

## From the Genesis of an Idea to the Interpretation of the Performer: Creative Principles and Negotiation in Collaborative Composition

**Abstract.** This paper explores aspects of compositional creativity, from the genesis of an idea to the performer's interpretation, within the context of collaborative composition. Three works by composer Manos Panayiotakis are examined, which were performed in a recital-presentation at the 21st International Music Theory Conference "Principles of Music Composing: The Phenomenon of Creativity" held at the Lithuanian Academy of Music and Theatre in November 2021. The works were created within three different compositional contexts: (a) composing for a specific performer (*Walk through a Quiet Place*, 2019, for piano), (b) composing for the composer-performer (*Chant of the Keledones*, 2020, for alto flute), and (c) composing for educational purposes (*The monody of Icarus*, 2021, for C flute and piano). The paper aims to identify creative principles and uncover elements contributing to the final output. Focus is placed on the creative dialogue between the performer's instrumental potential and the composer's intentions, aspects enabling creativity, challenges, exchanges of creative ideas, and negotiations facilitating the development of the initial compositional thought to its concert performance. Context (a) is explored through the composer's and the pianist's reflective accounts of the collaborative process, based on their creative negotiations and artistic exchanges as they occurred at the time. Context (b) is approached through a reflective dialogue between the composer's two identities: creator and interpreter, exploring creative boundaries, fluidity, balance, and limitations of this dual role. For the final context (c) a semi-structured interview was conducted with the student-performer for whom the work was composed, to highlight the learner's perspective of the process, alongside the composer's own experience of composing for educational purposes. The recital part of our conference presentation demonstrated the final compositional result of the collaborative process, by showcasing the practical realisation of the creative decisions.

**Keywords:** collaborative composition, composer-performer, collaboration, composing for educational purposes, educational composition, creativity.

### Introduction

Collaboration in contemporary music appears in different forms and various creative contexts. In contemporary composition in particular, composers commonly collaborate with performers, ensembles, and conductors, as well as with other artists, such as in musical theatre, dance, or with other disciplines (for example, technology and software creators). Collaborative composition has triggered the interest of those involved in the process (composers and performers), as well as researchers and analysts who have shared data, thoughts, and insights of their experiences.

In "The changing composer-performer relationship: A monologue and a dialogue", Lukas Foss discusses the "division of labor (I write it, you play it)". According to Foss, this division concerns the discrimination of music into "two separate processes: composition (the making of the music) and performance (the making of music)" (Foss, 1963: 45). Fitch and Heyde comment on this division, supporting that it seems to reinforce "the boundaries inherent in the composer and performer respective roles" (Fitch & Heyde, 2007: 53). Reflecting on their experience as composer and performer collaborators, the authors refer to the performer's "box of tricks", linked to the performer's instrumental and performance skills, and to the composer's provision of drafts of the work, with notes and suggestions for experimentation. Their article gives a detailed account of their collaboration as composer and performer, with examples from their work to demonstrate and propose a more "dynamic model" of collaborative creative practice (Fitch & Heyde, 2007: 73).

Fitch and Heyde recognise the complexity of the composer-performer relationship. Quoting Karttunen (1999), they emphasise that "the composer faces the question of what is possible to perform within a certain context ... The performer steps in to sort out the innovative from the impossible" (Karttunen, 1999, cited in Fitch & Heyde, 2007: 71). In this sense, composer-performer collaboration is seen as a mediative process between the composer, the performer, the work, and the audience. Fitch and Heyde highlight the performer's role in the realisation of the composer's ideas, with their collaboration shaping the creative process. Indeed, they support that "the performer may take a vital, inventive stance in which 'problems' (musical ideas) are formulated and reformulated ... The composer-performer collaboration may thus become a site for the playing out of the dialogic aspects of artistic creation" (Fitch & Heyde, 2007: 72).

Andrew Parrott (2013) views “composers’ intentions, performers’ responsibilities” through the words of significant historical figures, such as C.P.E. Bach, Quantz, Haydn, Glück and Couperin, amongst others. Linking compositional intentions to performance, Parrott supports that “a composer’s ‘meaning’ necessarily extends far beyond the written composition and into the real or imagined performance idiom within which it was conceived”, thus outlining the close relationship between composition and performance (Parrott, 2013: 39). Extending this historical approach into the twentieth century, Yip (2015) overviews the development of the composer-performer identity, stating that:

“By a certain point in the twentieth century, the roles of composer and performer had become increasingly separated, but when we think of composers such as J.S. Bach, Beethoven and Rachmaninov, we are reminded that the idea of the musician as composer-performer is not new” (Yip, 2015: 69).

