

# A Parallel Model of Musical Research and Creation

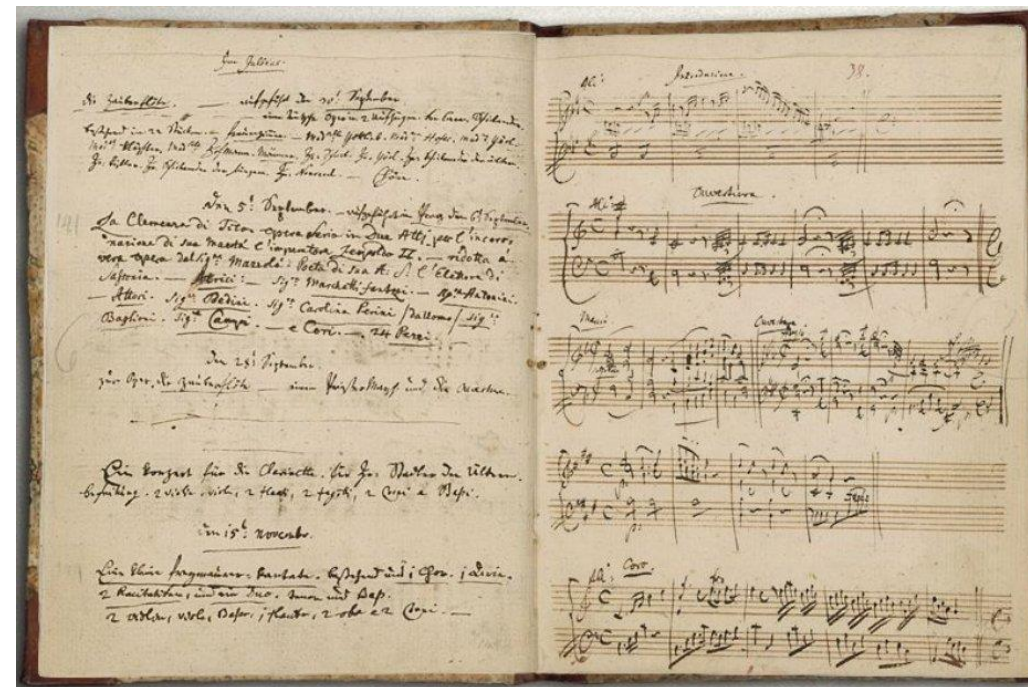
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# *Ricercare as Research through Creation*

- Ricercare (in Italian) --> Research (in English). Ricercare: instrumental genre of late Renaissance and early Baroque.
- What is the subject of the research? The exploration.
- What is exploration?
  - Invention (innovation)
  - Discovery (revealing)
- Ricercare: The Exploration of
  - a tonality and its ethos
  - the permutations of a given motif or a theme
  - a technical device in playing an instrument, or singing (étude)

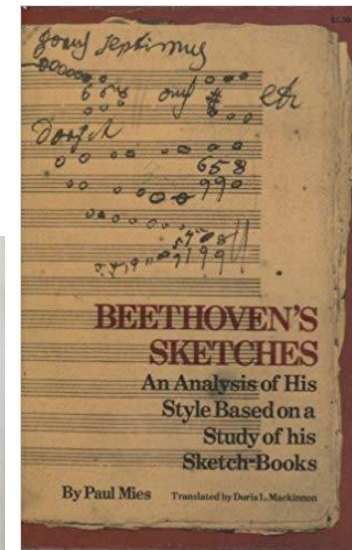
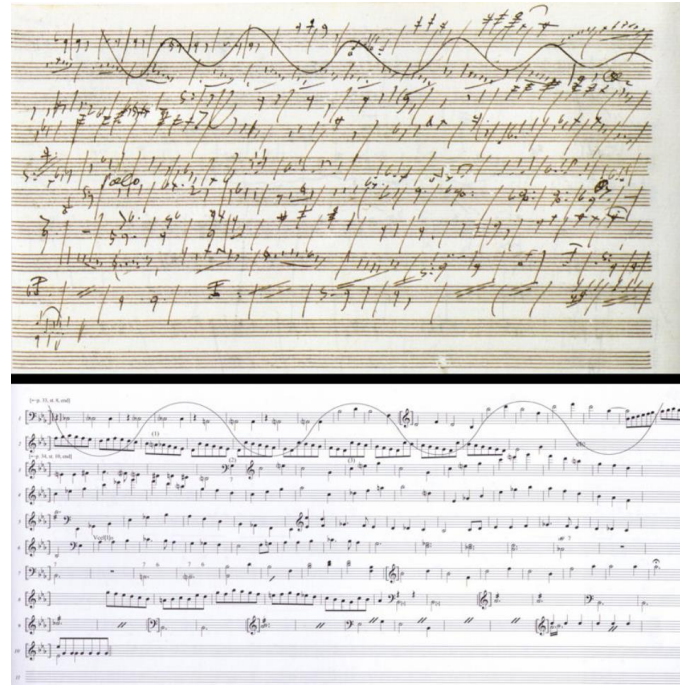
# Mozart's Sketchbooks



