

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

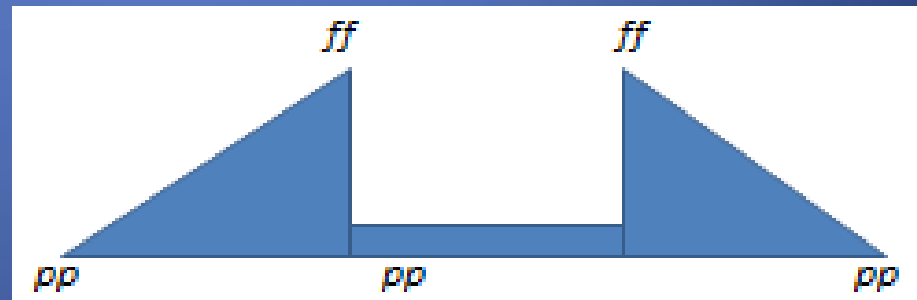
This research should present that only one aspect (dynamic) can have significant implications to performance

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



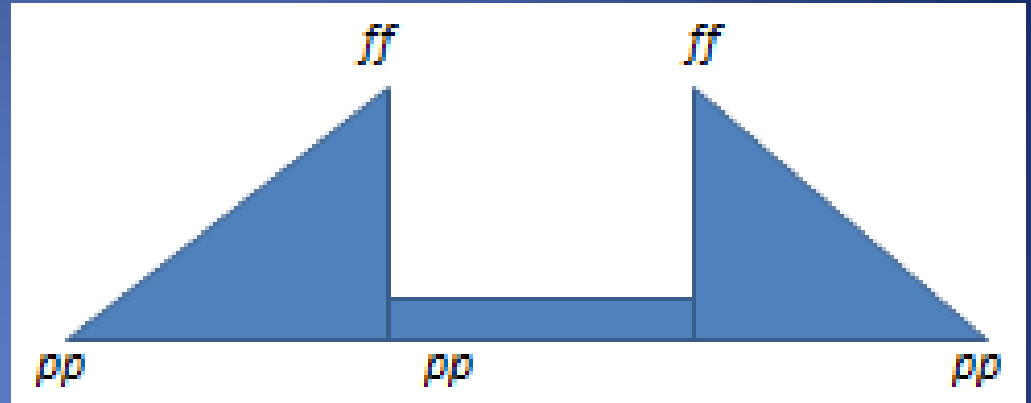
Funeral

reflections
on past

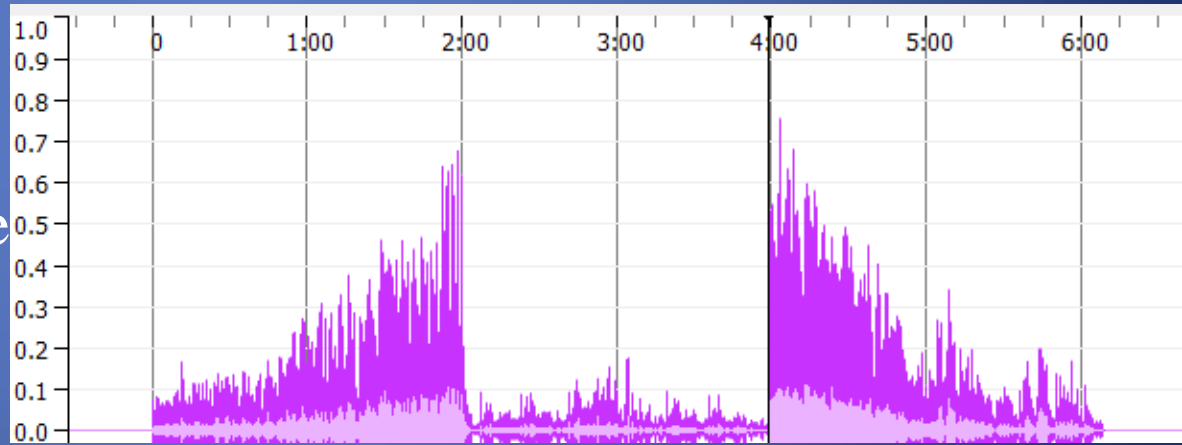
Funeral
procession continued

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

Idea of 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

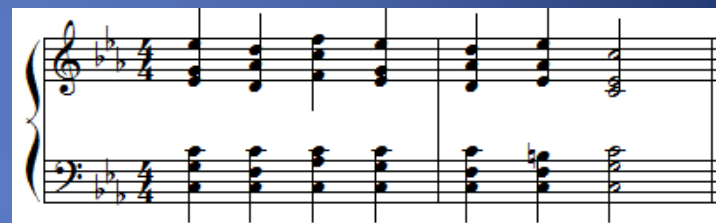
Technical formulas

method for fast reading and memorizing music

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



Model 1



Model 2



Model 3



Additional task I

Recognizing same patterns

Chopin Ballade No 4



Liszt: Piano concerto No.2

This image shows two systems of musical notation for the piano accompaniment of Liszt's Piano Concerto No. 2. Each system consists of a treble and a bass staff. The music is in B-flat major (three flats) and 3/4 time. The first system features a melodic line in the treble