To explore the evolution of this identity, the author seeks to examine what it means to be a composer-performer in the twenty-first century, and how the relationship of compositions to their performances changes when the composer is also the performer. Based on the assumption that “the composers are virtuosic enough as performers to present fully the authentic ideas in their music”, Yip proposes that “when we integrate the role of composer and performer ... it opens up more opportunities to develop new directions in music” (Yip, 2015: 70–71).

Focusing on the composer’s meaning, in particular after different performances of the same work by the composer-performer, O’Grady (1980) argues:

“Only the composer himself could have sufficient knowledge of the work ... to guarantee as the masterful elaboration of the material as that of the original performance (meaning the work complete with the original unnotated performance nuances) while at the same time being consistent with the original material and the intention or concept of the work” (O’Grady, 1980: 59).

This raises questions linked to the more flexible context of composer-performer collaboration; however, this retains relevance today, with composers also being performers of their creations.

Taylor (2017) explores collaboration in contemporary music discussing different types of collaborative contexts. The author discriminates collaboration with partners working together independently, from partners co-creating together at the same time, addressing benefits and drawbacks. Comparing collaboration to single-person creation, the author agrees that collaboration “may lead to a process of negotiation to establish areas of common ground, and to the exclusion of ideas or approaches which are not acceptable”. This can be viewed as a limitation, as “their work may be limited by the need to find areas of overlap or agreement” (Taylor, 2017: 565), but also as a fruitful creative framework, allowing shared ideas to emerge which may not have appeared otherwise.

In this paper, collaboration is viewed as the latter and is examined in three compositional contexts: (a) composing for a specific performer; (b) composing for the composer-performer, and (c) composing for educational purposes, through three works by composer Manos Panayiotakis (Author 1), written between 2019–2021. The works were performed in a presentation-recital at the 21st International Music Theory Conference “Principles of Music Composing: The Phenomenon of Creativity” at the Lithuanian Academy of Music and Theatre (November 2021). The recital part showcased the outcome of the collaborative process, reflecting the practical impact of the creative decisions in each context. The focus of this exploration has been on the dialogue and negotiations which appeared during the compositional process and facilitated the realisation of the initial compositional thought to concert performance. The aim was to identify creative principles and elements contributing to the outcome, through reflection on the processes taking place in each context.

### **1. Composing for a specific performer: From the exploration of performance potential to the end result**

This context explores creative negotiations and artistic exchanges between composer and performer, during the creation of the piano piece *A Walk through a Quiet Place* (2019). This exploration has been based on the composer’s and pianist’s reflective accounts of the collaborative process, through journal notes, during the different collaborative stages, from the exploration of the pianist’s performance potential to the complete composition.

### 1.1. Background to *A Walk through a Quiet Place* and commission requests

*A Walk through a Quiet Place* (2019) was commissioned to composer Manos Panayiotakis (Author 1) by pianist Eleni Perisynaki (Author 2) for a piano recital in Greece, presenting music from different eras, including contemporary works. Having previously established a fruitful performing partnership in the form of a flute-and-piano duet with several joint recital performances and with ongoing performing collaboration, the pianist wanted to explore the composer's style in a solo composition.

The performer had some specific commissioned requests, concerning technical and aesthetic aspects and the overall duration of the work (approximately ten minutes). The pianist requested that the composer employ a variety of extended techniques. The performer's aim was to showcase the piano timbral possibilities by creating a contrasting sound environment between this contemporary work and the earlier piano pieces of the program. This deliberate contrast also intended to demonstrate, in a way, the different approaches of contemporary composers and performers to instrumental potential compared to previous centuries, while considering that contemporary music performances were not a frequent opportunity for the specific audience. Aesthetically, the composer had complete freedom of creative choice, to ensure that his compositional identity was strongly present. The only request related to the musical material was to incorporate some energetic, rhythmic passages, if possible.

### 1.2. Creative negotiations and artistic exchanges

Before beginning to work together, we felt the need to set some overarching aims beyond the commissioned requests. These were agreed upon by both parties, who expressed the same objectives individually. The first overarching aim was for the result to be mutually pleasing. At the time, particularly at the earlier stages of collaboration, this predominantly concerned aesthetic parameters and the overall effect of the work from the perspectives of the composer, the performer, and the listener. As the composition progressed, artistic exchanges naturally became more detailed, with the initial aim of a mutually pleasing result gradually concerning more explicit aspects, such as the musical material and ideas.

