



Making sense
Reflection

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The Fellowship Program in Artistic Research 2013-2017

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MAKING SENSE

The musician's perspective: developing, performing and interpreting music as a performer.

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1. INTRODUCTION,

to a performative artistic research project in music

I am a classically trained cellist and chamber musician who has studied in Norway, Sweden and the UK. I completed a Master's degree in Chamber music at the Royal College of Music in London, where I have also studied baroque cello as a second subject. I gradually became interested in the contemporary music scene, yet at the same time increasingly frustrated by the lack of respect many classically trained musicians show this music. I feel there is a growing interest and understanding, but additional attention is beneficial concerning interpretation and how to empower the personal voice of the performer in order to create a stronger sense of presence in playing.

Since 2013 I have been an Artistic Research Fellow at the NTNU Department of Music, affiliated with the Norwegian Artistic Research Program. The program was

initiated by the Norwegian government in 2003 to create funding opportunities for artistic research resulting in an artistic equivalence of a PhD, similar to research funding within other fields. Because of this unique funding program, Norway occupies a special position in Europe, and since 2011 there also exists a project program for the funding of academic members of staff at Norwegian universities and university colleges carrying out artistic research of high international standard. It has since its beginnings in 2003 given artists funding to research within and through art. The focus is on maintaining and developing a high level of artistic quality, as well as reflecting and sharing new insights with the artistic and academic community.

Figure 1 Concentrated in the moment, on creating presence, Stockholm 2017



THE PROJECT, CONTEXT AND RESEARCH QUESTIONS

In my project, I have performed contemporary works and reflected upon my artistic practice in order to make the processes and insights accessible to a wider audience. This project develops strategies for performing contemporary music, strategies that are informed by my research into rhetoric performance practices, the creation of presence in performing, and how to use such practices to become a freer interpreter of contemporary music. The title *Making Sense* refers to my intention to create an embodied feeling of sense through my performances both for performer and listener, without a logocentric meaning (Deleuze & Boudas, 1990). Further explanations in chapter 3.

My reflections have been developed from a performer's perspective; I have worked with both embodied knowing with my instrument and cognitively with interpretation and the performer's development. Most music research has previously been written from the listener's perspective: that of the musicologist, the critic-analyst and the audience.

According to philosopher Lydia Goehr, research from the performer's perspective, "inside-knowing", rather than knowledge, remains undertheorized (Goehr, 1998). Since the 1990s however there has been increasing attention of performative aspects and performance of music, from both musicologists and artistic researchers (Abbate, 2004; Gabrielsson, 1999; Le Guin, 2006; Rink, 2002; Vincent, 2011). The Society of Artistic Research, SAR, founded in 2010, has created the Research Catalogue, a database for archiving artistic research, and Journal of Artistic Research, where one can find increasing numbers of performative inquiries. A recent example is the project called "The Reflective Musician" at the Norwegian Academy of Music, led by Darla Crispin and Håkon Austbø. Their project aimed to "transcend the conformity in musical performance." Austbø claimed that introspection may be on the rise, stating that "Thanks, in part, to developments within Performance Studies and Artistic Research, more musicians are beginning to look under the surface of their activity, searching for the deeper forces at play in the works they perform" (Austbø & Crispin, 2016). Austbø and Crispin also calls for the criteria of a personal and unique performance to be valued higher than the performer's knowledge of a given composer's intentions, the adherence to a particular style, musical structure, historic rules, correct notes — and any other dimension that amounts to following the dominant tradition. "The Reflective Musician" sheds light on this particular dilemma in music from several eras, and on suggestions as to possible solutions.

In my project, I studied these questions through one performer, myself, and give a reflective account of the lived experience of developing as a performer while broadening



my knowledge through artistic research. My study accounts for the specific ways in which meaning is created as interaction between performer, embodiment, and audience, and opens up space for a more subjective type of reflection than traditional scientific research allows for. With this in mind, I could say that I have attempted to explore the world of musical performance rather than explain it.

This artistic research project has been inspired by music-as-speech, as explained in Chapter 3 a. I aim to develop a more internally controlled playing, and to use affects as a sort of artistic “raw” material for expression, in other words, to develop “the psychophysical musician” (See chapter 3c) (Zarrilli & Hulton, 2009). When I talk about affects I see them as autonomous intensities in the body, independent of our conscious self and happening before our feelings (Deleuze & Guattari, 1987). I outline, explain and show a means by which this can be realized. In order to do this, I open the space before and after the musical performance through reflection on the complex process of preparing a work for concert: from practice, rehearsals, and musical analysis of the works, to what happens during the performance. I hope to awaken an interest in both performer and listener of contemporary art music with respect to the musician’s role and the psychophysical inner work of the musical performer.

My main research question, that has developed through the research process, is formulated as: How can I perform contemporary classical music to experience a more direct communication with the listener, by working with presence as a performer, and using prosody (the melody and rhythm of the language) as an inspiration for interpretation? I see presence in performance as a special quality, which I discuss

further in Chapter 3. In addition, I have formulated the following sub-questions:

- How can a discussion of historical performance practice and reflection on theoretical concepts influence personal interpretation of contemporary art music?
- How can a suitable artistic research method for developing presence and embodied performance in my musical practice be developed from inside the musical practice?
- What does it mean to actively bring embodiment into performance and to allow the body to take on a more central role in interpretation?

DELIMITING THE CONTEXT OF CONTEMPORARY WORKS USED

I limited my project to the interpretation of contemporary works by Norwegian and Nordic composers who represent different aesthetic perspectives, although all come from a tradition of Western composed and written classical music. The main composers in the project are: Lene Grenager, Jon Øivind Bylund Ness, Nils Henrik Asheim and Karin Rehnqvist. I cooperated with the composers during the composing process without asking them to adapt the music to my project, and I have been open for their comments on my interpretation of their work. Some of the discussions are included in Chapter 4. The works by Lene Grenager

have become a thread through the whole research project, starting before the project with her work *Tryllesangen*, through the chamber works written for Alpaca Ensemble, the *Solo Suite*, to the concerto *Khipukamayuk* and finally *Ulvedrømmer*, which we have created together. This close working relation over a period of fifteen years has been of great significance in my relationship to working with contemporary music.

WORKS, DOCUMENTATION AND ARTISTIC PRESENTATIONS

This artistic research project is by nature a multi-faceted endeavour and has led to the creation of both several music performances, a written reflection, and artistic performance artefacts. The project created an intriguing laboratory setting in which my contemporary music performance could be continually thought and reworked.

I have performed concerts throughout the whole period of research, presenting the following works – all commissioned by me except Grenager's *Tryllesangen* Ratkje's piece *To F* – in an ongoing process between 2013 and 2017. These works are part of the project documentation, some of them both in recordings and written form:

- ⊖ *Khipukamayuk*, Solo concerto, commission by Lene Grenager, performed with Trondheim Sinfonietta, September 2014
- ⊖ *Cello Stories*, Solo concerto by Nils Henrik Asheim,

performed with Trondheim Soloists, November 2015

- ⊖ *Marmæle*, Solo concerto, commission by Jon Øivind Bylund Ness, performed with the Trondheim Symphony Orchestra, May 2016
- ⊖ *In Orbit*, Piano, clarinet, violin and cello quartet, commission by Karin Rehnqvist (2016)
- ⊖ *Tryllesangen*, solo cello work by Lene Grenager (1998)
- ⊖ *Solo suite*, solo cello work, commission by Lene Grenager (2012)
- ⊖ *To F*, solo cello piece by Maja Solveig Kjelstrup Ratkje (2011)
- ⊖ *Many Thousands Gone*, for cello and voice, commission by Ellen Lindquist (2017)
- ⊖ *Concertino piccolo per violoncello et voce*, commission by Eirik Hegdal (2016)
- ⊖ *Hospice Lazy*, a commissioned performance work for Alpaca Ensemble by Alwynne Pritchard (2015)
- ⊖ *Ulvedrømmer*, a commissioned performance work with cello and voice by Lene Grenager and M. B. Lie (2017)

As well as the main works in the original plan, the four first works on the list above, by Grenager, Ness, Asheim and Rehnqvist, I included other works which I found relevant to the project, and to have a broader catalogue of music on which to reflect. I have also used my website www.makingsense.no, to present the project and give examples in video and audio form. Finally, a part of the final artistic presentation is the CD-recording *Khipukamayuk* with three works by Lene

Grenager, (Øra Fonogram, 2016) displaying selected works by the same composer with whom I have worked during this project.

The project concludes with three concerts in November 2017 presenting Nils Henrik Asheim's *Cellostories*, *Tryllesangen* by Lene Grenager, *To F*, by Maja Solveig Kjelstrup Ratkje, *Many Thousands Gone*, commissioned work for cello and voice by Ellen Lindquist, one movement from *Concertino piccolo per violoncello et voce* by Eirik Hegdal and Karin Rehnqvist's *In Orbit* as well as *Ulvedrømmer*, by Lene Grenager and myself.

The ephemeral dimension of the work means that audio and video recordings can never be more than a reduced representation of the musical moment, and this is important to take into account in relation to the documentation of the artistic project.

INITIAL AIM AND REVISION

I have been using the idea of “music-as-speech” to guide me through the project and allowing a creative research strategy. The process has been a continuous movement between action and the belief that it was leading me somewhere, at the same time as reflection and evaluating the performing results cast my choices in a critical light. My initial starting point in 2014 was the following: Can Rhetoric Performance Practices and Music-as-speech Contribute to Interpretation of Contemporary Classical Music?

My project plan at the time was narrower in scope and

limited to the exploration of the rules of music rhetoric with the aim of infusing such rules in contemporary performance practice. The rhetoric field has faded out of view since the romantic area, and it was initially my aim to shed light on the aspects of it that I see as constituting a set of universal rules of performing. In the process of working through my research questions, I came to realize that I was in fact seeking to explore interpretation in a broader sense, with the aim of opening up new spaces and possibilities rather than just applying new rules. I now see music-as-speech and “rules” in a broader sense as tools to explore possible freedom of expression, with a strong feeling of being in the moment, of presence. Presence is a well-known concept with various significations and definitions, but we do not use the concept much within the classical music tradition or education.

I wanted to learn about music, to go deeper into interpretational and performative questions, and develop my playing. I wanted to learn more about playing the baroque cello in the Historically Informed Performance practice movement. I wanted to achieve a higher level of freedom and presence in my playing, and have time to delve into musical questions. I would broaden my knowledge on music – from the different styles, but also to find my freedom in a very strict classical music upbringing and potentially, in this way, pave the way for others to be freer.

I can utilize my reflections to move beyond and to acquire a deeper insight into the questions of interpretation, tacit knowledge and presence in performance. My intention is also to deepen my process of reflection through writing, and to explore how what I found on the way, might be fruitful for the project.

APPROACH OF MASTER-APPRENTICE

I have as a part of my method used the pedagogical approach of Master-Apprentice which is the traditional way of transferring knowing in music education. Master-Apprentice pedagogy refers to the constellation of a novice learning from a more experienced person from their field. This concept implies learning through action: observation and imitation, evaluating through practice while continually trying out and getting feedback. The approach makes the body substantial as the learning subject¹ (Kvale, Nielsen, Bureid, & Jensen, 1999, p. 188). It is a method for learning something which is not necessarily possible to verbalize and thus otherwise not available (Kvale et al., 1999, p. 23).

One-to-one music performance instruction has played a prominent role in the education of musicians since at least Hellenic times (Kurkul, 2007). Within the frames of Master-Apprentice pedagogy, one learns from a master and should loyally subject oneself to this person's knowing in order to partake in it. This method is criticized for imitating, reproducing instead of creating autonomous reflective students. A highly skilled musician will have studied with several Masters, and bind these experiences together to create their own style and understanding of music.

In the practical vocational education I come from, Master-Apprentice is the traditional way of teaching and learning the instrument and music, all the knowing which we cannot learn from a book. It is a transmission of know-how,

¹ My translation of: Mesterlæren gjør kroppen til læringssubjekt som en vesentlig del.

teaching and learning through means other than words. It can be a transmission of a feeling, a sound, a movement. The teacher can also differentiate the teaching to the student's particular needs at any given time.

There are always some things that have to be taught by example, particularly showing through sound and body gestures how to execute the music and make a convincing interpretation. Talking and discussions do also take place of course, but they are often intermingled with demonstrating the particular shape of a passage or the sound or articulation of the music - through singing, playing or gesturing. The student learns through listening and through seeing the way the master executes. The apprentice even learns unconsciously how to use the body by looking at the master's movements, by mirroring the teacher's movements or even sound. The master teaches rules of realization and performance practice, as Professor of Education Jane O'Dea calls "interpretive judgment in action" (O'Dea, 2000, p. 32). Not to make the student copy their "way", but to show how they can work to find their own individual tone.

Watching the legendary cellist Pablo Casals' Master classes, I am struck by how little of his teaching is formulated in words. Instead he expresses himself through non-verbal singing, humming and demonstrating by playing himself. This transmits an immediate embodied understanding by the student, probably colored by the students pre-existing tacit knowing and therefore revealing differences in how fast they understand.

During the Master-Apprentice sessions I have had with one of my supervisors, Stanislaw Kulhawczuk, we have also shared discussions and reflections between the two of us. I

see this as being different from the normal Master-Apprentice student situation as it is something in-between supervision and Master-Apprentice, with the student being actively reflecting and discussing specific issues and other situation arising in the project.

To understand his teaching I nevertheless have to trust him completely and try to understand with my entire body-mind, as explained in the chapter on presence, 3 c. With his trained outside ear and eye as a guide, I push myself past hindrances I might even not know existed. This way of learning can be a resource for developing a new understanding of learning.

I have used teaching as a method through the last four years to reflect on how what I have learned could help other musicians develop their craft. There is a positive synergy between the roles of researcher, performer and teacher, even though the didactic part of my research is not addressed in this reflection. As a long-term objective and natural consequence of my work, however, I will write about my method in detail for performers and teachers elsewhere.

When teaching my students, I see how demanding is for them to work in this way. Yet at the same time I observe that they get a flicker of understanding of how the centering of attention and energy can result in a sound filled with more overtones, variation and life. It is an investment for the student and amazing to see how the inner musicality and voice of each student comes to fore when working in this way.

STRUCTURE OF THE PRESENT PRESENTATION OF REFLECTIONS

I don't keep strict boundaries between theories, methods and reflections but I have sorted my reflections under different concepts, guided by the research questions. In chapter 2 I look at my reflective dialogues before I look into the concept of interpretation, then rhetoric music, or music-as-speech, affects and presence in chapter 3. Chapter 4 consists of a collection of reflections, reconstructions of lessons and discussions with Stanislaw Kulhawczuk, analysis of works, examples of how I have worked with the different musical works and discussions with composers presented chronologically. These accounts are a combination of reflections, discussions and reconstructions of work.

Through various types of writing, including autoethnographic² and more poetic texts, I incorporate experiences and thoughts that explain my work in different ways. During the research period, I nicknamed them "procrastination texts", which I wrote when stuck or inspired. They consist of a wide range of experiences, thoughts, dreams and nightmares.

I want the writing to add perspectives to the performer's lived experience and knowing. "Including the self, accepting things like intuition and bodily sensations and felt experience are bound to affect our choice of words and the way we put these words on paper", says Associate Professor Roxanne

2 Autoethnography is a form of qualitative research in which an author uses self-reflection and writing to explore her/ his personal experience and connect this autobiographical story to wider cultural, political, and social meanings and understandings.

Lynne Doty (Doty, 2010, p. 1050). I am aware of the risk of engaging in self-indulgence when it includes the self (Doty, 2010), but I try to keep the reflections in a larger context to avoid the dangers of solipsism. Using myself as a subject of study is a necessary condition to my artistic research and understanding of the theory. I hope this way of reflecting will make the text approachable for many readers and open up discussions that may take place also outside of Artistic Research and Academia.

I have quoted theories and thoughts of great thinkers who I find inspiring, and who's ideas resonate with my work, like Ludwig Wittgenstein, without going closer into the philosophical interpretations of their writings. The relationship between artistic practice and writing in the context of research is a challenging and much debated topic, both within and outside of the framework of art degree programs. The relationship is often conceived of as one of friction, opposition or paradox. Writing gives an explicit verbal account of the implicit knowledge and understanding embodied in artistic practices and products, while at the same time art may escape or go beyond what can be expressed by words and resist (academic) conventions of accountability. In my work this part of the reflection is answered through my performances, but I find that writing is actually also an important part of my development as an artist, since thoughts become clearer in the process of explaining and describing. This book communicates my reflections on working with artistic development. Language has become a key to communicate the thoughts and processes of a *performative inquiry*, as conceptualized by Lynn Fels, Assistant Professor at the Faculty of Education at Simon Fraser University in Canada:

Performative inquiry does not provide a method nor steps to follow, but rather offers researchers and educators a way of inquiring into what matters as we engage [...] in any creative process or activity that is an action site of inquiry. Performative inquiry embodies mindful attention, creative and improvisational interactions, and reflection as a way of being in inquiry (Fels, 2012, p. 3).

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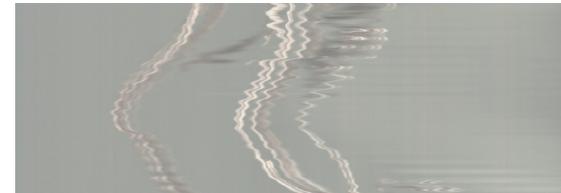
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MAKING SENSE

The performer's perspective:
being, interpreting and developing as a performer.



And what is quality? Which performance touches you or me? Do I take risks when I play,
do I show who I am in the music, or do I hide behind the instrument?

Diving into the reflection, will it lead me on or nowhere?

I find the best situation for the body: the neck is free, tongue relaxed in the base of my mouth, the body is balancing, I feel the rhythm in the body, not the arms. Then I feel each chord, the tension and colour and affect of each chord. I try to have a slow feeling, not to miss any important details. Then I start building up. From nothing to a huge climax.

Coming from a centred energy within me.

Chapter 1.

ARTISTIC RESEARCH

Artistic research is a type of research which contests old norms and ideas of “what research is”, and has gained traction over the last two decades, together with other fields that research through practice. In the Norwegian Law for universities and higher education³, artistic development work has been treated on equal terms with other research since 1995. Since the Bologna Process (first set in 1999), the third cycle education was in 2003 set as a standard also for art education in Europe. The overarching aim of the Bologna Process is to create a European Higher Education Area (EHEA) based on international co-operation and academic exchange (“Ministerial conference Bologna 1999,” 1999)) There has been a great development in interest for the art-based and artistic research, and this has already influenced academia these last twenty years.

Artistic Research in music is rooted in practice; its questions and reflections arise from musical practice and, ideally, should feed back into and enhance this practice for the benefit of the whole community of musical practitioners

³ Lov om universiteter og høyskoler.

and, preferably, also for a wider audience. Artistic Research creates a performer-researcher in joint work between theory, body, sensory skill development, reflection and action, trying and failing, tacit knowing and explicit knowledge.

Henk Borgdorff, Academic Director and Professor of Research in the Arts in Leiden and the Hague, specifies that Artistic Research is research *in* the arts where artistic practice is both the methodology and the result. It is *research in* and *through art practice*. This type of research can be contrasted with research *on* the arts (Borgdorff, 2012, p. 13), which is the interpretative perspective and more like traditional musicological research. Borgdorff’s categorisations are a twist on the earlier three-part model of Christopher Frayling, describing different ways to think about practice research: “*Research for practice*, where research aims are subservient to practice aims; *through practice* where the practice serves as a purpose, or *research into practice*, such as observing others practicing” (Frayling, 1993). He also describes Artistic Research and its relation to the artistic product: “Research where the end product is an artefact – where the thinking is, so to speak, embodied in the artefact, where

the goal is not primarily communicable knowledge in the sense of verbal communication, but in the sense of visual or iconic or imagistic communication" (Frayling, 1994). Søren Kjörup discusses how this type of research could present us with new insight:

[...] our reasoning was that if artistic research is supposed to be different from all other kinds of research, it is natural to focus on the artist as the researcher, and what is specific for the artist is her or his privileged access to her or his own creative processes (Kjörup, 2010, p. 25).

There are also other distinctions used to describe Artistic Research: practice-led or practice-based research. Practice-led research is a form of academic research, where the research inquiry is led and driven from the practical elaborations, and which can feed into theory and back into practice (Smith & Dean, 2009). Practice-led research is described by Smith and Dean as:

Research into their practice by placing it at the heart of the research process, and in ways which go beyond the conventional research strategies favoured by traditional quantitative and qualitative research (Smith & Dean, 2009, p. 212).

In this context, great importance is placed on valuing different kinds of knowledge and knowledge production. Molander says that "to see, do and be are the tacit forms of

knowledge"⁴ (Molander, 1996, p. 35), and practice research explores aspects of this knowledge.

Brad Haseman, adjunct professor of performing arts and creative writing at Queensland University, Australia, says that: "[...] practice-led research has emerged as a potent strategy for those researchers who wish to initiate and then pursue their research through practice" (Haseman, 2006, p. 1).

Practice-led research is concerned with the nature of practice, and leads to new knowledge, which advances knowledge about or within that practice: For the practice-led researcher, just as the research problem emerges and evolves during the study, so the benefits of the research are likely to evolve and transform over time [...] practice-led research is a process of inquiry driven by the opportunities, challenges and needs afforded by the creative practitioner/ researcher (Smith & Dean, 2009, p. 217).

The concept of practice-led research most adequately describes my own personal practice, since my main aim is to create new understandings about practice. A definition of practice-led research was given by the Arts and Humanities Research Council UK (AHRC) in 2007: "Research in which the professional and/or creative practices of art, design or architecture play an instrumental part in an inquiry" (C. Rust, 2007, p. 11).

Even today though, there is controversy within the field,

4 My translation of: "Se, göra och vara är, kan man säga, kunskapens tysta former."

and there are contradictions and tensions that traverse the domain of artistic research, particularly in relation to academia. We can see this conflict already in the 19th century in Paul Hindemith's book on the performer's role historically, in which he points out how the performer has been looked down upon through history, performers lack skills, but are confident nonetheless: "[...] performers are so devoted to the means of performance that they are unable to participate in any profound knowledge of music" (Hindemith, 1952, p. 150).

Some artists are afraid of being forced into theory-focused view of art and music, thereby creating lower quality art and research, and forgetting the value of intuition and the immediate inspiration. Does it diminish the pleasure of listening and playing if we talk about the music? Do we lose the direct contact with our tacit knowledge if we are aware, if we transform it into explicit knowing? (See Chapter 2 for a view on tacit knowledge by Polanyi) I think that as long as we make sure not to lose sight of the musical or art experience as the primary goal, such research can be beneficial to art and the knowledge of art and music.

Since Artistic Research is often carried out through the performer or artist directly, it implies an objectivity described by the Finnish philosopher Juha Varto as the performer being a participant observer of his own research (Varto, 2009). In line with general hermeneutic principles, the understanding of interpretation must pass through practice to reach a deeper comprehension, but texts and primary sources remain important to elicit reflections and ideas. I place myself within performative inquiry (Fels, 2012): I read theory and texts from a performer's perspective, at the same time as I experiment through my performances, and reflect

on what happens in my attempts to develop my practice. Fels describes this type of research as follows:

Performative Inquiry dwells in the interstices of performance studies, complexity theory and enactivism, recognizing that performance as creative and reflective exploration within lived experience is an action site of learning and research (Fels, 2015, p. 478).

The practitioner and the researcher in me undergo mutual knowledge exchange, but a tension exists between my subjective experience and the more sharable and general knowledge. I try to create a transparency in my method and process and leave room for the reader and listener to create new connections or thoughts.

My performative music research is just one example, a small part of a very wide and diversified field, highlighting the individual performer's experience through performing and developing as a performer. It can contribute to an: "[...] informed understanding of the performer's creative embodiment of music into the wider body of music performance research" (Holmes & Holmes, 2012, p. 73).

My research can also highlight some of the challenges in this notion of new knowledge production. We have passed the stage of justifying the existence of Artistic Research as an autonomous field; it actually exists. According to Borgdorff, the approach found in Artistic Research opens new possibilities to intertwine researcher and researched, practice and theory (Borgdorff, 2009). The most important distinction is that in this research the practice is central to the research process, both as the case of study, the method

and the result. The “research unfolds in and through the acts of creating and performing” (Borgdorff, 2010, p. 46).

The Artistic Research approach emerges out of a methodological pluralism, and in this way, opens for an interdisciplinary dialogue between researchers and practitioners from performance studies with colleagues from sociology, cultural studies, theatre and dance studies, history of ideas, anthropology, rhetoric, literature, and musicology.

Theory and methods are tools for practical application, chosen to serve the development of the final result. This means that:

[...] artistic research, through its quest for fundamental understanding, is equally dedicated to broadening our perspectives and enriching our minds as it is to enriching our world with new images, narratives, sounds and experiences (Gehm, Husemann, & Wilcke, 2007, p. 79).

According to Katrin Busch, the French philosopher Michel Foucault (1926-84) states that art is valid as an independent form of knowledge without having to obey the criteria of scientific methods (Busch, 2009, p. 4). Can fields like Artistic Research change our perception of what knowledge and knowledge production can be?

Artistic Research is a growing field, but not often outside of the research programs and art institutions; thus there is a need (for researchers) to share knowledge and reflection with researchers in other areas and with other artists. We can contribute with insight, which can also be interesting for other disciplines, and we can learn from other fields such

as pedagogy and didactics which have researched through practice for a long time.

TYPES OF KNOWLEDGE

It is common to talk about different types of knowledge: *knowing-that*, which is the cognitive and explicit knowledge you know (facts), and *knowing-how*, the practical and also tacit and embodied knowing (Devitt, 2011; Mathisen, 2007; Polanyi, 1967, 2013; Ryle, 2009; Snowdon, 2004), and *knowing-why*. These are simplified categorizations since they are of course intertwined, and for me to develop as a psychophysical performer I will need both an embodied understanding, a knowing-how/ *knowing*, and an intellectual understanding, knowing-that/ *knowledge*.

Much of Artistic Research’s aim is to develop the artistic universe, or the knowing, which can then be significant beyond a small group of artists. In art, the subjectivity and proximity between the research object and the researcher are perhaps the most crucial points: for example, insights into how to develop as a performer working with tacit, non-conceptual, and non-discursive processes where embodied and sensory knowledge can emerge. Through the reflections and contextualization of the research, knowledge is created and can be shared with the wider research community.

I believe that artists and even art will benefit from further developments in intertwining knowledge and knowing. Alvaro Pascal-Leone, Professor of Neurology at Harvard Medical School says: “[...] the combination of mental and physical

practice leads to greater performance improvement than does physical practice alone” (Sacks, 2008, p. 32).

The musicologist Per Dahl is also very positive to what the performer can contribute to Artistic Research:

[...] the musician with all his/her knowledge (including the embodied, tacit knowledge) represents a unique position in developing new insights and as such can contribute to the development of artistic research as a way to enhance our understanding and appreciation of music (Dahl, 2016, p. xii).

But do we need access to the genesis narrative behind a performance or a piece of art? Can we not just enjoy art for art’s sake? Let the work or piece of music speak on its own? Through my research project I gain insight and ask questions which generate fresh insights and lines of questioning – which is what I intend to accomplish in sharing my reflections. But then it is also necessary that my performances speak for themselves. In music, experiencing and enjoying the music is not contingent on the need for a background story, but to understand more of the processes around the performance is a condition for understanding. Richard Taruskin, a prominent musicologist, presents a clear opinion: “Scholarship can turn the tide [...] as an inherently sceptical discourse designed to liberate thought and practice from authority. Tyranny of aesthetic autonomy”(Goehr, 2007, p. ix).

TYPES OF RESEARCH

Performative inquiry offers practitioners and researchers a way of engaging in research that attends to critical moments that emerge through creative action. A tug on the sleeve introduces the reader to how we might engage in performative inquiry and how individual moments may be understood as embodied data that through reflection inform our practices and learning in the arts and education (Fels, 2012, p. 50).

Inquiry into performance, as conceptualized by Fels, makes us value the moments where we suddenly realize something new, or truths emerge and become turning points, or temporary stops or what she calls “tug on the sleeve”, in the research. In my project something like this took place as follows: one year into my fellowship, I attended a 10-day workshop, the Summer Academy of Artistic Research in Helsinki, for research fellows working on conceptualizing, presenting and discussing their projects with peers and supervisors. I felt trapped in a theoretical research question and I could not quite explain why I was not too happy about it. It felt as if what I was really exploring through my work was something I could not consider to be “legitimate research”. I started the workshop with a neatly created PowerPoint presentation of my project. I kept wanting to talk about the experience of presence, the experience of the body – but my research questions did not really have room for it. I felt squeezed.

Then towards the end of the week I had a session with

an amazing scholar and design practitioner, Dorita Hannah. I explained my project to her, and she looked at me and said:

- Yes, but why is this important to find out about?

Suddenly my whole exploration of the use of presence and the development of it and how passionate this would make me, came pouring out.

- Now I understand, this is really interesting. Why didn't you talk about it?

My previous understanding of what research was or could be, was holding me tight in actually not exploring what I felt was most important and an integral part of my investigations. According to performative inquiry stops are important in the process of investigating, they make us pay attention:

Performative inquiry pays attention to those moments of recognition—stops—which through reflection, may inform our understanding of how we encounter and engage relationally with others. Performative inquiry requires of its practitioners four key things: to listen deeply, to be present in the moment, to identify stops that interrupt or illuminate our practice or understanding, and to reflect on those stops, in terms of their significance, implications, and why they matter (Fels, 2012, p. 53).

This stop, this "tug on the sleeve", as Fels describes it, was a turning point for me and made me realize what I was

really doing. And also that it could be interesting for others to know about this underlying work with embodiment. I went and sat by the sea, and I wept, mostly out of a feeling of relief. It was as if I had been keeping a secret, because I thought it would not be valuable, and now suddenly I had been found out and I had to pursue this direction of research. Fels says:

A stop, according to Appelbaum (1995), is a moment of risk, a moment of opportunity. A stop arises when we are surprised or awakened to the moment; we become alert to the suspicion that something else, some other way of being in a relationship or in action, is possible (Fels, 2012, p. 53).

Fels goes on to explain why such a stop, or "tug on the sleeve" matters:

A stop matters because it requires choice of action; we cannot remain suspended in paralysis but must decide upon a response, a stepping into the as-yet unknown. And such choices of action may make us uncomfortable, throw us off balance in an unfamiliar (or feared) landscape, and yet, we must choose to engage (Fels, 2012, p. 54).

For my last presentation before leaving Helsinki, I did a performance presentation, combining text and performing. The text was both personal and theoretical, but this type of an artistic presentation came across to the audience in a much more direct way. For me, this stop made a difference,

and all the little stops I had before in that workshop, and those that came later. When stopping, I could see the world of research as something so much bigger than my preunderstanding of the dichotomy between qualitative and quantitative research and how to get a performing project to fit into the norms I believed they had to. It has also made me explore further this combination of presentation and artistic performance, which has so far culminated in the project *Ulvedrømmer* which will be shown as part of my last artistic presentation.

Haseman argues that a third methodological distinction is emerging with the “performance turn” in research. He claims:

[It] is aligned with many of the values of qualitative research but is nonetheless distinct from it. The principal distinction between this third category and the qualitative and quantitative categories is found in the way it chooses to express its findings” (Haseman, 2006, p. 5).

It can be presented as material forms of practice; performances; of still and moving images; of music and sound; of live action or digital code, or as a combination of several elements. In my project I will for instance present a mixture of written text with DVD of main concerts during the period of study, a web page, a CD, two concerts and the concert presentation (*Ulvedrømmer*). Haseman also states that:

[...] the practice-led researchers construct experiential starting points from which practice follows. They tend to ‘dive in’, to commence practising to see what

emerges. They acknowledge that what emerges is individualistic and idiosyncratic (Haseman, 2006, p. 4).

I started working on a research question and was going to let everything evolve around this. Now I realize that what I was really doing was exploring something I was passionate about, and on the way creating knowledge and new questions, and developing my practice and thus being able to shed new light on the practice. The research question was merely a starting point, and a guide for delimiting my work through the project. Fels describes such processes in this way, comparing it to other research:

As researchers in educational research, we are called upon to ask a research question, collect data, and through analysis or interpretation, speak to the significance of our findings and their implications. As a researcher in performative inquiry, one begins with an open-ended question, a curiosity, a quote, an issue, an idea, an event that is explored through a creative process, such as role drama or play creation, and in turn, inevitably, new questions or curiosities emerge. (Fels, 2012, p. 54).

Research through practice is also an emerging and expanding form of research within fields like medicine, social studies and pedagogy, utilizing a wide of models of practice research.

Artistic Research involves distinctive ontological, epistemological and methodological frameworks, often demonstrating a high degree of commitment and quality

assurance. It might actually be an inspiration to what more research could be, in line with Borgdorff characterization of Artistic Research:

[...] a thorough and sensitive investigation, exploration and mobilisation of the affective and cognitive propensities of the human mind in their coherence, and of the artistic products of that mind. This means that artistic research, through its quest for fundamental understanding, is equally dedicated to broadening our perspectives and enriching our minds as it is to enriching our world with new images, narratives, sounds and experiences (Gehm et al., 2007, p. 80).

It is so clear in my head. It is all linked like pearls on a string.

So why does the string evaporate when I try to write it down? And some pearls seem to hide in the back of my mind.

I have to relax and pretend I'm not looking for them, then they might suddenly pop out from their hiding places so I can capture them.

You build competence over a long time, internalized knowledge based on both theory and bodily experience. You can trust someone with competence, they know what they do.



Chapter 2.

REFLECTIVE DIALOGUES

Artistic Research projects are often what Borgdorff calls “discovery-led”, as opposed to “hypothesis-led”, (Borgdorff, 2009, pp. 2-3) and a quest on the basis of intuition and trial-and-error. The methods also tend to emerge gradually during the research process, and there are more often several approaches chosen to serve the development of the final artistic result. The methods and theory are more than a reflection on practice; it is a tool for practical application and development of the artistic result and the artist. In my work, based in the practice, I have found resonance for my way of working in different epistemological theories, and I have let my methods be influenced by the writings of Donald Schön, Maurice Merleau-Ponty, Hans-Georg Gadamer and Gilles Deleuze without being dependent on any of these philosophies.

The American philosopher Donald Schön writes about the reflective dialogue between reflection and practice, and claims that this can create new understanding and also develop one’s practice. I developed my method based on the reflection-in-action and reflection-on-action (Schön, 1995), combined with my performing practice. It becomes

a reflexive method based on the observation of my own process in a concert-preparation situation, the concert itself, and reflection on the performance in hindsight.

I have video recordings of my day-to-day work, audio and video recordings of concerts, and I also have my own ongoing reflections in conjunction with reconstructions of lessons from notes working with Kulhawczuk. I have documented our dialogues when exploring new scores and working together in notes since 2012 (See Chapter 4 for a more detailed account of this empirical material). During the master-apprentice situation with Kulhawczuk, I have explored different methods for reaching an intensified presence in performing. Reflections on this work are discussed further in Chapter 3 c and 4. The main focus in this document will be the reflections based on these observations and the effect the implementation of these ideas has had on my musical performances. The process can be illustrated by this model:

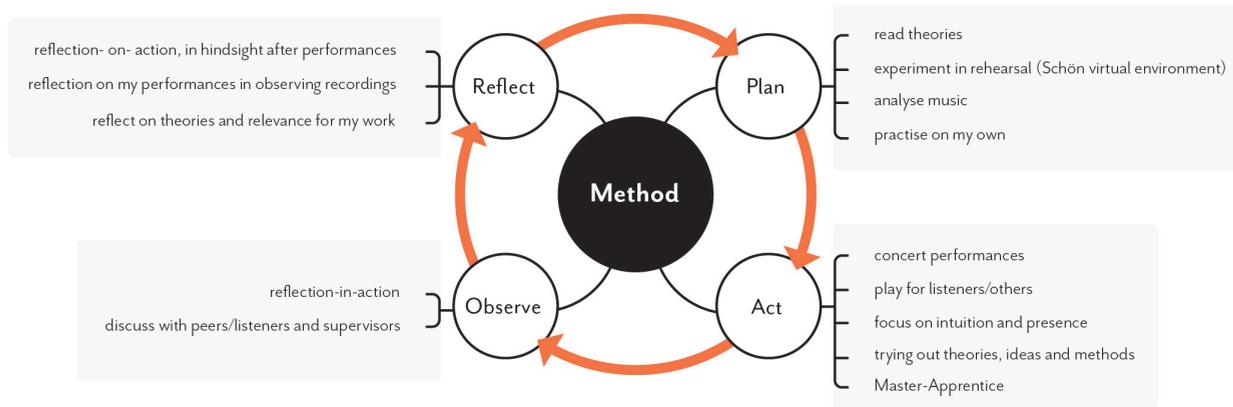


Figure 2:
The circle of process and method
as a reflective and practical
process for development.

My circle of process and method in Figure 2 intends to give a picture of my method as a combination between Plan: practicing and internalizing the music, analyzing music, reading theory. Act: performing and discussing. Observe: observing my practice and choices in concert and rehearsals, and also Reflect: reflecting through writing. This again leads to the first part, the planning. It is illustrated as a circle of development but is in fact a spiral continually broadening and expanding my knowledge and my internalized tacit knowing, which then can be used intuitively in my musical performance. The study of theory alternates with my performing practice: in this way, I will, according to Michael Polanyi (Polanyi, 1967), develop and expand my tacit knowledge. Polanyi describes tacit knowledge as the combination of muscle activity when doing a task: we concentrate on the

goal of these movements, and lose the ability to specify the elements of muscular activity. He uses the example of a pianist, and how he or she can be paralyzed by focusing too intently on the finger movements. When we look at one part, we risk losing the sense of the overall unity. To proceed, the consciousness must again be focused on the goal, the music, by changing the focus from the physical and small movements to the music. This process will be repeated over and over again, and each time the pianist returns to the music, it has changed. Focusing on a movement can paralyze the skill you have, but it will improve when followed by practical work (Polanyi, 1967).

Through the combination of being both a cellist and researcher, I combine my knowledge (know-why), knowing (know-how) and experience (know-what/when/where/

who) when working with my methods. The process is a continuous oscillation between action and the belief that it is leading somewhere – at the same time as reflection on and evaluation of the results cast these choices in a critical light.

The knowledge and explorations do not have a beginning or end, but is always evolving like a rhizome as described by Deleuze and Guattari in *A Thousand Plateaus* (Deleuze & Guattari, 1987). They use the metaphor of the rhizome as an alternative to the image of the tree with its root, trunk and branches. The rhizome is an underground root system spreading in all directions. This creates a network with no hierarchical difference between the roots. Deleuze describes the principal characteristics of the rhizome:

[...] unlike trees or their roots, the rhizome connects any point to any other point, and its traits are not necessarily linked to traits of the same nature; it brings into play very different regimes of signs, and even nonsign states [...] It has neither beginning nor end, but always a middle (milieu) from which it grows and which it overfills” (Deleuze & Guattari, 1987, p. 21)

Connecting the roots can provoke new and unexpected ideas. In artistic research I find possibilities opening up with the idea of the rhizome giving the possibility of connections as: “[...] an apparatus to connect linguistic and non-linguistic aspects” (Gregoriou, 2004, p. 240). The rhizome permits connections between: “[...] not only linguistic, but also perceptive, mimetic, gestural, and cognitive” (Deleuze & Guattari, 1987, p. 7) material.

My concepts and practice in a rhizomatic system are interconnected and allow for more flexibility and fluidity. Simon O’ Sullivan in his writings on Deleuze and Guattari, says about the rhizome that:

Understanding art practice rhizomatically then entails attending to what we might call its performative aspect, what it does and what it makes us do, as well as to its ‘knowledge producing’ aspects (O’Sullivan, 2006, p. 20).

I have organized my reflections under different concepts, and the understanding I have of them. As Mieke Bal (Bal, 2002) points out, concepts are tools of intersubjectivity and exist to generate new knowledge. They facilitate discussion on the basis of a common language. We give the concepts their meaning, but the definitions are not fixed and travel between disciplines, between researchers and historical periods. Using the concepts *interpretation*, *affect*, *presence* and *flow*, has helped me in my quest towards an understanding of lived experiences that I find hard to put into words.

My day-to-day work as a musician and researcher is filled with practicing on my own and together with colleagues, learning and interpreting, internalizing the music, and preparing for performances. The research process takes place before, during and in reflection after the concerts. I have made practice video blogs where I record my rehearsing and experimenting, while I comment reflectively in the process. Practicing and experimenting in what Schön calls a “virtual world”, rather than the actual concert situation, rehearsal

and playing for peers/mentor-situations, give space to develop the capacity for reflection-in-action. In the performing moment, interpretation and performance are based on intuition, internalized and tacit knowledge.

The first phase is learning the work, learning the notes so well that they are embodied, with the affects and timings and style of each piece. The next phase is performing and experiencing what happens in the moment. And then after reflecting, to start working on the piece again, and now go deeper. I aim at describing the process of learning and performing a musical work – both physically and mentally thus creating a reflective practitioner approach to musical experience. The following list shows the steps of the learning process:

- An analysis of the work to help guide the interpretation; its harmony and harmonic progression, overall form, shapes and figures, lines of the music, dividing it into sentences, passions. The analysis can be different according to what is most helpful in order to make sense of form and content of the music.
- Physically embodying the piece of music and the notes, so that all the little movements are internalized as muscle memory: string crossings, left hand position, shifts and jumps, dynamics. When the music begins to be internalized, improvising with amount of bow and the bow's point of contact according to the desired effect or sentiment. All the time keeping a feeling of balancing the body and working to create presence.

- Performing the music, how can I use the knowledge of the form, affect, the underlying energy of the musical lines and articulation? What happens if I try different types of articulation? How about vibrato or not? Working on creating presence and the feeling of flow while playing.

- Performing the work for a peer musician or supervisor: discussing according to taste and style how these interpretations can work. There is also room for discussion and change after the performance. There is time to observe and reflect both on my own and with peers helping me see with an outside eye.

In analyzing the video/sound recording of the event, I can reflect on the performance, according to my intentions and the stage of development. I also try to take into account feelings and observations during the performance, reflection-in-action, through writing what I remember from the performing moment.

The French philosopher Maurice Merleau-Ponty (1908–1961), emphasizes the body as the site from where we understand the world (Merleau-Ponty, 1962). Inspired by this idea of the centrality of the body, I intend my descriptions in chapter 3 and 4 to present the subjective inner experiences of the body, linked to perception, consciousness and kinesthetic awareness, but at the same time with a suspension of the judgment of the act. I describe my experiences and try to provide a clear, undistorted rendering of how the phenomena appear to me, giving room for an analysis of the experience.

This involves the process of writing about my thoughts, experiences and reflections. Writing can serve to reflect on practice and nuance the reflections. Writing about my processes and methods, reflecting on concepts and theory has been a driving force for developing my ideas. Putting the experiences into words also generates new reflections. The text is a way towards understanding.

I have aimed to develop embodied knowing as well as intuitive tacit sensory knowledge, which all together instigates continuous transformations of the self through the research project. As a researcher, one might have an intuitive feel for the importance or content of a project, even though it might be difficult to see clearly what it is. This intuitive sensing develops into knowledge, or even knowing, through the processes and reflections. In order to create a critical distance with respect to my own performances and avoid my own “blind spots” in the research process I involve peers, colleagues and supervisors in the discussion.

I also seek to create a critical distance to my own experiences, with the help of critical peers, as this distance opens up for new discoveries. I need to take into account my role and the importance of my background in my understanding. My understanding will always be colored by my preconceptions and previous knowledge - internalized or external. According to the hermeneutical approach by the philosopher Hans-Georg Gadamer, you cannot separate the research from the researcher; the character, past experiences and understandings of the researcher will color the understandings and interpretations of today. Gadamer places the researcher inside the hermeneutic circle of knowledge (Gadamer, 2004). He claims that “the positivist ideal

of objectivity can never be reached [...] we can only ever understand something from a point of view” (Gadamer, 2004, p. 11).

In a project like mine, the hermeneutical approach to the interpretation of the different works is one part, but at the same time, every work is a small component in the overall process of developing my own interpretational “language” and presence. There is a need to move between the whole and the parts to fully understand, a constant back and forth between performance process, observation and theory.

The reflection on the interpretation must pass through practice to reach a deeper comprehension, but the theories and sources are important to provoke reflections and ideas. I read the theory and sources from a performer’s perspective at the same time as I experiment with the principles through my performances. An overarching view of my methods might be described as reflexivity, which is recognized for its circular relation between cause and effect, with a reciprocal effect between the researcher and the project. The reflexivity implicates more than just describing what I do, it means to be conscious of where I reflect from and why, and also to be critical towards my own reflections.

The term reflexivity comes from the field of social sciences and is described as having two parts: the epistemological, which discusses the project, and the personal, which looks at how the research has changed the researcher. This quote from Smith and Dean is a good description of how my methods are working in process:

[R]eflexivity is one of those “artist-like processes” which occurs when a creative practitioner acts

upon the requisite research material to generate new material which immediately acts back upon the practitioner who is in turn stimulated to make a subsequent response. Within this looping process authorial control can be fragmented, raising doubts about purpose, efficacy and control. A kind of chaos results and it is from within this chaos and complexity that the results of the creative research will begin to emerge and be worked through (Smith & Dean, 2009, p. 219).

This also has a link to the performative inquiry which seem to be based on a similar view of the research process (see Chapter 1). Performative inquiry does not provide a particular method, but points to an inquiry of engaging in a creative process when what is important emerge from the chaos of doubts, discoveries, complexity, inspiration, ideas as embodied data which through reflection inform the practice (Fels, 2015). I have used my practice and research questions as a point of departure, and the methods have gradually emerged through working on these questions. The theories have given me input to different approaches, which again have effect on the practice and create new questions, the process is ever evolving.

— I find it fascinating to delve into this question - after years of internalizing the maximum amount of knowledge, I feel the need to take inventory of what I know, or think I know, and the validity of this tacit knowledge. And to see if it is possible to develop this doing?

How can I combine everything? I try to look up from my practicing and not forget that I'm a thinking researcher and not just a feeling musician. What am I doing here in my practice universe? I just have to keep working and digging, especially since I keep giving myself unsurmountable obstacles on the way. Before every new challenge, I get a feeling of "why don't I just give up?" But then I feel the music begin to manifest itself in my body, and something has happened.



