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

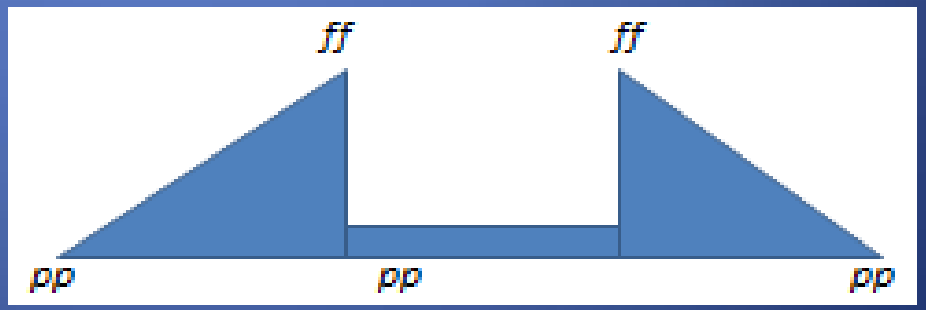
This research should present that only one aspect (dynamic) can have significant implications to performance

Rubinstein conception of Chopin' s Funeral march

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

pp *ff* *pp*

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



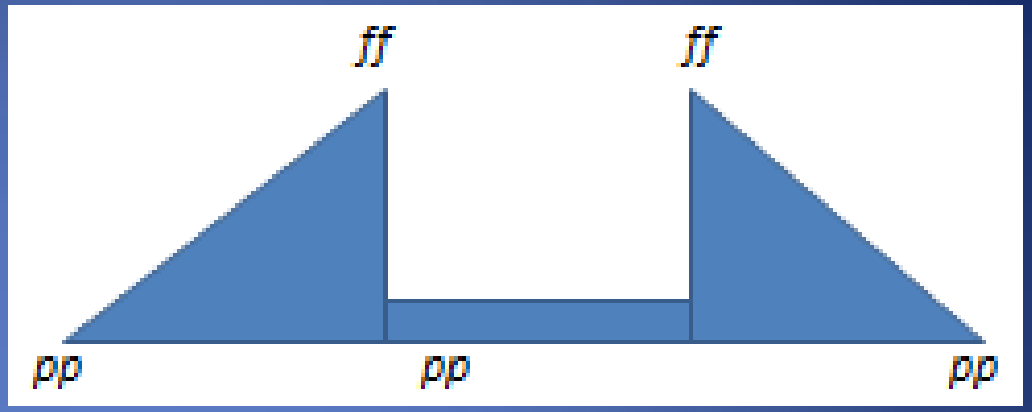
Funeral

reflections on past

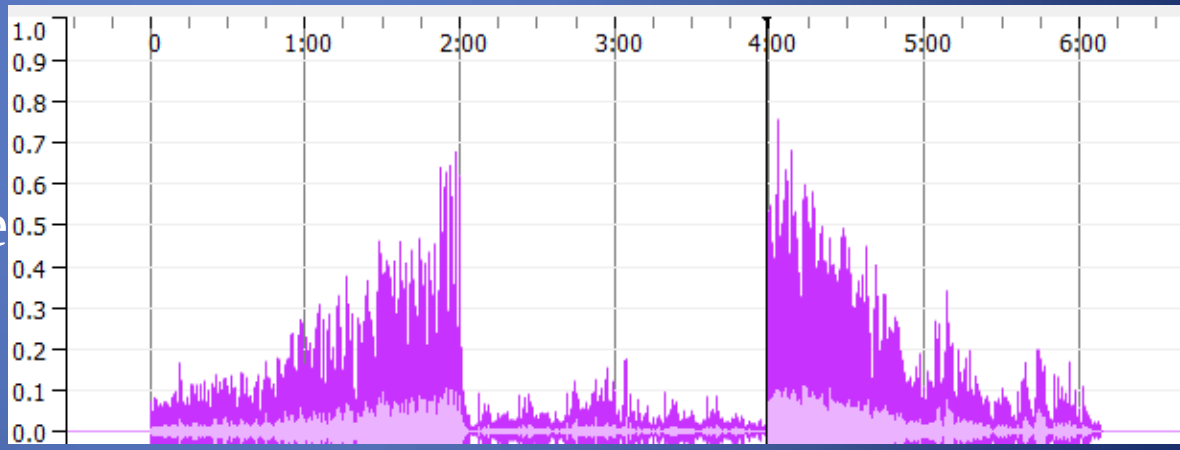
Funeral procession continued

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

Idea of dinamic 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