# Beethoven's Sketchbooks

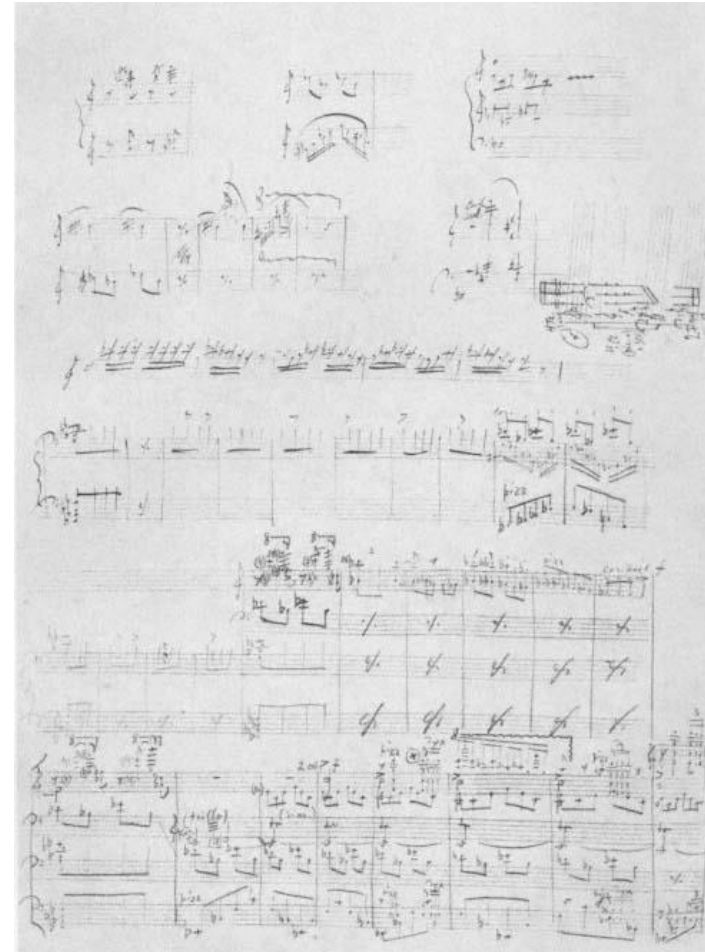
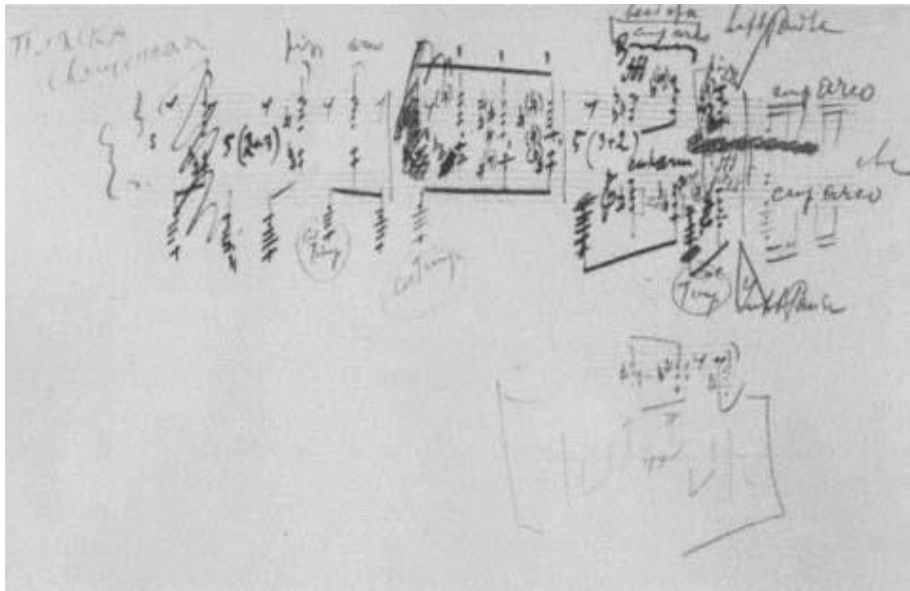
## “Notierungsbuch E”

This sketchbook documents Beethoven's creative work from sometime late in 1802 until early in 1804, a transformative period in his artistic career. The most significant sketches are those for the “Eroica” Symphony, op.55, the “Waldstein” Sonata, op.53, and for the first five numbers of the opera Leonore as produced in 1805 (later revised and renamed Fidelio).