with slurs and a steady eighth-note accompaniment in the bass. The second system continues this pattern, with some measures marked with an asterisk (*). The notation includes various musical symbols such as slurs, ties, and dynamic markings. The second system also includes the instruction "poco a poco cresc." (poco a poco crescendo) in the bass staff.

Additional task II

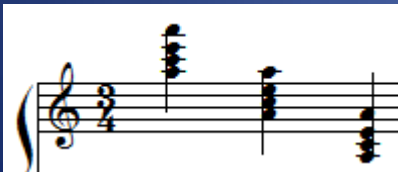
Transfer of knowledge

Solving new problems by using same principals

Chopin Ballade No 2



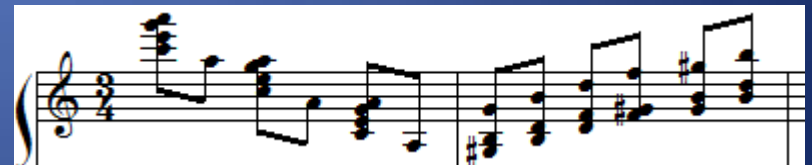
Step I



Step II



Step III



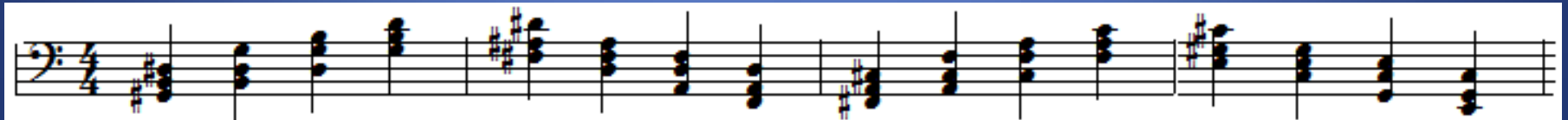
Additional task III

Solving new problems

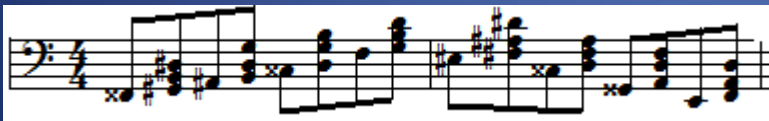
Searching for patterns in
Chopin Etude Op. 10 No.12



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*



violin

Andante *p con sord.*



No.3

violin

Animato, ma non allegro


ff passionato



voce

Animato, ma non allegro.

f passionato



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'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

4.

Allegretto. M. ♩ = 132.