The second aim was related to the performer's instrumental abilities. As this was the pianist's first experience of a commissioned composition, she wanted to extend her pianistic and performance skills through this work. Exploring new compositional idioms and using extended techniques was desirable to go beyond this pianist's technical and performance skills reservoir. This aim was also a challenge: for the composer (Author 1), to be able to express his compositional identity within a specific framework while finding ways to extend it; for the performer (Author 2), to deliver the composer's artistic ideas by overcoming own limits and limitations, while serving compositional intentions to the maximum potential.

Beyond these aims, most negotiations and artistic exchanges occurred in the more practical stages of our collaboration. We experienced more specific negotiations through creative communication in meetings, and during practical sessions. These took place initially, during the compositional process; later, during practical sessions on drafts, and finally, during rehearsals of the completed work. These sessions comprised discussion of compositional and performance aspects, along with experimentation on the piano, as need occurred.

During the compositional process, particularly at the early stages, conversations focused on general aspects, such as the overall structure of the work, the function of each section, and aesthetics. We kept returning to discuss such areas as the work was being composed and sections were taking shape. In this process, our roles as composer and performer were distinct, and negotiations naturally tended to be guided by the composer's intentions and ideas. These were outlined and explained by the composer, who invited creative dialogue and flexibility in all stages. For example, although the composer decided on the title and theme of the piece, this was also a shared point of reference for both of us, as Alumni of the University of York (UK), where the *Quiet Place* is located.

As the work progressed, we engaged in more practical sessions, rehearsing section drafts. Here, our roles consisted more of artistic exchanges and overlapping contributions. Our aims were: for the composer to explore the pianist's understanding and perception of the written music; for the performer to engage in an initial interpretative exploration of the composer's intentions. Working on drafts involved the exchange of feedback, particularly on challenging passages, the composer's explanation of ideas, questions, and experimentation on the piano. The pianist would frequently ask about the desirable sound result, discuss different versions of passages, and work together on interpretation. Some specific examples of this stage include the

playability and the achievement of the polyphonic textures within the *Agitato Ritmico* section (Fig. 1a); expressive elements, such as the duration of fermatas, or the *accelerandi* (Fig. 1b), for which the composer had a particular idea of how they needed to sound (“like a bouncing ball gradually slowing down, jumping lower yet faster”); the desirable sound effects, such as the sharp sound on the blocked strings (Fig. 1c); the extreme fadeout in the final bar (Fig. 1d).



Figure 1a. *Agitato Ritmico* polyphonic textures



Figure 1b. Expressive elements: *accelerandi*

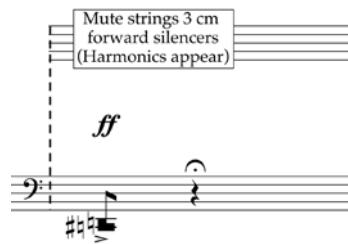


Figure 1c. Sharp sound effect on blocked strings



Figure 1d. Extreme fadeout in the final bar

Finally, during rehearsals of the completed work, we went beyond the written music, focusing on performance, and aiming for final editing and polishing of the work. One of the most significant developments in this stage was the re-composition of the Epilogue into a more condensed conclusive section, to enhance its functionality as a fragmented recapitulation of the initial compositional ideas. This led to detailed active experimentation with edited-down versions of the section, which resulted in a more concise and effective epilogue.

Overall, the rehearsal sessions of drafts and the completed work were perceived by both parties as highly valuable, as they strengthened the developing collaborative bond. We became increasingly used to each other’s work mode and kept building on the foundations of our effective collaboration. The exploratory practical sessions created a stronger connection between the performer and the work, as the pianist’s perception and interpretation of the musical material were freely expressed and informed by the composer’s input.

### 1.3. The result

*A Walk through a Quiet Place* draws its programmatic character from The Quiet Place on the University of York campus, where visitors enjoy the silence and serenity created by the tall, sound-blocking bushes. It comprises six sections that serve the programmatic character and the main compositional ideas: within the prevalence of silence, thoughts are more sonorous than ever, with their contrasting and often contradictory nature leading to a dialogical form of a private monologue, an inner battle between arguments of reason, persistent ideas, and conflicting sentiments.

