single notes, with a long slur spanning across measures 1, 2, and 3. The bass staff provides a rhythmic accompaniment with eighth-note chords and single notes.

Element 2

This image shows the second system of the musical score for Element 2, measures 5 through 10. The music continues in 6/8 time and D minor. The score consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff is marked with a fortissimo (*sf*) dynamic and features a series of eighth-note chords and single notes, with a long slur spanning across measures 5, 6, 7, and 8. The bass staff provides a rhythmic accompaniment with eighth-note chords and single notes. The system is divided into two parts, with measure numbers 24 and 25 indicated at the bottom.

II version

Le Grande Etude no.4 (1837)

- Expanding I version from 77 to 168 mesures
- Almost all elements of future versions are present
- Early example of thematic transformations in Liszt's opus
- **Is this the Galop that he mention in letter to Marie d'Agoult?**

Allegro patetico.
tenuto e ben marcato il canto (3)

sempre fortissimo e staccatissimo (3)

Red. *

This image shows the first system of the musical score for 'Le Grande Etude no.4'. It features a grand staff with treble and bass clefs. The tempo is 'Allegro patetico.' and the performance instruction is 'tenuto e ben marcato il canto'. The key signature has one flat (B-flat) and the time signature is 6/4. The score includes dynamic markings like 'sempre fortissimo e staccatissimo' and 'Red.' (ritardando). There are also some numerical markings like '(3)' and '2 4' below the notes.

fff energico sempre

This image shows the second system of the musical score. It continues the grand staff notation. The dynamic marking is 'fff energico sempre'. The notation includes various rhythmic values and articulation marks.

Allegro animato.

sempre ff e marcatissimo

This image shows the third system of the musical score. The tempo is 'Allegro animato.' and the performance instruction is 'sempre ff e marcatissimo'. The notation continues with complex rhythmic patterns.

fff staccato con bro

This image shows the fourth system of the musical score. The dynamic marking is 'fff staccato con bro'. The notation features staccato articulation and complex rhythmic figures.

Il version new materials



Octave runs

Un poco animato il tempo.
p leggiero

dolce ma ben marcato ed espressivo il canto

espressivo e un poco marcato il canto

l'accompagnamento piano e leggiero

oppure:

A musical score for piano and voice, consisting of two systems of staves. The top system shows a vocal line and piano accompaniment. The bottom system shows a piano accompaniment. The score includes markings such as '8' with a dotted line, 'p', 'leggiero', 'dolce ma ben marcato ed espressivo il canto', 'espressivo e un poco marcato il canto', 'l'accompagnamento piano e leggiero', and 'oppure:'. The notation is complex and includes various rhythmic patterns and dynamics.

Contrasting lyrical
episode with two
transformation of
the Mazeppa's theme

(III version)

Mazeppa 1849. (S.138)

New material 1: Introduction

Mazeppa.

Victor Hugo gewidmet.

A capriccio.

The first system of the musical score for the introduction of Mazeppa. It consists of two staves: a piano accompaniment on the left and a vocal line on the right. The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The vocal line is marked with a fermata and a dynamic marking of *ff*. The key signature is one flat (B-flat) and the time signature is 4/4.

Allegro patetico.

tenuto e ben marcato il canto

The second system of the musical score for the introduction of Mazeppa. It consists of two staves: a piano accompaniment on the left and a vocal line on the right. The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The vocal line is marked with a fermata and a dynamic marking of *ff*. The key signature is one flat (B-flat) and the time signature is 4/4.

sempre ff e staccatissimo

New material 2: Codà

The third system of the musical score for the introduction of Mazeppa. It consists of two staves: a piano accompaniment on the left and a vocal line on the right. The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The vocal line is marked with a fermata and a dynamic marking of *ff*. The key signature is one flat (B-flat) and the time signature is 4/4.

