

Curriculum Vitæ

digital version with hyperlinks

1. General

Savva Terentyev

born in Syktyvkar, Russia in 1985 in a family of a music teacher, received the **first music lesson** at age 3, and trained the **perfect pitch** by the age of 5.

By 12 I was making **full transcriptions** of rock and metal bands' recordings.

I gave the first music theory **private class** the same year (1998).

Since 13 I've been constantly involved in the **collective music-making**, and I keep on **moving**.

I've been a regularly recording and performing musician since early teens. The range of musical forms I've been expressing myself through shows quite a variety of genres – from classical music and black metal to electronic ambient and spontaneous piano improvisations, stepping into blues, jazz, Brazilian, reggae, hip-hop and popular music. For several years my normal gigging schedule was 3–5 public performances per week with numerous blues, jazz and samba bands in St. Petersburg, Russia, and Tallinn, Estonia. Such a schedule provided me with an unforgettable stage experience as well as an understanding of the performers' world.

Last years my skills as of a music transcriber were hired by private customers and by two publishing houses. Right now I'm running a small sheet music publishing house of my own.

2. Education

2.1 Musical education

I come from a musical family. My father teaches of upright-bass to jazz students and history of the XX century music at an arts college in Syktyvkar, Russia. I received the first piano and music theory lessons from him at the age of 3.

Later on I studied at:

- ⇒ the Children's music school (1992–1999, Syktyvkar, Russia), classical piano;
- ⇒ Georg Ots Tallinn School of Music (2012–2013, Tallinn, Estonia), jazz piano.

2.2 Other education

- ⇒ primary and secondary school (1992–2002, Syktyvkar, Russia);
- ⇒ Komi State Pedagogical Institute (2002–2006, Syktyvkar, Russia), teacher of English.

3. Skills

3.1 Languages

Russian is my native language;

English, both spoken and written, is good.

I do possess some basics of other languages, including Estonian (level A2), Norwegian, German and French.

3.2 Computer

The machines I have witnessed and partly studied were:

- ⇒ Atari XEGS;
- ⇒ IBM PC AT 286 (MS-DOS, Windows 3.1);
- ⇒ PC with an Intel Pentium 120 processor under Windows 95 and later Windows 98.

Later PC upgrades allowed me to go deeper into the whole Windows family up to Windows 10.

Music production software:

- ⇒ Steinberg Cubase;
- ⇒ Sony Sound Forge;
- ⇒ Ableton.

Music engraving software:

- ⇒ Makemusic Finale;
- ⇒ Avid Sibelius.

Other software:

- ⇒ Adobe Photoshop, Illustrator, InDesign;

I use HTML and CSS when programming websites.

3.3 Musical instruments

As a performer I am successfully using such instruments as

- ⇒ vocal (incl. metal music vociferations);
- ⇒ keyboards (piano, Wurlitzer, Rhodes, accordion, melodica, dozens of hardware synths);
- ⇒ guitars (acoustic, electric);
- ⇒ basses (bass guitar, upright-bass);
- ⇒ button accordion;
- ⇒ kalimba;
- ⇒ Theremin;
- ⇒ drums and percussion.

3.4 Other musical skills

Perfect (absolute) pitch aka musical ear and so on. I transcribe music of any level of difficulty.

3.5 Other skills

There were several occasions when I worked in advertising business as a photo model in Estonia and Austria. One of them was for the Schwarzkopf Hairdressing Awards in 2015.

4. Activities

4.1 Teacher

As of a teacher, my task is to help the students to distinguish their own way in music, to inspire and support their own preferences, tastes, expectations and ambitions. I feel an importance to discuss and to contemplate with the students upon the place of an artist in the contemporary world, to speculate about their own vision and to distinguish the purpose, the right motivation to make music, and to mature through such introspection.

Everyone can find his own unique way in music, but many people these days feel too insecure about their activities. As a tutor I see it of highest importance to help my students with overcoming insecurity, with finding answers to the bothering questions. In this sense, good theory and technical skills only provide the student with a tool, but it is often much harder to find a satisfying reason to maintain this tool and to use it effectively.

When it comes to practical routine, I put an emphasis on the pitch training because among the requirements for musical expression, there are very few things as important as hearing. Still, no neglect is acceptable when it comes to the study of harmony, rhythm, or instrument practice.

