

# Creative dimensions of opera improvisation

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*The improvisatrice*



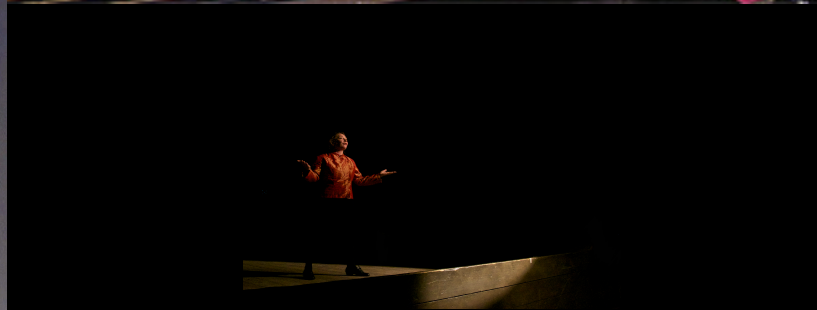
Operaimprovisatörerna, photo Carl Thorborg



Operaimprovisatörerna, photo Carl Thorborg



Operaimprovisatörerna



Operaimprovisatörerna



*”Art practice – both the  
art object and the  
creative process*

*embodies situated, tacit  
knowledge that can be  
revealed and articulated*

*by means of experimentation and  
interpretation.”*

*Henk Borgdorff, 2006*



# practice-led research

can derive from an “artistic hunch” aiming to locate theoretical frameworks that may be implicated in the practice

(Rubidge, 2010)



# practice-based artistic research

the artistic work emanates from and is  
inspired by theoretical issues and concepts

(Rubidge, 2010)



# Opera Nova – power, love, remix, 2012



gender and power in operatic performance  
combining improvisation and repertoire  
changing roles



# Opera Nova: Relations between work and performance in opera

performativity  
intertextuality  
deconstruction  
  
as strategies



# Intersection and interplay

Contributions to the cultural study of music  
in performance, education, and society

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# Some thoughts on knowledge

Embodied, situated knowledge

(Borgdorff, 2006; Johansson, 2012)

... in opera improvisation

Who am I?

Where am I?

What am I doing?

What do I want?

What kind of relation do we have?

What time is it?



# Some thoughts on creativity and learning

PIIV

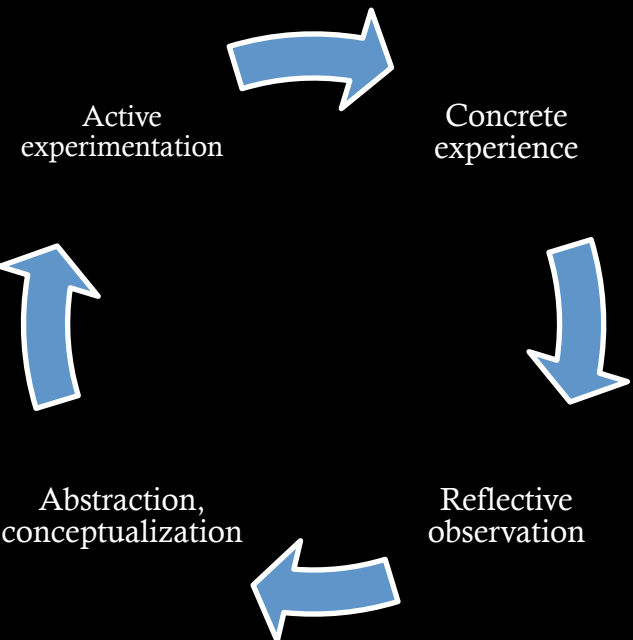
Preparation  
Incubation  
Illumination  
Verification

(Wallas, 1927)

Dramaturgy

Platform  
Presentation  
Conflict  
Turning point  
Ending

Opera improvisation



(after Kolb and Levin  
in Egidius, 2000)

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