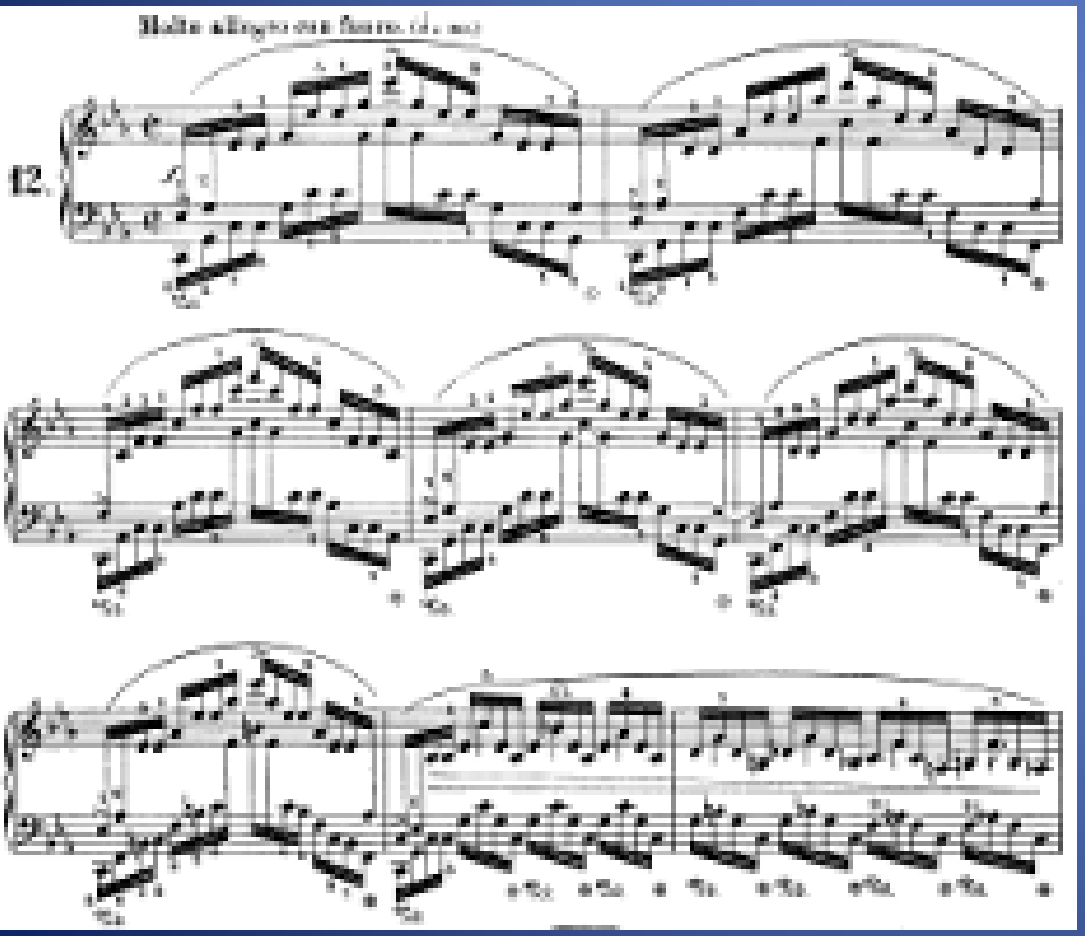
QUALITATIVE

- Quality of sound
- Motivation to practice

Technical formulas

method for fast reading and memorizing music

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



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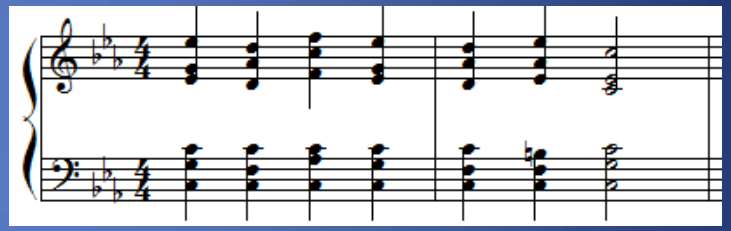

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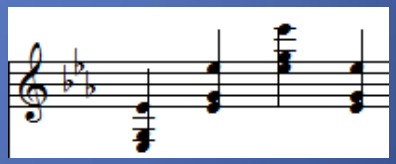

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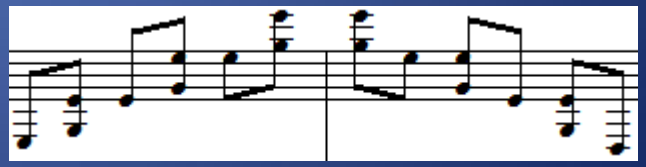
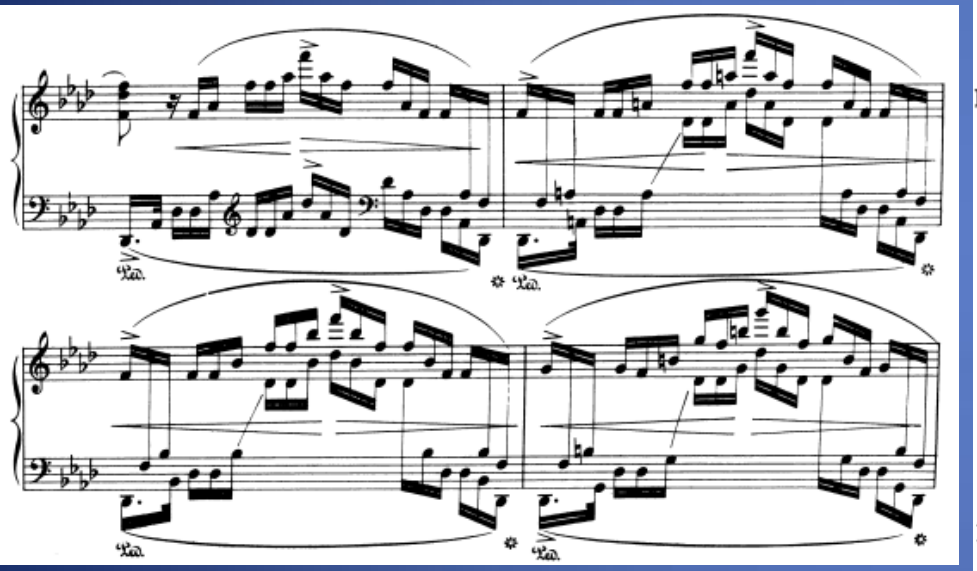
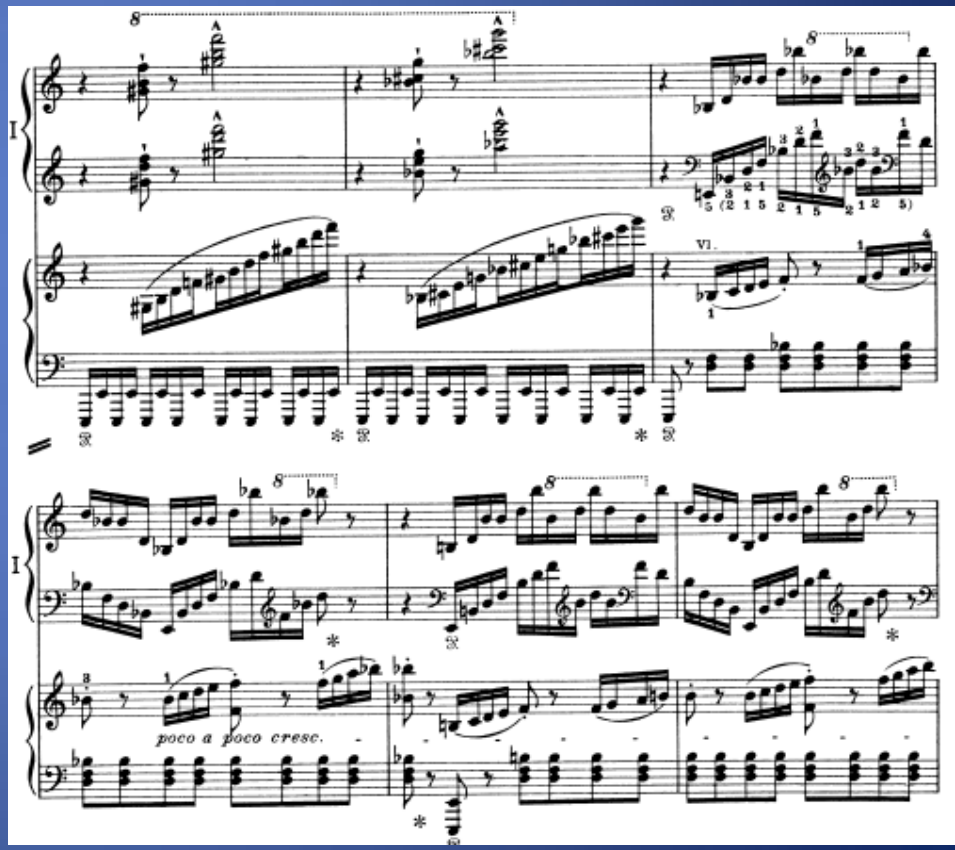