During 1998–2015 I was giving private lessons in music theory, solfeggio and pitch training. From 1998 until 2015 I was teaching privately the guitar and from 2014 on I've been also providing piano lessons.

When it comes to non-musical public activity, I can list classes of English to children during 2003–2007 and a family assistance for English-speaking families in an adoption agency and at an orphanage during 2003–2006.

4.2 Transcriptionist

Transcribing composed a large part of my musical life and ever since the beginning of music studies in early childhood I was involved in this activity. The first complicated transcriptions appeared in 1998 with full transcriptions of rock and metal songs (complete arrangements). Around 2001 I started making full transcriptions of jazz pieces including the solos. On YouTube one can find music enthusiasts performing musical pieces by the transcriptions which I had made and spread over the Internet.

Selected transcriptions can be found on my website at <http://introspective.ru/transcriptions/>

- ☛ **Important works** which are not yet included in that list on the website are full-album transcriptions of Emperor's "In The Nightside Eclipse" and Ulver's "Kveldssanger". Both records are cornerstones in the Scandinavian metal music culture of the 90's, though Ulver's album is actually comiled of completely acoustic tunes performed with guitars, cellos, flutes, percussion and choir singing. As confirmed by the artists themselves, the records were sold in hundreds of thousands pieces. The transcriptions were authorized & exclusive, and were officially published by Raven Music Editions (France–Norway).
- ☛ **Another important work** which is not on that list is a full transcription of the album *Soft Black Stars* by the English band **Current 93**. This was published in March 2017 by my own publishing house—Terentyev Music Publishing Company.

4.3 Performer

Art emancipates. Thus my task as of an artist is to get free of egoistic motivation and become 100% open to the audience, to deliver purity, to support and inspire each and every listener to experience the freedom and infinity of music made with an open heart.

My activity was noticeable in Syktyvkar, Russia (1998–2009), in Saint Petersburg, Russia (2009–2011) and in Tallinn, Estonia since 2011 as of a:

- piano and keyboard player (classical music, spontaneous solo improvisations, jazz, blues, ambient);
- guitarist (metal, rock, folk).

While in Russia (until 2011) my metal projects (where I was responsible for vocals and guitar) participated in numerous local music festivals in Komi Republic.

As a keyboard player I was a part of several jazz bands in both concert & studio.

In Estonia, when it comes to metal music, I performed at the Hard Rock Laager 2014 festival as an invited artist with the local black metal band **Thou Shell of Death** with whom I played theremin. The performance was a warm-up for the Polish black metal superstars **Behemoth** (signed by Nuclear Blast GmbH, Metal Blade Records USA).

Also, I wrote some music & arrangements for the Estonian metal music veterans **Loits** in 2016.

I was playing the melodica with the Brazillian-Estonian trio and bigger ensembles led by Denise Fontoura in 2012–2013.

As a pianist I was giving regular solo piano performances in many cities including St. Petersburg (Russia), Helsinki (Finland), Prague (Czech Republic), Vienna (Austria).

In Estonia I performed in Rahvusoper Talveaed (National Opera house Winter Garden), Eesti Lastekirjanduse Keskus (Estonian Children's Literature Center, Tallinn), Kloostri Ait (Tallinn) and numerous leisure places in Tallinn, Tartu, Pärnu and Viljandi, making up to a hundred concerts per year.

4.4 Composer (excluding the paragraph 5. Discography)

- as a member of the band **project:a** I worked on the soundtrack for the short film *Созрениe мира* based on the Creation myth of the Komi people. The film was produced in 2007 and released by the film studio **ПечФильм** in Pechora, Komi Republic, Russia;
- in 2015–16 I created a soundtrack for the short documentary film *Manna* made and published by the Baltic Film & Media School → [listen to sketches](#);
- an advertisement for **Henri Volkov's** (one of my stage names) weekly concerts → [watch](#);
- currently I'm developing an ambient-music installation called *tonight, tonight* which is supposed to be an event with *the most beautiful music to go to sleep with*.

4.5 Sound Engineer

Since 1999 I've been occasionally recording electronic music and various sub-genres of rock music. Some of my works as of a sound engineer were published and sold worldwide (check §5. Discography). Selected examples are collected on my [web-page](#).

