A Parallel Model of Musical Research and Creation

Prof. Dan Dediu, PhD
National university of Music Bucharest
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")
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
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.myjmu7URMz_o_TBVe976wBGT6D1x65-4
- 44:50
- 1:03:00
- 1:13:00
'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
Analysis

• Research: detailed analysis of the context and the parts

• Creation
  • Performance
    • Score analysis: form
    • Fingering
    • Phrasing

• Composition
  • Precompositional work: scales, rhythms, motives
  • Rough material in sketch-books
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

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