Aditional task I
Recognizing same paterns

Chopin Ballade No 4



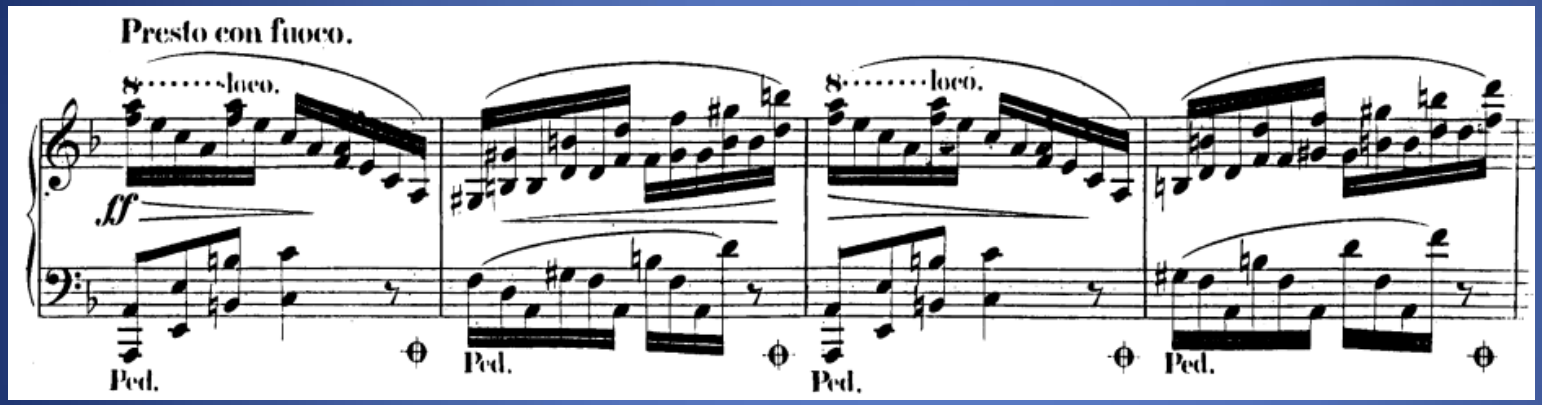
Liszt: Piano concerto No.2



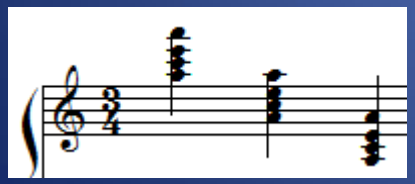
Additional task II
Transfer of knowledge

Solving new problems by using same principals

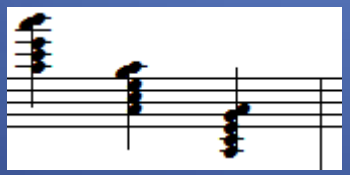
Chopin Ballade No 2



Step I



Step II



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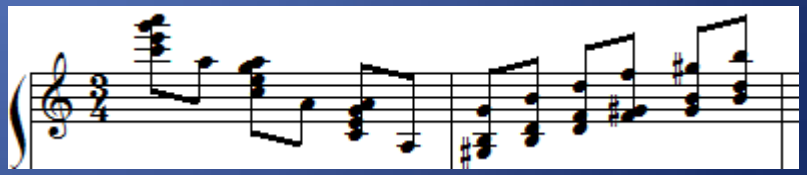
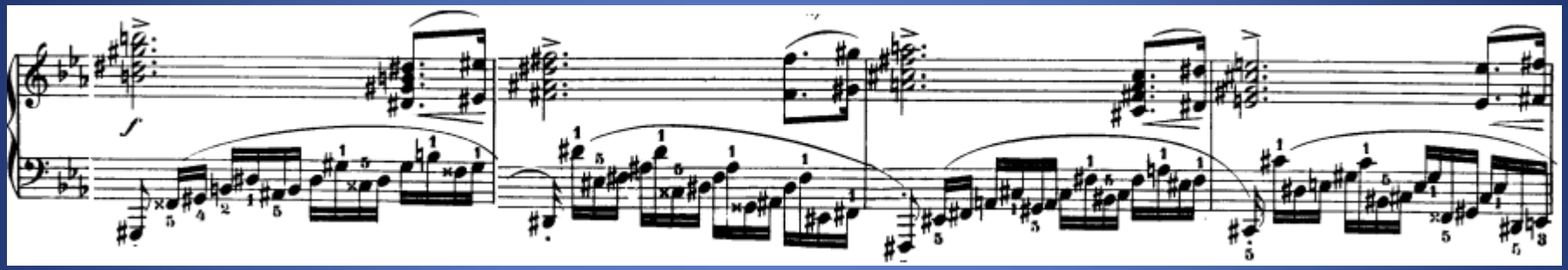


Aditional task III
Solving new problems

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



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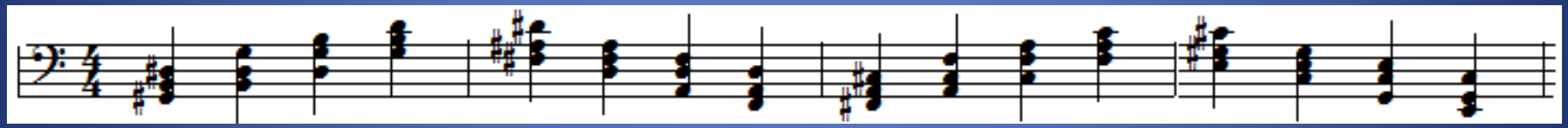

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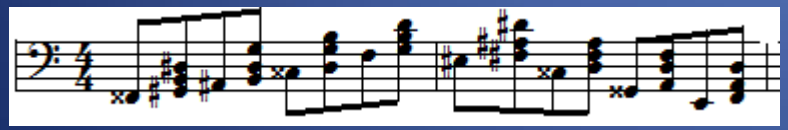


Results of applying technical formulas

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

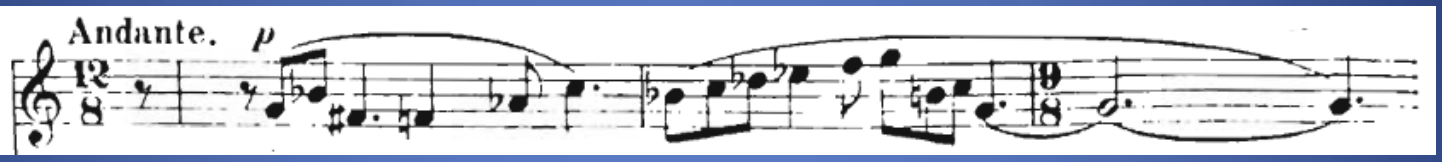
- It demands greater creative initiative of the students
- More independence of thinking (than usual)
- It can be link between theory and practice (which are separated in Academic curriculum)
- Link between analysis and training for performance

Comparative method

Prokofiev Five melodies for voice or violin

No.1

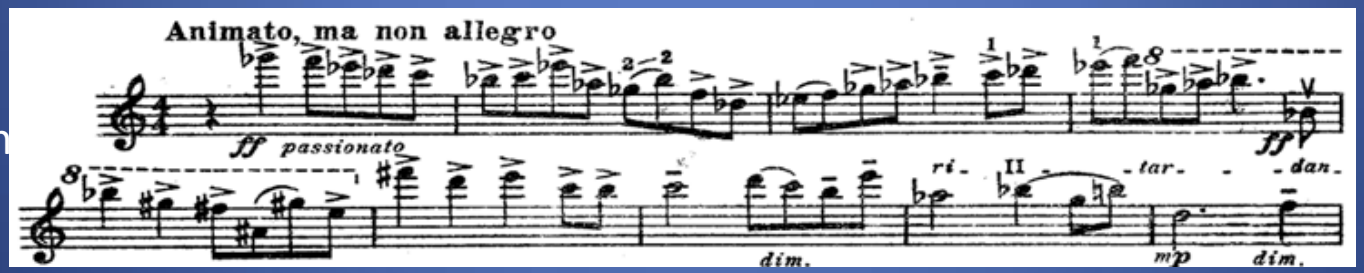
Voce.



