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„To believe in music. The role of imagination and willpower in overcoming pianistic barriers and creating artistic performance. Based on author's pianistic and pedagogical experience”

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Summary

The dissertation is titled *„To believe in music. The role of imagination and willpower in overcoming pianistic barriers and creating artistic performance. Based on author's pianistic and pedagogical experience”*.

The author uses his interpretation of Robert Schumann's *Carnaval* op. 9 as an illustration for the scientific and practical explorations of human imagination abilities.

The main hypothesis which the author explores stands that creative imagery potential plays the fundamental role in creating musical performance. Conscious expanding of those abilities might help the pianist not only in terms of creating artistic concepts, but also in developing pianistic technique.

The dissertation is divided into two parts.

The first part, titled *„Get to know the brain – get to know yourself”* explores the scientific research on brain and consciousness. The author seeks the neurological and anthropological roots of emotions, explains the mechanisms of our perception and investigates the purpose of music. The author shows how the brain controls our life, and how we might control the brain – through our imagination, inner senses or religious practice.

The second part of the thesis (*„Applying the knowledge of neurological and mental processes to performance practice”*) demonstrates various examples of imagery techniques the author implements in his performance experiences and the teaching approach. The idea of subvocalising, the concept of inner conductor, the practice of breath

imaging and the author's complex mind representations are shown through the excerpts of Schumann's *Caraval* and works by Frederic Chopin. One chapter is dedicated to the piano pedalling technique. In the chapter „*How to acquire, develop and maintain the piano technique – in the alternate way*” the author emphasizes the importance of practising the piano without the instrument, just through the imagination.

The aim of the thesis is to show the unmeasurable capabilities of the human brain and demonstrate how introspective techniques initiated by willpower might enhance our pianistic abilities and musicianship.

The CD attached to the thesis includes the recording of author's interpretation (2017) of Robert Schumann's *Caraval* op. 9:

1. Pr  ambule: *Quasi maestoso*
2. Pierrot: *Moderato*
3. Arlequin: *Vivo*
4. Valse noble: *Un poco maestoso*
5. Eusebius: *Adagio*
6. Florestan: *Passionato*
7. Coquette: *Vivo*
8. R  plique: *L'istesso tempo*
9. Papillons: *Prestissimo*
10. A.S.C.H. – S.C.H.A. (Lettres dansantes): *Presto*
11. Chiarina: *Passionato*
12. Chopin: *Agitato*
13. Estrella: *Con Affetto*
14. Reconnaissance: *Animato*
15. Pantalon et Colombine: *Presto*
16. Valse allemande: *Molto Vivace*
- Intermezzo - Paganini: *Presto*
17. Aveu: *Passionato*
18. Promenade: *Con Moto*
19. Pause: *Vivo*
20. Marche des „*Davidsb  ndler*” contre les *Philistins*: *Non Allegro*

