

Tomēr vienlaikus Pets pārstāv arī *subjektīvo* atskaņotājmākslinieka tipu, jo viņš individuāli apvieno dažādus laikmetīgās kompozīcijas un spēles tehnikas elementus, tā veidojot paša *rokrakstu*.

Rezumējot šo apskatu, varam secināt, ka no abiem Neihauza minētajiem atskaņotājmākslinieka tipiem mūsdienu improvizācijā dominē *subjektīvais*. To nosaka divi galvenie aspekti:

- individuāla mūzikas valoda jeb izteiksmes līdzekļu arsenāls, kurā nereti apvienojas pat radikāli atšķirīgi elementi,
- individuāls klavieru traktējums jeb *rokraksts*, kurš ir nemainīgs, lai cik dažādā stilā un tam tipiskā mūzikas valodā konkrētais mākslinieks improvizētu.

Taču, aplūkojot divus pianista improvizatora mākslas pakārtotus aspektus, parādās arī *objektīvajam* atskaņotājmākslinieka tipam būtiskas iezīmes:

- mākslinieka darbība viena noteikta stilistiskā virziena ietvaros; tiesa, mūsdienu improvizācijā tā sastopama retāk nekā vairāku stilistisko ietekmju apvienojums;
- mākslinieka *rokraksta* (klavieru traktējuma) mainīgums, improvizējot stilistiski atšķirīgos faktūras modeļos.

Aplūkotie piemēri ļauj secināt, ka viena mākslinieka improvizācijas stilam nereti atbilst divi atšķirīgi klasifikācijas veidi, un tajā var izpausties arī pretēji kāda konkrēta klasifikācijas veida elementi. Lai arī klavierspēlei un improvizācijai laika gaitā ir izveidojušās savas vēsturiskās tradīcijas, tomēr piedāvātie klasifikācijas varianti nebūt neizsmēļ visas īpatnības mūsdienu improvizatoru spēles stilā – tas atrodas nemitīgā attīstības un pārmaiņu procesā.

ON THE STYLE OF PLAYING OF CONTEMPORARY PIANIST-IMPROVISER

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Summary

Translated by Ieva Masļenčenko

The article is devoted to determination of the style and classification of pianist-improvisers' style. The aim of the publication is, basing on accessible literature, to consider the current ways of systematization and work out appropriate classification applicable to current performing art. Analyzing the individual manner of interpretation of a pianist, to my mind, we should draw a border between two basic spheres, in interaction

of which it is created, i.e. **pianism (piano playing) and improvisation**. Both spheres have their historical traditions. It in its turn gives the opportunity to illuminate the object of research in large enough context from the point of view of the 21st century, as well as to apply already known variants of classification of performing artists' types.

Considering all systematization models connected with traditions and tendencies of mastering piano playing and instrument treatment, it is possible to separate four criteria characterizing the individual style and manner of playing of the improviser, out of which three are basic (based on the art of piano playing) and one additional (based on psychology):

- connecting manner and style with a certain historical division of piano playing (according to Gennady Cypin);
- connecting manner and style with the stylistic type of a certain performer (according to Carl Adolf Martienssen and Heinrich Neuhaus);
- connecting manner and style with a type of piano treatment characteristic to contemporary pianism (according to Leonid Gakel');
- connecting manner and style with the psychological temperament or character of the performer (additional criterion).

Summing up all the positions examined and classifications concerning both the art of piano playing and specific features of improviser's activity, three basic aspects of analyzing the problems of the article must be emphasized:

- belonging to a certain stylistic division characterizing the manner and style, the specific musical language (e.g. stylistic division of jazz improvisation, the characteristic language);
- the approach characterizing the manner and style, separating the limited or prepared, and unprepared improvisation;
- the approach to thematic material characterizing style and manner of playing, to the specific features of development and treatment at three levels of organization of musical material (melody, harmony, rhythm) within the definite stylistic branch (according to John Mehegan and Simon Purcell).

Summing up all the aforementioned, we can conclude that improvisation is a specific branch of piano playing with its own traditions, and they have gained various ways of development especially nowadays. The style of playing in its turn can be considered as a complex that comprises basic aspects connected both with pianism and improvisation. This approach on the whole is an encouraging factor for mastering improvisation as it gives the young musicians purposeful opportunity to shape, develop and influence the individual playing style of the improviser in rather versatile ways.