The work begins with an atmospheric Prelude, where initial calmness set through passages inside the piano is interrupted by scattered hints of tension, indicated with ordinary piano sounds, gradually becoming more persistent. In the subsequent Chorale-Largo, the contrasting of thoughts becomes even more intimate, and less loud, establishing a dialogue between the development of the initial inside-the-piano ideas and *ordinario* chords, ending with right-hand palm clusters on strings alternating with a persistent left-hand D in the lowest register. After a brief Interlude, tension is peaked in *Agitato Ritmico*, a fast, rhythmical, and technically demanding polyphonic section, with different levels of battling thoughts. Tension is released in the next, freer section, *Largo tranquillo*, with reminders of the persisting D, this time in the high register of the piano, with extreme *accelerandi* and *ritardandi*. The work concludes with a final Epilogue of fragmented thoughts of the initial compositional ideas, fading out to complete silence. Figure 2 illustrates the complete structure.

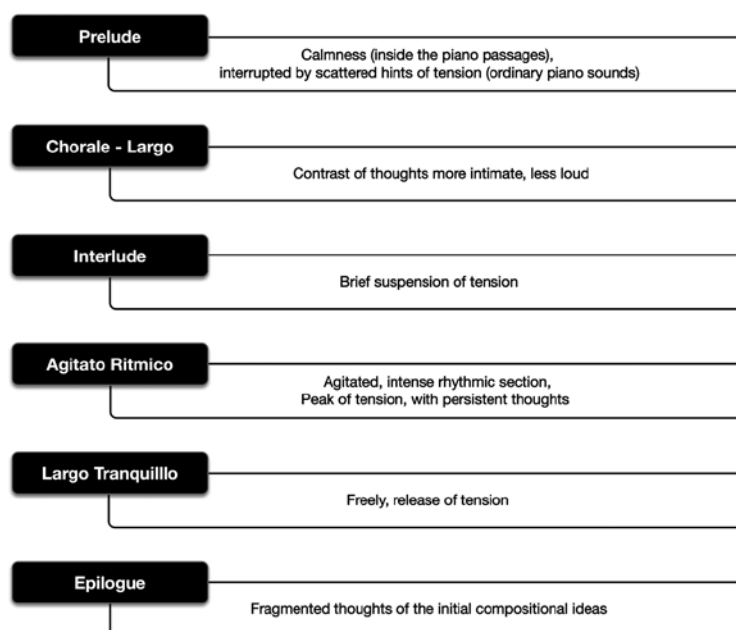


Figure 2. Structure of *A Walk through a Quiet Place* (2019)

## 2. Composing for the composer's performing self: Awareness of abilities and embodiment of artistic ideas

Music creativity was also explored through the dual identity of the composer as a performer, from the conception of the original idea to on-stage performance. With the composer's identity as creator and performer becoming intertwined, reflective journal entries were used by the composer (Author 1) during the creation of *Chant of the Keledones* (2020) for alto flute.

### 2.1. The artistic framework of *Chant of the Keledones*

Creating for the composer's performing self is historically common, from the early musical eras to the contemporary era (Bach, Mozart, Schubert, Chopin, Rachmaninoff). Composing for the composer as a performer appears to be a complex process, as it usually requires a unique artistic balance between the composer's two distinct identities: creator and interpreter. *Chant of the Keledones* (2020) for alto flute is approached as a dialectic form of collaboration between the two facets of the united composer-performer identity. The work

was composed during the Covid-19 lockdown in 2020 to practically explore the timbre, performance potential and sound possibilities of the alto flute.

The main thematic idea was inspired by the “Keledones”, a type of automaton in Greek mythology. According to the myth, Hephaestus, the God of blacksmiths and craftsmen, had forged “Chryseiai Keledones” of the purest of gold in the form of women, who were placed in Apollo’s Temple at Delphi to sing with their enchanting voices (Skempis, 2016: 438). The primary compositional objective was to display the tone colour, the timbral, expressive and technical potential of the alto flute. This is realised through alternating techniques (*ordinario* sound to pizzicato, key slaps, tongue ram, as shown in Fig. 3), frequent dynamic changes including extreme changes (Fig. 4), polyphonic/multi-layered rhythmic passages incorporating Greek folk rhythms with alternating multiphonics and *ordinario* pitches set in 15/16 time signature (Fig. 5), as well as through passages with harmonics creating the impression of the metallic texture of the Keledones (Fig. 6).