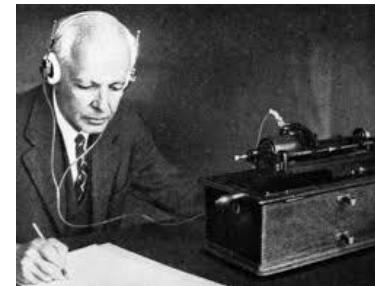


# Stravinsky – Sacre du printemps

(Danse des adolescentes, Danse sacrale)



# Bartók – Ethnomusicological Research and Composition





# Messiaen – Birdsongs (style “oiseau”)



Pied  
Butcherbird  
(très flûté, très clair,  
riche en harmoniques)



# IRCAM – recreation of a voice: Farinelli (by Gerard Corbiau, 1994)

- *A Virtual Castrato* (Depalle, Garcia, Rodet)
- Two complementary voices - a coloratura-soprano and a counter-tenor - are used to cover the entire range and compensate for technical difficulties.
- Their timbres are homogenised by using combined techniques such as phase-vocoding, additive analysis/synthesis, spectral envelope and pitch estimation.
- Casted singers : Derek Lee Ragin and Eva Godlevska
- <https://www.youtube.com/watch?v=WuSiuMuBLhM>

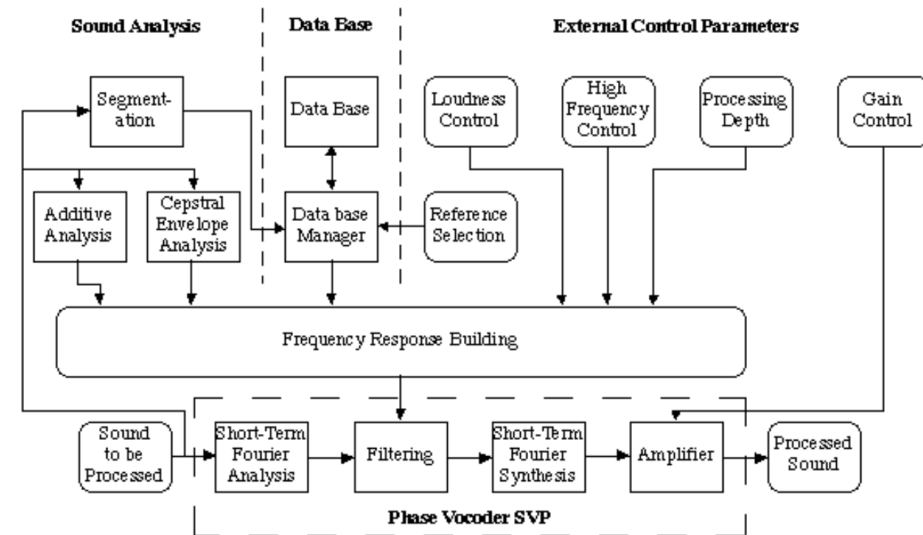


Figure 1: General Synopsis of the voice processing.