This musical score shows the first system of the piece, measures 1 through 4. It is written for piano in 6/8 time, with a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the metronome marking is 'M. ♩ = 132'. The music features a melody in the right hand and a bass line in the left hand. The first measure starts with a piano (p) dynamic. The melody consists of eighth and sixteenth notes, often beamed together. The bass line provides a rhythmic foundation with eighth notes and rests. The system ends with a repeat sign.

Element 2

This musical score shows the continuation of the piece, measures 5 through 10. The notation continues with the same key signature and time signature. The dynamics vary, including fortissimo (sf) and piano (p). The melody in the right hand is more active, featuring eighth and sixteenth notes. The bass line continues with a steady rhythm. The system ends with a repeat sign.

(sf) 24)

25)

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?**



II version new materials

Octave runs



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

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 snippet for piano, showing two staves. The right hand features a series of eighth-note runs, with some notes beamed together and others separated by slurs. The left hand also has a similar pattern of eighth-note runs, with some notes beamed together and others separated by slurs. The key signature is one flat (B-flat), and the time signature is 4/4. The notation includes various musical symbols such as slurs, beams, and note heads.

(III version)

Mazeppa 1849. (S.138)

Mazeppa.

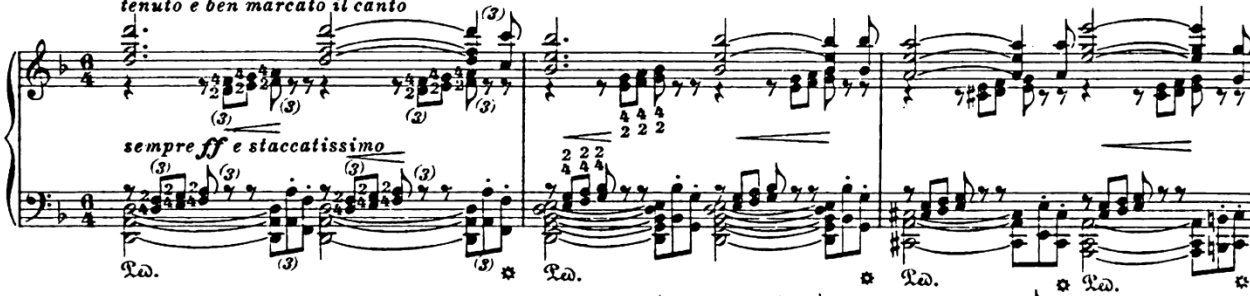
Victor Hugo gewidmet.

A capriccio.



Allegro patetico.

tenuto e ben marcato il canto



sempre ff e staccatissimo

New material 2: Coda



ritenuto a capriccio

F. L. 34.

- 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



Liszt's Invention is free of "Etude structures"

Etude structure in II and III version



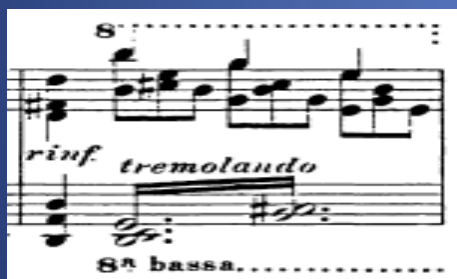
Poetic structure in
Transcendental study



Transcendental Etude No.4

chromatization of structures

II and III version



Transcendental etude



Making dramatic effects with chromatics

The image displays a page of musical notation for piano, featuring complex chromatic passages and dynamic markings. The notation is arranged in four systems, each with a grand staff (treble and bass clefs). The first system is marked *piano* and includes fingerings (e.g., 4 4 4, 2 1 3, 12 3 4, 3 4 5 3 4) and a tempo marking *appassionato*. The second system includes a *cresc.* marking and a *rinforz.* marking. The third system includes a *rinforz.* marking. The fourth system includes a *rinforz.* marking and a *Pa.* marking. The notation is dense with chromatic lines and fast notes, illustrating dramatic effects.

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)

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