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**XX a. antroji pusė –
XXI a. pradžia**

**PRINCIPLES
OF MUSIC
COMPOSING:**

**The Second Half of the 20th –
the Beginning of the 21st
Centuries**

XVI

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Pratarmė

Šis leidinys – tai mokslinių straipsnių rinktinė, sudaryta pranešimų, pristatytų 16-ojoje tarptautinėje muzikos teorijos konferencijoje „Muzikos komponavimo principai: XX a. antroji pusė – XXI a. pradžia“, pagrindu. Konferencija vyko 2016 m. lapkričio 9–11 d. Vilniuje. Ją surengė Lietuvos muzikos ir teatro akademija ir Lietuvos kompozitorių sąjunga. Konferencijoje savo mokslines idėjas pristatė beveik dvi dešimtys muzikologų ir kompozitorių iš įvairių šalių – Lenkijos, Graikijos, Austrijos, Izraelio, Serbijos, Rumunijos ir Lietuvos.

Moksliniai straipsniai sugrupuoti į tris potemes.

I potemė – „Evoliuciniai, teoriniai ir metodologiniai komponavimo principų aspektai“. Pranešimų spektras labai įvairus. Tyrinėdama antrojo muzikos avangardo prigimtį, Justyna Humiecka-Jakubowska pirmiausia iškelia jo multimodalumą. Šiame evoliucijos tarpsnyje kompozitoriams ypač svarbu manifestuoti savo kūrinio multidimensiškumą ir originalumą. Milošo Zatkaliko nuomone, skirtingi teleologinio muzikos proceso tipai (kulminacija, sugrįžimas, pusiausvyra) yra taikomi tiek tonaliuose, tiek netonaliuose kūriniuose. Muzikologas susitelkia ties elizijos subalansavimo principu (šuošis–užpildymas) ir jį holistiškai plėtoja. Aistė Vaitkevičiūtė išskirtines sensorines tembrinės aktualizacijos prezumpcijas šiuolaikinėje muzikoje atskleidžia pasitelkdama materializmo, sensualizmo, perceptualizacijos konceptus. Marius Baranauskas tyrinėja pastarųjų dešimtmečių simfoninio struktūravimo pokyčius ir diferencijuoja keletą jų tipų. Magdalena Stochniol muzikos naratyvumui analizuoti pasitelkia lingvistikos ir kognityvinės psichologijos kategorijas (girdėjimo pojūtis, mentalinė reprezentacija, skambesio forma, archetipas). Analitinės metodikos efektyvumą autorė iliustruoja S. Gubaidulinos muzikos pavyzdžiais. Zita Bružaitė, išskirdama keletą kūrybinių preferencijų (turinio, žanro, kompozicijos), mėgina nusakyti universalų metodologinį principą, aktualų ir šiuolaikiniams kompozitoriams.

II potemė – „Estetiniai, meniniai ir kūrybiniai nacionalinės muzikos komponavimo aspektai“. Čia nuodugniau tyrinėjamos nacionalinės ir regioninės šiuolaikinės muzikos raiškos galimybės. Rimanto Janeliausko nuomone, binarinis (opozicinis) komponavimo principas, glūdintis lietuvių etnomuzikoje, galėtų būti dabartinio lietuviškumo muzikoje šaltiniu. Šio principo aktualizavimui, autoriaus nuomone, turėtų būti pasitelktos klausos intuicijos (atpažįstančioji, dinaminė, toniškumo, sonantiškumo). Anat Viks atskleidžia, kaip postmodernistinės estetikos įtaka išryškėja B. Olivero muzikoje jungiant turtingą žydų folklorą su arabų melodijomis bei vakarų muzikos menu. Kompozitorės naudojamos charakterinės priemonės (ornamentika, heterofonija, improvizacija) įgyja šiuolaikinį skambesį. Agnieszka Nowok tyrinėja J. M. Sánchez-Verdú intertekstualiai jungiamus arabiškų ir vakarietiško kultūrų muzikinius elementus, taip pat naujas prasmes, kurias šie įgyja kompozitoriaus kūriniuose. Paulina Nalivaikaitė transtekstualiu žvilgsniu lygina skirtingų nacionalinių mokyklų (lietuvių, serbų) kompozitorių interpretuojamus muzikos objektus (baroko muziką, W. A. Mozarto kūrinius). Manos Panayiotakis etnomodalius elementus sieja su spektrinėmis harmonijomis, o jos generuojamos naudojant algoritmus, kurių atrankai pasitelkiama intuicija. Šie principai iliustruojami autoriaus kūriniais. Antanas Kučinskas siekia reprezentuoti ir interpretuoti Lietuvoje girdimus garsinius peizažus (angl. *soundscape*) ir sutelkti juos į atitinkamus girdimų peizažų žemėlapius (angl. *soundmap*).

III potemė – „Kūrybiniai šiuolaikinių kompozitorių principai“. Pranešimų spektras atveria gana margą komponavimo principų paieškų lauką. Katarzyna Bartos aptaria kompozicijas, inspiruotas gamtos. Jos požiūriu, panašios inspiracijos prilygsta komponavimo principams (skambesio spalva, modusų palindromai ir kt.). Šis teiginys iliustruojamas G. Pstrokońskos-Nawratil kūriniais. James Willams nagrinėja kūrybinio bendradarbiavimo (kolaboravimo) fenomeną, kai kompozitoriai nutolsta nuo pirminių kūrybinių nuostatų ir kūrinio versijų. Martin Vishnick tyrinėja išplėstines klasikinės gitaros technikas, kurios ypač aktualios atliekant kompozicijas, nutolusias nuo tradiciškai natomis rašomos muzikos. Małgorzata Kaniowska, komentuodama R. ir A. Gabryšų kompozicijas, aptaria kontroversišką dirigento ir kompozitoriaus santykį interpretuojant šiuolaikinę muziką. Anna Stachura-Bogusławska atskleidžia avangardo reiškinių, komponavimo idėjų ir techninių sprendimų įvairovę XX a. 7-ojo–8-ojo dešimtmečių Aukštutinės Silezijos kompozitorių (E. Bogusławskio, W. Skwiruto, E. Maleko) kūryboje. Maciej Kabza nagrinėja roko muzikos įtaką kompozitoriaus L. Andriesseno kūrybai tembrų, modusų, faktūrų ir ostinatinių formų atžvilgiais.

Tikimės, kad 16-osios muzikos teorijos konferencijos straipsnių rinktinė sulauks skaitytojų dėmesio ir bus įdomi kiekvienam besidominčiam šiuolaikine muzika. Redaktorių kolegija tikisi skaitytojų dėmesio tiek čia, Lietuvoje, tiek užsienyje. Būsime dėkingi už visas pastabas ir atsiliepimus apie leidinį. Organizatorių vardu dėkojame visiems rėmėjams ir rengėjams.

Prof. dr. Rimantas Janeliauskas

Foreword

This publication is a collection of scientific articles compiled on the basis of the papers delivered at the 16th international conference “Principles of Music Composing: The Second Half of the 20th – the Beginning of the 21st Centuries”. The conference was held in Vilnius on 9–11 November 2016 held by the Lithuanian Academy of Music and Theatre and the Lithuanian Composers’ Union. About twenty musicologists and composers from Poland, Greece, Austria, Israel, Serbia, Rumania and Lithuania participated in the conference.

The articles in this collection are divided into three sub-themes.

Subtheme I. Theoretical and Evolutionary Aspects of Musical Composition. The range of the papers share a large thematic variety. Justyna Humięcka-Jakubowska emphasizes the significance of multimodality while talking about the origin of the second musical avant-garde. Composers pursue to manifest the multi-dimensionality and originality of their works in this evolutionary stage. According to Milo Zatkalik’s view, different types of teleological process (climax, return, balance) are exploited both in tonal and non-tonal works. The researcher focuses on the principle of elision (leap – filling-in), elaborating the latest in the holistic way. Aistė Vaitkevičiūtė explores the distinctive sensory presumptions of timbral actualization in contemporary music employing the concepts of materialism, sensationalism and perceptualization. Marius Baranauskas researches the structural changes of the symphony orchestra during the last several decades and differentiates a few types of the orchestra. Magdalena Stochniol employs the categories of linguistics and cognitive psychology (such as auditory scene, mental representation, sound shape, cognitive prototype) to analyse the musical narrative. The author illustrates the efficiency of this analytical methodology by the examples of Sofia Gubaidulina’s music. Selecting particular creative preferences (content, genre, composition), Zita Bružaitė aims to designate the universal methodological principle, which could be useful for contemporary composers.

Subtheme II. Aesthetic, Artistic and Creative Self-Awareness of Composers Representing National Schools. This chapter thoroughly discusses creative possibilities of national and regional contemporary music. Rimantas Janeliauskas draws attention to the binary (oppositional) principle of composing, which, in his point of view, lies in the Lithuanian ethnomusic and could serve as a source of Lithuanianness in contemporary music as well. For actualization of this principle different types of aural intuition should be invoked (recognition, dynamic function, tonal function, sonant principle). As Anat Viks points out, in the influence of postmodern aesthetic Betty Olivero combines rich Jewish folklore and Arabic melodies with the Western art of music. The characteristic means employed by the composer (ornamentation, heterophony, improvisation) acquires contemporary fashion. Agnieszka Nowok explores the musical-cultural elements of Arabic and Western origin that are intertextually connected by José María Sánchez-Verdú as well as new meanings, emerging in his works. A similar subject-matter is discussed by Paulina Nalivaikaitė, who compares musical objects (like Baroque music or works of Mozart) interpreted by composers of diverse national schools (Lithuanian, Serbian) from the transtextual point of view. Manos Panayiotakis attempts to combine folk modes with spectral harmonies. The latter are generated using some algorithms, while the selection is conformed to intuition. These principles are illustrated with the works of the author. Antanas Kučinskas aims to represent and interpret soundscapes captured in Lithuania, incorporating them into particular sound maps.

Subtheme III. Creative Principles of Contemporary Composers. The spectrum of paper exposes rather a colourful scope of compositional explorations. Katarzyna Bartos discusses compositions inspired by nature. In her approach similar inspirations compares to the principle of composing (sound colours, palindrome-scales, etc.). The latter statement is illustrated by the works of Grażyna Pstrokońska-Nawratil. James Williams researches the phenomena of creative collaboration, when composers depart from their primary compositional principles and initial versions of the piece. Martin Vishnick explores the extended techniques of the classical guitar, which are an essential part of compositions that are strongly removed from the traditional music notation. Małgorzata Kaniowska discusses a controversial relationship between conductor and composer in the process of interpretation of contemporary music. She makes references to the compositions by Ryszard and Aleksander Gabryś. He discusses the aspects of timbre, scales, texture and ostinato form. Anna Stachura-Bogusławska reveals a miscellany of compositional ideas and technical solutions in the works of the avant-garde composers of the 1960s and the 1970s (E. Bogusławskij, W. Skwirut, E. Malek). Maciej Kabza explores the influence of rock music on the works of Louis Andriessen.

The publication of the articles of the 16th conference is expected to attract a large number of readers and to be interesting for everyone who appreciates contemporary music. The editorial board also expects the attention of the readers both from Lithuania and abroad. We would be grateful for all the remarks about the publication. On behalf of the organizers, I want to thank everyone for any kind of support that contributed to the release of the publication.

Prof. Dr. Rimantas Janeliauskas
Translated by Aistė Vaitkevičiūtė

1

EVOLIUCINIAI, TEORINIAI
IR METODOLOGINIAI
KOMPONAVIMO PRINCIPŲ
ASPEKTAI

THEORETICAL AND
EVOLUTIONARY
ASPECTS OF MUSICAL
COMPOSITION

What Are the Philosophical, Aesthetic and Creative Implications of the Activities of the Second Musical Avant-Garde?

Abstract. The end of World War II marked a new period of aesthetic revolution that was built upon the most radical ideas of the previous decades while adopting new technologies that had become available. The wave of innovative endeavours, which appeared in Europe in the late 1950s and 1960s is often referred to as neo-avant-garde (Fr. *avant-avant-garde*, *second avant-garde*). There appears many of the references to the cultural rebellion of the early 20th century. Avant-garde of the first decades of 20th century believed in the possibility of changing the order of the world through art. Neo-avant-garde of the 1960s also believed in the opportunity to build “one of the great human family”, avant-garde of the 1980s looked for a new expression, in its turn avant-garde of the 1990s was a cultural escape in search of forms, which would be able to synthesize everything that existed, looking for balance. There was a need to seek a language adapted to the non-linear and non-single-plane picture of reality. According to Stefan Morawski (1992, 1996), the main promoter of the concept of neo-avant-garde in Poland, the neo-avant-garde movement includes four trends: technological, hyperrealist, ludic-aleatoric, and, finally, created by means of artistic manifestations, coming from the area of meta-art.

In the above mentioned context, the main research approach with respect to creativeness of the second musical avant-garde is that their musical works have the multimodal nature. Intermedial studies as a field of the humanities, indeed are related to comparative studies; however, they go away from the concept of separateness of arts determined by aesthetics, for the thesis about their media nature – homogeneous or complex. Therefore holistic research of these cultural phenomena is necessary. The philosophical, aesthetic and creative implications of the activities of the second musical avant-garde require to study the conditions of artistic communication somewhat “across” species that will reveal their mutual relationships.

Keywords: avant-garde, second avant-garde/neo-avant-garde, aesthetics, musical creativeness, multimodal musical works, intermedial studies.

1. Introduction

The creative output of such composers as, for example, Karlheinz Stockhausen, Luigi Nono, Luciano Berio, György Ligeti, Elliott Carter, Jonathan Harvey and Helmut Lachenmann is the result of the continuation of avant-garde assumptions, but also a change in the understanding of a place and role of music and its artists in the new social and cultural conditions and in changed technologic conditions as well. Because of this trend, the existing artistic paradigms began to break themselves which, on the one hand, resulted in changes in philosophy, aesthetics and creation of music per se. On the other hand, it provoked a considerable challenge for effective communication with potential recipients, what often making this creativity to be considered as incomprehensible musical art, and, therefore inaccessible cognitively, perceptually for wider audience.

Musical creativity (relating both to composers’ reflection and their musical works), practiced after World War II, exemplifies the innovative concept of multimodality. The multimodal potential of these musical works depends not only on the media specificity, which, however, because of the multiplicity and diversity of the media, is an unprecedented situation in relation to an earlier music tradition, but above all it depends on the original way of media integration. Integrated media have influence not only on the conditions of artistic communication, but also on the processes of transformation, transgression and hybridization of genres, i.e. crossing their borders, which are paradigmatic from the perspective of musical tradition. The post-war group of composers radically changed the way of understanding music. Their music shows: manifestations of hypertextuality, non-linear ways of doing musical narrative, different strategies to develop musical and verbal text, multimodality, and the multiplicity of artistic expression. An important feature is spatiality, understood both as the physical parameter of an musical work or as a metaphorical category, determining the processes of perception and creating meaning, and also conditioning the performative and communication dimension of music. There has been a further emancipation of sound matter and the creation of new meanings through the use of modern technologies and equipment that generate sound, and also through the use of pioneering creative strategies, among others seeking to integrate sound media with image, movement or gesture. The activities of the group of composers defined here as second musical avant-garde influenced the way of thinking of many artists of the Western cultural circle about music, creation and about the function of music in society.

2. Terminological problems

The notion of the second musical avant-garde refers to this group of composers that is also called neo-avant-garde (Fr. *avant-avant-garde*). This name has a very wide range of usage. It is the name of many individual trends in the post-war period. First of all, it encompasses many innovative decisions and experiments which are noticeable within the culture of that time. The prefix “neo-” in the word “neo-avant-garde” is not accidental. The term refers directly to avant-garde of the first half of the 20th century. But the term “neo-avant-garde” is first of all present in philosophical and aesthetic humanistic reflection, and also it is used mainly in reference to plastic arts and literature. In the context of musical creativeness the terms “postmodernism” or “post-avant-garde” are used. These terms by means of the prefix “post-” indicate that post-war musical creativeness diachronically occurred after the time when in the late 19th and early 20th century historical modernism appeared and after the period of the avant-garde movement of the early 20th century.

Modernism was an all-European movement, which in its philosophy was characterized by retreating from pragmatic thinking, and it promoted the appreciating of art. Modernism has shaped a model of the aesthetic man (dandy) and a man who was not anchored in any significant experience (*flâneur*). On the other hand, as it is indicated by Grzegorz Gazda “... Avant-garde art ... situating itself in clear opposition to the decadence and modernist attitudes, grows itself in awareness of explicit bond between art and society” (Gazda 1987: 73).

In turn, Mieczysław Dąbrowski argues that “... the concept of postmodernism refers us to the broad meaning of modernism, which absorbs both the experience of historical modernism and historical avant-garde, “a great, permanent avant-garde”, neo-avant-garde, anti-art or post-avant-garde with wide margins, i.e. everything, that happened from the mid-19th to the 20th century” (2005: 19).

The French term avant-garde is a concept that gained currency as a term to describe progressive, pioneering tendencies in all the arts that were hostile to mass culture and designed to shock. The concept, although sometimes used as a term of abuse, more commonly values such notions as autonomy, experimentalism and innovation over and in opposition to tradition. In common usage, it locates these tendencies within the so-called high art forms in which it has been associated with a “concentration on the mental processes of the artist” (Butler 1980: 5) as represented in works such as James Joyce’s *Finnegans Wake* (1939) and Jean-Paul Sartre’s *Le Nausée* (1938). Fundamentally being an art musician is similar to the job of a scientific laboratory researcher (and of an old-fashioned inventor). The art musician is pursuing a research program that will be appreciated mainly by his peers and by the “critics” (who function as historians of music), not by the public. The avant-garde concept in music found an early expression in the polemical writing of Schumann, and also Wagner. But it accrued a more specific meaning in the 20th century, when it became attached to such artistic movements as Futurism, Dadaism, and Surrealism in the 1920s and, in the 1940s and 1950s, integral serialism in music and American abstract expressionist painting. One of the most important contributions to the theorization of avant-garde was published by German critical theorist Peter Bürger (1984) whose approach is historical. According to him, the tendency inherent in the art’s autonomous status drove individual work to increasingly extreme declarations of its autonomy as reflected in an increasing consciousness on the part of the artist’s writing techniques, how material is applied, and its potential for effect. Bürger sees this development as logical and necessary, yet as negative, since it led toward a state in which art works are characterised by semantic atrophy.

The early decades of the century witnessed a general rejection of the traditional paradigms and codes of artistic behaviours. (Cubism was introduced in 1908, Futurist Manifest was written by Filippo Tommaso Marinetti in 1909, the Dada Movement was founded by Tristan Tzara, 1915). Painting, music, literature and (soon) cinema were tightly integrated. The German artists created expressionism. Different arts influenced each other, coexisted, co-evolved. This phenomenon resembled the Wagnerian myth of *Gesamtkunstwerk* (total art) and became a sort of collective subconscious of the international artistic scene.

Avant-garde creators rejected cultural heritage and were searching for new, original ideological and artistic solutions. They rejected the existing styles, creating their own world, they did not imitate reality, but they sought a distinct language expression. Morawski lists the features belonging to all directions of avant-garde: pioneering, distancing in approach to the existing art, disregard for the canons made in the past, frequent theorizing about the actions taken (often, with the exception of Cubism, theories ahead of practice), treating art as a precursor and animator of social progress, and also inspiration from science and technology (Cubism – the theory of relativity, Surrealism – psychoanalysis, Futurism – technique). One of the most successful attempts to analyze avant-garde as a cultural phenomenon remains the work of the Italian essayist Renato Poggioli (1962). In developing the historical, social and philosophical aspects of the phenomenon, Poggioli reaches

beyond the specifics of art, poetry and music to show that avant-gardists may share certain ideals and values that are manifested in their nonconformist lifestyle.

Avant-garde works are experimental, radical, or unorthodox. They may be characterized by nontraditional aesthetic innovation and initial unacceptability. Avant-garde pushes the boundaries of what is accepted as the norm or the status quo, primarily in the cultural realm. The first avant-garde that appeared in the early of 20th century believed in the possibility of changing the order of the world through art and its distinguishing feature was pluralism – the lack of a single, dominant style. So avant-garde was not a stylistic notion, but the notion of a purely ordering and serving periodization. In times of avant-garde, art began to be torn in different directions by the many artistic trends competing for the title of true art. Nevertheless, in times of historical avant-garde appeared the phenomena that were completely detached from the previous model of art, with which the contemporary criticism did not know what to do. This state of affairs lasted for half a century.

The end of World War II marked a new period of aesthetic revolution that built upon the most radical ideas of the previous decades while adopting new technologies that had become available. The wave of innovative endeavors, which appeared in Europe in the late 1950s and 1960s is often referred to as the *second avant-garde* (Fr. *avant-avant-garde*, *neo-avant-garde*). Only the second avant-garde did find a solution by including all these phenomena, which in the meanwhile have been christened as anti-art in the area of art, in the cultural realm.

3. Examples of characteristics of the neo-avant-garde movement

In consideration of neo-avant-garde in art (second avant-garde), Grzegorz Działowski (2011) refers to the characteristics of this movement made by Frank Popper (1975) and Jerzy Ludwiński (2007).

Popper, a professor of Aesthetics and the Science of Art at the University of Paris, presents neo-avant-garde in three, parallel developing currents, and therefore as a dynamic phenomenon, which aims to achieve a similar purpose in different ways. Popper sees within neo-avant-garde a continuation of historical avant-garde: all three currents distinguished by him refer to specific trends of the avant-garde the early 20th century.

The first of these trends refers to Dadaism, and more specifically to dada, because it is not an artistic style or a method of creating art, but a state the mind. So artistic creation is not built over reality, as the classical aesthetics wanted, e.g. Roman Ingarden, but it is part of reality. The starting point here was a new interpretation of readymades (in music – an example of concrete music) and collage, which is the meeting of two separate realities in the space foreign to them. Post-dada has also introduced a new definition of artistic creation, which has gained remarkable popularity in neo-avant-garde. Artistic creation relates to both culture and life. Neither can be made. Creators try to act in the gap between the two. An extension of the spirit of dada was in the Fluxus of the 1960s. The next step is idealism, which relies on an artistic creation as an idea. The artist can materialize an idea in different ways. Shifting the focus from works or actions executed by the creator on the idea radically alters the nature of artistic creation; the artist becomes a creator of ideas and with this, and not for his workshop dexterity, he begins to be settled. The idea can be recorded using various means or made directly in front of the audience as the so-called event, can materialize in various media, so it has the transmedial character. The next stage, hyperrealism, was called by Popper “anti-art” because hyperrealists abandoned all traditional features of artistic works, beauty, creativity, personal expression. Hyperrealism limits itself to transfer images from one medium to another. The point of arrival of the first trend, distinguished by Popper in neo-avant-garde, is the concept of art by Harald Szeemann presented at *Documenta 5* in Kassel (1972). It referred to the slogans of Paris May '68. Artistic creation should not be limited to a small group of experts; it should be devoted to people, so that everyone has the right to artistic expression, to express their thoughts, feelings and emotions through artistic creation.

The second trend, distinguished by Popper in neo-avant-garde refers to the social art. The biggest problem of politically engaged culture is to reach out to those in whose name an artist wants to speak. It is therefore important to not only reach the right audience, but also to activate them, spur to action, or at least to discuss. Therefore in politically engaged culture interaction or cooperation with the audience is so important. Popper shows two models of such cooperation: actions organized together with a selected group of recipients or targeted to a specific audience and the artistic works taking place on the street (street art). In both cases, the aim is not to create the work, but the situation.

The third trend in neo-avant-garde refers to the Bauhaus, and more specifically, to the program laid out by Walter Gropius in his lecture *Art and technology: The new unity* (1923). The aim was to create new productive relationships between the artistic creation and modern technique and technology, and in accordance with the

demands of the Russian productivism, to introduce artistic creation to the industry, to make it the center of transforming everyday environment of people. The first step toward a new unity of art and technology was kinetic art, introducing movement to the artistic creation, replacing the static works by mobile, moving works, which fall to interact with audiences. Creators of kinetic art sought the objective, referring to the laws of physics and mathematics, to visual language. In art, they saw a kind of practical knowledge, which can be usefully used to humanize the human environment, and therefore were interested in integrating their works into the surrounding architecture. This was consistent with the assumptions of historical constructivism, which has treated artistic creation as a laboratory for new forms of the visual with practical application. Kinetic art was not to be a sort of culture for the elite, but for everyone. It had to change the everyday human environment, make it better, more interesting, more attractive. The interest of creators in integration of artistic works into architecture and interference in the urban space has led to the emergence in the 1960s called public art and more specifically, art in public spaces.