# Performance Preparation Process (PPP)

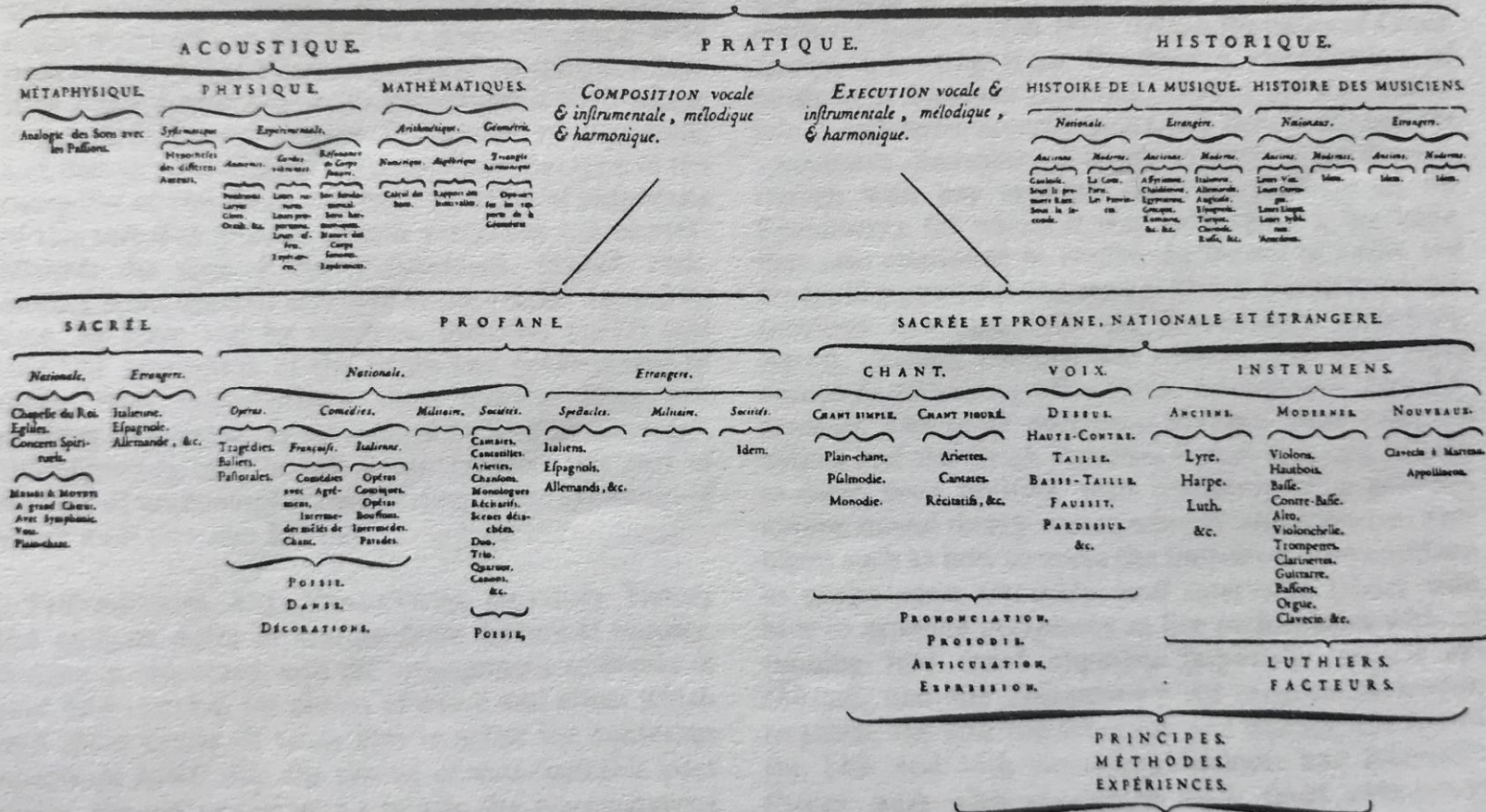
Refinements, Feelings, Magic. Is this no Research?

- Mahler: Symphony No.4
- Theodore Currentzis rehearsal with audience
- A new format of mixing Musicological Research with Masterclass in a Educative-Show-Format
- [https://www.swr.de/swrclassic/symphonieorchester/Video-Currentzis-LAB-zu-Mahler-4,av-o1096863-100.html?fbclid=IwAR2oH4F04kUZac1vLkCG-s40u\\_myjpmu7URMZ\\_o\\_T8Ve976wBGT6D1x65-4](https://www.swr.de/swrclassic/symphonieorchester/Video-Currentzis-LAB-zu-Mahler-4,av-o1096863-100.html?fbclid=IwAR2oH4F04kUZac1vLkCG-s40u_myjpmu7URMZ_o_T8Ve976wBGT6D1x65-4)
- 44:50
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- 1:13:00

# TABEAU DE LA MUSIQUE

## ET DE SES BRANCHES.

### MUSIQUE.



'Tableau de la musique et de ses branches' by Nicolas Etienne Framery, from 'Journal de musique historique, théorique et pratique' (January 1770)

# Musicology – Field (Grove Dictionary)

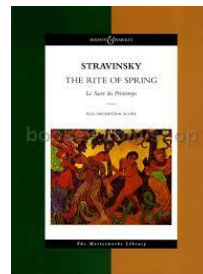
- History and Style
- Theory and Analysis
- Textual Criticism (Paleography, Notation, Editorship, Publishing)
- Archival Research
- Lexicography and Terminology
- Organology and Iconography
- Performing Practice
- Aesthetics and Criticism
- Dance and Dance History

# Performance - Field

- Instrumental
- Vocal
- Conducting

# Composition

- Process
  - Material (pitch, duration, rhythm, dynamics, timbre, shape)
  - Form
  - Sound
- Notation
- Score



