

METRIC IP
EAMT, 22-26 January 2020
Descriptions of master classes by the faculty

Aaron Shorr (solo impro, Royal Conservatoire of Scotland) works on short and long solo forms by exploring development, imagination and colour in solo improvisation.

Ana Sanchez-Colberg, R. Pakalne and J. Tornabene teach contemporary dance improvisation.

Anne-Liis Poll (free voice impro, Estonian Academy of Music and Theatre) teaches solo and ensemble work and Voice and body for vocalists in group. In addition, she teaches also voice and body for singing instrumentalists in group.

Anto Pett (interdisciplinary impro, Estonian Academy of Music and Theatre) focuses on communication between musicians and performing artists developing a steady connection in a mutual creative process.

Arnas Mikalkenas (free impro, composition, Lithuanian Academy of Music and Theatre) works with soloists and ensembles covering such topics as graphic score and instant composing.

Arne Forsen (piano and interdisciplinary impro, Royal College of Music in Stockholm) teaches improvisation on piano and/or other instruments, collaborates improvisation of music with the improvisation of dance.

Augustí Fernandez (free improvisation, ESMUC, Barcelona) teaches solo improvisation, strategies for collective improvisation and extended techniques for piano.

Bert Mooiman (classical music, Royal Conservatoire of The Hague) will hold workshops such as “Preludes and cadenzas”, “Ornamentation” and “Improved Lieder”.

Burkhard Stangl (free group impro, University of Music and Performing Arts Vienna) works with following topics: Noise and Nature, Layers and Reduction, The Played and the Unplayed, Style and Cliché, Misuses and Reinterpretation.

David Dolan (Guildhall School of Music and Drama) will work with participants on ways of fusing intuitive insights with structural awareness as a departure point towards improvising tonally and tonally-free (both in solo and ensemble situations). The sessions will include an introduction to independent improvisations in Baroque, Classical, Romantic and post-tonal languages. We will also work on practical ways of applying improvisational state of mind in repertoire performance, enhancing engagement, expression and enjoyment. The sessions will also include joint work between actors and musicians, exploring the expressive power of the

musical elements in speech intonation*.

* One of the actors' expressive tools is to do with vocal gestures when they – like all of us in real life - communicate verbally. In parallel with what we say there is another level, determining the emotional/behavioural attitude to what we say: the speech intonation. This phenomenon is dominant when it comes to conveying the actors' (and us all) emotional narrative and well synched with one's body language. It consists of musical elements only. We will refer to intonation as a common ground between speech and music when actors and musicians will join forces to improvise together, both independently of repertoire and while working on repertoire works. Joint ensembles of musicians and actors will be led by actors in some exercises and by the musicians in others.

In addition, David Dolan will hold an open lecture/workshop: **Improvisational state of mind: its impact on the brain's activity, performance and audience response.**

This session will introduce an approach to performance and teaching that is seeking to integrate in real-time knowledge & expertise on the one hand, and expressive spontaneity & risk-taking on the other. The concept of (classical) Improvisation presented here proposes ways of fusing the two, applied to solo and ensemble situation of both independent improvisations and repertoire performance.

Emil Visenescu (clarinet, National University of Music, Bucharest) teaches instrumental improvisation over the centuries attempting to respond in this context to such questions as why, when, how and how much?

Frank Liebscher (solo and group free impro, Hochschule für Musik und Theater Leipzig) works with solo and ensemble, solo and accompaniment impro by creating structures and layers.

Inga Margrete Aas (double bass and interdisciplinary impro, The Norwegian Academy of Music) will experiment with and discuss the use of frameworks to isolate musical parameters. The aim of this approach is to work in a focused manner on specific areas/challenges inherent to improvising. The advantage of this method is to offer a systematic yet simple approach which can be applied to different styles and musical expressions.

Jaak Sikk (piano and free impro, Estonian Academy of Music and Theatre) focuses on stage presence of the performer, improvisational state of mind, contextual approach to improvisation and interdisciplinary communication. The main aim is to respond to the feedback from the participants and use the participant input as a guiding force (instead of traditional student-teacher relationship).

Johannes Landgren (classical organ and organ impro, Royal College of Music in Stockholm) teaches organ improvisation.

Karst de Jong (classical, partimento, Royal Conservatoire of The Hague) holds such

workshops as "The logic of Harmony" that focus on the strategies for harmonic improvisation and includes techniques from Partimento, and „Navigating through Harmony“.

Libero Mureddu (free improvisation, piano, University of the Arts Helsinki) and Giorgio Convertito (free improvisation, dance University of the Arts Helsinki) teach dance and music improvisation. In this multidisciplinary context, musicians can become aware of the spatiality and physicality of sound which enables for the dancers to develop an understanding of the musicality of any movement. The sessions are based on group improvisation, reflection and discussion. The improvisational language chosen is contemporary free improvisation building mutual vocabularies, techniques and practises.

Liudas Mockunas (solo and ensemble free impro, Lithuanian Academy of Music and Theatre) focuses on how to get inspiration on the spot and turn it into material for improvisation.