Chapter 3.a

INTERPRETATION

§4011. At first sight a proposition – one set out on the printed page, for example – does not seem to be a picture of the reality with which it is concerned. But neither do written notes seem at first sight to be a picture of a piece of music, nor our phonetic notation (the alphabet) to be a picture of our speech.

And yet these sign-languages prove to be pictures, even in the ordinary sense, of what they represent.

Tractatus Logico-Philosophicus (Wittgenstein, McGuinness, & Pears, 2001)

The sign-language of music, the score, which the philosopher Ludwig Wittgenstein sees as a picture representing music, relies on someone to interpret it so that the picture may come alive and be perceptible to a broader audience. The way I see it interpretation relates to the intricate details of the music: the way in which one treats every little tone and the development inside every tone, as well as an understanding and overall use of the shape and form of the music,

and how we create presence in the performing moment. Interpretation is based on knowledge of musical style and period, form analysis, but most of all, fantasy and the use of the performer's affects in relation to the analysis of the music – what the performer finds is in the music. In this chapter I work with my comprehensive research question: *How can I perform contemporary classical music to communicate more directly with the listener, by working with presence as a performer, and using prosody as an inspiration for interpretation?* through investigating theoretical perspectives on interpretation, mixing theory with my own embodied experience as a musician.

There are different kinds of interpretations, and in discussions we need to be aware of the difference. The interpretation of a critic theorist (a musicologist, for example or a critic), aims at explaining how musical compositions work, promoting an explicit understanding. This type of interpretation, or analysis of the music, can explain and enhance our awareness of details and forms that we might otherwise miss. On the other hand, there is the performer's interpretation, portraying in sound sensation the expressive structures

of the musical composition previously composed. Thus, furthering an aural perception and making the music sound so as to make a meaningful and expressive tonal event, the representation of a creative work (O'Dea, 2000, p. 12). But this type of interpretation in performance also implies that the performer has an understanding of the work, both analytically and intuitively.

We can compare the interpretation in performance with reading a text out loud. In this context, we can see how the role of an actor is similar to that of a musician.

Author – work – actor – audience
 Composer – work – musician – audience

The actor has the ability, through his/ her skilled reading, to make the text comprehensible in a specific way for the listener. As a musician, this is how you read the score and through your understanding of your reading, convey and communicate this to the listener. The writer Susan Sontag's 1966 work *Against Interpretation* is remains tantamount to a

questioning of the formalist and content-based interpretation of literature and art. She is critical of the hermeneutics of interpretation, claiming the intellectual understanding of a work destroys the transformative and magical dimension of the art experience ("Frascati Manual revision," 2007). But she does not take into account the interpreter's role in helping the listener experience the work of art.

THE ROLE OF THE PERFORMER

The live performance is a mixture of many influences and convergences, as I have illustrated in my model in Figure 3. This together with taste⁵ and judgement creates a base for the performer. Even Johann Matheson spoke of this in 1739 (Mattheson & Harriss, [1739] 1981). Aesthetic judge-

⁵ Taste is an individual's personal and cultural pattern of choice and preference.

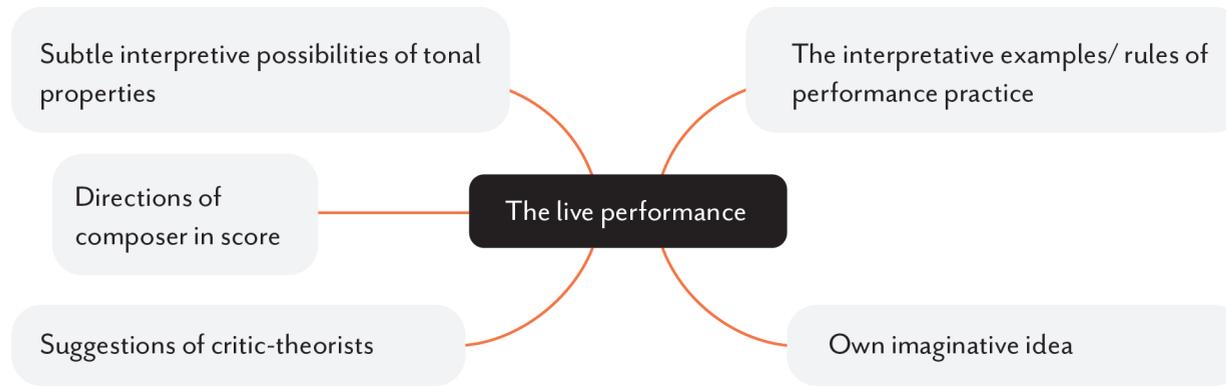


Figure 3: Model of what constitutes a performed interpretation of a piece of music

ment is important, because it influences how we listen and which choices we make. Our judgement of taste is shaped by our surrounding culture and the tradition within which we are working.

A traditional type score might tell us: the specific rules of the music, the pitch, the timbre, the tempo, melody and rhythm.

A traditional type score will most often not tell us: The tonal properties, shadings of intonation, the exact modes of articulation, nuances of pitch, duration, loudness in relation to other notes, colour of timbre, tempo according to the acoustic, actual loudness, energy in the music/ intensity, tension and release, forward and backward movement. To show how certain motives belong together, the musical phrasing. For example, will a p (piano) vary according to style/ period/ acoustic environment/ the musician's technique/ the surrounding music.

No matter how detailed and specific a score, music notation, of its very nature, can specify only a part of what is actually sounded in performance. There is a significant difference and crucial distinction to be made between that which is indicated on the score – conceptualized, imagined sound – and that which the performer works – actual and definite tonal properties of the latter (O'Dea, 2000, p. 13).

The musician is like a translator, translating abstract visual symbols into aurally experienced sequences of sound,

from a text code non-musicians cannot grasp. As a string player, I can create tension and release through the use of timing, as well as accentuation, articulation, dynamics and energy, and thereby make salient the lines or shapes in the music for the listener. A score can indicate a type of softness, but it is up to the individual performer as to what kind of softness will be produced. In this way, the work will be created anew every time it is performed. "At their best, their renditions evince a tone of conviction, a sense of rightness, of fittingness that lures hearers to listen carefully and attentively" (O'Dea, 2000, p. 19).

I adhere to what Goehr calls the non-formalistic type of performer, aiming for the *perfect musical performance*, with the ideal of musicianship being involved in the performance event (Goehr, 1998, p. 134). The perfect musical performance⁶ "restores to the more literal or formal concept of music as the art of tone its extra musical significance" (Goehr, 1998, p. 149). There is a difference between *Ausführungspraxis* and *Aufführungspraxis*: whereas the first is "conditioned by the expectation that musicians would bring to fruition a fully shaped composition through performance", the other implies the compositions are "fully composed prior to performance" and thus not in need of a creative performer as such (Goehr, 1998, p. 139).

During the first half of the twentieth century musical composition was characterized as "some kind of intellectual property to be delivered securely from composer to listener"

6 "Contra the perfect performance of music – a formalist 'performance qua performance-of-a-work', with the tendency to neglect the role of human action" (Goehr, 1998, p. 134).

(Cook, 2001). Composers such as Arnold Schoenberg and Igor Stravinsky defended a hierarchical relationship between the composer and the performer. Stravinsky talks about not wanting the performer to add to the music, to play rather what is written in the score. Stravinsky in the 1920-30s expected scrupulous fidelity to the text. Also Toscanini: “nothing more, nothing less” (O’Dea, 2000, p. 73). Performers were considered mere reproducers of a musical composition that should be understood in print. In other words, a musical composition should, ideally, speak for itself. Taruskin criticizes this idea, explaining that “music can never under any circumstances but electronic speak for itself” (Taruskin, 1995, p. 53).

We read little in music literature about performance apart from the limited sense of following the composer’s notations and realizing them in sound, and we are left to

conclude that the more transparent the medium the better. As stated by musicologist Christopher Small: “Musical performance plays no part in the creative process, being only the medium through which the isolated, self-contained artwork has to pass in order to reach a goal, the listener” (Small, 1998, p. 5).

Figure 4 represents the musical chain of communication, with the red lines exemplifying how the listeners often relate to the experience. It might seem obvious, but when I ask, surprisingly many listeners do not consider the potential impact and co-creational role of the performer. My model (figure 3) shows the communicative chain from the composer and his or her time, via the work and performer, to the listener. This also indicates the communication from the listener with his or her knowledge, affects and former experiences,

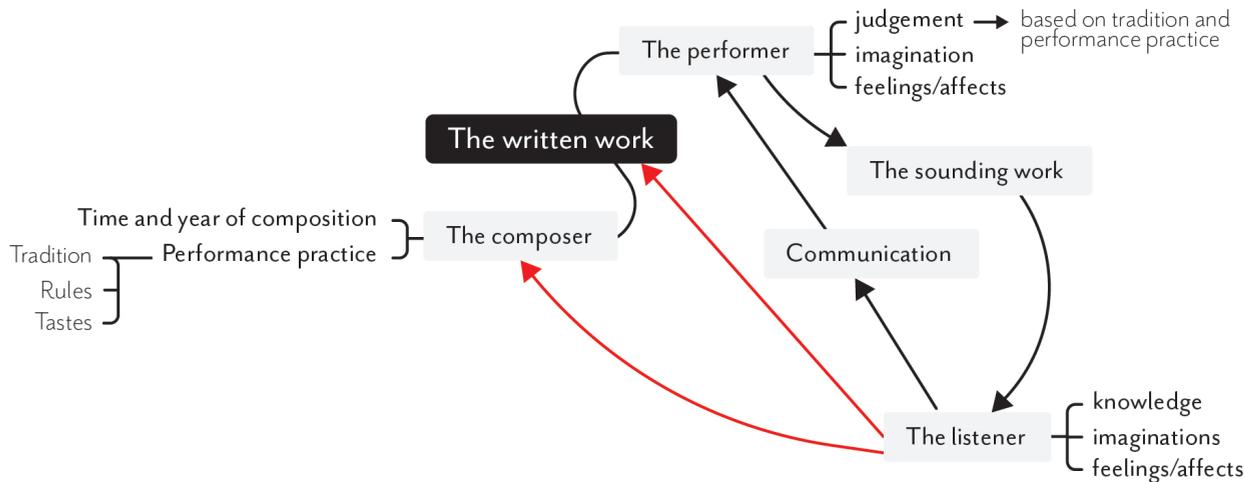
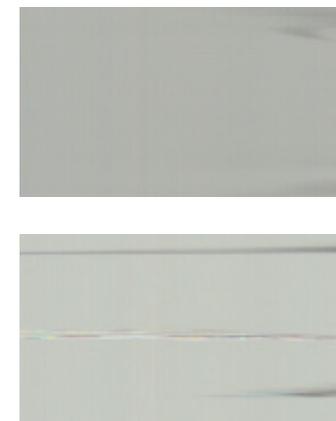


Figure 4:
The communicative chain
from composer to listener via
the performer

to the performer at the moment of creation. Musicologist Ingmar Bengtsson made a similar model of this chain in 1973 (Bengtsson, 1973, p. 16), and musicologist Per Dahl focuses on three important human elements in the communicative chain shaping the experience of the musical moment, composer, performer and listener:

The traditional way of thinking about musical communication is from the composer via the performer to the listener. This model has been paradigmatic in nearly all discourses in music history and music theory. The division between composer and performer that grew out of the notation practices in *Ars Antiqua* (1170-1310) made the literate dimension the most important (and for a long time also the only existing) object for the study of styles and genres in music history. Performers were reduced to mediators of the composer's written material, and nobody wrote about the listener. In developing a new model of the communicative chain it is important to focus on the three human elements composer, performer and listener, all having their ideas and knowledge of music (Dahl, 2016, p. 66).

In my work I emphasize on the performer's contribution and lived experience, since this important aspect of the communication between performer and audience is worth a study in itself.



At a concert with the harpsichordist Rosén it was obvious.

The harpsichord is limited in its potential timbres, dynamics and colors of sound. The options Rosén had at his disposal were, for example, timing in shaping the lines of the music. I listened very attentively, which was easy, since he so clearly shaped the music so I could feel the different voices in the music intertwined with each other but were still clear. The music felt multi-dimensional. Particularly his use of timing in *ritenuto* or when he imperceptively let the music slightly develop in tempo, creating an effect of tension and release. When the music really touched me was when the music almost stopped, held my attention without losing the energy, without disappearing, before letting the music flow on further.

WERKTREUE, BEING TRUE TO THE WORK

About 400 years ago the ideal musician was to be a combined performer, composer, and theoretician. This has gradually changed and these roles have become more and more specialized, to today's separation between composer and performer. Baroque notation was spare; there was a mutual understanding or know-how between composer and performer of the underlying rules of the performance practice. Gradually composers wanted more control over their music, and specified more and more in their written works. In this way, Bruce Haynes, specialist in historical performance practice, says we have gone from being composing and improvising musicians of the Rhetoric style, to: "[...]following written scores quite literally and being tight-fisted with personal expression" (Haynes, 2007, p. 32). Today's musicians can be so true to the text that they might forget to take the freedom needed to create personal expression. Today, when training to be a classical musician, one develops fantastic instrumental skills and amazing abilities to read the notes on paper. We are, maybe unconsciously, bound to this old tradition of *werktreue*,⁷ total faithfulness to the written text (Goehr, 1992)

But it is possible in my view to still be respectful of what I understand the composer's intentions to be, while simultaneously creating a sounding ephemeral performance with the performer's knowledge and personality. I don't see

⁷ Being true to the work and being faithful to the work and to the composer's intentions. It is also strongly linked to *texttreue* – fidelity to the written text, rather than the sounding result.

these ideas as mutually exclusive. The performer will always make informed choices with respect to sound sensation, tonal properties, timber, actual dynamic, articulation, tension and release in the lines of the music, which will form the listener's experience of the resulting sounding work.

I have been told by fellow scholars and musicians that contemporary composers do not want musicians to interpret. This notion of the musician remaining faithful to the work, in straight compliance, makes it difficult for some to imagine their own interpretation. In this case, the listener may have the impression that the music does not reach them. The risk is that the music gets underphrased.

I talk about this in general terms, but I think that it is easier to interpret for example Mozart, Beethoven, Schumann, Brahms, and Shostakovich because we have an understanding of the performance practice tradition of these composers' works. I was playing with the Bodø Sinfonietta on a recording of Lene Grenager's music and, at one point, the conductor impatiently shouted to the ensemble: "Can you not just play as if this was Brahms, and the next bit as Tchaikovsky?" The ensemble was not making use of the potential for shaping the music, and the quality inherent in the music was not getting through. Using performance practice norms from other periods was the conductor's strategy to awaken the musicians.

With contemporary composed music, one might be unfamiliar the aesthetic of that particular composer, or the composer's music may never have been played before. One might get written instructions as to how the score should be read, and can sometimes work directly with the composer.

The cellist Tanja Orning in her project *the Polyphonic*

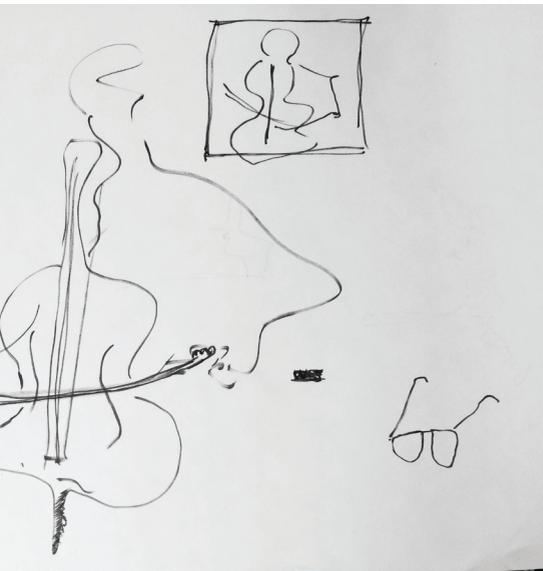
Performer, discusses werktreue problematizes the Author-God hovering above the performer and limiting the freedom of interpretation (Orning, 2014, p. 294). She says that the performer should not care about the composer lurking behind the text, but make the work entirely their own. She quotes Roland Barthes' *The Death of the Author* (Barthes, 2008). He claims that once the author creates a work, it goes into the world and takes its meaning from how it is received, read, and how meaning is created around it. The author dies for the reader [interpreter] to be born.

For my own part I do not conceive the composer as such a negative and limiting force, but more as a support in creating a freedom within the score. But I do agree with her that as performers we should make use of our creative forces in interpretation and be aware of the power balance and unspoken hierarchies in the music, free from the extreme werktreue. It is in this context that I find it very important to find my own personal interpretation, even though I cooperate with the composer.

—

In the orchestra, we get a new pile of music every week. “I feel like a note eater”, says the first violinist. How can I read and learn so many notes in so little time, and still go in depth into the interpretation? What about the orchestras now who learn whole symphonies by heart! They learn the work so thoroughly that they can use all their energy listening to each other and communicate through the music. Thus play more than what is on the score. But for that we need time, and time costs money.

After working a day in the orchestra I’m exhausted, and have lost contact with my body, I, too, become a note-eater machine. I play by the rules. One Version is the right one. So who decides?



—

“They never play this movement in this tempo in Vienna”,
whispers the annoyed cellist next to me. “And to use an
upstroke there? We always did a downbow!”

—

Since romantic times the composer has been seen as the “true creator”, yet “composers (should be respected) are not the only participant in the musical dialogue” (Benson, 2003, p. xii). As a performer you can read the score of the musical compositions as sound maps of lines, feeling and emotion. Peter Kivy, musicologist and philosopher, discusses at length the notion of *werktreue*: “Why should the performer realize the composer’s intentions? There can be only one interesting answer to this question: because it will ipso facto realize the best performance of the work. But is that answer true?” (Kivy, 1995, p. 155).

Sometimes it seems silly to be so devoted and respectful of the dead composer’s wishes, wishes about which we can often only speculate. The conductor Rolf Gupta asked on Facebook:

Why can’t we just trust the performing composer?
[where examples exist, amongst the Rachmaninov playing his 2. piano concerto]. Why does Rachmaninov play his piano concerto so quickly? Well, because otherwise he wouldn’t be able to fit the whole movement on one page of the record.

This was just an anecdote, but it amuses me to think how hard musicians tend to do everything right as “scripted”, while the composers were maybe not so strict themselves. Our respect for the written text has become stale? Which shall we trust the most? The written score or the composer’s own sounding performance?

In working with composers today, I find that they are grateful to have my input regarding the flexibility with which the music can be played. Some are more tied to their score,

but I have never met a composer who was not interested in a dialogue with the performer.

The cognitive interpretation, and the choices I make about how to perform for example dynamics is important, but the degree of energy and presence in the moment of performing is just as important in establishing an expressive communication with the listener. The interpretation is much more than just how one treats the lines and dynamics according to the *werktreue*.

The score and the performance practice (based on general approaches to interpretation of different styles and periods) are guidelines for the performer to locate the unique properties of sound sensation. Music is communication, and one needs to “communicate something” with the music to be able to touch the listener. This communication can be reached by several means, but for me interpretation involves all the choices we make so that the music comes alive. An advanced performer can improve a mediocre work through fantasy and performance interpretation.

These discussions have similarities to the PhD project of Tanja Orning, where she looks at the body and movement used explicitly as a performing part of the contemporary score or interpretation. She also explains, the repertoire has developed since World War II, demanding different roles and techniques of the classical cellist (Orning, 2014). Personally I treat extended techniques, unconventional techniques to obtain special effects or sounds, and I look at creating presence in all types of playing, demands other ways of performing than the traditional education teaches us. Furthermore, in the works I have included in my study, the music has not demanded much of what we call extended

techniques and I treat them as challenges inherent in each work, as for example percussive left hand playing in Lene Grenager's *Khipukamayuk* or quarter tone scales in Jon Øivind Ness' *Marmæle*.



I've been looking forward to this concert, been waiting for the day to arrive. Now I'm here. The hall is filled with people and expectations. My seat is in the middle. I smile when I watch them walk on stage, longing for the feeling of being swept away with the music forgetting time and place. They play Schubert. I see them, and I hear them. They play so fast, and brilliantly. They communicate. It's all so right, and they are so good. But still, I'm not moved, I'm just an educated observer, analyzing. Is something wrong with me? Have I studied music for too long? Have I stopped liking music?

Again, I'm sitting in the dark waiting for another concert to start.



The room is packed, the group is small. The music is shifting and alive. Every tone she sings hits me inside. I have no defense against the overwhelming feelings. Rooms inside of me open up, tears stream down my face uncontrollably, how embarrassing. You're not supposed to do that in a concert. Luckily the room is dark, no one notices. I want to go up and be a part of it. I am a part of it, a listening body reacting to every note. The musicians don't even play the right notes all the time. I notice, but I couldn't care less.

The concert seems like an eternity, and it's over so soon. I have to get out on my own, to keep the moment with me longer.

FREEDOM OR PERSONAL INTERPRETATION?

An important aspect of the musician's role is how much freedom do you have as a performer within the boundaries of the written text? The music philosopher Bruce E. Benson (Benson, 2003) argues that to perform music is a constant improvisation, also the score-based music. He talks about music as a dialogue and points to all the parameters (the tone's length and colour, attack, weight and articulation, the amount of vibrato and how to execute it) that even in a very detailed score will not be decided, and which in different degrees give room for the performer's improvisation.

Small argues how in the classical music world the separation of the creative (composer) from the re-creative (performance) act in the classical music world, has led to assumptions that the performer's role is merely a medium for the composer: "Many people are taught to play, but very few are encouraged to perform" (Small, 1998, p. 11).

Jazz musicians today use musical scores with minimal notation. It is (like in the Baroque period) taken for granted that the musician knows what to add of lines, articulation and what it needs to groove – and they solve it through their understanding of the shared (tacit) rules: for example by shadowing the lesser important notes in a line, and articulating the important points of the line.

I was on tour with the Trondheim Sinfonietta, and one of the works in the program was with and by a jazz saxophonist. At first, when the ensemble was given the music, it sounded flat and not interesting, lacking in groove. Even though we worked a lot on getting it together there was still something missing. At one point the composer told the

group, "Yes, but you can choose yourself how you want to make the line, it doesn't have to be the same way as the others". Suddenly everyone started taking a new responsibility for filling the music with their personality and creativity, and there was a collective understanding that somehow the work suddenly lifted itself up from being just "notes". When the musicians were given the freedom to act, it even started grooving. The differences are so small they do not create chaos, but makes the music livelier.

The author and composer E. T. A Hoffman says: "Der echte Künstler lebt nur in dem Werke", which Goehr translates to:

lives only for the work, which he understands as the composer understood it and which he now performs. He does not make his personality count in any way. All his thoughts and actions are directed towards bringing into being all the wonderful, enchanting pictures and impressions the composer sealed in his work with magical power (Goehr, 1992, p. 1).

Goehr writes: "[...] this corresponds exactly to the understanding the majority of us still have today" (Goehr, 1992, p. 2). This type of total submission also displaces authority in the musical world onto those most submissive, instead of recognizing and appreciating personal and different interpretations. This has political implications within the music profession, and I think this is a reason why so many are afraid of deviating from the norm. As a classical musician, we learn to imitate each other's phrasings and sound. Thus, it feels like we are doing something wrong if we phrase a little

bit differently. Maybe we are afraid that the audience might not appreciate this because the performance would not feel familiar. We are afraid of being stigmatized by the “musical community”, and of being ostracized, losing employment or not being taken seriously. If we say we do things differently people might judge us, often without even having heard what we do. However, the nuances of a freer interpretation are not necessarily so difficult to perceive, maybe we underestimate our audience? We have to be our own compass of quality, even though not everyone will appreciate what we do. But of course, in our competitive music business where a “too personal expression” might cost you the orchestra job you are yearning for, performers are not willing to take chances.

I will not try to find only ONE all-encompassing solution or understanding of interpretation, but through my reflections there might evolve some thoughts which can be useful also for others who are curious and eager to broaden their perspectives. Then the fear of risk in our music making would feel less intimidating when more performers are able to talk about it?

It is interesting what Patrick Jüdt, Professor of interpretation of contemporary music at the Hochschule der Künste Bern, writes to Hatto Beyerle, Artistic leader of ECMA, former violist in Alban Berg Quartet, about freedom in interpretation in their ongoing conversations on music and speech:

One would have to convey a mind / attitude that loves the risk of looking under the surface again and again. An attitude that cannot bear to say nothing and which therefore can never be satisfied with a

sound alone. This is the difficulty of all teaching, that with every mediation of a logical conclusion one threatens to mediate the illusion of a truth, where there is no truth at all, but actually freedom of thought (Patrick Jüdt, 2013).

There are several voices calling for a more imaginative interpretation and more personality in the music’s expression. I do not claim that all musicians of today under-phrase, but this gradual change away from uniformity in interpretation is opening up sufficient space for the performer’s own voice. One example is the extensive research project by the Canadian pianist and scholar Darla Crispin and pianist Håkon Austbø, which I have already mentioned in the introduction. Richard Taruskin in his foreword to the revised edition of Lydia Goehr’s, *The Imaginary Museum of Musical Works*, also calls for the musical practice to be freer and less tied by the authority (Goehr, 2007).

Bruce Haynes describes the modern playing style as the “strait” style: objective and clean, with focus on constant metre, intonation, order and precision. He even puts up a list of the main traits according to himself: “‘seamless’ legato, continuous and strong vibrato, long-line phrasing, lack of beat hierarchy, unyielding tempos, unstressed dissonances and rigidly equal 16th notes” (Haynes, 2007, p. 48). The style might be well suited for the music industry where recorded and edited music is flawless and should be listened to over and over again. This style of playing creates a sometimes underphrased musical expression. Haynes goes as far as to claim: “Straight musicians are often among the best in the business”, but “[...] strait style interpretations are tedious

and dull” (Haynes, 2007, p. 63) taking no risks and just being predictable, in tune and together. They are missing the “fire of Rhetoric” (Haynes, 2007, p. 64).

In early rhetorical music, it was natural for a composer to also be a skilled performer, and for performers to both compose and improvise, at least their own cadenzas. Today we find this type of musician in the jazz tradition, but not as frequently in classical art music.

We need to keep asking questions about our traditions, especially when they seem to become rigid and repetitive. What is uniqueness, what do we long for? What is personality in music, and how can we make more listeners experience the music? Based in the understanding I have reached during this research process, I argue it is time to open up for a more personal and more charismatic approach to interpretation, and for the performer to be more present in the work.

Another artistic researcher in the field of performance studies is pianist Sigurd Slåttebrekk, who studied recordings of Grieg’s music in order to understand changes in performance practice over the last 100 years. He explains also the importance of the tempo modifications as “a source of life” to the music:

We know for a fact that performance styles have changed over the last century. This is not a subjective opinion. Based on a significant number of recordings, the research of the *Mazurka Project* at ‘CHARM’ (Centre for the History and Analysis of Recorded Music) has documented a clear general tendency towards slower tempi, and less internal

variation in tempi over the past hundred years. Synchronisation of the attack is another measurable performance element, which has changed radically since the early 20th century. In our view, the most important in analysis is the identification of the less instantly recognisable and more finely tuned tempo modifications, and to recognise their *effect* on the performance. They are perhaps the main carrier of the musical narrative and the gestural content, indeed a source of life to this music (Slåttebrekk, 2010).

In Norway the contemporary music scene combined with an increase in performance studies and artistic research over the last ten years has fostered an increasing number of reflexive musicians with a personal vision, formulated in written and scenic works: Tanja Orning with her project *The polyphonic performer* (Orning, 2014), Sunniva Rødland *Let the harp sound*,⁸ Ingfrid Breie Nyhus *Tradisjoner på spill*,⁹ Håkon Stene *This is not a drum*,¹⁰ and Njål Sparbo *Singing on the stage*.¹¹ These are just a few examples of emerging research from past years.

8 <https://brage.bibsys.no/xmlui/handle/11250/2374921?show=full>

9 <https://www.researchcatalogue.net/profile/show-exposition?exposition=352154>

10 <https://brage.bibsys.no/xmlui/handle/11250/2379520>

11 <https://brage.bibsys.no/xmlui/bitstream/handle/11250/224037/Sparbo-Kritisk-refleksjon.pdf?sequence=1&isAllowed=y>

We also find contemporary ensembles crossing boundaries and experimenting with music, genres and interpretation: Alpaca Ensemble, Ensemble Neon, Lemur, Asamisimasa, Bit20, Cikada, OsloSinfonietta, Trondheim Sinfonietta, NeitherNor, Allegria, Oslo String Quartet, Engegård Quartet and more. Thus, I feel I am a part of a stream, albeit a small one, but lively and strong, and steadily growing.

What about interpretation from the perspective of an ensemble musician? The famous conductor Leopold Stokowski (1882-1977) made numerous recordings in his time and is seen as one of the leading conductors of the mid 20th century. One of Stokowski's orchestral traits is his allowance of free bowings and phrasing. He thought that by letting each musician's creativity and personality come through in the music, the results as a whole would be better, as cited by van Hoof:

I believe that the individuality in each player should be spontaneously expressed in the music and that the deepest-lying emotional and imaginative characteristics of each player can add immensely to the multi-coloured eloquence of an orchestra. In doing this, Stokowski allows and trusts the string players' musical instinct, forming a strong, mutual respect and understanding between the Section and the conductor. Many conductors would make their own bowings to make the Section aesthetically pleasing and also to create a more uniform sound. To Stokowski, however, 'feeling and intuition are more important than accuracy' (van Hoof, 2016).



I was terrified of doing the wrong thing, of applying the wrong rules to the wrong music, listening to recordings and trying to somehow do as they do. What would happen if someone heard me doing something not according to tradition and taste?! Now I feel I can be both innovative and faithful to the tradition and keep my integrity as an artist, at the same time as contributing to the creation of new works.

Do killer whales eat humans? We swim and laugh. The shadow is closing in on us, and I'm the only one who sees it. I pull the child to safety. The tide is going out. But what about the man further out with a small child? He throws the child into some kind of net, but it is too small and slips back in the water. I suppose it will end well, but my panic is constant. My dad says they don't eat humans, but he is wrong. It is dangerous. Killer whales eat humans when they can, says Lene Grenager. She knows.





I alternate between confidence and fear, but I try to trust my initial feeling of making sense.



LISTENING AND UNDERSTANDING

§159. But you do speak of understanding music. You understand it, surely, while you hear it! Ought we to say this is an experience which accompanies the hearing? (Wittgenstein, Anscombe, & Wright, 1967)

Working with contemporary music I often meet audience who are frustrated about not understanding the music, they would rather avoid it completely: “It’s not for me”. But one does not need to be a musician or a musicologist to listen to any kind of music, to feel the emotions or characters, to follow lines or shapes in the music, to feel the overall form. The explicit understanding is to understand what *something is*, but we don’t need the analytical understanding of the work to be able to understand *something*. We experience the music aurally, and trace or follow the sound structures.

Professor of education Jane O’Dea calls this the *understanding simpliciter* (O’Dea, 2000, p. 6), similarly to what we have in language, and independent from the ability to read music or analyze:

Understanding simpliciter consists of hearing large complexes (musical compositions) with their ingredients (musical sounds) interrelated in the proper way - ... hear them not as an homogenous, undifferentiated series of discrete, unrelated sound stimuli but as a complex, coherent, unified and meaningful sound structures (O’Dea, 2000, p. 6).

This is important because if we perceive musical understanding as the ability to follow lines in the music or to get a feeling of structure and form, then the interpretational task would be to show as clearly as possible the phrases, shapes, and motifs to communicate them. This is as a language without words, giving a sense of understanding. Jane O’Dea writes that: “As interpreter, your task is to play the composition in such a way that will enable the audience to understand and appreciate the work in question” (O’Dea, 2000, p. 46)

Alban Berg states about understanding Schönberg’s music, which I think is a good example for all types of musical understanding: “[...] to follow a piece of music as one follows the words of a poem in a language that one has mastered through and through means the same—for one who possesses the gift of thinking musically—as understanding the work itself” (Berg, 1924, p. 1).

And if the listener would stop worrying about not understanding, maybe they would be surprised as to what they experience. This understanding simpliciter develops through experience, so it might, for example, be even more strange to listen to music from other cultures. Be curious, let the mind be challenged to experience something new, maybe even enjoyable, and if not then try again. “Ever tried. Ever failed. No matter. Try again. Fail again. Fail better”, as Samuel Beckett said in *Worstward Ho* (1984).

For every experience, the person will inevitably change, even if it is upsetting. If we want the music to represent the world around us, we cannot expect it to only be pretty. The world today is definitely composed of pleasure and atrocity, and contemporary music must be able to comment on the society or the feelings we want to repress. To listen to

something familiar, a representation of something known, might only serve to confirm who one thinks one is, which is of course very comfortable. But there are possibilities for personal growth in encountering something new and questioning our assumptions about the world. The French philosopher Gilles Deleuze calls such experiences *art encounters* (O'Sullivan, 2006). This is very important in relation to modern art and music, to let the experience help us step beyond our normal self; transforming how we think about art changes how we think about ourselves.



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I walk off stage filled with adrenalin. I did carry out what I intended. I generated lots of energy but kept my arms free, and the contact with the body. Maybe I didn't vary enough, but I felt the audience holding their breath when we took the music down as much as possible. I filled every tone with meaning. I smile, all in the music. Everyone is enjoying the concert. The little mistakes here and there don't matter. Or my ponticello line which should grow in strength, I fell out of it because I started questioning how to do it, just there in the middle of it. But no one noticed. And the choice of music, maybe the audience thinks it's too nice?

I make my living out of playing strange music, sometimes difficult to listen to. But I still wish to move and touch the listener. I want to communicate. Of course I'm happy when someone like what I do, but I'm a professional so I can take it when someone doesn't. But then, straight after this enjoyable concert experience, I end up next to the two audience members who really feel they need to talk to each other about how shitty the music was: "And so boring, classical and stuff. Yes, they were very clever, but you know..." The words hit me, and burn on further. I thought I was creating good feelings, but they were only

waiting for us to stop. Someone nods towards me sitting next to them, they turn around and say: “You see, we came for the next concert really”. I was wrong. Is there a point in trying when I fail so immensely? What do they care? They want Yiddisher klezmer pop music, with a sexy lady singing about important stuff.

Not everyone can like what you do, says my husband.

I know, but how can I save the world with music and emotions if people don't even listen?

What about those who record fishes roaring under water at night?

Or those who think emotion in music are nonsense.

If I touch a few, is that enough?

The world is going down and here we are, playing our flute, while the people who bother to show up get bored. And quartertones are ugly.

It is their right to be bored, I'm just not used to getting it served with the cake and coffee afterwards. Especially since I thought the program was so kind and easy to like, only with a tiny few challenges in-between. But obviously, I don't understand. And they didn't want

to be challenged. They just want a mirror image of what they already know they like. They don't know that to develop they need these types of encounters.

I create encounters, and if you are open to them, even though you might get angry or bored, they change the knowledge of your world and give you a new musical horizon. I have to be able to deal with criticism, and I enjoy myself thinking that these two, without knowing or liking it, had an encounter at that concert.

I can't only play for those who I know enjoy listening to me. Then, what would my mission be? And I honestly believe I can reach beyond their acquired tastes and touch them even though they have no preconceptions about the music.

I explore something on a level not everyone will find interesting. And this is how it has to be. I want to create emotions, but I'm not a missionary. And I can't play only nice music any more.

HISTORICALLY INFORMED PERFORMANCE PRACTICE

Historically informed performance practice, HIP refers to a performance practice aiming to be characteristic of the time of composition. Today, 50-60 years after the *Authentic Performance Practice* – when a group of musicians began using gut strings and experimented with baroque music played in what they called a more authentic style (today more aptly called Historically Informed Performance Practice, see Peter Kivy or Richard Taruskin (Kivy, 1995; Taruskin, 1995) we recognize that we do need a basic knowledge of rhetoric style to perform music from the Baroque era. The HIP movement is a good example of how artistic research carried out by performers and musicologists has gradually changed the practice and our understanding of how early music should be played. Sigurd Slåttembrekk says that HIP was “originally centered on the Baroque and further back, and gradually moving into classicism. This research has certainly revolutionized our approach to both the baroque and classical music over the last decades” (Slåttembrekk, 2010).

At the same time, the debate has been fueled from many sides. The score conveys the idea and intentions of the composer, and a performer can try to decipher the meaning of this with his knowledge of the time and style of the writing. Even with knowledge of instruments, rooms, performing style, a work will never be “the same” as it was at the time of the composer, and we can never get inside the composer’s mind to understand his real intentions. It will always be our contemporary understanding. Richard Taruskin argues that, even though we do all in our power to

recreate the old instruments and bows, use the same halls, play on gut strings; the way we live today, and our understanding of music and taste is totally different from just 100 years ago, so it will always be an interpretation or recreation of the music: “[R]emaking the music of the past in the image of the present” (Taruskin, 1995, p. 169). With respect to HIP practice Robert Donington says: “any idea of absolute authenticity can only be illusory” (Robert Donington, 1975, p. 17). According to Taruskin this practice is today’s real contemporary interpretation, informed by historical practices and sources but shaped in our taste and modern style of playing.

I identify, at least partly to the HIP movement, having studied Baroque cello at the Royal College of Music and later as a performer on my gut string cello. I love the liveliness, the swing and the seriousness of the depth of interpretation of the musicians within the movement. I find the flexibility, variation, joy of playing, liveliness and excitement we can experience in the HIP performances very inspiring. The performer loads the music with meaning and sense. This meaning is not literally transferred to the audience, but hopefully the listener will also be affected or touched by the music in a more effective way. I think a good performance practice affects the feelings of the listener, in accordance with the ideals of rhetoric and the doctrines of affect and figures.

Gut stringed instruments are also accepted by most musicians as an addition to the modern instruments, and give an interesting take on articulation, sound and timbre in Baroque music. I realized that articulating with a baroque bow felt totally different than with my modern bow.

From the three examples of bows in figure 5, it is easy

to see why as the baroque bow is very light at the tip, it feels natural to give extra weight at the frog (where you hold it). Also, strings made out of gut react differently to the tension from the bow than do the steel strings of the modern instrument. They also sound more “nasal” in a nice way, and somehow it feels easier to create dissonances that rub against each other. Experiencing these differences gives an indication of how the performing practice with, for example, more articulation makes sense, which in turn can bring with me when I play on a modern instrument.

PABLO CASALS, A TRANSITIONAL FIGURE BETWEEN RHETORIC AND MODERN STYLE

In my project, I consider the cellist Pablo Casals, one of the greatest performers of his time, a transitional figure from what Haynes calls the romantic style, between the rhetoric style of playing and the modern style of today (Haynes, 2007, p. 32). He is still today well known for his expressive performances and intense musical interpretations, and maybe best remembered for his recordings of the Bach suites.

When I was about 15, my grandfather gave me a big box of CD’s of a cellist named Pablo Casals. I was so happy because then I could listen to his version of the music I was working on at the moment, the Schumann cello concerto (Schumann, 1952). But listening to it, I was so surprised because I had heard that this was such a great musician, yet he was adding glissandos, and it felt almost like he was playing out of tune? And I could hear him moaning on the



Figure 5:
Example of (from top) a baroque, a classical and a modern violin bow

recording. Still it was beautiful. Talking to musicians around me, I soon understood that he was considered old-fashioned. And not to mention how romantically he would play the Bach solo suites. I listen to it now, and I realize it is still touching me as it did nearly 30 years ago, a combination of timing, articulation and a maintaining of the tensions of the lines makes it so beautiful despite what we can say of the ideal of the performance practice of the 1950s. «There are a thousand things that are not marked. Don’t give notes, give the meaning of the notes», says Pablo Casals (Blum, 1977, p. 49). His sound is never uniform or boring, the expression is evident in every tone, and following the music feels like listening to him talking the music through.

In interviews, Casals is quoted as referring to “the old natural laws of music”, which he saw as essential for all meaningful interpretation (Blum, 1977, p. x).

Blum presents Pablo Casals principles (my listing):

- Casal’s first principle, *ch’i-yün*, has been described as “breath-resonance life-motion”. A feeling of “flow” or “pneuma”. Presence in the musical moment, and as C.P.E. Bach writes: “play from the soul” (Bach & Mitchell, 1949)
- His second principle is to find the design of the

- music, and follow the phrases and lines in the melody.
- The third principle is about the importance of diction and articulation for instrumentalists.
- The fourth principle regards perceiving time relationships and the art of timing.

I see his musical principles pointing back to performance practices grounded in the Western European rhetorical baroque and classical art music tradition. Shaping the music as speech, with flexible timing, sensitivity and very clear phrases. Casals says: "The art of interpretation is *not* to play what is written" (Blum, 1977, p. 69). In his Masterclasses, he asks his students to "speak the music" and he talks about letting the intensity of expression evolve organically with the melodic curve. He plays and sings more than he talks, showing musically what he means, shaping the music as "speech", and he talks about letting the intensity of expression evolve organically with the melodic curve (Hammid, 1961b).

Blum nominates as one of the most important principles for Casals, the Asian "first principle", to have Chi, the experience of art has an immediate effect on the listener's mind and body, to which I will return in chapter 2C. Throughout my reflection, I occasionally return to his thoughts.

I'm at Prussa Cove playing Mozart clarinet quintet together with Pekka Kuusisto. He is presence. It feels like we are discovering Mozart anew, playing it just how it felt right for us, at the moment. The Viennese viola player is a bit sceptical, but even he is wooed into the feeling of togetherness and music making. I love playing the concert, feeling how we communicate and deliver Mozart with big smiles. It is so much fun, I kind of feel the composer himself would have enjoyed the performance.

Half the audience loved it, the other half were shocked at our breach with convention. I didn't even feel we were so revolutionary, but maybe we were? Still, this wonderful feeling of musicking, and not being afraid of doing something wrong, just feeling the music.

Chapter 3.b

RHETORIC, MUSIC AS SPEECH AND AFFECTS

One of my research questions asks how can a discussion of historical performance practice and reflection on theoretical concepts influence personal interpretation of contemporary art music. Why this fascination with language, and by extension, with rhetoric performance practice? I became conscious of these problematics during my 2011 encounter with the artistic director of the European Chamber Music Academy and former violist of the Alban Berg Quartet, Hatto Beyerle. In attending his Master classes and through long discussions with him in the evenings, I realized how little we actually know today of the rhetoric rules of music that reigned over performance practice of the eighteenth century. Furthermore, I wondered if we had not somehow lost sight of the benefits that such an awareness might bring to music interpretation.

When I began to parse the sources from 1750 and onwards: Leopold Mozart, C.P. E. Bach, Johann Matheson and Johann Quantz, I was very inspired by the richness of knowledge and potential advice. Until this time, I had only heard about the sources second hand and had never realized how stimulating a direct encounter could be. These

handbooks were meant to give advice to contemporaries, but it felt as if many of these thoughts and concepts could be both universal and contemporary. The historical sources also resounded with my previous knowledge but in a more detailed manner. The emphasis on flexibility as the essence of good baroque interpretation particularly resonated with my own music practice as flexibility creates what Donington refers to as a: “spontaneous liberty within bounds” (R. Donington, 1982, p. 6). Robert Donington concludes in his 1982 book on baroque performance that:

So far from being, as once was thought, a rigid discipline, rhythmically strict and sonorously monotonous, baroque music abounds in variability. Beneath the symmetry, the flexibility; behind the scanty notation, the performer’s open options. Order and proportion, though unquestionably relevant, are only half the story of baroque music: the other half is impetuosity and fantasy (R. Donington, 1982, p. 171).

To my mind, the concept of variation, impetuosity and fantasy should be considered an important part of any interpretation of music.

The idea of a rhetoric understanding of music stems from antiquity, and the music students of the baroque era studied rhetoric to “make music talk”. The analogy between music, speech and passions is described in literature from 1600-1800, particularly originating in Central Europe. In the Occidental music, rhetoric was of great importance to all aspects, from compositional form to embellishments and performance practices. Instrumentalists were encouraged to imitate speech in performance.

Rhetoric played a central part in the Middle Ages, being one of the *Septes Artes Liberales*, and during the 17th and 18th centuries, discussions about rhetoric dominated discourse on music theory and delivery, particularly in Central Europe. Burmeister is seen as the first to systematically describe these figures in his *Musica Poetica* from 1606 (Burmeister, Rivera, & Palisca, 1993).

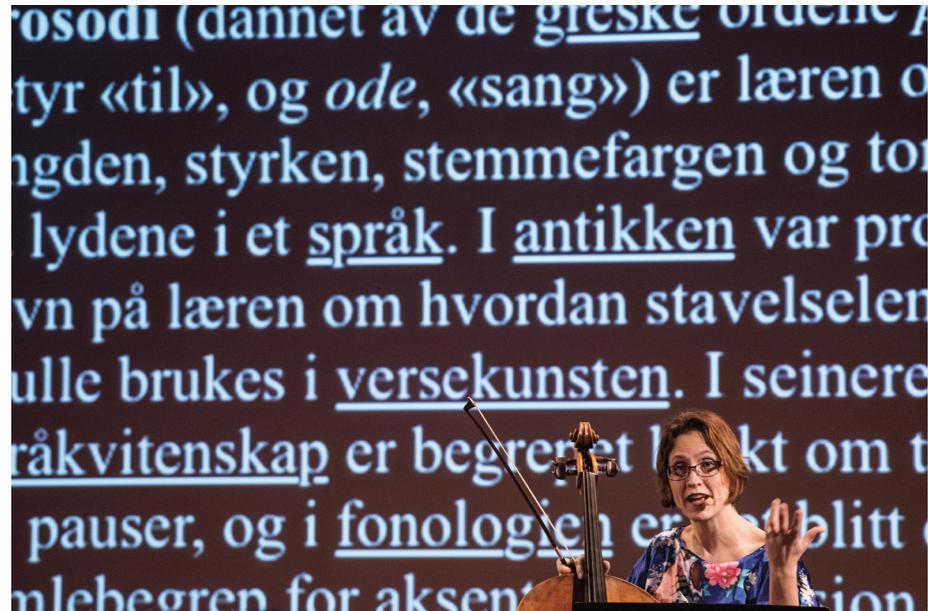
Sources like Johann Quantz, Leopold Mozart, Carl Philip Emanuel Bach and Johan Georg Sulzer also talk about arousing music’s passions in the performer in order to subsequently move the listener. In mid-eighteenth-century Berlin, influential practitioners and theoreticians requested that instrumentalists transport themselves into the passions of the music to move their audiences: “A musician cannot move others unless he too is moved.” (Bach & Mitchell, 1949, p. 152). There was a strong belief that specific elements in music, such as chromatics, harmonic, and motifs, could evoke specific feelings in the listener. Although among primary sources there can exist substantial differences between

authors regarding figures and their use and meaning, there is nonetheless consensus on the fact that musical-rhetorical figures were regarded as an artful and expressive musical device.