According to Dziamski, Ludwiński introduced the concept of neo-avant-garde in 1970 in his article titled *Art in the Postartistic Age*. Several years later, he referred to considerations of neo-avant-garde, placing them in a broader historical perspective, but he did not change anything in his description of neo-avant-garde. Although this description refers to the visual arts, the phases of neo-avant-garde designated by Ludwiński correspond to changes observed in musical creativity. According to Ludwiński, there were five phases in neo-avant-garde. The first phase was the phase of the subject. In this phase, the boundaries between traditional fields of arts have been blurred; the artist moved a real subject and materials in the structure of his works. The second phase is the phase of space. The subject loses its central position, and it changes in element of the surrounding space. This is a time of environment and optical-kinetic exploration. The third phase is the phase of time. The important new factor for the arts is time. The artistic works cease to be the subject or a set of subjects filling a space, but they become a process. The boundaries between fields of art, visual arts, poetry, music, theater have been blurred. This phase includes such phenomena as happening, various types of actions, or Fluxus events. The fourth phase is imagination. The artistic work loses its spatial and temporal structure. It can appear anywhere and it can cover everything, because it concretizes in the audience's imagination. The creative process of writing is limited to the phase of the prologue (concept) or epilogue (documentation). A writing form of creative process does not matter, because the artistic work takes place in the realm of conceptual, in the realm of ideas. This phase represents the conceptual art. Finally, the fifth phase takes two forms: total art and zero art. The arts may be everything (phase: total), and art can become indistinguishable from reality (phase: zero).

Neo-avant-garde has removed internal and external boundaries, the boundaries within the various fields of art and between art and non-art, but neo-avant-garde has not led to the merging of art into reality, but only to a definitive break the current model of art. There was no single model of art.

In the second half of 20th century, neo-avant-garde of the 1960s also believed in the opportunity to build “one of the great human family”, the avant-garde of the 1980s looked for a new expression, in turn avant-garde of the 1990s was a cultural escape in search of forms, which would be able to synthesize everything that existed, looking for balance. There was a need to seek a language adapted to the non-linear and non-single-plane picture of reality. According to Morawski, neo-avant-garde includes four trends: technological, which mixes installations, computer art, electronic music, electronically controlled kinetic sculpture and holography; hyperrealist, which includes artistic works based on iconosphere of mass culture; ludic-aleatoric, represented, among others, by actions, happenings, performances, street theater; and finally created by means of artistic manifestations, coming from the area of meta-arts, such as, for example, conceptualism, art and language, and also graphic music.

4. From avant-garde music to the second musical avant-garde

At the beginning of the 20th century, composers started to be interested in chromatic material, which weakened the tonal center and amounted to atonality. The impact of exotic music, as well as of jazz, was beginning to be felt in Europe. Elements of folk music and the styles borrowed from the music-hall and the circus have been included in classical music. Classical music was under pressure to change its own rules due to the important manifests (*Entwurf einer neuen Aesthetik der Tonkunst* by Ferruccio Busoni, 1907; *L'Arte dei Rumori* by Luigi Russolo, 1913), experiments with new instruments and other achievements (*musique d'ameublement* by Eric Satie, 1920).

The revolutionary value of serialism that began with dodecaphony was later extended to other musical parameters such as timbre, pitch, duration, register. This development basically relies on refocusing music on its internal mechanisms rather than on structuring the content for narrative/emotional purposes. It was actually paralleled in the visual arts, which liberated the individual components of painting (color, border, shape) from the “purpose” of representing nature. This process led to an intensive exploration of texture, mostly through timbre and juxtaposing or overlapping of timbres. The “sequence” of notes itself was, in a sense, no more a temporal sequence than a spatial “choreography” of sounds. The composer was no longer creating a narrative but exploring a space, a soundscape. It was the starting point for “soundscape” aesthetic.

From the time of initiating of cyclic meetings at the summer school for avant-garde composers in Darmstadt and experiments in Paris with “found sounds”, used in “musique concrete”, the magnetic tape became one of “instruments” for second musical avant-garde composers. Electronic music owed much to Karlheinz Stockhausen, who contributed to popularization of all the main techniques. The first major musical works of “tape music” were his experiments with electronics and voice, namely *Gesang der Jünglinge* (1956), and with electronics and “samples”, namely *Hymnen* (1967). His serialist orchestral work *Gruppen* (1957), on the other hand, was concerned with the spatial location and movement of sound, another influential indicator of the second musical avant-garde. Stockhausen invented two more subgenres: “electro-acoustic” chamber music (1958), which mixes tape music and traditional instruments; and “live electronic music” (1964) which uses the electronic instrument “like” a traditional instrument (save that, obviously, the electronic instrument can play the sounds of all instruments as well as sounds that no acoustic instrument can play). New forms of music quickly proliferated. The musicians of this generation tried many ways of experimentation, from *musique concrète* to electro-acoustic synthesis, but they shared a fundamental aesthetic belief in the power of “sound”.

Gérard Grisey creates the idea of spectral music derived from the analysis of the dynamic microstructure of a single sound (*Les Espaces acoustiques*, 1974–1985). He introduces the so-called instrumental additive synthesis imitating the digital additive synthesis. Jonathan Harvey, influenced by spectral music is known for the unique combination of sophisticated technology (including brand new computer programs supporting composition) with the reflection on inspiration and (especially Eastern) spirituality. In the second part of his Glasgow Trilogy (*Body Mandala* (2006), *Speakings* (2008), ...*towards a Pure Land* (2005)) he made use of the computer program Orchidée, supporting the orchestration of the piece. The instrumental parts were generated on the basis of the human speech analysis.

Helmut Lachenmann develops the idea of concrete instrumental music (*Mouvement (– vor der Erstarrung)*, 1982–1984; *Das Mädchen mit den Schwefelhölzern*, 1990–1996). It embraces all possible sounds generated by traditional instruments with the use of unconventional, extended techniques, whereas the situation, the effort and the mode of their articulation is no less important. Exploring the problem of composers’ self-awareness and the social dimension of music, Lachenmann tries to get rid of listening habits and to gain a new understanding of compositional process and listening.

From the time of activities of John Cage, who introduced indeterminacy and randomness in the process of making music, musical works freed themselves from the composer, and the distinction between what is music and what is not has been blurred. The role of the composer has changed to make the determination of the actions, not the music itself, the performer gained greater degrees of freedom, and, consequently, the listener began to “listen” in a different way, more integrated with the act of making music. Removing both form and content from musical art, led to regarding musical work only as a process. There appeared new species, which synthesized fields of art, visual arts, poetry, music and theatre. In 1961, a group of musicians, painters and writers, who were focused by George Maciunas, organized chance events bordering on theater, visual art and music. Their works of art were sets of rules that specified the process by which the performers had to produce music and the audience had to consume it. Eventually there emerged a new form of musical theater, as in *La Passion Selon Sade* (1965) by Sylvano Bussotti, and *Sur Scene* (1960) by Mauricio Kagel.

All these achievements reveal the abundant consequences of neo-avant-garde ideas as well as their constant presence and transformation in the creative work and reflection on music.

5. Case studies

Music by Luciano Berio, derived from experience of avant-garde and characterized by a return to humanistic values, combines elements of the modernist and postmodernist worldview and is a manifestation of a many different ways of concretization of the category of space.

Sequenza III for female voice (1965) is a real example of the second musical avant-garde's creativeness, which requires acting as well as singing abilities. Various emotional states are also required from the performer, including being urgent, tense and nervous. In the author's note Berio explains the creative idea of this musical work:

"The voice carries always an excess of connotations, whatever it is doing. From the grossest of noises to the most delicate of singing, the voice always means something, always refers beyond itself and creates a huge range of associations. In *Sequenza III* I tried to assimilate many aspects of everyday vocal life, including trivial ones, without losing intermediate levels or indeed normal singing. In order to control such a wide range of vocal behaviour, I felt I had to break up the text in an apparently devastating way, so as to be able to recuperate fragments from it on different expressive planes, and to reshape them into units that were not discursive but musical. The text had to be homogeneous, in order to lend itself to a project that consisted essentially of exorcising the excessive connotations and composing them into musical units. This is the "modular" text written by Markus Kutter for *Sequenza III*.

Give me a few words for a woman
to sing a truth allowing us
to build a house without worrying before night comes

In *Sequenza III* the emphasis is given to the sound symbolism of vocal and sometimes visual gestures, with their accompanying "shadows of meaning", and the associations and conflicts suggested by them. For this reason *Sequenza III* can also be considered as a dramatic essay whose story, so to speak, is the relationship between the soloist and her own voice." (Berio 1965)

Like all the pieces in Berio's series of the *Sequenza*, the performer is unaccompanied, and the music might sound improvised, although the directions for the performer are very precise. A virtuoso performer, who implements three main approaches to pitch is required: 1) no discernible pitch, indicated by a one-line staff that includes: speaking, whispering, laughing, coughing, etc. (this range of sounds also includes non-vocal techniques, like finger clicking); 2) singing, using relative pitch, indicated by a three-line staff – here the performer sings higher or lower (or the same notes), depending on the position of "notes" on the staff; 3) singing with prescribed intervals, indicated by a five-line staff, where intervals between notes need to be sung accurately. The piece alternates between the different vocal styles mentioned in the Performing section of the notes.

The words of the text to the piece are frequently broken up into disjointed phonemes, and sometimes they are repeated rapidly at random. When the words and phrases are finally heard they are disjointed, i.e. separated from each other by other sounds. The words and phrases also appear in an apparently random order, often inserting words and syllables from elsewhere in the text, as well as words not contained in the original. The music is organized according to specific timings indicated on the score. There is no discernible tonality, no sense of metre and there are no specific note lengths.

In turn, the opera *Le Grand Macabre* (1977) by György Ligeti toyed with slowly-moving masses of sound. His was an art of intricate textures built out of meaningless elements. *Le Grand Macabre* is created by Ligeti as an "anti-opera", in which the distance to the 19th-century model of opera is preserved. The piece indicates rather a medieval tradition of the dance of death, mysteries, and fairground theater; it is created as a kind of "pop art," filled with quotations and references to opera and other preexisting musical genres, which in turn creates stylistic allusions to different eras. Examining the opera's thematic connections with the original play by Michel de Ghelderode and concept of grotesque realism, one can note Ligeti's clear parodic approach. On the narrative level, the tragedy and macabre surreal burlesque are present, by means of which Ligeti creates a parable about the end of the world. The main characteristics of the piece are: caricatured sketching of figures, drastic scenes, exaggerated sound language, the application of unconventional orchestra with harmonica, various flutes, whistles, sirens (the beginning of the opera – *Toccata a la Monteverdi* – uses 12 car horns). In interpretation and analysis of *Le Grand Macabre* one can develop semiotic constructs of mapping and troping. This is a typical neo-avant-garde work, in which one can observe the presence of multiply semiotic potentials by integrating moving image, gestures, language (spoken and singing), sound and music. Through such creations, Ligeti engages with musical parody at two levels: the surface level at which quotation of existing music and musical styles is transformed and the global level at which an expressive opposition between ludicrousness and horror is established in articulating the grotesque trope. Ligeti creates an aural counterpart to the allegorical depiction of chaos, destruction, and renewal through the deployment of collage and textural disintegration.

These two examples of vocal works show that singing, besides being linguistic, also employs volume, intonation, timbre, rhythm, speed or pausing, all of which are design features of language in its vocal form and are often termed para-verbal. Furthermore, singing is accompanied and crucially shaped by what has come to be called the non-verbal mode, i.e. gesture, posture and body language.

6. Conclusions

The reflection presented here was intended to show how strongly the creative activity of the representatives of the second musical avant-garde had grown from the specific tendencies associated with philosophical-aesthetic-civilizational transformations. Historically, this kind of transformation has occurred many times in the history of art, literature and music. However, their uniqueness in the second half of the 20th century is that they lead to the blurring of boundaries between individual disciplines of artistic activity and the crossing of species with multimodal means of artistic expression. In the field of musical creativity, there is a need for interdisciplinary research that can follow the multiplicity and hypertextuality of the context. Holistic research allows us to treat the works of the composers mentioned here as not only individually created musical genres but as a particular cultural phenomenon, which often by a potential recipient is not only known and admired but also co-created. On the other hand, the definition of this musical creation as neo-avant-garde or the second musical avant-garde is intended to highlight the influence of the avant-garde of the first half of the 20th century and the transformation of the civilization at that time as a major influence on the crystallization of postulates and creative tendencies.

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Kokios yra filosofinės, estetiškos ir kūrybinės antrojo muzikos avangardo praktikų implikacijos

Santrauka

Antrojo muzikos avangardo kūrybiškumas yra multimodalinis. Nors tarpdisciplininės studijos, kaip ir humanitarinių mokslų sritis, yra susijusios su lyginamosiomis studijomis, vis dėlto nuo pastarųjų jos skiriasi tuo, kad nutolsta nuo meno kaip atskirtos, nepriklausomos srities sampratos (kurios laikomasi estetikos teorijoje), išskeldamos medialų menų pobūdį – homogeninį ar kompleksinį. Taigi yra būtinas holistinis kultūros fenomeno tyrinėjimas. Laikantis tokio požiūrio, svarbu nukreipti dėmesį nuo muzikos kūrinių / žanrų studijavimo prie istoriškai kintančių intermedialių santykių tipų. Mediumo kategorija atrodo daug pairesnė nei meno formų ar sistemų sąvokos, kadangi ji suponuoja galimybę studijuoti meninės komunikacijos veiksmus anapus žanrų, atskleisti jų tarpusavio santykius. Naujojo avangardo kompozitoriai siekia demonstruoti multidimensiškumo ir originalumo apraiškas hipertekstualumo, nelinearaus naratyvumo, muzikinių ir verbalinių tekstų formavimo, multimedijos ar išraiškos priemonių įvairovės kontekste. Medijos ypatybės veikia žanrų ribų sampratą ir jų intermedialų persidengimą. Viena iš tokių ypatybių yra erdviškumas, kaip fizinė ar metaforinė kategorija susijęs su menine komunikacija ir komunikacija apskritai. Erdvė yra vienas pagrindinių performatyvumo požymių. Erdviškumo dimensija iš esmės prisideda prie suvokimo ir prasmės konstravimo, todėl svarbu identifikuoti nevienaprasmę erdviškumo dimensiją muzikos kūrinyje. Šiuolaikinių kūrinių atveju erdvė apima ne tik galutinę kompozicijos pavidalą, bet ir kūrybinio proceso diskursą, tam tikro notacijos metodo parinkimą ar atlikimo galimybes.

Pastebimas poreikis kaip studijų objektą įtraukti atskirus, tačiau susijusius muzikos kritikos, estetikos ir meninės praktikos pasiekimus, kartu generuojančius inovacines muzikos kūrinių ir kūrybinės medijos multimodalias potencijas. Vienas iš anali- zės tikslų turėtų būti interdisciplininės kritinės strategijos tradicinių menų tyrimuose: muzikos, literatūros, šokio, teatro ir t. t., įtraukiant ir modernias medijas – filmą, videoklipus, kompiuteriu generuojamus muzikos kūrinius ir pan. Tokie tyrimai neturėtų apsiriboti pavienio santykio studijavimu, kuriam mokslinio dėmesio jau buvo skirta apšči- ai (pvz., tarp teksto ir vaizdo, žodinio ir muzikinio teksto), – jie turėtų apimti ištiesią lauką suvokiant, kad interesų sričių apykaita vyksta visomis kryptimis.

Svarbus antrojo avangardo muzikos požymis – akustinis-laikinis fenomenas, kuris buvo kuriamas itin dėmesingai. Įvairių garso generatorių, įgarsinimo ir elektroninės transformacijos priemonių įtraukimas į vokalinius, instrumentinius ar vokalinius-instrumentinius žanrus rodo susidomėjimą plačiau suprantamu garsu, kaip psichoakustiniu fenomenu, realizuojant verbalinių tekstų ir nemuzikinių garsų skambesio kokybės emancipaciją. Dažnai galima pastebėti, kad tam tikras garsas pasiekė svarbią nemuzikines prasmes teikiančią medijos funkciją, o jo semantiniai aspektai apima ne tik verbalinį tekstą – jie teikia nuorodas į muzikinę tradicijos ar kultūrinius tekstus, praturtindami kompoziciją specifiniu metakomentaru. Tokiu būdu iškeliamas inter- ar netgi hipertekstualios interpretacijos poreikis.

Obfuscation and Clarification: Reflections on Post-tonal Teleology

Abstract. Music composed within the framework of functional tonality is generally conceived of as goal-directed, with goals of musical motion given a priori and usually known in advance. Conversely, nontonal music defines its goals and goal-reaching procedures contextually, or the sense of directed motion is obliterated. From the point of view of teleological strategies, compositions that combine tonal and nontonal procedures pose specific analytical challenges. Such compositions may follow a double agenda: while observing tonal goal-defining and goal-reaching procedures, they can also initially create situations where the principles of pitch organization are obfuscated; this lack of clarity creates tension and the clarification of the initial ambiguity is projected as the goal of musical motion. The tension is released, hence the goal reached, at the point (or a larger segment of the composition) at which one of the principles ultimately prevails. In the Second Symphony by Shostakovich, it is particularly interesting to observe how elements of tonality gradually gain ground, with moments of “tactical retreat”, when they recede into the background again. Ultimately, they prevail, thus fulfilling the goal of clarification.

The interplay between opacity and clarity can unfold in a number of different ways. Thus, in the example taken from Ligeti’s Ten Pieces for Wind Quintet, the goal-projecting strategy of aggregate completion is manifest analytically, but inaccessible to the listener. In an excerpt from Britten’s *War Requiem*, the principles of pitch organization are relatively clear, yet the direction of musical motion remains obfuscated. Finally, in vertical teleology (ultimately traceable to Schenkerian analysis), the purpose of the fundamental layer is fulfilled with the generation of musical surface through the elaboration of successive layers. In *Echoes* by Vasilije Mokranjac, we observe how the principles of pitch organization change with each successive layer, making the surface unpredictable from and irreducible to deeper layers.

Keywords: teleology, post-tonality, Shostakovich, Ligeti, Britten, Mokranjac.

Music creates ambiguities in order to clarify them; contradictions to be united; music creates tension in order to release it. The archetype of such processes can be seen, for instance, in the Schenkerian fundamental structure. It is not an exclusive privilege of music: classical narratology, for instance, has long since established the pattern equilibrium – disequilibrium – equilibrium as the ultimate structure of any narrative; the final equilibrium, at that, being different from the initial one. There are deep psychological reasons why listeners (or readers, or viewers) somehow favor this scenario: this is a fascinating topic, but we must leave it for some other occasion.

Very simply, but with significant ramifications, the Russian musicologist Boris Asaf’ev formulated this idea as “leap – filling in,” *скачок* and *заполнение*. It is “a natural law governing musical motion” says Asaf’ev, that “each elision is filled up or balanced after a while...” (Асафьев 1962: 124).¹ I draw attention to this “after a while”. The resolution does not always follow immediately, and this makes possible long-range processes. Now another question arises. What exactly do we mean by “elision?” We will take it in a broad sense: any deficiency, anything that might be expected to be there, but is missing. This includes also a lack of clarity, absence of clues as to the compositional system, musical language or principles of organization. In such cases, the goal toward which the musical motion is propelled is to clarify the initial ambiguity. Let me put it this way: there are compositions that from the outset reveal their principles of organization. To quote Asaf’ev again: “The immediate goal of each first moment of intoning is to draw the listener into the sphere of musical setting based on the system of sound relationships specific to a given epoch and social context” (Асафьев 1962: 63). Such is virtually every composition written within the framework of common practice tonality, but it is possible also with some other external systems: whole-tone, octatonic, twelve-tone. In that case, there is nothing to clarify.

There are, however, compositions in which these principles are less clear and by no means unequivocal. This is often the case with music written over the last hundred years. Contrary to Asaf’ev’s proposition, the listener is not drawn into a recognizable system of sound relationships. While it is perfectly legitimate that no such system will be established, there are situations in which certain recognizable principles emerge as the composition unfolds, or one of the multiple systems indicated at the beginning eventually prevails.

Before we proceed to concrete examples, two possible misunderstandings must be forestalled. First, the present paper focuses almost exclusively on the parameter of pitch. I do not undervalue other parameters by any means. Moreover, it would be illuminating to discuss the present issues in terms of the correlation between pitch and rhythm, for instance, or to include other aspects of music – texture, orchestration etc.

¹ Translations from Russian are mine.

Yet, throughout the history of European music pitch has been the most structural parameter, the one that has been the principle target of systematic organization. To bring it under the limelight is, I believe, justifiable, even if it does somewhat impoverish the overall understanding of the music that is to be analyzed.

The second caveat concerns the very idea of post-tonal teleology. Post-tonal, or indeed any other music, is not *obliged* to be goal-directed. This is clearly evidenced by a large number of compositions written after World War II, and for that matter a great deal of traditional, ritual and non-Western music. Jonathan Kramer uses the term *vertical time*, “a single present stretched out into an enormous duration, an infinite ‘now’” (Kramer 1988: 55–56). Compositions such as Eric Satie’s *Vexations* or *Bohor I* by Iannis Xenakis are cases in point. Besides, orientation towards a goal is not, or not only something that exists *in* music as its intrinsic property: it is also a mode of listening. Even a tonal piece could be listened to with “non-teleological ears”. However, the mode of thinking in Western civilization is pervaded by teleology: we listen in terms of beginnings and ends, expectations and fulfillments (Kramer 1988: 20). It is part of our listening strategies, indeed of our culture. Our very language is linear.²

The analyses that follow demonstrate that the interplay between opacity and clarity can unfold in a variety of ways. Our first example, the Second Symphony by Dmitri Shostakovich, comes from a somewhat older repertoire, but is extremely vivid and paradigmatic. It draws us into a combat between tonality and atonality; now one prevails, now the other, and occasionally the battle is undecided, and we are stranded on no man’s land between the two sides. The inevitable outcome as prescribed by the poetics of socialist realism is the optimistic triumph of progressive tonality over the chaos and murk of decadent atonality. Indeed, the B major at the end is confirmed as forcefully as, say, C major in Beethoven’s Fifth. However, when a composition begins as shown in Example 1, we realize that long and fierce battles ensue before we reach that goal. This means that we must provide an answer to two related questions. First, how after the tonal confusion at the beginning we reach this particular key of B major; second, how functional tonality as a principle is imposed, what *tonalizing* – if I be allowed this neologism – strategies are applied to transform all these atonal or tonally vague situations into a music flow which adheres to the laws of harmonic functionality.

Example 1. Dmitri Shostakovich, Second Symphony, beginning (reduced score)

² Note also Susanne Langer’s very pertinent observations on the linearity of language (Langer 1958: 77).

Four basic procedures can be identified: 1) promoting intonational footholds, but outside of any harmonic functional context (pitch centrality); 2) introducing chords which belong to the relatively recognizable arsenal of tonal music; in other words, chords to which some kind of harmonic function could be ascribed, but still detached from a proper tonal context; 3) introducing harmonic progressions that imply continuation in a certain direction (emergent functionality); and 4) cadential confirmation of tonality. To a certain extent, these are also the phases of the process; however, the process does not unfold in a straightforward manner. There are moments of “tactical retreat”: functional relations begin to crystallize, but then a tonal “dimming” ensues: a segment which is again tonally disorientating. Even when the structural cadence is reached at rehearsal number 84, a tonally obfuscated segment will follow.

A closer inspection of Example 1 reveals the first of the aforementioned procedures. The note E recurring in the bass, often on downbeats, indicates some kind of weak intonational center. There is even a feeble attempt to go beyond that: the frequency of note B in the bass hints at the dominant-tonic relation (albeit in the sub-dominant key). The overall content of this segment, however, precludes any functional tonal interpretation.