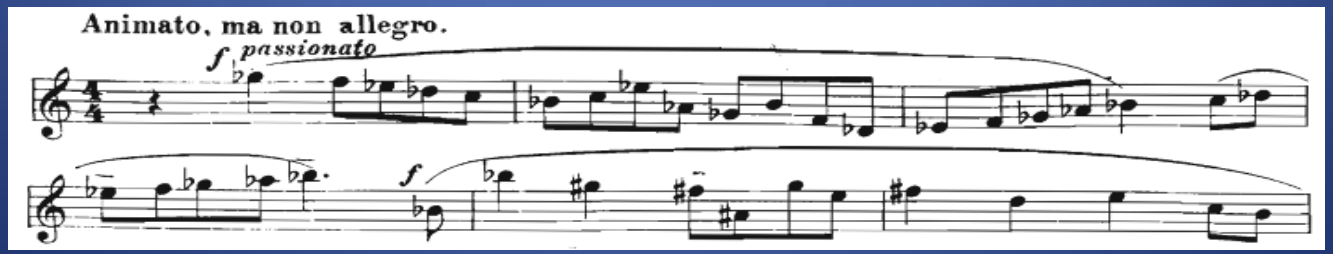
violin

No.3

violin



voce



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 Mazeppa (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 Mazepa 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'élance au quadruple galop ?

Marie d'Agoult

Citation from a letter of Frantz Liszt to **Marie d'Agoul**t (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

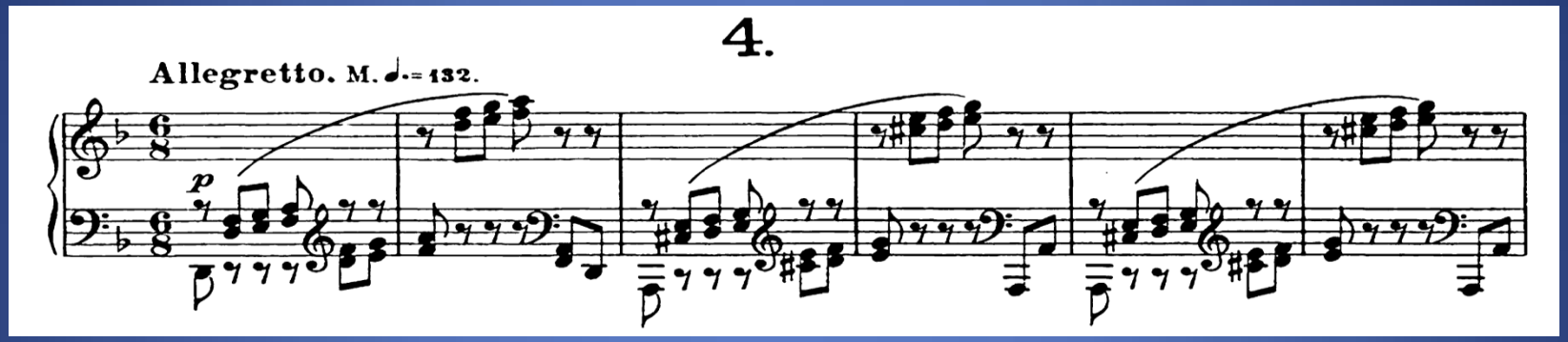
- Etudes op.6 1826.
- Grandes Etudes (1837) 1837.
- *Mazeppa* 1849. (separate piece)
- **Transcendental Etudes 1851.**

- **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



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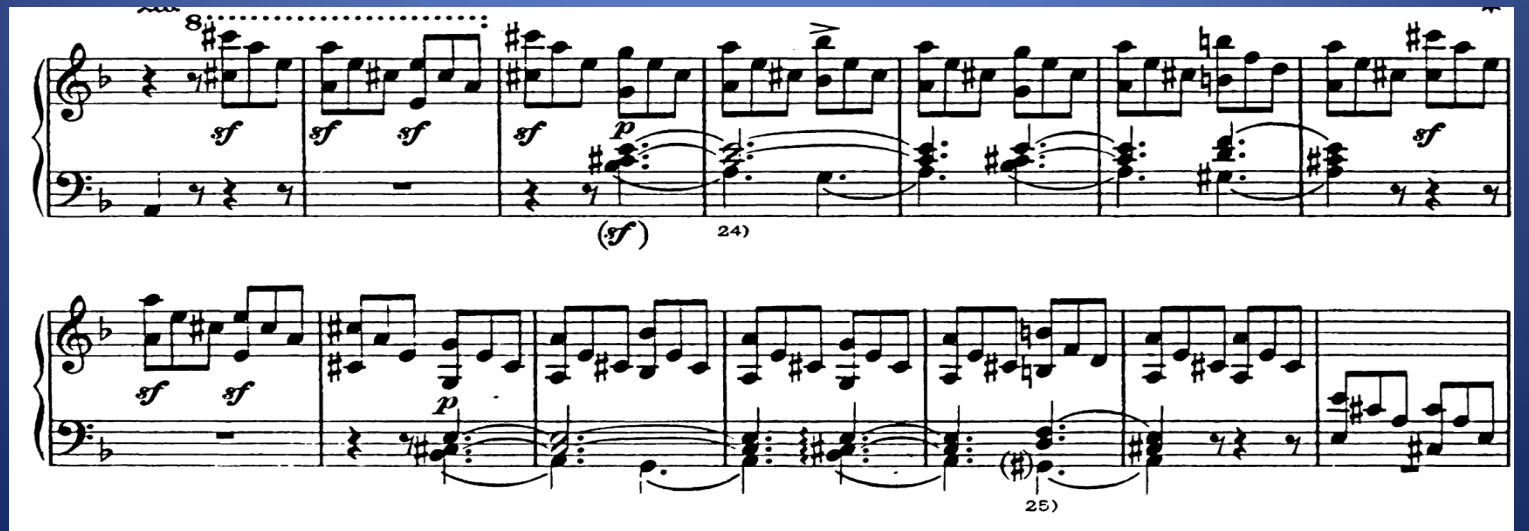
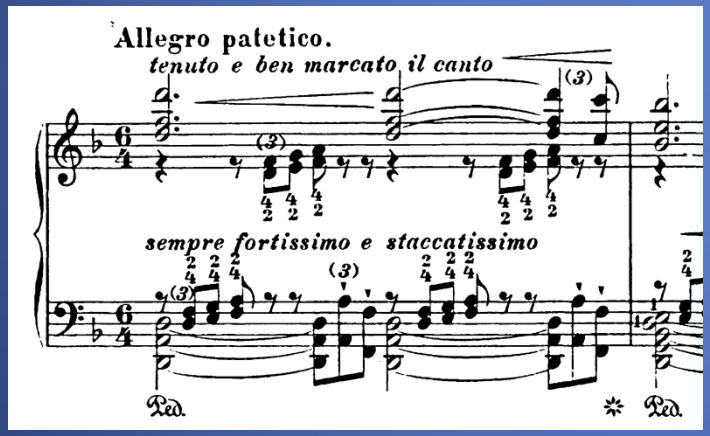
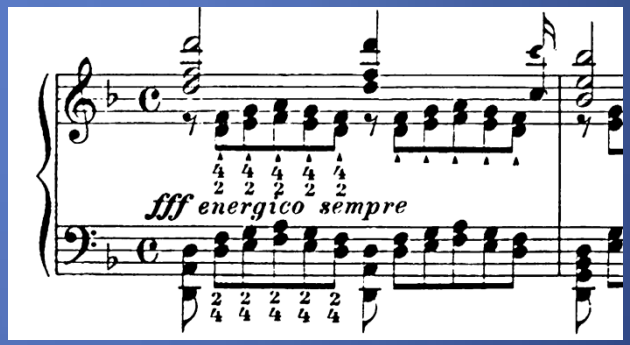
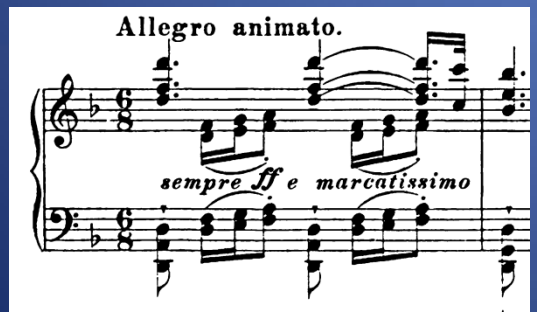