The aim of rhetoric has been explained to: “to ensure as positive a reception as possible within a defined group” (Andersen, 1995).¹² Rhetoric is divided into five parts: the first few concern creating a speech (composing) and the last one, *actio* (greek) or *pronuntiatio* (latin) is the art of using your speech (or music performance) to convince. This latter is the part which for me is the most important to the performing

12 My translation of: å sikre budskapet en så velvillig mottagelse som mulig hos en bestemt målgruppe

Figure 6:
From a Research Concert in 2016 presenting rhetoric in music



issues, even though knowledge of the first four parts concerning the content, the build-up, and the form of the music are also essential components to making a good *actio*. Quantz urges the musician to look at the orator as a model for good performance (Quantz & Reilly, [1752] 2001).

A successful performance (during this period), or oration in the rhetoric style, was judged on its capacity to stimulate the audience's emotions. A good orator would use gestures, articulation of words, tempo, rhythm, intonation and dynamics to convince the listener of his or her message. An example of a bad orator would have been someone monotonously reading aloud from a text. These different components were considered to be just as important in music performance (Tarling, 2005).

Rhetoric performance practice encompasses the shaping of figures, motifs and individual notes through changes in harmony, dynamics, timing, rhythm and articulation. This interpretational method emphasizes the importance of flexibility and innovation; there must always be variation, which adds a supplemental dimension in making music speak to the listeners and hold their attention. Both musicians and composers were trained in these rhetoric rules, and the scores are minimally annotated because the performer was expected to "fill in the blanks". The composer trusted the musicians to follow the established practice and conventions of the time. Rhetoric techniques became embedded in music composition and performance and remain the principle language of tonal music compositions.

During the reign of rhetoric, it was most important to make the audience feel affects through the music, as

opposed to the romantic period during which the performer is responsible for revealing the composer's emotions in the music. After the French Revolution, music was meant to convey the feelings of the genius composer. Knowledge of rhetoric rules faded away after about 1820, and it has been said that the romantic period marks the end of rhetoric music. Nevertheless, the rhetorical models still continue to influence traditional compositional analysis and forms. While key characteristics were studied commonly as a vital subject by composers in the eighteenth century and as a fundamental part of musical education by many young musicians in the early nineteenth century, this tradition had all but disappeared by the middle of the twentieth century (Ishiguro, 2010, p. 2). There is also the hypothesis that rhetoric performing principles continued to exist, at least in the practice of the performers living concomitant with the new romantic compositional ideals. The prominent conductor Nikolaus Harnoncourt (Harnoncourt, 2007) states:

Beethoven left a sketch in which he describes his interpretation of G minor as a black key, and Berlioz wrote extensively on instrumentation and its affective properties in his *Grand traité d'instrumentation* (1843). However, it is reasonable to claim that the tradition of using key characteristics was a thriving, well-known, practiced, and disputed matter not only among music theorists, but also among young students and amateurs in the early nineteenth century (Ishiguro, 2010, p. 46).

Although theories on what these doctrines meant are

no longer important, they are however valid as composition techniques. Three small examples: 1) *Repetitio*, a motif used repeatedly to create a gradual building of tension; 2) *Interrogatio*, the phrase ending on a raising second, which might give the feeling of a question asked; 3) *Diminutio*, various elaborations of longer notes through subdivision into notes of lesser duration, which is a well-known compositional technique in developing a theme. Knowledge of the figures makes you interpret them a little differently, and it can be valuable to a performer to be aware of these as a key for interpretation.

Much has been written about rhetoric performance practice and theories through the scholarly and performative HIP movement, so a more thorough rulebook of this subject lies outside the scope of this project (Bartel, 1997; Robert Donington, 1975; R. Donington, 1982; Faulkner, 1984; Forsblom, 1985; Goldberg & Beghin, 2007; Golumb, 2008; Harnoncourt, 2007; Harnoncourt, O'Neill, & Pauly, 1995; Haynes, 2007; Lyngstad, 2017; Tarling, 2005; Taruskin, 1995; Veilhan, 1979). My task is to shed new light on these principals and explore them in the light of our contemporary music performance.

DOCTRINE OF FIGURES

A repertoire of melody types existed, for example, that created musical equivalents for the figures of speech in the art of spoken rhetoric. (Bartel, 1997; Mattheson & Harriss, [1739] 1981; Mozart, [1756]1975; Quantz & Reilly, [1752] 2001; Tarling, 2005). I will provide some examples of the most important rhetoric figures of the 18th Century, as explained by Dietrich Bartel (Bartel, 1997)¹³, and showed with examples in Figure 7:

- *Abruptio*: a sudden and unexpected break in a musical composition (p. 167), see an example in bar 5 in Figure 8.
- *Anabasis*: (scale going up (to heaven)): an ascending musical passage which expresses ascending or exalted images or affections (p. 179).
- *Catabasis*: scale going down (to hell): a descending musical passage which expresses descending, lowly, or negative images and affections (p. 214).

There exists a descriptive example of these two last figures in Bach's *Magnificat* when the tenor soloist sings first *catabasis* [to hell] –*deposuit potentes*/ He [God] has deposited the high and mighty from their seats, and then follows an *anabasis* [to heaven]: *et exaltavit hominis*/ and [He] has lifted up the weak and humble (to heaven).

- *Anaphora, Repetitio*: (1) a repeating bass line ; ground bass ; (2) a repetition of the opening phrase or

¹³ all the page numbers refer to the book by Bartel (Bartel, 1985)

Anabasis/Ascensus
"ansteigen", "aufsteigen"
Auferstehung, Erhöhung

Katabasis/Descensus
"absteigen", sterben,
Erniedrigung, Grab, Hölle

Tirata
"Zug", "Strich", Schuß, Pfeilwurf, Schwertstreich, Blitz, stürzen, fallen

Kyklosis/Circulatio
"umkreisen", umschließen, herumgehen,
Fessel, Schlange, Ring, Krone, Erde, Rad

Lassus
quae circumdabit me

Fuga (2.)
- Imitation -
Nachfolge,
Verfolgung
Flucht,
Nachahmung

Bach: Johannespassion
Ich folge dir gleichfalls mit freudigen Schritten

Extensio - Liegeton, Bordun -
"Ausdehnung", ewig,
unablässig, Ruhe

Haydn: Schöpfung (Nr. 19)
und e-----wig

Climax/Gradatio - Sequenzierung -
"Treppe", Leiter/"Steigerung".

Ekphonesis/Exclamatio
"Ausruf" (Moll-Sext: negativ,
Dur-Sext: positiv)

Bononcini (1688) Bach: Matthäuspassion Mozart (Zauberflöte)

Sommo Di - o Er - bar - - - me dich Dies Bild - nis ist
Mattheson Schubert: Wohin?

Interrogatio
"Frage"
Heben der Stimme (meist Sekunde)

Cur non cedis? Ist das denn meine Straße? O Bächlein sprich wohin?

**Seufzer-
motiv**

Mozart: Das Veilchen
Es sank und starb

Figure 7:
An example from Haydn
string Quartet Op. 54 No. 2,
1. Movement, of an Abruptio
in bar 5 and the following
rhetoric pause in bar 6 – which
in performance should not be
metrically counted.

Passus duriusculus
"etwas harter Gang"
Lamentosus: "Klage",
Schmerz, Trauer

Saltus duriusculus
"etwas harter Sprung"
s. o. - Falschheit u.a.

motive in a number of successive passages; (3) a general repetition (p. 184).

— *Circulatio* (notes circulating a middle note): a series of usually eight notes in a circular or sine wave formation (p. 216).

— *Dubitatio*: an intentionally ambiguous rhythmic or harmonic progression. A musical “doubting” can be caused by ambivalence or unclarity in either harmony or rhythm (p. 242).

— *Exclamatio*: a musical exclamation, frequently associated with an exclamation in the text (p. 265).

— *Fuga*: (1) a compositional device in which a principal voice is imitated by subsequent voices; (2) a musical passage which employs *fuga* to vividly express chasing or fleeing (p. 277).

— *Gradatio, climax*: (1) a sequence of notes in one voice repeated either at a higher or lower pitch; (2) two voices moving in ascending or descending parallel motion; (3) a gradual increase or rise in sound and pitch, creating a growth in intensity (p. 220).

— *Interrogatio*: a musical question rendered variously through pauses, a rise at the end of the phrase or melody, or through imperfect or Phrygian cadences (p. 312).

— *Passus duriusculus*: a chromatically altered ascending or descending melodic line (p. 357).

— *Saltus Duriusculus*: a dissonant leap (p. 381).

— *Pathopoeia*: a musical passage which seeks to arouse a passionate affection through chromaticism or some other means (p. 359).

These musical-rhetorical figures were perceived to be more or less analogous to the rhetorical figures of language, and were also applied to give music an added meaning. These figures, and also specific intervals, as in Judy Tarling’s compilation, Figure 9, are means for the performer and give direct cues and ideas for variation, and can be used to inspire interpretational solutions. I myself like the “mad disordered notes with dissonant harmony”, which has the intended affect of “despair and hate” where the suggested mode of delivery is to play “violent and unpredictable, rough”. This could probably be used in quite a number of contemporary compositions as well. These “modes of delivery” are suggestions and not rules, and can serve as inspiration.

Figure 8:
Examples from the Doctrine
of figures according to Bartel,
examples compiled by Hatto
Beyerle (Bartel, 1997).

Haydn String Quartet Op. 54 No. 2 First movement
Vivace

The image displays a musical score for the first movement of Haydn's String Quartet Op. 54 No. 2, marked 'Vivace'. It consists of two systems of four staves each, representing Violino I, Violino II, Viola, and Violoncello. The first system shows the initial measures with dynamic markings of *f* and *p*, and a 'G.P.' (Grave) marking. The second system begins at measure 10, continuing the musical development with similar dynamics and articulation.

MEANING IN MUSIC, OR SENSE?

The understanding of music as rhetoric has been widely discussed—through the importance many scholars gave this “doctrine of figures” and the “doctrine of affect” which I will return to later on. The doctrines create a strong link to a supplemental layer of semantic meaning, representing something outside of the music.

There are several divides in the discussion, and we can simplify the divisions into two categories: the absolutist stresses music’s non-referentiality, seeing the musical material itself as the source of music’s meaning. In this way, music’s meaning can autonomously be found in the music, and not in the reactions created outside of the work itself. Art for art’s sake.

Wagner was the first to use the term in a program to Beethoven’s Ninth symphony, but ironically he was against this absolutist view of music that treated music’s meaning as merely musical or as residing solely in music’s sounding capacity. He said: “... with this question: what was really in most need of emancipation in 1800, music as language of tones or music as a language of human expression?” (Goehr, 1998, p. 91).

On the other side of the debate are the referentialists, who imply the possibility of a musical semantic, with the music referring to something other than itself, to concepts, emotions, actions – through, for example, the doctrines. Composer, author and philosopher Leonard B. Meyer, in *Emotion and Meaning in Music* (1956), distinguished “formalists”, similar to the absolutists, from what he called “expressionists”:

Formalists would contend that the meaning of music lies in the perception and understanding of the musical relationships set forth in the work of art and that meaning in music is primarily intellectual, while the expressionist would argue that these same relationships are in some sense capable of exciting feelings and emotions in the listener (Meyer, 1956, p. 3).

Music can describe something beyond language, it has a “capacity to articulate forms of feeling the language is particularly unfit to convey” (Langer, 1953, p. 32) according to philosopher Susanne Langer. She also says that: “music bears a resemblance to the subjective phenomenology of our emotive life” (Langer, 1953, p. 52).

In what way can we say that music has meaning? Per Dahl asks the question: “Music being “language-like” but not language because of the lack of semantic?” (Dahl, 2016, p. 82). The comparison between music and language has been criticized due to music’s lack of semantic meaning, but if we look at meaning as an embodied feeling, it can create a feeling of sense in the listener. Music resonates with the body’s memories, feelings and emotions, creating a multi-sensory experience and an embodied sense.

Wittgenstein connected music and language several times in his writings: “§158. If a theme, a phrase, suddenly means something to you, you don’t have to be able to explain it. Just this gesture has been made accessible to you”, and “§172. Understanding a musical phrase may also be called understanding a language” (Wittgenstein et al., 1967).

A broad field of research looks at music and language and the links between them; there even exists an international

Written	Intended affect	Suggested mode of delivery
Intervals: direction and size, and harmony		
Dissonance. Ex. 3.4.	Savage and exuberant passion.	Strong and loud.
Consonance.	Gentle, uniform, peacefully flowing.	More relaxed and generally quieter.
Interrupted cadence.	Surprise.	Delay or dwell on the interruption.
Semitones, 'small steps like infants and ill or old people.' ¹⁰¹	Tears and moaning.	Held back, smooth, joined-up.
Small intervals.	Sadness, a contraction of the body.	Soft and connected.
Very small intervals	Suffering.	
Slurred and close intervals. Ex. 5.31.	Flattery, melancholy, tenderness.	Soft attacks add to ingratiating affect.
Major intervals. Ex. 3.14.	Energy.	Detached.
Major sixth (rising). Ex. 5.19, bar 2.	Rigour, harshness, bitterness.	Strong dynamic.
Minor sixth (rising). Ex. 2.1.	Great sorrows, pleading.	Smooth, not too loud.
Minor third.	Lesser sorrows.	
Consonant chords.	Cheerful, pompous music.	
Prepared minor dissonances.	Sweetness, tenderness.	Hesitant, gentle.
Unprepared dissonances. Ex. 3.4.	Despair and passions which lead to fury or violence.	Strongly accented.
Chromaticism. Ex. 4.3.	Langour, suffering.	Soft, smooth.
Majestic ascending figures.	Pride, haughtiness, arrogance.	Moderately loud, not rushed.
Large consonant rising intervals. Ex. 5.4, 5.32.	Joy and hope, expansion of the soul.	Moderately loud, getting louder and more detached.
Brief articulated notes, big leaps. Ex. 4.10.	Gaiety, boldness.	Confident and energetic.
Slurred notes with dissonances.	Mournful.	Withheld, contained.
Mad disordered notes with dissonant harmony. Ex. 3.4.	Despair, hate.	Violent and unpredictable, rough.
Unison.	Lack of harmony often indicates desolation or loneliness.	

Figure 9:
Judy Tarling's selection of
intervals as tools for affect
(Tarling, 2005, p. 85)

association founded in 1997 to promote transdisciplinary scholarly inquiry devoted to the relations between literature/verbal texts/language and music. They publish a book series entitled *Words and Music studies* (Lodato & Urrows, 2005).

The music anthropologists Feld & Fox published an article examining the broad field of discussions regarding the relationship of music to language (Fox, 1994, p. 28). They categorize the relationship between music and language historically into four trajectories:

- Music as language – a linguistic analogy, like music as prosody.
- Language in music – phenomenological intertwining of language and music in verbal art and songs.
- Music in language – focus on musical dimensions of prosody and paralanguage (eg. voice quality, dynamics, tempo).
- Language about music – omnipresence of aesthetic and technical discourses about music (Fox, 1994, p. 27).

My project's interpretational idea is situated within the first group, music as language, or music-as-speech.

MUSIC AS SPEECH

The language in which musical ideas are expressed in tones parallels the language which expresses feelings or thoughts in words (Schoenberg, 1984, p. 399).

In my project, it is language or prosody as an interpretational tool that is crucial, a more pragmatic understanding of the rhetoric performance practice, of music-as- speech. Prosody, the study of all the elements of language that contribute to acoustic and rhythmic effects: pitch, timing, loudness, voice quality. In antiquity it was also the knowledge of how to use the art of verse (Gross; "Prosodi"). The main thought is that the musical line follows patterns of the rhetoric performance practice, of music-as- speech (prosody) and is articulated in similar ways. I aim towards an understanding of how a connection to this rhetoric performance practice can be used to inform or inspire a contemporary performance practice.

"Prosody, not syntax or grammar, is the bedrock of musical comprehensibility" says Pedro de Alcantara (de Alcantara, 2010, p. 6). According to Lodato and Urrows, Lawrence Kramer describes and also comments on the lack of scholarly interest in this particular aspect of music as speech:

But one of the most common types of relationship is more virtual than actual. It happens when music itself 'speaks': that is, when a musical phrase associated with certain words is used motivically, but without the words being either uttered or sung. Such 'speaking melody' is songlike but not song,

not speech but still speechlike; there is nothing else quite like it. The melody, precisely, does not sing; it speaks, and what it says is definite and understood, as if a virtual voice had uttered the substance of the words without their sound. Speaking melody is a device basic to accompanied song, to musical theatre, and even to instrumental music, but there has been virtually no theorizing about it” (Lodato & Urrows, 2005, pp. 127-144).

Prosody varies according to which language it belongs to, even different dialects have a particular prosody: for example, in French you allow fluctuating stresses, in English mostly fixed stresses (de Alcantara, 2010, p. 23). This can be seen in relation to the music written in these countries, but this is material for another study. The idea of music as prosody does not require that a particular language’s prosody be transferred to a particular phrase of music. Music is a language of its own, with its own prosodic quality. Much like listening to a language you don’t know: you cannot a priori understand the semantic meaning of what you hear, but you know that it means something. A good example of this feeling of sense through prosody, can be seen in Christian Morgenstern’s nonsense poem *Das große Lalulä* from 1871:

Kroklokwaſi? Semememi!
 Seiokronro – prafriplo:
 Bifzi, bafzi: hulalemi;
 Quasit basti bo ...
 Lalu lalu lalu lalu la!

In my project, I can only look at a tiny selection of the vast amount of contemporary art music and try to create this feeling of sense. I also work with improvisation and mixing genres, but in this project, I have limited the works to those composed by living Nordic composers writing score works in the classical art music tradition.

It is not my aim to interpret contemporary music with baroque phrasing, but I am inspired by the idea of articulating music as language, like prosody. Of course, the manner in which I decide which articulation to use is grounded in the composer’s voice, style, language and the style of the work. Like Pedro de Alcantara says in his *Integrated Practice*: “Every linguistic aspect of music can and must be made clear in performance”, and “to make music is to tell stories” (de Alcantara, 2010, p. 5). Imperative to the discussion is an awareness that not all music can or should be interpreted prosodically. Even within the same work, the music can be both more atmospheric and not “spoken” and have more rhetoric-type phrases.

This concept of language and music is clearly not revolutionary, but as a performing tool, it has faded out of use over the past two hundred years. Music has lost its outspoken connection to language and to the rhetorical figures, but it is still a language of its own. This inspiration carves out a space for a significant amount of freedom and personality in the moment of performing. De Alcantara suggests: “[It’s] by sensing the passage’s linguistic construction and its propulsive prosodic pulls that you can best perform it” (de Alcantara, 2010, p. 57).

Casals talked about the natural laws of music, and his second, third and fourth principles reflect an understanding

of the performing "rules", which seems to have similarities to these rhetoric rules and performing practice. Furthermore, of one of Casals' teachers at the Madrid Conservatory of Music in 1895-1900, Jesús de Monasterio, who exerted a great influence on the young man, Casals said: "[T]he laws of music - for him, music was a language with similar laws of accent and values and constant variety" (Casals & Kahn, 1970, p. 62).

In jazz as well, language is a much-used metaphor. American ethnomusicologist Paul Berliner states in *Thinking in jazz: the infinite art of improvisation that*: "Storytelling is a key language metaphor in jazz" (Berliner, 1994, pp. 200-201). Jazz musicians use question and answer as an alternative way of interpreting or improvising.

In prosodic articulation and organisation, and also in the rhetoric theories, the rhythmic grouping of a foot in verse is very important for the way in which the music is performed. It is also called the rhythm of poetry. You have, for example, the iambic foot: short long, and the trochaic foot: long short, dactylus: long short short, spondee: short long long and many more.

Beethoven was concerned with using the accentuations of the art of verses, both as a composer and as a musician. It is very interesting to see in the book of 21 *Etüden für Klavier* from 1887 by Johann Baptist Cramer, where Beethoven writes advice to his nephew on articulation in performance (Cramer, 1974). In étude number five he says¹⁴: "[...]the first note of each group should nevertheless be accentuated and held. The middle voice [...] must not be attacked with the same strength as the upper voice. The measure shows itself to be trochaic. Beethoven (p. 10). Another example is in étude seven: "Here, the 1st and 3rd notes of each group lead

14 14 My translation of Beethoven's own words: so müsste dennoch die erste Note jeder Gruppe gleichmässig accentuiert und angehalten werden. Die Mittelstimme ... darf nicht mit gleicher Stärke, wie die Oberstimme, angeschlagen werden. Das Versmass zeigt sich als sein trochäisches. Beethoven", "Hier führt die 1ste und 3te Note jeder Gruppe die Melodie (im trochäischen Versmass)" and liegt die Melodie in den höchsten Noten. Die Accentuation hierbei gleicht ungefähr der Scansion des Jambus" (Cramer, 1974)

TABLE 2.2 Three Prosodic Systems

Name	Classical Prosody	English Prosody	Integrated Musician
Trochaic	long short	strong weak	STRESS release
Iambic	short long	weak strong	preparation STRESS
Dactylic	long short short	strong weak weak	STRESS release release
Anapestic	short short long	weak weak strong	prep. prep. STRESS
Amphibrachic	short long short	weak strong weak	prep. STRESS release

Figure 10: Pedro de Alcantara, stressing the importance of prosodic accentuation for interpretation of music, has created a comprehensible model with the following illustration of three prosodic systems (de Alcantara, 2010, p. 30).

the melody (in Trochaic verse)” (p. 14), and in etüde fifteen: “the melody is in the highest notes. The accentuation is roughly the same as the scansion of the iambus”.

In language we speak with different rhythms and articulation. This is the same in music, and this is also a crucial aspect of creating a personal and freer interpretation. Of the verbal basis of the music, the rhythm and the way in which we articulate, is maybe the most important. Figure 11 illustrates how the metric stresses create differences in articulation within a bar or a melodic line:

- Metric accents, 1, 2, 3, 4 1 is the heaviest articulated, then 3
- Agogic accents – articulation of the longer note within a passage
- Tonal accents – articulating the higher notes and lowest notes (reverse tonal accent) in a melodic section
- Dynamic accent – fp, sfz, wedges, dots etc.

THE DOCTRINE OF AFFECTS

According to the Doctrine of Affects, also known as Doctrine of Passions, certain elements of music represented certain affects or feelings. It was also an important goal that the musician should evoke these affects in the listener through his or her own feeling of the affects. This was a theory in the aesthetics of painting, music, and theatre, widely used in the Baroque era (1600–1750).

Figure 11 De Alcantara has made a comprehensible model to aid in understanding the different accents (de Alcantara, 2010, p. 61)

EXAMPLE 4.18. Metric, agogic, tonal, and dynamic accents

The figure shows four musical examples in 4/4 time, each illustrating a different type of accent:

- Metric accents:** Shows a sequence of notes with primary accents on the first and third beats, and secondary accents on the second and fourth beats.
- Agogic accents:** Shows notes with varying durations, where longer notes indicate an agogic accent.
- Tonal accents:** Shows notes with varying pitch levels, where higher and lower notes indicate tonal accents, including a 'reverse tonal accent' where a lower note is accented.
- Dynamic accents:** Shows notes with dynamic markings such as *sf* (sforzando) and wedges, indicating dynamic accents.

Different keys had their own affective properties, much like intervals had specific meanings and connections to specific affects called 'passions' in English. Different tonalities should be able to represent particular moods or affects in the music. Discussions regarding the existence and importance of this phenomenon have always been controversial due to the lack of universal agreement and satisfactory explanations (Ishiguro, 2010, p. 1). We can see how the four different sources in Figure 12 differ in their opinions of the keys affective properties. C minor is for example for laments according to Jean-Jaques Rousseau, gloomy and sad according to Marc-Antoine Charpentier, lovely and sad according to Johann Mattheson and tender according to Jean-Philippe Rameau (Tarling, 2005, p. 77).

Figure 12:
Tarling's comparison between
sources on the meaning of the
Keys (Tarling, 2005, p. 77).

Keys not in frequent use: D^b/C[#] major/minor, F[#]/G^b major, G[#]/A^b minor

OPINIONS ON KEYS
AFFECTS

	1691 J. Rousseau	1692 Charpentier	1713-19 Mattheson	1722 Rameau
C maj	gay, grand	gay, militant	rejoicing	for mirth & rejoicing
C min	for complaints, laments	gloomy, sad	lovely, sad	tender, for plaints
D maj	gay, grand	joyful, militant	noisy, joyful	for mirth & rejoicing
D min	serious	serious, pious	devout, grand, flowing not skipping	sweet, tender
E ^b maj		cruel, harsh	pathetic, serious	
D ^b min		horrible, frightful		
E maj		quarrelsome, clamorous	fatally sad	grand, tender
E min	tender	amorous, plaintive	pensive, grieved	sweet, tender
F maj	devotional	furious, quick-tempered	most beautiful, virtuous	for tempests, furies

Mattheson gives us some examples of how the affects are represented musically in Der Vollkommene Capellmeister:

Joy is an expansion of our vital spirit [...] this affect is best expressed by large and expanded intervals. Sadness is a contraction of those same subtle parts of our bodies[...] The narrowest intervals are the most suitable[...] pride or arrogance: never be too quick or failing, but always ascending[...] Calmness, free of all extraordinary emotions and is quietly contented within itself. It can be represented nicely and naturally by means of gentle unison passages (Mattheson & Harriss, [1739] 1981, pp. 54-56).

The importance of how to use the affects and the expressions of music is very important in rhetoric performance,

at least in the written statements to which we have access today. Rhetoric music had passion as one of its main goals according to some of the musician scholars. One well-known quote is from Carl Philip Emanuel Bach 1787: “Play from the soul, not like a trained bird” (Bach & Mitchell, 1949, p. 150) or from Joachim Quantz: “The performer must therefore seek to transport himself into each of these passions, and to express it suitably” (Quantz & Reilly, [1752] 2001, p. 13) and: “[Finally], good execution must be expressive, and appropriate to each passion that one encounters” (Quantz & Reilly, [1752] 2001, p. 124). Sulzer writes on musical expression:

The most important, if not the only, function of a perfect musical composition is the accurate expression of sentiments and passions with all their particular shadings [...] Expression is the soul of the music. Without it, music is but an entertaining diversion. But with it, music becomes the most expressive speech overpowering the heart (Sulzer, Sulzer, Baker, Christensen, & Koch, 1995, pp. 50-51).

We find additional descriptive language from different sources according to Robert Donington; they all comment on the passion in music, and it is noteworthy to see the ways in which they all create metaphors to put something into words which is hard to describe:

Sir Thomas More, Louvain, 1516 (in English, London 1551): “[...]music[...] Dothe so resemble and expresse natural affections, [...] that it doth wonderfully move, stirre, pearce, and enflame the hearers myndes”.

Angelo Berardi, Bologna, 1681 (Ragionamenti musicali, Bologna, 1681, p. 87): “Music is the ruler of the passions of the soul.”

Johan David Heinichen (Der General-Bass in der Composition, Dresden, 1728, introd., p. 24) : “the true aim of music is to move the feelings”.

Francesco Geminiani, London, 1749: “The performer will do justice to the composer if while his Imagination is warm and glowing he pours the same exalted Spirit into his own Performance”. (R. Donington, 1982)

Ethnomusicologist Maho Ishiguro states in her master’s thesis on affective properties of keys in music up to mid 20th century how the idea of the relation between the keys and the affects were gradually less valued:

[F]inally by the mid-twentieth century, no acoustical discoveries had been done to support the argument that keys themselves possessed unique characteristics. From studies on human minds and psychology, the phenomena of affective properties of keys are results of personal interpretations. Discussions of the idea of key characteristics no longer searched for the proof of the validity of the phenomenon. Instead, it was up to individuals whether to take the idea as a meaningful and intellectual one or foolish one. (Ishiguro, 2010, p. 154).

I think we can agree on music having the ability to create different emotions or feelings in the listener, and the affective properties of the keys might play a part in this. But is it important to discuss whether or not it is possible to represent a particular emotion? Of course, if the composer, performer and listener of the era recognized the doctrines, it would function as an encoding of the music. If we say that c minor is sad, then it will encode the music and be used in this way, reinforcing the affective property. Even in Plato's and Aristoteles' time this was a theme for discussion – they believed that the octave species could influence moral development. The Lydian scale, for example, was well suited for entertainment, while Dorian was morally reinforcing and used primarily for warriors.

In conclusion we might ask the question as to why and how we as humans react to music in an embodied manner? The brain researcher Oliver Sacks is clear in his view on music and emotions, and he wrote this in *Musicophilia: Tales of Music and the Brain*:

Music, uniquely among the arts, is both completely abstract and profoundly emotional. It has no power to represent anything particular or external, but it has a unique power to express inner states or feelings. Music can pierce the heart directly; it needs no mediation (Sacks, 2008, p. 300).

Maria Bahia, a period flautist and professor at Gothenburg University, presented a project at the International Musicologist Society in Stavanger in 2016. She and harpsichordist Tilman Skowronek are carrying out

research on baroque performance, creating or arousing these passions¹⁵ in themselves in order to transmit them to the audience (Bania, 2016). They are working according to the writings and advice found in historical sources such as the flautist Quantz: “Masters of the hearts of the listeners - principle: to arouse in himself the passion” (Quantz & Reilly, [1752] 2001, pp. 126-127). In their research project, she and her colleague carried out an affect analysis of a select Baroque repertoire, in order to make salient these affects prior to performing the music. They discuss affective enactment as a technique used by instrumental performers to move listeners.

Moreover, they perform the music based on their knowledge of the period and their understanding of which passions they see in the music. They subsequently link this to their own embodied passions and use different methods to bring them out in the music, working both with and without the instruments. Bania claims that the heightened awareness of passion creates a more expressive performance, and this in turn cultivates a stronger sense of presence in the music. They experienced a stronger presence in their bodies and in the sounding music, and they also recount that the interpretation: “[...] came out of the intended passion rather than the other way around (Bania & Skowronek, 2016, p. 6). I find this concept to be at the core of performance practice. We cannot recreate the music of the time with precision, and thus we are also calling it Historically Informed Performance practice, but there are inspiring new ways of making this music come alive. Their research can also lead to the of use

¹⁵ or affects

of affect analysis for a performing analysis of contemporary music. I have used the latter to a certain degree with my main works.

The sources are asking us, as musicians, to explore this type of knowledge in a fascinating manner. Critics of the idea challenged Bania with: “[...]how authentic will that be, since you are not living at the time and your feelings are different”, which I believe is irrelevant to the discussion. As contemporary performers we are nonetheless conscious of the affects of today, even though we cannot use the “proper affects” of the musicians in 1650, or 1720. I try to see the practice as a guide to performing with expression in any time or period, which is how I believe the performance practice of the doctrine of affects can be understood and utilized.

Robert Donington says we need “[...] but a keen sense of musical appropriateness in applying any musicological evidence to any music” (R. Donington, 1982, p. 3) and “[...] flexibility is the essence of good baroque interpretation.” “ Personality and temperament were legitimate variables (Robert Donington, 1975, p. 5), and Quantz says the musician should “[...] adopt a different sentiment at each bar, so that you can imagine yourself now melancholy, now gay, now serious, &c” (Quantz & Reilly, [1752] 2001, p. 127 XI 116).

O’Dea remains skeptical regarding this “emotional performance practice”:

How to become emotionally engaged in the music and yet manage to avoid being carried away in the manner described as sentimental? The emotions must depend upon and be directed towards/ through the character of the work – in order to

commit yourself to the expression of such emotions, you have to understand what they are and know how to express them appropriately. All of this can be accomplished, however, without actually feeling the emotion expressed (O’Dea, 2000, p. 56).

I believe there are different understandings of how to create this expression in performance, such as arousing the passions in ourselves or seeing the affects we have as raw material for the expression we want to convey. Deleuze talked about the affects as a raw material from which feelings and emotions are interpreted (Deleuze & Boudas, 1990). When I play, I try to connect directly to this raw material to create the sound quality I see in the music. This creates an embodied experience of the music, the body as a site of knowing.

We can think of the affects in the music as being not the actual notes on the score nor the personal feelings of the performer, but rather a reading of what the music creates. O’Dea describes it as: “[...] not their own personal emotions, but the expressive content enshrined in the score.” (O’Dea, 2000, p. 57). As the performer I am not trying to add my feelings to the expressions of the music, but connect to the passion suited to the music and use these embodied affects as a resource in the performance.

Step into fear.

Step into sorrow. Keep feeling.

Don't let it paralyze you. See what it is, and where it is.

Do not let it stop you.

Take the energy and use it.

Use the bad feeling you have in your stomach to express darkness
and desperation through the musical moment.

Point your tongue at doubt.

If you let doubt win, you also let all the doubters win. Maybe they
are mostly inside your own head. Take charge. You are no better
than what you are at this very moment, just do your best, it is the
only way forward. Throw yourself into it.

Don't stop yourself.

I play, concerned with doing it right, but also experiencing the music's passions with my affects. I activate the repertoire of affects I have in me to color the music for the listener to be touched. Can I give them a physical experience of the music? My body is at times working against me, tensing up before a big shift just because I'm afraid of missing it. And then of course I miss it. I have to trust what I know, and leave my cognitive mind at its observation post. Don't interfere!

Music can describe something beyond language, it has a “capacity to articulate forms of feeling the language is particularly unfit to convey” (Langer, 1953, p. 32) according to philosopher Susanne Langer. She also says that: “music bears a resemblance to the subjective phenomenology of our emotive life” (Langer, 1953, p. 52).

One study I came across in my research measured how the audience reacted to music played “expressively and non-expressively - they concluded that the audience was very unanimous in that their emotional reactions to the classical music changed as a function of the pianist’s expressive playing” (Geringer & Sasanfar, 2013). Somehow I feel that we do not need an extensive study to come to this conclusion, but in the positivistic world of science at least this is a way of underlining the importance of the performer’s expressivity.

To consciously use our affects, or to anchor the music we play in a personal understanding of affects, and creates a playing which is strongly connected to our intuition. Intuition is built on former knowledge and experience, connected to cognitive skills and proficiency. The singer and researcher Njål Sparbo uses the concept active intuition, by which he means an active and intentional use of knowledge, experience, knowing, being, motivation, fantasy and communication. Inspiration is related but is a passive use of this same network of personality (Sparbo, 2014, p. 6). This is also what constitutes the psychophysical, mind and body work together as one.

It is sometimes easy to end up being too analytical, and think cognitively about the interpretation while performing.

I believe that through a stronger emphasis on a visceral¹⁶ playing, consciously setting ourselves in a state in which we can use these affects as material for the music, gives the expression of the music a stronger presence. It also gives us a huge toolbox of variations of sound qualities. I am fully aware that the affect theories of the 1600s and the philosophical theories of today are different, but we can use the notion of the bodily felt intensities to communicate music and feelings between people.

The listener perceives an affect immediately. Even though the affect I relate to the music might not create exact same affective response in a listener, there may be some truth about the mimetic properties of the affects, actually creating similar responses to what the performer is trying to evoke.

¹⁶ Visceral – from instinct or strong emotions rather than reason. Relating to deep inward feeling rather than intellect.

Contemporary music in a nutshell. Freely improvised, with groups formed just a moment ago. A sounding ball in the grand piano hits my attention. Why do I like it, I'm the one talking about using affects? This is more the intellect reacting. My curiousness being touched more than my heart.

A resonating big drum. I can feel the bass through the physical room. The silence of the single repeated note on the piano touches me, grabs hold of me. I like when you hit inside the grand piano.

I like your sound. Thanks

Small squeaks, soft string sounds from inside the piano. A slow bow sliding up the side of the drum, again and again. The sound is almost unhearable. Songs dancing in its own sounds. She fans herself with the microphone and makes a sound, like a hummingbird.

The drummer is rubbing a balloon at the same time as he makes it sounds like cats screaming, on the drum. The one harmonic chord in the piano sound funnily unfamiliar, but is still giving a release of tension, for a short while.

I communicate with the other musicians. Try to listen and react and feel the ideas flowing from them and from myself. React to their music. Take initiative, and draw back.

The drummer is blushing of concentration. The singer screams a muffled scream. My shoulder is pounding with its own rhythm.

Everything is allowed, everything is possible. I experiment with sound and timbre, but Tarzan screams together with improvised opera?

The pianist is working so hard. The visual is essential. But some concerts might get a bit long. Improvisation is a language we all relate to and use across the boundaries of our spoken languages. When the singer seems to use words my brain is immediately occupied with trying to understand, to make sense of what is said. Looking for patterns where there is none.

MODERNISM'S AFFECTIVE TURN

Philosopher Michael Hardt describes an affective turn in the humanities and social sciences since the 1990s - 2000s, with a (re)-turn to sensory knowledge, in the foreword of the book "The Affective Turn" (Patricia Ticineto, With Jean, & ForewMichael, 2007, pp. ix-xiii) There is an increasing interest in researching with a focus on the body and the exploration of emotions. The big difference from the earlier is the fact that the affects refer to a joint mind and body research and not the Descartes dualism: soul and body as two separate components of human beings. There is no single, generalizable theory of affect but there has been an increased interest in affects and theories on affects. This period also coincides with the breakthrough for music and emotion studies in the early 1990s (Juslin, 2013, p. 586).

The neuroscience of music, [...] has concentrated almost exclusively on the neural mechanisms by which we perceive pitch, tonal intervals, melody, rhythm, and so on, and, until very recently, has paid little attention to the affective aspects of appreciating music. Yet music calls to both parts of our nature – it is essentially emotional, as it is essentially intellectual. Often when we listen to music, we are conscious of both: we may be moved to the depths even as we appreciate the formal structure of a composition (Sacks, 2008, p. 285).

These two sides of the music trigger different parts of the brain according to Sack's research on brain injuries. He

has recognized that with brain injuries we can lose one of these understandings, like one group has no formal understanding of music or recognition, but a strong emotional response. The other group of patients have an analytical and high level of musical understanding, but totally without an emotional trigger.

The affect theory reader (Gregg et al., 2009) defines affects as forces separate from conscious knowing but affect and cognition are never fully separable. Affects exist in immediate adjacency to thought, and are an important part of the bodymind or psychophysical performer, which I write about in the next chapter on presence.

The clouds are passing. My cello is blocking the view, he insists on sitting by the window.
Is this about having courage? To dare say what I think, even though others might disagree.
Indomitable spirit. To respect my own intuition. What makes sense to me, might also be
meaningful to others.

I'm working on something good. I know I keep developing.

It's about time I throw myself in the sea and see if I can swim. Or at least float.
Do I dare, maybe I have to jump and not think too much about it. I'm a Marmæle you
have caught in your net. You need to treat me with dignity and respect, and then let
me out again where you found me. Then I will sink into the deepness, still magical.
Marmælen sings quartertones in the ocean deep. Next week is the concert.

MANIFESTO FOR FUTURE ART PRACTICE

In his book on Deleuze and Guattari, theorist and artist Simon O’Sullivan writes a “Manifesto for future art practice” of which I will include a short citation as a conclusion on this part of my reflection:

Harness affect. Practice is the foregrounding of the world’s intensive and affective properties. We are subject to the ambient affect of fear generated by others. We turn this fear-affect-assemblage back on itself, mimicking and bastardising their languages and their techniques. Affects as that which constitute the objects of our practice, (1), and affect as that which is ‘communicated’ through the work of the practice, (2). (1) The practice will involve the production of novel constellations of affects, away from opinion, away from habit, away from the clichés of so-called culture (the affective assemblages offered to us on a daily basis). (2) The practice will operate as a rupture in our overly anxious, paranoid and stratified habits of being (the practice will affirm new kinds of joy, and new kinds of becoming). This is an aesthetics. We affirm the necessity of style in this harnessing of affect (O’Sullivan, 2006, pp. 155-156).

It as a plea for us as artists to use and cherish this affective practice, and through the liberation from the clichés of our culture we may create new kinds of joy and new kinds of becoming.

Chapter 3.c

PRESENCE, FLOW AND THE PSYCHOPHYSICAL PERFORMER

Even if we try to avoid the body in music, it is still there, and it still influences our experience of music. I can feel her presence as an energy field in and around her. She creates a concentration pulling all energy towards her, as a black hole. The performer is longing for this, the ultimate moment, the ultimate performance, and is waiting for it to happen. As long as I practice all those thousands of hours, internalizing everything, then it might happen. But if I don't, but only work with making this moment happen all the time? Relinquishing control creates a new type of intuitive control. I lose the moment, but recall the feeling with short messages to myself, constantly redirecting energy and awareness. Trying to calm down my squirrel-like mind and direct my attention.

WHAT IS PRESENCE IN MUSIC?

In this chapter I reflect on presence and how I have worked on developing presence and embodied performance from inside the musical practice, and what can it mean to actively bring embodiment into performance and to allow the body to take on a more central role in interpretation?

When I say that using affects creates a stronger presence, presence can still be defined in many ways. A quick google search on *stage presence* gives me 16 600 000 results. I roughly separate presence into two different kinds of presence on stage: the “being present” as in *physically being in the room*. And the other as *a kind of inner concentration*, creating an atmosphere around the performer, using charisma to draw in the listener. This latter relates to the notion of an embodiment of presence. They are both important for the experience of the audience, but I believe this inner energy is what can make it feel like magic happens during a performance, or give the feeling of “flow”.

Aikido¹⁷ practitioner and social anthropologist Håkon Fyhn says presence comes from the heart of human experience, and can never be totally objective. Presence is therefore an ontological question, and not just the description of an action and quality of experience (Fyhn, 2011).

In her *Stage presence from head to toe: a manual for musicians* Karen A. Hagberg focuses a lot on outward visual presence on stage – how the performer should behave, dress and be according to conventions of the traditional classical music scene. She defines it as “the visual aspect of

17 Aikido – a japanese martial art



a live musical performance” (Hagberg, 2003, p. 2). She is concerned with impeccable stage presence, because “[...] it can be the key element in the making or breaking of a concert, no matter how well the musicians play” (Hagberg, 2003, pp. 1-2). I agree that it is important, and it resonates with the rules of the rhetoric orator and how to behave on stage in order to convince the audience. But I feel very strongly that the “spark” she is talking about, is a type of inner energy and concentration which will draw the audience in, no matter how you dress, and that this type of presence is more important than stage behavior. We do, however, agree on this subject being neglected in the classical music world.

But then again, what is this energy? How do we activate it, internalize or describe it? Some call it the x-factor, others talk about magic, or American philosopher Eugene Gendlin’s *felt sense* (Gendlin, 1982), or *pneuma*, the European Renaissance’s analogue to oriental *Chi: Ch’i-yün/Qi/Ki, the first principle*. The ancient Chinese described it as “life force”. They believed *chi/qi* permeated everything, likening it to the flow of energy around and through the body, forming a cohesive and functioning unit (Kaibara & Tucker, 2007, p. 13). I come in contact with non-Western paradigms and practices that look at these processes in a different way than in the West. The First Principle, the first of six principles for good painting set down by the art critic Hseih Ho in the fifth century A. D. (Soper, 2011) is *ch’i-yün* (Chi or Qi in China and Ki in Japan (McWilliams, 2004)): “spirit resonance (producing lifelike animation” (Lancaster, 1952, p. 7) or Blum’s definition “breath-resonance life-motion” (Blum, 1977, p. 1). Blum goes on to say that Qi: “comes from within. It develops in the silence of the soul” (Blum, 1977, p. 2). Håkon

Fyhn describes it as “a feeling of energy flowing through the body”¹⁸ (Fyhn, 2011, p. 156). A good Qi will radiate presence, FaQi (Zarrilli & Hulton, 2009, p. 19). For us Westerners it is perhaps not so easy to grasp this concept. I understand it as an inner life-force, flowing through our bodies, which can and should be in everything–tension, but also release. It has to do with breathing, but it is not breathing. Qi is willpower, but we cannot force it.

When I watch and listen to Casals, he maintains the musical line with his energy, but without forcing it, totally effortless. His body looks relaxed. He bends the timing and articulates clearly. His sound is both raw and delicate. Always varied. “If you don’t breathe you die! The music is the same, you have to breathe [in the music]” (Hammid, 1961a, 16:45”).

David Blum, relating to Casals’s musical principles, says that this is one of the most important aspect of his musical philosophy (Blum, 1977, p. 1). This energy, or quality, some have it more easily – but like they say about dancing, acting, fencing, riding, martial arts and many more practices, it can be learnt and developed. In classical music, we sometimes think of it as the undefinable talent, but we don’t talk about how to develop and strengthen it. The concept cannot be achieved only through cognitive understanding, but can be fully understood only through practice and embodied understanding. The search to achieve, feel and keep Chi/Qi is a lifelong learning process, “[N]ever stop polishing that jewel” (Fyhn, 2011, p. 192).

¹⁸ my translation of: “[...] er en livskraft som stadig strømmer gjennom oss”.

WHAT CREATES PRESENCE?

What seems obvious for someone working in one tradition can even be regarded as somewhat revolutionary when transferred into another tradition where this is less discussed. I see presence as something that classical musicians don't talk about. When I asked my supervisor Hatto Beyerle, he said: "[...] it is something you have or not. You have to find it by yourself".

We make informed interpretational choices as to the main points of the music or the articulation, expression and sound, but in the performing moment I need the freedom to sense the music and express what I want, creating a presence through a direction of energy and awareness of the music, through the body. The merging of action and awareness is made possible by a centering of attention.

Embodiment is an important part of this presence. The analytic and haptic processes (sense of touch) are interwoven with aural, visual and sensory awareness. Eugene Gendlin's *felt sense* could be a way of describing it as a combination of senses and experiences, a pre-verbal sense of "something" as that "something" is experienced in the body. He explains it as a special kind of internal bodily awareness, a body-sense of meaning (Gendlin, 1982).