In order to further elucidate procedures of establishing tonal relationships, I have attempted to construct a prolongational graph, as shown in Example 2.

Example 2. Shostakovich, Second Symphony, prolongational reduction

This post-Schenkerian graph is rendered from the vantage point of tonality, and it must be admitted that some solutions are rather strained, and where even such strained solutions do not seem to work, I have put question marks. As we have seen, the initial phases of the composition are marked by pitch centrality, weakly projected at that. It is in such a context, however, that a chord occurs with at least a potential for functional interpretation.

Example 3. Shostakovich, Second Symphony, No. 19 (reduced score)

The immediate surroundings of this chord do not indicate tonality. Besides, in the actual score (Example 3 omits certain parts), we can see that the chord is “contaminated” with added notes in other instruments. This notwithstanding, harmonic functionality is beginning to emerge: a procedure listed above as number 2.

At rehearsal 24, the Symphony is still in a relatively early stage, so the emphatic G_b major chord occurring at that point is already a considerable advancement toward tonality. Enharmonically interpreted as $F\sharp$ it is the dominant of the future B major, although at this point the listener has no way of knowing it.

There are situations in which Shostakovich emphasizes melodic tones that somehow seek harmonic support. Example 4 (rehearsal 20) shows the tone B_b which will – precisely at the point presented in the previous example – become part of a recognizable chord.

Example 4. Shostakovich, Second Symphony, No. 20

Only later, at No. 24, will this B_b become part of the G_b major chord mentioned above. Later still, it will be reinterpreted as $A\sharp$, and ascribed the function of the leading note. At this moment, it is merely a melodic note whose harmonic meaning we are unable to grasp. Likewise at No. 54, where melody reaches the hitherto most convincing tonic, but it is not supported by any chord that could lend it a corresponding harmonic functional meaning.

There are certain moments in which we obtain an impression of hesitation, “reluctance” to embark on a “serious” harmonic progression. If a chord with a functional meaning is established – I have in mind primarily the dominant function – a retreat to subdominant ensues; thus, the dominant behaves as if it were a neighbor to the subdominant (labeled with N in Example 2). Tonal-functional landmarks are established, but they are followed by tonal disorientation. A particularly striking example is the atonal fugato occurring at rehearsal number 32, the more so since it appears just a few bars after we have experienced a situation that could well be considered functionally tonal.

The prolongational graph also indicates that we have reached the structural cadence at number 84: an impeccable, perfect authentic cadence. Admittedly, not even that seals the victory of tonality: Shostakovich is still going to play with our expectations for a while, although at least, the events after this point can plausibly be explained as the prolongation of the final tonic.

The Shostakovich piece is illustrative of what I call a double agenda. One agenda is tonal: the flow of music is directed towards an a priori defined point of resolution. At the same time, it follows another agenda, namely, the clarification of the initial ambivalence. Thus, in the Second Symphony, the process is directed towards the final confirmation of B major, just like in any other tonal composition. However, in order for this confirmation to be viable, it is necessary to confirm tonality itself as a mode of tonal organization.

This example also indicates that ambivalence between functional tonality and some other system is productive particularly when resolved in favor of tonality. When this is the case, the initially disoriented listener seeks some kind of intonational anchor, and such an anchor will be readily recognized once tonal functional relations are established. We have to bear in mind, though, that we can speak of the teleological character of such procedures only if we can provide evidence of a process that promotes the tonal language. If such a process is lacking, then the situation resembles the one in *Polymorphia* by Krzysztof Penderecki. The piece is patently non-tonal, and the C major at its end is but a witticism of sorts – very effective and also carrying an important message at the time it was written – but it by no means furnishes the resolution of anything that went on in the preceding music flow.

The reverse process – when the dilemma tonality/atonality resolves in favor of atonality – appears to be less effective. I am not making the claim that humans are somehow hard-wired for tonality, but I would contend that the majority of listeners will much more readily recognize the signposts of functional harmony, and the ultimate tonic resolution seems to be more acceptable as the goal of musical motion.

Let us now consider an altogether different case. One of the well-rehearsed strategies that enable non-tonal music to project goals is the completion of the twelve-tone aggregate. The first of the Ten Pieces for Wind Quintet by György Ligeti is a straightforward example of that procedure: by Bar 7 (the reader is advised to have the score at hand), the composer has introduced eleven pitch classes; the last one, C \sharp is deferred until Bar 16. Its appearance is, accordingly, expected as an important event, and as an important event it is treated. Apart from its emphatic presentation (general unison, *fff* dynamics, an abrupt change of register), it is located near the point of the golden section. We are somehow aware that the music flow is directed toward this climactic point. However, whether we expect precisely this event and whether our expectation is grounded in pitch is highly debatable. Perceptually, it is out of bounds, so to speak, and only analysis can reveal the nature of the whole process. Similar to the Shostakovich example, there is opacity and there is clarity, but unlike in Shostakovich, they are distributed so that clarity is all for the composer, the opacity for the listener. In semiotic parlance, the esthetic level is rather at odds with the poetic and neutral ones.

Yet another possibility will be illustrated by the seemingly unassuming example from Benjamin Britten's *War Requiem* presented in Example 5.

Boys' choir

Te de - cet hy - mnus, hy - mnus, De - us in - Si - on

Organ C D Eb C \sharp min E F \sharp

Strings C F \sharp

Te de - cet hym nus, hy - mnus, De - us in - Si - on

Organ B min A min G \sharp min Bb G min C

Strings F \sharp C

Example 5. Benjamin Britten, *War Requiem*, Te Decet

The overall profile of the melody, and in particular the absence of overt chromaticism, suggest tonality or modality as the basis for pitch organization; the melody does not project clear tonal-functional relationships, so the modal interpretation would be more plausible. As the pitches follow one another, we soon realize that they do not repeat, and that we are dealing with a twelve-tone row. Well, not exactly. The second and third pitches but last are repetitions of the pitches already stated, and the phrase stops short of completing the full row (the missing tone is G); however, on the whole, the idea of a twelve-tone row has already been driven home. This twelve-tone idea is reinforced in the next phrase: it is a transposed inversion of the first and thus conforms to the standard repertoire of dodecapronic procedures. However, contrary to the original purpose of the twelve-tone method to be a means of obliterating pitch hierarchy, in the present case, since the initial and final pitches are the same tone C, there is at least a hint at pitch centrality. Next, the structure of this example clearly follows the antecedent-consequent pattern of the classical tonal syntax. But the stock harmonic progression T–D D–T is replaced with the tritone relationship (C–F \sharp F \sharp –C). The analogy between tritonal and dominant-tonic relations is associated sometimes with Bartók, and most commonly with Scriabin, as

suggested by the Russian musicologist Leo Mazel' (Мазель 1972: 493). Scriabin, however, tends to use it in octatonic contexts, of which there is not as much as a hint in the present example. All this we have inferred from the melody alone. Will the accompanying chords clarify the situation? The string chords seem to reinforce the harmonic profile of a departure from the quasi-tonic to the polar, quasi-dominant chord, and a return to the tonic, whereas the organ provides a touch of bitonality. What conclusions about the pitch organization can we reach based on this account? A fair conclusion would be that it is extraordinary how all these diverse principles effortlessly blend. Zatkalik and Kantić (2015) argue that music's predilection for such blending reveals isomorphism between musical structures and processes, and structures and processes unfolding in the unconscious mind. For the present paper, however, it is crucial that complexity notwithstanding, the organization of this excerpt is rather transparent. Yet, the fusion of all these organizing principles effectively thwarts any meaningful expectation, so in that sense, the example is quite opaque. The listener has no clue to the direction of musical motion.

When we speak of musical teleology, we chiefly think of the diachronic, horizontal dimension; we think of music as moving in time toward a certain event recognized as the goal of that motion. I would now like to briefly engage with what I call vertical teleology. This concept is inherent in such analytical approaches that presuppose the existence of structural layers or levels, *Schichten*, as in Schenkerian analysis. For Schenker, let us be reminded, every tonal composition is derived from *Ursatz*, fundamental structure, which generates, through *Auskomponierung*/composing out, more elaborate levels, which in turn generate musical surface, the composition as we actually experience it. Thus, in the horizontal dimension, the goal of musical motion is fulfilled with the final tonic resolution. At the same time, the purpose of *Ursatz* is fulfilled when it has generated the surface layer: this constitutes the vertical aspect of musical teleology. Whether such a concept is applicable in the post-tonal repertoire has been hotly debated,³ but let us allow that if not proper prolongation, then at least some kind of structural depth can be identified even in music written outside the tonal functional system. From that perspective, in Britten's example, we have witnessed a collusion of different principles, but we have said nothing about structural layers. In Schenkerian analysis, we are concerned with structural layers, but the uniformity of principles across these layers is something of a dogma. I contend that it is possible to have it both ways: structural depth, even prolongation, but with different organizing principles distributed across structural layers. I will provide an outline of this idea in the following – shamefully brief – account of a masterpiece of Serbian piano music, the twelve-movement suite *Odjeci* (Echoes) by Vasilije Mokranjac.⁴ It is similar to the Britten example in the sense that it is governed by various systems of pitch organization simultaneously. There are certain portions of the composition where one can legitimately apply the rules of functional tonality. Yet, it also contains non-resolving dissonances for which there is no plausible functional explanation; vertical sonorities even collapse into clusters (Ex. 6).

Example 6. Vasilije Mokranjac, *Echoes*, VI movement, bb. 8–12

³ See, for instance, anti-prolongational arguments put forward by Joseph Straus, and his association model as a suggested alternative (Straus 1987).

⁴ Vasilije Mokranjac (1923–1984), one of the most prominent figures in the history of Serbian music, a long-time professor of composition at the Faculty of Music in Belgrade.

The coloring of harmonies with added notes is redolent of impressionism (Ex. 7).

Example 7. Mokranjac, I, 8–10

At the same time, evocations of ancient past also play a significant role, whether it be a mediaeval organum (Ex. 8a) or a quotation from the Byzantine chant (8b).

a)

b)

Example 8. Mokranjac: a) IV, 5–11; b) I, 14–22

Yet, as I have argued elsewhere (Zatkalik & Mihajlović 2016: 277–284), the analysis of the piece – and on this occasion I can only present the bare conclusions – suggests that at the deepest background there is a tritonal *Bassbrechung*, a departure from the pitch center B to F and a return to B. It pushes to the surface at a critical structural junction, before the return of the Byzantine chant and the apotheosis thereof (Ex. 9). It is the point of ultimate condensation, the whole composition “squeezed” into these few bars, as it were.

Example 9. Mokranjac, X, 11–20

The middleground layer, as I understand it, is governed by the rules of functional tonality. The surface presents itself as a complex mixture of tonality, modality, local tritonal relationships, coloristic harmonies from the impressionist stock, and sharply dissonant atonal sonorities. A lower level not only generates a higher one: it also generates new rules for the proximate level.

In this last statement lies a potential for a completely new area of study. Let us regard the above analytic approach in the following manner. We believe we have defined the fundamental level, and the procedures whereby the next level is generated. However, this supervening level displays properties considerably different from those of the generating level. The same relation replicates on subsequent levels. Thus, the properties of higher levels are derived from, but not reducible to, or predictable from the lower ones. I have just described what in some other disciplines⁵ is known as emergence, an area of study that seems to have gained considerable traction over the past couple of decades. Apparently, music can offer a great deal to the study of emergent phenomena, and the related fields of the complexity theory, theory of chaos and nonlinear dynamic systems. While this leads us far beyond the aims and scope of this paper, I conjecture that the study of music along these lines will prove to be illuminating.

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⁵ Notably biology, but applicable virtually to any other field: from the formation of snow crystals, to human consciousness, to philosophy.

Užmaskavimas ir išskaidrinimas: pamąstymai apie posttonalią teleologiją

Santrauka

Muzika, sukurta pagal tonalią sistemą, paprastai yra suvokiama kaip nukreipta link tam tikro tikslo, kai muzikinės tėkmės galutiniai taškai pateikiami *a priori*, kaip žinomi savaime ir (bent jau teoriškai) identifikuojami kaip tokie, kai yra pasiekiami. Nors netonalioje muzikoje kryptingo judėjimo pojūtis kartais būna pažabojamas, teleologiniai dėsniai ir čia reikšmingi, nes juos sąlygoja Vakarų kultūroje giliai įsišaknijęs linearus klausymas (ar netgi mąstymas). Taip pat svarbu pažymėti, kad Vakarų muzikos kanono tradicijoje garso aukščio parametras visada atliko kertinį struktūrinį vaidmenį, taigi jis yra ir šio straipsnio dėmesio objektas.

Kompozicijos, kuriose derinami tonalios ir netonalios sistemų principai, kelia specifinius analitinius iššūkius. Tokiose kompozicijose gali būti laikomasi dvigubos strategijos: pastebimas tonaliai muzikai būdingas, į tam tikrą tikslą nukreiptas ir jo siekiantis komponavimas; kartu gali būti kuriamos situacijos, kai garso aukščių organizavimo principai yra sunkiai suvokiami – tokio pirminio dviprasmiškumo išskaidrinimas gali būti projektuojamas kaip muzikinio judėjimo tikslas. Tai gali būti siejama su labai paprastu, bet efektyviu „šulio užpildymo“ modeliu, pasiūlytu rusų muzikologo Boriso Asafjevo, pagal kurį „kiekviena elizija tam tikru metu yra užpildoma arba subalansuojama“. „Elizija“ gali būti suprantama plačiąja prasme, pvz., kaip aiškumo nebuvimas ar nepakankamas konstruktyvių kūrinių principų atskleidimas. Šią idėją iliustruoja Dmitrijaus Šostakovičiaus Simfonija Nr. 2. Įdomu stebėti, kaip po pradinės atonalios atkarpos ryškėja tonalūs elementai su „taktinio atsitraukimo“ momentais, kai jie tarsi nutolsta į antrą planą prieš pasiekdami finalinį triumfą.

Kitame pavyzdyje, pirmoje iš György Ligeti „Dešimties pjesių“ pučiamųjų kvintetui, į tikslą nukreipta strategija remiasi sąmoningai kontroliuojamu chromatinės visumos išbaigimo procesu. Vis dėlto šis teleologinis aspektas yra sunkiai apčiuopiamas klausytojui; tai visų pirma yra poetinė kompozitoriaus priemonė, tad aiškumas gali būti pasiekiamas tik analize. Kitokia potenciali būdinga Benjamino Britteno „Karo requiem“. Čia garso aukščių organizacija yra pakankamai aiški, tačiau lygiagrečiai pasitelkti kiti principai pažaboja bet kokius prasminius lūkesčius, ir muzikinės tėkmės kryptis tampa neaiški.

Kalbant apie serbų kompozitorių Vasilije'ų Mokranjacą pasitelkiamas vertikalios teleologijos konceptas. Jis suponuoja tęstinumo ir struktūrinių sluoksnių idėją (akivaizdžią Schenkerio analizėje), pagal kurią fundamentinis sluoksnis išbaigiamas tada, kai muzikinio paviršiaus kilmė remiasi hierarchinių sluoksnių išplėtojimu. Kiekvienas kompozicijos „Echoes“ („Atoaidžiai“) sluoksnis atskleidžia naujus organizavimo principus. Vadinasi, paviršinis sluoksnis kyla iš gilesnių, nors ir negali būti nuspėjamas ar visiškai redukuojamas iki jų. Jų savybės išryškėja eigoje, tad reikalingi tolesni muzikos tyrimai pasitelkiant kompleksiško teorijas ir nelinearios dinamikos sistemas.

Sensory Manifestation: Aesthetic Presumptions of Timbre Actualization in the Second Half of the 20th Century

Abstract. Timbre stands as one of the most relevant subjects in the aesthetic and technological fields of contemporary music. The changing roles of the sonic parameters in the musical language provokes questions and considerations about the general aesthetic climate, conditioning the creative directions and results. A considerable rise of timbre as a key element in compositional organisation entails a presumption of the essential shift in the artistic mindset. The purpose of this paper is to indicate the prevailing aesthetic presumptions contributing to the emersion of timbre as the constitutive parameter in compositional practice as well as to embrace creative framework for timbre oriented music. The concepts of materialistic and sensational aesthetics serve as the ground for the consideration of timbre and create an alternative for formalistic treatment.

Keywords: timbre, formalism, materialism, sensationalism, perceptualization, contemporary music.

Timbre as a problematic concept. Identity and quality as two aspects of timbre

We can notice the abundance of miscellaneous research in respect of timbre during the second half of the 20th century and the 21st century, uncovering the phenomena in the most subtle facets. Despite great advances in the studies of timbre a certain portion of vagueness always remains unresolved. Talking about timbre, we get into the difficulties with the definition itself. The generally approved definition describes timbre as “that attribute of auditory sensation in terms of which a listener can judge that two sounds, similarly presented and having the same loudness and pitch, are different” (ANSI 1960: 45). It is not difficult to notice that this description is apparently of a negative nature, telling us more of what timbre is not than what it is. In other words, according to this definition, timbre is everything that remains within sound besides pitch, loudness and duration. Such an indetermination is stipulated by the acoustic nature of timbre so that a short discourse into the acoustic field here might be considerable. We can comprise the complexity of timbre into three main sections.

First of all, among the four main characteristics of sound (i.e., pitch, loudness, timbre, duration) timbre is exclusive for its exceptionally qualitative nature. All the aforementioned properties of sound except timbre are operable in accurate values, thus we can define pitch, duration and loudness by exactly measured quantitative values: pitch in hertz, loudness in decibels, duration in time units. Yet timbre could not be quantified by one exact measuring unit and can be characterised only by qualitative properties such as brightness, darkness, softness, harshness, etc. The second thing, which contributes to the complexity of timbre’s comprehensibility, is the manifestation of multidimensional nature in the perceptual processing of timbre. A lot of recent research has shown that the sensation of timbre is determined not by one, but by a combination of different factors. Finally the totality of attributes blends into a smooth perceptual result. Research of acoustics and psychoacoustics is really advanced in determining the factors influencing the sensation of timbre, indicating both stable conditions (such as absolute frequency position of the spectral envelope or position of spectral centroid) as well as dynamic aspects (such as temporal envelope, variations of harmonic contents, onset effects and so on) contributing to the perception of timbre (Traube 2006). The third moment essential to the intricacy of the subject is the fact that timbre is purely a perceptual phenomena, which could not be found as such appearing in nature (Ambrazevičius 2012: 8). In nature we can fix only the distinct components of it, whereas human brain process all the data and join them into one integral percept. This is the moment where the acoustics passes to the psycho-acoustic area. To generalise the mentioned studies timbre appears as qualitative, multi-dimensional and perceptual phenomena.

Despite all the entanglements presented above we can still grasp two essential facets prevailing in the cognition of timbre and also evident in the aforementioned definition: that is the factor of identity and the qualitative factor. According to the description submitted by American National Standards Institute, timbre helps the listener to judge two sounds as different (ANSI 1960: 45), or having different sound sources (Campbell 2001). In other words, timbre could be called as an agent of identifying. Listeners can do this since experiencing the traits of inner nature constituting the sound, which is a qualitative aspect of timbre. Both aspects function as valid domains in both musical and non-musical fields. Still emphasizing one or the other side can lead to different intellectual considerations.

Speculations on timbre in musical context have always emphasized the factor of identity, associating timbre with the particular musical instrument. The experiencing of timbre is bound with the source emitting the sound according to this standpoint. It is widely discussed in the literature by such authors as Konrad Lorenz (1961), Kenneth M. Sayre (1968), Robert Erickson (1975), Wayne Slawson (1981), Denis Smalley (1994), Adrianus J. M. Houtsma (1997), Rebecca Leydon (2012), etc. According to Michel Chion, “we identify sounds as emanating from a source, whether that source be actual, inferred or imagined” (Chion 1986; Smalley 1994: 36) as in the case of electronically synthesized sounds. This is not only the most common connotation of timbre in the musical tradition, but it is a universal human ability not necessarily related to the musical field. There are interesting findings that timbre is more easily and with much less effort identifiable (even by musically uneducated people) than pitch structures such as intervals, harmonies or scales (Erickson 1975: 9–10).

On the other hand, timbre is treated not only as contributing to identifying the sound source, but also suggesting the material constitution of the source. In other words it not only designates what is emitting the sound but also what is the material quality of the sounding object (it could be illustrated by such common expressions as metallic, wooden timbre, etc.). In this sense timbre could be described as a general physiognomy of sound, as Michel Chion defines it (Chion 2011: 237). Similar ideas are transmitted also by Rebecca Leydon: “Timbre is ... a message transmitted by tangible things in the external world. The perception of timbre is the perception of resonance: it is the result of the superimposed resonant enclosures that form a sounding thing’s physical structure” (Leydon 2012: 5), or as Timothy Morton puts it in musical context: “Timbre, quite simply, is the material environment as such emerging as aesthetic experience” (Morton, in Leydon 2012: 5). Therefore, in music tradition timbre has always functioned as both an identifying and a qualitative aspect.

Those two basic categories (or two aspects of timbre) – identity and quality – play a different role in diverse contexts. On the one hand, we would like to discuss how that role differs in the formalistic tendencies and the materialistic/sensational on the other, and how these diverse philosophical directions contribute to the general treatment of timbre in the context of musical composition.

Timbre in the context of the formalistic approach

First of all we have to draw a distinction between two general philosophical directions, manifesting in the artistic activity as well: the formalistic approach and materialistic/sensational (the last two as closely related) tendency. The formalistic attitude emphasizes the priority of formal structures both as organisational factors of composition and the ordinary attributes of listening experience. Music in this regard is approached as an integral form constituted of hierarchically structured various levels (see Ex. 1). One of such representative analytical operations is to split musical unity into hierarchically interrelated structures such as motives, sentences, periods and so on.

The organisational elements are usually considered to be those parameters of pitch (melody, harmony as derivatives of it), rhythm, texture, tempo. The substantial role is yet reserved for pitch as the primal material for basic musical structures. Many theoretical authorities starting with Eduard Hanslick and ending with 20th century’s music philosophers such as Roger Scruton (1997), Peter Kivy (2002), Stephen Davies (2011) and many others, state the priority of pitch.

These structures are considered to bear ontological significance as they dispose the attributes which are essential in denoting the work as particularly one but not the other. Structures formed of pitch and rhythmic patterns are the basis for identifying the work. As we could suspect, timbre does not play the essential role in this approach. As Peter Kivy stated, “rescoring works for different instruments does not always induce us to say we now no longer have ‘the work’, whereas changing the notes, or at least, enough of them, does drive us to that conclusion” (Kivy 2002: 217).

As we stated before, timbre has always taken a relevant place as an identity factor in music tradition. In this context it can function as an identity factor while endorsing the pitch-origin structures and helping to sustain the structural integrity. The most apparent instance is attaching one instrument (or the stable group of instruments) to the particular melody in order to maintain the melodic continuity smooth and well perceivable (Erickson 1975: 10).

Many authors (Kivy 2002; Davies 2011; Dodd 2007; Graham 2007) agree with the fact that timbre contributes to the expressive quality of the work as well, though its role is more likely subsidiary but not central. As we can notice here the identity factor is mainly reserved for pitch and rhythmic structures, whereas timbre stands as a qualitative factor, not taking an active position in the compositional organisation. As Cornelia Fales

The image contains two musical examples. The top example is a piano score with multiple levels of bracketing underneath, labeled with letters 'a' through 'j'. These brackets represent different hierarchical levels of musical organization, from small phrases to larger sections. The bottom example is a piano score with a tree diagram above it. The tree starts with a root node 'a' at the top, which branches into 'b' and 'c'. 'b' further branches into 'c' and 'd', and 'c' branches into 'd' and 'd'. Below the score, there are three levels of brackets labeled 'a', 'b', and 'c', corresponding to the hierarchical levels shown in the tree diagram.

Example 1.
Examples illustrating hierarchical structures
in music by F. Lerdahl and R. Jackendoff
(Lerdahl, Jackendoff 1983/1984: 233, 238)

stated: “To the general listener, pitch and loudness are variable characteristics of sound, timbre is a condition; pitch and loudness are things a sound does, timbre is what a sound is” (Fales, in Leydon 2012: 3).