# Musical Research/ Musical Creation

- Diacronic Model (based on opposition and complementarity)
  - Research: musicology (as a part of Humanities)
  - Creation: performance and composition (as a part of Art)
- Parallel Model (based on fused-integration)
  - Research and creation as two intertwined pistons of the same mechanism of exploration
  - Share the same stages of the process

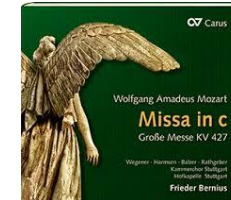
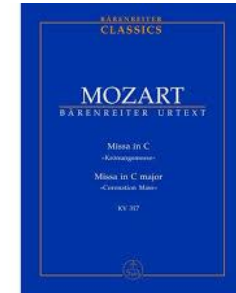


# Stages of both processes – research/creation

- Information
- Analysis
- Projection
- Process (combining intuition with rational procedures)
- Adaptation
- Finalization

# Information

- Research: informations about the topic (theme of the research)
- Creation
  - Performance
    - Informations about the edition of the score (critical edition)
    - Hearing of the recordings
  - Composition
    - Informations about the ensemble
    - Looking upon pieces composed in the same auratic area





# Project

- Research: formulation of some main ideas, working hypothesis, mapping the domain, recording data
- Creation
  - Performance
    - Proposing of a variant
    - Shaping the *fluxus*: respiration, dynamics
    - Establishing the "hotspots" of the work
  - Composition
    - Projecting the form
    - Proposing a trajectory
    - Collecting the details

# Processing

- Research:
  - elaboration of the text
- Creation
  - Performance
    - Rehearsals
    - Special recording, for objectivation
    - Critical assessment
    - Whole work interpretation
  - Composition
    - Sketching different variants of the material
    - Anchoring
    - Material proliferation
    - Orchestration/ Ensemble writing
    - Composing (Elaboration of a version of the composition)

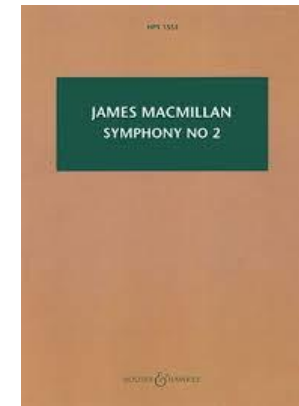
# Adaptation

- Research:
  - elaboration of charts, schemes, sections
  - summary
- Creation
  - Performance
    - Adapting to the hall conditions
    - Feedback of a trained ear
  - Composition
    - Part extraction
    - Score elaboration
    - Rehearsals



# Finalization

- Research:
  - Conclusive remarks
- Creation
  - Performance
    - Concert/ show
  - Composition
    - Presentation of the composition



# The Stages of Musical Research/Creation

	<b>information</b>	<b>analysis</b>	<b>projection</b>	<b>process</b>	<b>adaptation</b>	<b>finalization</b>
<b>Musicology</b>	Bibliography	Context and segmentation	Main ideas, hypothesis, mapping, recording data	Text elaboration	Charts, schemes, summary	Conclusion
<b>Performance</b>	Score edition, recordings	Form, fingering, phrasing	Proposition of a version	Rehearsals, critical assessment, play-through	Concert hall/venue conditions	Concert (Show)
<b>Composition</b>	Ensemble, Genre, other works	Precompositional process: material elaboration	Form, trajectory, details	Anchoring, proliferation, composing	Score, parts, rehearsals	First performance

# Possible Model of Research-Creation Binome, seen as a Manifestation of the Discovery-Invention Mechanism

- **Artistic Research** – pre-compositional, pre-performance research, done by the performer or composer
  - Performance: manuscript research, new versions discoveries, imagining new sound worlds (old instruments), transcriptions and arrangements (Ex. Furtwängler, Harnoncourt, Brendel, Savall, Barenboim)
  - Composition: different combinations - pitch, rhythm, sketch work (Ex. Messiaen, Slonimsky, Boulez, Stockhausen)
- **Artistic Creation** – product of composition, act of performance
  - Performance: concert, recital, show, recording
  - Composition: score, performance, recording

**Scientific Research** (Ex. Forte & Gilbert, *Introduction to Schenkerian Analysis*, Kerman, *Beethoven's String Quartets*, Persichetti, *Twentieth Century Harmony*)

**Scientific Creation** (Ex. Lerdahl & Jackendoff, *The Generative Theory of Tonal Music*, Adorno, *Die Philosophie der neuen Musik*, Lerdahl, *Tonal Pitch Space*)

