

## WORKSHOP FOR SOLO, ENSEMBLE & ORCHESTRAL MUSICIANS INTRODUCTION TO CLASSICAL IMPROVISATION

### WHAT?

Introducing and exploring the ways in which improvising used to be part of Western classical styles and structures through comfortable steps, familiar repertoire - and a spirit of playful and creative music making. Participants are introduced to a range of improvisatory techniques that were part of instrumentalists' skill sets, including orchestral & ensemble performances, when much of the Western classical canon was first performed. While today improvisatory creativity is mainly a privilege of specialized soloists, historically all musicians were expected to contribute their personal, artistic voice within and around the written program. In these workshops, musicians are invited to learn about these elements, explore the related techniques using their own voice - and to re-discover collaborative expressions of playfulness, authenticity and spontaneous creativity in music making.

### HOW?

The work is carried out in a group of max. 12 musicians, who will be divided into smaller chamber music ensembles (depending on instrumentation and desired types of repertoires). Sessions will include ensemble and solo improvising techniques rising from repertoire (for example, decorating repeated melodies, improvising on fermatas, and creating interludes to connect movements of symphonic works) and in free forms (such as adding small preludes, postludes, fantasies, reflections, etc. to concert programs). The musicological and historical background will be approached through the question, *when the composer handed this composition to the musicians of their day, what did they and the audience expect of its performance?* The process engages musicians with live applications of compositional structures, analysis, harmony and voice-leading in different styles. As the participants' real-time awareness of the layers of the musical moment increases, they will learn to improvise pieces spontaneously and collaboratively by creating harmonies, rhythmic patterns, sequences, accompaniments, melodies, and multiple voices in real-time. While the method aims to re-integrate improvisatory elements with repertoire performance, studies have indicated that engaging in this type of work can have a positive psychological impact on the musicians. Improvisation practice has been shown to increase their experience of personal creative autonomy and work-related meaningfulness, as well as building emotional trust among co-musicians.

### WHO CAN TAKE PART?

The exercises and methods explored in these workshops are applicable for all instrumentalists and singers, solo and tutti players of the orchestra. The workshop is recommended for musicians who have a positive curiosity towards classical improvisation and are open to experimentation.

## WHY?

As re-introducing improvisation to Western classical contexts is gaining international momentum, expressing creative artistry through improvising is becoming extended from specialized soloists to orchestral and ensemble players as well. Interacting with past and present voices has always been a core part of cultural music making, regardless of genre or tradition. In this classical and symphonic context, the pre-existing, specific knowledge, experience, and artistic intuition of professional orchestra musicians is utilized for creative dialogue, and improvisation is approached from within the familiar elements of the repertoire. Re-introducing improvisatory elements to practice and performance has been shown to increase musical expressivity, creativity, and stress-free enjoyment of performing in musicians, resulting even in group flow experiences on stage. Furthermore, the democratizing and empowering effect of ensemble improvisation may have a positive impact on the work environment of traditionally hierarchical classical music spaces. Recent studies have shown, how improvisation as part of the program can attract entirely new audiences to classical concerts. It can strengthen community engagement by providing orchestra members with skills such as improvising pieces on audience's requests. In today's multicultural spaces, more and more orchestras and ensembles are discovering the importance of improvisatory skills as they conduct diverse projects with multicultural partners - who often rely on aural, non-written music making.

## WHO?

Pauliina Haustein, DMus, is a cellist, classical improviser, and pedagogue. Initially with a decade of traditional cellist performance experience, Haustein played her way across the world, from her native Helsinki to Europe and the Walt Disney Concert Hall and Hollywood Bowl in Los Angeles, before redirecting her artistic ambition towards classical improvisation performance. In 2016 she followed the invitation to become the first personal student of world-renown classical improvisation professor, pianist David Dolan at the Guildhall School of Music & Drama in London, where she was taught by some of the best classical improvisers in the world such as cellist Adrian Brendel and pianist Robert Levin. Under supervision of David Dolan and John Sloboda, she designed and conducted a performance doctorate project re-integrating improvisatory elements to concert programs and examining the related performer-audience impact. The concert model from her doctorate work combines classical repertoire performance with improvisatory elements and has been enthusiastically received by both audiences and musicians across Europe. Since being awarded her DMus in 2022, Haustein has become a sought-after improvising performer and pedagogue, invited to teach at institutions such as the Hochschule der Künste Bern, Zürich Hochschule der Künste, Crescendo Summer Institute, Tokaj, Hungary, and Sibelius-Academy, Uniarts, Helsinki. With a unique combination of orchestral experience and classical improvisation expertise, Haustein has developed pedagogical strategies for structural and stylistic improvisation specifically for ensemble & orchestral formats.