Magda Mayas (solo impro, University of Applied Sciences and Arts, Luzern) works with timbre and "extended" techniques in solo improvisation in a form of a workshop-conversation and in case of interest, can give a master class for pianists.

Manon Liu Winter (free group and solo impro, University of Music and Performing Arts Vienna) focuses on such topics as „Silences in free improvisation“, „ Inside the piano technique“, „Timing in free impro-exercises on tempo of action/ reaction in the group“, "Revisiting Ligeti (Continuum) and Cage (number pieces)" and „Playing with sounds and „in-between“ notes, microtonality“. The sessions are open to all instruments including voice. Genre: experimental and New music.

Núria Andorrà (free improvisation, ESMUC Barcelona) works on free improvisation and teaches how to work a solo project. She is also willing to work with an interdisciplinary group on the exercises to interact with different art forms and can give a workshop about metric and polyrhythmics.

Paul Dinneweth (Royal Conservatoire of Antwerp) teaches free improvisation for composers and music-therapists (vocal and instrumental) and will focus on warming-up/awareness/communication exercises and auditive/interaction games as a basis for free solo- and ensemble-improvisation.

Sanna Vuolteenaho (Finland) teaches improvisation with movement - a pedagogical approach to improvisation as a creative process. Her workshop includes several exercises and warm-ups to tune the group to each other, exercises using movement and vocal sounds, but also instrumental sounds and improvisation, playing with different roles in improvisation and

Santiago Quintans (impro and electric guitar, Paris Conservatoire) works with groups focusing on such topics as improvisation processes, strategies and thinking about form.

Sergio Castrillon (interdisciplinary impro, Columbia/Finland) focuses on developing improvisational skills through the exploration of different timbral phenomena (modulation, polyphony and re-signification), applying playing extended techniques and interpolation of techniques within different kinds of instruments. However, such matters as musical form and gestural expression are also explored during the course.

The main purpose of the workshop/laboratory is to explore and create extended techniques through the available means (body, musical instruments, objects, etc.) in a non-prepared or non-rehearsed situation and physical space. Furthermore, practical activities as well as philosophical approaches about improvisation and creation in real time will be taken into account during the session. All participants will take part in discussing some questions related to the topics.

Another crucial point to explore in this session is to look on the importance of the connection and interaction among two or more different artists, especially if coming from different fields. In addition, the participants will explain, how their relationship with the audience (there will be active and passive/ audience members within the activities) has been and how important in general it is in their performances.

The last issue to be approached is creating a mental state in certain performance situation. That aims to analyze, how it affects the performance itself and creates a sort of “energetic field” that conveys certain impulses to the other performers and the audience.

Tilo Augsten (free solo and group impro, Hochschule für Musik und Theater Leipzig) works with solo and ensembles, teaches music, movement, elements and structures of contemporary music.

Tua Hakanpää (free impro, Finland) examines emotions in music, how they affect our cognition, our ability to learn, to communicate and to play. In the workshop, the participant will receive an overview of acoustic correlates of emotion expression in music and practical tools to support their own playing.

Urban Mäder (interdisciplinary impro, University of Applied Sciences and Arts, Luzern) focuses on the sound production and movement on the instrument (including singing!) that become two aspects of an interdisciplinary game.

Improvisation to dance, film, theatre etc. are classical interdisciplinary models. Urban’s focus, however, is on the interdisciplinarity that exists between one's own sound production and the movement associated with it. The formation of the ensemble is also part of the aspect of movement and visual presence. The course therefore focuses on:

- Observing body movements while singing and playing the instrument;
- Typical movement patterns that can be varied, supplemented and extended so that the movement level becomes an independent expression that supports or even contrasts the sound;
- Typical collective movement and formation patterns that are varied and combined with different musical models;

- Trying out special movements (sitting, standing, walking) that are untypical for the singer/instrument and allow for new sounds;
- Observing and reacting on the movement of other players;
- Developing ensemble pieces that include sound and movement, sound and collective presence as an interdisciplinary improvisational concept.

Ville Komppa (theory, analysis and clarinet, University of the Arts Helsinki) focuses on the Partimento Tradition in the modern music theory classroom: Experiential Learning through Improvisation. In this presentation, he aims to show how learning Rule of the Octave, Galant Schemata through improvisation and small-scale composition exercises give non-music-theory majors tools to analyse harmonic structures of such romantic composers as Schumann and Wagner, with examples from his own class room at Uniarts Helsinki Sibelius Academy. He will demonstrate his improvisation/experiential learning methods in practice, playing together with the participants/presentation audience on instruments (or singing).

Vlady Bystrov (interdisciplinary impro, Germany) teaches the composition of the structural lines of modern dance based on melodic forms and patterns of contemporary musical improvisation. He focuses on what happens when ideas, techniques and structures coming primarily from music are translated into movement. The sessions will consist of several quick-fire exercises, often using extreme reduction of possibilities to stimulate the imagination. Questions about how to find material, how to keep something going, what makes a strong or a weak change and other compositional 'problems' will be discussed. This lab is for anybody involved in the performing arts, and no special physical skills are necessary.

Yves Senden (Royal Conservatoire of Antwerp) will work on establishing and developing the tools to assure communication much needed in improvisation.