4.6 Journalist

I write reports on music events and review music releases. Here's the list of my published written works:

- ⇒ A report about the ECM Records festival in Tallinn, Estonia in January 2011 published in the digital version of the [jazz.ru](#) magazine, including a short talk with **Manfred Eicher**, in Russian ⇒ «Идеальная тишина»: фестиваль музыки ECM в Таллинне;
- ⇒ The original English edition of the review for the debut record of the Estonian trio **Armada** (**Andre Maaker, Raun Juurikas, Peedu Kass**), in English ⇒ [Armada \(2012\)](#);
- ⇒ A Russian edition of the same **Armada** review prepared specially for the printed edition of the [jazz.ru](#) magazine, edited by the magazine's editor in chief, in Russian ⇒ [Armada \(2012\) \(authors edition\)](#);
- ⇒ A review for the movie *In the Fog* by **Sergey Loznitza**, in Russian ⇒ «В тумане» (2012);
- ⇒ A reflection upon *Zdravitza* by **Sergei Prokofiev**, in Russian ⇒ «Самый важный пост»;

4.7 Broadcaster

In 2012–2013 I issued a series of podcasts (in Russian) about the history of music in Jamaica. It was an in-depth project and a massive research, which, unfortunately, had to be cancelled due to the lack of financing. Eight programs can be found & heard @ [Reggae Podcast LJ](#).

5. Discography

consists of at least 15 finished art-pieces presented as demos, albums and as parts of compilations (in brackets: activity; year of recording, publisher {year of release if different}):

- ⇒ **DunkelForst** untitled album (composition, arrangements, drum-programming, guitars, bass, vocals, recording, mixing and mastering; 2002, **Стрелы Перуна**);
- ⇒ **project:a I** demo (composition, arrangements, MIDI-programming, guitars, vocals, recording and mixing; 2006, self-released ⇒ [discogs.com](#));
- ⇒ **project:a II** full-length (composition, arrangements, recording, mixing, MIDI-programming, guitars, vocals, percussion; 2007, self-released ⇒ [discogs.com](#));
- ⇒ **project:a ulver** track for *My Own Wolf: A Tribute To Ulver* compilation (arrangement, recording, mixing, pre-mastering, vocals, MIDI-programming; 2008, **Cold Dimensions** ⇒ [discogs.com](#), [label page](#));
- ⇒ **JinnBand RedCar** full-length (keyboards; 2009, self-released);
- ⇒ **Durdom Band Мун Тють Выло** full-length (recording, mixing; 2007, self-released)
- ⇒ **Deakon Corrupt My Soul By Means Of The Senses** demo (recording, mixing, mastering; 2008, **Assavlt Rex**, re-released on tape in 2009 and on CD in 2010 ⇒ [discogs.com](#));
- ⇒ **Deakon Du Bist Mir Alles** demo (arrangements, recording, mixing, mastering; 2008, **Assavlt Rex** {2013} ⇒ [discogs.com](#));
- ⇒ **Deakon Miel** demo (recording, mixing, mastering, conducting the performance; 2008, **Assavlt Rex** {2013} ⇒ [discogs.com](#));
- ⇒ **Deakon** demo 2011 (studio technician, mixing, mastering; 2011, self-released ⇒ [metal-archives.com](#));
- ⇒ **Repossessed demo I** (composition, recording, mixing, mastering, piano, synthesizers, effects, percussion; 2009, self-released ⇒ [metal-archives.com](#));

- ⇒ Repossessed *The Black Book* full-length (composition, arrangement, recording, mixing, mastering, piano, synthesizer, vocals, guitars, bass, drums, drum-programming, sampling; 2013, self-released; ⇒ metal-archives.com + [layout production](#))
- ⇒ terentyev+yelantzev (composition, recording, mixing, mastering, synthesizers, MIDI-programming; 2009, self-released ⇒ [download](#))
- ⇒ Likferd s/t demo (mixing and mastering, 2014 ⇒ discogs.com)
- ⇒ *Tunnel* (composition, performance, melodica; 2016, **Serious Serious** ⇒ discogs.com)

6. Contact

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For more information, please, check ⇒ introspective.ru