We can trace such an approach in the creative practices as well. Timbre has usually been treated as an auxiliary, subordinate factor rather than actively articulated one in the compositional organisation. As a qualitative facet, it was not the substance which would be actively articulated, manipulated, standing more as enhancing other compositional parameters than prevailing them. However, the general intellectual and cultural atmosphere of the 20th century featured in diminishing the authority of formalistic/structural ideals while raising the significance of the former subsidiary area. The apparent manifestation of these processes could be the emersion of colour and light in the fine arts as the primary significance of the artistic activity. In the musical area, timbre is rising as the prominent compositional interest among most of the artists.

Materialism ↔ Sensationalism ↔ Perceptualization – as the aesthetic ground for actualizing timbre

As one of the main changes regarding the approach about timbre during the 20th century is the emergence of an attitude emphasizing not the attribute of identity but perceiving timbre as the sounding material which is experienced. Quality here stands as a significant factor, which links the material constitution of the sounding object and the human sensation of it. The sounding qualities instead of formal structures take the outstanding position in many composers’ mind while making timbre the object of active compositional articulation. Three general trends could serve as a fertile philosophical field to substantiate the prevailing compositional ideas actualizing the potentialities of timbre: materialism, sensationalism, perceptualization.

The great figure of the 20th century’s musicology associated with the materialistic philosophy is Theodor Adorno. In his texts he confronted the dominant subjectivity over the musical area and hence induced the focus on the matter itself. One of the key notions denoting his attitude is *une musique informelle*, introduced in the essay entitled *Vers une musique informelle* in 1961. As Abigail Heathcote comments, order in the pieces, according Adorno, should derive from the inner truth of the musical material, not from any superimposed, predetermined formal norms (Heathcote 2003: 35). In Adorno’s words, “What is meant is a type of music which has discarded all forms which are external or abstract or which confront it in an inflexible way.

At the same time, although such music should be completely free of anything irreducibly alien to itself or superimposed on it, it should nevertheless constitute itself in an objectively compelling way, in the musical substance itself, and not in terms of external laws” (Adorno, in Heathcote 2003: 36–37).

Although a model representing such an ideal for Adorno was the atonal period of Schönberg music (Heathcote 2003: 35), it can serve as a fruitful intellectual ground for actualizing timbre in the compositional area as well. The key point of *musique informelle* is the idea that the focus deviates from the requirement to indicate the abstract structures to experiencing and opening to matter itself. In this context timbre, as a material constitution of sound, may be raised into the foreground of perceiving music. An apparent manifestation of this ideal reveals itself in Helmut Lachenmann’s music. In the *PRESSION* written in 1969 we can no longer see any abstract forms or structures usually represented by tone pitches or rhythmic organisation. The score provides only the schematic view of the cello itself and the indications for the actions of the performer, the instructions which are no longer a visual presentation of the sonic result (see Ex. 2). Moreover, the instrument is treated not as a vehicle to render the musical structures in a conventional way, but the instrument as a whole serves as a sounding body with a multitude of possibilities for generating the sound and a source for the miscellany of timbral manipulation. Although Heathcote in her thesis draws a link exceptionally between Lachenmann’s material-oriented compositional process and Adorno’s materialistic philosophy, in the view of this paper’s author, it could be applied more widely as encompassing timbre or sound oriented compositional practices.

Für Werner Taube
PRESSION
für einen Cellisten / for one Cellist

Helmut Lachenmann, 1969

Scordatura:
IV III II I

ca. 66 (Bogen wird zumist in der geschlossenen Faust gehalten)

Steg
Griffs
brett

V I I. Saite
II I. Saite

arco
stap

sim.
• II. Saite

Häuse aufwärts = rechte Hand
Häuse abwärts = linke Hand
mit Fingerkuppe locker - quasi flüchtig
auf der Saite hin und her fahren.

(Steg) Bogen unbewegt stehen lassen

distinto poss.

f

sim. sempre

mit Daumnagel gerieben
f gilt nur für Daumen

Y (tasto) Bogen stehen lassen

sul IV

f

cresc. evtl. durch Beschleunigung.

Example 2. *PRESSION* for one Cello by Helmut Lachenmann (page 1; 1969)

An alternative treatment of timbre could be associated with one more philosophical attitude attributable to sensationalism. The texts of Jean-François Lyotard, Roland Gérard Barthes and Gilles Deleuze exposed thus-far disregarded side of music perception, dedicating their attention to the direct sense as the foremost attribute in perceiving music. Speculating on different terms (*the grain of the voice* and *geno-singing* by Barthes, *great ephemeral skin* by Lyotard or *body without organs* by Deleuze) all of them emphasized the sensuous experience as superior to any rational or categorized cognition concerning the musical realm.

The grain of the voice, according to Barthes, is the materiality of the sounding body, “the muscles, the membranes, the cartilage”, “the body in the voice as it sings, the hand as it writes, the limb as it performs” (Barthes, in Heathcote 2003: 71). Further he extends: “If I perceive the ‘grain’ in a piece of music and accord this ‘grain’

a theoretical value (the emergence of the text in the work), I inevitably set up a new scheme of evaluation which will certainly be individual – I am determined to listen to my relation with the body of the man or woman singing or playing and that relation is erotic – but in no way ‘subjective’ (it is not the psychological ‘subject’ in me who is listening; the climactic pleasure hoped for is not going to reinforce – to express – that subject but, on the contrary, to lose it)” (Barthes, in Heathcote 2003: 72).

Lyotard’s conception of *an ephemeral skin* indicates the fictional skin which is prior to all categories, identities and prior to language. Prior to any sort of representation, it communicates nothing but libidinal intensity (idem: 206). Similarly Deleuze’s *body without organs* is an entity in constant flux, always in-between stable identities. It experiences not ideas, but intense affects (idem: 205).

In this context the focus moves from the compositional matter to the perception of the listener. Nevertheless the decisions of the composer may stimulate (and may be stimulated by) the sensuous processes therefore employing deliberate compositional tools. Drawing attention to the material nature of the sound source composer provokes the reaction of the human senses rather than mental response. He appeals to the senses of the listener, bypassing mind.

A sharp confrontation between mental and sensuous perception is manifest in the first interlude from *Sonatas and Interludes* of John Cage (see Ex. 3). The score provides us with clearly identifiable musical structures marked by conventional notation with exact pitches and rhythmic models. A certain fact changes the whole matter – that is the preparation of piano. By such means the physical nature of the instrument and other sounding complements come to the fore. This circumstance destroys our expectations of what we should hear, thus only direct experience can ensure the real perception of a work. The rationalist or intelligent way of listening based on mental cognition is disrupted by obscuring the accuracy of pitches and extending the timbral luxuriance. Moreover, Cage leaves freedom for the performer to treat preparation by choice so the sonic result may fully reveal itself only in the particular performance.

Example 3. 1st Interlude from *Sonatas and Interludes* for prepared piano by John Cage (m.m. 1–12; 1946–1948)

After emphasizing the material aspect in the musical formation and revealing the significance of physical senses in experiencing musical entity, one more matter should be stressed here. It is the human ability to process different physical senses into the one integral percept, phenomena, which could be called as perceptualization. The concept of perceptualization was introduced by ethnomusicologist Cornelia Fales, who explored the specific timbral effect in the case of Whispered Inanga practised by a Burundi ethnic group. She discovered how the manipulation of timbre could work to create “a pronounced anomaly, an auditory illusion around which performance of the music is shaped”, while joining the whispering and accompaniment of the stringed instrument into one inseparable sonic result (Fales 2002: 56). As Rebecca Leydon interprets the Fales’s concept – the paradox of timbre – is that timbre is at once the sound of the physical world around us and the sound of our own nervous systems.

It is a particularly intrinsic feature regarding timbre. As we mentioned before timbre itself is determined not by one, but by the totality of various factors, which are processed into integral perceptual unity. “Auditory scene analysis” by Albert Bregman means that “the various acoustic components of a given timbre, each with a certain frequency, amplitude, onset, and duration, must travel to the auditory cortex to be sorted, weighed, and assembled into an apparently unitary sensation: the timbral percept” (Bregman, in Leydon 2012: 3).

The phenomena of perceptualization has occupied a large scope of compositional activity. As French composer and philosopher Hugues Dufourt stated, “because our musical culture – which is both scientific and artistic – devises perceptual stratagems and then uses them as its basis, its defining characteristic could now be said to be *the search for sonic illusion*” (Dufourt 2010: 20). One of the most apparent manifestations regarding the creating of sonic illusions is the spectral approach in composition, aspiring “to allow the fusion of instrumental timbres (or at least a very precise control of timbres and dynamics), which was necessary in our music to build a global sound from many individual sounds” (Murail 2005/1988: 183). We see an excerpt from Gérard Grisey’s *Périodes* (see Ex. 4), where he tries to “resynthesize” the timbre of trombone while “fusing” different acoustical instrumental timbres into one global timbre.

Example 4. Excerpt from *Périodes* for seven instruments by Gérard Grisey (page 3; 1974)

The actualization of timbre within compositional area in the second half of the 20th century refers to the material physique of sound, the human senses and perceptualizing processes instead of rational operations and cognition of a musical entity. Overall, we can grasp a general aspiration to reduce the weight of rational supremacy over sensual perception and let the sonic material manifest itself. By no means it indicates that rationale will be withdrawn at all. What the latest creative pursuance brought into the musical area, was the sensuous factor highly abandoned through the Western classical tradition and deeply hidden after the rational framework and external subjective categories, though the balance between rational and sensuous domains depends on the standpoint of the particular composer.

Conclusions

1. Timbre stands as one of the most explored facets of music in the second half of the 20th–21st centuries, though it still appears as an opaque phenomena. The complexity of timbre is determined by its qualitative, multidimensional and perceptual nature. However, two aspects may be discerned as predominant in defining the notion: identity and quality. As a factor of identification timbre allows to recognize the source emitting the sound, whereas qualitative aspect refers to the material constitution of the sound source. Both factors correspond to different resonances in diverse theoretical and compositional contexts.

2. A general distinction between two basic directions is evident regarding the treatment of timbre: on one side, formalistic approach takes place emphasizing the priority of formal structures both as organisational factors of composition and the ordinary attributes of listening; on the other side materialistic and sensational matters appear as significant areas in the domains of musical theory, composition and experience.

3. Formalistic approach emphasizes the priority of pitch as the main bearer of musical structures, the identification attribute of timbre meanwhile stands as an endorsing factor in sustaining the musical structures. A qualitative feature of timbre contributes to the expressive nature of the musical work, though its role appears to be subsidiary, auxiliary but not a central one.

4. A qualitative nature of timbre as the main focus reveals itself in many compositional manifestations during the 20th–21st centuries, demanding for a new theoretical framework to substantiate the artistic decisions. Three general trends are employed as a fertile theoretical ground to discuss the changing role of timbre: materialism, sensationalism, perceptualization. The materialistic approach is significant for actualizing the musical substance/material as a relevant factor functioning in confrontation with the external laws and structures imposed by composers. Timbre, as a material constitution of sound, may be raised into the foreground of perceiving the music in the materialistic approach. Sensationalism exposes the direct sense as the foremost attribute in perceiving music, resonating the perceptual facet of timbre. In respect to this position the experience of the listener comes to the fore as a substantial area of theoretical consideration. Finally, the concept of perceptualization serves as a reasonable theoretical ground examining the phenomena of timbre. Perceptualization corresponds to the multidimensional facet of timbre as an integrity of different sonic factors, which are processed to the unitary timbral percept. Spectral composers among others operate in ways of perceptualization while searching for sonic illusions realized by fusing different instrumental timbres into one global timbre.

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Pojūčio manifestacija: estetišės tembro suaktualinimo prielaidos XX amžiaus antrojoje pusėje

Santrauka

XX a. antroje pusėje–XXI a. pradžioje tembrui tampant vis svaresniu kompoziciniu komponentu daugelyje muzikos kryptų, jam įgaunant vis įvairesnių realizacijos formų, galime išvėgti tam tikrą estetinę lūžį, peržengiantį bet kurios stilstikos ribas. Skambesio parametrų hierarchiniai pokyčiai kelia klausimų apie bendrą estetinę orientaciją, lemiančią kūrybines kryptis ir sprendimus. Tembro, kaip organizacinės reikšmės elemento, iškilimas muzikos kompozicijoje byloja apie esminius kūrybinės mąstysenos poslinkius. Straipsnio tikslas – apčiuopti šio lūžio prielaidas ir jį lėmusius faktorius. Kaip vienas pagrindinių faktorių iškeliamas kompozitorių estetišės perspektyvos posūkis prie sensualistinės kūrybinės orientacijos, išjudinęs prieš tai vis stipriau beįsigalinčias formalistines tendencijas. Materija ir jos patyrimas tampa kūrybine atspirtimi, persmelkiančia kompozicinę praktiką nuo pirminės idėjos atsiradimo etapo iki siekiamo patyriminio rezultato klausytojui. Straipsnyje išryškinti aspektai apibendrinami išvadomis:

1. Nors tembras yra vienas labiausiai tyrinėjamų muzikos aspektų XX a. antroje pusėje–XXI a. pradžioje, jis vis dar išlieka sunkiai paaiškinamu fenomenu. Šį reiškinį komplikuoja jo kokybinis, daugiadimensinis ir priklausymo išimtinai suvokimo sferai pobūdis. Vis dėlto galima išskirti du aspektus, esminius apibrėžiant tembro konceptą: tai atpažinimas ir kokybė. Kaip atpažinimo atributas tembras susijęs su garso šaltinio identifikavimu, o kokybinis jo aspektas apeliuoja į medžiaginę garso šaltinio konstituciją. Abu faktoriai kelia skirtingus rezonansus įvairiuose teoriniuose ir kompoziciniuose kontekstuose.

2. Egzistuoja ryški skirtis tarp dviejų mąstysenos kryptų, aiškinančių tembro reikšmę: 1) formalistinis požiūris, pabrėžiantis formalių struktūrų svarbą tiek kompozicinio organizavimo, tiek muzikos patyrimo srityse; 2) požiūris, pabrėžiantis medžiaginių bei patyriminių aspektų reikšmę teorinėje, kompozicinėje ar muzikos patyrimo plotmėje.

3. Formalistinis požiūris akcentuoja garso aukščių prioritetą muzikinių struktūrų darybos ir atpažinimo atžvilgiu. Identifikacinis tembro aspektas prisideda prie muzikinių struktūrų išlaikymo, sustiprinimo. Kokybinė tembro ypatybė gali suteikti išraiškingumo muzikos kūriniui, tačiau jos vaidmuo yra pagalbinis, papildomas, bet ne lemiantis.

4. Kokybinė tembro savybė – kaip centrinė – atsiskleidžia daugelyje XX a.–XXI a. kompozicinių apraiškų. Trys mąstysenos kryptys pasitelkiamos kaip teorinis laukas besikeičiančiam tembro vaidmeniui paaiškinti: materializmas, sensualizmas, perceptualizacija. Materialistinis požiūris aktualus dėl muzikinės medžiagos / materijos – kaip reikšmingo faktoriaus – iškelimo, konfrontuojančios su kompozitorių pasitelkiamomis abstrakčiomis struktūromis. Tembras, kaip medžiaginė garso konstitucija, materialistiniu požiūriu gali būti iškeliamas į pirmą planą. Sensualizmas pabrėžia tiesioginį patyrimą kaip svarbų aspektą suvokiant muziką ir taip koreliuoja su tembro patyriminiu pobūdžiu. Šiuo požiūriu klausytojo patirtis tampa centriniu teorinių apmąstymų objektu. Galiausiai perceptualizacijos konceptas, pasiūlytas Corneliaos Fales, apeliuoja į daugiadimensinį tembro pobūdį ir pagrindžia garsinių iliuzijų kūrimo aspiracijas, akivaizdžias spektrinės ir kitos muzikos atvejais.

Structural Principles of Orchestration in the Second Half of the 20th Century

Abstract. The second half of the twentieth century demonstrates us a great variety of individual composing techniques, creative concepts and entirely new ways of organizing the orchestra. In order to highlight this diversity and uncover different structural principles, this article seeks to define and analyze the most prominent orchestral concepts and structural principles of this period, revealed in the works of Olivier Messiaen, Witold Lutosławski, Gyorgi Ligeti, Gerard Grisey, Giacinto Scelsi and other composers. Five different types of orchestral structure are introduced and analyzed in this paper.

Keywords: orchestra, orchestration, structural principles, texture, timbre, sound color, instruments, orchestral groups, sound spectrum.

1. Introduction

The symphony orchestra as well as its structuring principles and techniques of orchestration varied through the course of history, thus revealing the diverse and sometimes unexpected orchestral sound capabilities. Many individual composing techniques, including new ways of structuring and approaching the orchestra were exposed in the second half of the twentieth century. Despite the fact that the composition of instruments (instrumentation) and external structure of the orchestra did not change radically for several centuries (otherwise it would no longer be a symphony orchestra), the ways of using it and the so-called structuring principles changed periodically, thus ensuring an entirely different, unexpected sound results from the same symphony orchestra.

The aim of this article is to reveal the specific features of orchestration and inner structure of the orchestra of the period in question, formulate the main structural types and characterize them. It is equally important to define the aspects from which we can analyze the orchestra and get the right results. Although in the orchestral music of this period, we can find various approaches that come from the past and represent the development or direct continuation of romantic, impressionistic, neoclassical and other orchestral styles, this article will focus on the most innovative examples, the ones that showed the symphony orchestra in a new light and revealed new concepts.

2. Elements of the orchestral structure

In order to be able to speak about the types of the orchestral structure and their peculiarities in the second half of the 20th century, we need to set some guidelines for analysis. What is meant by the term “orchestral structure”? What musical parameters and what elements of orchestration determine its differences? Finally, on what basis can we classify these types and justify their differences?

Different authors, writing about the orchestra and analyzing orchestral scores, highlight slightly different structural elements as the most important ones.

We cannot start without mentioning one of the most fundamental classical works by Nikolay Rimsky-Korsakov, where he describes the structure of the orchestra of his time and emphasizes the following orchestral elements¹:

- a) usage of musical instruments, joining them into orchestral groups, their proper application;
- b) economy of timbres and constant timbral renewal throughout the score;
- c) structure and character of musical texture, formation of different layers of texture (solo line, background, orchestral pedal, *tutti*, orchestral crescendo, etc.), balance between layers and single instruments.

Adam Carse analyzing the orchestral styles of different periods mostly emphasizes the importance of the musical instruments and their evolution, as well as the differences in usage and function. Thus, the evolution of the orchestra is mainly represented through the use of musical instruments and orchestral groups. He says, “Intimately and inseparably connected with the history of orchestration are: progress in the art and technique of musical composition; improvements in the construction of musical instruments, both of which are again associated with the growth of instrumental technique”².

¹ Rimsky-Korsakov, Nikolay (1964/1922). *Principles of orchestration*. New York.

² Carse, Adam (2012/1925). *History of Orchestration*. Minneapolis: Dover Publications, p. 1.

Ertugrul Sevsay formulates six main elements of orchestration and suggests them as the basic aspects for analysis of orchestral music, and especially for the scores of the 20th century³:

- a) musical instruments;
- b) instrumental registers;
- c) orchestral registers;
- d) dynamics;
- e) articulation;
- f) methods of sound production.

Talking about 20th century music, he gives some unusual examples of possible usage of the above-mentioned elements: “We can think about a composition in which the contrasts are generated by different dynamic values: some instruments play decrescendo, others crescendo, others remain constant in their dynamics ... It would also be possible to conceive a composition in which only different registers are used to produce contrasts, while the other elements remain unchanged.”⁴

Some analytical guidelines are also found in Samuel Adler’s work⁵. He focuses mainly on musical instruments, their technical possibilities as well as proper combinations of individual instruments or orchestral groups. The main types of textures and the way they function are also briefly mentioned.

It can be noted that each of the aforementioned authors looked at the phenomenon of the orchestra from its own perspective, highlighting the aspects that either are important within the scope of the individual approach or could be applied only to one particular period of the history of orchestration and have quite narrow coverage.

From the perspective of today, the lack of systematic and versatile approach to the structure of the orchestra and the phenomenon of orchestration can be seen. Korsakov perfectly describes the specifics of the orchestra of his time and uses quite comprehensive and versatile aspects. However, these aspects mainly reflect the needs of romantic orchestra (i.e. represent only one structural type) and not always they can be useful for the musical scores of later periods. In order to be able to evaluate the diversity of orchestral types, which is especially pronounced in the 20th century, a significant extension of the approach is necessary. Sevsay focuses mainly on the technical-instrumental aspect of orchestration, without getting deeper into the orchestral structure or different principles of approaching orchestra. Adler concentrates on important, but only elementary, technical elements of orchestration, which in many respects coincide with those of Korsakov. Carse highlights the aspect of instrumental structure, yet he emphasizes its changes and a certain evolution and comes closer to the general principles of the organization of the orchestra.

Keeping in mind the experience of the aforementioned authors, we could, and definitely have to complement it trying to expand wider and go deeper into the essence of the orchestral phenomenon. Therefore, we can formulate the following aspects of analysis. They also describe the structural elements of the different levels of the orchestra. On this basis, we can effectively analyze the principles of orchestration and orchestral structure in any orchestral piece.

1. **Structural unit of the orchestra.** It is the most important and basic structural element from which the whole orchestra is built. Using different structural units to form an orchestra, we get completely different final results.
2. **Principle of grouping orchestral instruments.** Since separate orchestral instruments usually tend to join bigger orchestral groups, it is important to find out the main principle of this process. The most common and natural is the use of instruments grouped into classical orchestral groups (strings, woodwinds, brass, percussion), i.e. based on similarities of construction and timbre. However, there are many different and less usual principles for grouping orchestral instruments into a particular structure.
3. **Interaction of instrumental groups or instruments.** Are groups (or single instruments) of equal importance, is there a certain hierarchy, do they interact with each other or not, how does interaction work, etc.?
4. **Layers of orchestral texture.** The amount of layers, their characteristic features, interaction between different layers and other similar issues are analyzed. A more careful look at the principles of forming, functioning and interacting of different layers of texture, may reveal a lot of important information about the processes that are used in the orchestra.

³ Sevsay, Ertugrul (2005). *Handbuch der Instrumentationspraxis*. Kassel, p. 607–609.

⁴ Ibid., p. 607.

⁵ Adler, Samuel (2002). *Study of Orchestration* (3rd edition). New York.

5. **Dominant timbre(s).** It deals with the issue of the presence or absence of dominant timbre (soloist, particular instrumental group, layer of specific sound color, etc.). Certain dominance when one or several timbres appear more often than others are characteristic of many orchestral works. By finding out what timbres dominate and how their domination is achieved, we can reveal principles of the timbral organization and relationship (equal, hierarchical, etc.) of different timbres.
6. **Means of timbral stability.** Any structure must have its own stable elements, a certain axis, a foundation, which stabilize the changes that are taking place around it. It can be achieved by using dominant timbres, *tutti* textures (as a unified, generalized orchestral sound), and other means.
7. **Dominant musical parameter(s).** Based on different approaches, some musical parameters (pitch, timbre, texture, harmony, rhythm, etc.) become more important and more exploited than others do. It is not difficult to imagine, that the orchestra, which uses pitch as the main parameter will sound quite different from the one using timbre or rhythm.
8. **Features of the orchestral dramaturgy.** Changes of orchestration in time, within the form of a piece and specific means used to achieve it.

By describing all of above-mentioned aspects (or at least most of them) in any selected orchestral score, we can form a sufficiently detailed view of the use of the orchestra in that work.

3. Structural types of orchestra

Based on the specific features and combinations of the aforementioned elements (aspects), different structural types of orchestra can be defined. We can distinguish the following five main types in the symphonic music of the period in question:

- Orchestra as a combination of individual soloists;
- Orchestra as a sound mass with constantly changing sound color;
- Orchestra as a composition of separate instrumental blocks;
- Orchestra as a means for coloring a sound;
- Orchestra as a function of sound spectrum.