Embodied presence is for me important in creating a meaningful use of music as language, in interpretation. The experience of art brings us an immanent meaning states philosopher Mark Johnson:

Good art reinvigorates our felt sense of the situations out of which meaning and thought emerge. It helps us to be more attentive to what our bodies tell us. It

invites us to listen to our embodied experience – to be 'present to our experience', as some Buddhists would say. It challenges us to gather the embodied meaning of our situation" (Johnson, 2007, p. 102).

I am music, I am a body, I sense music and I play with my sense. Mind and body are one.
Or, that is what I aim for, an embodied quality of presence.

When I play like this, I am physically more still and concentrated. My body more centered and in balance. I might close my eyes to achieve an even better contact with the feeling of the music. To some this might be considered “uncommunicative” with respect to the audience, but I argue the opposite. Yes, posture, gestures and facial expressions can also serve to convey an expression of the music to the listener – but I believe that better “body use” and concentration on enhancing the state of presence is in itself talking to the audience in a much deeper way. I concentrate on feeling the lines and structures in the music – how they make sense to me – and to let this be obvious to the audience in order to give them an aural and expressive understanding.

My body is a vessel of communication flowing with energy inside and out. Opening the doors of my inside to the outer world. I embody presence, or has presence embodied me?

I have to let go. The more I want to the more I struggle. I must trust my body and let go of control, then again gaining a new type of control.

I balance my body. The center of me keeps a burning feeling inside the tone. It is scary to relinquish cognitive control and let my mind observe from the gallery, but it feels right.

The music I make is honest, and it is me. I know this is quality, and confidence. It is not important what the listener thinks of me and I'm braver, even though the risk of failure looms. Maybe moving out of the comfort zone, and touching upon this risk, creates new room for me and the audience.

I feel good, I enjoy, my person is unimportant. I am weightless.

PRESENCE AND BODYMIND

In theatre, *presence* is discussed, and director and actor Phillip Zarrilli shows how he and Stanislavski are both inspired by Asian martial arts and meditation techniques to activate the *bodymind*. Body and mind work together as one in the moment (Zarrilli & Hulton, 2009). Konstantin Stanislavski (1863-1938) is a well-known theatre theoretician and instructor who has become famous because of his writings on method. Some would say his texts have become the acting Bible of the modern theatre. I am not looking at his methods with the intent of creating a role, but I see several aspects of his method of creating presence that are relevant to my work with developing my performance (Zarrilli & Hulton, 2009). They call it the psychophysical performer, manifested in the quality of an embodied awareness.

Zarrilli asks the performer to be: “In practicing – as if performing – always in search of the magical moment” (Zarrilli & Hulton, 2009, p. 16). He also describes the “[...] energy lying within to be awakened and released through every action in which I engage. Acting is reacting – keep being spontaneous” (Zarrilli & Hulton, 2009, p. 16).

Acting a constant re-education of body and mind, a unity with no separation between body and soul. To have “[...] attention to the breath to stay inside the doing” (Zarrilli & Hulton, 2009, p. 26) and work on centering and balance, being attentive in each moment. For an actor, these methods help cultivate a “[...] constant inner improvisation, using whatever exercises to help awaken the psychophysical body and stimulate the actor’s active imagination [...] Standing

still yet not standing still” (Zarrilli & Hulton, 2009, p. 22). Even though I seem to be calm, I am filled with contained energy.

As already mentioned on page 77, the concept of embodied presence opens up space for new perspectives with other theories and numerous ways to develop and sharpen the proprioceptive sense (the body’s ability to sense itself) through what is often called somatic¹⁹ practices, for example: tai chi, qui gong, Timani, yoga and Alexander Technique, Feldenkrais, Biomechanics, Pilates, and mindfulness. Alexander Technique was developed by the actor Frederick Matthias Alexander (1869 – 1955) in the 1890s and intends to develop your *use of self* to avoid unnecessary tension in movement. I have worked for quite a while with Alexander Technique, first with lessons every week from 1997-99 at the Royal College of Music, where I also met and played for the cellist and Alexander teacher Pedro de Alcantara (Alcantara & Alexander, 1997; de Alcantara, 2010) in 1999. Back in Trondheim, I have had lessons with Rita Abrahamsen for several years. I have also briefly tried Feldenkrais, yoga, tai chi, qui gong and Timani.

Cellist Vivian Mackie, who was a student of Pablo Casals in the 1950s, and later studied to be an Alexander teacher, has written a book explaining how the Alexander technique is related to Casals’ principles (Mackie, 2002). Her book *Just Play Naturally* inspired me so much that I went to Glasgow to see her and have a lesson with her – a very

¹⁹ Somatics is a field within bodywork and movement studies which emphasizes internal physical perception and experience. The term soma means “the body as perceived from within”.

fulfilling combined cello and Alexander lesson. In Alexander Technique, I work on obtaining a release of tension through a better balancing of the body. Mackie describes it as: “[...] a method for transmitting through a teacher’s hands the experience of an integrated working of a person’s postural mechanisms in relation to gravity” (Mackie, 2002, p. xiii). Particularly when I have regular lessons, I can feel how it helps the performing work I am doing with my supervisor Stanislaw Kulhawczuk. But to have an effect on my playing I also need to address these issues directly in my work with the instrument. When my proprioception is better I can change my bad habits more easily.

This is also important for me in my practice from the view point of being a black belt martial artist myself. I am an ITF tae kwon do²⁰ practitioner. This is considered a “hard” form of martial art and not one that focuses so much on chi, unlike tai chi, yoga, qigong, which are considered to be more internal martial arts. I still find that my search for chi and presence is relevant in my martial art practice as well as my musical practice. I actually use ways that I work with my body and instrument and transfer this to tae kwon do, and

20 Tae kwon do (also known as taekwondo) is the art of self-defense that originated in Korea. It is recognized as one of the oldest forms of martial arts in the world, reaching back over 2,000 years. The name was selected for its appropriate description of the art: tae (foot), kwon (hand), do (art). Training involves a variety of techniques, to include punching, kicking, dodging, jumping, parrying and blocking. Taekwondo also focuses on sparring and learning formal patterns of movement called forms. I am part of the regional team of the middle of Norway and have won some medals in national and international competitions in the veteran class.

the other way around. For example, the feeling of the head balancing on top of the spine, and always seeing ahead to the next movement - as I do to maintain the lines in music. I sometimes get instructions on my tae kwon do patterns from Kulhawczuk, as referred on page 198.

More and more practices and musicians are concerned with the “natural” way of playing to create a freer playing. Nevertheless, I think there is a risk of getting stuck in muscular consciousness, and not searching towards the core of the music. It is interesting to read an interview from 2004 with my teacher in London, Leonid Gorokhov, now professor at the Hannover Hochschule für Music:

There are many schools of thought about every technical aspect of playing: posture, positioning, bow grip, shifting, vibrato and so on. But over and above these issues, my main objective is to achieve complete detachment from the many muscular and mental functions required of a cellist during a performance. In other words, I want to make the playing so physically natural that the conscious mind doesn’t have to be involved in any way. Of course, this kind of reflex action is impossible without correct balance and a very solid technique.

The Russian cellist Daniil Shafran was totally unconscious of the cello. I saw him in rehearsal playing the most devilishly difficult music and talking at the same time! He no longer had to control his body. He was free to sense real, powerful emotion not just text. When your mind is liberated you can become

creative. You can begin thinking of more expressive musical possibilities. Your whole being can open to 'divine' interpretation. I don't believe that I have enough in me to create real 'truth' in interpretation but if I free my mind and body I can hope to be inspired by the actual origins of the music (Gorokhov, 2004).

Gorokhov was extremely good at helping me understand how to make technical demands easier through positioning or focusing on how I used the arms. This focus on the technical side of playing helped me a lot, but at the same time it felt like it created a limit to my abilities. I could not let go of the consciousness and focus. To reach the level he is describing, I turned around my understanding of focus and concentration and gave up the cognitive control I had learned through his guidance.

He sits recumbent in his chair waiting for me to start. Silver gray hair and beard. He is always well dressed and he asks: “How goes?”. I know what he is asking me about, he wants me to say something about how my work has progressed since our last meeting. He approves of how I have been thinking, or he reminds me of something I forgot to focus on.

He sits in the chair with his feet crossed. I concentrate, trying to do it right. I play two notes, maybe three, or maybe two bars, then he interrupts. His engagement is radiating, he is so intent on making me understand. There is always something more to work on. He is sitting at the edge of the chair, feet astride. His entire being is intensity. He explains, again. I feel embarrassed he has to explain it so many times. I ask questions to be sure I haven't misunderstood. And to keep understanding better. I try to eliminate the parts of my understanding which are not right. I try to understand it with my body – that's when I manage to get the right feel for what he is talking about. But not only talking. He sings and hums and gesticulates. He uses his own musical images, which I have understood both intellectually and embodied, through working with him over time. If someone were to observe our work, they might think we were speaking a strange language. But they might

understand his meaning by just watching him. I find my understanding comes easier by watching him, for example when he shows how I “play with my arms” and that I haven’t activated my body. Or that my feelings are sleeping. I understand immediately, but it isn’t always so easy to realize in action. In my playing, I try to find in myself the intensity and presence he is describing with his entire being. The little nuances I wouldn’t be able to understand in another way. He is very eager, explaining again and again. He tries to alter his words or explanation to trigger my understanding; I ask questions and search my body through my kinesthetic sense. I find a change in my neck, I release tension, what about the arms? Am I sitting balanced, feeling the point of balance? Focus on the body, not the arms, redirect attention to the center of me and open up for the affects which are there. Wake myself up. Is there something physical I need to do? It is easy to lose concentration when he is explaining something at length, but I keep refocusing on the meaning. When I first worked with him I focused more on feeling the point of balance while playing, less on feeling the contact between the bow and the body (and the string). But then I kept forgetting to remain in this feeling of balance. Then I focus on the energy in tension and release, but I realize I forgot the contact. How can I get all of this to work together, at the

same time? He sits back and I try again. It doesn't take long before he is back at the edge of the chair saying: "Excuse me, excuse me", to make me stop playing. I have a tendency to keep playing, but he doesn't want me to slip back into old habits and therefore stops me when he sees it happen. I search inside myself for a new understanding. He gives me well-known code words to trigger my mind and body to work together in the moment. Then I find the sensation: "Yes, now it is almost right!" It feels like an immense appraisal. When I don't understand, he gets so upset, but when I realize something, he is equally happy. He shakes my hand and congratulates me.



I first met the double bass player Stanislaw Kulhawczuk in an interpretation class in the NTNU Department of Music about 20 years ago. I was 19 and in my first years of study. I didn't understand everything he was talking about. I immediately understood that there was something different about him and that he had something to teach me. He would only talk to the person on stage, intensively trying to help and not letting the issue go without the musician having managed something.

He is now retired from the Trondheim Symphony Orchestra and from Department of music, NTNU, where he had been teaching since the 1980s. He studied in Warsaw where he graduated with a Master's degree in 1974, studying with Tadeusz Pelzer. He also had great success with his jazz band (jazz-fusion/avant garde), *Paradox*, from 1968-72, with tours and prizes won at several festivals. In 1975, he obtained a position in the Trondheim Symphony Orchestra and moved to Trondheim.

He told me some time after our first meeting, that he was impressed by my musicality and temperament. I also felt that it was very strong, but, I didn't always manage to communicate it to the audience. I had a lesson with him where he talked about playing from impulse, both the tone and the vibrato, but his words seemed so unfamiliar to me that I didn't dare to follow up on his path.

When I came back to Trondheim in 2001 after having been abroad for several years, I felt I wanted to explore his teaching further. I have now worked with him since 2002 and as a result of our contact, I have come to understand that a focus on strengthening the use of intuition and freedom of performance is crucial. At the same time as a

balanced use of the body and thorough knowledge of style and tradition are equally important.

Subsequent to our initial contact there followed a period of chaos which was very frustrating, and it took some time before I dared to place complete trust in his teaching as well as in reflecting on the knowing I carried with me from before. To really embody and understand his method, I needed to set aside my skepticism and go all in to try and realize his advice. I had to gain an embodied knowing of his musical images and coded words, as well as try to understand these concepts in a theoretical and pedagogical sense. Through continuously asking questions, being an active and reflective apprentice, and trying to deepen my own understanding both as an embodied feeling, but also cognitively, I have gradually incorporated his method in my playing and teaching. I question whether or not I can develop the "magic" through a better use of affects in the moment of performance, and what kind of freedom in the interpretational moment arise when getting into *flow*.

We are in the old symphony orchestra practice room. I'm in front of the grand piano, he is in the corner. The windows open towards the inner part of the building. I resist against what he is saying. I can feel how it works, but I am full of unasked questions. He is not interested in external ambitions, it will take the time it takes, developing my musical potential to its fullest.

I try to feel in my body what he is asking for. I struggle. I try. Maybe I try too hard. Balancing, feeling the rhythm centered in myself. Which physical feeling is he talking about? I try as many as I can. I'm on the first bar of Haydn's D major concerto, again and again. Actually, the first two notes again and again. I search in my proprioception, in my body, for the right condition. I approach desperation in my vain attempt to understand.

When I think, I've got it, something else is not working. I try not to control, to let go. To center all my energy inside. And suddenly I know exactly what I'm searching for. The body is totally free, I play from the center of me and I can play anything. Time feels slow, and I'm totally immersed in the task, inside the music. I feel like I'm sitting inside the tones, and I can vary it endlessly. Dynamic is just an integral part of everything, energy is everything. Everything works, and I can do anything. The feeling exhilarates me, it feels intoxicating.

I want to shout out my joy. This intense feeling of happiness, this is the reason I work with music. This little moment. I can just go on and on – I won't lose it, I'm in control but still free and flexible. I'm not a person with a body and limbs – I'm just a being. My brain is observing and enjoying.

Everything around me is unimportant. I crawl into the music and talk through it, even though I have made decisions on the interpretation, it feels like I have so many possibilities for variation at my disposal in this moment. I can't remember if my eyes are closed or open, I'm in my own world. I want to laugh, I hear Stanislaw shouting: "Hurrah" next to me. The passages flow easily, there are no technical difficulties in this world, everything is easy. Of course, he is right. This is like something I have almost never experienced, and he is teaching me how to find it every time I play.

Kulhawczuk's teaching liberates the musician and the music, and focuses away from cognitively controlling the use of muscles for controlling my movements. I'm convinced that his teaching has had a positive impact on my playing, and that what I learn and develop will be useful to other performers as well as create knowledge.

The German philosopher Eugen Herrigel describes differences in the Western and Eastern way of thinking of teaching and learning in his book *Zen in the Art of Archery*. Daisetz T. Suzuki²¹ says in the introduction: "The mind has first to be attuned to the unconscious" (Herrigel, 1971, p. vii). Zen, but also chi/qi, can be described but do not lend themselves to rational analysis. I will not pretend that Stanislaw's method lies on a spiritual level like zen, but there are many truths in this tiny little book which makes me see parallels to my own work, for instance on how to work with the unconscious, letting go of control and intellectual understanding.

Kulhawczuk uses musical images or coded words to explain phenomena that can be difficult to understand. They take their meaning through him showing, explaining, singing, and pushing me to keep searching until I have filled them with my understanding both cognitively and in an embodied manner. I then also use coded "buttons" of understanding to activate the right feeling during playing, and to focus my mind. In music, it is the norm to use images to describe musical phenomena that are otherwise difficult to describe in words. His imagery creates new meaning and an embodied symbolization of the experience, by referring

to familiar symbols or words. In understanding Kulhawczuk's images, the embodied meaning emerges out of the relationship between the physical experience and language.

His teachings are based on an understanding of the body being balanced and free so that you can play anything. The basic focus of the method is an economical use of the body: balancing the body to avoid unnecessary tension in the muscles. When your spine is well balanced and your head is balancing, relaxed on top of the spine, you induce a natural relaxation of the upper body.

I see that when I have Alexander lessons, it is easier to find the right balance in his lessons and to locate the "right" feeling more quickly. The music comes from a centeredness inside me, and my embodied feeling controls the movement and the music. It is also a constant play with the energy of the music and the energy within me, and never letting totally go of this energy. I develop a new alertness with respect to the body, energy, and touch with the bow on the string.

Harpist and conductor Andrew Lawrence-King claims that being 'centered' not only optimizes your own physical co-ordination in performance and combats nervousness, but also empowers emotional communication to your audience, and puts both performer and audience in touch with the ineffable, mystical spark of artistic inspiration (Lawrence-King, 2014a). Lawrence-King discusses this notion of centering which is common in several other practices too:

When you ask someone where their self, their YOU, is situated in their body, many will say head or high up in the body. Moshe Feldenkrais says: 'It is certainly true that most people feel the ego, i.e. the point

21 A Japanese scholar on Zen Buddhism.

which feels more like 'I', at the base of the forehead between the eyes. But it is not exclusively so. With the advancement towards fuller maturity of the spatial and gravitational functions, the subjective feeling is that the ego gradually descends to be finally located somewhat below the navel' (Lawrence-King, 2014b).

Stage performers similarly seek a sense of being "centered" or "grounded". When I try to locate ME it is somewhere around the solar plexus.

When you do something, or hear something over and over again, it forms a strong neural pathway. Fortunately, however, the brain is always changing and you can forge new pathways and create new habits. This is called the neuroplasticity of the brain, its capacity to learn from experience by changing its structure (Rugnetta, 2017).

Kulhawczuk urges me to let go of my intellectual control and trust my sensory awareness and embodied feeling to control the music. My intuitive presence gets stronger the more I work on this pathway. I understand both cognitively and in an embodied manner. Let go of the cognitive control and trust the body to play. The body feels the contact between the string and the body. From the beginning, Kulhawczuk has warned: "don't play with your hands", they are just doing what is needed to create the sound, contact or affect I feel centered in me. When I try to control my arms, even ever so slightly, they are stiff and they disturb the fine balance and contact of the bow on the string. I should use the energy inherent in the music suited to the character of the piece. Feel this as a build-up of tension, and

then release, even before the smallest theme or episode. I balance to create freedom for the arms, concentrate on letting intuition and my body steer my choices while I observe with my intellect. Inside every little note there is a burning sensation, and all music has swing, says Kulhawczuk.

Intuition is steering; the body awaits messages from it. Then I obtain a delicate and natural embodied control with so many more possibilities for variation than when I work more cognitively. Casals says he asks himself: "What is the most natural way of doing this?" (Casals & Kahn, 1970, p. 76).

An important part of working to create this sense of concentration and presence, is to learn to discipline my wandering attention, and continuously bring it back to a specific point by giving myself special messages or "concentration buttons" to help find and keep the feeling of presence. An example of concentration buttons is given in Figure 13. I am "taming" the mind by engaging it in attentive awareness to a specific task. This is described by Zarrilli as keeping our "analytical, squirrel-like minds occupied" (Zarrilli & Hulton, 2009, p. 26).

Kulhawczuk asks me to practice away from the instrument, only visualizing the performing and at the same time activate feelings. A mental practicing of finding and keeping a right presence of mind. This will strengthen the new neuroplasticity that I'm trying to increase. As Oliver Sacks says: "[...] imagining music can indeed activate the auditory cortex almost as strongly as listening to it" (Sacks, 2008, p. 32). It also creates a clear idea of what I want to do with the music, without being bothered by technical difficulties on the instrument.

Werkauswahl

Musik für Violoncello

FØL KONTAKT PUNKTET

FØL MUSIKKEN

KJEN N RYTME I KROPP

FØL BALANSE PUNKT

Krzysztof Meyer
Monolog
SIK 1847

Peter Ruzicka
Sonata
SIK 817
Stille, Vier Epilog
SIK 851

Alfred Schnittke
Klingende Buchstaben / Lobanov: Fantasie
SIK 1842

Hans Poser
Sonatine op. 54,2
SIK 719

Sergej Prokofjew
Sonate C-dur op. 119 [Rostropowitsch]
SIK 2286
Zwei Puschkin-Walzer op. 120 [Geringas]
SIK 2365

Sergej Rachmaninoff
Lied [autorisierte Erstausgabe: Cannata]
SIK 1556

Alfred Schnittke
Sonate Nr. 1
SIK 6622
Sonate Nr. 2 / Improvisation (Solo)
SIK 10...

Dmitri Kabalewski
Sonate op. 71
SIK 2223

Kleine Vortragsstücke russischer Komponisten
Heft 1 und 2 [Ribke]
SIK 2314 / 2315

Krzysztof Meyer
Sonate Nr. 1 op. 62
SIK 1432

Galina Ustrowskaja
Großes Duett
SIK 1805

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Figure 13:
Example of
concentration buttons

With this method as well as the physical act of practising, I create new neural pathways, firstly identifying the old habits and what I want to change. Then I shift the focus of concentration, and every time I feel myself slipping into the old habits, I stop what I'm doing. I use mental visualization and affirmations to reinforce the new pathways. I keep trying and gradually transforming. The new neural pathway gets stronger each time I use it correctly. I have to work with new types of embodied understanding and mental concentration to get in contact with the right feeling. By creating these new pathways in the subconscious, the neuroplasticity is gradually working to my advantage. Oliver Sacks quotes Alvaro Pascal-Leone, Professor of Neurology at Harvard Medical School: "The combination of mental and physical practice leads to greater performance improvement than does physical practice alone" (Sacks, 2008, p. 32).

The study *Musical Imagery and the Planning of Dynamics and Articulation During Performance* says that: "[T]he ability to imagine a desired interpretation is said by some musicians to be integral to expressive music performance" (Bishop, Bailes, & Dean, 2013, p. 97). They also say about this mental preparation that:

Aural skills are practiced by many music students, but if consciously imagining a desired sound increases the success with which intentions are realized, then an increased focus on developing and diversifying auditory imagery skills may be beneficial (Bishop et al., 2013, p. 114).

When I imagine the music, I anchor it in my body and I feel and visualize the different colors and affects of each note. Mental rehearsal allows me to test potential interpretations and analyze anticipated results without interference from auditory, motor feedback, or bad habits.

One thing which I find challenging is to not use too much muscle power when I want to play a big *forte*. I activate the consciousness of the muscles in the arms and try to take the force from there to get a heavier bow and bigger sound. I sometimes have too much consciousness, or more precisely pre-reflectiveness regarding what my arms are doing at any given moment, even though I don't consciously think about them while I play. I have to activate the responsibility and trust of my body, and let the arms be its tools. De Alcantara says for example:

When you want a big sound, a resonant, uniform and elastic sound, you need a "total *absence* of brute force, and instead the perfect coordination of the musician's entire body, from head to toe; a virtuosity of contact between the player and his or her instrument; and, most important, the capacity to allow sound to flow out of the instrument (de Alcantara, 2010, p. 3).

This resonates with Kulhawczuk's method of taking away the brute force from the arms, and placing it in my center and building the dynamic force from my inside while keeping my arms supple and to obtain a big and resounding *forte*. It has been indeed hard to let go of the impulse to compensate with muscle power and always try to let the energy and dynamics build up from within myself.

Kulhawczuk can easily spend one hour working on one bar or one line, and I appreciate this attention to details. It is also demanding, because my “bodymind” needs optimal functioning to be able to express what I want, and what the music demands. That is, choosing between the millions of shadings, colors, articulations and sounds inherent in the music. It is not enough to keep an expression through a line, I have to go further and keep the music alive in every little note, in their beginning, middle and end. My concentration is totally focused, while my consciousness keeps watch and intuition is steers through my embodied feelings.

I direct my awareness straight to the core of the body, the grounding, and I feel that I’m inside the tone from the first moment. The instrument is only a part of me, a means to express myself. The instrument can get in the way, as a technical issue – I try to be one with it. The best is when I forget there is an instrument present; it acts as an extension of me.

The music is shaped in my mind and through my bodily affects. When I play I’m not trying to force my personal feeling onto the music. I use my affects to color or to create variations in the music and in how I communicate with the listener. Fear, anger, sadness, happiness, love – these and many other affects are the raw substance that we have in our bodies as reactions to events, sounds, speech, and encounters.

I obtain a feeling of relinquishing control, but at the same time of gaining a different “felt sense” control. This intuition is, of course, shaped and formed through years of practice and performing, and is also now broadening and developing with the work I’m doing. I can, with this embodied approach to playing, interpret with a greater freedom, as

if the thought, mind and feeling from which the music stems are embodied. I need to perceive the sound and energy of the music, the contact of the bow on the string, with a feeling in the center of my body. Intuition consists of the following: affects, temperament, sound quality, dynamics, and very importantly, energy. Music comes from impulses.

The consciousness is slow, the intuition and subconscious are much faster and more varied. Trust your body, center your energy and let the technique be free. Suddenly I can play difficult passages I thought were impossible, and even almost without practicing. But then I balance, with the feel of the rhythm centered within the point of balance.

Kulhawczuk’s students have an enormous respect for him. While others wonder “what he is doing”. When I got the taste of what he is urging you towards, never content with 99%, and always pushing my abilities to the maximum, it keeps me returning again and again. I get a burning wish to understand more and find the best way of activating my musical intuition. Again, I return to the words of Casals:

[I]t has always been my viewpoint that intuition is the decisive element in both the composing and the performance of music. Of course, technique and intelligence have vital functions – one must master the technique of an instrument in order to exact its full potentialities and one must apply one’s intelligence in exploring every facet of the music – but, ultimately, the paramount role is that of intuition. For me the determining factor in creativity, in bringing a work to life, is that of musical instinct” (Casals & Kahn, 1970, p. 97).

In Kulhawczuk's teaching, I also find other resonances with Casals' views: One must understand that the purpose of technique is to transmit the inner meaning, the message, of the music. The most perfect technique is that which is not noticed at all (Casals & Kahn, 1970, p. 76). This requires a lot of imagination and visualization, and it is easier to explain and teach in person than it is to describe.

I am now at a point where I am able to distinguish, on my own, when I'm playing with "my arms" or managing to keep the feeling of presence. I feel the qualitative difference. Once this has been experienced, it can no longer be ignored, it is like when a bear has tasted honey, she will always keep searching for more.



Sometimes, particularly in tricky passages, I feel like giving up this new way along with the new pathways in my brain, and just go back to using the old well-worn ones. Just learn this, the old way. Even though I know that introspection and embodiment of the music from the first instant, this learning process is quicker than the other way. But what about when I get nervous? Do I lose it all? I gradually gain more control and can retrieve the feeling when I lose it during a concert. From a cognitive controlled interpretation to an interpretation grounded and centered in the body and the intuition. Consciousness is there as a captain, trusting her employees to do what is needed. She is watching.

I work hard trying to put myself in the state he asks of me. IT'S NOT SO EASY AFTER 30 YEARS OF DOING IT DIFFERENTLY. I create new paths into the subconscious, or shape the pre-reflective, using my neuroplasticity. When I don't pay attention, my mind returns to the old path.

I search for this physical sensation of the body controlling the tone and then get a strong feeling of flow and being present in the moment, a feeling of freedom.

MOMENTS OF FLOW

I experience that presence in music performance can be developed. When working on creating a strong inner presence, I also experience achieving a state of what can be likened to what Mihaly Csikszentmihalyi, Associate Professor in Behavioural Sciences at the University of Chicago, in 1988 defined as “flow” or “ultimate experience” in his study on *Consciousness and the Psychology of Optimal Experience*. Being immersed in flow creates an extraordinary atmosphere – around the artist – again creating this energy of presence. It is not the same thing, but the two are related:

Flow denotes the holistic sensation present when we act with total involvement. Flow is a subjective state that people report when they are completely involved in something to the point of forgetting time, fatigue, and everything else but the activity itself. [...] The intense experiential involvement of flow is responsible for three additional subjective characteristics commonly reported: the merging of action and awareness, a sense of control, and an altered sense of time (Csikszentmihalyi, 2014, p. 230).

I am relaxed, but at the same time alert and concentrated on the task at hand, irrelevant thoughts are excluded. I feel confident, and my sense of time disappears as along with my “self-consciousness”. When I’m in this state of flow I feel happy and exhilarated and feel that the possibilities are endless; nothing can stop my playing. It is an autotelic moment, which, in itself, is so rewarding I want to return to it over and over.

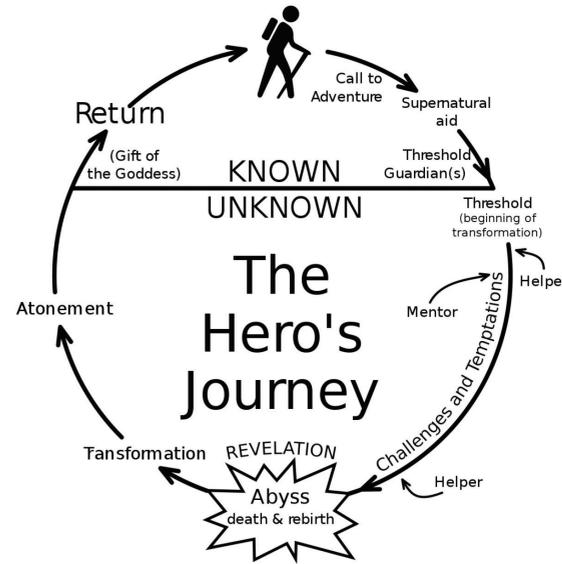


Figure 14:
The tale of the Hero's Journey

As Csikszentmihalyi describes it: “[...] intrinsically motivated, or autotelic, activity: activity rewarding in and of itself (auto=self, telos= goal), quite apart from its end product or any extrinsic good that might result from the activity” (Csikszentmihalyi, 2014, p. 240).

There are many examples of people who have kept studying what flow is and how this can be measured, while others have worked on how to “get into the zone”. This means that you are totally immersed in the task at hand, combining awareness and actions. Csikszentmihalyi says the task at hand shouldn’t be too easy or too difficult – it can expand our personal limits and we achieve more (Csikszentmihalyi, 2014).

It is interesting to look at the method of creating flow developed by Frank Heckman, professor at Codarts HS

Rotterdam. Heckman has created a method for developing flow in performance, through a five-part model inspired by “the hero’s journey” (*Hero with the Thousand Faces*, written by Joseph Campbell, 1949). He calls it the sustainable performer, i.e. a person who has the ability to perform at a high level again and again (Heckman, 2017).

The Tale of the Hero’s Journey, Figure 14, is the common template of a broad category of tales that involves a hero who goes on an adventure, experiences conflict, wins a victory and in the end returns home, transformed, to share his experiences.

His method is interesting, and in my artistic research process I can relate to the steps of the journey. The journey addresses five dimensions (with his signs) (Heckman, 2017):

 **Calling:** gaining purpose, knowing yourself and setting goals. Discover your own dream, determine your own course and free yourself from social control. Choose a destination.

My calling was entering into this research project in order to gain a deeper understanding of developing interpretation and musical performance.

 **Fellowship:** about key relationships, the social fabric and the environment. Fellowship matters. Find new qualities in yourself. Your companions will influence how you proceed. Choose well.

My fellowship has been the supervisors and peers I have around me, and people I have met and discussed with through the National Artistic

Research Forums and meetings. They have all together given me valuable advice, and reasons for further reflections or force to change direction.

✓ **Dragons:** about facing, embracing and overcoming challenges. Expect the dragon. Work through the inevitable disappointments. Overcome resistance, fear.

My dragons are to overcome my own fear and uncertainties, and take risks with the possibility of failure. The skepticism from others has also been a challenge to work through. I experience challenges as a way to grow.

* **Performance:** about being in flow, the ideal performance state. Seek “flow” - the feeling of total focus in circumstances where you can see yourself succeeding - you can perform optimally as you go. This strikes a balance, between the challenge of the task and the ability of the seeker. Too great a challenge leads to fear, tension. Too little challenge leads to boredom. Implement, “stand in your own truth,” carry over, follow through, execute.

My performance develops through the focus on presence and centering my attention and thus creating flow in the moment of performance and maintaining it.

^ **Return:** is about bringing home the ‘treasure’, the new knowledge, explaining and sharing the learning. Evaluate, reap rewards in knowledge, experiences, return and apply. What do you bring back with you, your “grail”.

My return is bringing home the question: Can I sustain and keep developing what I am learning? It is also sharing new works and communicating with the audience. I want to use this in teaching, and help others with my knowledge. And I want to keep making this journey over and over again.

I work with a method for attaining this altered state of consciousness. Andrew Laurence-King at the Australian Centre for the history of Emotions compares it with a state of trance or meditation in his research on flow (Lawrence-King, 2014a). There is also Henrik Vonk looking at flow and mindfulness, and Andreas Burzik works on flow for orchestral musicians. Lazlo Stachó (Liszt Academy, Budapest) is developing a practice methodology to help classical musicians enter flow and his lectures on “the ability of secure and comfortable cognitive ‘navigation’ in the musical flow during a performance” (Stachó, 2016).

Njål Sparbo refers to his “singer’s bubble” in finding the special state of performing that he explains to be a concentrated, almost meditational state (Sparbo, 2014, p. 4). He has worked on developing the psychophysical singer on stage, through a series of performances and has worked with different techniques, both theatrical and somatic. In this sense, Sparbo’s work is closely related to my artistic research.

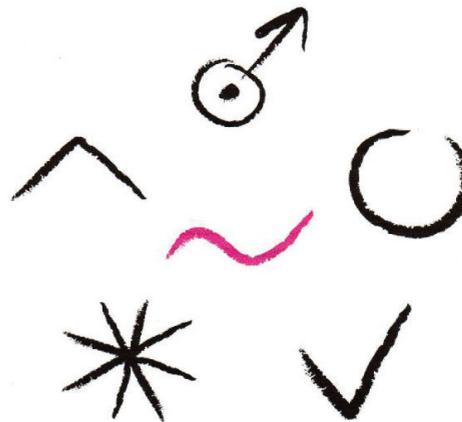


Figure 15:
The Hero's Journey, Heckman's
cyclic, didactic model of
sustainable performance.

We were on tour for one month, all over Germany in and out of buses and hotels and concert halls. Every day working on the repertoire as if it was our first concert. Then this one concert, in a magnificent hall. Baroque interior, white chairs with velvet “stuffing” seats. We start playing the Souvenir de Florence by Tchaikovsky, as we had done every night, but this night feels different. It feels like we are one big body made up of smaller musicians, and the music becomes whole, united, rather than composed of 16 different voices. An entity of its own.

I never knew if the others had that same elated experience; I think we lacked the words to explain and talk about it. It felt like magic had happened suddenly, and we all floated within it. The next night we played well, but this “out of body” experience didn’t reoccur on that tour.

FEELING OF FLOW IN ENSEMBLE PERFORMANCE

A collective consciousness, can feel like a dissolution of the boundaries between musicians, which connected us in one single feeling of flow. British anthropologist Victor Turner explains this as *communitas*, creating a mutual understanding and melting boundaries in a spontaneous communication. Turner says that those who “interact with one another in the mode of spontaneous *communitas* become totally absorbed into a single synchronized, fluid event” (Turner, 1982, p. 48).

I was once asked at a conference: “But what about this feeling of presence and flow in chamber music?” As explained above, when you get these moments of *communitas*, nothing feels more meaningful musically. I have experienced it several times, and I have also heard other talk about the experience. Hatto Beyerle talked about how the Alban Berg Quartet had this experience from time to time and how precious it was.

But of course, the work I do cannot be pushed upon another individual. I think that if I try to impose my own ideas upon my fellow musicians this *communitas* will not necessarily happen. It is important that it is a communication created between us in the group, as a project for continuous improvement, development and inspiration. What I can do as a performer is to always try and play at my best, and come with suggestions regarding the musical interpretation or sound creation which makes sense to me. In my chamber music group of 20 years, the Alpaca Ensemble, we feel this *communitas* sometimes, and sometimes not. Professor

Robert DeChaine describes the situation as: “an instructive, collaborative energy that we breathe into each other’s ear” (DeChaine, 2002, p. 95). In this artistic project, I have included one work of Karin Rehnqvist, which she wrote for my group, Alpaca Ensemble, to also experiment working in a “communal” situation.



Developing presence demands much of me. Devotion and trust. I need to redirect my attention and feel the body being in control of the tone. Even with the difficult passages, especially then. Don't worry about getting the right notes. Start with the body feeling the tones, the body knows where they are and how they sound before I play.

Some things that I always considered tricky are suddenly easy, almost unbelievably so. In Grenager's solo suite, there are whole passages I couldn't do no matter how much I practiced – but after 10 minutes (or maybe 30) of searching for the right feeling, the passage is somehow easy, like the body is just doing it.

In concerts the tension and anxiety might shift my perception unnoticeably back to the old way. I'm afraid of not doing right and I tense up. I feel the doubt.

Last week in a concert, I realized a difficult shift was coming up. Help, I haven't practiced it enough!!! All I can do is to let go, trust my body. Feel grounded, and just sense the tone. Letting go of my mind telling me it's not going to work, just let it go. And it was fine, no problem.

I can't realize this all the time, but I'm gradually getting better at using the body. I don't focus on the instrument, another 'me' takes over. A creative me with lots of temperament. It has always been there, I just haven't let it out. Or I haven't known how to, or dared. It is the real me, led by my intuition.

The music takes on a different meaning, I never get tired or bored.

In the performing moment, I avoid cognitive speculation – the consciousness is slow and boring, the subconscious or pre-reflection is quick and full of varieties.

—

I can be too eager when playing, losing the groove in the rhythm, in wanting too much. Then I disembodiment the rhythm, and I “think with my arms”. In my earlier training, a lot of learning focuses a perception of what your muscles are doing, proprioception. But for me this way of playing limits what I can do, so I try to redirect the attention into centeredness where my consciousness is observing “from the gallery”.

—

Chapter 4

PROCESS AND REFLECTION TIMELINE

This chronological timeline consists of some of my empirical material: reflections, reconstructions of parts of lessons based on my notes, analysis of concerts, works with composers and happenings. Some reflections are very brief, just a thought or a question, while others are more elaborate and also includes analysis of some of the works. I am mostly concerned with the three main concerto works by Lene Grenager, Nils Henrik Asheim and Jon Øivind Ness, but there are also some reflections on other works or processes.

2012

12 May 2012:

Reconstruction of a lesson with Stanislaw on Grenager's *Gigue*

(this entry dates back to before the start of the project period, but I have included these comments because they are relevant for the work on the same music later throughout the project)

- The body and the hands must cooperate giving the hands the best possible situation. The hands are easily activated too much, then the body isn't strong enough, the arms should be relaxed and soft. Let the body take responsibility.

- The inner activity of the body is always changing, it's not constant. If you are not active enough, the arms take over. Concentrate and listen for the quality of the contact of the bow with the string, the music with the body. When there are big leaps, just feel this contact, do not be afraid.
- Build the timing, let the energy build until it feels like the right moment for playing, for releasing tension. If you feel a stronger contact in your body it will be easier, and remember it has a delicate quality.
- Wait for the feeling in the body, do not play before it. And let the energy of the music build up before the tone before you release at the right moment. Wait for the body to be present, and the tension build up. Tempo, phrasing and energy decide over the rhythm. This creates a better timing.

13 May 2012: Reflection

What Stanislaw talks about energy, it makes me think of the work of Miki Campins, an Italian drummer based in Ålesund. He is interested in the concept of Chi in Japanese music, and he has made a model to explain what chi is in the break between two impulses, showed in Figure 16. It feels like the building up of tension before a phrase, or before a note, and then release..

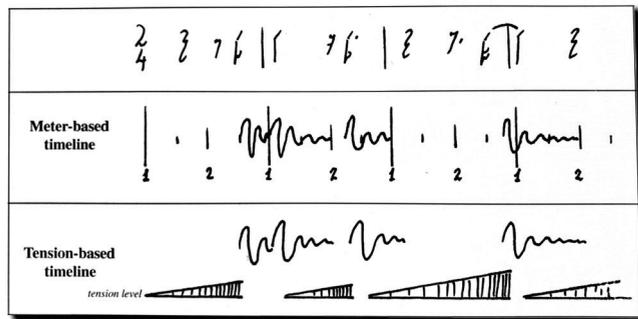


Figure 16:

Sequence of sounds represented in two different timelines, inspired by Japanese aesthetics, one could use a timeline based on the expansion of the sound in the room and the tension or expectation created after it. First: representation of sound articulations in a meter-based timeline. Second: representation of sound articulations in a tension-based timeline. Indicated underneath is the level of tension or expectation created after the articulation of a sound, moving on to the next sound when the desired level of expectation is reached, regardless of the exact metrical placement. This could be expressed as: Shaping a new sound when the room is ready for it and the expectation has reached the optimal level required by this new sound.

15 May 2012: Working with Stanislaw on *Prelude* by Lene Grenager

Even when you want a quick movement of the bow, do not lose the point of contact in the body. Imagine the weight and the energy before you play. Practice being aware of the energy in tension and release for every phrase.

The arpeggio chords at the start: keep the lines and show every note in the chords going up and down. Every tone has its own expression, do not play monotonously. Again, the body is in charge of the contact between bow and body. The hands are not steering, focus on embodying. You turn off from time to time, watch out! And think delicate otherwise it is too coarse. Give your hands the best situation for achieving what you want.

May 2012: Analysis of Concert in Vår Frue Church

I watch a video from my concert and analyse the Grenager suite especially, even though I also watch the rest of the video and see the same comments are applicable. I have good balance, and a good feeling of swing. The point of contact is there, activated in the body, but it is not varied enough. It becomes mostly one type of contact and sound even though of course I use dynamics. This is an important thing to focus on in further work.

December 2013: My attempt to sum up my understanding of some of the main points of the teachings of Stanislaw Kulhawczuk

- Tempo, rhythm and phrasing are steered by the energy of the music. There are millions of artistic means, use them all!
- Consciousness is slow and small; intuition and feelings are much more varied and quick. The temperament demands a quick reaction in and from the body, if tense

and stiff everything is too slow.

The sensing body has to understand what the consciousness wants, through use of the body.
Use the consciousness to understand, but then automatize and encode the subconsciousness.
The conscious mind wants to learn rules, the intuition understands immediately.

- Music has to have groove or swing.
- The energy comes from impulses, the music and impulses have varying amounts of energy. This energy is the language of music.

If I use the body right, in the most efficient way relating to the tension in muscles needed, or relaxation in the muscles not used in the moment, I am free and can play anything. Make sure the responsibility for the rhythm is not in the proprioception of the arms, but anchored in the body. Visualize it as feeling an inner pendulum constantly swinging – maybe attached above my head. I have to activate the body to feel.

17 December 2013: Working with Stanislaw

I have tried to increase my sensitivity of the body, tried to let the energy steer. The consciousness is disturbing me, I try to control too much. I have tried to be conscious about thinking too much, to notice how the change feels when the body is playing, and when I lose it. Then it is easier to change.

- If you use your sensitivity and kinaesthetic sense, let the body be in charge. Trust your body and do not try to control with your consciousness. Use your intuition and sensitivity. Consciousness is too slow, you can do so much more with intuition and the embodied feeling.
- Remember the energy, build up the tension before the tone, play when you feel you have to. You can play fast or slow, but anchored in the body.

I should think as if I am stroking the string, cuddling it. Do not get tense. My sound gets much better, more open, and the lines are clear.

He interrupts every time he senses me losing contact with the body.

- Make sure the line has sense. Long lines, do not speculate – just trust the body.

- Stop, your arms are playing! They cannot decide the line; your feeling must do that.

Sometimes I find it difficult to find the right "button" to trigger the right feeling. The arms take control without me noticing. Why?! I find the awareness of the feeling I want, but then it is difficult to keep it. And it is difficult to not hold on to it too spasmodically, suddenly working against myself. Letting the body control the point of contact with the bow – when I have that I can also vary with any type of bow speed, and still keep the sense of the lines. I try to use the "button" which is a code word: RESPECT

2014

21 January 2014:

Working with Stanislaw – on energy in Grenager's *Solosuite*

- The rhythm is created out of how much energy you use, it decides the rhythm. The metronome does not decide time. Energy in the music is not metronomic. A totally even metronomic rhythm can be used as an effect, but not as a musical principle. You can work with the metronome to check, but when playing music, it is forbidden. If it swings then you embody the rhythm. This swing is super important. The energy is the music's inherent force. You need to know how much to use at any given time.

I try to understand both cognitively, and physically – to try and recreate this feeling when I am on my own practicing or playing. It is all connected, I need to find the right balance and concentration. I need to understand, at the same time I try to give up control and consciousness

steering. Play from intuition and embodied sensitivity. The physical has to be right. As a Swiss clock – everything has to work together, from the small wheels to the bigger ones. Your hands disturb, and then it gets unrhythmic. Focus on the relation between your body and the contact. And make sure the end of each tone is still in the body.

— The body builds the energy needed for the coming phrase, releasing it from an impulse. Keep your arms relaxed, soft. No initiative comes from the arms, but from the body.

Sometimes I keep “holding” a note, I got the right feeling at the start, but then I try too desperately to hold on to it. Just balance and stay centred. Holding on to the contact without it becoming stiff or held. I can go from a zero position which is like an awake awareness of the point of balance. Keep the atmosphere constant.

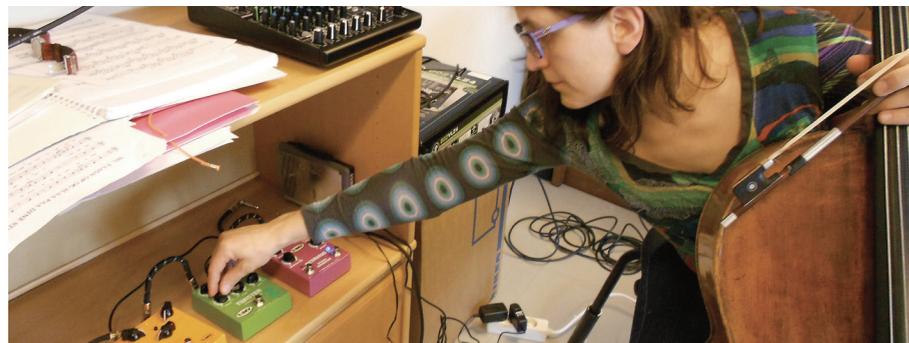
The image shows a handwritten musical score for a Sarabande, likely from Grenager's solo suite. The score is written on five staves, with measures numbered 80, 90, 100, 112, 122, and 132. The music is annotated with various performance instructions and structural labels. Key annotations include:

- QUESTION**: Labeled above the first staff (measures 80-85).
- QUESTION**: Labeled above the second staff (measures 85-90).
- ANSWER**: Labeled above the second staff (measures 90-95).
- STATEMENT**: Labeled above the second staff (measures 95-100).
- STATEMENT**: Labeled above the second staff (measures 100-105).
- ARGUMENT**: Labeled above the second staff (measures 105-110).
- ANSWER/ARGUMENT**: Labeled above the second staff (measures 110-115).
- RESOLUTION**: Labeled below the third staff (measures 112-115).
- Afterthought**: Labeled below the third staff (measures 115-120).
- Release**: Labeled below the third staff (measures 100-105).
- more harmonic tension**: Labeled above the second staff (measures 85-90).
- little less dynamic**: Labeled below the second staff (measures 95-100).
- build up dynamic and release**: Labeled below the second staff (measures 105-110).
- HARMONIC MOST TENSION**: Labeled above the second staff (measures 90-95).
- shorter breath**: Labeled above the second staff (measures 85-90).
- pizz**: Labeled above the third staff (measures 112-115).
- pp**: Labeled below the fifth staff (measures 132-135).