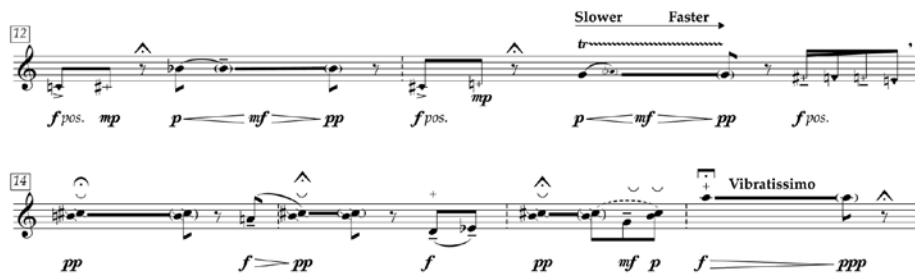


Figure 3. Alternating techniques



Figure 4. Extreme dynamic changes

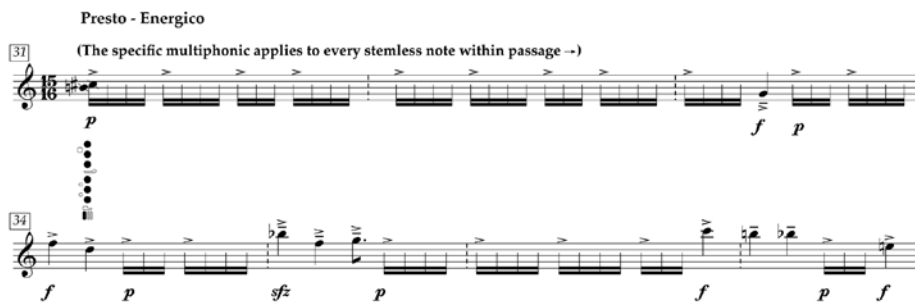


Figure 5. Polyphonic rhythmic passage



Figure 6. Harmonics

## 2.2. Reflecting on the two identities during the process

During the composition of *Chant of the Keledones*, the composer's (Author 1) reflection through journal entries linked to the awareness of his performing skills. The main aspects of reflection explored the composer's performance and instrumental skills, strengths and potential limitations. The main question was to understand how the awareness of own performing skills could affect the compositional process.

The first aspect that was revealed was that self-awareness of capabilities and instrument-specific techniques created a *feeling of safety* ("I know what I can play, so that is how I will write"). This feeling of safety could suggest that a more holistic awareness of the performer's aptitude can be used to serve, or even determine, the compositional intentions and ideas. Similarly, it was realised that the composer was fully aware of their performing strengths and weaknesses ("I know what works for me and what does not"), including specific techniques that are effective in the composer's playing (specifically in this case, harmonics, multiphonics, pizzicato, or tongue-ram). Awareness of such strengths resulted in their utilisation as core elements of the compositional language in this work.

Relating to compositional intentions, being fully aware of aims and creative details from an insider perspective created a fertile ground for a precise representation of the composer's ideas ("I know what I want to hear, so that is how I will play"). Naturally, this would require a good technical command and knowledge of the instrument; however, this insider's knowledge (as the composer) could decisively inform performance, consciously or subconsciously. Performance-related details, such as how much rubato or accelerando was intended in a section, the atmosphere of each section, or how long/short rests or fermatas needed to be, were informed by this dual identity.

## 2.3. Creative strengths and limitations

It was viewed as important to reflect upon the strengths and limitations of this dual identity. As detailed in the introduction, composers' performance of their own music may offer a more immediate incarnation and a more precise embodiment of their artistic ideas. An effective performance by the composer could support the premise that the composer-performer may be able to uniquely perceive and, ultimately, deliver every detail of the compositional language, provided that they can support this performance technically. The written music may be communicated clearly and directly to the audience, due to the immediate and deep connection of the composer-performer to their creation. This connection could lead to a feeling of certainty and trust that the compositional ideas will be realised.

Although this context can undeniably lead to authentic performance, it could also be perceived as a limitation concerning interpretation. Other performers' approaches to the same work could lead to different performances, creating an interpretative "polyphony" through different versions of the work. This emphasises the value of follow-up interpretations in creating further authentic performances, and it may be worth pondering how a work would have been composed if referring to a performer with different (more or less advanced) performance skills than those of the composer.

Reflecting on challenges and creative limitations in this compositional process, one of the biggest challenges of the composer-performer concerned avoiding creating in a "safety mode". Determining what his composition was based on they felt secure with playing as a performer was a hidden trap that the composer deliberately aimed to avoid, as this could hinder the further development of the work to its full potential. The question arose: could this direct awareness of the instrumental capabilities of the composer-performer act as a restriction to the creative process? The composer-performer tried to overcome this trap "by trying to face himself as an outsider, creating a conscious distance between my two identities". This was achieved in two ways: by consciously placing the work and his compositional intentions above all else, thus making a conscious decision not to compromise the work due to personal performance limitations; and, if needed, by trying to exceed his performance abilities, to be able to perform the work as best as possible. The composer also acknowledged the importance of self-awareness in recognising the need to entrust the work to another performer if it occurred. Therefore, it can be supported that the dual identity of a composer-performer provides a different, valuable, and historically identified context of authentic performance, informed by the composer's intentions directly, from an insider perspective.