3.1. Orchestra as a Combination of Individual Soloists

Contrary to the classical concept of an orchestra, this type of orchestra functions as a large group of solo instruments. It is not considered as a unit in itself, but rather as a secondary result of the individual use of the soloists. Therefore, we do not find most of the elements typical of classical orchestration. Usual orchestral groups (strings, woodwinds, brass, percussion) are replaced by individual instruments and their various combinations. There are no usual texture layers with different functions, such as a melodic line, background, pedal, etc. In this case, all the layers of texture perform the same function and are equally important. Thus, the main structural unit of this type of orchestra is a solo instrument (or solo timbre), and the result is a simultaneous coexistence of independent soloists, that do not interact or interact very little with each other.

One of the first examples of this principle can be seen in the introduction of Igor Stravinsky's *Le sacre du printemps*. Perhaps the most obvious example is found in Olivier Messiaen's *Reveil des oiseaux* (Ex. 1). In the example, we see a *tutti* episode with many independent simultaneously sounding layers⁶. Soloists in this piece could be grouped into two types: pure soloist (melodic line is performed by one instrument, timbre is clearly recognizable), and synthetic soloists (melodic line is doubled by several instruments, we hear the mixed timbre of these instruments). Orchestral dramaturgy is based on fluctuations between a very transparent texture (in which we clearly hear individual soloists and their timbres), and dense texture episodes, reaching *tutti* in its climax (where we hear combined sound of all soloists playing together simultaneously). The piano timbre plays a very important stabilizing role here. It is clearly dominant in this work and appears as sort of an axis that combines the variety of all other individual timbres around itself. The role of the stabilizing element in this case is very important, because, as already mentioned, the orchestra (with its usual elements of texture and instrumental structure) does not exist here as a whole unit. Therefore, an important task for the composer is to properly stabilize, assemble and control the group of individual, almost non-interacting musical instruments (timbres).

⁶ According to the composer's original idea, each separate instrument (or a small group) represents a specific bird. Every layer of texture (a certain melodic line) is nothing but a real bird song written down by Messiaen himself. He also indicates the exact name of the bird at the beginning of each line. "This score consists solely from the birdsongs. All of them were heard in a forest and are absolutely authentic. The players must try to reproduce attacks and timbres of the birds as much as possible." (Preface to the score. O. Messiaen. *Reveil des oiseaux*. Moscow, 1981).

Example 1. O. Messiaen. *Reveil des oiseaux*

3.2. Orchestra as a sound mass with a constantly changing sound color

The main purpose of the orchestra of this type is to merge, disguise, and combine individual timbres, instruments or instrumental groups in such a way that a solid sound mass is obtained in which none of the components can be heard separately, but form an integral whole, a specific sound color. This sound mass can be defined as the main structural unit of the orchestra. We mostly find examples of this type in the scores of sonoristic, textural music (Gyorgy Ligeti, Krzysztof Penderecki, partly Kaija Saariaho, etc.).

The following essential components of this orchestra can be highlighted:

- mixed and unified timbre of separate musical instruments;
- harmony of different intensity (chords, clusters);
- micropolyphonic textures of different density and intensity;
- orchestral register⁷ and dynamics as additional secondary elements of sound color.

It is the whole of these components that form the sound mass of a specific sound color⁸. Instruments are grouped according to the needs of a required sound color, therefore very different combinations of instruments as well as various playing techniques are possible. In most cases, one massive layer of texture consisting of many micro-layers is formed.

⁷ The notion of *orchestral register* is widely used by E. Sevsay. This is how he describes the difference between orchestral register and instrumental register: “Orchestral register is used to refer to different levels of the orchestral range (e.g., soprano register, baritone register, alto-tenor register, etc.),” while “instrumental register strictly refers to the instruments and indicates the different locations throughout their range (e.g. low register on the flute, high register on the trumpet, etc.)” (Sevsay 2005: p. 10, 12).

⁸ Pierre Michel emphasizes the process of “coloring a cluster” as one of the main procedures used by Ligeti in his orchestral pieces (*Apparitions, Atmospheres*). He distinguishes the following components of a colored cluster: range, internal structure, degree of movement, intensity, timbre. Michel Pierre (1995). *Gyorgy Ligeti*. Minerve, p. 46.

In the example (Ex. 2) we can see the orchestral sound mass, which could be described as one solid orchestral layer. Sound color in this case gradually and purposefully changes: some instruments gradually stop playing (crn., tr., trb., vn. I, vn. II), leaving only the lower strings. The rhythm of micro-layers becomes more and more intensive. Instrumental techniques and dynamics also constantly change: *tremolo* of lower strings is introduced, *crescendo* is leading to *forte*.

The created sound masses usually evolve in two ways: either by gradually transforming one into another or contrasting, thus resulting in a sudden change of timbre. The fluctuations between gradual and sudden changes, as well as constant renewal of sound color, make the basis of orchestral dramaturgy. Often the existence of a dominant timbre can be noticed. For example, when it comes to Gyorgy Ligeti's orchestral works (*Atmospheres*, *Apparitions*, *Lontano*), it is often expressed as a periodic return to the string instruments (though using quite different playing techniques), or periodically appearing *tutti* episodes that show a generalized timbre of the whole orchestra.

Example 2. G. Ligeti. *Lontano*, mm. 100–103

3.3. Orchestra as a composition of separate instrumental blocks

The entire orchestral body (*tutti*) is cut into smaller structures (ensembles, instrumental blocks, groups) that interact in different ways: overlap, contrast, merge, modulate, etc. Each instrumental block functions as a separate element of the orchestral structure. Therefore, the orchestra is perceived not as a whole (*tutti*), which can be divided into smaller elements (instrumental groups, separate instruments, etc.), but rather as a construction made of more or less individual instrumental blocks. Thus, the instrumental block becomes the main structural unit.

It can be characterized by the following basic parameters:

- mixed timbre (total timbre of the instruments forming the block);
- specific texture of a certain density uniting the instruments involved in the block into a single layer;
- harmony of a certain intensity.

This principle is most evident in the orchestral works by Witold Lutosławski (*Symphony No. 2, Livre pour orchestre*, etc.). Orchestral dramaturgy of this structural type is formed by various combinations of the above-mentioned instrumental blocks. On the one hand, it seeks for partial timbral renewal; on the other hand, the architecture of the blocks varies from the discrete demonstration of separate blocks, through the various ways of combining them (overlapping, gradual transition, multi-layer layout) to the full orchestra. Therefore, as the main goal of all the changes and combinations, the orchestral *tutti* is most often achieved, representing

the synthesis of all previously used instrumental blocks. *Tutti*, as the most commonly achieved result, also performs a significant function stabilizing the structure of the orchestra. It is also worth mentioning that, for example, in *Livre pour orchestre* by Lutosławski another stabilizing factor is apparent – periodically repeated timbres. The first three movements start with a string group, which at the beginning of each movement functions independently as a kind of string orchestra. The finale grows out from a second stable element – periodically recurring aleatory material. Interaction between orchestral layers varies by combining instrumental blocks in various ways (one layer – several layers – multilayered *tutti* – homogeneous *tutti*).

In the example (Ex. 3), we see four separate contrasting instrumental blocks:

1. Timbre of string instruments (vn. I, vn. II, vle., vc.);
2. Timbre of brass (tr., crn., trb.);
3. Mixed percussion timbre (5 tom-toms, gong, tam-tam, 2 piatti sosp.);
4. Mixed timbre of low range instruments (cfg., tuba, fn., cb.).

Each of them has its own timbre, as well as texture and harmonic characteristics. In addition, the first three blocks in this case coincide with the classical orchestral groups (1st – strings, 2nd – brass, 3rd – percussion), which ensures maximum contrast, while the fourth block consists of three different timbres united by a very low range.

The image displays four numbered musical excerpts from the score of *Livre pour orchestre*, 1st movement, by W. Lutosławski.

- 1.** A section titled "Piu mosso" with a tempo marking of $\text{♩} = 160$. It features four staves for string instruments: Violin I (vn. I) divided, Violin II (vn. II) divided, Viola (vle.) divided, and Violoncello (vc.) divided. The music consists of complex, overlapping rhythmic patterns.
- 2.** A section starting at measure 106, featuring brass instruments: Trumpet 1 (tr. 1), Trumpet 2 (tr. 2), and Trombone (trb.). The music is characterized by sustained, overlapping notes.
- 3.** A section starting at measure 107, featuring percussion instruments: 5 tom-toms (5 tomt.), gong (gng), tam-tam (tamt.), and 2 suspended cymbals (2 piatti sosp.). The music is highly rhythmic and aleatory.
- 4.** A section starting at measure 107, featuring low range instruments: Contrabass (cb.), Tuba (tb.), and Configuration (cfg.). The music is characterized by sustained, overlapping notes in a low register.

Example 3. W. Lutosławski. *Livre pour orchestre*, 1st movement

3.4. Orchestra as a means for coloring a sound

Each musical instrument is treated as a distinctive, separate and equal timber of the whole orchestra, which (as a separate structural element) is used to color a sound (pitch) and provides gradual timbre transformations. The orchestra's structural unit in this case is a separate timbre; it is usually associated with a particular musical instrument, as well as a specific playing technique. Various combinations, mixtures, gradual or sudden transitions are shaped using these separate timbres. Thus, diverse and changing coloring of a sound is achieved.

The most important elements are:

- individual timbre of a particular instrument;
- transformation of a sound by means of different playing techniques and methods of sound production;
- blending of individual timbres, gradual transitions and other combinations;
- micro changes in texture and pitch, gradual changes in dynamics and registers used as additional sound coloring devices.

Since all orchestral resources are used for the tone coloring function, such musical elements, which usually appear as significant and independent (harmony, rhythm, fragments of melodic lines), are used here as the additional ones of the same coloring and do not function independently. Musical instruments are grouped and the entire orchestra is structured according to the needs of tone coloring, resulting in a very diverse, gradually changing and quite unstable instrumental groups. Thus, constant variation of sound color is achieved. We can also detect more or less distinct dominant timbre or a group of timbres, which serve as a stable element for the whole orchestral structure. Texture usually has one complex layer containing several micro layers in it. There is a clear tendency towards the expansion of the texture layer (followed by contraction): unison expands into microtones, minor and major seconds, sometimes even larger intervals; rhythm intensifies from long notes towards active pulsations; the degree of dynamics and number of instruments increase; timbre becomes more complex – from one instrument to a homogeneously merged group.

This structural organization of the orchestra can be most clearly illustrated by Giacinto Scelsi's works. In the example (Ex. 4) we see the single pitch A_b being colored by the aforementioned means of orchestra. The timbre of this note is gradually transformed with a slight change in the composition of instruments (crn. – sax. – tr.). The harmonic field also expands (unison – minor second – major second), the rhythm gradually intensifies (from long values to fast *tremolo*), the dynamics increase (from *ppp* to *f*). In this way, the single sound (or pitch) and the need to show different variations of its timbre form a unique way of using the orchestra, concentrating all orchestral means to achieve this purpose. In other words, single sound and the need to color it structure the entire orchestra.

Example 4. G. Scelsi. *Quattro pezzi su una nota sola*, III, mm. 21–23

3.5. Orchestra as a function of sound spectrum

Instruments are grouped according to the structure and requirements of the sound spectrum. In other words, the orchestra is used to orchestrate a particular spectrum, so it functions very differently compared to the classical or romantic symphony orchestra.

The main features that characterize this type of orchestra are:

- equalized dynamics of musical instruments (balance is achieved by using mutes for brass instruments, choosing appropriate instrumental registers and playing techniques, etc.);
- equalized timbre characteristics of different instruments (it mostly concerns vertical layout, chords);
- formation of instrumental groups based on the layers and harmonic structure of the sound spectrum used, and not on instrument types (strings, brass, percussion, etc.).

In this case, the main structural unit of the orchestra is the spectrum itself and the homogeneous harmonic-timbral structure formed by it. These units can interact very differently in orchestral texture, starting with the exposure of one spectrum (or a fragment of it), forming a single coherent layer and ending with multilayer combinations of several groups. It is important to emphasize that the orchestra itself and the use of orchestral

instruments or groups in this case obeys the logic of spectrum procedures (transformations, fragmentations, overlaps, modulations, etc.). Stability in this type of orchestra is also ensured by the spectrum-dictated stable harmonic structure and the aforementioned orchestration of vertical cords (equalized dynamics and timbres in a cord). Although sometimes we may notice certain dominant timbres and combinations of instruments, their stabilizing role in this case is secondary. Orchestral dramaturgy is not only shaped by the spectral procedures, which are most obvious in the parameter of harmony, but also by the more conventional means, such as the renewal of orchestral colors. It is also interesting to note that change between harmonic and inharmonic spectra (quite common in spectral music) in orchestration is often realized as move from harmonic instruments with clear pitch towards instruments (or ways of playing) with indefinite pitch, including a variety of mixed combinations, gradual transitions or sudden contrasts. This can play an important role in orchestral dramaturgy, as well.

Such principle of structure is found in the scores of spectral composers (Gerard Grisey, Tristan Murail, etc.). In the example (Ex. 5) we find the orchestrated spectrum, which forms two contrasting orchestral groups: a) all string instruments + cow bells, b) all woodwinds + muted brass + tubular bells. The groups are composed in such a way that all sounds in the cord have as similar dynamic capabilities and similar timbre as possible, thus, achieving timbrally and dynamically balanced chords that best respond to the characteristics of the orchestrated spectrum. By using entirely different instruments, the clear contrast between the groups is achieved. In this episode two groups modulate from one to another by gradually exchanging instruments.

The image shows a page of a musical score for Example 5, G. Grisey's 'Modulations', measures 30-40. The score is a full orchestral score with multiple staves for various instruments. The instruments listed on the left are: Fl. 1 & 2, Cl. 1 & 2, Fg., Tr. 1 & 2, Cc., Tbn. 1 & 2, Tb., A., H. Org., Perc. 2, Vln. 1 & 2, Vla. 1 & 2, Vcl. 1 & 2, and Cb. Two groups are highlighted with black boxes: group 'a' (strings and cowbells) and group 'b' (woodwinds, muted brass, and tubular bells). The score shows a complex texture with many notes and rests, and a clear contrast between the two groups.

Example 5. G. Grisey. *Modulations*, mm. 30–40

4. Concluding remarks

We can say that a number of completely new approaches to the orchestra were created in the second half of the 20th century. In many respects, they do not coincide with those of the earlier periods. It greatly enhanced and extended the perception of the symphony orchestra. The most distinctive and significant are five structural types or, in other words, five ways to approach the orchestra: orchestra as a combination of individual soloists, orchestra as a sound mass with constantly changing sound color, orchestra as a composition of separate instrumental blocks, orchestra as a means for coloring a sound, orchestra as a function of sound spectrum. They are by no means the only approaches in the orchestration of the second half of the 20th century, and the list could probably be slightly extended, however, as we could ascertain, all types analyzed in this article represent individual and significant conceptions that do not repeat or duplicate each other.

We can summarize all the main features of five structural types in this table:

TYPE ASPECT	I Orchestra as a combination of individual soloists	II Orchestra as a sound mass with constantly changing sound color	III Orchestra as a composition of instrumental blocks	IV Orchestra as a means for coloring a sound	V Orchestra as a function of sound spectrum
1. Structural unit	Soloist	One multilayered sound mass	Instrumental block	Individual timbre	Spectrum
2. Principle of grouping orchestral instruments	No obvious groups. Simultaneous coexistence	Grouped according to the required sound color	Grouped according to the required sound color	Grouped according to the requirements of tone coloring. Single mixed timbre is created	According to the structure, and other properties of the used spectrum
3. Interaction of instrumental groups or instruments	Individual. None or very little interaction	Blending, gradual transformation	Contrast, overlaying, gradual or sudden transitions	Linear. Constantly changing timbre	According to interrelationship and/or procedures applied to spectrum or its segments
4. Layers of orchestral texture	Individual layers of equal significance	One layer, homogeneous multilayered sound mass	Different combinations of instrumental blocks: one layer, several layers, multilayered <i>tutti</i> , homogeneous <i>tutti</i>	One layer, sometimes consisting of several micro layers	One or several layers, according to the procedures of spectrum
5. Dominant timbre(s)	Can exist in some cases, but not necessarily	Can exist, but not necessarily	Usually exist (strings and/or other pure or mixed timbre)	Usually exist	Can exist, but not necessarily
6. Timbral stability	Dominant timbre(s), <i>tutti</i> episodes	Dominant timbre (usually strings), <i>tutti</i> episodes	<i>Tutti</i> as a final result, dominant timbre	Dominant timbre	Structure of spectrum
7. Dominant musical parameter(s)	Melodic line	Timbre, texture, dense harmonic structures, (orchestral registers, dynamics)	Timbre, texture, Harmony	Pitch, timbre	Harmony, timbre
8. Orchestral dramaturgy	Alternation between transparent textures (different solo timbres can be identified) and dense textures (<i>tutti</i> or almost <i>tutti</i>)	Alternation between gradual and sudden change of sound color, regular renewal of sound color	Different combinations of instrumental blocks, renewal of timbre, <i>tutti</i> as a result	Differently colored pitch, renewal of timbre, stabilized by one dominant timbre	Procedures applied to spectrum or its segments, renewal of timbre, alternation between pitched and percussive (sonoric) sound

Each of the types has clear individual traits. The most important thing to emphasize is that the structural unit for each type of orchestra is different, and this undoubtedly is the main guarantor of the individuality of each type. In addition, the basic procedures that are performed with the structural unit in most cases are also different, which leads to a completely different results. On the other hand, elements such as the features of orchestral dramaturgy, principles of timbral stability or existence of dominant timbres partly coincide. These elements help to maintain continuity and historical connections with the orchestras of earlier periods. They partly represent historic heritage adapted to a certain specific way.

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Orkestro struktūriniai principai XX a. antrosios pusės simfoninėje muzikoje

Santrauka

Straipsnyje analizuojamos ryškiausios orkestrinės koncepcijos, susiformavusios XX a. antrosios pusės kompozitorių kūrinuose. Siekiama bent iš dalies atskleisti orkestruotės ir orkestro sudėties specifiką, suformuluoti ir apibūdinti pagrindinius struktūrinius principus ir jais remiantis išskirti ryškiausius orkestro tipus.

Norint kuo išsamiau ir įvairiapusiškiau išnagrinėti objektą, suformuluoti aštuoni svarbiausi orkestro analizės aspektai, kurie kartu apibūdina ir skirtingų lygmenų struktūrinius orkestro elementus: tai orkestro struktūrinis vienetas; orkestro instrumentų grupavimo principas; instrumentinių grupių tarpusavio santykis; orkestrinės faktūros sluoksnių kiekis ir jų tarpusavio santykis bei pobūdis; dominuojančio tembro (solisto, instrumentinės grupės arba tembrinio-faktūrinio sluoksnio) buvimas arba nebuvimas; orkestro struktūros tembrinio stabilumo priemonės; dominuojantys muzikiniai parametrai (melodija, tembras, faktūra, harmonija ir kt.); orkestrinės dramaturgijos dėsningumai.

Remiantis minėtais aspektais išskiriami penki pagrindiniai orkestro struktūriniai tipai.

Orkestras kaip individualių solo instrumentų visuma. Tokio tipo orkestro struktūros pagrindinis statybinis vienetas yra solo instrumentas, o rezultatas – savarankišku, tarpusavyje nesinchronizuotų ir mažai arba beveik nesąveikaujančių solistų vienalaikis skambesys. Vienas pirmųjų šio principo pavyzdžių randamas I. Stravinskio baleto „Šventasis pavasaris“ (*Le sacre du printemps*) įžangoje; kitas ryškus pavyzdys galėtų būti ir O. Messiaeno kūrinys „Paukščių pabudimas“ (*Reveil des oiseaux*).

Orkestras kaip kintančio tembro garso masė. Šio struktūros tipo orkestruotės pagrindinis tikslas yra sulieti, užmaskuoti, sujungti individualius tembrus, instrumentus ar instrumentines grupes taip, kad būtų išgaunama vientisa garso masė, kurioje nė vienas iš komponentų nebūtų girdimas atskirai, bet sudarytų vientisą garsinę visumą, savotišką garso spalvą. Ši garsinė masė ir galėtų būti įvardyta kaip pagrindinis orkestro struktūrinis vienetas. Tokio tipo pavyzdžių daugiausiai randame įvairiose sonoristinės muzikos partitūrose (G. Ligeti, K. Pendereckio, iš dalies K. Saariaho ir kt.).

Orkestras kaip atskirų instrumentinių blokų derinys. Orkestro visuma (*tutti*) yra tarsi sukarpoma į mažesnius darinius (ansamblius, instrumentų grupes), o jie sąveikauja tarpusavyje įvairiais būdais (persidengimas, susiliejimas, staigus kontrastas, nuoseklus perėjimas ir pan.). Kiekvienas instrumentinis blokas funkcionuoja kaip atskiras orkestro struktūros elementas. Taigi orkestras suvokiamas ne kaip visuma (*tutti*), kuri dar smulkinama į mažesnius elementus (instrumentų grupes, atskirus instrumentus ir pan.), o kaip daugiau ar mažiau individualių instrumentinių blokų lipdinys, jų sąveikos rezultatas. Šis principas akivaizdžiausias W. Lutosławskio orkestriniuose kūrinuose (Simfonija Nr. 2, „Knyga orkestrui“ (*Livre pour orchestre*) ir kt.).

Orkestras kaip garso nuspalvinimo priemonė. Kiekvienas muzikos instrumentas traktuojamas kaip savitas, atskiras, lygiavertis orkestro visumos (*tutti*) tembras; juo, kaip atskiru struktūriniu elementu, spalvinamas garsas (tonas) ir siekiama laipsniškų tembro transformacijų. Struktūriniu vienetu šiuo atveju tampa atskiras tembras. Jis dažniausiai būna susietas su konkrečiu muzikos instrumentu ar grojimo būdu. Iš tembrų lipdomi įvairūs deriniai, mišiniai, daromi laipsniški ir staigūs perėjimai. Taip pasiekiamas įvairus, kintantis tono nuspalvinimas. Šis struktūros principas akivaizdžiausiai atsiskleidžia G. Scelsi orkestrinėse partitūrose.

Orkestras kaip garso spektro funkcija. Instrumentai grupuojami pagal garso spektro poreikius ir struktūrą, t. y. orkestras pasitelkiamas konkrečiau garso spektro orkestravimui. Pagrindiniu struktūriniu vienetu šiuo atveju tampa pats spektras ir jo suformuoti vientisi harmoniniai-tembriniai dariniai. Orkestrinėje faktūroje šie dariniai gali sąveikauti labai skirtingai: nuo spektro (arba jo fragmento) vienasluoksnio eksponavimo iki keliasluoksnio arba daugiasluoksnio skirtingų grupių derinimo. Šiuo struktūros principu pagrįstos spektrinės muzikos kompozitorių partitūros (G. Grisey, T. Murailio ir kt.).

Visi aptarti orkestro struktūriniai tipai yra pagrįsti skirtingais, nepasikartojančiais principais, gerokai nutolusiais nuo ankstesnių laikotarpių simfoninio orkestro sampratų. Kiekvienas iš minėtų orkestro tipų turi ryškius individualius bruožus. Struktūrinis orkestro vienetas kiekvienu atveju yra skirtingas, ir tai yra pagrindinis bet kurio orkestro tipo individualumo garantas.

Categories Inspired by Linguistics and Cognitive Psychology as Useful Tools in Music Analysis, Based on the Example of *In Croce* (1979) by Sofia Gubaidulina

Abstract. Since her emigration, in 1992, when her music entered the repertoire of the major European festivals, the quantity of musicological and popularising publications about the Russian composer Sofia Gubaidulina has been quite impressive. She became the main theme of various synthesising discussions, historical works, theme-based studies of her output as well as popularising texts. All of them have focussed on the key issues signalled in the composer's published utterances. Additionally, they have also concerned Gubaidulina's fascination with the relations between numbers ordered in specific sequences (e.g. Fibonacci, Lucas) and the metaphoric interpretation of the tone qualities of instruments and specific combinations of sounds. Yet it has not been highlighted how Gubaidulina realises the principle of contrast – so crucial in her compositional poetics – in the shaping of the distinctive narrative and design of her works and how she links that principle with her preferred numbers determining the proportion between the duration of successive (or selected) formal entities.