The score is color-coded with various colors (pink, orange, blue, green) to highlight different phrases and sections. The annotations provide detailed performance guidance, including dynamics, phrasing, and structural analysis.

Figure 17:
From the Sarabande in Grenager's solo suite. I have marked the themes with colours to see clearly when they return. I have also divided the phrases into questions and answers.

February 2014:
First workshop with Lene Grenager trying out ideas and effects.



We use a lot of time trying out the wiring and different electric effects. Lene Grenager has also brought sketches to try out.

February 2014:
Reflection on interpretational issue in *Khipukamayuk* by Lene Grenager

The musical phrase is more important than the metrical. I try out verse foot and articulation in the first percussive part of *Khipukamayuk*, to give myself a clear sense of the musical line. Prosody makes different meanings in language by changing the articulation and accents, like in the following example:

She is mean – referring to who is mean

She **is** mean – referring to the fact that she is

She is **mean** – referring to her being mean, as opposed to for example kind.

It can be like this with music too, it feels like the phrase gives different sense according to how we articulate or accentuate.

4 February 2014: Reflections on practising

I keep trying to get the right feeling of what we work on, but it is not easy to find it on my own. I keep getting frustrated, and sometimes I feel afraid of practicing in case I work in the wrong way and ruin everything! All the new paths in my brain needs to be groomed, not left alone to wither away.

3 mars 2014: Reflections on Stanislaw's teaching

Why do I keep trying? I misunderstand all the time. It's such a demanding psychological exercise.

Recap of today: Understanding intellectually is not the same as understanding embodied. I should use the affects, but still I am using so much time just getting to this point of flow and using the body right so it feels like there is a long way to go before interpretation and emotion are the focus. The energy is so important, using the energy of the music and feeling it in my body, as an embodied feeling of the music.

Try to let the arms hang from the shoulders, not holding them up using unnecessary muscles not needed. The body is stable and balanced. I have a tendency to automatically lifting the elbows to play - to get more power. If I do not, will it still create enough power and sound? I understand that the tendency is strangling the tone. And when I am relaxed, the sound is more open and vivid, of much better quality, and has more variation.

I experience a hang-up in implementing his advice – the energy coming from inside – it feels like I play timidly and small to manage – it becomes weak. I try to trust that these are steps on the way to something better, but it is difficult being patient. When the music says forte, it seems like my body does not trust itself, my arms activate all power of muscles available. How can I avoid it? I have to redirect the energy, keep trying and keep growing the force form inside of me and out through the instrument. I must be patient! Every tone feels like it's just landed, on the string, how, is decided by the feeling in my body.

4 March 2014: Working on pieces by Lera Auerbach with Stanislaw

— You still have a tendency to activate the arms and not the body, come on!! Keep the body working, all the time – do not rest on your laurels. Feel the forte dynamic, do not decide it! And the articulation is also steered from your body. The arms are there, but they do not decide. Only the body. Think that the music is delicate.

Concentrate on the body working, while the arms are its helpers, they relax and do what they are told, in a smooth and soft movement. Every time I lose the IT, the presence, he notices, even the tiny little notes. It improves as we work, as if I need help redirecting my awareness. I try to take care of the beginning of the note, the middle, and the end, and articulate from the body. And I have to watch out that I do not lose the contact.

Today's code word was "CUDDLE", when the body keeps the contact I can focus on enjoying and cuddling. My body being balanced and awake.

Sometimes I force the timing, I am too quick, I have to wait for the energy of the music to build in me. We keep repeating "in the body", and it seems like I need this constant reminder.

I can understand it cognitively, but it does not work without the embodied understanding as well. The whole mechanism needs to understand. When I know how it should feel, then it's easier to find again. The sound comes from me and my intuition knows better than your mind and your arms.

12 March 2014: Working with Stanislaw

— You have to use the temperament you have in your body! It can be used through a quick reaction in the contact between the body and the music. Keep being active.

12 March 2014: My reflections on temperament

I need to work on using the temperament, but sometimes when I focus on soft and relaxed hands I have a tendency to keep the temperament and feelings dormant. Make the body take responsibility. When the temperament is quick it is easy, an immediate shifting between affects and characters in the music. Especially when something is technically demanding, I have to work in the right way!

18 March 2014: My reflections on choices and accents

There are many choices to make in the interpretation, and several can work – I try to follow the lines of the music, as I understand it would in a rhetoric manner. So much is about the accentuations of different types, the rhetoric, the pathetic and the grammatical – or what Pedro De Alcantara says, the metric, the agogic, the tonal and the dynamic accent. Looking at how the music is shaped, and how I read the music, decides which accents I should use.

31 March 2014: Practice blog

When I listen to things in hindsight, maybe it does not sound like I thought it would? I just did a recording of some music for a project, and I was not happy with the solo part. I tried to compensate by using a more aggressive energy, and felt much better about it. But afterwards listening to the recording I could hear I was overdoing it and even that it got out of tune. So, the understanding I have of the moment – reflection in action – is not necessarily right. The first version of the recording, which was more relaxed and gentle, sounded really nice afterwards. But I needed to hear the difference to understand what I did wrong.

I work on feeling the intervals, when I see a note I try to create an intuitive embodied

sensation for how the tone should sound – not technically through the brain (where to put the bow on the strings), but every note from my centre. Learning it in this way is quicker. And I have to imagine or feel the note, before I play it – so all the time I must keep anticipating the next feeling or colour of tone. And I must not forget the energy! When I play by heart I visualize the embodied sensation of the tones.

**1 April 2014:
Practice blog**

I keep working on feeling and sensing every tone – and the intervals between them.

**7 April 2014:
Practice blog (Ellen Lindquist: *Gaia*)**

Get the hidden drama of the music to be evident in the expression.

**April 2014:
I play Lene Grenager's *Prelude* for Hatto Beyerle**

The music describes human situations. From here we have the feeling of dialogues and articulations. Make choices in the music and follow them, follow the motives. You have to find the expression to convey the content of the work.

6 April 2014: My reflection on practising, changing of habits and focusing

It is a really hard run-up to the concert because when I practice in my habitual way I end up with my old habits. I change how I practice, and use much more energy on focusing and directing attention, instead of playing over and over again, mindlessly.

In changing my habits, I feel nervous: is this going to work? I cannot “over-practice” like before, because then I end up repeating bad habits. What if I cannot realize this in the concert? It sometimes takes some time getting the right sensation when I work with Stanislaw, so what about when I am alone and nervous? I want to realize so much that I start overcompensating with both my force and the interpretation, instead of trusting my embodied control. It works, but at the concert in Rissa, I could feel myself going in and out of concentration. And I kept gripping my bow too hard, which did not help freeing up the arms. Then the arms got really tired.

I have to trust my “new-way”, I know it works. But I keep focusing on one thing at a time, forgetting other things that are important. I am too busy thinking about how, so I forget to feel the music. I feel stressed about having to prove something about music and language. I do not want the audience to sit there and search for my “project” so I keep quiet about my work. I want them to be in the music, through their own bodies and experiences.

I lift my playing to a new level, but at the same time the stress makes me lose it, and I revert to old ways that seem more familiar and safe. But then I do not get the same presence in the moment, or “magic”. I have to listen and sense, feel the point of balance and of contact, with the rhythm embodied. Concentrate on the start, and the end of each phrase, of each tone, of each interval. I must not lose the lines, and of course: I can use all the artistic means available in this world at any given time. Piece of cake! And do not forget the composer’s wishes, of course.

21 April 2014:

Solo concert in Kammersalen, Olavskvartalet, Trondheim. Works by Lene Grenager, Ellen Lindquist, Trygve Brøske og Lera Auerbach. Pianist: Else Bø

22 April 2014:

Reflections on the concert

I am quite happy with the concert, but I think I was a bit hung-up in trying to prove the rhetoric possibilities of the music. I felt tensing up at the end of the concert and muscles took over steering the performance. My arms were hurting and very tired at the end. According to Stanislaw this should not happen – then I am using the body wrong. I think I should have dared to trust the “new-way” more. Another of my supervisors, Carl Haakon Waadeland, said he understood what I meant by rhetoric interpretation, or music as language, after having heard the concert. He did not agree that it was an unsuccessful concert, but I know I could have played so much better. So anyway, the concert was ok, but before next time I need to trust the new focusing! It will be interesting to watch the video. (comment from June 2014: the video did confirm my suspicion. I was very tense and lost both the balance and contact, losing the embodiment).

24 April 2014:

Practice blog

What is the point in finding the figures in the music? If I just find them but do not use them, they remain a curiosity. When used they help creating a feeling of language, of prosody.

23 May 2014: My reflections on interpretation

There are aesthetical questions relating to interpretation. Can we use the aesthetic we want to? How free are we? Is there freedom to take individual choices? What is tradition, what decides? If we respect the tradition or performance practice, is it then acceptable to make personal interpretations which might divert from the norm?

2 June 2014: Practice blog with reflections on *Khipukamayuk*

I try to practice more effectively. Try to go past beyond physical thinking. Fingerings and such have to be in order, but as soon as possible I try to let the body take control of the practising.

In *Khipukamayuk*, the second part – going up – typical Anabasis – but does it mean more than the fact that the intensity is augmenting? It does say crescendo so that would just mean the same. It starts with an articulation, a little drop in dynamics and intensity, and then a gradual increase.

I need to get the rhythm swinging, feel it in my body. It is not technically demanding, but still it is demanding. The line above the triplets – pull them a bit. When the intervals are big it is more difficult to keep the feeling of the lines between them. Can I separate it in smaller parts to make the line make sense to me?

3 June 2014: Practice blog

What if I play the passage totally straight, with the double stops and tapping and fast upgoing lines? I try to think of it as a conversation, or as a monologue. Then it feels more alive and is more varied.

Feel the harmonic developments in my body. I concentrate on hearing a core in the tone, sensing the contact between bow and body. I try to feel a softness in the arms. Even softer – does that make a difference? I keep interrupting myself so not to go back to old habits.

June 2014:
Workshop with Alwynne Pritchard, for performance of Hospice Lazy in November, Alpaca Ensemble

We have worked several days with Alwynne. She creates workshops from the theme she wants us to explore. She asks us to try many unusual and often tricky approaches to playing and performing. We develop new approaches based on physical exercises and breathing practices drawn from yoga and Butoh (among other things). This time we have been exploring the body, and our relation to our instruments.

Every day started with a Yin Yoga session, just to get into the right frame of mind.

■ Play how you feel now.

We play and feel the energy and tension created by this special atmosphere. We experiment with the body touching our instruments, as if for the first time. Through touch, bow and body, keeping in contact with our breathing. Even using the breathing as timing exercises.

From there we visualize how we could have an inner feeling for the instrument, or experimenting with sensing energy going inwards, and outwards. Relating it to breathing. We also explore what kind of music we create if we focus on movements creating sound, the sound being a by-product of the movement. This is such a different mindset, but it is very interesting to feel the difference. She recorded everything, and will compose some of the piece with recordings of us improvising.

She will also send us texts and inspiration regularly, on vitality forms, energy and things related to our project. I see that this visualization and use of energy is very relevant to the other work I do.

6 June 2014:

Practice blog *Khipukamayuk*

The harmonics, it's a chord part – seven bars – I try to change the tension for each shift of chords to show the musical development. Then there is a melodic part, from bar 122. I try to feel the energy of smaller notes before the long ones as upbeats leading into the next – it creates direction. But intonation, I have to play slow and feel the intervals, and listen. Be strict with myself. It is hard finding good and logical fingerings, and at the same time try to just feel the tones. I should be able to do both at the same time. Relax the arms, do not start creating bad habits now.

10 June 2014:

Practice blog *Khipukamayuk*

The rhythm must swing – get it away from the hands and anchor it in the body. At the same time, the long lines of the music have to make sense. Where does the line or phrase start, and to where does it go? Creating a conversation in the rhythmical as a melodic feeling in bar 16 – like the percussive part of the beginning. I aim for the triplet. I see if I can use the augmentation – three, four, five per beat as a clue for the intensifying of the line.

17 June 2014:

Workshop with Lene Grenager in Trondheim, we work with extended techniques and electronics for *Khipukamayuk*

We discuss the use of the distortion box in the opening sequence. The start is stronger with this effect; it goes in and out of the sound. We have to adjust the levels of the electronic sounds to make them blend with the acoustic sound. It is also a challenge to get used to them. Turning on and off at the right times, adjusting levels with a pedal – I have to play barefoot to have the feel of the changing – the electronic is sensitive.

She asks for pampam pam – not the tone, but it should be clear that there is a level of tone and not only rhythm. We work with livening it up and finding where on the cello is the best place for the different techniques or sounds. The wood of the bow is loosely on the string, while I hit the string on different places with my left hand. The bow closer to the bridge. Where the fingers hit, or where the bow is placed creates differences. It creates a melodic feel of the percussive sounds.

We also experiment with different articulations and verse foot.

Second part - we try out and discuss what Lene's notation means, also in relation to the effect boxes and the best order of them.

■ The performer's impact on the work. It is a problem with performers not interpreting enough the music, especially the contemporary music, says Lene.

She likes working with the performer and finding the musical solutions together. She is a very good cellist and could easily have tried everything out before she gave me the score,

The image displays a musical score for a cello piece, consisting of four systems of staves. The first system (measures 195-200) features a treble clef staff with a melody and a bass clef staff with a double-stopped melody. The melody is marked 'espressivo' and 'ff'. The second system (measures 201-206) continues the double-stopped melody in the bass clef. The third system (measures 207-213) continues the double-stopped melody. The fourth system (measures 214-219) continues the double-stopped melody. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Figure 18:
The double stopped melody
coming from the *Sarabande*

but the dialogue and interaction is much more important for the music. And when we meet as two equals, then there can be a dialogue between the composer and performer. It hits me that I keep choosing to work with composers who are open for this type of dialogue, or maybe I have just been lucky.

The double stop melody is a reminiscence of a part of the solo suite she wrote for me in 2012, from the *Sarabande*, and the septuplets, sextuplets and quintuplets which I have struggled with in the solo work is here placed in the viola solo line.

I work with the groove, and try not to be stressed every time I have to quickly change from one technique to another. Lene is happy with how I do it. I try to not “want it too much”, not to force the feeling. The ending with harmonic chords – should become gradually stronger all the way to the end.

The acoustic sound of the cello is the basis for all sound in the concerto – the electrical effects are just colourings. I play my suggestions, Lene supports and comments. She has changed parts since our last meeting. A new bass line has come in since the last time, instead of double stops.



Figure 19:
Viola solo line from bar 169

The ponticello at the end needs to be very clear.

1 August 2014: Practice blog

I try to keep contact in the body, and feeling the body balancing while I play. The tone starts form inside, with an impuls, anchored in the body. It is alive, and the body decides. I can feel the intonation in the tone.

2 August 2014: Practice blog

I try to sense the body, feel the rhythm inside. Relaxed arms doing what they are told. In the harmonic part. I am trying to create good quality on top and bottom without activating my arms, and not making the lines becoming stale. Concentrate!

I have to develop to have legitimacy for what I do. By using this method convincingly, I also add to the value of my project.

11. August 2014: Practice blog

I focus on the end of the notes, and starting from an impuls. Rhythm embodied. I start on bar 122. It is important when I communicate with the listener, maybe the affects will create the link. The double-stopped melody – I think of it as questions and answers. The difficult bit high up – I practice just sensing the notes and almost not moving the bow – only feeling the variations in contact.

14 August 2014: Practice blog

This work demands a lot. I try to feel and not think too much. It is so hard when I have been trying to think all my life. I work on the bass melody from 122. It is about how music can touch the listener, but also how I can use this feeling of affect. It is a question of concentration and redirecting both mind and embodied energy. It is good to practice a lot, but only if I do it right. Otherwise it is harmful for me. To create new neurological pathways, I have to use all my concentration.

I sing first, then I play. When singing I articulate more.

I am fascinated by the inner work and how much difference it makes in my sound.

19 August 2015: Practice blog on interpretation of *Khipukamayuk*

Today I will focus on the interpretation – and analyse the form of the work. Trying to see figures and rhetoric principles to help me create the interpretation. At the same time, I want to keep the feeling of presence through the whole practice session. And I also try to make an affect analysis of the music to be more aware.

At the start, there is a rhythmic line with haphazard notes, or the notes are not fixed – they are created as a feeling of movement and higher/ lower.

Let the music swing. The first phrase at least. Form the line, which note to start from and where to go to. I decide what I think is the overall affect for that part. Then I vary it “on the way”.

Maybe I should follow the distortion arrows (the markings of the volum pedal turning the distortion sound gradually on more and more) as signs of high points in the music? I could go there, to the middle of bar 9, but there are also other smaller and important articulations on the way there. The lowest point is on the second beat, then building up from the last beat in the first bar, going to first beat in bar 9, and then further on to the quintuplets, then down again till the third beat of bar 10:

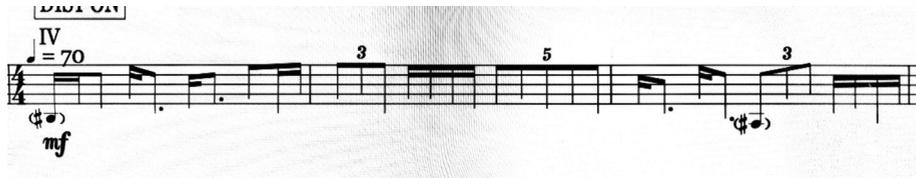
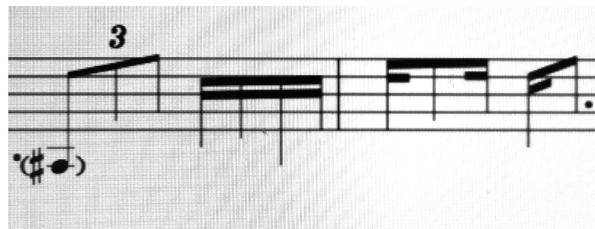


Figure 20:
Bars 8 - 10 of Grenagers
Khipukamayuk

I check the orchestra score to see if that makes a difference for my interpretation. Then when I play I feel the swing of the rhythm, and I think the lines melodically, make sure the arms do not disturb. Whoops, I forget to feel the presence – the sound is flat and uninteresting. I try again. In bar 9 (see figure 20) this pattern repeats several times, the triplets, sixteenths and the quintuplets, should I then go to the quintuplet every time this occurs? It's a rhythmic augmentation creating a gradual build up. I try to use this throughout, and when the pattern does not end on a quintuplet I let the line go one beat further as a variation:

Figure 21:
The other pattern, going
one beat further than the
quintuplet



Energy is important. I sing the lines with the articulation. Do not stress the timing. There is a freedom in improvising, but like this I have a main idea about the interpretational directions and how I want to use the patterns. The expression here is eager, and a bit disturbed.

The second part, from bar 34, (see figure 22) is with both distortion and octave pedal. This part has many different expressions in short motives, there is the percussive part from the former part, then there are the *col legno* lines which are mysterious and dark. And melodic up going lines as proud statements – after a while they also go downwards. Feel them cantabile, singing, in the body. I sing the different possible articulations, then try them on the instrument to see if they make sense. I could play as if I talk the lines. And I imagine that there are here three different conversations going on at the same time, probably not talking about the same thing. You have the proud fanfare like lines, happy and triumphant. Then more thoughtful percussive part, and the *col legno* is suppressed energy, somehow scary. It is a challenge to swap between the different techniques – percussive left hand slapping with bow relaxed on the string, contact with the bow and singing lines, and then the *col legno* with the bow turned. I try to not get stressed and muddled up, and focus on the different expressions more than how to solve this technically.

Figure 22:
Bars 34-38 in the second part



20 August 2014: Working with Lene Grenager on *Khipukamayuk*

We work first on finding the right balance and sound of the acoustic cello and the electric effects. Trying out different possibilities. I am not very familiar with the boxes, so I am very happy that Lene helps me find the best options.

In the opening I work on loosening even more on the bow grip to make it bounce. And also, different placings on the string, and angles. We cannot stop laughing at times, but we keep on till we find a sound that we are both happy with.

The second part, from bar 34. I explain as: The mystical percussive, the fanfares and the scary "rubrubrub". It sounds cool, says Lene. The use of the volum pedal to turn the electronic effects on and of – be careful so that it is very clear when there is an effect on or not. We discuss the score and what happens where. What kinds of tempo. The double-stops 16th notes – see Figure 9 - I have thought them as a trochee – one stressed followed by one light "syllable". Even though it is marked with portato lines this creates more articulation variation within the shape.



Figure 24: Example in bar 73

I have to keep the energy through the long line, and yes, grandiose as well. Not stressing the timings. Lene is process oriented, and even though I play out of tune and wrong notes, she trusts that this is part of the learning period. I am not sure if all composers would be so relaxed.

21 August 2014: We keep working on *Khipukamayuk*

We discuss the levels of dynamics in the last part, also in relation to the orchestra. We change some bits in the last part, using the harmonic chord movement all the way to the

Figure 23:
Illustration of totally loose
bow grip, with no control, and
angled bow.



end. And the little pauses? They were for you to move your hand – but they destroy the flow. We take them away – keep playing the chords all the way through.

How should the sound quality of the left-hand tapping be? Splapp Splapp is good. A little bit hard. And you can be freer as to which tones comes out – they should just be moving. The section is surprisingly difficult, it is very easy to underestimate the level of practice needed. Probably also because these are so called extended techniques which I do not normally use in older music. I colour my sheet of music with felt tip pens to help the reading.

24 August 2014: Reflection on playing through the concerto

I have one week left before the *Khipukamayuk* concert. I start the practice just sensing and feeling the music in my body. The intonation, where do the lines go to – what kind of musical gestures and phrases. Then I shall do a run-through, and then listen to my recording and comment. I say messages out aloud. The harmonic part – concentrate on the first note and the second to last note. I sing the melody to make it clear to me.

I comment to the camera during playing. I got so busy thinking about the tones that I forgot to anchor the feeling in myself. Try again, shift the focus. Feel the energy of the melody in bar 122. I can hear how I am letting go of the feeling, tense up and it affects my sound immediately.

When listening to the recording, I notate little messages for myself: It is difficult to get enough dynamic crescendo through the last part. I keep playing with my arm to make more sound. And maybe I am a bit stressed timing wise. Lines are ok, but I have to check the intonation of the double stops. I play a bit slower than the marked tempi. Some of my interpretational lines are clear, but I need to be clearer and more relaxed in my right hand to get the rattle sound. The second part is a mess.

Every time I change technique I muddle up. Bar 46 was no good, it needs to come earlier. Bar 45, was unrhythmical. Bar 69 was very strange – the combination of *col legno* and relaxed arm did not create the effect I wanted. The phrasings were not clear and the energy was missing. Remember to check the rhythm in bar 75. 56 must be clearer – show the first tone of the arpeggios – not just the bass-line – otherwise that was ok. I am embarrassed

about my tempi. And focus more on the legato lines!!! Bad concentration in bar 150, also in the 16th notes. I feel the music in my body, but I seem to forget rhythm and energy. I have to awaken the energy and not lose concentration in the long lines. Bar 214 not good! Bar 215, do not stress. Do not stress the little notes. Bar 247 – Watch your intonation!!!

26 August 2014:

Reflections after the first rehearsal with Trondheim Sinfonietta, on *Khipukamayuk*.

I feel some things worked, but the general dynamic ended up being extremely loud all the time, and it was almost impossible to not start “playing with arms” believing it would give more sound. I couldn’t hear myself. But I managed to collect my thoughts and panic less, and use my body better. Used my concentration buttons: CONTACT, body decides. I hope the listening conditions are better the next time I meet the ensemble.

27 August 2014:

Practice reflection *Khipukamayuk*

The relation between intuition, body and sensing. How much power in the bow? Feel the contact. I have to decide before I play how I want the tone to be, and how much contact this needs. And the changes must be able to happen quickly, everything steered by the body’s sensitivity, leaving the consciousness to observe.

After the orchestra rehearsal, I got an interesting comment from the violist: He was talking about how the effect boxes reminded him of electrorock. And he also thought that my interpretation felt alive. That made me so happy, because that is what I aim for, to create an interpretation that makes the material “come alive”.

Contact on the string is decided in the body, or through the body, but of course anchored in musical choices. Repeated figures need a gradual development, rhetorically I call them *repetitio*. And not one of them shall sound the same. An *anabasis* and a *catabasis*

next to each other – should I make that clearer? Follow the energy of the line-up and then down. Or what happens if I turn that around, making a diminuendo in an upgoing line and vice versa. It can work sometimes, but it does not sound right in here.

28 August 2014: Practice reflections

I vary the point of contact and try to focus on keeping the swing of the music. I think about what kind of articulation to use, maybe coloured by looking for rhetoric figures. Create energy from within. My arm is tired? That is a bad sign – I have to try again and use less muscle.



Figure 25:
Trondheim Sinfonietta
practice hall

29 August 2014:
Rehearsal with the Trondheim Sinfonietta on *Khipukamayuk*

The practice hall had so much sound, it was really difficult to hear anything, and I kept forcing myself to play without too much muscle so as not to drown in the sound. We run through. We talk about dynamics, but the room makes the issue impossible. Lene writes down the dynamic in the ensemble. Stanislaw is listening from the side, giving me small messages. I feel torn, and stressed and unsuccessful. It will be better next time!

31. August:
Soloist with Trondheim Sinfonietta premiering Lene Grenager's cello concerto *Khipukamayuk*

In the concerto, we experiment with the use of electronic effects in an acoustic setting. Lene Grenager says about the work:

This piece is a cello concerto for solo cello and sinfonietta. The title refers to the Inca - kingdom. To be able to maintain the cohesion of their vast society and control taxes and happenings, the Incas needed a simple yet detailed communication system that could be transported from village to village. The Incas invented a system of knots, the Khipu, which involved groupings of colourful threads which then created meaning based on colour combination and knot positions. This way, it was possible to record both numbers and text. But the system was not for everyone to learn. It was the work of the *Khipukamayuk* to learn how to tie and read this language. As a composer I find I do the same; I tie the knots and the musician interprets my language.

I walk on stage with my funny socks, I do not dare use shoes and then possibly hit the wrong buttons on the effect boxes. The general rehearsal yesterday went ok. Stanislaw was there, but he said that the concert was up to me so he would stay at home and let me be free to focus on the music and not be disturbed by him being there. He is right in the fact that

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RESPONSKONSERT : LENE GRENAGER

Khipukamayuk ny cellokonsert
 + musikk av Hurel og Andriessen

Solist: **Marianne Baudouin Lie**
 Dirigent: **Torodd Wigum**

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Figure 26:
From the performance
of *Khipukamayuk*

his presence in the room is making me focus maybe too much on the centering, and in the concert, I just have to play!

The music starts in the orchestra with the arpeggio lines, my part starts with the percussion lines from bar 8:  This section is full of unrest and contained energy, with a melodic feel to the percussive lines. Like having an inner dialogue but not even understanding the words, just the feeling.

Between this and the next part, the orchestra takes up again the arpeggio theme. Then the next section from bar 34 to 95 is the crazy conversation with the three different voices (as I explained on the 19 August). At the end it is the mysterius and dark col legno lines, with quartertones, that wins:

Figure 27:
Bars 93-94,
mysterious and dark



The next section from bar 96 to 116 are the arpeggio harmonic chords. These are a key element in the whole concerto, but this is the first time it comes in the solocello. The feeling is atmospheric and beautiful, with only the solo cello playing.

Figure 28:
Arpeggio harmonic
chords from bar 96



I try to use the harmonic changes of the chords to create a feeling of development through the lines. Lene Grenager told me that these chords are not functions in a harmonic order, but four tone chords in an order that she thinks works best musically and practically on the instrument. For me I need to feel a kind of progression, based on how the chords sound to me.



Figure 29:
The harmonic chord
progression of *Khipukamayuk*

I have also made a memorizing overview to help me remember the seven chords when playing by heart:

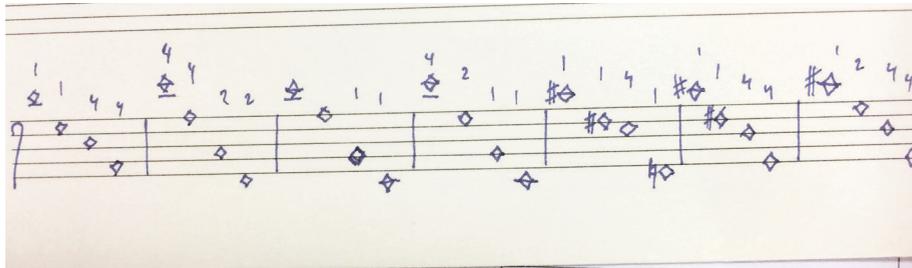


Figure 30:
Help for memorizing
the different harmonic
arpeggio chords

The orchestra comes in blowing rhythmical patterns on bottles reminiscent of the percussive part from bar 8. There is a gradual but not very big build up with the solo part and the orchestra till the next section which starts at bar 117. The tempo feels like it stops, 52 per crotchet and the winds playing quiet long notes on the second beat. Creating a macabre waltz:

Figure 31:
Macabre waltz from bar 117
Khipukamayuk

117 ♩ = 52

Alto Flute
1. *pp*

Cor Anglais
1. *pp*

Bass Clarinet
in B \flat
1. *pp*

Contrabassoon
1. *pp*

The score shows four staves for woodwinds. The Alto Flute, Cor Anglais, Bass Clarinet, and Contrabassoon all play a similar melodic line starting in bar 117. The tempo is marked as ♩ = 52. The dynamic is *pp* (pianissimo).

In bar 122 the cello brings in a singing dark melody starting soft:

122

The score shows a single staff for the cello. The melody starts in bar 122 with a soft dynamic. It features a series of notes with a long, expressive slur over the final two notes of the phrase.

And then building up to:

141

147

The score shows two staves of music. The first staff starts at bar 141 and the second at bar 147. Both staves feature complex, rhythmic patterns with many triplets and sixteenth notes, indicating a build-up in intensity.

This repeats, but next time with a fuller sound, more outwards and with added distortion and octave. The climax is the double-stop melody in *ff* – ref 17 June, with the orchestra voices incorporating elements from the former sections and becoming more and more active. until a sudden change in 231, leaving the string section playing the doublestopped melody pizzicato in pianissimo. From 246 the solo cello comes in with a bassline melody similar to the one in 122, but this time it never builds up but stays singing in the deep register. I work on keeping a high inner activity and not let go of the intensity of the lines or the notes, using my temperament.

246 VOLUP
mp

251

256

Figure 32:
Melody from bar 246 - 263

From 264 the strings reintroduce the arpeggio chords, and from bar 272, the solocello takes over the line with the arpeggio harmonic chords again. From there the rest of the concerto is a gradual and long build up towards a huge climax at the end. I try to stay in the feeling of the chord developments, at the same time as building more and more energy while being gradually joined by more and more of the ensemble instruments.

Khipukamayuk, "the one who can read the knots", referring to the person in the village who could read and interpret the advanced knot language, and I feel honoured that Lene allows me to be the one who interprets and reads her musical knot language.

Fl
Ob
Cl
Bsn
Va
Vb
Vc
C
Cb

Figure 33:
The ending

3 September 2014: Reflection on the concert with *Khipukamayuk*

I find there was a big development between each of the orchestra rehearsals. It was tough working with Stanislaw and his honesty, but it pushes me to try and understand what he is asking for. It is psychologically tough. When he came to the rehearsal I experienced a hang-up thinking about balancing and playing with the body, instead of focusing on the musical expression. He understood and that's why he stayed away from the concert. I appreciated it, even though I wish it did not affect me like that. Maybe it'll get better when I feel more confident.

In the concert, I felt free and could focus on contrast and musical means. During the first percussive part I could be playful. Maybe I lost the swing at moments, but at least it was lively. The second part I tried to make the different expressions clearer, at the same time as keeping calm and "talk" the phrases. I think it worked, some wrong notes but nothing big. The harmonic arpeggios – I could start very softly and concentrate on shaping the chords, varying the point of contact. In the macabre waltz part, I concentrated on long lines and intensity. I did not try to play "solistically", just focus on beauty of tone and intensity, and from bar 143 to cuddle the tone. It helps playing by heart, I could let go a bit more. Then from 247 I shape the lines very clearly.

The end – when I entered with the harmonics from bar 285 with woodwinds. I try to shape the harmonic sound on the way, and then to gradually create a large crescendo. I used my arms more and more to get the crescendo to last all the way.

The overall feeling was that I did manage to realize at least partly what we had worked on embodying the feel of the music and playing. I lost it from time to time concentrating on other things, but I managed to refocus and get the feeling back. Now, in a little bit of time, I can listen to the recording and see from outside how it worked. And then just keep working till the recording in May!

Figure 34:
Hospice Lazy by Alwynne
Pritchard, taking away the
holding up of the body

24 November 2014:
Hospice Lazy, concert performance with Alpaca Ensemble and Alwynne Pritchard

Hospice Lazy is a project exploring what happens with music making and performing when we take away the “holding up” of the body, or when we approach the instrument and music from the body moving. We worked with engaging in different types of visualisation, inner awareness and sensory feeling.

Alwynne is a performance artist, musician and composer. Her focus on how we create and use her pieces is a mixture of the different expressions. She has created a very clear script or score, including visual, sound recordings of our improvisations edited to create a large composition, her own voice and us. Both playing, or just sensing.

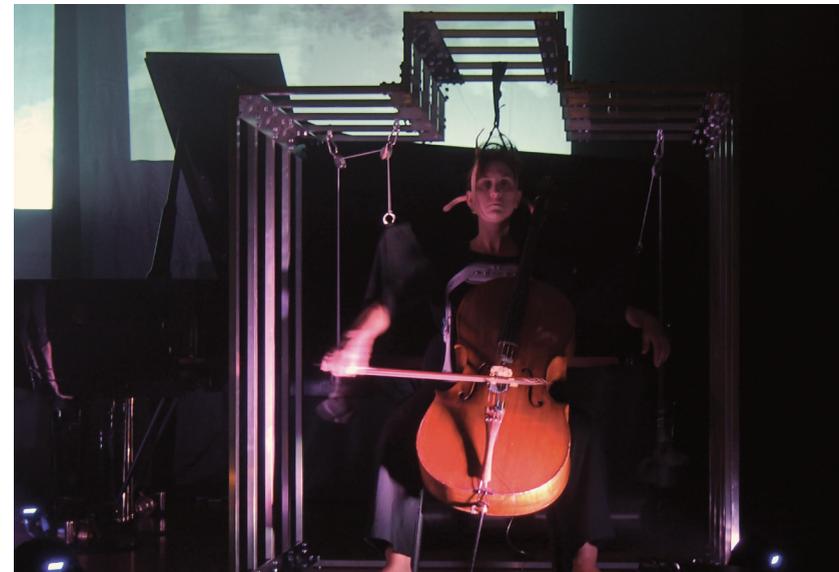
I really enjoy the part where we breathe three breaths in a relaxed “neutral position”, then the next three breaths we explore our instrument with our body, as if we had never touched it before. Gradually we go into playing – when I see the video recording of it, it’s a very sensual moment. And it creates a strong presence.

Here we are exploring the movements, and the by-product being sound, also very small movements, still creating a special type of energy. All the music is improvised, but with clear rules of what to do at any given time. We experiment with this sensory awareness and energy. Alwynne takes part in the work and she creates with us, a works that involve a new use of the body in contemporary composition, rooted in physical, theatrical and visual.

The composer Jennifer Walshe is calling this type of performance involving the use of bodies in the compositions, “the new discipline”:

Perhaps we are finally willing to accept that the bodies playing the music are part of the music, that they’re present, they’re valid and they inform our listening whether subconsciously or consciously. That it’s not too late for us to have bodies. — *Jennifer Walshe, Roscommon, January 2016 (Walshe, 2016)*

Figure 34:
Hospice Lazy by Alwynne Pritchard, taking away the holding up of the body



2015

29 January 2015:

Working with Nils Henrik Asheim (NHA) on *Cello Stories*

I have to ask what he means with the quartertones. He wants them to be extreme, as dissonances. Not necessarily 50cents. Or maybe still, but just very clearly quarter tones. I am not so used to quartertones so I have to work on making them right so it does not just sound like I play them out of tune.

I wonder, it says non-vibrato. But listening to the recording from last time that it was done it is quite loaded with vibrato? So I think maybe I could do the non vibrato even more, and keep the dynamics *expressivo* instead? I try, use bow speed. NHA wants quick bow on the small notes, as quick glimpses. Not all the notes belong to the same melody, the little ones have their own emotion and should be small outbursts. It should be like an animal on the alert, very awake but also very shy. I was thinking it more calm and atmospheric – but then I need to think more energetic and alert in the interpretation, not so backwards. Volatile is a good affect here.

We talk about the small technical details which are superfluous in a work with orchestra – in a solo work there is more room for little notes needing space. He wants some notes *ponticello*, but it is nice that not every tone has the color.

4 February 2015:

Working with Stanislaw on Grenager's *Khupukamayuk*

I have to prioritize even more contact, in the body. Let the body be in charge, only then can you play delicately. Otherwise it's too coarse/raw. I must concentrate on the delicate contact, not just start and go on. Contact has to be present in each note.

I can use a quick bow but still think delicate. Wait for the body to play.

Alene knoppen
har kont
Bruk
fjøl som let

HENDER IKKE
FORSTYRRE

Nils Henrik Asheim

CELLO STORIES

for cello solo
and string orchestra

Sometimes I understand, and sometimes I lose it. We are searching for quality. Find a concentration button that will work: Burning sensation in the tone, and sensitivity has to be awake. REMEMBER! Sometimes it is so good! But then the arms interrupt. After a while I finally manage to redirect my concentration till I find the right state of mind and body.

25 February 2015:
Practice blog morning, *Khipukamayuk*

Try to feel the tones first, not related to the instrument. I sing the lines and articulations to myself to become more aware. The body is in charge. I focus from an emotional and musical side. Is this a way of thinking bodyworks? Many somatic practices focus on the use of the body – but I find it is not enough if you do not have music as the main focus – it is easy to get stuck in the focus of the use of self. But the better use of the body will give room for an improved performing.

It works better when I think the bow movement more inwards than sideways with speed. But of course, both is important, I just focus on the most important first. The important notes – the ones changing within the chord – are important to create ambience. When I try to play like I was talking, it gives me many options for variations, bigger and smaller. I have to keep the long lines, but within there are room for details and articulations.

25 February 2015:
Working with Stanislaw midday, on *Khipukamayuk*

Play every tone as if it had never been played before, landing like a plane on the string. Breathe and gather energy before playing. Be patient, and avoid arms meddling – watch out on upbows, that is often when I forget. Feel the rhythm in my body. I have been visualizing and practising without the instrument, but with my arms not relaxed. Now they seem more active than ever.

25 February 2015: Reflection

I am a fairly accomplished cellist, after years of study and working. But what does it take to go beyond this level, beyond the accomplished musician. My need to be a creative performer? I could write music, but that is another field. Performing is closest to my heart. I interpret, and I can interpret with a greater freedom, and I can also develop my playing sound wise, and how I think of playing to a more intuitive and not cognitive approach. A more embodied approach to playing. The thought and the mind and the feeling from where the music stems, from where I play is embodied. This can give me the opportunity to lift my performance. A lot of researchers and musicians are concerned with a natural way of playing, to create fluent playing and to avoid or treat injuries. I think there might be a danger of getting stuck in a muscular consciousness. And not going to the chore. If you learn the muscular first, then you can let go. I still think that I am too aware of what my arms are doing.

Now I go straight to the chore of the body, I am not playing an instrument. The instrument is just a means to express myself. The music is shaped through my mind and when I think and sing the music I can feel the difference in the tones. I feel an affective difference. When I use the instrument, it might become a technical issue – so much consciousness (or a pre-reflective state) where I am aware that there is an instrument there. But I try to be one with it, and only feel the shapes and the moods of the music. And when I play I trust the body playing, articulation, variation, colour. Comes from a groundedness in me.

We have all these basic emotions – fear, anger, sadness, happiness, love - these emotions, or affects, are the raw material - the substance I have in my body. When we talk about the feeling it is an interpreted affect, according to affect theories. So, when I play I am not trying to “add” a feeling onto the music. I am using the affect in me to color and create variation. There are millions of possibilities to consider – or to use.

3 March 2015: Reflection after working with Stanislaw

Aaaarrg, after this lesson I am totally deflated – why do I keep working like this? I cannot do it. I misunderstand. It is psychologically demanding. What have I understood today? I have tried to understand with my body. I talk about using my affects, but today we never got that far.

Building up the energy in the body. It was interesting today – when I imagine hanging my arms from my shoulders, and then the body is strong and can keep the point of balance. The arms are soft – he keeps reminding me. But when I lift the cello and bow it is so easy to lift the elbows too much. Why is it so difficult? My subconscious does not trust my consciousness.

4 March 2015: Reflections on working on Grenager *Khipukumayuk*

I have practiced only small bits, trying to focus on the feeling. Sensing my body being in balance while I play. I am not sure if it is getting better.

If I focus right, the body knows what to do, and how. I have to fight my urge to steer with my arms and hands. I really liked what Christoffer Coin did in a concert – I should listen more to him, he really takes care of each tone and creates lines with sense. He waits for the energy to build timing wise.

We need both the hands and the body – the relationship between them is different according to the artistic means we want to use. So, I can “use” my hands, but they must never come in the way or make me lose the contact with the body. The energy comes from the body and then goes to the arms.

10 March 2015: Reflection after working with Stanislaw

Stanislaw is helping me find the ultimate state. I have to be able to find it by myself. Imaginary work is important. Relaxed body, but still awake and alert. Have I underestimated the importance of a better use of my body? Or maybe I just underestimated how much work it takes to actually do something about it.

8 April 2015: Practice blog

I start my session just working on sitting and centring my attention. Attention on how my back is, am I sitting on my sitting bones? Head balancing on the top. Not held, not forced, just balancing. Head free. Arms hanging. The cello peg is in my neck but I try not to be bothered. I could have had a posturepeg, but I can also adjust the instrument slightly. Feel the contact with the string. I play long notes. Keep this contact, in the body and with the string, all the time. The rhythm is anchored in the body. I feel the pendulum moving if I imagine it.

Stop myself from time to time to check on the balance and the point of contact with the bow and the body. It's easy to lose while playing, I have to check constantly. It is like the wonderful experience of flow actually disappears the more I work trying to create it. Do I have to lose it to find it again, or am I just messing everything up?

2 June 2015: Working with Stanislaw, four days before concert and recording of *Khipukamayuk*

My self-confidence is low. I try to feel the difference in how I play. I stress the tempi. I need to feel confident and feel the swing of the music.

The start of *Khipukamayuk*, do not just bang your fingers down. Feel the musical line.

Wait for the energy. It is not enough to play metronomically right, it has to be the right timing with the energy of the music. Imagine the energy before playing.

My sensitivity and temperament need to work more. Temperament!! I do not see what I am doing wrong, he wants me to engage my temperament, and then relax or “let go”. Quick reactions. Do not end the note in my mind, but feel the entire phrase in my body.

The harmonic part – you do not have to overdo it. You do not have to scream what you mean, small nuances can be just as powerful, maybe more. And you do not have to prove anything, just do it. And more delicate.

— Just feel and follow the melody. If you use the body, if you feel the body all the time, the line is clear. When you interfere with your arms that’s when the line is broken. The body plays and everything is there. The line is in the body. Decide the music from the body.

I feel like it gets worse when I try to feel the contact. But I must practice like this. Focus on the dynamic only in the body, and I have to work on this energy. I think my body has been sleeping when I practice before.

2 June 2015: Reflections after working with Stanislaw

It’s extreme to work with someone who always looks further on and do not take into account what is just around the corner. I lose faith in myself being able to do this this recording coming up. I feel like cancelling the whole thing. I do not know how, and when I try everything is wrong. I feel lethargic, beyond tears. And I cannot give up now. Where is the energy I have managed to muster? I feel so low, and without motivation. How can I keep this going, it feels like torturing myself on both a physical and psychological level? To voluntarily let myself up for constant critique. But yes, I want to!! I want everything in the body, and keep the line and I try try try. And I cannot do it.

Maybe I want it too much. What am I doing wrong? Inside my thoughts. I get so angry

with myself for not managing. WHY? Relax, quickly. I tell my students, and still I do not do it. I do not understand why it is not working. I feel like I play much worse today than two years ago. How can I make a recording when it is like this? I have worked for so long. Nothing is working. I am so stressed. I tell myself that this is right, but it DOES NOT WORK – IT DOES NOT GET BETTER. WHY SHOULD I TELL MYSELF TO KEEP WORKING? I try to use the temperament, but what do you mean?? I search and search, and then it works but I do not know why. How can I trust I am doing the right thing when it is not getting better? Am I throwing away precious time? Is it not working since I am struggling so much? But I practice wrong. I do not know how to anymore. I feel lost. I want to give up. Do not try to prove anything.

He is right, that is what feels worse. I do not know how to realize 100%. I want to, I do have the motivation. But I struggle connecting the cognitive understanding and the embodied knowing. My head tries to show the body how, and then it misunderstands. And it tells the head that everything is ok, and I go down the wrong path. And I have no time to have a breakdown.