### 3. Composing for educational purposes: Extending advanced learners’ instrumental skills and understanding

This context concerns composing for educational purposes, hereby also called as educational composition. Collaborative composition with an amateur/student performer is less commonly encountered than composing for a professional. Panayiotakis’ (Author 1) *The Monody of Icarus* (2021) for flute and piano was composed for one of his advanced flute students, whose responses to a semi-structured interview (undertaken with Author 2) reveal the learner’s perspective, alongside the composer’s experience of writing music in this framework.

#### 3.1. Educational objectives and the composer’s perspective

*The Monody of Icarus* was oriented towards skills development. The primary objective was to extend this advanced learner’s instrumental capabilities and deepen their understanding of new music. According to the composer’s reflection before, during and after action (Schön, 1983), the process of this educational composition may have prioritised learning objectives over technical virtuosity to a certain extent; or rather, it endeavoured to approach virtuosity from an educational perspective.

It was a challenge to find ways in which the composer would express his identity in a framework where limitations may have initially seemed greater than when composing for a professional. Their long student-teacher relationship was a significant parameter of the compositional process, as the composer was aware from the beginning of this flautist’s musical characteristics, such as strengths, technical skills, preferences, and potential weaknesses, from the teacher’s perspective. This awareness was a useful tool for the composer to utilise these traits in the development of the work, adapting to this student-performer. Notably, awareness of the learner’s preferences led the composer to incorporate a tonal section in G minor, the student’s most preferred key, where the flute accompanies the piano choral-style chords with long-note breath tones (Fig. 7).



Figure 7

Both parties wished to develop the performer’s instrumental skills further. This educational goal posed a new challenge for the composer: to seek ways to enhance and, ultimately, extend the student-performer’s technical capacity, perception, and performance skills. The composer initially introduced the student-performer to the different flute extended techniques during their instrumental lessons. A variety of extended techniques were employed, used functionally to serve the compositional intentions and the educational purposes. Relevant passages created opportunities for the learner to expand their knowledge and instrumental skills in practice while becoming acquainted with a new compositional idiom. The student’s preferences were taken into consideration wherever possible; for example, pizzicato sounds were utilised, as the student-performer was particularly confident in playing this technique (Fig. 8).



Figure 8



From the composer's perspective, this process transformed teaching into a setting of mutual creativity, particularly in the final stages of composition and during collaborative learning sessions in the lesson. It was admittedly an interesting process, as the composer's identity was interwoven with his teaching role. Upon reflection during and after the process it was realised that the need to "teach" the work as it was being developed gave the composer a new perspective: "I was challenged on many different levels, as a teacher and as a composer". The composer also acknowledged that the student's questions and experimentation often made him more aware of his compositional ideas; there was space for the student's interpretative voice to be heard, but also "the (teaching) process often needed me to think further about how I wanted the music to come across and what would work or would not work, seeking details and meanings in the different performance versions, together with my student".

### 3.2. The programmatic character of *The Monody of Icarus*

The programmatic character of *The Monody of Icarus* (2021) is inspired by ancient Greece mythology, from which Panayiotakis (Author 1) often draws inspiration for his music. The myth, which shaped the theme of this work, is as follows.

Icarus was the son of Daedalus, the inventor and architect who built the Minoan Labyrinth in Knossos where the creature Minotaurus was kept hidden. After the creation of the Labyrinth, Daedalus and Icarus—father and son—were held captives by King Minos. Being an inventor, Daedalus came up with the idea of crafting waxen wings, so that they would escape their captivity through the air. The pair managed to escape and flew away free. This freedom was not to last for long, as Icarus, enchanted by the experience of flying and his longed-for freedom, forgot his father's advice not to fly close to the sun. Icarus' waxen wings melted away and the young man found his death in the waters of the lowest part of the Aegean, the Icarian Sea, as it is named today (Richepin, 1965: 245).

*The Monody of Icarus* (2021) describes Icarus' final moments and agony, his internal monologue, in this final journey from captivity to freedom, to mythological eternity.

### 3.3. The learner's perspective

To highlight the learner's perspective, a semi-structured interview (Panayiotakis, Perisynaki 2021) was conducted by Author 2, with the student-performer sometime after the premiere of the work. The student's responses to a set of reflective questions were analysed by the authors through interpretative thematic analysis. For this paper, a selection of answers will be presented, with emerging insights from the learner's perspective.

