

Teaching and playing contemporary harpsichord music. How do students accept new music and how do they overcome it's difficulties

Contemporary music is usually not a common part of harpsichord curriculum in HME. The focus of learning process lies mainly on baroque and early classic music and the means of expression corresponding to these styles. It comprises production of resonant sound and sensitive touch, fluent execution of ornaments, shaping the motives, finding appropriate movement or swing etc. Learning process also develops student's abilities to make figurations, diminutions and improvise.

All the abovementioned features form the base for good mastery of the instrument. How much do those skills contribute when one tackles contemporary works? What problems come forth playing new music? My artistic research centers on means of expression in the contemporary harpsichord music based on works by Estonian composers. I have critically analysed several compositions and drawn conclusions which might help both players and composers to better understanding and using idiomatic qualities of harpsichord. As a method of my investigation I have made inquiries among players and students about their experiences, difficulties etc.

I have used the results of my research and my playing experiences in teaching activities. In order to get feedback I have made inquiries and documented the learning outcomes of some students. This has confirmed my research results but also given some new insights and thus complemented my prior research.

The presentation consists of performance and summing-up of inquiries and documented learning outcomes. As an example of a contemporary composition it will be performed Variations by Estonian composer Rein Rannap (b 1953) which mixes nicely baroque and rock traits. The textual part of the presentation summarises the inquiries and notes of students studying the same Variations as well as some other contemporary compositions. It comes out that the results of artistic research serve as really good basis for teaching, nevertheless, one still encounters difficulties playing new music. Thus there are never ready-made solutions or models.

My presentation is linked with several questions discussed at the EPARM conference 2018.

It deals with ways of carrying the results of artistic research into practice. I have observed and documented my students' reception of contemporary harpsichord compositions and followed their development in process. I have given them suggestions which have derived from my research. The output of artistic research is thus put into practice: it complements and even improves the higher music education.

My methodology of research which included inquiries of players and composers gave valuable information which I have used in teaching. I have been able to share other musicians' experience and advices, in order to find better solutions for forthcoming problems.

My practices have proved that students, as well as fellow musicians (players, composers) can be involved in artistic research. The results of the research are put into practice through teaching activity, so controlling their reliability. Students can also be objects of study, e.g. I have made inquiries among them and followed the learning processes.



Imbi Tarum

Estonian Academy of Music and Theatre, Tallinn, Estonia
imbitarum@gmail.com

Imbi Tarum graduated as pianist from Tallinn Music Academy and pursued further harpsichord studies attending several master classes.

During 1978-1992, Imbi Tarum performed as a harpsichordist with the internationally reputed ensemble Hortus Musicus. She is now highly valued as a soloist and *continuo* player. Her ensemble partners have been Harry van der Kamp, Lucy van Dael, Gloria Banditelli, Ellen Hargis, Aureliusz Golinski, Xiang Gao, Alberto Martini, Stephane Rety, Bolette Roed, Ashley Solomon, Rafael Palacios, Andrea Mion and many others.

Among her latest recordings are CD “Vertigo” with French harpsichord music released by Estonian Record Production (ERP), 13 CD-s with all Vivaldi’s violin sonatas (Baltic Baroque, ERP) and recording of Domenico Dall’Oglio’s violin sonatas with Maria Krestinskaya (Pan Classics).

Imbi Tarum teaches at the Estonian Academy of Music and Theatre and is in charge of running the early music centre. She is also co-head of the doctoral studies at EAMT and is the artistic director of Estonian Harpsichord Festival.