6 June 2015:
Concert with *Khipukamayuk* by Lene Grenager, at Ringve Museum,
organized by Ny Musikk Trondheim



Figure 35:
Concert at Ringve Museum

8 - 9 June 2015:
Recording of *Khipukamayuk* with Trondheim Sinfonietta in Øra studio.
Technician Jo Ranheim and producer Lene Grenager, conductor Trygve Madsen.



Figure 36:
From the recording
session at Øra studio



19 June 2015: Reflections on recording the phonogram

It has been a demanding process, mingled with my self-doubt. It is a psychologically demanding process because he is constantly pushing me on. It's good for me and it's toughening me up. Stanislaw was worried about what had happened since last time. In the concert, some things did not work. In the studio, he would keep reminding me to keep up the inner energy.

It is an important work in this inner sphere. Trust intuition and feelings and use them more. Give the embodied focus through balance. The body working like a Swiss clock, then get to a point where I just use this freedom. Do I get embarrassed by my own shortcomings? I am a bit anxious about the recording results. But I felt we worked well. I trust Lene and she is happy with the results.

23 June 2015: Reflections on failure and *Ulvedrømmer*

Is there room for failure in my project? Can I take bigger chances, which bring me further even though I might not succeed? Is this task so hard that I cannot learn it? I have to go straight to the embodied feeling without thinking too much. Let the notes go straight into an embodied feeling. I have to work on little bits at a time – hear, feel, play. Do not speculate. Also in learning the work I need to think new. Straight into the body.

Ulvedrømmer (wolf dreams) is both a conclusion of the whole project, a reflection on its own, and with elements pointing onwards from this research fellowship. It can be criticised for using acting/ dancing/ singing when this is not my domain. But this performative work is a part of the expression, even though I use elements of which I am not an expert. This creates a feeling of risk for the audience, and there is a similar way of working with the text as I do with the music. And I do not take myself too seriously.

Embodiment and presence is an energy in all kinds of performative work, even though the main subject I work on is this inner energy in music. Stanislaw's teachings combined with working on other types of performing is also another method for understanding embodiment.

25 June 2015:
Reflections on my new project, *Ulvedrømmer* (wolf dreams)

Ulvedrømmer – how to develop presence? It is a reflection on the whole project. It is about creating magic. Combining words, rhetoric, movement, inner energy, Chi. As a final presentation, it will be a part of the artistic presentation, but at the same time a performative reflection. Through a more indirect textual material, commenting on my work through more senses than the theoretical. Letting the material talk for itself. If the work communicates with the audience? Maybe the “mentor” wall with comments can be going through the whole piece. The piece can also be seen as a comment in the “New Direction” of composition, and a view on developing through an Artistic Research work.

30 July 2015:
Reflection on project

The project started with the rhetoric idea inspired by baroque music and era. I did not realise at first, I was searching for rules – but this is exactly what is not important. The interpretation is a much broader question. How can you develop the total experience of performing? So the project is about communication and touching someone. That is my ultimate goal.

11 August 2015:
Leading an Action at Summer Academy of Artistic Research

I read a text for the research group: I am made of affects, they keep me alive according to Spinoza. I am trying to put words to something wordless. An inventory of shimmers. My body is meeting its body. I am not sure if they understand what I try to communicate.

14 August 2015: Discussion with Jean Paul at SAAR Stockholm

JP: Who is the little oppressor? Your teacher, from the old tradition of the Master, even though you discuss with him – he is the oppressor. It is so much easier to have a master. I cannot see you in this work or your practice. The subject – is supposed to know. The analyst is just making yourself say what you actually know. Why are you playing? Being aware is important, are you playing for the oppressor, the cannon, or yourself. Is this in the cultural context?

I see a common denominator in our program – for the classical musicians – questioning authority and needing to be creative. How can I ever go back to to my previous life? There is a shift in me. Is the discussion inside myself – am I imaginary? You made it up and are trying to recreate a fantasy. The oppressor can come and go. In some environments, it is an environment based on fear. I have been there, I try to do something about it, but I can feel it pushing me back in. That environment feeds into the oppressor, and fear creates criticism. The environment and oppressor hanging over you. The authority approve, the freedom is almost scary. You keep trying to find new Masters. Constantly seeking approval. Accept yourself, do not seek someone for approval.

9 September 2015: Reflection

How can I verbalize. I had an idea of verbalizing my tacit knowledge. But is this possible? It is tacit. But maybe I can reach it, through for example intuition or teaching. While teaching I suddenly relate to and can bring up knowledge I did not remember or knew I had. In the moment I create exercises and explanations to why and how and what, and my teaching is like an improvisation based on my reaction to the students performance.

Tacit knowledge is like a bank. You have the key and can go in, or hope to get into. It is both know-how and know-that which is internalized. The explicit knowledge is the knowledge which you know you have. Also movement are kinaesthetic, practical knowing. We can be made aware of the processes.

Pre-reflectivity is a state of consciousness – the state which is in the moment of action. The reflectivity comes after. The phenomenological reduction, is the reflective understanding of the pre-reflective.

My reflections never let go, it is a constant in my days and nights. I exist in the questions and reflections. Any little thing in my day can trigger more. Straight under the skin, always. I can never let go, the reflections pop up everywhere when I start examining the questions.

14. Sept 2015 and further:

These are excerpts from email conversations (edited and translated) on our work editing Nils Henrik Asheim's *Cello Stories* – his comments are marked with NHA.

14 September 2015

MBL:

Hi Nils Henrik

How is the editing progressing?

I am now practicing the old version, so this can already have been changed, but just one little mention.

I have been experimenting with the tempi, and I think the work might benefit from setting some of the tempi down a notch. The theme in A is so full of details and notes it might get a tendency to be messy and chaotic if I play 96 per quarter, but if I go down to 85/86, then it is still chaotic and wild, but it is easier to make it swing 😊.

So if we then relate the rest of the parts to this, then the introduction theme could be 66 per crotchet and the F-theme 50? It gives more room both for the performer and the listener, to catch all the little details and nuances happening. Especially bars 118-133 and similar places, I feel some more room is good to not just feel stressed. But it is of course up to you 😊

Best wishes, Marianne

18 September 2015

MBL:

Hi Nils Henrik

I am practising and have some more little suggestions. You do not have to take them into consideration, but I thought it would be worth mentioning.

Bar 215-219 is very unidiomatic on the instrument and even though I experiment with different fingerings and solutions, it is difficult to get it to sound well. From bar 220 on the other hand it sounds open and nice.



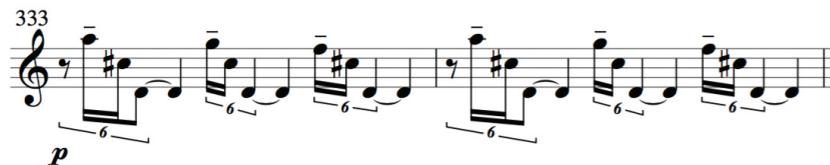
NHA:

We'll take away some of the notes either in the top or the bottom, will that help? Take away the deep F and maybe change middle C to D or something?



MBL:

Bar 333 to 342 and bar 354 (in the middle of the bar) to 373 – I feel these passages should feel open soundwise, and simple. Airy the first one and then more rhythmical with swing the other. How it is placed on the instrument makes it difficult to achieve. It is very high up and the string gets very short. Maybe it'll work better if you put it down an octave? But I understand that you wanted that octave so I will do my best anyway to get the expression right. I just wanted to mention it.



NHA:

I have to have a look at that on Monday – if I should rewrite it a bit. I’ll bring with me that the octave below sounds good.

MBL:

Bar 319 is also a bit “krøkkat” and sounds messy and chaotic in tempo, but I have decided it should work – I just have to work on it – but then you are aware of the problem. The rest of Q - R is hard, but it sounds ok anyway.



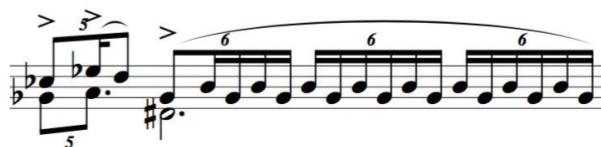
NHA:

In bar 319 we’ll omit at least the two last 16th notes doubling in the first figure (c-h), but maybe we can also omit something of the last figure in the bar, for example the four first 16th notes, so you’ll have time to land before the upbeat into the next bar?



MBL:

Bar 315 – the deep F# has a dull sound together with the 16th, but maybe it does not matter that it sounds more like a growl than a tone.



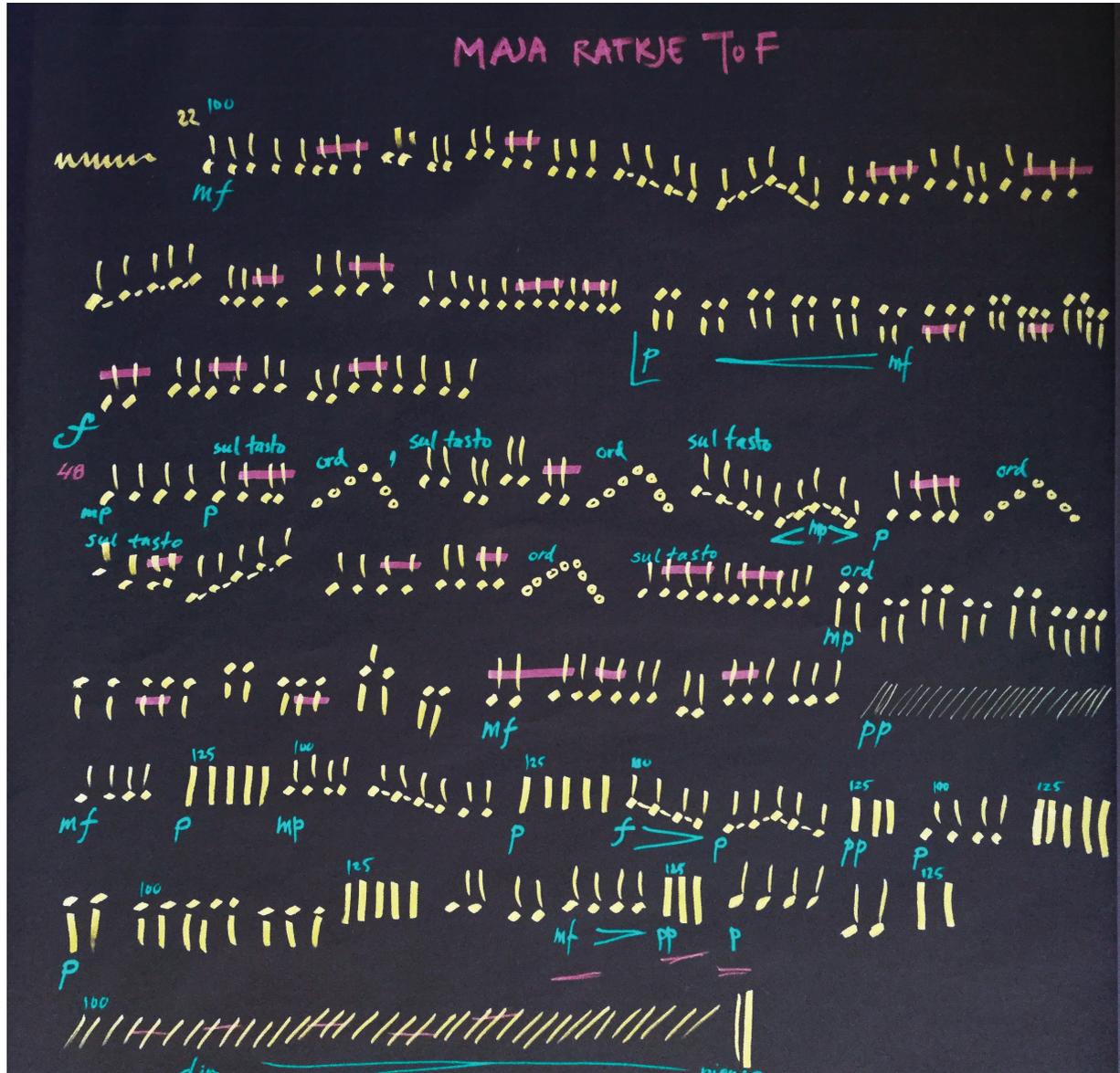


Figure 37:
Performance analysis of the
form of Maja Ratkje's *To F*

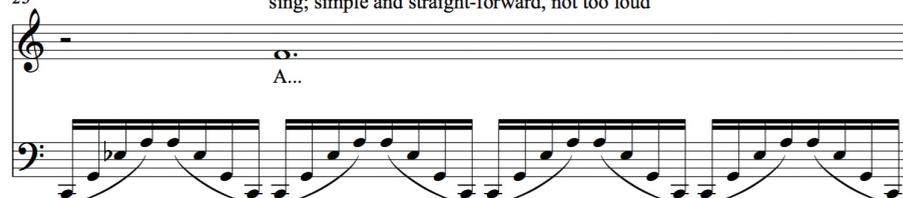
Figure 38:
Bars 1 - 7 of To F

♩ = 40 Maja S. K. Ratkje 2011
sul tasto *(gradual change)*
 ☹️ press the finger half-way down on the string, trill evenly; listen to the overtones
legato

pppp

From bar 15 I whistle the overtones I can hear in the ponticellotones there, while I keep playing. Then starts the chord section where I sing from bar 22, in a “simple and straight-forward manner” on an F:

23 sing; simple and straight-forward, not too loud



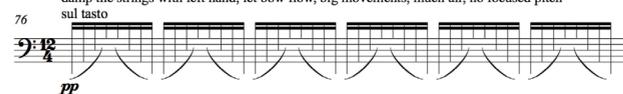
I concentrate on the lines not getting too percussive. To take care of the bottom note, and then also the top notes, and the ones in-between 😊. And when there is a change I try to make it clear. When the chords change, I can also use timing to create the shapes.

It is very difficult to keep singing only F, especially when it creates dissonance with the chords played. I suppose it will get easier the more my voice knows where the note should physically be placed. In the second round when the theme starts over again it is interrupted with small harmonic gestures:



At bar 76 the music suddenly goes into only “air” chords. The audience is so still, I can only sense a contained energy coming from them.

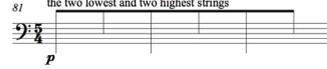
Figure 39:
Bar 76

damp the strings with left hand, let bow flow, big movements, much air, no focused pitch
sul tasto
 76

pp

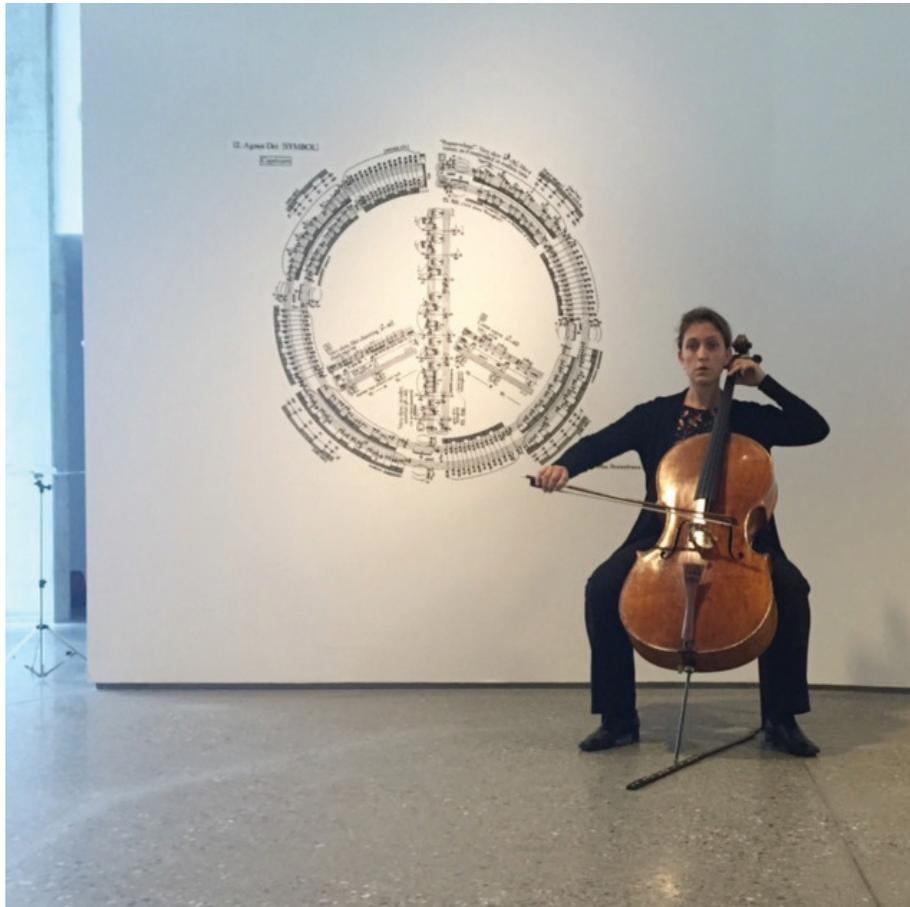
When the ordinary chords come back it's like a sigh of relief. This idea is also used similarly in bar 81, and the whole work ends with these two gestures:

$\text{♩} = 125 \text{ } \text{♩}^{\text{♩}} = \text{♩}$
 damp strings as before, but now *détaché* between
 the two lowest and two highest strings

81



p



Figur 40:
 From the concert
 at Gråmolna, *To F*

28 September 2015: Working together with Nils Henrik Asheim on *Cellostories*

We use my questions as a starting point for our work. In the aggressive part – use the rhythmical detail to get clarity, if I agree? We discuss the tempo of the part A.

Figure 41:
Asheim *Cello Stories*
bars 10- 17 Part A

I want room to create swing, not to be too chaotic. I think the cooler things are drowned in speed and sound. NHA does not totally agree – he thinks it should be extremely active - still he agrees that 96 gives a feeling of panic and 85 is fast enough. He has to remember to write this into the orchestra parts. It is nice when the music has room to be clear and does not disappear in a shower of fast notes. NHA agrees: “I might also take away some of the 16th notes to create cleaner shift of the different parts.

There is too much in the orchestra – I will thin out the orchestra part – they can double your accent, and some places even take away the cello and only use the orchestra.

- Bar 324, I question the notes and notation – I have understood it right.
- Bar 323 – B or Bb? There is a little sign there - I just did not see it.
- 321 and 319 – did not you want to take away some of the 16th? Was it the last ones? It does not need to go down to the A twice – It leaves room and is less stressful. Take away the first one.

— The S part from bar 356. I suggest placing it an octave down. NHA does not agree. Ok. Use the open A-string – it feels like big jumps. I can play it in a high position but it creates a kind of darker sound. Can I compensate with more vibrato to create a more open feeling? I try different sounds.

8 October 2015, email conversations continuing:

MBL:

Hi again Nils Henrik.

These are little details but you might want to include them in the final version. In the intro-part, maybe it should say *ord* on the long notes, and alternately *partly pont* on the ones you want to be accentuated. Now it says *pont* everywhere, but I do not think that is what you mean? And the tempo – in the start, E etc – shouldn't the tempo be similarly taken down to 65/66?

NHA:

Hi, it's good with many details! I need it. I'll answer below.

NB – The score I sent you a couple of days ago, is not finished. I wrote it to check my list of notes. But more adjustments and changes are coming, I need a few more days. I have to change the orchestra part at the same time. Here included is the opening (now meant to be finished). The tempo here, I am not sure. What about instead of taking the whole section down, just think a fermata before each barline? To keep the ephemeral expression. I am not sure. New note in the end of bar 8, does that work? There could possibly be a break after it, before you land on the D again.

Figure 42: Final version

MBL: In part A, can I please also play the low C' in the ending of the bar? I know we talked about omitting, but I have been practicing the original version and I think it is very tough. I think it'll work, the C sounds even though I barely touch it – we can try and then you decide if it's too messy in the end?

NHA:

Yes, you can have them back if you want them!

At B – the small harmonic embellishments – are they quick and light or more played out?

NHA:

Quick and light

MBL:

Bar 131 – you ask: should it be less hectic? The way it is written now you get an effect of a doublestop trill – we could use the second and third beat in a bow each instead of separating at the accent – that means keeping the accents, but within the phrasing bow – that sounds easier.

NHA:

Yes, that is somewhat what I had notated.

MBL:

The whole section is hectic so I think it fits well in part G

Part I, from bar 159. Did you want to keep the melodic lines going up? I understood that you wanted it more similar to the introduction – with longer notes instead of the ricoches? By the way, they are very well written 😊 But I'll keep the melodics if you'd like! I suppose they are a development of the introduction and part B 😊

Figure 43:
Original version

NHA:

A new version will arrive in one or two days.

Figure 44:
Final version

Bar 215 etc works well now :)



Bar 317 (original 316) - works much better with 16th notes instead of the sextuplets, it is clearer.

Figure 45:
Final version bar 317



Figure 46:
Original version bar 316



For bar 400, maybe poco a poco rit could be written in bar 399? I think that would create a grand build up to 400, which could then be *senza misura quasi improvisando*?

NHA:

Good idea.

And, maybe part D, J and M should be used in another work? It feels like there are so many stories here already, even though it complements the others with the calmer feeling.

NHA:

I think they are needed. But I'll shorten them...

12 October 2015

MBL:

Ok, I'll use 72 on the introduction. But that extra tone, is it very important? It is so far above the rest, and very quick so it's hard getting it to sound like a real quartertone and not just like a squeak? But maybe that's what you want?

NHA:

Hi. No, I have thought about the tempo again and I think it can be taken down to 66. The extra tone is not supposed to be a squeak, so see what you can manage to do with it, maybe use an A instead. And here enclosed, are suggestions for changes in B and E. To spin off the character of the opening, and not introduce strange new things.

I am in France, so therefore a bit slow, but I'll do the rest of the changes when I get home.

Nils Henrik

MBL:

Hi again, 66 ok 😊.

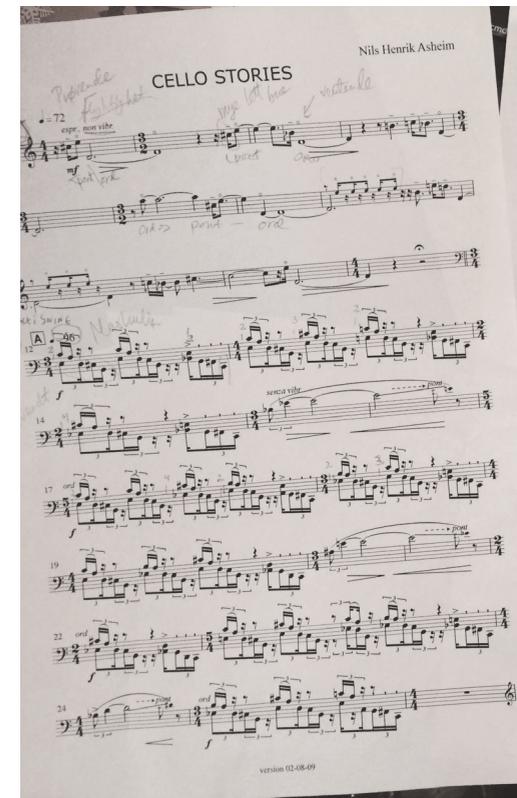
But B, it is so nice in the original version, and now it has become so much more difficult to create an open and calm expression with the new changes... many big shifts which are difficult to play. Can I please have the old B back - from 6 October?

E on the other hand is very nice. Small question: The fifth B to f# - note 7-8 in bar 90 are difficult to play easily because of it being a fifth - but I'll manage if it's important 😊 Marianne

22 October

Hi again Nils Henrik and thanks for last!

Have you got a final score for me? I am rather stressed out about the parts I still haven't seen...



And maybe updated score also from our last meeting? I am sorry to nag, I know you have lots to do, but I am afraid you might overestimate my ability to learn fast, and I am starting to dread meeting the orchestra and feel unprepared....

NHA:

Hi, here are the changes from last. Are they right? I have added extra beats on high notes, some places in G (118, 119, 124), K (1193, 195, 198) and an extra beat in P to give you more room in 311-313. So from there all bar numbers are changed.

D, J, M, are still not done, I am sorry. I plan to finish today.

Full score enclosed, more or less finished.

Nils Henrik

22 October

NHA:

Here is a test on a new D. It should sound as if you play in the darkness.

NH

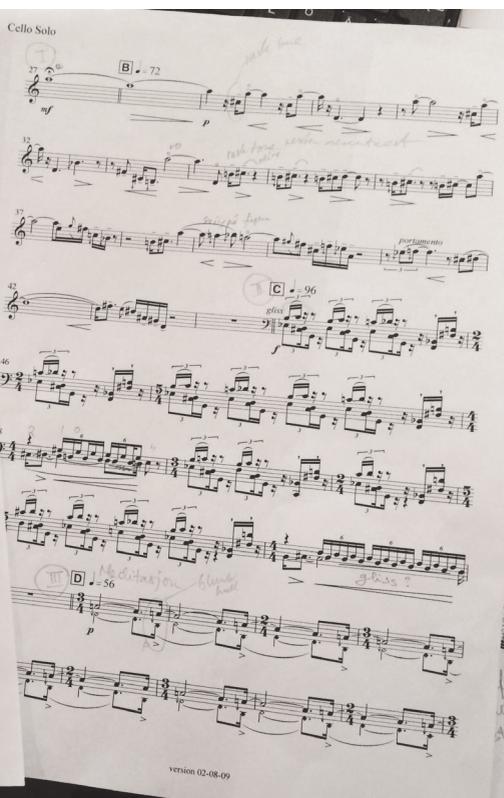
24 October

But 1/4 tone and then 1/8 tone? More or less tension, or actually 1/8 tones difference for the two chords?

NHA:

I mean you can define the difference between 1/8 and 1/4 by listening to the vibrations between the tones. It should sound like 16th and 8th notes I think...

Figure 47:
Two pages of the solo cello
part of *Cello Stories*



MBL:

About the new score. Bar 15,20 and 24 – can I do a subito diminuendo at the start of the bars – which means not starting strong, but a p/ mp, then a bit down and then a big crescendo with ponticello. I think the effect will be good, I suggested it to the conductor Øyvind Gimse who also thought it was a good plan.

NHA:

Acknowledged!

MBL:

and a question about bar 334/35, you put in the d, but shouldn't there also be a B and a c#, before the version with the quartertones? That was what I played when we tried last?

NHA:

bar 35/36 you mean – Now it says every second time quarternote c/c# and every second time clean. How did you think it should be?

M.

bar 92 – is it ok if I add bowings over the little notes? Like the ones before in the same section?



NHA:

absolutely

MBL:

bar 167 – wouldn't the a and g be omitted? Like we tried it it was only the B-harmonic on the g-string, and then the quartertone B in the next gesture?

NHA:

yes, thank you, we'll take away the a and B

Nils H

25 October

NHA:

Hi – finally, here is letter M. As you see it's a 3-bar phrase... which is always repeated twice.

Nils Henrik

26 October

MBL:

and letter J?

NHA:

sorry, I thought I had sent it – it's kind of like a reprise of D, as you can see.

NH

29 October

MBL:

Two small things.

Can you send me a cello part with the first page being only the title – or just a blanc page? It's for page turnings with my iPad – and then it works better thematically with the page turning. I

turn with the pedal, but it is better to do it in a break.

Can you make me a midi listening file?

Marianne 😊

Then comes the aggressive part, 2, explosive and rhythmical, at A, tempo being 84 per crotchet. Nils Henrik asks me to play it wild and raw, and percussive more than tonal. I think of it as the energy of a sparring fight.

Figure 49:
Bars 10 - 15 part A

With some short moments of stillness, in bar 15-16, 20 -21 and 24.

The next story, 3, starts at D (bar 54-84); it should be like playing in the darkness blind-folded. The sounds are muffled and the harmonics and quartertones rub against each other creating differing rhythmical vibrations. It's floating and quiet, but with a disturbing feeling. Tempo is 48 per crotchet, so this is the slowest section, or story.

Figure 50:
Bars 54-59

Then at F, (bar 94-112) comes the happy playful part 4. Starting with quasi flautando slow vibrato glissandi, giving a melancholic and somehow a bit comical feel, and then a large interval tune in 7th's spanning over two octaves. This part has the same tempo marking as D, but the feeling is still a lot quicker and lighter. I think about being playful.

Figure 51: Bars 94-100

Figure 51:
Bars 94-100

After the first two sections have been presented, the atmospheric introduction 1 is developed from B, bar 28-44, getting more and more active, before again the percussive battle, 2, rages on at C, bar 45 – 53, and the moments of stillness have gained activity:

Figure 52:
Bar 48

The introduction, 1, keeps developing, waking up more and more – next part comes at E, bar 86 – 93. Introducing more vibrato in the little gestures like the one in bar 88.

Figure 53:
Bar 88

At G we return to the fight, 2, but something is happening. It is not as aggressive, but maybe swinging a bit more, and elements are being added, here a double voicing,



Figure 54:
Bar 116

and then a melodic passionate line coming out of the aggression:

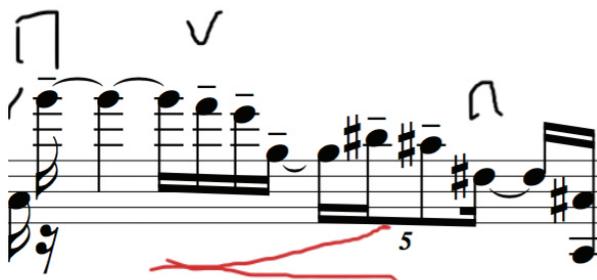


Figure 55:
From bar 118,
and next from 119, and 124

This intertwines with the double voiced melodies:



And the energy is constantly augmenting till the culmination of all the three different aspects:

129

131

133

H ♩ = 48

Figure 56:
Bar 129-134

At H we come back to the happy expression 4, with the big intervals.

At bar 159-175, letter I, the introduction comes again, this time reminding me somehow of a bird, having a dialogue with the violinists:

170

171

alla punta

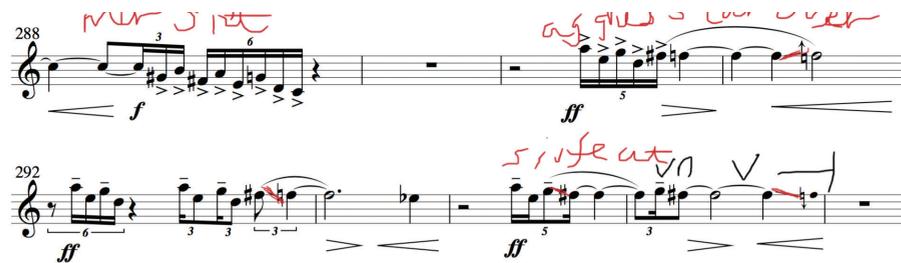
♩ = 48

Figure 57:
Bar 170-171

Then follows a short version of story 3, at J. Back to 2 from bar 188, K, still with the elements of double voicing and melodic pathos. At L we return to playfulness, 4. M is a clearer part of number 3, with more active rhythmical patterns than the last.

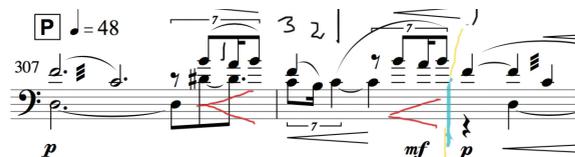
It feels like the different stories start interfering more and more with each other, coloring each other. Like at N we get a mix of 1 and 2 as small aggressive outbursts, but in a faster tempo, 72 per crotchet, and the orchestra playing constant sextuplets. At the end of that section, bar 290-296, the aggression has won:

Figure 58:
Bars 288-296



O is the orchestra's intermission developing the motive of sextuplets, big intervals and also a melodic line in the first violins. I feel P being a mix of the double voicing from G and K story 2, together with the 7th playful melody rhythm of story 4.

Figure 59:
Bars 307-308



Then Q, from 314, the active battle story 2, takes up what the orchestra has done in O, and the aggression is now more tonal and less percussive. Melodic and with a lot of double voicing. This story is here reaching a new potential of sound.

At R we are back in the first story from 332 till 342, the solo cello having a secondary role in the total sound, more accompanying, very soft. At 343 comes melody and the happy fourth story:

Figure 60:
Bars 347-351



Going all the way to T in bar 374, where the violins have big forte glissandi, preparing the ground for the Cadenza in bar 381. The cadenza has elements from all the stories, from the sextuplets, the double voicing, the aggressive 2. story

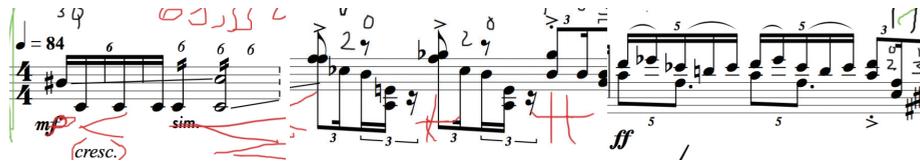


Figure 60.5:
Different elements of the
stories in the cadenza, Bar
388, 391 and 396

Ending up in bar 401 with a quasi-improvised atmospheric part, such a contrast after all this energy and activity.

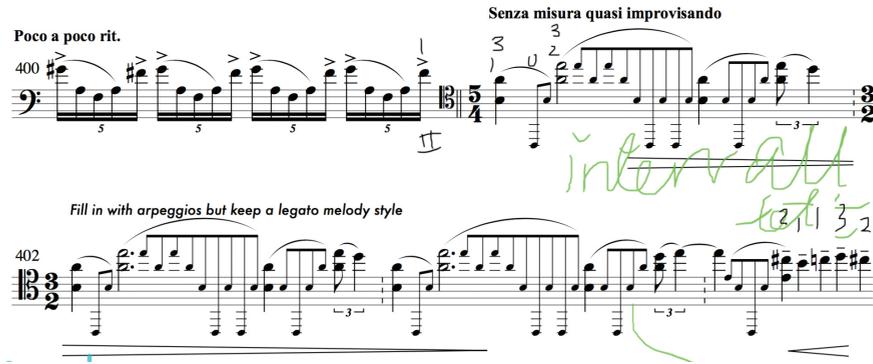


Figure 61:
Bars 400-402
from the cadenza

At V, bar 406-410 still has a quasi-improvised timing, and melodic material from the fourth story, ending up in the very first story at W. At the very end of the cadenza I hold the long note and I can feel the audience in there with me. It is as if I can just keep this note for however long, and they will listen attentively.

10 - 11 December 2015: Recording Grenager: *Tryllesangen* and *Solo suite*

Tryllesangen is based on the book «Josef and the Magical Fiddle» by Janos. The book tell the story of Josef who is tiny, but can play a magic song on his fiddle which, when played forwards, makes people grow bigger and feel happy. The tune can also be played backwards, which has the effect of shrinking those who hear it. Lene Grenagers *Tryllesangen* is a very rhetoric work. Or it is easy to imagine the music describing the fairy-tale the work is built upon. An example is when the boy is riding on his enlarged ant, the ride is bumpy, but you cannot avoid it with so many feet. It is characterized by the uneven time signatures and the large intervals:

Figure 62:
From Lene Grenager
Tryllesangen V movement

Another example is the army chasing them, and getting closer and closer (crescendo), while they try to escape (bar 3-5):

Figure 63:
From *Tryllesangen* L. Grenager
VII movement



Figure 64:
From the recording
session in Øra studio

The *Solo suite* was written for me in 2008, to be played together with the Bach solo suite in c-minor, both with the A string tuned to G. This scordatura gives the instrument a darker and richer tone. The *Solo suite* is demanding and I have worked on it for a long time, and played several concerts. I still have to direct my attention and remind myself of using the body, so that the technically demanding parts do not mess up.

Lene says about the work: “I wrote this three-movement work, *Prelude, Sarabande* and *Gig*, inspired by Bach’s 5th Cello suite for unaccompanied cello because these suites are music to which all cellists have a strong relationship. At the same time, my work has a “gothic” dimension, inspired by the writers Charles Dickens, Sir Arthur Conan Doyle, Sarah Waters, and Tim Burton’s animated films. It is dark, English, and cold, possibly in the moor or in the stinking mediaeval town. The people have dirty clothes in many layers and are constantly experiencing the most peculiar things. For me, this is programmatic music with a touch of old fashioned colour”.

I have analysed the different movements in ways that I feel help my understanding and

interpretation. Here are two examples from the *Solo suite*. First in figure 24 is an interval analysis of the interval relations in the *Sarabande*. Especially interesting was finding the chords being build up of perfect fourths and tritonus, and using the tritonus as a tension creator.

The image shows a handwritten musical score for 'Sarabande: The Plunge' in 3/4 time, marked with a tempo of quarter note = 56. The score is written in bass clef and includes dynamic markings like 'pizz.' and 'p'. It is heavily annotated with handwritten notes and markings in red, blue, and black ink. Key annotations include:

- 'wms base' in red at the beginning.
- 'important on the second beat - Sarabande' in blue.
- 'same chord' in red at the end of the first system.
- 'HP' circled in blue.
- 'same w pedal' in red at the bottom.
- Various interval markings such as '33', '34', '4', and '13' with arrows pointing to specific notes.
- Red brackets and lines connecting notes across measures.
- A vertical note 'pys/waca' on the left side.

Figure 65:
An analysis of Lene Grenager's
Sarabande and its intervals,
to find connections

And in Figure 66 I have notated the *Rondo's* different themes and parts in relation to dynamic development throughout, so I see how the different dynamics and tension relate to each other. For example: The main theme A (red) starts quite strongly in *mezzoforte*, then gradually descends before a rise in tension, but is at its softest contrasting to the rest of the themes getting stronger and stronger at the end. Theme B (green) oscillates between soft and strong but ends up with two strong statements. Theme E (yellow) keeps a steady rise through the whole form. The themes vary, but as an overall form it gives a feeling of a gradual crescendo.

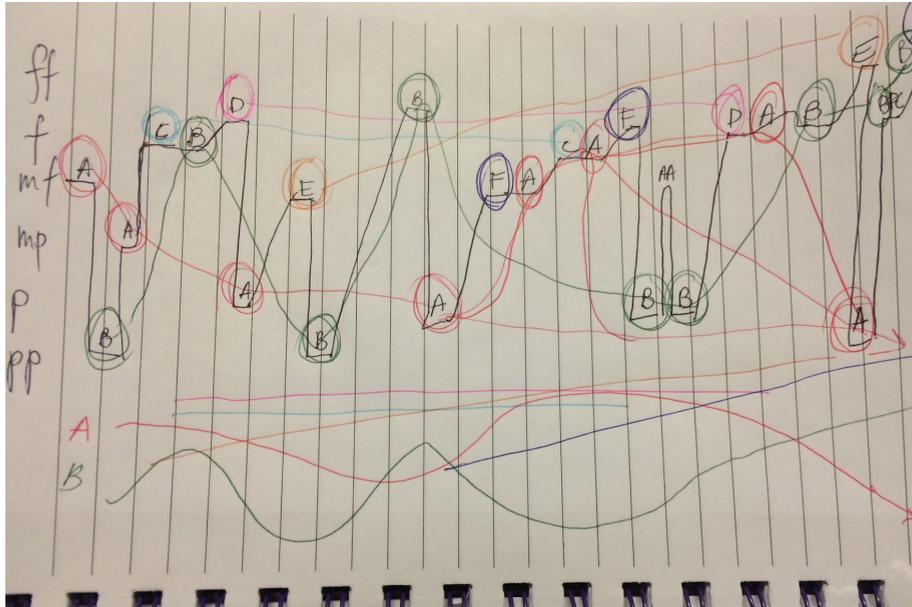


Figure 66:
Form and dynamic analysis of
Lene Grenager's Rondo:
Devils Den

2016

7 January 2016: Reflections on commissioning a work

Somehow, I always think that when I commission a work it will be easy to learn and play. Then I get the work in my hands, and I feel faint seeing how difficult it is. It feels like I will never be able to learn this. I feel like giving up. At the same time I know I have a concert booked. I just have to push away thoughts of pressure or demands, and just dive into the material bit by bit. Clenched fists. I need to become loyal to the work. I cannot “mean” anything about the work – I just have to go into it and feel the music, embody.

And every time when I have come through the process of learning and embodying the music, I end up liking the work. Every work feels personal- I think it would otherwise it would be very hard to play it convincingly. And I know, *Marmæle* will creep under my skin. But what if I cannot internalize it and love it? The fact of playing such music with an orchestra who does maybe not like this type of music, is stressful.

I only have a few rehearsals with the orchestra. They rehearse the work for one week – how can they get it “under their skin”. Maybe that is generally the problem with contemporary music and the big symphony orchestra. To go in depth in a work like this it maybe demands even more than music from the “great cannon”.

At the moment, I don't even know which notes to play, so now, I just have to learn the music. That is the important part. All the rest of it – who and how and if and so - is unimportant. I look at this as a task – the task is to embody this piece of music, and hopefully start loving it on the way.

28 - 29 January 2016:

Recording session in studio - more music by Lene Grenager.

We have two more days in the studio to record the *Solo suite* and then Lene starts the cutting and mixing.

5 February 2016:

Reflection after lesson on *Marmæle*

The concerto is demanding because of all the quartertones, and I feel insecure about them. Because of this I focus very much on the tones and I get stuck. I have not focused enough on the rhythm. In this work I cannot take the melody as a starting point – I have to embody and decipher the rhythm first- and use it as a means to learn the lines. When the rhythm is embodied and I stop worrying about the “right” notes I can start learning for real. Otherwise I'm actually working against myself. In this concerto it is even more important

to use Stanislaw's approach. My entire being is working against the process of learning it. Because I cannot decipher the music. I think I will like it when I get it embodied, but the process to get there is harder than usual.

10 February 2016: Reflection after seeking help from Unni Løvlid

I have talked to Unni Løvlid who works with a pedagogical way of learning to sing (and hear and feel) quartertones in music. She uses the voice and the hands – turning the hand from one side to the other is equivalent of a half tone – this is 100 cents. So if I sing with the movement of the hand as a glissando from 1 – 100 cent, then I can also exercise stopping first on 50 cents – the quartertone – then also the 25 cents etc. This has helped in feeling the quartertones and hearing them. The only problem is that now everything sounds like it is in tune – I do not feel the quartertones as dissonant any more but I suppose that is a good thing.

3 March 2016: Reflection after lesson with Stanislaw

I feel I have lost all my know-how since last I worked with him. Is it because I cannot hear the tones? I feel them as mathematic - they should be in the middle of two half notes. I have to manage to hear the quartertones in my inner ear, and then just listen to them. My mind is too busy thinking about which tone. But if I leave it, then I have no idea how they should sound. How can they be so difficult? It is not only learning them. They are not ingrained in my body. I have to keep working like Unni showed me. Why is it so difficult to learn it by ear – it feels like swimming. Well, it is called *Marmæle*.

11 March 2016: Reflection on learning process

When I have learnt a piece, it feels so natural to play, I forget how hard the process can be at the beginning. I have to start at the very beginning every time I start on a new work. I have to re-check the contact. I have to go all the steps every time. Hopefully quicker every time. When I start a phrase, the contact is ok. Presence is about concentration. Use the energy actively all the time - build the energy and hold then release. And keep the energy. Be in every tone, do not lose the feeling of energy and contact. An embodied awareness of how to play. And it is a bit different for every tone. I have to keep the concentration in the tones. And feel the long lines but articulate the small details. And understand the energy of every phrase. And also of the long lines, and the form of the work. And so on. But to only think of the long lines, does not create enough content. I need the articulation, accentuations of every little motive. It as an awareness and not an emotional feeling or a muscular proprioception.

At the moment there is no room for affects, I have to have the work “under my skin” first, and then the interpretational freedom and use of affects, it is like the second step. I feel like I use ages getting this internalized, and my normal tonal sense is replaced by something else, everything sounds right. I have a feeling I have never had to struggle so much just learning a work.

4 April 2016: Working with Stanislaw on *Marmæle*

Dynamic should be embodied. Wait for the body, do not play with the arms before the body is active. When you use your body it should sound like an actor talking. Reduce contact when needed. The body is in charge of the contact, on its own! But then, if the body is strong enough it does not matter if the arms activate as well. It is as if you were an actor.

4 April 2016: Reflection on development

But is there development? When I think about the concert in Vår Frue in 2012 – the body worked, but there was not enough variation in the contact. Now this is my main task, I know when I lose it. Sometimes I feel like there has been no development. Now I am going to meet him twice a week for the next month. I'm dreading it but I also know it will help me. I kind of feel that I should not need this help any more. That I should be grown up and manage on my own.

7 April 2016: Working on *Marmæle* with Stanislaw, nuances in the point of contact

I have been trying to think that I should be nonchalant, not to get tense. In the birdlike sequence especially, I feel it is working.

- Enjoy the contact, and make sure you really keep it. With the contact, you also keep the balancing point. Think about the sound.
- Use your button "ONLY THE BODY"
- When you use the body, you also keep the line of the music. It's when you lose it and the arms activate too much you break the natural line of the music. You do not even have to practice if you realize the feeling of "ONLY CONTACT, IN THE BODY!"

Bow relaxed on the string, do not disturb – let the body control. All technical situation where the hands are disturbing, I am making it difficult for myself. Focus on the body, and the technical difficulties are easy to overcome.

- Do not disturb yourself, let the body play. And feel like an actor when you play. Keep thinking like an actor! Think inwards with the bow, not sideways. Vary the contact and talk like an actor.

He asked me if I do not want to try? Saying that I am not trying hard enough. The sound is not with will. I have to keep trying. I am trying and trying but I am not finding the right feeling. Start from the body, do not just start and then start searching. Get the feeling before you start.

7 April 2016: Reflection after working with Stanislaw

I wish I had a video of Stanislaw teaching. Everything is so clear and easy to understand when he gesticulates.

When I practice, my concentration is to messy. It is almost better not to practice... I have to work only mentally. I lose courage of how difficult this is. And I notice when I get tense. But then again sometimes I do not notice it. I have to stop myself when I notice it. If I focus wrong- I start a sound and then I keep it. But that is not enough – it has to develop, and change all the time – inside and between etc.