An important aspect for the composer (Author 1) to explore was the impact of this experience on the learner's perception of contemporary music. The student described this experience as a "personal milestone" in their perception of new music: "Through this work and my experience with it as it was being composed, step by step, I feel that I realised a new world, a plethora of technical and expressive means to use in my playing" (Ibid.). Linked to the initial educational objectives, it appears that working on this piece gradually was helpful to the learner, who became aware and capable of manipulating new techniques, extending their instrumental and performance skills.

The student's answers also revealed their past hesitation to play contemporary music, despite finding interest in *listening* to it. As the learner responded: "In the past, I was open to listening to contemporary works and found them interesting, but I felt scared and intimidated to practice or play this music" (Ibid.). Further examination of reasons for this intimidation from or hesitation towards contemporary music could help to better understand students' and perhaps also teachers' perceptions and attitudes, as well as factors influencing these, with relevance to the fields of both music education and composition.

The student-performer was also invited to reflect on aspects they enjoyed and on challenges they encountered. Discussing enjoyable aspects, the learner addressed the more tonal section in G minor. When asked to explain this, the learner attributed this to their previous experience and familiarity with tonal music: "This could be because I am more familiar with tonal music through my previous studies, but it was a nice contrast in this piece; at the same time, it fitted nicely with the new techniques" (Ibid.). Further, the learner also commented on the aspects of interpretation, noting that the written music in this section matched their own perception of the programmatic theme: "(it) fits perfectly my idea, how I thought Icarus' final moments would be" (Ibid.).

Concerning challenges, the learner's response focused on technical aspects and the interaction with the piano. Bars were mentioned which required work on synchronisation with the piano part, and sections with quickly alternating extended techniques, for which the student-performer needed time to get used to shifting sound fast enough, as appropriate:

“I needed time to think and realise what was coming up in some cases, especially where I needed to use different techniques. I needed some time to think about the symbols on the score and remember what I needed to do and how to play each time, especially at the beginning. Of course, with practice this became more automatic” (Ibid.).

Overall, the learner's responses indicate the impact of previous learning experiences in the perception of new music and its performance. This highlights the importance of further research into this area, linking the curricula of instrumental studies and their approach to contemporary music. This could enable a deeper understanding of ways in which new music is approached within instrumental studies, as well as ways how it is taught and facilitated within the lesson, shaping learners' understanding and stance towards contemporary works. Irrespective of learners' future career goals, namely if they would later pursue a career as music professionals or not, this could also indicate ways to raise awareness and make contemporary music more accessible to students and teachers alike and, perhaps, more present in music education.

Finally, the student was invited to reflect on their interaction with the teacher-composer. The student felt the composer's guidance was “obviously necessary” and it was seen as positive that it started from the initial compositional stages. This early interaction was appreciated by the student, who noted that it “felt more comfortable than if I was just given the piece when it was completed”. The learner's response reveals that the process has been a positive experience: “I liked that we tried out different bars, passages or techniques to see what worked or how I could approach it differently” (Ibid.).

It also appears that it was useful for the learner that the composer was open to changing some elements of his music to adapt to the pupil's capacity, while at the same time fostering the development of the learner's technical and instrumental skills:

“It also helped a lot practically to learn the new techniques and to feel more comfortable with them, as I felt that I couldn't do them before. Now I think I have a whole new range of technical skills and a new world of repertoire that I could explore in the future” (Ibid.).

This extract also indicates the psychological aspects of this interaction, with the student-performer gaining what seems like a sense of empowerment relating to their instrumental skills and extended techniques. As the student's response suggests, the accomplishment and familiarity with instrumental potential through practical exploration during this experience seem to have been perceived as a useful tool for this flutist's future endeavours. Finally, it was also commented upon that the overall experience of working with the composer enabled the student to explore the composer's thoughts in more depth, leading to a clear understanding of the music and the compositional intentions which significantly informed their performance.

## Conclusion

Creativity in collaborative composition is explored through the collaboration of the composer with a professional performer, through the dual identity of the composer as the performer, and with a student-performer (composing for educational purposes). Focusing on three respective works, through reflective journal entries and an interview with the student-performer, insights are shared highlighting challenges, creative interactions and negotiations which took place during the compositional process in each context. Specific examples of artistic exchanges which occurred during the composition of *A Walk through a Quiet Place* illustrate aspects of the collaboration of the composer with the performer. Creative strengths, limitations and potential implications on performance have been identified in the context of composing for the composer as the performer, while the perspectives of both the composer and the student-performer are discussed, with links to music education and the use of composition to enhance instrumental skills. The reflective points collected do not intend to lead to generalised conclusions, but rather to contribute to the universal dialogue about collaborative composition. This may also be an opportunity to invite further thoughts and discussion on the topic, by sharing others' experiences in similar, additional, or contrasting scenarios, with relevance to composition and music education.