- First time with title Mazeppa
- Dedicated to Victor Hugo
- All elements of “programme” are present

Artistic transformation of Liszt in Weimar 1850-1860

- New forms
- Program music
- New versions of earlier works

- More complex harmonies
- Rich use of chromaticism

Transcendental Etude No.4 S.139 (final IV version)

- The growth of the introduction and coda
- complex and innovative harmonic language of Romanticism
- "Orchestration" of piano
- A particular role has chromatics (unlike in previous three versions)
- Refined artistic judgment of mature Liszt: textural reductions to provide clarity of thematic and programmatic ideas

"Orchestration" of piano score

Allegro. (M. M. ♩ = 112-116)

sempre fortissimo e con strepito

m. d. *m. s.*

ped. * *ped.* *

This musical score is for Liszt's 'Orchestration' of a piano score. It features three staves: a treble staff and two bass staves. The tempo is marked 'Allegro' with a metronome marking of 112-116. The instruction 'sempre fortissimo e con strepito' is written above the staves. The score includes various musical notations such as dynamics (*m. d.*, *m. s.*), articulation (*ped.*), and performance markings (*). The key signature has one sharp (F#) and the time signature is 2/4.

Liszt's Invention is free of "Etude structures"

Etude structure in II and III version

Poetic structure in
Transcendental study

Un poco animato il tempo.

p leggiero

dolce ma ben marcato ed espressivo il canto

This musical score is for Liszt's 'Un poco animato il tempo'. It features two staves: a treble staff and a bass staff. The tempo is marked 'Un poco animato il tempo'. The instruction 'p leggiero' is written above the staves. The score includes various musical notations such as dynamics (*p*), articulation (*ped.*), and performance markings (*). The key signature has one sharp (F#) and the time signature is 2/4.

(Lo stesso tempo.)

il canto marcato e vibrato assai

This musical score is for Liszt's '(Lo stesso tempo)'. It features two staves: a treble staff and a bass staff. The tempo is marked '(Lo stesso tempo.)'. The instruction 'il canto marcato e vibrato assai' is written below the staves. The score includes various musical notations such as dynamics (*p*), articulation (*ped.*), and performance markings (*). The key signature has one sharp (F#) and the time signature is 2/4.

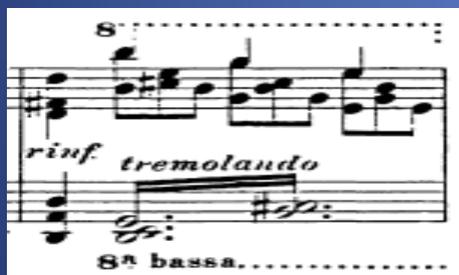
Transcendental Etude No.4

chromatization of structures

II and III version



Transcendental etude



Making dramatic effects with chromatics

The image shows a page of musical notation for piano, consisting of four systems of staves. The first system is marked *piano* and features a complex chromatic passage in the right hand with a fingering sequence of 4 4 4 / 2 1 3 and 12 3 4 3 4 5 3 4. The second system is marked *appassionato* and shows a more melodic line in the right hand. The third system is marked *cresc.* and *rinforz.* and features a dense chromatic texture. The fourth system is also marked *rinforz.* and shows a similar dense texture. The notation includes various dynamic markings, articulation marks, and complex rhythmic patterns.

Virtuosity is in second plan

Fast notes are written with small fonts

Melody with bigger font

Musical effect is more important than virtuosity

Form (Thematic transformations)

- Intro A B A coda
- (a1, a2) (b b1b2) (a3, a4)

a1

a2

a3

a4



b1

b2

b3



Program and form relations

intro	Wild arpeggios runs	Whip strikes Starting of a wild run	
A	A1 A2	Mazeppa's theme Faster gallop	
B	B1, B2, B3	Reflections of Mazeppa	
A	A3 A4	Final gallop	
coda	Recitative Finale cadence D major	Fowling horse. Mazeppa dying Resurrected as king	 

Conclusions

- Liszt had significant artistic transformations throughout his career
- This analysis can help the performer to focus not only on dazzling virtuosic side of this piece but to search ways to convincingly interpret program and atmosphere
- This approach can have effect to all aspects of performance (relationship of form parts, tempo, dynamic, colors, fingering...)
- It can help to make suggestive performance