24 April 2016: Reflection after work with Stanislaw

He did not want to work so much with the body today. He has pushed me for such a long time focusing only on the body. But now he wants to think about something else. I feel a bit lost, actually desperate. I feel like I need someone carrying me more than this negative pushing. Sometimes I can hear what he wants from me, but then I try and try and try again and I cannot find it. It's sometimes very demanding to understand what I am doing wrong. I feel like being a teenager having a tantrum.

But I have a better control and I am freer and more relaxed. When I try to focus on the line I also start tensing the bow arm. When I focus on feeling the tone in my body, and feeling the line, then I manage to keep the relaxed and free tone.
For the next two weeks, I have to learn this by heart. I play much better.

9 May 2016: A reflection on Stanislaw's teaching

In the process of learning a new work I have tried to follow totally his advice. Line in the body, keep point of contact. But then I have to put it together with the orchestra voice (I have a midi file to practice with), then I am put out of my concentration and I start to "KAVE MED ARMA'N" (wave with arms). I get a feeling of chaos, which is good to feel before I meet the real orchestra so I know I have better control then. Tomorrow I will try to center my concentration again.

13 May 2016: Working with Stanislaw on *Marmæle*

I have worked on linking the notes through being present in the end of each note and the beginning of the next. I must not lose the body in the changes of notes or bow changes.

— Cuddle the tone, cuddle the contact. What kind of contact depends on which interpretation you choose. The small tones, do not ignore them- make sure you articulate also the small notes. Make sure you are not passive. It's all in the body and not in the arms. You have a tendency of activating the arms when you are high up on the fingerboard. And make sure you do not just start a note, the note is never finished, keep producing the tone.

I manage some parts, but others are almost impossible to get his approval on. I understand the difference he talks about, when I am not present the tone is dull. Energy and production of sound in the point of contact, from the body. Let it come from the body. I really try to concentrate on embodying and not losing the feeling while I play, constantly producing sound. Then I can make a big and strong effect without working too hard, less muscular power but more effect.

Solistic, from the body, let the dynamic develop from your centre.

Use one “button”, so the concentration only has one thing to focus on: “IN THE BODY”.

- When you use the body, the line of the music is evident, even without thinking about it. You are doing quite well, but have to keep focusing the body. Keep your head calm. LISTEN TO WHAT YOU PLAY! Dynamics come from the body – not from the hands. React quickly. Activate your inner energy. Be engaged, you use little muscle force but the effect of the music is so much bigger and the sound is bigger and open. You reduce and augment the dynamic in the body for each tone, talk the articulation! Enjoy! You can use the entire bow and all the different speeds, but keep the feeling of contact and the body regulate how much contact.
- Use your fantasy and enjoy! It sounds great. Sometimes. And then sometimes you lose it.

It is easy (or so he says). Keep the endings also connected in my body. Feel it before I play the note, know which feeling I want before I play.

I tried to play through with my midi-file orchestra. I kept the body better than the last time I tried, some things went better. But when I get in on the wrong place I get stressed and then I tense up. I need to keep calm and concentrate on my tasks. In the play through I lost the rhythm in the opening.

- Yes, and work on more force and crescendos in the music, but from your body!!! The sound is not good, you are using your hands too much. Use your temperament. Not accent in the hand, just articulated, in the point of contact. And take the energy and use it as an impulse! No illogical endings sticking out because I land on the note – then the energy does not make sense. Let the line be developed successive, nothing sticking out without making sense in the line. Before you play, let the energy build up – also in the small phrases (just less amount of it), and then release. React quickly! Do not let your feelings sleep. Otherwise the hand stops. Do not work too hard, without effect. Do it the right way.

I have to keep feeling the intensities. Tension and release. Collect energy, and then release. Feel the taste of it and enjoy!

18 May 2016:

Working with Stanislaw eight days before the *Marmæle* concert with Trondheim Symphony orchestra.

I realize what you mean about a solistic spark. I have to keep engaging, and I try to notice when I am to sloppy. I have practiced with my midi orchestra to embody the orchestra score. I will bring the music on the stage, but I know it by heart so it's only there as a stress reliever. I have to keep watching the body, playing from the body. Contact, all the time.

- No matter what you do, the dynamics have to be controlled by the body. When you eliminate “hand controlling” it works well! Only the body is in control.
- Feel! The body feels. Sometimes you play phenomenally, but you have to watch your body all the time. When you are not active enough in your body, then the concentration slips to the hands and they try controlling.
- Use the Button: FEEL MUSIC IN YOUR BODY
And keep the sound and intensity when you go from one note to the other.
When your body works, you can interpret, and then the music plays itself.
- Suddenly it is forte, watch out so you do not start forcing with the arms. Trust that your body can create enough sound. It's not perfect, but you are on the way. Let the arms be relaxed, even when you want more sound.
- And do not lose the swing! Feel the rhythm also in your body, like the pendulum steadily swinging from side to side. When you concentrate dynamics from the body this also activates you and you do not stiffen up. The tones/articulations are clearer, and better sound
- When you use our principles, you play like a different cellist, in only a few minutes you totally change.

More contact in the body instead of increased muscular activity in the arms, I have to trust that I can still get enough sound so I do not start compensating (with a lesser result). Keep the hands free! They are just disturbing when you try to force them to do something. I

feel the energy is not enough, but you say it is better.

- Keep it delicate! Be patient in yourself. Do not give up till you have played the entire line. Energy, dynamics, patient, delicate, everything in and from the body! Then you play perfect. The energy of the music decides over the rhythm. Otherwise it easily becomes like a German March. Rubber feeling

He keeps singing the differences to me, indescribable in words but I try to recreate it in sound.

20 May 2016:

Working with Stanislaw six days before the *Marmæle* premiere – rhythm away from hands

I have worked on placing everything in the embodied feeling and to create enough sound, and thinking of the line. But I have to keep working on more contrasting dynamics in the body. I have gone to watch the orchestra and feel the nerves raging, just to get used to the feeling. I try to use the nervousness and create energy from it. I have also worked on giving myself affirmations.

- You are getting close. Arms are relaxed, body activated. Just be aware of the arms not disturbing you still! And we need more dynamic from the body, forte!
It almost seems like you do not dare use the forte? It sounds more like panic...

But I feel like I lose energy when I try to be relaxed all the time. And I am afraid to become slow and unrhythmical in relation to the orchestra. But of course, I know they will follow me. And I am afraid of not using the body, and getting stiff.

- If you trust using the body it will be fine. But if the arms are too active you are chanceless. Watch out when going from down to up-bow. When you do the shift in the body, it is heaven! Keep it natural, with swing.
- Be patient, exact and do not make compromises.

Playing large intervals jumping around disturb me. I try to think of the next note when I am in the one before. I have to find the right feeling. Sometimes I lose concentration because I am busy thinking about managing a shift.

I notice how my consciousness sneak into the arms and start taking initiative. He notices every time, but at least I am also starting to notice it on my own!

And remember to keep the rhythm embodied! I have been stressed about not being rhythmical enough, but I should rather just trust the conductor and the orchestra to follow me.

When I practice with the midi-orchestra it's statically metronomic and it affects my playing.

Now I have to take charge of the freedom, and feel the swing.

Still give up my attempts to control, just trust the body.

And talk the articulation. I can do it.

— And remember to relate to the dynamic in the orchestra – go with them in their waves, but still play solistic. More sound! But not from the arms!! Use contrasts.

I feel it is working better than last we met, so I must have practiced in the right way. I see that I need more sound but I do not want to compensate with activating the arms too much. It is easier to create more energy in the concert situation, but I have to be able to practice in the same energy.

20 May 2016:

Reflection after working with Stanislaw

It is so hard to shift the forte into being created by the center of me and not just activating all my muscles to play loud. My intellect understands his point, but my subconscious is not really trusting me – as if the mind is trying to trick the body. But if I can build this energy from within more. And then I feel a bit stressed as to whether I have thought enough about the interpretation? We have worked so much on getting the body working well... And of course, this does give me great interpretational freedom. I will think very thoroughly through the music – where do the lines go, what are the affects?

23 May 2016: Working with Stanislaw three days before the concert.

I start playing only long notes, to connect the concentration and focus to the body. Before the bow shifting I keep the focus on centring, so the arm does not disturb. But I can feel how I lose the awareness in the body when I try to play with maximum intensity in high registers on the cello. I try to get the right sensation even before I play the first tone. When I panic in the top registers I strangle the sound with too much bow contact. Be careful with the amount of contact needed.

- Remember to be the artist, constantly producing sound, and keep being playful. Do not let your expression sleep. Lots of activity coming from your feelings.

He interrupts my playing every second tone. I also have a tendency to stop myself and I forget to breath because I try so hard. I try to feel the energy in my body, and also an active sound quality.

- It does not need to be perfect, as long as you keep working the right way.
- Your vibrato must come from impulse. Use it as an artistic means! The amplitude of the vibrato create big difference in expression, use it.
- The Bartok pizzicato – think them as a melodic line – start less and then build. And remember to feel the swing. Think of yourself as an actor. When you watch out for an ACTIVE SOUND, it's so good! Use that button.

23 May 2016: Reflection the day before the first rehearsal with the orchestra

When I compare this last working period with the one before Asheim's *Cello Stories*, it has been a better process this time. I understand more and I realize faster what to do to create the stronger feeling of presence. I have also decided that nervousness is only energy, and nothing scary.

I sense the music in my body, and use an active sound and temperament. Keep working and focusing, or refocusing all the time. Articulate and center the energy. I am going to make myself proud, and not try to prove something.

Concentration is presence. Good luck!! This process has lasted for a long time, at least six months. Whatever happens now, I have conquered some fears and thresholds, and if I look back ten years I see that I am somewhere totally different both regarding playing and reflection. It gives me new confidence in what I am allowed to do in the music, I am not so afraid of playing something wrong or “not allowed” any more.

24 May 2016:

First orchestra rehearsal and reflections afterwards with Stanislaw, two days before the concert.

I thought the rehearsal was ok. I felt I was playing from my body, being musical and doing quite well. But obviously not according to Stanislaw. I did not engage enough or use enough energy. I did not play solistically, my arms were too active and there was not enough variation in the vibrato. I can see that he was right. I was absolutely holding back and being a bit careful. We worked together for more than an hour back stage after the rehearsal.

25 May 2016:

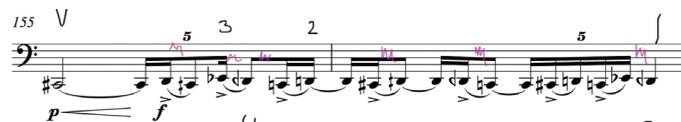
Second rehearsal with orchestra

I really worked hard awakening the energy in me and getting it out! Find the big emotions and affects and use them. I am afraid of focusing too much “arm” and raw muscle force. Try to find the force inside. As long as I have this energy, and contact, I am allowed to use both more bow and more force! As a combination. I do not have to be afraid, just active. Give everything. During this rehearsal, I just kept playing as much and as loud as possible. I did get through better, but not enough – the orchestra is far too loud. I am all sweat and out of breath after we finish. I was sure Stanislaw would be critical, but today it was ten times better,

good use of body and more soloist tone.

In our back-stage session afterwards, Stanislaw talked about my vibrato. I haven't paid attention, and had a feeling it was fine, but when I work harder I also start vibrating a lot tenser and rabbit-like. And then also the arm and shoulder are tired which again creates an even worse vibrato. We worked on the feel of the bow, and letting the vibrato evolve with the musical line and affects I want to use. It got much better, just focusing on it. In quick lines running upwards I have a tendency to get stressed and lose contact, keep calm. We also worked on the quartertone bass line melody from bar 155 – keeping a constant tension. Be free, but with enough sound.

Figure 68:
Jon Ø. Ness *Marmæle*
quartertone bass line melody



26 May 2016: General rehearsal

The orchestra volume was much better and I could have a bit more fun instead of just constantly hard work on creating sound. I missed a few runs, but I was mostly concentrated on feeling and I knew this wouldn't happen in the concert. Stanislaw did not comment much, just reminded me of the most important principles, and most importantly, find your energy.

26 May 2016: Premiere of Jon Øivind Bylund Ness cello concerto *Marmæle*, with Trondheim Symphony orchestra.

During the concert the volume and balance with me and the orchestra worked much better. Some of the woodwinds said after that it was the first time they could hear me. I think they needed to be told to think the dynamics as relative and not to read every dynamic as too

definitive. I can use the raw affects when I play like I want. One part can have many affects. I use intuition and I let the tones be connected straight to these affects and do not go via the mind. So, the colours of the music are felt in my body.

I do not mean for the listener to understand which affect I use, but it is an embodied material that I can use to interpret, and I hope it can create a feeling of some kind in the listener.

The concerto is written as an orchestra work with a solo cello – so a bit different from a “solo concerto” in that the orchestra has almost as big a role. The *Marmæle* is a little magical sea creature living on the bottom of the sea. The old tales say that fishermen could sometimes get them in their yarn. Then it was very important to treat them well, and then put them back where you had found them. In that case it would go well, and no harm would find you.

In the music, the orchestra is the sea, and the solo cello line is the song of this little creature. The work starts with the orchestra alternating with long tones in “waves”, and in quartertone dissonances between the different instrument groups:

Figure 69:
Opening in the orchestra parts

The very first entrance of the solo cello is on a single long A from pp, just barely coming through the sound of the orchestra (the sea), gradually appearing and then disappearing, here from bar 10:

from bar 20 the magic song develops and the solistic tone gets prominent. I focus on feeling the line and rhythm embodied. Singing the quartertones inside:

TRONDHEIM SYMFONIORKESTER – TRONDHEIM

SAMTIDSF

26. MAI

KL. 19.00 VORSPIELKONSERT PÅ BAKSCENEN
STUDENTER FRA NTNU

KL. 19.30 KONSERT OLAVSHALLEN STORE SAL
TRONDHEIM SYMFONIORKESTER OG TRONDHEIM SYMFONISOLISTOR
Dirigert Kai Grinde Myrann | Solist Marianne Lie, cello

KL. 21.30 NACHSPIELKONSERT I TSOs KANTINE
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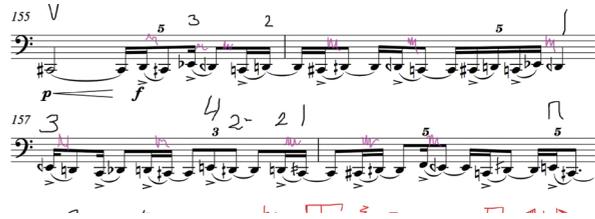


I suppose the queerness of this creature results in its song mostly consisting of quartertones, and very often starting in the deep registers and climbing up high before falling down again. From bar 77 to 118 the line has this rising and falling with variations in dynamic and rhythms:

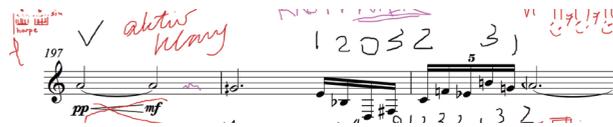
From bar 121 to 128 comes a strong rhythmic Bartok pizzicato section alternating between orchestra and soloist. I make sure to feel the whole section melodically even with the percussive aspect, and feel the line through the pauses:

Before again the wavy lines from the deep and up, and down again. From bar 155 comes the quartertone deep melodic song, also mentioned on the 25 May. I want it to be singing

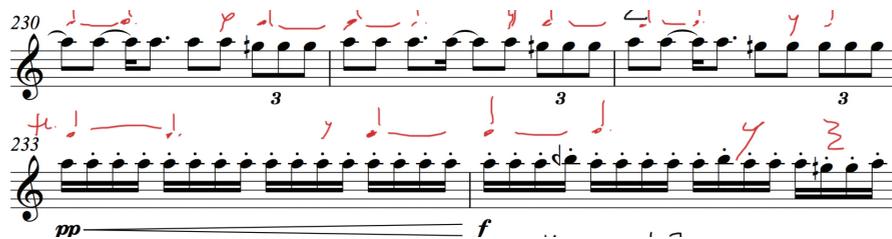
and filled with energy, with very clear directions in the music. The quartertones make small interval movements:



Bars 197 to 230 is a mix between the long quiet notes filled with contained energy and small gestures, like small monologues:



This leads into the birdlike section lasting from bar 230 till 334. The cello line is at times more accompanying than solistic, and I imagine it as a birdsong, keeping it swinging and taking place in the sound frame of the orchestra from nothing to fortissimo:



From bar 278 I think of the birdsong as very melodic, and try to bring out all the little changes in melody:

Figure 70:
Ness Marmæle Bars 277-284

When reading the orchestra score it strikes me how the waves are written into the music - so that the alternating lines are physical “drawings” in the score:

Figure 71:
Orchestra score bars 324-328

Then the orchestra returns to the long notes with wavy dynamic from the start, and the cello solo sings a legato quartertone scale up and down, starting on a deeper note for each line. At the end spanning over three octaves.

The ending is a very energetic part, still using the waves going up and down, but now in a fast rhythm, strong and wild.

And the very last bars go back into the deep, the cello line on its own, going from a high A and more than two octaves down. I am sure the *Marmæle* is happy being back in the deep of the sea.

Figure 72:
Marmæle The end



26 - 30 May 2015:

Release of the phonogram *Khipukamayuk* – concerts with a. o. Lene Grenager's *Tryllesangen* in Trondheim, Stockholm, Arendal, Oslo and Veierland

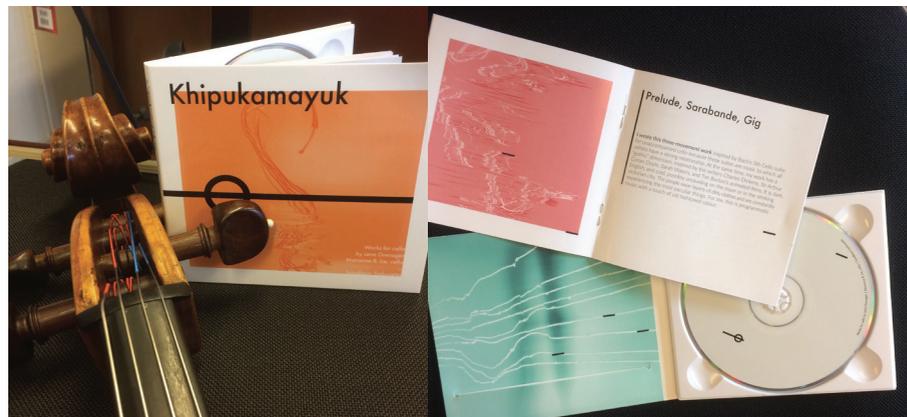


Figure 67:

The cover of *Khipukamayuk*



Figure 73:

Concerto with Jon Ø. Ness
Marmæle

30. May 2016:

Reflection some days after the *Marmæle* concerto

What is the driving force? What are the aspects to concentrate on in the learning process? When I get a comment or a critique, I have a tendency to overdo the advice. But I suppose that is a part of the process. I focus on one thing at a time to not lose concentration – first balancing the body while playing, next contact with the string, then quality of vibrato, anticipating the next tone, etc.

Through the work I do with Stanislaw, he pushes me further all the time, never fully satisfied. And I know that he is only being so strict to make me go even further. I appreciate his push and honesty because I want to go where he shows me it is possible to go.

Every evening after the rehearsals I have worked mostly on getting my inner energy up, and try to fix everything that happened that day.

1 July 2016: Reflection one month after *Marmæle*

These last months have been incredibly intense. I had no surplus for anything else than to practice and go into the musical material. I feel that the reflections and research work I am supposed to do has been neglected for some time. But playing wise I worked hard and got some steps further, and I am happy with the end result of the concert. And I am amazed at how big a difference it could make, the work I did, with Stanislaw, just from Tuesday to Thursday that week. Actually, this is the main part of my research, so in that respect I have not neglected anything.

Playing so that I could be heard through a very thick orchestra writing was a challenge. When the orchestra started listening more, and I worked even harder, it worked in the end.

It feels like I have been wearing an armour build up through all my classical education. I was so afraid of doing something wrong, afraid of showing who I am, in case someone would use it against me. I am afraid of others seeing the raw me. When I started developing through this work it felt as if I opened the armour while playing and what came out was honest and vulnerable. It feels like I am showing my inside, all of me, who I am. But like this I can use it in the music, creating a more direct emotional link with the listener? Why is this so strong for me that I start crying when talking about it? Is it the fear of failure? That it is worse if I show the real me, and then people do not like it. The audience tell me they have been touched by my playing, and that is the goal! And it is also more exciting for me. It feels like I have a better contact with the instrument, the music and myself – I get a feeling of flow when playing.

I remember my first internal exam at Barratt Due Institute of Music. I was so filled with emotion. I played it all out, felt like I did everything. But nothing really came out the way I wanted it and my body did not do how I told it to do – it was too nervous. But I still felt like my emotions were showing through everything. But from the comments afterwards I realized that the jury had not understood this, and thought I wasn't very emotional.

It is about not being limited by the technique or the use of your body, and to trust my intuition to play with expression. I have also learnt a lot from working with the composers, gradually getting more and more involved in the creative process. In *Ulvedrommer* it has been a co-creational project all the way. All the works have different challenges, and I have also

worked with them in different ways even though Stanislaw's teachings have been a base for all the musical work I have done.

**1 July 2016:
Reflection on ensemble playing**

What about this presence when I use it in a group? Can I keep it? It feels like it is very egocentric, but of course, all development work in music normally is. Will it rub off on others? I cannot force it on my colleagues. Will my way of playing be a disturbance to the ensemble, or can it enhance the quality of my play and thus the quality also of the ensemble?

**25 – 31 July 2016:
Stangvik festivalen, Alpaca Ensemble concerts with a. o. the premiere of
In Orbit by Karin Rehnqvist, composer in residence.**

**16 September 2016:
Concert with music by Rehnqvist, Alpaca Ensemble, Dokkhuset,
Trondheim.**

**7 October 2016:
Working with Stanislaw on *In Orbit* by Rehnqvist**

Concentrate on the contact, from the very first moment. Take care of the contact.

Today's button is CONTACT. Do not lose it unnecessarily.

It is a special type of concentration. When I turn it on everything works, but sometimes it just switches off without me noticing. I have to keep activating it. Make sure I keep it, then the rest is easy.

- You have to have a precise feeling of what you are going to. Initiative not in the finger. No arm disturbance. Let the body decide dynamics. “EMBODY THE DYNAMICS”. Do not dampen your musicality.
- The free in-between movements: use contact, no hands, and dynamic! Speak, and vary quickly. Initiative in the contact! You need to practice. Keep calm, and free arms. Let the body take responsibility of more or less energy and dynamics, feel it. You should practice the feeling! And keep it delicate.
- It is positive what you do, but you must take care all the time. The quality of tone is to rough and boring when you use your arms too much. And do not stress timing. Keep the line, always. Delicate, talking the music.

It's wonderful to feel free in the timing since the parts are so individual and just co-exist together with the others with some meeting points on the way.

I showed him my Poe-Un Tae Kwon Do pattern: before you want to generate force, feel delicate. Relaxed, then release of tension into speed and force. Delicate body before the attack. And always keep balance, feel it, do not force it. Quicker hands, delicate, and then quick. Feel it, outside your cognitive control. I get slow when I am tense. Relaxed, then quick reactions. This is the same in music. The feeling decides, and it needs to be more active. Also on cello you are slow like this. Quicker mental and embodied reaction. And always imagine the next movement from where you are. This is the same in music. Always know what comes next, movement, contact on the string or sound quality.

21 October 2016:

Specs On festival Berlin, Alpaca Ensemble playing Rehnqvist

A fantastic venue, such a rich sound in the room. In the free passages, I try to do as I worked with Stanislaw, and I feel it works better than before. Karin comments that she really liked what I did this time. More contact in the free passages and more concentrated feeling,

from the body (cannot be said to much). There is more variation in the dynamic expression.

Watching the video of the concert I react to the visual expression I have, concentrated but somehow it looks like I am not engaged. But the music sounds, I just need to be more expressive in my face. I feel like shouting to myself to wake up even though I am fully aware of how hard I work on the inside. But maybe I have to be even more awake. The free passages sound like me talking about something. When I concentrate the sound in the point of contact it comes out much clearer. It does still sound as a tremolo, but not like a kind of muffled sound. Last movement of *Outer space* with my bassline. I keep a good line. Sound is open and free. Sometimes not all notes are open, I could be even more “there”. Feel the notes before you lay them. But ok, its not too bad.

14 -19 November 2016:

One week workshop and showing of *Work-in-Progress Ulvedrømmer*, working with Lene Grenager, the both of us being Artists-in-residence at Danslt.

We have put the text and music together, trying to create sense, for us at least. We also create choreography for a stepping dance, inspired by old films with Fred Astaire and Ginger Rogers.

Lene Grenager has written musical scores of four and five voices. We have to work quite a bit just to get this working with recording loops and playing back etc.

We discuss both musical, scenic, text, changes, choreography and meaning of the performance. It is such a privilege to have this room and time to create something new to both of us. Then first loop movement. I keep practicing searching for melodic patterns, but not finding it. I have a really hard time creating sense. I keep playing the notes as if they are just falling out of a bag.

The scores are only notes, with no markings. I suggest bowings that also create different articulations according to what kind of phrases I find natural. We discuss what kind of phrasings there are, not following the bar lines but the movements of the music. Lene writes everything into a new score, both my fingerings and bowings.

But still this first movement does not find its form. Lene explains the idea behind – it’s a twelve-note phrase, ending on a quaver, each time the 12-note line goes up a half step (but

variations in octaves do make this less obvious). At the end the phrase repeats in a half bar because that is the pattern shape! Suddenly it makes such a big difference! The lines look at me, and I find where to go to and fro so much easier.

26 January 2017: Reflection on working with Stanislaw and teaching

I have to think about the physical and the psychological side of playing. What is the best condition for the body to play in – that is the physical side. The psychological is the sense of the body, the feelings and affects, and how to use this through my intuition.

When I experiment with this in teaching my students, I see that taking away the focus from problem areas and only focusing on the feeling of balancing the body and feeling the music can sometimes solve the technical problems. But if I focus too much on for example relaxing the bow arm, it can have the effect of tensing up because they think so much about it. I discuss with Stanislaw my different students and their challenges. He gives me advice according to his didactic ideas. I learn much about myself too by listening to him and discussing in this way.

19 March 2017: Reflection after lesson on Rehnqvist *In Orbit*

It is interesting, I can feel how big the difference is. Why do I keep forgetting between each meeting we have? The feeling of starting the note from impulse, and then setting it free. It just keeps sounding, I do not force it.

I know what Stanislaw is talking about, still I can have trouble finding the feeling straight away. He always guides me there.

When playing the deep melody in the movement *Outer Space* – I try to sense the energy in between the notes. And use the right buttons.



21 March 2107: Concert with Alpaca Ensemble playing Rehnqvist at Svensk Musikvår 2017 in Stockholm

Figure 74:
Svensk Musikvår Stockholm
playing Rehnqvist



I had a good feeling after the concert. Watching the video, I see that I seem more present than in Berlin on September 2016. I have a bit of intonation issues in one movement, but I need to focus more on feeling the top notes in my body instead of tensing up being afraid of missing them (which I then most surely will). In the bass line solo (*Outer space*) I can focus even more of the energy of the note in the end of each note going over to the next note. But the sound is open and I keep the line and vary the coloring of each note.

24 March 2017: Working with Stanislaw on Rehnqvist's *In Orbit*

Today I played from my part of Rehnqvist *In Orbit*. I must use my freedom, in how much bow and how much contact I use. I have worked on it, thinking inwards and not mostly sideways with the bow. I should use my hands in all manners and ways, as long as I keep the base and balance. Keep looking for effects and variation in my interpretation all the time. The relation between the bow and the body, the contact is the most important. If I keep it then I am free to use whatever amount of bow I'd like.

Focus the tones. Soft in my arms. I play *Outer space*. When I shift from downbow to upbow – I give a little bit more speed just before the shift. I know this from Leonid Gorokhov, I keep trying, I know how to do this but somehow, I am not doing it right. Keep it expressive! I am thinking technically and then I lose expression. Feel it. I wonder if I am not using enough energy? The bow kind of gets stuck. I have to keep the intensity, while I am relaxed in my arms.

And I keep forcing the timing. I should not be too early, I have to feel it as holding the moment till it has to go on. As a build-up of tension, and when tension is at the right time I release. Feel it as a rubberband being stretched out, and then let it go (on). I have to both feel the swing, the contact and the amount of energy needed.

And do not forget to feel the balance! And play solistically, not too timid. When I balance,

and my arms are free, I can do anything. The moment my hands want to help, I limit myself.

- The *Transit* sections, make sure you concentrate on quality in the tremolo, do not just work hard. Feel the tremolo as a sound, with contact, do not work too hard – let it play itself.
- In the movement, *Laud* - for every new phrase the first note needs more energy, and more contrasts, especially in the articulation. Quality from your body. Start the note expressive, and then let it be released. Do not keep holding on tight.

I struggle in finding the right feeling again. He keeps trying to give me new images or coded words. I work so hard I do not notice that I have lost my point of balance. Only the start of the tone is articulated, the rest is sound. I have to TALK the notes. But I worry that the line is too small phrases if I think so detailed? When I manage to feel in my body, the line is somehow better, even though I do not try to make a constant line with sound. A little bit of vibrato as an impulse at the start of the note will help me find the right type of sound. Start each tone, then enjoy until the next. Keep it delicate and use my temperament. Activate intensity, do not let the body sleep.

But if I exaggerate, that is also no good. Do not force it. Feel the start, and the middle, and the end of each tone.

Finally, I find the right feeling and I recognize it when it is there. I have to play with an impulse and then just let the tone live on from there. I get afraid of not playing loud enough, but he says that the effect is much bigger like this than just by working very hard and not getting much out of the instrument. Keep up the inner activity!

March 2017: Reflection

Presence and language are prerequisites for each other. The embodiment creates presence, and the idea of music as language is a way of communicating in this state of presence and flow.

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Chapter 5

FINAL REFLECTIONS

I feel like I began this project as one performer, and I am concluding it as another. I have developed my performing, but I have also developed in ways I wasn't expecting. Through the research period, I have experimented more and more with musical form, with words, music and performance and their relationship to being a performer. And I have also carried out a performing exploration of my questions both with respect to interpretation and creating presence. This exploration has given me the courage to enter into a closer partnership with composer Lene Grenager to create a work together entitled *Ulvedrømmer*. The latter is a work that showcases the concepts and practices towards which I have gravitated during these past four years, and at the same time, it points onwards. This collaboration is a conclusion, but a conclusion that opens up new questions and pathways.

Like William Pleeth once said to me in a lesson: “You have to know the cello with all its paths and byways, all its little bends and rivers”. I sat in his living room again, he was walking across the room to the other side to put some eau de cologne behind his ear. He called me pet. “Give me a new fingering, pet”, “and another one”. “Fingerings are like the soul of the music. You can do it”. “Would you like to see my Stradivarius?” He took me to the adjacent room where the Stradivarius sat in its case – an impressive sight even though it did actually look like a quite normal cello. I was impressed nonetheless. “Let’s play some more.” His grey hair. His celebrity status: the famous teacher of Jaqueline Du Pré and now he is teaching me?! I feel like I have been transported to another world, an unattainable world. He talked to me as if he’d known me forever, like he really believed I could do anything. I tried to stretch my abilities towards his wishes and expectations. He calmed me down, talked me up. And all the time taking for granted that I could do it. And I could! It was as if simply being in his presence made me a better version of myself. He made me do magic there in his living room. I remember walking down the stairs after the lesson, he waved goodbye, then closed the door. I walked down the street into the enormous city, not quite knowing what had hit me. Trying to hold on to the feeling. But over the next week

the magic gradually evaporated. The last time I played for him I felt utterly depressed afterwards, with the knowledge that this fantastic feeling of “I can do anything” wouldn’t last and I didn’t know who to ask for help in the aftermath. I couldn’t explain what had happened. I didn’t think of asking my own teacher for help with this. I just kept this faint memory of the fact that I could actually do anything, at least in his house, during those hours.

My project arose from lived musical experiences and from the feeling that I was working on something important in performing. I have throughout the project aimed to develop my musical performance and tacit knowledge, broaden and contextualize my artistic research and performances in an international context, and to contribute to new knowledge about interpretation, embodiment and presence from a performer's perspective. My initial research questions have been guides and sources of motivation throughout my project and have helped me define the parameters of my research. I have built my reflections on and around concepts related to these research questions as tools for understanding and artistic development.

It is difficult to conclude this project by saying anything categorically about how the listener reacts to the difference in my playing, but I can make assumptions based on comments and feedback I have had and the sense I get of actual communication with the audience during performances. I conclude after these four years of working, that my work with embodiment, affects and creating presence is a way to affectively speak more directly to the listener. The

thought of music-as-speech inspired by the rhetoric performance practice, which incorporates a more spoken feeling, creates interest and keeps the listeners attention.

The use of theories on interpretation, affects, developing presence and flow in performance, helps me put words to my lived experiences as a performer, and becomes a help for thinking and reflecting. The theory provides a foundation and an inspiration for my artistic work. The connections between my concepts come from inside my practice, and the concepts help to explain and to convey for myself and others how and why I should bring the body into performance and allow the body to take on a more central role in interpretation. Having words to explain phenomena which I before found hard to find words to describe, has created a better understanding of my embodied knowing and the work I had started. I felt like I needed to know more about the teachings of Stanislaw Kulhawczuk, to reflect on these teachings by reading critical theory, and to anchor this knowledge and knowing in a broader context. The project gave me the courage to trust the intuition that this could make a difference, and the courage to play with a more personal voice, step outside

the conventions and start experimenting within my practice.

This whole reflection can be read as an introduction to the final conclusion of my work, which is to be experienced through my musical performances, where all my reflections wrap up into the ephemeral moment of music experience for both the performer and the listener. Developing presence, which involves intuitive, emotional and physical aspects, is a lifelong learning process, and my present four-year project only reflects this work over a limited period of time.

The body is somehow implicated in everything we do, but we rarely speak of this. The classical performing education I received is extremely traditional and conservative. We become highly skilled in performing and recreating written music, but there is not much room for creativity or questioning what we are doing.

I have developed as a musician and artistic researcher, but also as a listener and teacher. I perform music to communicate directly with the listener, as a result of my work with presence as a performer, and my aims to touch the audience affectively. The feedback received from members of the audience who approach me after a performance has served as a sort of barometer of my practice. In such situations, I ask them to send me their comments to have an idea of whether my artistic work is leading me in the right direction. One audience member, Ingun Myrstad, describes how the music touches her during my performance of Maja Solveig Kjelstrup Ratkje's *To F* at the Trondheim Chamber Music festival in September 2015²²:

22 My translations, see appendix C p.239

I don't quite know how to explain, but it is very beautiful, a little vulnerable and a little raw. It just hits me. And this feeling I sometimes get, when music touches me, and talks straight to the body, and my thoughts disappear and I close my eyes and take it in. It is incredibly beautiful, and strong! [...]
Now I am here, in the music, and it is just beautiful.

Another audience member, Linn Halvorsrød, commented in similar ways after another performance. She talks about a shortcut to her heart, which I interpret as the music having a direct affective impact on her emotions²³:

[...] the tones from her and her cello go straight to my body and spellbind me. I don't care about why, she just has a short cut into my heart which I am happy about and which always makes me anticipate the next time I have an opportunity to hear her play.

I also want to include a comment from Siri Mæland after a performance of Lene Grenagers *Solo suite* in December 2015, which indicates that prosodic interpretation can create a feeling of dialogue in the music²⁴:

What makes me think there is more than just one performer? On the one hand, a large sound, and on

23 My translations, see appendix C p.240

24 My translations, see appendix C p.240

the other I get a feeling you are engaged in a dialogue with yourself – or that you play two melody lines. I discover that I am moved by what I hear, the music touches me in the chest region, I get warm and close my eyes and let myself slide into the music. My thoughts disappear, and I listen with my entire self – I move with the melody and rhythm (without really moving the body, just a feeling of internally moving). Unfortunately it comes to an end. I feel like it's over too soon.

I finally quote a revue by Tor Hammerø of my recording *Khupukamayuk*, with music by Lene Grenager, where he comments on what I have worked toward achieving, something unique, full of expression, dynamic, melodic, fascinating and very personal²⁵:

The result is nothing less than great, exciting and deeply personal [...] Marianne B. Lie has both the will and the ability to create something unique [...] What I know at least is that both the music of Grenager and the interpretations made by Lie – or the knots she finds the solutions to – are both

25 My translation of: Resultatet er intet mindre enn flott, spennende og djupt personlig[...] Marianne B. Lie har både vilje og evne til å skape noe unikt [...] Det jeg i alle fall vet er at både musikken Grenager har skrevet og tolkningene Lie gjør - eller knutene han finner løsninger på - er både uttrykksfulle, dynamiske, melodiske, fascinerende og ytterst personlige. Dette er ikke musikk jeg stoter på til daglig, men som jeg synes er veldig utfordrende og inderlig. (Appendix p. 241).

expressive, dynamic, melodic, fascinating and extremely personal. This is not music I meet every day, this is music I find very challenging and heartfelt (Hammerø, 2016).

In *Zen and the Art of Archery* the philosopher Herrigel writes about the learning process of the archer: “[...] the desolate feeling that he is attempting the impossible! And yet the impossible will one day have become possible and even self-evident” (Herrigel, 1971, p. 9). I sometimes doubted the work I was doing. Was it leading me anywhere at all? But when I now look and listen back to a less introspective former way of performing, I can see that my artistic work has affected my sound and my musical performance. I also listen different today, to myself and to others, and the comments I get from the audience are positive.

I can now interpret with a greater freedom, and I dare to use my personal voice more than before, an inner resource that didn't always get through to my listeners. Before I started this project, I was trying to be very much in control all the time. Now I aim to work more freely and passionately. I trust my intuition more, and I have an embodied approach to playing, as if the thought and the mind and the feeling from where the music stems come from the center of my body.

The focus has changed from a more theoretical view on the artistic research to an understanding of the necessity to bring my body into the reflections and into my work on performance. Knowing my cello is important, but knowing myself, and knowing how to trust and develop my own knowing is essential for further development.

The researcher's mentality, approaching a phenomenon

with curiosity and reflection, has created in me a better ability to learn from others' observations without taking a defensive stance – be it after a concert, in discussions or in a lesson. This has also made me ask questions or look at what I am doing without being as afraid of failure as before. The objective distance to my work, through constant reflection, is conceived as a constructive distance and it creates room for experimenting more than in a setting where I felt I was being constantly judged for my personality.

The fact of reflecting on my own practice changes it. It gives me the courage to take artistic risks I would never have dreamt of before. The spiral of development that I described in the chapter on method not only develops the performer as such, but also causes the content and the expression to evolve.

The performative analysis, like Bania's affect analysis, of the compositions helps me make decisions on interpretation, and it then becomes easier to define how to shape the music in the musical performance. Professor of music Robert Woody in *The relationship between explicit planning and expressive performance of dynamic variations in an aural modeling task* (Woody, 1999) claims that research on aural modelling suggests that musicians who deliberately plan expressive parameters may be more likely to realize their plans during performance, and they play the features in a more pronounced manner than otherwise.

My project addresses the critical issues of musical rules and freedom of interpretation, connecting this to an embodied understanding of performing. The historically informed performance movement, with its focus on the historical genres of baroque, classical and romantic music,

have for me opened up potential links to contemporary music. I believe that the knowledge of historically informed performance practice has the potential to infuse music with a more subjective expression and freedom. The achieved awareness of the musical rules can establish new possibilities for creativity.

I asked probing questions about interpretation and suggests another approach to the ongoing international debate on interpretation, especially with respect to contemporary music. I also see it as relevant to classical or romantic performance practices to reflect on the possibly stale role of the performer. By looking into and reflecting on these issues I also lay the groundwork for other performers who are interested in exploring these traditions and thoughts in a contemporary context.

An important focus in my project is the inner work or world of the performer, of creating presence in the moment within and around the performer. I am, of course, also aware of the physical performance in the room, how I use gestures, movements, and how I look at the audience, are important parts of creating presence on stage. In the classical concert tradition, there is little emphasis placed on the performer's actions on stage as a part of the concert experience.

The representation and recreation of a work of music have mainly been what interest musicians within the classical art music tradition. I think that there are so many overlooked possibilities within the interpretational choices of music, and of course this can also be broadened by looking at the visual, theatrical and physical aspects of a stage performance, and the potential of the musician to be truly performative. Alwynne Pritchard in her two works, *Hospice Lazy* and *We*,

Three makes us (Alpaca Ensemble) experiment with, challenge and explore the musical scene producing works with a clear multi-communicative character.

Is there room for failure and risk? According to the traditional view: In classical music there is not – a failure is just a failure, which does not leave much room for experimentation. A researching mindset would experience mistakes as the possibility for something new and inspiring to occur. What if we were to see failure as a stepping stone? Would we maybe not be so afraid of taking risks?

In my work with this inner presence and speech, the need to experiment further has arisen – to implicate myself even more as a creative performer in the work. From this came the performance *Ulvedrømmer*, with texts written by me and music by composer Lene Grenager.

Ulvedrømmer, is an experiment and a reflection on the process of being a performer, communicated through an artistic medium instead of in written form. With this material as a basis, we have created this performance touching on existential issues of being a performer, an interpretative performer, of being, and dreams. It is not a narrative, but a poetic and reflective view intermingled with dreams and nightmares. I experiment in using the room, movement and voice. It is tightly tied up with my reflections, and it is also introducing new artistic parameters in my performance, showing a way forward from this artistic research project. Creating and maintaining presence have more challenges in this setting, but it has developed during performance presentations I have done through my artistic research practice, in conferences and symposiums.

I am not an actor, and I do not pretend to be. But when

I experiment with using words, movements, and the room, I am exploring physical and theatrical potential. In our contemporary world, the art and theatre worlds challenge the conventions in performing and presenting works, while the classical music scene is still rather conservative.



I listen to a concert with a quintet of my student playing Shostakovich piano quintet, two movements. We have worked on it for four months, and I try in the session before the concert to make them believe in their performing strengths. Not to just read the music, but to listen to what they do and play from their inner voices. To talk to each other through the music. And not to care about us, the audience, and what we think, but to show us the lines of the music and their love for the music.

The small concert hall is packed with people, and my student starts the concert. I know that I'm of course more engaged than the rest of the people in the room, but I can also relax and let the music students bring me into the music. It's so beautiful, even though there are some small mistakes and some tones are out of tune, it really doesn't matter. By the time they start the slow movement, the fourth, I'm struggling not to have tears running down my face. They make magic together and I'm so proud and moved!

The same evening I go to a concert with the symphony orchestra. A world-renowned cellist is playing one of my favorite works, Dvorak cello concerto. He looks amazing in his silk shirt and masses of white flowing hair. But the music doesn't even touch me. I try to feel involved. It's so perfect, and it sounds just as it does on my CD-recording of him. The audience is ecstatic afterwards. What is wrong with me?

It feels like there is passion and perfection. But the openness and naivety of the student performance is lacking. The pure joy of the music making.

I find the symphony orchestra concert empty, not talking to me, in its perfection.

My ultimate goal is to create transformative musical moments and a communication with the audience. For this I need an active inner energy, to listen to my body, to use intuition, and to have courage to break with conventions. Then performing can be deeply affective, energizing and an existential experience for me as a performer.

In a society where time seems to run short on a day-to-day basis, this project has given me the opportunity to delve into something much deeper than I would be able to in my 'normal life'. The possibility to think, to feel, and to reflect, and let the process guide me forwards and take on new challenges along the way. At the same time, the words have come to me - words and discussions with which I was unfamiliar before. I am now a part of the bigger debate, my voice and meanings matter. It has also given me an altered, lovingly critical view of the musical world I come from.

Sometimes all the pieces fit together, but then something falls down and everything is chaos again. To find myself I have to let go of myself. I need to pass through the chaos to find myself. I have to let go of knowledge to find another knowing. My brain doesn't have to control everything. And then I realize that everything I have learnt from before is still with me, I just find a more efficient way of using it. I never lost it even though it might have felt that way.

I start at one point in the world and walk from there. I cannot sit down and be happy with the knowledge I already have, I need to think further. Through encounters with other people, theories, music and understanding, my project moves in its own directions. Like a rhizome, again creating new connections and results.

I follow the path along which the research project leads me. I document and reflect. I go from a more analytical explicit interpretation to a more embodied performing. I have changed my own perceptions about music and performing.

Every time I break my own boundaries a new encounter can happen. I can never go back to whom I was. Through artistic creation and meeting I'm recreated, relocated.