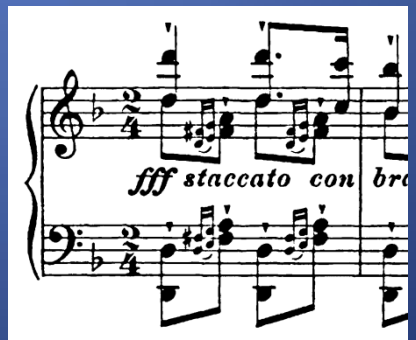
II version
Le Grande Etude no.4 (1837)

- 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 mension in letter to Marie d'Agoult?**



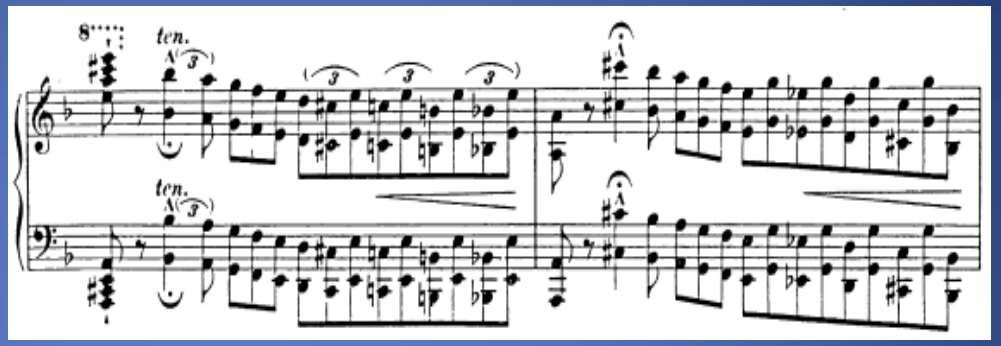




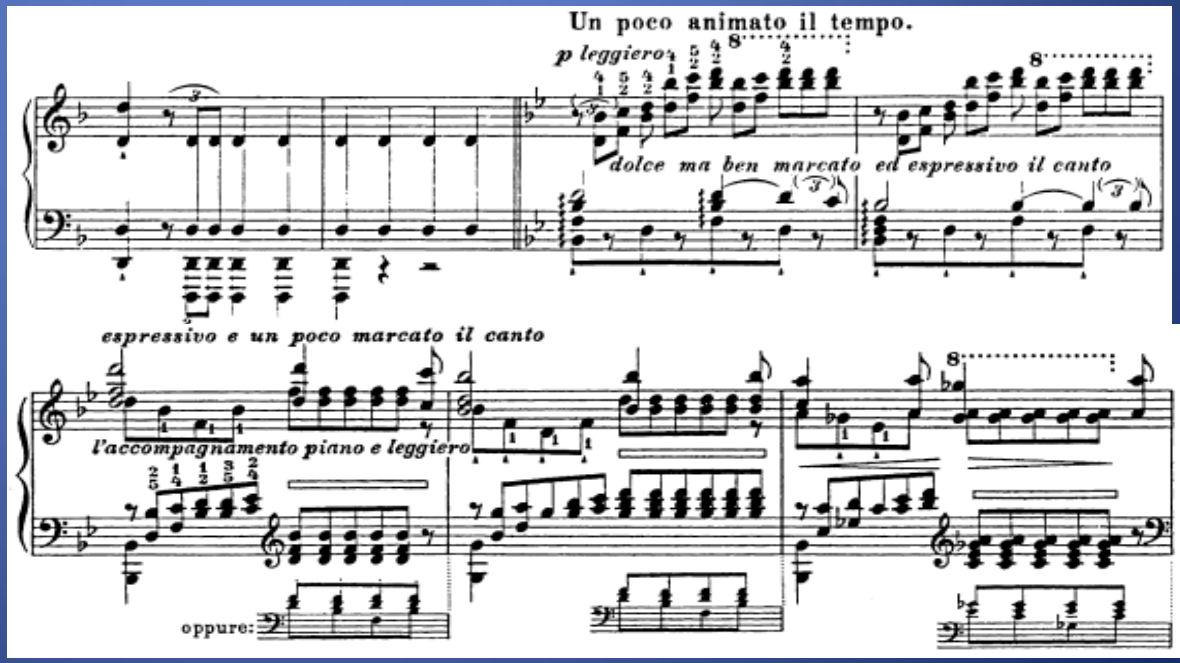


II version
new matterials

Octave runs

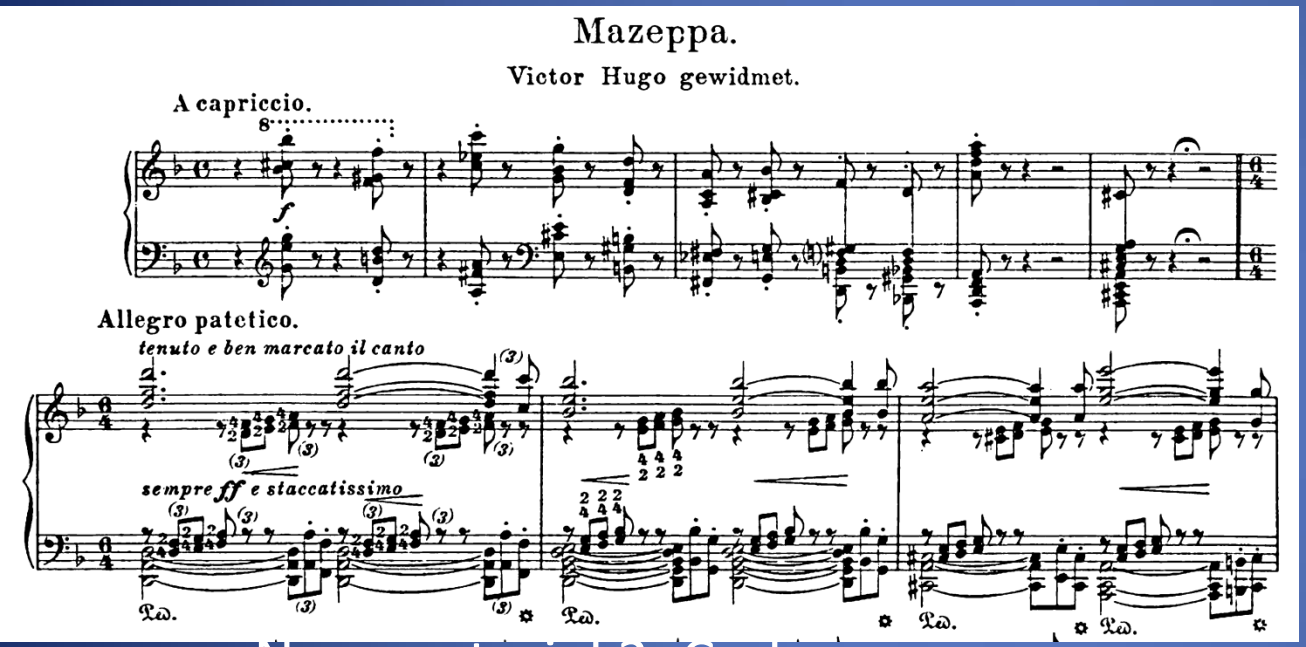


Contrasting lyrical episode with two transformation of the Mazeppa's theme

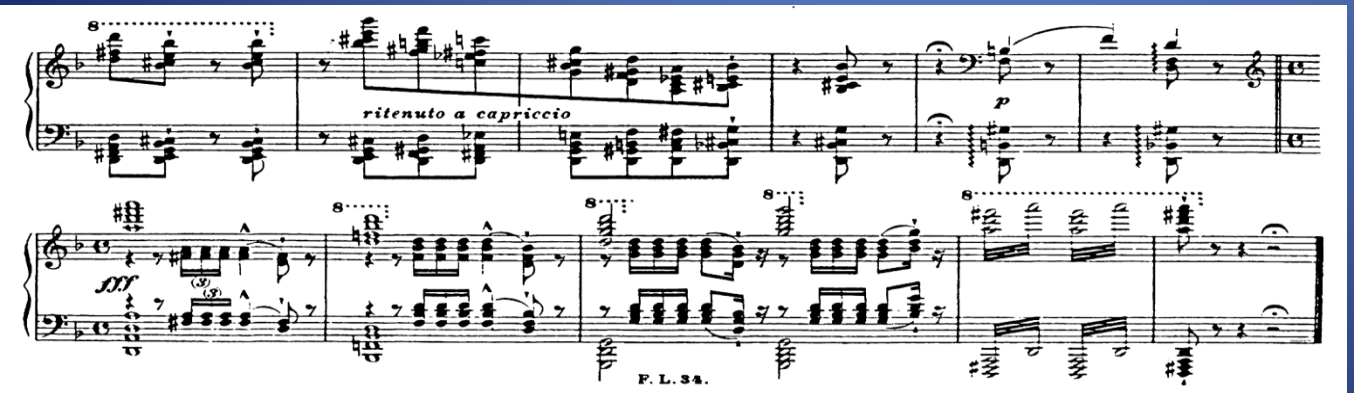


(III version)
Mazeppa 1849. (S.138)

New material 1: Introduction



New material 2: Coda



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