It would seem that categories inspired by linguistics and cognitive psychology, such as auditory scene, mental representation, sound form and cognitive prototype, might be useful tools for describing the properties of Gubaidulina's composition technique. It could be done in respect of the shaping of musical time and the specific qualities of the analysed sonority from the point of view of the effect of similarity and contrast, the impression of caesura and climax and their location within a particular work.

The present text represents an attempt to use cognitive tools to show regularities in the technique used in Gubaidulina's composition *In Croce* and to define their significance for the aesthetics and style of her works written during the seventies.

Keywords: Gubaidulina, sound form, interval prototype, auditory scene, *In Croce*.

Basic terminology

The term 'auditory scene', referring to the mechanisms of our memory and attention, and understood as a mental representation (Sloboda 1986) of a given musical work, was introduced during the 1990s by Albert S. Bregman (Bregman 1990). The basic structural unit of the auditory scene is the 'sound form', which may be repeated, and its identity is determined by an analogical prototype (or invariant). Thus various 'sound forms' succeed one another on that auditory scene. In addition, contrasting sound forms can be set together and create the impression of simultaneous strands of musical action.

Thus the distinction of the basic units of construction is linked to *Gestalt* psychology. The duration of the larger, hierarchically differentiated formal units (sections, movements) is dependent on the effect of caesura. The term *Gestalt* was introduced into psychology by Max Wertheimer (Wertheimer 1924: 301–389), and it is interpreted here both as an entity forming a basic structural unit with a definite duration and also as a specific timbre dependent on performance means, the register and motion of pitches and also horizontal and vertical interval structures. Perceptually experienced *Gestalten* allow us to compare auditive perceptions with the notation of the score, partly with the aim of distinguishing the dominant interval structure.

So the description of Gubaidulina's works will draw on a few main features. First of them will be the notion of the sound form, the prototype (root) of which may be, for instance, a long note (chord) or repetitions of the same note (chord), a pitch motion figure with a stable interval structure or a similar contour to the changes of direction (up and down the pitch scale). In the second step the analysis will focus on sets of notes with a stable morphology or a similar dynamic to the changes in the interval structure. And finally, it will describe a specific tone colouring connected with the rapid, almost non-selective motion of notes within a particular segment of the chromatic (or diatonic) scale and conditioned by the register of pitches and by the timbre and articulation of instruments.

Also the metaphor of the figure and the ground is useful for describing the construction of Gubaidulina's music – terms introduced into *Gestalt* psychology in the early twentieth century (Stockwell 2002: 17–22). In many instrumental compositions, the sound material splits into a distinctive, dynamic sound figure and a stable, often non-selective, acoustic 'ground', realised in contrasting registers and with different articulation. The notional schemes or images of this work enable us not just to define the structural features of Gubaidulina's music, but also to capture its stylistic regularities. Adapting terms from other scientific disciplines can be useful for analysing both Gubaidulina's scores and works by other composers.

The prototype and its application

The notion of the prototype is linked to the new cognitive theory of categorisation proposed by the American scholar Eleanor Rosch (Rosch 1978). That theory arose out of wide-ranging empirical studies in psychology. As we know, psychology distinguishes syncretic and sequential observation. In a syncretic way, we register simultaneously all those elements of the observed reality, which attract our attention and take the form of figures with some shape, colour, dimensions, position, etc. In the theory of music of this type, auditory experimentation is associated with the notion of polyphony. Sequential observation, meanwhile, is a process in which particular aspects of the 'auditory scene', its 'sounding figure', are observed in a specific order, imposed by temporal parameters. Such a sequence of distinguished 'figures' or units of musical construction, has underpinned the construction of various formal models of the musical work. So the prototype is a cognitive structure that can be referred to some 'sound form' (a segment of an auditory scene) and a cognitive 'reference point' enabling us to capture similarities between sound forms.

Analysis of Gubaidulina's compositions written after 1979 enables us to distinguish two types of sound form: 1) euphonic horizontal-vertical sets of notes, constructing a basic unit, that is, sound forms dominated by diatonic pitch motion figures and consonant combinations of notes, and 2) non-euphonic horizontal-vertical sets of notes containing chromatic sequences of notes, non-selective glissandos or note clusters.

	Euphonic sound form	Non-euphonic sound form
TONE QUALITY	<ul style="list-style-type: none"> - constant sound prototype with a definite and repeatable interval structure - note permutations derived from musical tradition (retrograde, inversion, etc.) - simple melodic writing, based on segments of modal or major-minor scales - lack of sophisticated effects of sonority and articulation 	<ul style="list-style-type: none"> - lack of constant interval prototype - no such permutations - notes of indefinite pitch; chromatic scale with indefinite or changing centre - additional effects: clusters, noise, differentiated articulation
DURATION AND ORGANISATION OF SEGMENTS OF A COMPOSITION	<ul style="list-style-type: none"> - notation in a definite metre, strictly defined note values 	<ul style="list-style-type: none"> - indefinite metre, 'approximate' rhythmic values, duration defined in seconds or <i>ad libitum</i> sections
METRE-RHYTHM	<ul style="list-style-type: none"> - simple values: crotchets, quavers, minims, dotted crotchets 	<ul style="list-style-type: none"> - differentiated values, bringing disorder to rhythm; polyrhythm - non-mensural metre

The highlighted contrast between sound forms refers to such categories as temporal relations, metro-rhythmic phenomena, note pitches, dynamics and articulation.

In Croce (1979) for cello and organ (accordion)

In Croce (1979) was commissioned by the outstanding cellist Vladimir Toncha, a good friend of the composer, and is dedicated to him. In the concert repertoire, this work exists in two versions, differing with regard to forces: the original version scored for cello and organ and a later transcription (1991) for bayan and cello made by the bayanist Elsbeth Moser; it is considerably more popular and more often performed. The present analysis will refer to the original version of this work.

In formal terms, *In Croce* refers to a traditional ABA¹ reprise form. Section A comprises three distinct segments. The first segment begins with a euphonic sound form presented by the organ, shaped on the basis of two prototypes contrasting with one another in terms of intervals: a seconds-based prototype, of the character of a drone ostinato, and a variable chordal prototype. Perceiving this segment as a closed entity gives a beginning and an end on the note *e*.

The effect of development is obtained through rhythmic permutations based on a fixed pattern and modifications of the pitch material. In order to compare two structures binary opposition becomes a crucial point: the dissonant character of the former and the consonant character of the latter. Placing them both in an atypical high register gives an interesting result: the effect of a 'bell' sound.



Example 1. Sofia Gubaidulina, *In Croce*, No. 1, euphonic organ prototype

t. 1-6
t. 9-13
t. 16-20
t. 24-27

Example 2. Sofia Gubaidulina, *In Croce*, euphonic prototype and his development



Example 3. Sofia Gubaidulina, *In Croce*, No. 1, organ euphonic prototype

t. 7-8
t. 14-15
t. 21-25
t. 29-30
t. 38-41
t. 47
t. 81

Example 4. Sofia Gubaidulina, *In Croce*, organ prototype and his development

The compass of the discussed sound form covers an octave, and it employs a spread A major triad. Successive repetitions are not identical: minor alterations are introduced, such as rhythmic subdivision and the use of irregular groupings. These modifications do not determine the change of the sound form, since its distinctive construction, its retention of the prototypes standing as the principle of the alternating repetition, and its departure from and return to the note *e* – all these aspects serve as factors that determine the similarity between successive modifications.

The part of the cello, like the organ part, is based on two contrasting sound prototypes (see examples 5a and 5b).

Modifications introduced in the interval prototype refer to typical polyphonic modifications: inversion, retrograde. In the cello part, the constant element is not the rhythmic scheme but an interval structure that is developed through polyphonic modifications. The prototypes are either consecutive or interlocking (the last note of one structure is the first note of the next). In the graphic representation, the different interval prototypes are marked in different rims.



Examples 5a, 5b. Sofia Gubaidulina, *In Croce*, No. 5–6, interval prototype of cello's: 2> – 6 and 2> – 2>

Example 6. Sofia Gubaidulina, *In Croce*, modification of interval prototype 2> – 6 and 2> – 2> in cello's part; O – Original, R – Retrograde, I – Inversion, IR – Retrograde Inversion

The contrast between the instrumental parts is highlighted on the level of oppositions in the melody, rhythm and articulation. The organ employs almost exclusively a high register and *legato* articulation; the development of the sound form over long segments without any distinct caesura gives the impression of duration and continuity. The cello's phrases use a low register and are characterised by an irregular form and fragmentary profile.

Quarter-tone intervals are introduced into the cello part. Intervals are differentiated into $\frac{1}{4}$, $\frac{1}{2}$ and $\frac{3}{4}$ of a note, marked in notation as follows: .

The effect of contrast is enhanced by the rhythmic structure of the prototypes of both instrumental parts. On one hand, we have 'regularity', small and strictly defined values realised in the organ part; on the other, we have long values and a lack of repeated rhythmic patterns in the cello part. The element that highlights the contrast between the two parts is articulation: its homogeneous character in the organ part (constantly *legato*) and its varying character in the cello part, including *arco*, *glissando*, *sul tasto* and *sul ponticello*.

An analogous principle behind the structure and development of the work is present in the cello solo cadenza. The interval prototypes affect both the horizontal and the vertical structures (see Ex. 7).

Example 7. Sofia Gubaidulina, *In Croce*, cello's cadenza, No. 32–33;
horizontal and the vertical structures of the cello part

Non-euphonic sound forms

The climactic phases of *In croce* employ non-euphonic sound forms, based on a cluster. The first section of a climax is characterised by non-selective rising or falling passages (cello part). The note pitch and duration are notated in an approximate way, and the narration is staked out by short 'breaths' notated between clusters. The effect of the climax of this segment is underscored by a dynamic oscillating around the levels *f*–*ff*–*fff*.

Its repetitive colouring is determined by a sound effect achieved by means of register and articulation. Concerning sound forms with non-selective interval structures, it is impossible to distinguish, in perception or in analysis, a distinct core structure. This is due either to the rapid succession of notes or to the complete lack of any such distinct structure.

Example 8. Sofia Gubaidulina, *In Croce*, No. 24, non-euphonic sound form of the cello part
(© Sikorski Verlag Hamburg)

The Section B clearly contrasts with the outer sections on the level of rhythm, articulation and the interval prototypes that are used. Although a second is also the dominant interval structure of the prototype, its use is different. The structure of the prototype falls into a sequence of quavers in downwards motion (or falling-rising), which represents a segment of the diatonic scale, and it gives the effect of a euphonic sound (see Ex. 9a). It is developed through the repetition of the prototype, based on a falling melodic and harmonic progression. The latter is based on a sequence of parallel chords (see Ex. 9b).



Example 9a. Sofia Gubaidulina, *In Croce*, No. 36, euphonic sound form



Example 9b. Sofia Gubaidulina, *In Croce*, No. 36, progressive euphonic sound form based on the diatonic scale

In Section A¹, the original sound form returns, together with the structural prototypes. The principle of their alternation is retained, but one crucial change is introduced. The prototype based on a spread A major chord that was originally used is merely ‘indicated’ here: what is left are notes *e* as the notes of ‘departure’ and ‘arrival’, between which a glissando unfolds in a falling and rising motion (like the A major triad earlier; see Ex. 10). Despite this change, thanks to its bright, consonant sound, it is still identified with the prototype.



Example 10. Sofia Gubaidulina, *In Croce*, No. 48, organ part; segment A¹, prototype based on a spread A major chord which a glissando unfolds in a falling and rising motion

Concluding remarks

The principle behind the shaping of the musical narrative shown in the above analysis of the composition *In Croce* and the choice of auditably recognisable sound forms can successfully be applied to other works by Sofia Gubaidulina, including *Helles Und Dunkles* (1976) for solo organ, *Garten von Freuden Und Traurigkeiten* (1980) for flute, harp and viola (and recite *ad libitum*), *Sieben Worte* (1982) for cello, bayan and orchestra, and the sonata *Et exspecto* (1985) for solo bayan, to name just a few. The composer shapes the work's narrative on the basis of sound forms, at the heart of which lies an easily recognisable interval prototype. The recurrence of this principle underlying the composition technique in many of her works enables us to formulate some more general conclusions:

- 1) The creation of two contrasting sound forms is a constant means of shaping musical tension;
- 2) The phrases of a work are shaped through the development of a selected sound form;
- 3) The shaping of a climax is based on fixed compositional strategies;
- 4) The form of a work is based on traditional processes, but new tonal resources;
- 5) Repeated sound forms and fixed compositional strategies are used in various compositions from the mid seventies onwards.

These crucial features help to forge Sofia Gubaidulina's characteristic technique and style.

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Lingvistikos ir kognityvinės psichologijos inspiruotos kategorijos kaip veiksmingas įrankis pasirinktų Sofijos Gubaidulinos kompozicijų analizei

Santrauka

Lingvistikos ir kognityvinės psichologijos inspiruotos kategorijos, tokios kaip garsinė aplinka (*auditory scene*), mentalinis atkūrimas (*mental representation*), garso forma (*sound form*) ir kognityvinis prototipas (*cognitive prototype*), gali būti paranki priemonė apibrėžiant Gubaidulinos kompozicinės technikos ypatybes. Tam reikėtų atsižvelgti į muzikinio laiko ir analizuojamo sonoro specifinių kokybių formavimą, besiremiantį panašumo ir kontrasto efekto principu, cezūros ir kulminacijos kūrimu bei jų vaidmeniu konkrečiame kūrinyje.

Gubaidulinos kūrinių, parašytų nuo 1979 m., analizė leidžia išskirti dvi fundamentalias garso formas, paaiškinančias muzikinio naratyvo ir kulminacijos formavimą: 1) eufoninį horizontalų ir vertikalų garsų darinį, besiremiantį diatoninėmis judėjimo figūromis ir konsonansinėmis garsų kombinacijomis bei 2) neeufoninius horizontalius ir vertikalius garsų darinius, kuriuos sudaro chromatinės garsų sekos, neapibrėžti *glissando* ar garsų klasteriai.

Muzikinio naratyvo formavimo principas, pademonstruotas kompozicijos *In Croce* analizėje, ir klausia atpažįstamų garso formų pasirinkimas gali tikti ir kitiems Gubaidulinos kūriniams, pvz., *Helles Und Dunkles* (1976) vargonams solo, *Garten von Freuden Und Traurigkeiten* (1980) fleitai, arfai ir altui (ir rečitavimui *ad libitum*), *Sieben Worte* (1982) violončelei, bajaranui ir orkestrui bei sonatai *Et exspecto* (1985) bajaranui solo. Kompozitorė formuoja kūrinių naratyvą garso formomis, kurių šerdyje slypi lengvai atpažįstamas intervalo prototipas. Šio principo, pagrindžiančio kompozicinę techniką, identifikavimas daugelyje jos kūrinių leidžia suformuluoti keletą bendresnio pobūdžio išvadų:

- 1) dviejų kontrastuojančių garso formų naudojimas yra akivaizdi muzikinės įtampos kūrimo priemonė;
- 2) kūrinių frazės yra formuojamos plėtojant pasirinktas garso formas;
- 3) kulminacija pasiekama fiksuotomis kompozicinėmis strategijomis;
- 4) kūrinių forma yra paremta tradiciniais procesais, bet naujais toniniais šaltiniais;
- 5) besikartojančios garso formos ir fiksuotos kompozicinės strategijos yra naudojamos įvairiose kompozicijose nuo 8-ojo dešimtmečio vidurio.

Šie kartiniai bruožai padeda charakterizuoti Sofijos Gubaidulinos techniką ir stilių.

Composing Music: In-Between Tradition and Innovation

Abstract. The aim of the article is to share the variety of possibilities of music composition exercises, which correlates in historical and theoretical contexts for prospective acoustic compositions. The present composing methods of musical works rarely determines strictly just one methodological framework. More likely, it can become a supporting or functional point for a prospective composition. Selecting concrete creative preferences (content, genre, purpose, composition), these methods, more or less are already known and are often exploited in the 20th–21st century. The important issue in music the composing process is handling the concept of composition and refusal of dogmatic methods or combination of several different methods (i.e. chorale and sonorism, rhythmic chaos and well-defined modus of a formula, aleatoric and baroque ornaments, etc.). The metaphysical concept of the composition materialization to the unique method of its tangible structural basis can become an effective composition method as well as contextual result of the work.

Keywords: compositional methods, serial, tonal, exercise, transposition, *dice game*, drone, *senza misura*.

The rapid development of the technology and communication in the last few decades has clearly broadened the horizons of musical culture resulting in opening-up informational webs as well as bringing nearer the creative laboratory and its dissemination of diversity in regards to compositional methods and concepts. However, in the artistic creation both technological control of the available data and intuition are equally important¹.

Composers must have in mind that not only choosing the right compositional procedure of the forthcoming composition is significant – the most effective compositional tools are considered the most revealing criteria of the idea, which also determines both the logical and dynamical process of dramaturgy in the piece as well maintaining the vision of the work's sustainability.

Regardless of frequently occurring and used pure compositional examples (serial, graphic, spectral, tonal, aleatoric, minimalist, etc.) or their proclivity to the consistent and recognizable aesthetics and style, today more often than ever, a question of whether one should choose to employ a time-proven traditional way or look for a new, unexplored technique arises. One is always entitled to lean on the pure compositional methods that in many years have become widely used tools, but as long as the innovation has not been discovered in the daily searches postmodern coding² could be resisted by highlighting compositional multilingualism resulting in assurance of a further development of the limits of modernism.

In this article, the term “new” does not stand for “innovative and unheard”, but on the contrary, the novelty effect relates to the correlation principle, the expression of which could be recognizable by the use of the compositional methods mentioned earlier as well as the shapes of genres, forms, musical language and other fields such as natural sciences, languages and so on: Witold Lutosławski's *Livre pour orchestre* (1968) – the structural correlation of the book and musical piece; Antanas Kučinskas' *For Rest* (2011) – the linguistic correlation of the name based on the reflections of the Mikalojus K. Čiurlionis' symphonic poem *In the Forest*; Dalia Kairaitytė's *Poetorio The Flood* (2011) – the correlation of poetry and musical genres; Max Richter's *Maria the Poet 1913* (2002) – the poetry archive of Marina Tsvetaeva and the repetitions of musical phrases, etc.

In other words, it is not the present musical compositions' archetypes that have to be discussed here, but by identifying a well-known cultural memory and its basis, we can try to rediscover³ and recreate tradition. A choice of this kind ensures a socially organized artistic content resulting in both a recognizable and entirely new sound. In this way, the composition becomes more communicative and open to the listener and the principle itself could be reasonably compared to that of the collage.

This way, polarized and dichotomous ideas may be used during the composing process, i.e. comparing different composing methods (e.g. chorale and sonorism, rhythmic chaos and precisely defined rhythmic modules, aleatory and baroque ornaments and so on). On the one hand, these comparisons can influence unique (or at the very least, individual) composing method solutions that may protect from repetition of already created compositions and ideas. On the other hand, it can lead to improvisation while choosing such tools of music language, which defines various stylistic approaches.

¹ Maslow A. H. Creativity in self-actualizing people. In: *Creativity and its cultivation* (Ed. H. H. Anderson). New York: Harper & Row, 1959, p. 83–95.

² Manuel P. Music as symbol, music as simulacrum: postmodern, pre-modern, and modern aesthetics in subcultural popular music. *Popular Music* (1995), Vol. 1412. Cambridge University Press (May 1995), p. 227–239.

³ Beard D., Gloag K. *Musicality: The Key Concepts*, 2005, NY, p. 99.

During the composing process, clearly defined polarization or dichotomy, as the core of a future composition, may be perceived as a balanced, freely reflecting *ratio* and *emotio* result or conveyed at the highest level a conceptual and rational idea as a whole. (In this case, the absolute *emotio* composing method would not be possible, as choosing to compare different composing methods is a link to the origin of rationality.)

How to extend the tradition of music composing and thus update it? Tradition and innovation at all times were more or less apparent or presumed, i.e. more codified, hidden correlation between tradition and innovation. The apparent *idée fixe* context may be reflected in the musical text, consistently arranged, repetitive (scales, therein emerging intervals/intonation segments, rhythm formulas that are used systematically, melodic terrain, etc.) that is included in the composition as a whole or a larger (therefore, clearly apparent) fragment. Such examples may be found in the *Prelude* (1914) of the late Alexander Scriabin, the melody of the upper voice representing the movement of minor thirds⁴ (Ex. 1), Charles Ives 17 bars piece *Hallowe'en* (1906) for string quartet and piano, represented in the score, in the string parts, resulting polytonal, polyphonic *perpetuum mobile* (Ex. 2), or, considering examples from the classical era, the palindromic principle found in the trio in Franz Joseph Haydn (*Symphony No. 47* (1772):



Example 1. A. Scriabin. Five Preludes. *Prelude Op. 74 No. 4*, 1914 (bars 1–2).
© 1953 by Moscow: Muzgiz. A. N. Scriabin: *Polnoe sobranie sochinenii dlia fortepiano*, vol. 3

Example 2. Charles Ives. *Hallowe'en* from "Three Outdoor Scenes", 1906 (bars 5–6).
© 1949 by Bomart Music Publications, N.Y.

Example 3. Franz Joseph Haydn. *Symphony No. 47 G-dur (The Palindrome)*, Hob. I:47, 1772.
Menuet al Roverso (bars 1–22)

⁴ Chia-Lun Chang, B.A., M.M. *Five Preludes Opus 74 By Alexander Scriabin: The Mystic Chord As Basis For New Means Of Harmonic Progression*. The University of Texas at Austin, 2006 (approved version of the following treatise), p. 57.

Meanwhile, in the background of more codified, invisible or barely noticeable compositional innovation, composition may get more articulated with the tradition, whose denominator is a settled style, the normative (apparent) element of the musical language, which is characteristic to the period of the creation of a particular composition. Fragmented elements of an idea acquire semantic features, it may appear, it may disappear, and without the author's comments or the insights of a music analyst, they are less noticeable in the context of music notation (Ex. 4):



Example 4. Maurice Ravel. *Menuet sur le Nom d'Haydn*, 1909 (bars 1–4).
© 1910, Paris: Durand & Cie. Plate D. & F. 7583. Reprinted – Mineola: Dover Publications, 1986

The adaptation of musical composition methods by combining the differences, highlighting one of them, complying with the tradition as a fundamental support for the musical composition, yields a significant number of composing options, and the results of these combinations show unique solutions (most often, after detecting one method, the curiosity to test other methods occurs and thus a unique, non-repetitive sound is obtained. It is possible that this is the reason why, while announcing an author's or a group of authors' work, it is hard to find a laconic denominator for their musical compositions, as in order to name characteristic features, we cannot easily classify them in particular directions, because the result of their sound is achieved by mixing the tradition in pair (identifiable sound, classical genre and form, various musical tools, multi-styles, ideas), which determine the multilayer result and reflect the genesis of postmodernism. An example of this insight may be a short presentation and reference of any of today's authors, or their own description of their music. For example, Linas Rimša, a composer of the middle generation, seeks to combine the established traditions with unexpected acoustic or electronic connections (the Suite *Old Faith*, 2009, inspired by Russian traditional music, *In Pairs*, 2015, a piece where baritone, oboe, cello and piano are connected to a mobile phone or tape recorder, etc.). The idea of unexpected connections has repeatedly been mentioned by the author that his intention is 'to combine elements and things that do not seem to have anything in common', searching for unexpected associations (rigid structures and improvisation, fractal visualization of musical sound (*Leaving*, 2011), tonality and its non-systemic atonal inclusions). The result of such connections is determined by the audible, visible in the context of music notation and therefore clearly perceived traditional background, with new or constantly renewed unique solutions of music composing, which determine the dialectics of musical dramaturgy.

Comparison between different composing methods, i.e. interconnections between traditions and innovations in musical compositions depend on the craft of a composer, the level of mastering the specific tools, certain tendencies of a composer (compositional method, musical style, genre) and the author's ability/intention to innovate: growing the sonorous effect from the tradition of Gregorian chant, and chaos from defined rhythmic formulas and vice versa, aleatory elements growing from the baroque rubato ornamentation, etc.