APPENDIXES

A TIMELINE ACTIVITIES 2013-2017

2013

7 - 10 October	Research fellowship seminar#1
October	Artistic Research Forum in Trondheim
November	Composer workshop with Trondheim Sinfonietta

2014

3 January	Presentation of my project at NTNU Department of Music
January	Participated as cellist in Bodø Sinfonietta's recording of Lene Grenager's music. Conductor Peter Szilvay
February	Research fellowship seminar#2
7 February	Poster session at NTNU Day of language
March	Discussions with Olav Anton Thommessen on rhetoric and analysis
8. April	Solo concert Trondheim, music by av Lene Grenager, Ellen Lindquist, Trygve Broske and Lera Auerbach. Pianist: Else Bø
March – May	Performative analysis, working on Grenager's <i>Solo suite</i> and <i>Khipukamayuk</i> together with Ellen Lindquist and Odd Johan Overøye
April	Concert with Trondheim Barokk, Mozart Grosse Messe
April -	Joined a course in writing for PhDstudents at NTNU
April	Research stay in Germany with Hatto Beyerle

May	Research fellowship seminar#3
May	Concerts with solo and chamber music by Ellen Lindquist, with Alpaca Ensemble
June	Score exhibition and concerts with Pauline Oliveros
June	Workshop with Alwynne Pritchard, for performance concert in November with Alpaca Ensemble.
August	SAAR, 9 days Summer Academy of Artistic Research
31 August	Concerto: Soloist with Trondheim Sinfonietta premiere of Lene Grenagers cello concerto <i>Khipukamayuk</i>
September	Following the Master classes with Hatto Beyerle during Trondheim International Chamber Music Academy, followed by three days intensive working together.
September	Concert with Ellen Lindquist solo piece <i>Gaia</i> , Trefestivalen, Trondheim
October	Workshop with Alwynne Pritchard, for performance concert in November with Alpaca Ensemble
October	Artistic Research Forum in Tromsø
24 November	<i>Hospice Lazy</i> , concert performance with Alpaca Ensemble and Alwynne Pritchard
9-10 November	Workshop with Nils Henrik Asheim with <i>Cello stories</i>
26 November	PhD Seminar Dragvoll
4 December	Video editing course Sprettert Media
17 December	Wordpress course – website design

2015

26 January	Concert George Crumb <i>The Song of the Whale</i>
January	Seminar with Olav Anton Thommessen
29 January	Workshop with Nils Henrik Asheim on <i>Cello stories</i> .
5 -6 February	Course in use of Qlab for liveperformance presentations
9-10 February	Artistic Research Seminar, presentation of project
February	Theories of Science course
March	PKU Artistic Research Forum with presentation of challenges in my project.
March	Theories of Science
April	ECMA (European Chamber Music Academy) and Interpretation festival at Norwegian Academy of Music, as observer

30 April	Open Strings Masterclass, Paris, presentation of project
April	Theories of Science
17-24 May	<i>iSpill</i> , a contemporary music concert for children, with Alpaca Ensemble
6 June	Concert with <i>Khípkamayuk</i> av Lene Grenager, soloist with TSi, at Ringve Museum, organized by Ny Musikk Trondheim
8- 9 June	Recording of <i>Khípkamayuk</i>
22-23 June	Workshop with Lene Grenager developing new work, <i>Ulvedrømmer</i>
July	Uipop festival, <i>To F</i> by Maja S. K. Ratkje and <i>Tryllesangen</i> by Lene Grenager
28 July	Olavsfestdagene, Trondheim Sinfonietta premiere of <i>Mass for a Modern man</i> by Ståle Kleiberg
10-16 Aug	SAAR Stockholm 2 presentations, workshops and concert
28-29 August	Workshop with Karin Rehnqvist
2 September	Concert serie Blank, <i>Tryllesangen</i> Lene Grenager and premiere of <i>Concertino</i> by Eirik Hegdal
10 September	Presentation for Master students at NTNU
25 September	Recording Maja S. K. Ratkje solostykke: <i>To F</i>
September	Solo concert Gråmølna, Maja S. K. Ratkje: <i>To F</i> , Trondheim Chamber Music Festival.
28. September	Working with Nils Henrik Asheim on <i>Cello stories</i> .
October	Concerts at Kongsvold, Trondheim Chamber Music Festival.
19 October	Working with Nils Henrik Asheim on <i>Cello stories</i> .
October	PKU Artistic Research Forum.
3-4 November	Workshop with Trondheimsolistene and Asheim.
26 November	Concert at Dokkhuset, soloist with Trondheimsolistene, new premiere of <i>Cello stories</i> by Nils Henrik Asheim.
10 - 11 December	Recording of Grenager <i>Tryllesangen</i> and <i>Solo suite</i>
17 December	Arranged Internal conference on different artistic research projects at NTNU Department of music, with concert
2016	
14-17 January	Hannover – working with Hatto Beyerle
19 January	Workshop for the composer students on instrument knowledge of the cello, and performing their compositions.

28-29 January	Recording more of Lene Grenager's music
15-19 February	Project at Department of music, contemporary compositions inspired by Bach
8 March	Presentation of project for Akademi for Yngre Forskere
15-16 March	Artistic Research Forum, Asker
27 March - 2 April	Tour with Trondheim Jazzorchestra with Joshua Redman
18 April	Concert with music by Crumb and Ellen Lindquist, Alpaca Ensemble, Rissa.
May	Member of FOU-utvalget (research group), NTNU Department of music
26-30 May	<i>Khipukamayuk</i> CD launch– concerts in Trondheim, Stockholm, Arendal, Oslo, Veierland
15 May	<i>Khipukamayuk</i> on radio, Spillerom, P2
26 May	Soloist with Trondheim Symfoniorkester with <i>Marmæle</i> by Jon Øivind Ness
June	Juba Juba festival, <i>iSpill</i> , a contemporary music concert for children, with Alpaca Ensemble
June	Workshop with Alpaca – <i>In Orbit</i> by Karin Rehnqvist
1-6 July	IMS International Musicologist Society Stavanger, conference and presentation
23 July	Improvisation concert Alpenglow Styria meets Ny Musikk Trondheim
25 -31 July	Stangvikfestivalen, several concerts with a.o. <i>In Orbit</i> , Rehnqvist
16 September	Concert Ren Rehnqvist, with Alpaca Ensemble, Dokkhuset
26 September	Masterclasses and talks at TICC, with Hatto Beyerle
September	Interview on the project in Ballade.no, repeated in Gemini, november
1-4 October	Working with Hatto Beyerle
6 October	Presentation for Master students at NTNU
17-18 October	ARForum – my final presentation
21 October	Specs On festival Berlin, music by Karin Rehnqvist
4 November	<i>Mekatonia</i> , music by Eirik Hegdal, Alpaca Ensemble
11 November	Presentation and concert Sintef, opening of research centre NCCS
14-19 November	Concert with Trondheim Sinfonietta, premiering <i>Mantra</i> by Ellen Lindquist
10 December	Workshop and show of Work in progress <i>Ulvedrommer</i> , with Lene Grenager
13-15 December	<i>For Folk Flest</i> , work by Trygve Bröske inspired by Norwegian folk tunes, Alpaca Ensemble
	Workshop with <i>We, Three</i> , new production by Alwynne Pritchard inspired by Beckett
19-21 December	Recording of <i>For Folk Flest</i> , Trygve Bröske

2017

January	<i>Khupukamayuk</i> nominated for the Spellemannspris 2016, Norwegian Grammy
February	<i>In Orbit</i> by Karin Rehnqvist, concert, workshop and presentation at Arctic University, Tromsø
February	Researchers presentation and concert, Dokkhuset, Trondheim
February	Concerts in Rissa and Brekstad with solo project “ <i>Cello’n og stemmen</i> ” with premiere of Ellen Lindquists <i>Many Thousands Gone</i> , and Eirik Hegdal <i>Concerto</i> , Maja Ratkje <i>To F</i> and Lene Grenager <i>Ulvedrøm</i> .
March	<i>In Orbit</i> by Karin Rehnqvist, concerts in Arendal and Stockholm
March	Beckett*111 festival Freiburg <i>Hospice Lazy</i> and <i>We, Three</i> Alwynne Pritchard
April	Entreprenørskapskonferanse, NMH
May	Vårsøghelg festival, Surnadal, solo concert “ <i>Cello’n og stemmen</i> ”
May	V:NM festival, Alpenglow Styria meets Ny Musikk Trondheim in Graz, – improvisation concert in Graz
May	Beckett happening in Trondheim; <i>Hospice Lazy</i> and <i>We, Three</i> , Pritchard
July	Molde jazz festival TJO and Espen Berg/ TJO and Pat Matheny
August	Trondheimsoloists, two concerts at Oslo Chamber Music Festival
September	<i>Beginning</i> and <i>In Orbit</i> by Karin Rehnqvist at the Ultimafestival, Oslo and Koncertkirken, Copenhagen
September	Trondheim Chamber Music Festival, quartet concert playing Beamish and Per Hjort Albertsen
October	<i>We Three</i> , at Arena Festival in Riga, Latvia
October	TJO and Espen Berg, concerts in Trondheim, Oslo, Hamar and Umeå
11. and 12. November	<u>Final artistic presentation</u>



APPENDIXES

B PRESENTATION OF COMPOSERS, and their works in this project:

LENE GRENAGER

www.grenager.no

Tryllesangen, solo cello work (1998)

Solo suite, solo cello work (2012)

Khipukamayuk, Solo concerto, performed with Trondheim Sinfonietta, September 2014, released on CD 2016.

Ulvedrømmer, with cello, voice and movement by Lene Grenager and M. B. Lie (2017)

Lene Grenager (b. 1969), grew up in Halden and studied cello and composition at the Norwegian Academy of Music. Since 1995, she has worked professionally as both cellist and composer. As a composer, she has written for ensembles such as Oslo Philharmonic Orchestra, Cikada, Bit 20, Trondheim Sinfonietta, Trondheim Symphony Orchestra, Alpaca, Ensemble Zwischentöne and Duo Ego and has collaborated closely with soloists such as Rolf Borch, Tanja Orning, Håkon Stene, Michael Francis Duch and Marianne Baudouin Lie. She has had portrait concerts at Ultima and Borealis festivals, and her music has been performed at events such as Huddersfield Contemporary Music Festival, Novembermusik, Sound of Stockholm, Ilios and Kalvfestivalen.

Grenager is interested in notation and how different ways of notation influence the musician and the sounding result. She collaborates with musicians from different traditions and

this results in scores ranging between precise notation and graphic notation. Electronics and samples are an integrated part of several of her works. She has worked as producer, musician and composer on a number of recordings, including solo release "Slåtter, slag and slark", "Smilodon", "Affinis suite" and "Systema Naturae" with Alpaca Ensemble – which was nominated for a Norwegian Grammy Award in two categories in 2013. In the years 2002-2004 and 2009-2013 she had an annual work grant from the Arts Council. She was also awarded the Lindeman Price for Youth in 2002.

Marianne Baudouin Lie says about working with Lene and the music:

My work with Lene Grenager began with the playing performance of *Tryllesangen* at the Stangvik festival in Nordmøre in 2002, where we met for the first time. Since then there have been numerous meetings, concerts, commissions and even a Norwegian Grammy nomination for our collaboration. The *Solo suite* was written for me in 2008, to be played together with the Bach *solo suite in c-minor*, both with the A string tuned to G. This scordatura gives the instrument a darker and richer tone. *Khipukamayuk* was written for me as a soloist and the Trondheim Sinfonietta in 2014.

The works have been funded by The Norwegian Composers Fund (Det Norske Komponistfond) or the Arts Council Norway.



Photo: Jo Ranheim

NILS HENRIK ASHEIM

www.nilshenrikasheim.no

Cello Stories, Solo concerto, performed with Trondheim Soloists, November 2015

Nils Henrik Asheim, (b. 1960, made his debut as a composer at the age of 15, when his wind quintet *Octopus* was performed at the Nordic Youth Music Festival in Helsinki in 1975. When he was 18 years old, he was awarded second prize in the under-35 category at the European Broadcasting Union's Rostrum in Paris for the work *Ensemble Music for Five*. The following year he began his studies at the Norwegian State Academy of Music, where he took degrees in church music and composition. Asheim is also an active organ improvisator and performs frequently both solo as well as in ensemble settings.

Asheim has received the Norwegian Society of Composers' "Work of the Year" award on two occasions. 2002 saw the composer awarded the Edvard-prize for *Chase*. Central works include *Mirror* for orchestra as well as *Turba* for orchestra, choir, soloists and electronic parts (the work was nominated to the Nordic Council's Music Prize). Asheim's works have been featured at several official ceremonies such as the 1994 Lillehammer winter Olympics and the 2001 Royal Wedding. His production consists mainly of chamber music, church music and orchestral works as well as pieces for music-theatre and pedagogically inclined music.

One can sense a shift in compositional methods in Asheim's newer works – his post-2000 compositions mark a depart from the linear thought of development. Asheim's work is now centered on compositions that are constructed as various "rooms" which he enters and exits throughout the piece. Listening to his works takes the form of absorption of possibilities rather than a continuous process through new stages. Asheim's improvisational experience inspires his compositional approach – performers are often challenged to stretch the written material's limitations, thus bringing the performance into a musical "no-man's-land". Another indication of the improvisational influence found in Asheim's works is the composer's use of parallel, non-synchronized layers that are joined at calculated but not controlled intervals. Nils Henrik Asheim was president of the Norwegian Society of Composers from 1989 to 1991.

Asheim says about *Cello Stories*:

Cello Stories is basically a concerto for cello and string orchestra. But from there it starts to be different. I built it up thinking of four almost filmatic stories that are interlaced. By calling them “stories” I don’t mean to say they have a plot - rather that they possess a filmatic character, a situation or tableau which I feel is striking, epic and expressive. They also ask for very different quality of sound from the solo instrument, like different personalities. One is shy, talking in short, crystal clear phrases, drawing itself back in between. Another one is abundant and generous, with flowing sound filling a large span of pitch. A third one is hectic, on the edge between chasing and being chased. The fourth one is totally paralyzed, holding its breath, searching a strange slow pulse between nuances that almost don’t change. As these stories come back, they undergo variations. Still without approaching each other in any attempt to synthesis. The sudden leaps between the contrasting stories are a characteristic feature of the work. The role of the solo instrument versus the orchestra could be described in this way: Everything that happens in the orchestra is born from ideas that start in the cello. You could maybe say that the cello dreamt the whole thing.



Photo: Emile Ashley

JON ØIVIND BYLUND NESS

www.jonoivindness.com

Marmæle, Solo concerto, commission, performed with the Trondheim Symphony Orchestra, May 2016

Jon Øivind Ness (b. 1968) is a Norwegian composer from Inderøy. As a child he played flute, violin and clarinet, but he started at the Norwegian Academy of Music as a guitarist in 1987. From 1989 he went to composition studies at the same teaching place, with Olav Anton Thommessen, Lasse Thoresen, Bjørn Kruse and Ragnar Söderlind as teachers.

Ness got his breakthrough as a composer with the work *Schatten* for 23 musicians, which received the award Work of the Year 1993 from the Norwegian Composers' Association. He has since been awarded the Edvard Prize twice, for the works *Cascading Ordure* in 1997 and the *Dangerous Kitten* in 2000. Oslo Philharmonic Orchestra recorded the album *Low Jive* in 2009, devoted to music by Jon Øivind Ness, which was awarded the Spellemann award (Norwegian Grammy) for this release. His works have been performed in Australia, Canada, Denmark, Estonia, Finland, France, Germany, Iceland, Malaysia, Poland, Sweden, Switzerland, United Kingdom and the United States. Ness was in the concert season 2012/13, the composer profile of Oslo Philharmonic Orchestra. Ness has often used references to other musical works through humorous slanting in his music. In recent years, he has increasingly wanted to express himself through music that communicates alone as music, without cryptic references to external phenomena.

Ness says about *Marmæle*:

It is written out of concern about what we do with nature. *Marmæle* says: "Do not mess with the Ocean!". It is written as a kind of parody on romantic tone poems, but I hope it works just like romantic tone poems. I have definitely moved in a romantic direction in recent years, but it is a romantic that is as much inspired by the so-called "organic modernists" (Haas, Sciarrino, Grisey) or sound images from ambient pop music, as it is of Sibelius or Mahler. *Marmælen* is a creature that lives in

the ocean and which creates havoc if you do not treat it well. In this piece, I explore the microtonal landscape I have worked on harmonically for some years now, but also melodically. The cello voice is based on impulses from folk music and perhaps Arabic art music, but without the tonal center. The interval of the $\frac{3}{4}$ tone, which occurs in folk music from around the world and Arab art music keeps reoccurring, but it is moving around all the time. The ever-modulating microtonal solo part was a big challenge for soloist Marianne Lie, but she mastered it masterfully and delivered a striking result.

Funded by The Norwegian Composers Fund (Det Norsk Komponistfondet).



KARIN REHNQVIST

www.karin-rehnqvist.se

In Orbit, Piano, clarinet, violin and cello quartet, commission (2016)

Karin Rehnqvist (b. 1957) is one of Sweden's best-known and widely performed composers. With regular performances throughout Europe, USA and Scandinavia, her range extends to chamber, orchestral, stage, and vocal music. Above all, she enjoys working with unusual, cross-genre forms and ensembles. One strong characteristic feature of her work is her exploration of the areas between art and folk music. Both elements are integral and never merely used for effect or as a nostalgic element.

Karin Rehnqvist has received many prizes for her music: In 1996 Läkerol Arts Award “for her renewal of the relationship between folk music and art music”. The same year she was awarded the “Spelmannen” prize by the daily newspaper Expressen, and in 1997 she received the Christ Johnson Prize for Solsången (Sun Song). In 2001 she was awarded the Kurt Atterberg Prize and in 2005/06 the Rosenberg Award. Also in March 2006 Rehnqvist was accorded the honour of a major retrospective by the Royal Stockholm Philharmonic Orchestra. In 2007 Karin Rehnqvist was awarded the Hugo Alfvén Prize. Future plans include an opera, commissioned by The Stockholm Royal Opera. It is expected to be premiered during the 2019/20 season. Karin Rehnqvist is Professor of Composition at the Royal College of Music in Stockholm and this makes her the first woman to hold a chair in composition in Sweden.

In 2016 Alpaca Ensemble celebrated their 20th anniversary by commissioning a new work from Karin Rehnqvist. *In Orbit*, for piano, violin, cello and clarinet, was premiered at the Stangvik Festival in 2016. It was developed via collaboration and improvisation with the musicians, and involves different positions and movements around a space which leads to the feeling that the music is ‘in orbit’. It has been performed in Stangvik, Trondheim, Tromsø, Stockholm, Oslo, Copenhagen, Arendal and Berlin.

The work has been funded by the Arts Council Norway.



MAJA SOLVEIG KJELSTRUP RATKJE

www.ratkje.no

To F, solo cello piece by Maja Solveig Kjelstrup Ratkje (2011)

Maja Solveig Kjelstrup Ratkje (b. 1973), composer and performer from Trondheim, Norway, finished composition studies at the Norwegian State Academy of Music in Oslo in 2000. Her music is performed worldwide by performers like Ensemble Intercontemporain, Klangforum Wien, Oslo Sinfonietta, The Norwegian Radio Orchestra, BBC Scottish Symphony Orchestra, Fretwork, TM+, Cikada, Mivos and Bozzini string quartets, Quatuor Renoir, crashEnsemble, Pearls for Swine Experience, Torben Snekkestad, Marianne Beate Kielland, SPUNK, Frode Haltli, POING. Portrait concerts with her music has been heard in Toronto and Vienna, she has been composer in residence at festivals like Other Minds in San Francisco, Trondheim Chamber Music Festival, Nordland Music Festival in Bodø, Avanti! Summer Festival in Finland, Båstad Chamber Music Festival and Huddersfield Contemporary Music Festival.

Ratkje has received awards such as the International Rostrum of Composers in Paris for composers below 30 years of age, the Norwegian Edvard prize (work of the year) twice, second prize at the Russolo Foundation, and in 2001 she was the first composer ever to receive the Norwegian Arne Nordheim prize. Her solo album *Voice*, made in collaboration with Jazzkammer, got a Distinction Award at Prix Ars Electronica in 2003. In 2013 she was nominated for the Nordic Council Music Prize for her vocal work.

The work *To F* was composed to Tanja Orning in 2011 and dedicated to Maja's oldest daughter Frida. Maja says about the piece:

To F is a cello piece which floats past as a mindstream, but with the cellist's participatory awareness in every tone and in the big waves, the cellist comments on her own play with whistling and vocal that blends in with the sound of the cello. The work is thought of as a bright and easy moment, albeit a little melancholy, stretched out in time, where we get close to the musician without getting any history behind.

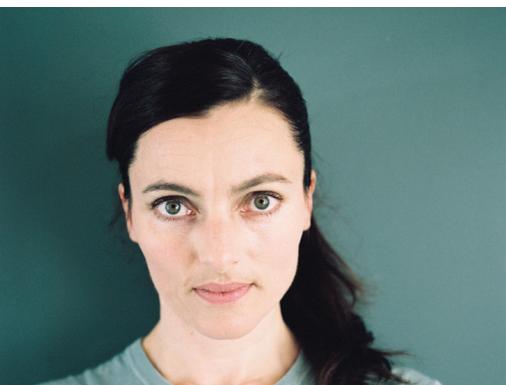


Photo: Ellen Lande Gossner

ELLEN LINDQUIST

www.ellenlindquist.com

Many Thousands Gone, for cello and voice, commission by Ellen Lindquist (2017)

The music of Ellen Lindquist is performed regularly throughout the United States, Canada, and Europe (Sweden, Norway, England, Scotland, the Netherlands, Belgium, Germany, Austria), and has also been performed in Australia, Cuba, South Korea, the Philippines, and South Africa. Discovery of unique sound-worlds through collaboration is central to Ellen's work; several of her pieces involve dance, theater, poetry, and performance art. Ellen's work has been heard at venues such as Carnegie Hall, The United Nations, and The Cathedral Church of St. John the Divine (New York). Past commissions range from solo and chamber pieces to choral and orchestral works. Currently, Ellen is working on a new piece for music-theatre, *Drömseminarium*, produced by Companion Star, based on the work of Swedish poet Tomas Tranströmer. She has served as composer-in-residence at Mälardalen University (Sweden), and has been invited for multiple residencies at the Visby International Centre for Composers (Sweden), the Banff Centre for the Arts (Canada). She now lives in Rissa, Norway and teaches composition at NTNU Department of music.

Lindquist says about *Many Thousands Gone*:

It is my response to the ongoing refugee crisis. This 'story', told with music and fragments of folksongs, is based on the enormous diversity of stories which I have learned from refugee friends, and read in the media. Those of us who have grown up in relatively peaceful countries cannot truly understand what it means to have to flee from one's homeland. The closest I have come to understanding comes from my deep empathetic response — having a young child myself — to mothers who have fled with infants and young children. What must it be like to undertake such a journey while also doing your best to care for your children? I cannot imagine. This 'story' for cello and voice is told from the perspective of a mother, remembering. Fragments of two folksongs, one American and one Norwegian, are woven into the piece: *Many*

Thousands Gone is an American slave spiritual from the mid-1800s, and 'Vi har ei tulle' by Margrethe Munthe about absolute love for one's child.

Funded by The Norwegian Composers Fund (Det Norsk Komponistfondet).



EIRIK HEGDAL

www.eirikhegdal.com

Concertino piccolo per violoncello et voce, commission (2016).

Eirik Hegdal (b.1973) is a Norwegian saxophonist and composer, living in Trondheim. He was artistic leader of the Trondheim Jazz Orchestra 2002-2017, and he is now teaching jazz and composition at NTNU Department of music. He has had a long running collaboration with Alpaca Ensemble. Eirik says about the collaboration:

The ensemble has resulted in many musical highlights in my career, so far. My first composition for this ensemble was *Skråpanel* (2002). A quartet, for the trio and me. We released the piece in 2007, the same year as we released a quintet piece (together with the great drummer/percussionist Tor Haugerud) *Tapet Tapet!*. In 2010 we recorded a tentet piece, live from Trondheim Chamber music Festival. This was called *Elevator*, and the fantastic stunt poet/poet/singer Matt Burt wrote the story. For the same festival, in 2012, a new piece, called *Mekatonia* was performed on top of a gigantic double bass! This is the work of the brilliant Gilles Berger at Cirka Teater, in Trondheim. The album *Moving Slow* was released in 2014. This edition is a sextet, playing both old and new music (by me), celebrating 12 years of happy collaboration. In 2017 we release two more Cd's together, and I also wrote this solo piece for cello and voice in 2016. As a composer I have also written pieces for Dingobats, Team Hegdal, Trondheim Sinfonietta, Trondheim Symphony Orchestra, Krøyt with Vertavo string quartet, Cirka Teater/Trondheim Voices, Bodo Sinfonietta, and Bodo Sinfonietta with Saxwaffe, Oslo Philharmonic Orchestra, Midtnorsk Kammerensemble, Arctic Guitar Trio and Marianne Baudouin Lie.

Commission funded by the Arts Council Norway



ALWYNNE PRITCHARD

www.alwynnepritchard.co.uk

Hospice Lazy, a commissioned performance work for Alpaca Ensemble by Alwynne Pritchard (2015).

Alwynne Pritchard is a British performer, composer, artist and curator based in Bergen, Norway. She is co-founder of the music-theatre company Neither Nor and Artistic Director of the BIT20 ensemble. In her recent work, she has increasingly explored relationships between musical expression and the human body and has appeared as an actor, vocalist and physical performer in a number of stage productions, as well as developing choreography for performances of her own pieces.

Over the past two decades, Alwynne's music has been performed in America, Belgium, Canada, Denmark, Finland, France, Germany, Great Britain, Holland, Indonesia, Ireland, Italy, Poland and Norway, and has been broadcast on BBC Radios 3 and 4, as well as abroad. She has worked with leading musicians and ensembles across the globe, including the Alpaca ensemble, Arditti String Quartet, Apartment House, asamisimasa, Athelas Ensemble, BBC and BBC Scottish Symphony Orchestras, The Bournemouth Sinfonietta, The London Sinfonietta, New Music Players, Nieuw Ensemble, the Schubert and Uroboros Ensembles.

Pritchard says about *Hospice Lazy* and our collaboration:

My relationship with Alpaca Ensemble started in 2013, when I created the music-theatre miniatures collectively called *Oh no love, you're not alone* for their David Bowie project. This was performed at several venues in Norway and recorded for CD. We thoroughly enjoyed working together and all found the experience rewarding. My requests for the musicians to try many unusual and often tricky approaches to playing and performing were always embraced open-heartedly, and with enthusiasm and professionalism. It is a quality in the ensemble that I value greatly, and have benefitted from hugely as a composer. In 2014, the trio then asked me to create the 60-minute music-theatre piece *Hospice Lazy*. This has since been performed twice in Trondheim, twice in Freiburg

(Germany) and will be presented by nyMusikk in Bergen, in January 2018. For this piece, I worked intensively with the trio over many months, and together, we developed new approaches to playing and performing, based on physical exercises and breathing practices drawn from yoga and Butoh (among other things). Over the course of these projects, I have established a trusting and adventurous working relationship with the members of Alpaca, that has changed the direction of my work. The trio has undertaken many new challenges in performance, including playing from inside supporting pulley mechanisms, playing from audio scores, wearing ear protectors during performance to focus attention towards internally directed breathing and other exercises and exploring touch and smell as performance initiators. These investigations continued in *We, three*, a trilogy of Beckett-inspired music-theatre pieces.

The work has been funded by The Norwegian Composers Fund (Det Norske Komponistfond).



APPENDIXES

C REVIEWS AND AUDIENCE COMMENTS

TOF / komponert av Maja Ratkje, fremført av Marianne Baudouin Lie / Partiturutstillingen
Finale / Dokkhuset / Trondheim kammermusikkfestival 26.9.2015

Jeg er en visuell person, så ofte når jeg er på konsert setter jeg meg foran, for å kunne se godt. På denne konserten satt jeg på første rad midt på raden, med god kontakt til Marianne, som spilte. Dette stykket var dedikert til Majas datter, som jeg kjenner godt and hun satt like ved meg, noe som forsterket opplevelsen min, tror jeg.

Stykket er nydelig, og vart. Og når Marianne, som ikke er sanger, først plystrer og så synger i duett med sin cello, så er det med en, jeg vet ikke hvordan jeg skal forklare det, men det er veldig nydelig, litt sårbart og litt rått. Det bare treffer meg. And denne følelsen får jeg av and til, når musikk berører meg, snakker rett til kroppen, and tankene forsvinner litt og jeg lukker øynene and tar det inn. Det er utrolig fint, and sterkt! Og så henter jeg meg litt inn, kommer tilbake and kan lytte, åpne, and legger merke til hvor konsentrert hun er, blikket som hviler på et punkt foran henne på gulvet, and ansiktet som er rolig and tilstede i musikken. Hun spiller det uten noter, og kjenner stykket, noe som er helt imponerende (det tenker jeg ikke på før etterpå). Nå er jeg her, i musikken, og det er rett and slett vakkert. Virkelig en god musikkopplevelse!

Ingun Myrstad
95022250

Det er noe med meg and celloen. Jeg har en cd med Yo-Yo Ma som spiller Vivaldis cellostykker. Den har jeg hørt en gang i måneden, minst, siden jeg kjøpte den i 2005. Det er noe med lyden i celloen and det tenker jeg at hver gang jeg har hører Marianne Baudouin Lie spille. Om det er som solospiller, med Alpaca Trio eller som en del av en større konstellasjon så går tonene fra henne and celloen hennes rett i kroppen at meg og den trollbinder. Og jeg gidder ikke prøve å finne ut av hvorfor det, hun har en snarvei inn i hjerte her som jeg er glad for og som gjør at jeg alltid gleder meg til neste anledning jeg har til å høre henne spille.

-Linn Halvorsrød lightsuit@gmail.com 22.10.2015

Siri Mæland, konsert desember 2015Gig: *Devils Den* av Lene Grenager

Hei Marianne!

Mitt i mitt eget stress med å få skrevet ut innlegget, som jeg glemte igjen hjemme, kommer jeg inn i kammersalen litt for sein til konserten. Jeg prøver å liste meg (noe som er vanskelig), and stopper oppe i galleriet ved en søyle and titter ned, håper at jeg ikke har laget for mye støy for verken publikum eller deg.

Jeg har en fornemmelse av at det er flere aktører som spiller, and blir svært overrasket over at når jeg titter over rekkverket så er det bare du Marianne. Jeg kjenner meg litt flau, men samtidig undersøkende, hva gjør at jeg hadde en følelse av at flere spiller? på den ene siden en stor klang, på den andre siden opplever jeg at du har en dialog med deg selv – eller at du spiller to melodilinj. Jeg slipper «utforskningen», tenker samme det – jeg trenger ikke å forstå dette intellektuelt i min trøtte tilstand. Jeg oppdager nemlig at jeg blir beveget av det jeg hører, musikken berører meg i brystregionen, jeg blir varm and jeg lukker øynene and lar meg gli inn i musikken. Tankene opphører, and jeg lytter med hele meg – jeg beveger meg sammen med melodien and rytmen (uten å egentlig bevege meg ytre sett, jeg beveger meg inni meg).

Dessverre var stykket på slutten. Det oppleves som du avslutter for fort (jeg kom jo inn midt i).

Siri, som har vanskelig for å skrive bare 2 linjer 12.01.2016



Grenager *Khupukamayuk**,
Tryllesangen, Prelude, Sarabande & Gig
Marianne Baudouin Lie (cello),
*Trondheim Sinfonietta,
dir. Trond Madsen
Øra fonogram OF094
(64 minutter) 1 2 3 4 5 6

Av alle platene i bunken, var den nye utgivelsen med cello-musikk av Lene Grenager den jeg gledet meg mest til. Grenager er en av Norges mest dynamiske komponister for tiden. Jeg hadde stor glede av de konsertene jeg anmeldte tidligere i år, inkludert den for cello, og fordi hun selv er cellist, kjenner Grenager instrumentet så å si fra innsiden. Det er en ny konsert her også: *Khupukamayuk* (som iflg Grenagers webside betyr: «Den som kan lese knutene»; 2012) – en bemerkelsesverdig, atmosfærisk levendegjøring av inkaenes spesielle knuteskrift

på 1400-1500-tallet. Den er skrevet til Marianne Lie, som spiller med stor virtuositet (behendig akkompagnert av Trondheim Sinfonietta), og som viser hva hun duger til i de to uakkompagnerte stykkene. *Tryllesangen* (1998) er opprinnelig fra musikken til et barnestykke, mens *Prelude, Sarabande & Gig* (2011) er en pendant til Bachs 5. *Cellosuite*, med en undertekst som kaster lys over undertittelen på hver enkeltsats: *The Gorge, The Plunge* og *Devil's Den*.

Fra Klassisk Musikkmagasin nummer 2 2016

HØYST PERSONLIG, KHIPUKAMAYUK ANMELDT AV TOR HAMMERØ

http://torhammero.blandg.no/1464796197_hyst_personlig.html

Høyst personlig
01.06.2016

Cellisten and komponisten Lene Grenager har skrevet musikk for en annen cellist, Marianne B. Lie. Resultatet er intet mindre enn flott, spennende and djupt personlig.

Marianne B. Lie har både vilje and evne til å skape noe unikt.

Lene Grenager and Marianne Baudouin Lie har samarbeida siden. 2002. Hver for seg har de vist oss at de har vært sjangersprengende musikanter som vi har støtt på både sammen med den unike kvartetten Spunk, i Trondheim Jazzorkester and i Alpaca Ensemble, blant annet sammen med Eirik Hegdal.

Med «Khipukamayuk», som er en betegnelse i inkaspråket på en som kan løse opp knuter, tar de samarbeidet et steg videre. Her har Lene Grenager skrevet to verk spesielt for Lie mens det tredje, «Tryllesangen», blei bestilt av Rikskonsertene i 2002 og er et verk Lie har spilt mye siden. To av verkene blir spilt sammen med Trondheim Sifonietta – et ypperlig kammerensemble med samtidsmusikk som sitt speciale. Det tredje verket, «Prelude, Sarabande, Gig», består av tre satser and er en solokonsert for cello som Grenager beskriver som et søsterverk til Bachs femte solosuite for cello.

Det er tydelig at Grenager and Lie har truffet hverandre noe voldsomt musikalsk. De er begge sterkt tiltrukket av et samtidsmusikalsk uttrykk og de skammer seg heller ikke over å utforske bruk av elektronikk and muligens også improvisasjon – hva vet jeg?

Det jeg i alle fall vet er at både musikken Grenager har skrevet and tolkningene Lie gjør – eller knutene hun finner løsninger på – er både uttrykksfulle, dynamiske, melodiske, fascinerende and ytterst personlige. Dette er ikke musikk jeg støter på til daglig, men som jeg synes er veldig utfordrende and inderlig.

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APPENDIXES

D INTERVIEW IN BALLADE

FINNER FLYTEN MELLOM MUSIKK AND SPRÅK

Da Marianne B. Lie oppdaget at hun kjedet seg på klassiske konserter, ble hun redd. – Det er skremmende når du har bygget hele livet ditt på noe du ikke blir berørt av lenger, sier cellisten.



Marianne Baudouin Lie, fra innspillingen av Khipukamayuk Foto: Privat

Av Maren Ørstavik

Marianne Baudouin Lie grubler litt på ordene. Hun er kunstnerisk stipendiat ved NTNU and forsker på hvordan samtidsmusikk kan kommuniseres bedre, gjennom å trene på sterkere

tilstedeværelse i musikken, and ved å sammenligne musikk med språk. Å finne de riktige begrepene er viktig, men ikke alltid så lett. Bare tittelen på prosjektet hennes krever nennsom oversettelse: *Making sense, not meaning*.

– Det handler om å skape en følelse av mening, som ikke nødvendigvis har en bokstavelig betydning, sier hun.

Blant musikktenkere går ideene om språklighet and musikalsk nærvær langt tilbake. Å se på musikk som språk var utbredt allerede at1700-tallet, gjennom arbeidet til blant andre Leopold Mozart, Johann Quantz and Carl Philipp Emmanuel Bach.

Tanken om musikalsk tilstedeværelse kan spores enda lenger bakover. Lie trekker på eldgamle asiatiske ideer om *chi* – en idé om en energi eller aktivt nærvær i det man gjør. Det knytter hun til nyere begreper, som *flow* eller *flyt* – tilstanden der den intuitive kroppen and den analytiske hjernen spiller somløst på lag.



Fra *Khipukamayuk*, Lene Grenager, konsert på Dokkuset sept 2014 med Trondheim Sinfonietta
Foto: Privat

STILLER STORE SPØRSMÅL

For Lie handler begge tilnærmelsene om å sette musikeren i en situasjon der hun kan kommunisere bedre med publikum. Ved å bruke språk som metafor for seg selv som utøver, and å trene på tilstedeværelse, ønsker hun å bli bedre på å kommunisere sin egen mening med musikken til publikum.

De store spørsmålene kommer med en gang: Hvis musikk er et språk, hva sier det? Hvilken mening er det snakk om? Kan musikk uttrykke noe annet enn seg selv?

– Det kan hende, men det er ikke det viktigste for mitt prosjekt. Jeg jobber mer med tanken om språkets melodi, med artikulasjon and betoning, intonasjon and dynamikk. Det handler om å skape en kroppslig følelse av mening, en opplevelse av meningsfull deltagelse i samtidsmusikk, som mange oppfatter som vanskelig tilgjengelig, mener hun.

VEIEN TIL FORSKNINGEN

For 42-åringen har veien til musikalsk forskning vært en naturlig utvikling. Kulturinteressen ligger i familien – oldefaren var musikkloytnant i Divisjonsmusikken i Trondheim and spilte både kornett og cello, besteforeldrene på morssiden var begge habile amatørmusikere, and moren skjønnlitterær forfatter and litteraturprofessor ved NTNU.

Det ble musikkundervisning i hjembyen Trondheim med talentskole på lørdager, konservatoriet på Barratt-Due, and siden universitetsstudier ved NTNU and master i kammermusikk ved Royal College of Music i London med trioen Alpaca .

Men selv etter mange år på skolebenken and siden flere som frilanser både i Storbritannia and Norge kjente hun fortsatt draget mot dypere studier.

– Når man er vanlig frilanser eller orkestermusiker er det vanskelig å finne tid til å søke, å lete.

Det krever mye å utvikle seg videre på egenhånd. Men jeg har alltid hatt et ønske om å lære mer. Komme dypere, liksom. Finne noen flere svar. Da jeg oppdaget det kunstneriske stipendiatprogrammet ble jeg veldig ivrig, sier hun.



Marianne Baudouin Lie i studio Foto: Privat

KJEDET SEG PÅ KONSERT

Og ivrig er hun. Lie snakker fort, intenst, and tydelig. I et lydoptak fra en prosjektpresentasjon hun gjorde i Stavanger i juli i år både snakker and spiller hun for å vise deltagerne hva det handler om. På inntrengende engelsk snakker hun om "energy", "tension" and "presence" samtidig som hun spiller – presentasjonen er en performance i seg selv.

Men engasjementet er ikke bare iboende interesse. Det er også en måte å møte presset om den polerte, feilfrie fremførelsen mange klassiske musikere føler på. Som klassisk utdannet musiker oppdaget hun at besettelsen for virtuositet og forestillingen om å spille rent og riktig var i ferd med å ødelegge gløden hennes.

– Jeg kunne sitte på konsert og lytte, men jeg synes det var kjedelig. Mye av dagens fremføringer handler om å gjøre ting feilfritt og flinkt. Jeg kunne tenke wow, det var flott spilt. Men det var bare en vegg av lyd som ikke egentlig berørte meg. Det er skremmende når man oppdager at man har bygget livet sitt på noe man ikke blir berørt av, sier hun.

Savnet etter å kjenne musikken, føle at den griper, at den tilføres mening gjennom musikerne som spiller, ble mer og mer tilstede.

– Jeg elsker jo musikk. Det er ingenting mer fantastisk enn en konsert hvor du blir fanget av musikken og det føles som om tiden opphører, understreker hun.



Marianne Baudouin Lie, fra Hospice Lazy av Alwynne Pritchard Foto: Privat

FANT FREM GAMLE IDOLER

Hun begynte å lete etter alternative måter å spille på. Tidligmusikkbevegelsen fenet henne, med sine nye innfallsvinkler til tolkning. Men det var samtidsmusikken som fascinerte mest.

Sammen med Alpaca-ensemblet oppsøkte hun komponister for å bestille nye verker. Blant dem hun har samarbeidet mye med er komponisten Lene Grenager.

– Vi oppdaget at vi hadde en stor glød for å formidle den musikken som lages i dag. Jeg var veldig stolt den dagen jeg fikk mitt første soloverk av Grenager. Selv om det medfører et stort ansvar overfor komponisten, så gir et slikt verk utrolige tolkningsmuligheter, sier hun.

Til og med den senromantiske spillestilen, med stor personlig frihet i timing og uttrykk, begynte hun å lytte til igjen – selv om den har vært ansett som ganske umoderne de siste tiårene.

– Cellisten Pablo Casals var mitt store idol da jeg var liten. Da jeg ble eldre skjønte jeg fort at det var helt feil, gammeldags og romantisk. Men det er en plastisitet der, en personlighet i musiseringen som jeg liker veldig godt. Nå er jeg kanskje gammel nok til å stå for det, sier Lie.

Casals ble dessuten en inngang til forholdet mellom musikk og språk.

– I mesterklasseopptakene hans sier han alltid “Speak the music!”, og han får elevene til å artikulere tydelig. Man hører så tydelig forskjell når han spiller, kontra studentene. Det er virkelig en sense i det han spiller, sier Lie.

TRENER TILSTEDEVÆRELSEN

Som veiledere har Lie den anerkjente tyske bratsjisten Hanno Beyerle, grunnlegger av European Chamber Music Academy, og Stanislaw Kulhawczuk, bassist i Trondheim Symfoniorkester.



Formanalyse Gig Grenager fra Solosuite Foto: Privat

Med Beyerle jobber hun med musikk som kommunikasjon og retorikk – for å få musikken til å “si noe”. Med Khulhawczuk handler det om å utvikle evnen til å være “tilstede” i musikken.

– Hvordan jobber du med disse tingene? Hvordan ser arbeidsuken din ut?

– Jeg har eget kontor – det er så luksus for en musiker. Der over jeg mye, leser mye, og jeg prøver å skrive jevnlig. Refleksjonen rundt det jeg gjør er viktig, både i forberedelse til konsert, og hva som skjer under og etter konserten. Å lese og sette seg inn i andres måter å tenke rundt musikk på endrer hvordan jeg forholder meg til musikk. Det forandrer hvordan jeg spiller.

Å lese og sette seg inn i andres måter å tenke rundt musikk på endrer hvordan jeg forholder meg til musikk. Det forandrer hvordan jeg spiller.

KAN VI HØRE RESULTATENE?

Nå er hun tre år inn i prosjektet, som hittil har resultert i en rekke konserter og urfremføringer av blant andre Jon Øivind Ness, Nils Henrik Asheim, Eirik Hegdal og Ellen Lindquist, platen *Khupukamayuq* med musikk av Lene Grenager, et lass med analyser og tekstrefleksjoner, en nettside og en bokidé. Om et snaut år skal det avsluttes.

Som kunstnerisk forsker trenger ikke Lie levere en avhandling i tekst. Det gir stor frihet og kunstneriske muligheter, men har også noen utfordringer. Hvordan kan man sikre at kunnskapen blir gjort tilgjengelig for andre som kommer etter?

– Det er et viktig spørsmål. Noe av det fine med de kunstneriske forskningsprogrammet er at resultatet av arbeidet skal være nettopp kunstnerisk. Dokumentasjonen ligger i konserter, innspillinger og utøvelse, men vi må også legge frem en refleksjon over arbeidet vårt – i en selvvalgt form, sier Lie.

Selv ønsker hun å skrive en bok der hun presenterer refleksjonene, diskusjonene og verktoyene hun har brukt i arbeidet sitt.

– For meg er skriving en måte å tenke på. Tankene mine om musikk utvikler seg gjennom skriving, sier hun.

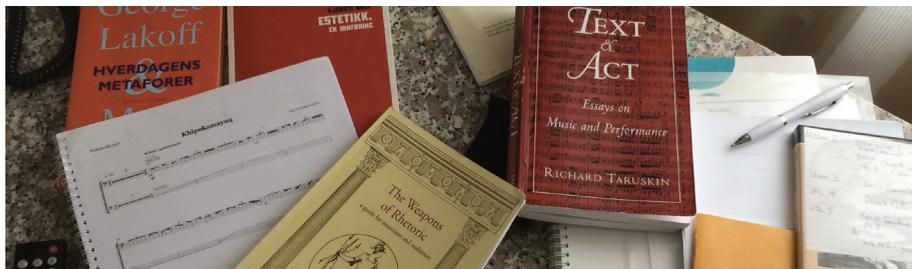
Lenge var jeg veldig opptatt av å være “flink pike”, å spille riktig, gjøre riktig, å sørge for at folk skulle like meg. Jeg spilte Mozart etter reglene. Nå driter jeg i det.

– *Er det mulig for publikum å høre noe av arbeidet som ligger bak dette gjennom konsertene eller innspillingene dine?*

– Jeg håper det. Gjennom å jobbe med dette har jeg blitt bedre på å sette meg selv i flow-tilstand. Jeg er blitt bedre til å bruke intuisjon, og stole på at jeg har noe viktig å si når jeg spiller. Lenge var jeg veldig opptatt av å være “flink pike”, å spille riktig, gjøre riktig, å sørge for at folk skulle like meg. Jeg spilte Mozart etter reglene. Nå driter jeg i det. Jeg er blitt slem pike nå, sier hun og ler.

Hun er opptatt av at man ikke trenger å kjenne til forskningsarbeidet hennes for å få noe ut av musikken. Men hun tror likevel at mange hører det hun prøver å formidle.

– Jeg har fått flere tilbakemeldinger fra folk som ikke kjenner til prosjektet mitt, som trekker frem nettopp det at de blir fanget eller grepet av øyeblikket, tilstedeværelsen. Hvis jeg kan berøre noen er jeg lykkelig. Men jeg kan jo ikke garantere det.



Noter, musikk og teori Foto: Privat

KJEMPER FOR KUNSTNERISK FORSKNING

Lie er begeistret for mulighetene som ligger i programmet for kunstnerisk utviklingsarbeid. Men det er stadig under press for å bevise sin samfunnsrelevans. Forrige uke holdt Norges musikkhøgskole seminar om hvorvidt kunstnerisk utviklingsarbeid var “samfunnsnyttig”.

– *Opplever du press på å produsere noe “samfunnsnyttig”?*

– Jeg opplever at det blir større og større aksept for såkalt artistic research. Vi er nok veldig redde for å ikke bli godtatt, men det er så dumt å gå å slå hverandre i hodet med at “mitt er bedre enn ditt”. Jeg har møtt folk som synes at det jeg driver med er tull, men jeg opplever samtidig at programmet er bygget på en enorm tillit til at jeg produserer noe interessant, sier Lie.

Hun understreker dessuten behovet for å vise hvordan musikk og kunst kan være en viktig stemme i samfunnet.

– Mange mener at musikk ikke er en viktig del av samfunnet. Jeg mener det utsagnet bare gjør kunstnerisk utviklingsarbeid enda viktigere. Nå, kanskje mer enn noen gang, er det viktig at vi viser hvorfor musikk er relevant. Jeg føler at min oppgave er å vise at musikk kan stille spørsmål, gjøre deg sint eller glad eller trist, å få deg til å reflektere. Det er et viktig arbeid. Men det er ikke alltid like lett å bli hørt.

Publisert: 14.10.2016

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APPENDIXES

E CONTENT OF ATTACHED VIDEO FILES CD

Documentation of artistic process through the project
through the three main concerts:

Khipukamayuk, by Lene Grenager in 2014

Cello Stories, by Nils Henrik Asheim in 2015

Marmæle, by Jon Øivind Bylund Ness in 2016



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