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**Nuo idėjos genėzės iki atlikėjo interpretacijos:  
kūrybos principai ir derybos bendroje kompozicijoje**

**Santrauka**

Šiame straipsnyje kūrybinio bendradarbiavimo kontekste nagrinėjami kompozicinio kūrybiškumo aspektai – nuo idėjos atsiradimo iki atlikėjo interpretacijos. Analizuojami trys kompozitoriaus Manos Panayiotakio kūriniai, atlikti per rečitalį XXI tarptautinėje muzikos teorijos konferencijoje „Muzikos komponavimo principai: kūrybiškumo fenomenas“, vykusioje 2021 m. lapkritį Lietuvos muzikos ir teatro akademijoje. Kūriniai sukurti skirtinguose kompoziciniuose kontekstuose: a) kūrimas konkrečiam atlikėjui (*Pasivaikščiėjimas ramioje vietoje* fortepijonui, 2019 m.), b) kūrimas kompozitoriui-atlikėjui (*Keledonių giesmė* altinei fleitai, 2020 m.) ir c) kūrimas edukaciniais tikslais (*Ikaro monodija* fleitai in C ir fortepijonui, 2021 m.).

Šio straipsnio tikslas – nustatyti kūrybinius principus ir atskleisti elementus, prisidedančius prie galutinio rezultato. Daugiausia dėmesio skiriama kūrybiniam dialogui tarp atlikėjo instrumentinio potencialo ir kompozitoriaus intencijų, kūrybiškumą įgalinantiems aspektams, iššūkiams, kūrybinių idėjų apsikeitimui, padedančiam išplėtoti pradinę kompozicinę mintį iki koncertinio atlikimo. Kontekstas a) tiriamas per kompozitoriaus ir pianisto refleksiją apie bendradarbiavimo procesus, dienoraščio įrašus. Remiantis refleksijomis nuo ankstyvųjų iki paskutiniųjų bendradarbiavimo etapų, įskaitant kompozicijos kūrimo procesą, kompozitorius ir atlikėjas įvardijo tuo metu vykusias kūrybines derybas ir meninius mainus, susijusius su kūrybinio užsakymo pageidavimais ir kompozitoriaus intencijomis. Kontekstas b) nagrinėjamas per refleksyvų dialogą tarp dviejų kompozitoriaus tapatybių: kūrėjo ir interpretatoriaus. Refleksija per kompozicinį procesą ir jam pasibaigus atskleidė kūrybines stiprybes, meninę pusiausvyrą ir šio dvilypio vaidmens ribotumą, o vieninga kompozitoriaus ir atlikėjo tapatybė buvo įvardyta kaip vertingas kontekstas, vedantis į autentišką, tiesiogiai (iš vidinės perspektyvos) pagal kompozitoriaus intencijas informuotą atlikimą. Paskutiniame c) kontekste, siekiant išryškinti besimokančiojo perspektyvą, atliktas pusiau struktūruotas interviu su studentu atlikėju, kuriam buvo sukurtas šis kūrinys, taip pat pasitelkti kompozitoriaus dienoraščio įrašai, kuriuose jis reflektuoja savo kūrybos edukaciniais tikslais patirtį. Tiek kompozitorius, tiek studentas pasidalijo reikšmingomis įžvalgomis. Kompozitorius apmąstė savo patirtį, kai ieškodamas būdų, kaip išplėsti studento atlikėjo įgūdžius, susidūrė su iššūkiu savo kompoziciniam identitetui, kurį sukėlė visiškai kitokia, į edukaciją nukreipta sistema. Taip pat buvo apmąstytas šio kūrybinio konteksto poveikis mokymo procesui. Studentas atlikėjas įvardijo iššūkius ir aspektus, kurie jam šiame procese patiko, taip pat įžvelgė sąsąją su ankstesne mokymosi patirtimi.

Straipsnyje atskleisti aspektai praturtina žinias apie kūrybiškumą ir kompozicinį bendradarbiavimą, gali būti aktualūs tiek kompozicijos, tiek muzikinio ugdymo srityse. Koncertinėje konferencijos dalyje buvo pristatytas galutinis šio kompozicinio bendradarbiavimo rezultatas, pademonstruojant praktinį kūrybinių sprendimų įgyvendinimą.