Some of dichotomous composing ideas – exercises or methods, which could be clearly defined or balanced in the aspect of rationality and intuitivism:

1. Tonality + Series

Principle: the accompaniment remains the same while the melodic line is changed with the twelve-tone series (Ex. 5).

Traditionalism is reflected here by a recognizable accompaniment by Erik Satie, at the beginning (bars 1–16) repeating the step of the harmony $G^{maj7} - D^{maj7}$.

Without altering the accompaniment, a peculiar recomposed result is obtained that still can be extended, e.g. changing pitch to the maximum extent, while at the same time maintaining the texture of the bass and its rhythmic organization. This way, the memorable harmony and chords of Eric Satie may be avoided, i.e. – referral to the sound of the author's work is made more distant, but at the same time, maintaining tonality 'insures' a piece from the radical sound, the dodecaphonic arrangement of the melody allowing us to hear the piece's new/renewed compositional vocabulary.

Example 5. Exercise: after Eric Satie *Gymnopédie No. 1* (bars 1–12)

2. Letters + Sounds

Principle: the sounds are adapted to letters (Ex. 6):

i o u a e i o u
F G a b c d e f
o u a e i o u a

Example 6. Exercise: after Guido of Arezzo and Musical Improvisation (bars 1–3)

Letter adaptation to the sound becomes a kind of cryptogram, referring to scale's semantic and structural solutions. Starting from Josquin des Prez's *Missa Hercules Dux Ferrarie* (1480), Edward Elgar uses puzzles in the piece *Enigma Variations* (1898/1899), Elliott Carter, *Réflexions* (2004), Robert Schumann, Mikalojus K. Čiurlionis and other composers encrypted composing solutions; these are just a few examples in the history of music reflecting a variety of encrypted composing methods using letters. This creative approach can lead to the idea of a literary, autobiographical factor (the Romantic era) or a unique way of composition, a system determining safe relationships between the notes in the score. Guido d'Arezzo in his improvisation lessons uses this idea (later a frequently used creative idea): five letters – vowels have their own sound (sometimes one, other times a few), which, in other voices, are set differently. In addition, Guido d'Arezzo provides a significant solution that at the last stage of the creative process, intuitivism should be used to intentionally make certain mistakes or misconduct the system and *fix* mathematically sorted letters, the audio content.

3. Position + Transposition

Principle: transpositional transformation through one of the sustained sound of the chord (Ex. 7).

In this case, the tradition of compositional idea (or template) may reflect on a specific fragment of the musical work, *Turtle Dreams (Waltz)*, 1983 by Meredith Monk, which is adapted while maintaining the same rhythmic and harmonic picture as a programmed ritualistic drawing, through freely migrating pitch in the melody transitioning to other “scales”. This way, *a* sound becomes a transition from *a* → *fis*:

Moderato

The image shows two systems of musical notation. The first system consists of a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The tempo is marked 'Moderato'. The second system continues the vocal line and piano accompaniment. The vocal line shows a melodic transition from a note to a higher one, with a sharp sign indicating a change in pitch.

Example 7. Exercise: idea after Meredith Monk (bars 1–8)

The principle of the varied ostinato figure in this example is reflected by a diatonic melodic voice, statically repeating rhythmic, intonational pattern of the accompaniment, thus creating an impression of ritualism and infinite musical flow. Shaping the dynamics of musical composition, differentiating models are possible to the maximum extent, including scales, textural layout, variations of rhythm, but as well, while using all these models to the maximum extent, the result of the sound would enter a direction towards a collage. Therefore, preserving ritual characteristics of composition, choosing methods of comparing variables may be selected ascetically, i.e. using only one melody of the voices for transposition, allowing the sound to module to brighter or darker zones (major – minor, sharp – flat). This transposition may be treated as *motus*, as opposing to static and may be treated as a distinctive compositional *crescendo* of dynamics.

4. Drone and Recognizable tonality

Principle: the convergence of bourdon and identifiable segment (Ex. 8).

Mozart’s aleatorical *dice game*⁵ is a method for generating 16-bar minuets. For each bar, two six-sided dice are rolled, and the sum is used for a bar number in one of the two tables (one for each half of the minuet). The bar number then determines a single bar from a collection of musical fragments. The fragments are connected together, and the music is composed.

Drone, as a cluster of sound and space, already contains a combination of micro diversities (related to or different by structure and connections of intervals, similar or different rhythmic pedals and so on). However, there is another option: comparing macro composition compounds, such as drone, using principle of pedal bass foundation/accompaniment with another line, which also contains multiple layers, but whose voice hierarchy of melody and accompaniment is obvious, and perhaps based on a historically recognized and memorable (in this case, Mozart) system.

⁵ Musikalisches Würfelspiel [Auth. note].

The image shows a musical score for six instruments: Piano, Violin I, Violin II, Viola, Cello, and Contrabass. The Piano part is highlighted with a box. The score is in 3/8 time and features a complex rhythmic pattern with trills in the upper strings and a more active bass line.

Example 8. Exercise: after Mozart's *Musikalisches Würfelspiel* (bars 1–9)

5. With and without measure composition (*senza misura*)

Principle: metric and free metric melodic lines (Ex. 9).

A similar example, reflecting the fixed and freely developed, improvised wave patterns, is reflected in Jan Garbarek's and Hilliard Ensemble's recomposed Christophe de Morales' vocal composition *Parce Mihi Domine* (CD Officium: ECM New Series – ECM 1525) and other audio tracks found on this recording. Metric free, classical and jazz, medieval and Renaissance vocal traditions correlate with contemporary elements (timbre, musical text style and technique of music interpretation):

The image shows a musical score for five instruments: Marimba, Soprano, Alto, Tenor, and Bass. The Marimba part is on the left, and the vocal parts are on the right. The vocal parts have lyrics in French: "Pour - - - quoy font bruit et - - - s'as - - - sem - blent les gens?". The score is in 4/4 time and features a complex rhythmic pattern with a mix of metric and free metric lines.

Example 9. Exercise: after Claude Le Jeune's *Psalm 2* (bars 1–8)

In compositions, defined metrics and relative or free metrics are arranged vertically or horizontally. The vertical compositional development, when the upper timbre block is metrical and lower is metric less (or vice versa) and is not in a contrast, not so active dynamically, relating approach may be used. Whereas the horizontal

alignment of metric fragments is combined with metric fewer fragments, it underlines more drama synergy of the composition. Therefore the correlation of metric or metric less fragments, their arrangement depends on the conceived dynamics of composition: if more intense dynamics is needed, selecting 'blocks', i.e. vertical combination of diversities may be used.

Invoking some ideas and the juxtaposition of differences as well as historical and theoretical musical composition provisions, it is possible to temporarily avoid episodes of creative pauses. It should be noted that a very fine example of daily writing exercise presented by Ernest Hemingway could be taken into account and accordingly adapted as a music composing exercise among the composers. To conclude with, in order to find a unique compositional solution and achieve a new sound effect, the iconic exploitation of pure compositional methodology (strictly maintained minimalism, spectral, serialism, etc.) has to be denied in the first place.

The composition of music is historically and structurally influenced by the principle of correlation between tradition and innovation. Based on the previously used methods of composition (based on tradition), as a fundamental material of the future work, including specific elements (updating, innovating), a new, unique result of the work arises. It often cannot be specified in one particular direction, described with laconic characteristic, stylistic image, but rather it may imply the vast resources of the uncovered musical composition ideas and tools.

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Muzikos komponavimas: tarp tradicijos ir naujovių

Santrauka

Straipsnio tikslas – pasidalyti galimų muzikinės kompozicijos pratybų įvairove koreliuojant istorinius ir teorinius kontekstus būsimoms akustinėms kompozicijoms. Dabarties muzikinio kūrinio komponavimo metodus lemiantys veiksniai retai kada turi griežtas apibrėžtis išskirtinai vienos metodologijos ribose, – tai greičiau atraminiai ar funkciniai būsimos kompozicijos taškai, kurių pagrindu pagal konkrečias kūrybines preferencijas (turinys, žanras, paskirtis, sudėtis) daugiau ar mažiau taikomi mums jau žinomi, XX a. (ir dabar) gausiai eksploatuoti metodai. Svarbi muzikos komponavimo proceso problema yra kompozicinės idėjos apvaldymas ir ikoniškų metodų atsisakymas arba jų keitimas derinant kelių skirtybių poras (pvz., choralas ir sonorika, ritminis chaosas ir apibrėžtos modusų formulės, aleatorika ir barokinė ornamentika). Metafizinio kompozicijos sumanymo materializavimas į unikalų metodą ir apčiuopiamą jo struktūrinį pagrindą gali tapti ir veiksminga kompozicinių pratybų mankšta, ir kontekstuali kūrinio rezultatu.

Muzikos komponavimas istoriškai ir struktūriškai veikiamas tradicijos bei naujovės koreliacijos principu. Remiantis anksčiau eksploatuotais komponavimo metodais (tradicijos pagrindas) kaip fundamentaliąją būsimosios kompozicijos medžiaga ir specifinių elementų įvedimu (atnaujinimu), nubrėžiamas naujas, unikalus kūrinio rezultatas, dažniausiai netelpantis į lakoniškas charakteristikas, išgrynintos krypties, stiliaus įvaizdžius, tačiau suponuojantis neaprepiamų muzikos komponavimo idėjų ir įrankių resursus.

2

ESTETINIAI, MENINIAI IR KŪRYBINIAI NACIONALINĖS MUZIKOS KOMPONAVIMO ASPEKTAI

AESTHETIC, ARTISTIC AND CREATIVE SELF-AWARENESS OF COMPOSERS REPRESENTING NATIONAL SCHOOLS

Binary Principle as a Way of the Actualization of Lithuanianness in Music

Abstract. The binary principle of composing emancipates the composer from direct quoting of ethnic melodies and keep up the Lithuanianness of music on the basis of concept and root. The author illustrates the statements in the article by examples from his own works focusing on the peculiarities that condition the formation of the binary core in composition. In his opinion, those peculiarities can be discovered with the help of the composers' trained ear and intuition.

Keywords: binary form, binary core, opposing musical units, types of ear attitude (sonant, tonal, identifying, dynamic).

Introduction

The binary principle of composing is one that employs opposing. The origins of this principle may be drawn back to the centuries of early paganism. For instance, Lithuanian polyphonic songs (*sutartinės*), according to different sources, go back to the Stone Age (Slaviūnas 1971: 3). Likewise, other archaic music is also noted for its binary formation. As my former research revealed, various sound forms – third bichords, fourth trichords and tetrachords – can be polarised on the principle of parity. Several polarised units can sound simultaneously as in Lithuanian *sutartinės*, or form the opposing ornaments of the monody line (Janeliauskas 2001¹, 2002: 2). The heritage of Lithuanian ethnic music with its rich combinatorial patterns of forms, in my strong belief, is a deeply traditional and necessary basis for the authenticity and originality of Lithuanian music.

In modern times the principles of binary composing were actualized by several eminent composers in the first half of the 20th century. These principles were systematically expanded by the composers such as Bartók (Hungary), Stravinsky (Russia), Ives (USA) and others (Janeliauskas 2001²). Lithuanian composer Mikalojus K. Čiurlionis left unique examples of binary designed music (Janeliauskas 2010). However, further search for Lithuanianness in music has developed by implementing images discovered in romantic music, for instance, the quotation of ethnic intonations (Ambrazas 1981).

In the article, attention is drawn to the profound means of opposing in ethnic music formation, and it substantiates the reason to base oneself on them in search for Lithuanianness in music.

On binary form, types of ear attitude and Lithuanianness in music

The key question is what is needed to create binary based music to be identified as contemporary Lithuanian and national music. The answer seems to be obvious: deep knowledge of the binary principle and the intuition of the trained ear. However, that is not all. The composer's wish or self-directedness to render Lithuanianness in his music is also of great importance, which is a spiritual effort, without which moving towards Lithuanianness will not be successful. Here I resort to the auto-reflection of composing music by myself.

The first thing I turn to before starting a new composition is the Lithuanian *sutartinės* and monodies³. For me, they are the most beautiful things. Therefore, I choose something from our ethnic heritage. When the chosen ethnic object is in front of me, I try to recall all I know about the binary principle and to realise how the chosen *sutartinė* or monody could be developed in a contemporary way. As a result of such concentration the intuition of the ear is finally activated. The material chosen from the ethnic heritage largely determines the first step to take and stipulates the type of ear attitude to be manifested – sonant or tonal, dynamic or identifying. It often helps to start – the rest will follow.

The rational aspect of composing drives me to make music interesting for a contemporary musician or the surrounding cultural environment (“longing for Sirius”, “engagement with inter cosmic surroundings” is not acceptable in my point of view; is not the native country enough?).

Having in mind the potential of the binary principle that lies in ethnic music, the melodic motifs and lines may have to be greatly reduced, sometimes also supplemented or modified. The binary formation of rhythmic dimension also should be taken into account. As the essential condition while making such reductions and supplements stands the eligibility of identifying them as of ethnic origin because, the identifiability of the elements is purposive in this approach.

¹ See: Janeliauskas, Rimantas (2001). Binarics as a Common Means of Composing.

² See: Janeliauskas, Rimantas (2001). Echoes of the Archaic Binary Sounding in the 20th Century Music.

³ See the collection of Lithuanian folk songs set up by Čiurlionytė (1999).

We can see that rational way of working with the material can never suffice without the intuition of the ear (Janeliauskas 2003). We started with identifiability, which is the most important thing. It will always remain as such, although music will be composed while employing other types of aural attitude as prevailing.

Often the aims of the identifiability are limited to approaches that prefer the quotation of an ethnic object, however, it should not coincide with it. It is necessary to introduce a trace of modernity, even though a barely noticeable one. The actualization of the binary form starts with the first moment of composition, because it can happen that there is not the second one (it is likely that intuition will eliminate the next as impossible to be programmed). The other goal of the limitation mentioned above will coincide with the approach which could be described “as far as”, where Lithuanianness will not be heard. Therefore, the elements of modification, with the help of intuition, are as though introduced into a certain measure of identifiability that is determined by the desirable goal.

Formation of the binary core

The most elementary exemplar of binary core could be based on the interval of second.

The friction of second alludes to the Lithuanian *sutartinė* and is easily recognisable (Ex. 1). The higher component of the binary structure is expressed by an octave implementing a rising leap (C5-C6), while the lower one is featured by a gesture of falling down (B4-B3, m. 4). The rhythmic ostinato pattern in an upper voice is gradually muffled by increasingly multiplying triplets (see m. 2–3). Finally, rhythmic ostinato is moved to a lower unit (m. 4). This antiphonic replacement of the initial rhythmic pattern between the parts of upper and lower units of the binary structure is an indicator of the formation of a binary core. Here it should be noted that the initial repetition of rhythm in the opposing unit was teleologically directed by multiplying triplets. The growing progression of triplets creates dynamic tension of expectation, which leads to the replacement of rhythmic patterns between the polarised parts.

Example 1. *Gintarėlis* No. 7 by Rimantas Janeliauskas

While forming a binary core, the friction of second can be enriched by opposing units of thirds. The formation of such units can be also identified in Lithuanian *sutartinės* and monodies. In the next example (see Ex. 2) an upper unit is formed by D-F, while the lower one is C-A. The pitches of a particular unit may appear in various registers and act as a factor of making them more dynamic. Pitch C may be substituted by chromatic variants such as C# or D \flat , depending on the direction of a movement. The first phase of a binary core encompasses four measures, while the second (m. 5–8) is antiphonic repetition of the first, supplementing it with the addition of two measures (m. 9–10). Further on, both phases sound homo-rhythmically at the same time (from m. 11). This can be considered as the end of the completeness of the binary core. Its motif appears when the oppositions are made even on the basis of parity. In the first phase the upper unit was more prevalent (the lower unit was paused for two measures), while in the antiphonic phase the lower one prevailed. Additional two measures run even the figuration of sixteenth notes in the lower phase on the basis of parity (exploiting repetition on various registers), repeating it antiphonically in the upper one, understandably, in the opposite direction (m. 10). Creating the opposing meanings and functions on the basis of parity, the decisive role is played by the dynamic attitude of the ear, discovering the intensity generated by higher frequency of rhythm. It is the latter that drives the teleological tension of expectation towards the homo-rhythmic summarising of both units. Dynamic tension is also important for a particular phase of forming a binary core. Here a subtle play of thirds appears, which are increasingly multiplied as, for instance, F-D (m. 1); F-D-F (m. 2); F-D-F-D-F (m. 3). In this way, the repetition of sixteenth notes is provoked in the opposing unit (m. 4).

Forming a binary core (based on the friction of second as mentioned before) it is also common to operate units realized by the chains of thirds (see Ex. 3). Here the upper unit of a binary structure forms a chain of thirds made from E-G-B \flat -D \flat (C#) (here E \flat is used as a chromatic substitution for E and thus should be treated as the

Impulsyvus rubato ♩ = 88

Example 2. *Gintarėlis* No. 19 by Rimantas Janeliauskas

same pitch). A lower unit forms a chain made from (D)-A-F-D. The intersections of chains made from thirds are well known in Lithuanian *sutartinės*, especially in instrumental ones, therefore, they are easily recognisable. The balance between the movement directions of every unit here becomes an indicator of forming a binary core. The upper chain of thirds, which is repeated twice, manifests in the rising direction (m. 1–2). Later it suddenly turns to the down falling direction (m. 3–4), a pattern repeated twice as well. Therefore, the rising pattern ends up in a wide leap upwards (E4–E_b5), while the fall is performed by the same notes downwards. In this way, the upper unit opposes itself in respect of the direction of pitch. The polarized lower unit that joins a process a little bit later acts in the opposite way in respect to the directions. It takes up the down falling direction the first three times (see arpeggio of a passage, m. 1–3), then rising up twice (m. 4–5). These movements balance the expression of units on a parity basis creating the expectation for further continuation. It should be noted that two repetitions of the same direction are spontaneous both in the sense of recognisability and dynamics. The third repetition needs exceptional conditions. The lower unit, as we have noticed, is repeated three times downwards. So what is this exceptional condition? It is the change of direction in the upper unit, which is the most distracting moment that allows the “incorporation” of the third repetition.

Example 3. *Gintarėlis* No. 14 by Rimantas Janeliauskas

The rhythmic modelling of separate units also should be noted. The upper unit is based on ostinato of eights' movement, while the lower one contrasts regarding the rhythmic values (very short values are seen at the beginning, continued by a longer one). These rhythmic models are constantly repeated, which helps to easily perceive the change of the dynamics with respect to directions and to feel the tension of expectation it creates.

The binary core can be formed not only by one strike of second, but including more of them (Ex. 4). Here two strikes of second (C-D \flat and F-E) can be constantly heard. The origin of seconds is based on a fourth trichord with an upper or lower minor second, namely F-E-C or F-D \flat -C. Trichords like these are common and are easily recognisable in Lithuanian monodies and *sutartinės*.

Example 4. *Gintarėlis* No. 16 by Rimantas Janeliauskas

The intersections of different seconds' strikes make it possible to orient oneself between opposing units. One could be represented by the third D \flat -F, the other by C-E. Strikes of seconds are caused by notes that appear attaching an interval of fourth, i.e. C (in an upper unit) or F (in a lower unit). The teleology of a dynamic binary core is based on one of seconds' strikes made more frequent in respect to another. For instance, in the first measure each of the higher and lower strikes are realized only once, it could be expressed by ratio 1 (high) : 1 (low); later the ratio becomes 2 (high) : 1 (low) (m. 2); later on – 3 (high) : 1 (low) (m. 3). The progression of a higher unit is opposed to a reverse ratio, i.e. 1 (low) : 2 (high) (m. 4); later it returns to 2 (low) : 1 (high) (m. 5). The return to the former ratio regarding the strikes of seconds is to be considered a sign of the formation of a binary core.

In the process of the binary formation the bass pedal takes part as well (m. 2–3, F \sharp), which paves the way for the next stage of expansion. The pedal will turn into a cluster (m. 6–8) opposing the strikes of seconds on a higher level.

A binary core can be formed by opposing units, based not only on fourth but also on fifth trichords. The latter are also widespread in Lithuanian ethnic music (Ex. 5). Here we see the fifth trichord (D \flat -E \flat -A \flat) in the upper unit and the fifth trichord (F-C-B) in the lower one. The coexistence of both units creates a repeated friction between the notes of major and minor seconds (F-E \flat and E-E \flat). The friction is obtained by employing the overdue system of rhythm. The higher unit is leading in the rhythm of eights, while the lower one overdues in sixteenth value. Later, the replacement of overdue between the units appears (m. 2). Now the lower leads, while an upper unit follows. Before that the voices of opposing units have extended from strike of second to the edges as far as seventh (F-E \flat , E-E \flat) and further on. After the replacement of units, opposing voices come closer and move to the centre (E-E \flat , and so on). So this overdue pattern begins to differ in different voices, i.e. starts to move away and reach higher registers (E4-E \flat 5 and E4-E \flat 6). The return of opposing voices marks the end of the binary core, after which a development stage starts (m. 3).

The dynamic attitude of the ear optimally uses the advantages of the overdue rhythm pattern shifting notes of both units and teleologically directs the process towards the climax both in the first phrase (m. 1) and in the second one (m. 2). The subtlety of the second phrase is an expression of the lowest dynamic level with the close texture of the voices, after which there is a return to the model of differ voices in order to reach the climax. The return of the primary texture is also prepared by the return of the overdue system (second, fourth triplet in the part of the left hand part) but it only lasts for an instance. After the emergence of the fourth triplet there is a return to the of the beginning of a measure (m. 2). This subtle detail that was discovered by the aural intuition is another illustration that the formal scheme is not sufficient as a stand-alone basis of composition.

Example 5. *Gintarėlis* No. 25 by Rimantas Janeliauskas

The units of a binary core can be opposed to the strike of second that oversteps the fifth (unlike fifth trichords, where the interval of second manifests inside the fifth). Second that crosses over the fifth can be understood as a potential representative of the opposing unit encompassing fifth. The intonation composed of fifth + second (from below or above) can be found in Lithuanian instrumental *sutartinės* and in monodies, therefore it helps to identify it as a trait of national music (Ex. 6, see G-A-E and E-A-B).

Example 6. *Gintarėlis* No. 21 by Rimantas Janeliauskas

The structure of rhythm is based on augmenting and decreasing progressions of sixteenths' groups (3-4-5-6-5-4-3, m. 1-2). When this progression is repeated its oppositional unit is transposed (m. 3-4). Now they start with groups of decreasing progression, followed by the process of augmenting (6-5-4-3-4-5-6, m. 3-4). In Lithuanian monodies augmenting or decreasing sequences of rhythmic motifs are sometimes seen. Therefore, this construction by its nature is acceptable for the aim of national music.

The parity (every unit is repeated twice) of rhythmic oppositions (augmenting and decreasing) completes the formation of the binary core. However, it seems that rhythmic constructions alone would not be enough. The dynamic profile of units formed by fifths is of great importance. It becomes noticeable thanks to the pedal tones in the bass (octaves of G, A) and in the upper part (octaves of B, C#). Pedal units are kept by seconds in high register (A-B). After pedal replacement, structures close to seconds are seen below (A, A-B, A-B-C#).

The slide of pedal tones moves in upward direction (G-A-B-C#). As it is known from ethnic archetypes, similar slides functions as oppositional, or ousting each other. Therefore, every following tone of the pedal slide that follows after ousting belongs to the initial unit. Then there is the return of the units by way of register replacement: the lower unit in low register (G1-2) exchanges places with the upper unit in high register (B4-5). Respectively, oppositional replacing pedal returns (i.e. bass A1-2 and C#5-6). Consequently, the replacement of ousting within the initial low pedal returns in a high register. These replacements (low, high) synchronize with rhythmic oppositions. Essentially, it is a case of syncretism of sound and rhythmic structures, which is discovered thanks to the dynamic intuition.