Artistic transformation of Liszt in Weimar 1850-1860

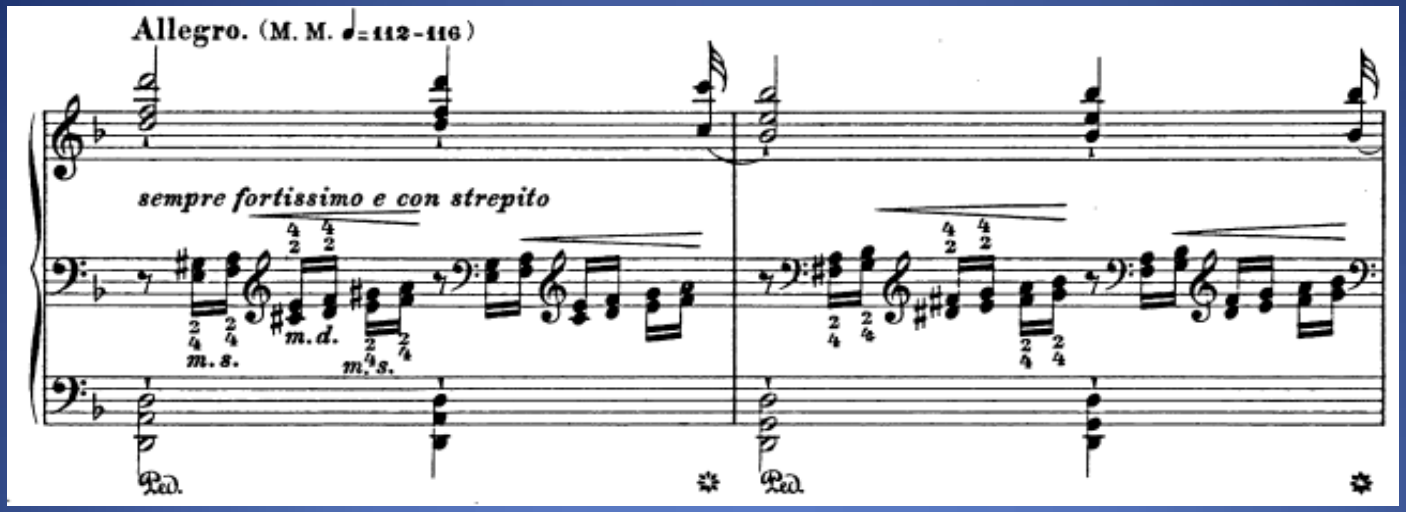
- New forms
- Program music
- New versions of earlier works

- More complex harmonies
- Rich use of chromatisism

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

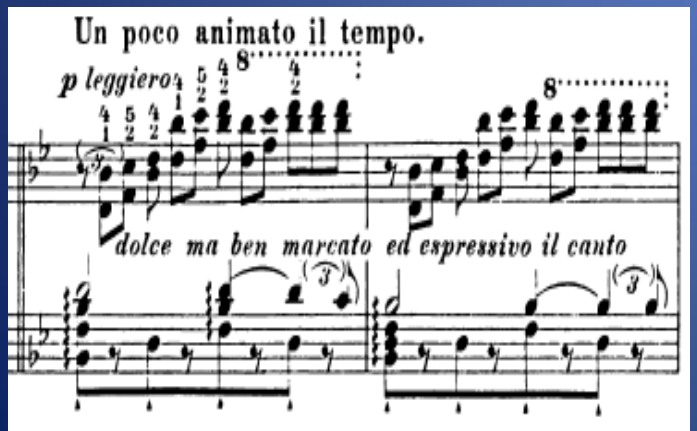
- The growth of the introduction and coda
- complex and innovative harmonic language of Romanticism
- "Orchestration" of piano
- A particular role has chromatics (unlike in previous three versions)
- Refined artistic judgment of mature Liszt: textural reductions to provide clarity of thematic and programmatic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

