

The creative value of multitasking - simultaneous violin and vocal performance

This research looks into challenges and advantages of writing for and performing on a new instrument that is violin/voice. Singing while playing is very often encouraged in jazz improvisation, but usually in reference to the same line being sung and played. My research explores the effect vocal performance may have on the instrumentality when a completely different part is being sung and asks about the practical and artistic consequences of using one performer for these two different roles. The performance will include three pieces, all written especially for the purpose of this research. The first piece - 'Six Spiders' - does not contain any aleatoric or improvised elements. The second work titled 'Variations on a 1998 Chart Hit Single' contains a large amount of performer driven expressive and interpretative choice. The last piece 'Beloved' includes two fully improvised sections.

Six Spiders for violin/voice, electric guitar and electronic drone 16'

Collaboration with London College of Music lecturer and DMus candidate - Bartek Szafranski. A piece in five movements with limited lyrical content. The intimate and introspective environment of this piece is influenced by the small size of the ensemble, the use of live and pre recorded electronics and very specific timbre and articulation transformations that lay at the core of the sound world of this piece.

'Variations on a 1998 Chart Hit Single'

Collaboration with Simon Paton - PhD candidate from Birmingham Conservatoire. This piece is based on an outdated popular culture reference, with it's main lyrical content cut up and manipulated beyond recognition. The piece offers a lot of trust in the performer who's task is to make continues interpretative choices while maintaining the structure and flow of the music.

'Beloved'

Collaboration with Nikki Franklin - PhD candidate at the University of York. In the composer's own words: 'Beloved' is a wailing threnody, which explores depths of emotion and expression through the darkest spaces of the performer's intention.' In this case the composer's background in the genre of jazz had a major impact on the piece. Nikki's interests in the culture and history of Polish Jews shines through the melodic and harmonic content of the piece.



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Born in Poland, Agata started her music education at the age of 6. Agata completed her BMus at London College of Music with a First Class Honours in 2011. Since graduating she has toured Europe and Asia with Avizo String Quartet, I Maestri Orchestra, Symphonic Orchestra of India. She completed PgDip in Music Performance with a distinction in 2014. Agata is currently a lecturer at LCM and a PhD candidate researching creativity and new music in classically trained string players. She performs regularly as a soloist and with the Konvalia String Quartet. She is also a jazz musician. She was a

finalist in the Riga Jazz Stage international jazz competition and got included in top 20 female jazz singers by the european jazz magazine Jazz Forum.

LINKS to Agata Kubiak performances:

Six Spiders world premiere - <https://www.youtube.com/watch?v=2vnWPX42Hb4>

Komunikacja for solo violin world premiere - <https://www.youtube.com/watch?v=9GByrNTHvJU>