

**The Idea of Form and Possible Principles of Structurization In Improvisation
Theoretical and practical implications of the model for improvisation “Ensemble as
Synthesizer”**

This presentation is part of an ongoing doctoral research project focused on the "encoding/decoding" of improvised electro-acoustic music. The term "encoding/decoding" is adapted from Stuart Hall's communication theory, and applied to improvised music through the lens of Alessandro Bertinetto's notion that action planning is an improvisational and situational act, arising from sensitive attention to context.

This research constructs an adapted model of improvisation as a system for documenting and analyzing contemporary improvisational music, free from predetermined stylistic frameworks, instrumental types, and limitations on pitch choices. The proposed structuring and shaping ideas serve as tools for fostering performance-based improvisation, allowing for conscious decision-making during performances and retrospective analysis.

The primary inquiry of this research, resonant with existing literature on contemporary improvised music, is the quest for a balance between freedom and control. A significant outcome of this research is the development of a collective improvisation model called "Ensemble as Synthesizer," which will first be presented theoretically. The second part of the presentation will demonstrate two practical applications of this model in different settings: 1) a trio of professional improvisers who are personally acquainted, constrained to acoustic instruments; and 2) an ensemble of composition students using only electronic tools.

This model encourages ensemble participants to listen attentively to one another, fostering an obligation to understand their colleagues' musical languages at a fundamental level, allowing for responsive engagement with their own musical material.

Parallel Session



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Music performer, composer, producer, and researcher passionate about exploring the intersection of acoustic and electronic music. An adept improviser, who merges traditional and avant-garde musical principles to create innovative and experimental compositions and performances. With a bachelor's degree in jazz saxophone and a master's degree in contemporary improvisation,

Matas combines his artistic performance knowledge with various electronic instruments and approaches which has led to the career of an artistic researcher. His work as an artistic researcher focuses on experimental music compositions and live performances, where the core of creativity lies in free improvisation, while emphasizing form and control as essential means for documenting and enhancing artistic knowledge.