”Orchestration” of piano score

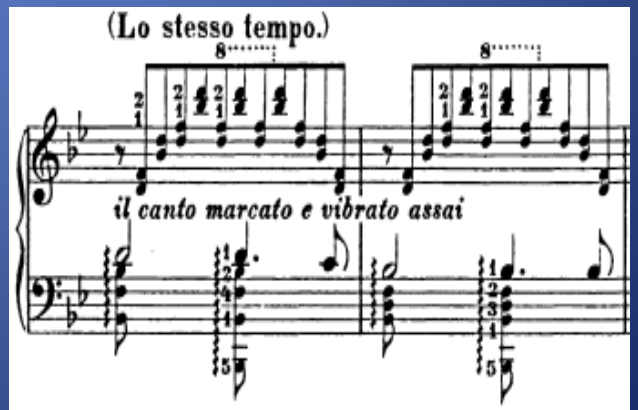


Liszt’s Invention is free of “Etude structures”

Etude structure in II and III version

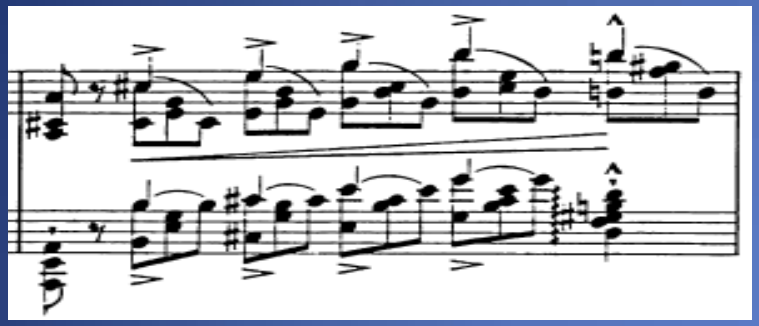


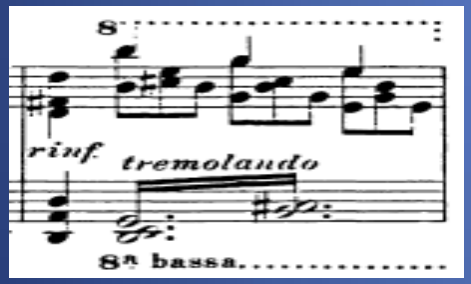
Poetic structure in Transcendental study

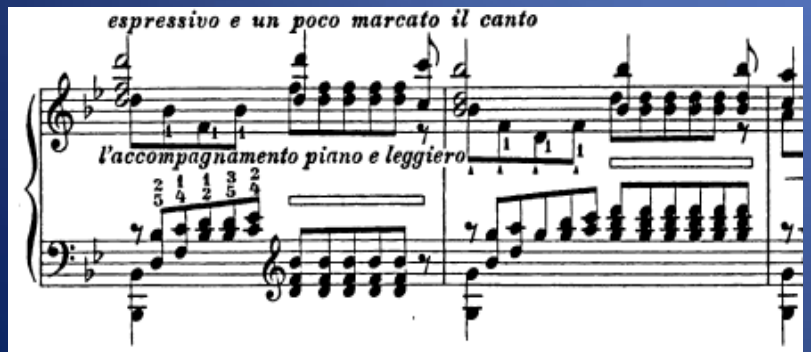


Transcendental Etude No.4 chromatization of structures

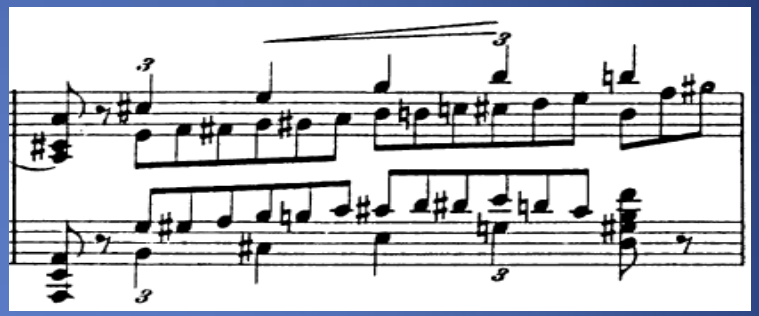
II and III version

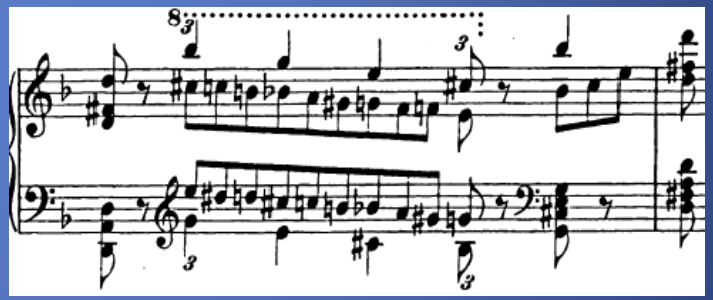


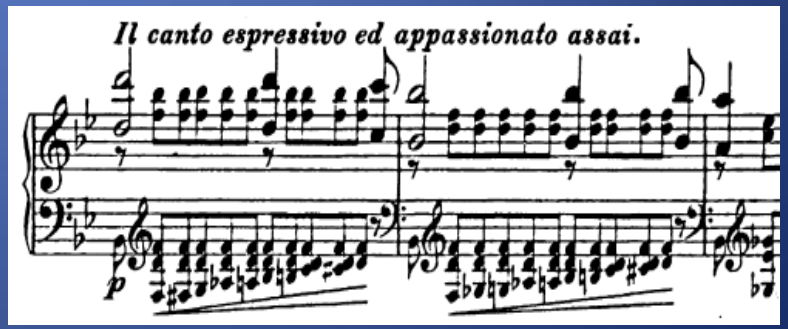




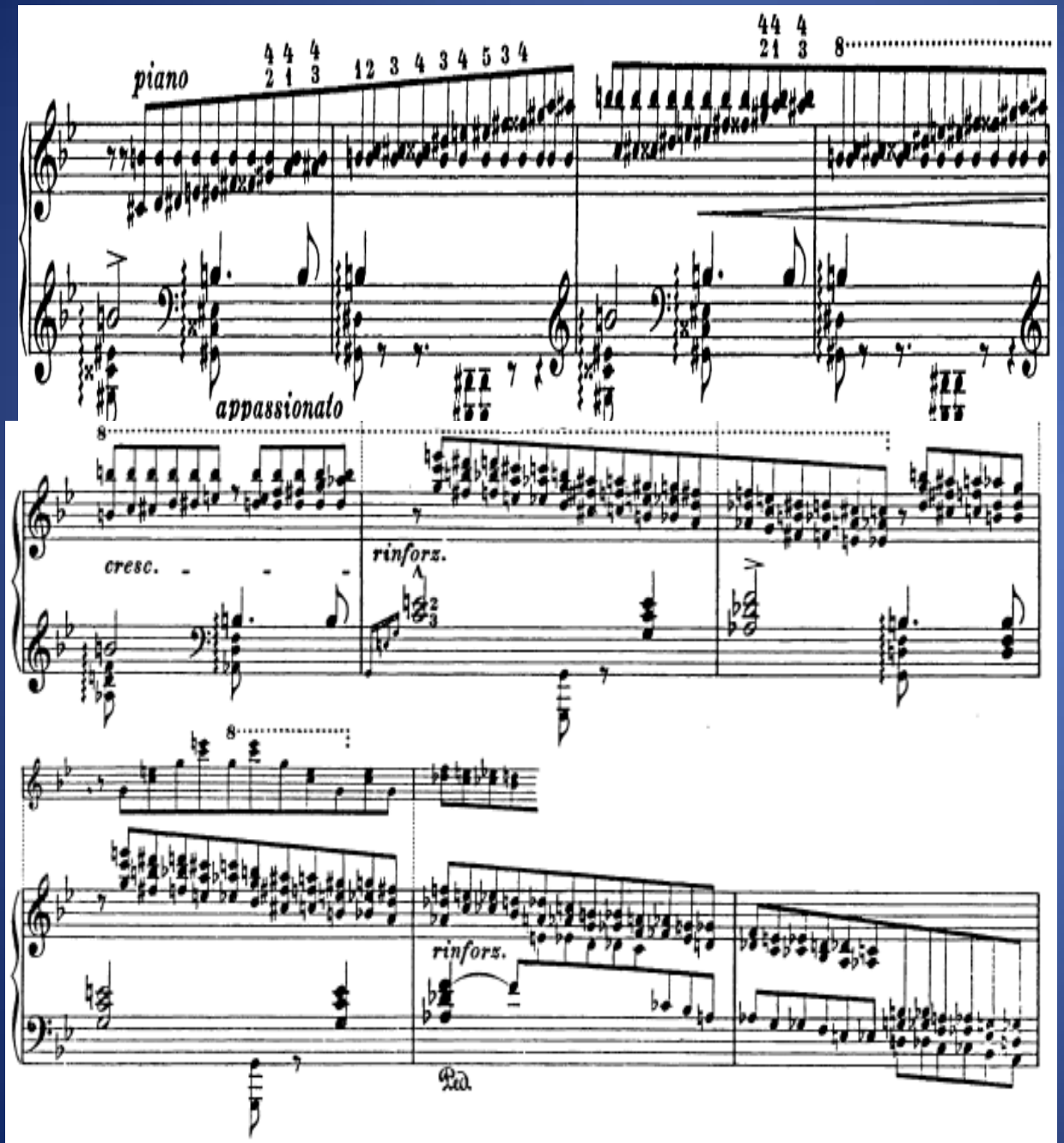
Transcendental etude







Making dramatic effects with chromatics



Virtuosity is in second plan

Fast notes are writhen with small fonts

Melody with bigger font

Musical effect is more important then virtuosity

Form (Thematic transformations)

- **Intro A B A coda**

(a1, a2) (b b1b2) (a3, a4)

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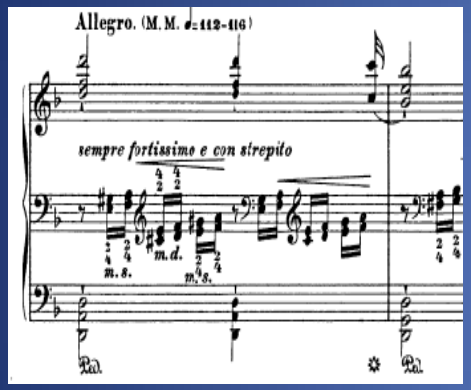
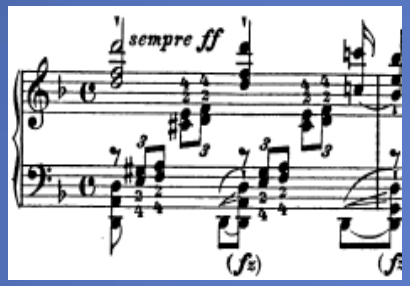
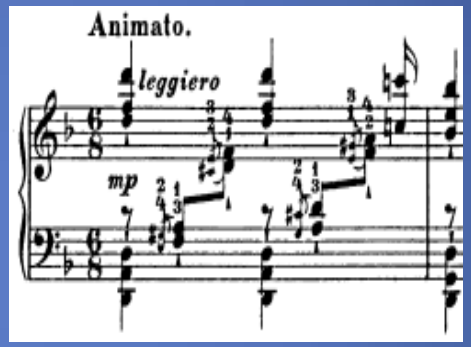
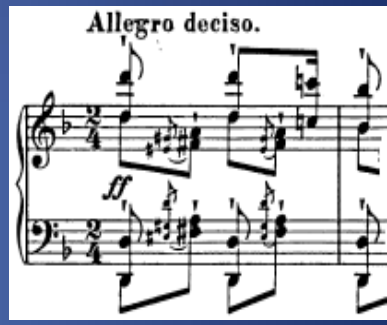
a1 a2 a3 a4

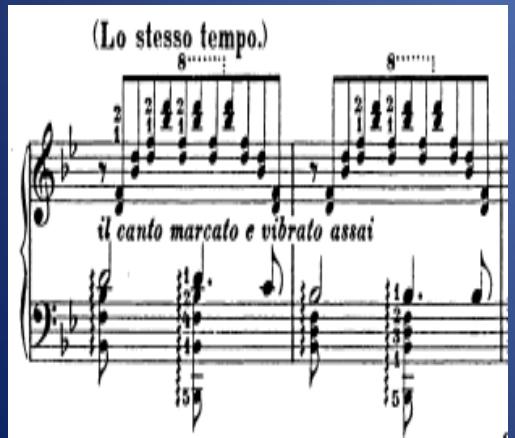


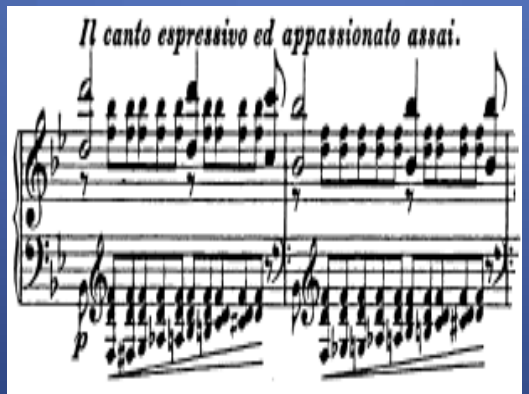


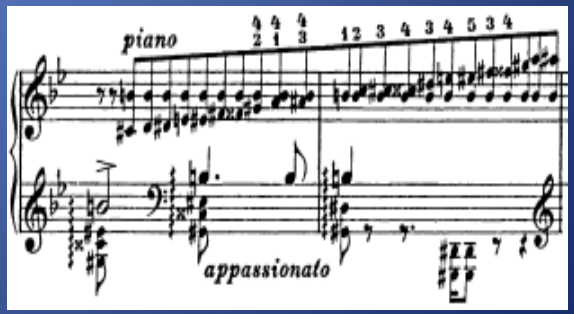




b1 b2 b3







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