The influence of dynamic intuition is best revealed summing up groups of sixteenths that depend upon opposing units, namely, on B and on A, which most often move in the opposite direction (second half of m. 3, like m. 4). Here dynamic tension is increasing, which completes the formation of the binary core. The most

essential factor of dynamic tension is the rise of pitch positions (m. 1, 2). Later besides pedal tone replacements as we have mentioned, summing up of opposing rhythm figures appears. The latter is supplemented with additional details of texture like sixteenths' ostinato breaks in pauses (m. 4). The dynamic factors mentioned above prepare a further stage of development.

The examples of the binary core that have been analyzed until now were created orienting oneself to the trend of the tonal approach. The binary core can also be created relying upon sonant intuition (Janeliauskas 2014; Ex. 7).

Example 7. *Gintarėlis* No. 22 by Rimantas Janeliauskas

Here, the units are polarized by replacing the registers which stand out as the structures of seconds. In the low register the major second is seen (G-F), while in the upper it is the minor one (A-B \flat ; incidentally, manifesting together with sonorous expansion, up to sound G). The opposing units are repeated antiphonally three times. While repeating the lower sonorous structure of seconds it raises up by octave each time (by one octave in m. 2, by two octaves in m. 3). Besides, the rhythm of a lower unit is intensified. In its turn, an upper sonorous unit is extended after repeating it three times (only the initial part of the unit of is exposed, m. 4). This slight break of regular antiphonal repetition provokes the replacement of opposing units, after which the lower unit appears in upper register. Besides, this replacement marks the crossing of the dynamic and register profile between the two sonorous units. The lower unit that starts silently (*mp*) in the lowest register of the piano, is repeated louder and louder each time while octaves are getting higher and reach the climax in the third octave. In its turn the upper unit is dynamized in an opposite way – starting high and loud, it gradually becomes more silent. The register aspect of this unit looks a little bit differently. Here the high second abruptly falls down with its each new manifestation (as far as minor seventh); therefore, dynamic tendency is completed not by lowering the register anymore but by strengthening B \flat -A in a low position by a long rhythmic value (half and a dot). This rhythmic extension is unequivocally linked to the extension of the third repetition in an upper unit and associates with the fourth interrupted repetition or rather, its end. The completion of the register profile with a long rhythmic value essentially changes the process of dynamic units. Now the units do not oppose each other, but both form an intensive summed up sonorous field (B \flat -A-G-(F \sharp)-F, m. 4). Here we can see both rising and falling directions of movements between different registers, as well as loud and short rhythmic values. This summarizing sonorous result is the most essential indicator of the formation of the binary core.

Here, it is reasonable to add that the tonal and sonant attitudes of the ear impart certain controversial features to binary composing, the most essential of which are the qualities of expressions regarding the opposing units. Following the tonal attitude of the ear, third bichords are opposed by tones removed at a second. In the meantime, the sonant hearing first of all draws attention to the sonant potential of second. Then other opposing representatives of units are discovered. Now the distancing of registers manifests oppositions of units.

Conclusions

The conducted analysis of music composing allows us to claim that the Lithuanian binary musical heritage is a potential source of the renewal of nationality and Lithuanianness in contemporary music. Orienting towards the essential attitudes of the ear it is possible to discover and support the following attributes of Lithuanianness of music:

- 1) Ethnic-binary music roots;
- 2) Identifiability of national music sounding;
- 3) Suggestiveness of musical dynamic profile;
- 4) Modern design of tonal and sonant approaches of composing.

Undoubtedly, those composers who orient themselves towards the authenticity of Lithuanianness acquire a great chance to open and show their individuality.

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Binarika kaip būdas aktualizuoti tautiškumo paieškas lietuvių muzikoje

Santrauka

Binarika vadiname muzikos komponavimo principą, operuojantį opozicijomis. Šio komponavimo būdo ištakos siekia ankstyvus pagonybės šimtmečius. Antai lietuvių sutartinės, spėjama, siekia akmens amžių. Panašiai ir kita archajinė etnomuzika dažnai pasižymi binarine skambesio lyčių daryba. Paritetiniu principu gali būti poliarinamos įvairios skambesio lytys – terciiniai bichordai, kvartiniai trichordai ir tetrachordai. Tokios lytys gali skambėti vienalaikiškai (panašiai kaip sutartinėse) arba sudaryti opozicinius monodinės linijos ornamentus. Lietuvių etnomuzikos paveldas su visa savo turtinga binarinių lyčių darybos ir kaitos kombinatorika yra giliai tradiciškas ir nepamainomas šiuolaikinės lietuvių muzikos autentiškumo ir originalumo pamatas. Moderniais laikais binariniai muzikos komponavimo principai aktualizavosi XX a. pirmojoje pusėje. Ypač sistemiškai šiuos principus plėtojo vengrų kompozitorius B. Bartókas, rusų – I. Stravinskis, amerikiečių – Ch. Ivesas ir kt.

Unikalių binarinės muzikos darybos pavyzdžių paliko genialus lietuvių kompozitorius M. K. Čiurlionis. Po Čiurlionio lietuvių muzikos tautiškumo paieškos plėtojosi romantinėje muzikoje atrastais pavidalais, pavyzdžiui, etnointonacijų citavimu, perintonavimu ir pan.

Straipsnyje dėmesys koncentruojamas į giluminius, opozicinius lietuvių etnomuzikos darybos būdus, kuriais logiška remtis atnaujinant muzikos lietuviybės paieškas. Binariniai muzikos komponavimo principai išlaisvina kompozitorius nuo tiesioginio citavimo ir palaiko muzikos lietuviybę konceptuali, šakniniu pagrindu. Teiginius autorius iliustruoja savo kūrybos pavyzdžiais, koncentruodamasis į kūrinių binarinio branduolio suformavimo ypatybes. Pastarąsias tegalima atrasti tik atitinkamai išlaisvinus kompozitoriaus klausą ir jos intencijas.

Between Nationalism and Postmodernism: Betty Olivero's *Achot Ketana* and *Zimaar*

Abstract. Most of Betty Olivero's music, considered one of the most prominent composers in Israel, refers to Jewish musical traditions alongside Mediterranean musical signifiers. Although similar traits already appeared in works by the first generation composers in the 1930s–1940s considered the founders of Israeli music, Olivero's style presents a different agenda. In her works, folk borrowings from diverse Jewish sources combine with Arab tunes and Western art music while crossing cultural gaps. National tendencies are thus redefined under the influence of postmodern aesthetics.

My paper discusses the tension between these two influences in two pieces: *Achot Ketana* (Little Sister, 2000) for soprano, 3 solo violins, clarinet and a string orchestra and *Zimaar I* (2003) for singer and chamber ensemble with harpsichord. Both works combine folk material with borrowings from Western music. In *Achot Ketana*, a Jewish liturgical poem appears next to Bach's D minor Chaconne for solo violin, and in *Zimaar* Ladino songs originated in various Jewish communities combine with a song-poem by Folquet De Marseilla. Despite the immense stylistic gaps between the borrowed materials, they influence one another and at the same time retain their essential features. While basic melodic contours remain intact, Middle-Eastern musical techniques such as heterophony, improvisation and ornamentation become contemporary devices through tone clusters, octave displacements and free rhythm, and thus create an innovative sound. Both works therefore convey myriad aesthetic meanings.

Keywords: Betty Olivero, Israeli music, nationalism in music, musical Postmodernism, borrowings.

Prologue

In an interview with Noam Ben-Ze'ev (September 2013), Israeli composer Betty Olivero emphasized the importance of the Jewish heritage together with a constant dialogue with myriad sounds she defines as "a common sound ocean" as major simultaneous influences on her style. As she explained: "Over the years, my connection to Jewish sources became more and more essential ... for me it is a strong motive for creativeness." At the same time, she stated that we are in a constant, unlimited dialogue with everything we absorb: "The dialogue crosses borders of time and place. In thousands of years borders will fade, like nowadays, when we transcribe a Yemenite folksong and the result resembles a Gregorian chant."

Olivero often borrows tunes from Jewish traditional music, but also draws on quotations from Arab and Western music. Her style combines techniques such as heterophony, improvisation and ornamentation, clearly influenced by Middle-Eastern music, together with tone clusters and complex rhythmic structures. The prevalence of Middle-Eastern techniques and Jewish themes in her music, traits, which were typical to the founders of Israeli music in the 1940s might suggest that her works are related to national agendas, an opinion developed in previous researches.¹

However, as this paper shows, her style is influenced first and foremost by postmodern aesthetics. In her music, postmodernism is manifested in border crossing between folk music and art music, in an avoidance of rigid, pre-defined forms, and in a deliberate emphasis on conflicts and multiply meanings.² She sees various sources as equally important elements, which share a common human ground that enables their coalescence through contemporary musical language.

Following a concise biographical background, which provides a cultural framework for the analytic discussion I focus on two pieces in which Jewish and Western borrowings are combined – *Achot Ketana* (2000) where a Jewish liturgical poem (a *piyūṭ*) appears next to Bach's Chaconne in D minor BWV 1004, and *Zimaar I* (2003/2009) where Ladino (Judeo-Espagnol) songs from various communities are combined with a song-poem by a French troubadour. Despite the immense stylistic gaps between the borrowed materials in both pieces they serve as equally important raw materials, open to the composer's individual interpretation. In each work, I present the mutual influences between them and discuss the techniques, which enable the transformation of the traditional or classical materials into contemporary music.

¹ See for example in Hirshberg (2007–2008: 106–107). According to Hirshberg, Olivero's music represents a modern expansion of "Collective Nationalism," i.e. first generation Israeli music that drew on Jewish themes and Middle-Eastern signifiers based on an ideology that connected new music to the time and place of composition, and perceived the composer as a leader who shows the way to the collective. See also Seter (2014: 2). Seter argues, "national, cultural and religious identities form an ideational basis—more precisely the ideational basis— for her music."

² For a full account of the characteristics of musical postmodernism see, for example, Kramer (2002: 16–17).

A Biographical Survey

Olivero was born in Tel-Aviv in 1954. Her parents came from Greece and were descendants of Jews expelled from Spain in the Inquisition of 1492.³ The Ladino songs she heard as a child were a major source for both texts and tunes in many pieces since the early 1980s, and she continues to use them in her most recent works. According to Olivero, the immigrants from Middle-Eastern and East-European countries who lived side by side in her childhood neighborhood symbolize the heterophony of musical cultures in Israel, which is an example for a worldwide multiplicity of sounds which she translates into heterophonic textures.

Alongside these influences, she received strict Western musical education from an early age. She continued her formal studies at the Tel-Aviv Music Academy with the Israeli composer and painter Leon Schidlowsky, who, according to Olivero, contributed to her humanistic approach towards music, and in Yale with Jacob Druckman, Bernard Rands and Gilbert Amy. A life-changing meeting with Luciano Berio in 1982 led to studies with him in Italy (1983–1986), where she continued to reside for the next 18 years before coming back to Israel in 2001 as a professor of composition at Bar-Ilan University.

Berio's interpretive approach towards folk material and their role as borrowings in art music, reflected in pieces like *Naturale* for viola, percussion and a recorded voice of a Sicilian singer (1985) as well as his use of borrowings from Western music in pieces like *Sinfonia* (1968) and the *Recital I for Cathy* (1972) were the most dominant influences on Olivero.⁴ Regarding folk quotations, Berio declared: "I tend to be interested only in those folk techniques and means of expression that I can in one way or other assimilate without a stylistic break, and that allows me to take a few steps forward in the search for unity underlying musical worlds that are apparently alien to one another" (Osmond-Smith 1985: 106). Olivero expressed a similar approach: "I do not look for this material out of a scientific-academic or ethnomusicologist motive, they serve me as a pure dramatic generator . . . I never use them in their original form, they go through processes of transformation so that their original form changes in a significant way, while their spirit fully remains" (Olivero 1990: 27).

One of the most influential projects, which encouraged Olivero to use Western quotations, was her involvement in a transcription of Monteverdi's *Orfeo* done by a group of young composers led by Berio in 1984. Her new interpretation of Monteverdi's opera not only served as a basis for borrowings in her piece *Neharot, Neharot* (Rivers, Rivers, 2006), but also had a wider effect on her perception towards the possibility of combining previous material in contemporary music.

Achot Ketana

"The little sister prepares her prayers and intones her praises
O God, we beseech thee, heal now her infirmities
May the year and its misfortunes now cease altogether."

The liturgical poem *Achot Ketana* (Little Sister) written in 13th century Spain by Abraham Gerondi is the basis for Olivero's piece under the same title composed for 3 solo violins, soprano, clarinet and string orchestra. It centers on the little sister as a metaphor for the people of Israel asking for salvation. The tune used by Olivero was probably composed in the Florence synagogue in the 16th century.⁵ The quotation is taken only from the first part which has a free, improvisational character (the second part has a rhythmic, dance-like character). The original melodic movement is dense and ornamental, and its tonal basis combines modal movements together with tonal implications such as the raised seventh as an ornamental pitch leading back to the opening pitch at the ending of each phrase.

Achot Ketana is dedicated to the memory of the celebrated violinist Yehudi Menuhin. This dedication induced a focus on the violin sound reflected in the replacement of the solo violin with 3 solo violins strengthened by 6 more violins in the ensemble. Furthermore, the borrowed material is taken from one of the most famous pieces for violin, Bach's Chaconne. Its tonal basis (D minor), the main melodic and harmonic material as well

³ The Spanish expulsion occurred when Jews were driven from their lands and spread mainly to North African countries. Ladino, known as Judeo-Espagnol (other names are Judezmo, Dzudezmo and Spaniolit), is the language of Jews of Spanish origin. Ladino songs are an oral tradition, which were originally performed without instrumental accompaniment. Contrafactum, namely the practice of setting words to different tunes, or the other way around, was a well-established practice in Ladino songs.

⁴ Baroque quotations also appear in works by Olivero's teachers in Yale. For example, Druckman's *Prism* (1980) combines different versions of *Medea* composed in the 17th and 18th centuries. Another example is Rands' *Madrigali* (1977) based on Monteverdi's eighth book of *Madrigals (Madrigals of Love and War)*.

⁵ Olivero uses different versions of many traditional tunes in various pieces. *Achot Ketana* is one example: it appears in her song cycle *Juego de Siempre* (The Never-Ending Game) in 1991, and next to a Ladino song in her 1994 piece *Bakashot* (Supplications) for clarinet, choir and symphony orchestra. The version for *Achot Ketana* appears in Piattelli (1992: 82–83).

as the Baroque ornamentation style become a part of a heterophonic texture with Middle-Eastern ornamentation influenced by the piyūṭ's style. The original, directional chord progression in the solo violin part goes through processes of fragmentation and is divided between the solo violins.

A clear connection to the borrowed material is accompanied by its extreme transformation. This is evident already in the short instrumental prelude, which precedes the entrance of the full quotation. Although it creates an intentionally blurred sound by using a slow tempo, simultaneous sound layers and frequent dynamic changes, it is in fact based on two intervals borrowed from Bach, the fifth (a-e) and the minor second (e-f) (Ex. 1a, 1b).



Example 1a. Bach, *Chaconne* in D minor, mm. 1–11



Example 1b. Olivero, *Acht Ketana*, mm. 1–5

The music then continues to a more explicit but fragmented quotation. The fragmentation and heterophony between the violins transform the original chord progression into simultaneous soundings (Ex. 2).

This technique is a reflection of Olivero's perception of solo sounds as multi-voiced music.⁶ Two main motives are borrowed from Bach – the opening harmonic progression (mm. 1–7) and the ornamental patterns, which are based on the melodic motion towards b flat (m. 7). Each new pattern in the fragmented progression is added above the resonating sounds from the previous pattern, thus contributing to a constant sound.

⁶ In a recent interview I conducted with Olivero (October 2016), she explained her intention to transform her own early works for solo instruments or small chamber ensembles into multi-voiced music. She plans to create electronically devised sounds, which will respond to the solo material in the Tempo Reale center in Florence, Italy.

Example 2. Olivero, *Ahot Ketana*, mm. 11–15

Example 3. Olivero, *Ahot Ketana*, simultaneous sounds, mm. 69–72

Middle-Eastern characteristics borrowed from the *piyūṭ* appear not only in the vocal line, set partly in the *sensa misura* (without meter) framework with tonal-modal harmonic tendencies, but also influence the character of the ornamental patterns in the violins and clarinet. Although these are based on the Chaconne's melodic gestures, they are designed as Middle-Eastern ornaments. Olivero therefore uses the common importance of ornaments as an essential part of melodic lines in both Baroque music and Arab music to create a new platform.

Another evident aesthetic implication in these ornamental lines is the pointillist formation of the melodic movement. Individual pitches are connected to one another through long, complicated ornamental sounds. The ornamental patterns, which first appear as an interlude played by the ensemble, are combined with the melodic line of the *piyūṭ* and with the Chaconne's theme. Their character changes in a significant way from a sequential quick movement to slow, pointillist, reflective sound.

The first dramatic entrance of the soprano with the words “Achoť Ketana” is followed by a short ornamented passage, after which she continues on to a longer section of the piyūť. She is accompanied by two contradicting textures: a tonal, pizzicato, song-like accompaniment next to dissonant fragments from the broken segments of the Chaconne. The piyūť and the Chaconne alternate throughout the piece, but all along signs of both appear at the same time. Towards the end, the density of the simultaneous soundings and the tension between the borrowed material increase (Ex. 3). While the vocal line remains faithful to the original liturgical song, the instrumental ensemble combines broken chords with dissonant ornamental figurations and adjacent intervals with melodic leaps and fluctuations between registers. The vocal part ends with a loud dramatic high sound accompanied by prolonged, dissonant sounds in the ensemble. The last quotation comes back to the opening chords of the Chaconne, in their final, fading appearance.

Achoť Ketana focuses on the combination of two apparently contradicting material, but the emphasis on common characteristics does not eliminate the unique character of each one. Together they create what Paul Griffiths calls “meta-music”, the place where past and present blend into a new time zone (Griffiths 1995: 183–189).

Zimaar I

Zimaar I (a composed poem) is written for soprano, 2 violins, violoncello, and amplified harpsichord with percussion.⁷ Its texts and tunes are borrowed from Ladino love songs from various Jewish communities next to a song-poem by the French troubadour Folquet de Marseille.⁸ The first songs of Greek origin are *Kamini por Altas Torres* (I climbed on the highest mountains) and *Esta Montaña d’Enfrentre* (This mountain in front of me). After the troubadour song *Sitot me soi a tart aperceubutz* (Although I realized it too late) appears the Turkish song *Noches, Noches, Buenas Noches* (Good Nights) and in the end, two lines are borrowed from the Moroccan song *Alta Luna Al Esclarecer* (When dawn breaks). In most songs, basic melodic gestures remain intact, but variants in different parameters are added. The main innovations are the artistic rendition of the folk song and the combination of its melodic material with the ensemble.

The lyrical, relatively simple character of the opening recitative becomes a long continuous song with short instrumental transitions. The first chord is built on adjacent sounds, which create a prolonged tone cluster. The singer then continues to a variation on the original version of the first song. Heterophonic responses to the vocal line appear in the violin and create subtle movements which unstable the texture (Ex. 4).

Example 4. Olivero, *Zimaar*, m. 3

⁷ Its second version, entitled *Zimaar II* is for female voice and chamber orchestra. The harpsichord is replaced with a harp, and a clarinet is added.

⁸ Folquet de Marseille’s poems were written between 1180 and 1195. Among 19 remaining poems, 13 have tunes. His poems have an emotional tone, accompanied by a complex syntax and a rich vocabulary of sounds and rhythms. See: Rosenberg et al. (1998: 143–150).

Simultaneous implications of different musical cultures are most evident in the harpsichord's role. Modern composers such as Krzysztof Penderecki, Elliott Carter and György Ligeti used the unique harpsichord sound in several works. The harpsichord's role in *Zimaar* continues the same tradition by employing different styles. First, Baroque music, especially in the beginning where broken chords accompany the melodic line in a texture typical to a recitative; secondly, a medieval sound manifested in parallel intervals; third, the Arabic instrumental ensemble by using adjacent intervals which resemble the sound of an Arabic qanun (an important multi-stringed plucked instrument); fourth, a contemporary, dissonant sound created by clashes between the harpsichord and other instruments which together create multi-layered textures (Ex. 5). As the music progresses, dense intervals become wide melodic leaps through octave displacements. This technique enables them to disturb the sense of a linear melodic line.

The image shows a musical score for Example 5. The top staff is for the voice (S.) and the bottom staff is for the harpsichord (Harps.). The vocal line begins at measure 55 with the lyrics "di nel ba - - - - - nuo es -". The harpsichord line features complex textures with parallel intervals and dissonant chords. The score includes dynamic markings like "fff" and "mp", and is annotated with circled numbers 1 through 4.

Example 5. Olivero, *Zimaar*, The contemporary harpsichord sound, m. 55

Another important aspect in *Zimaar* is the use of the singer as a percussionist, a characteristic, which appeared in several works by Olivero.⁹ In this case, she is required to play a large frame drum and Sleigh Bells (Sonagli). This ancient phenomenon relies on biblical references and ancient terracotta figurines, but mostly on reflections of women musicians in medieval Spain who sang while playing hand-held drums. At the same time, the move from the intimate, spontaneous scene of women's songs to the concert hall and the combination between folk songs and contemporary instrumentation creates an innovative sound.

In the instrumental section, which follows the opening recitative the harpsichord moves in parallel intervals. Despite the definition of meter, it changes almost every bar, thus creating unstable movement. The second Ladino song is already sung in wider intervals, distancing itself from the original version of the song. The dramatic tension rises towards the troubadour song. While basic melodic gestures are kept, the original melodic line turns into an extremely ornamental line with complex rhythmic structures. Three pitches – b flat, a and g – appear both as triplets in 16ths in the vocal line and the first violin and with additional rhythmic variants in the second violin and cello (Ex. 6a, 6b).

Heterophony between string instruments and the voice is an important technique in *Zimaar*. Most of the time, the voice is leading the melodic movement, and they meet on specific points within the melody. The simultaneous appearance of basic gestures from the melodic line in the instrumental ensemble strengthens them, but at the same time contributes to the diversity and richness of momentary musical events. Similarly, in *Achot Ketana* the density increases towards the end. The last song begins with a dramatic sound, but ends in *ppp*, with quite dissonant chords in the ensemble, a gesture, which again resembles the last bars of *Achot Ketana*. The uniqueness of *Zimaar* derives from its myriad aesthetic and stylistic implications, but the conflict between them is unresolved and handed to the listener as an intriguing "food for thought."

⁹ The singer-percussionist appeared in Olivero's music since the early *Makamat* (1988), a cycle of five Middle-Eastern songs, through *Juego de Siempre* (1991), a cycle of 12 Ladino songs and *Zima'ar* and once again in one of her recent pieces *En La Mar Hai una Torre* (2014) for three female voices, viola, cello, harp and percussion.

Si tot me soi a tart a- per- ceu- butz,
 Ais- si cum cel qu'a tot per- dut e ju- ra
 Que mais non joc, a gran bo- na- ven- tu- ra
 M'o dei te- ner car me sui co- no- gutz

Example 6a. *Sitot me soi a tart apercebutz* (In: Rosenberg et al. 1998: 147)

dei te- ner car me sol

Example 6b. Olivero, *Zimaar*, The troubadour song, m. 80

Epilogue

In Betty Olivero’s music, heterophony serves not only as a musical technique, but primarily as an aesthetic point of departure. Stimulated by her dialogue with childhood musical experiences alongside contemporary musical thought, a montage of musical quotations gradually became an integral part of her style. Each borrowed material is confronted not only with its original form and context, but also with a second borrowed material, thus creating both confluences and divergences.

Achot Ketana and *Zimaar* both show an emphasis on multi-layering of various styles while using Middle-Eastern musical techniques as contemporary devices. In accordance with postmodern thought, Olivero’s aesthetic approach refuses to see art as distinct from life itself. Through Bach’s Chaconne, Folquet’s poem and Jewish traditional music she therefore seeks to explore the contemporary possibilities inherent in the language of myriad sources.

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Tarp nacionalizmo ir postmodernizmo: Betty Olivero *Ahot Ketana* ir *Zimaar*

Santrauka

Betty Olivero muzika pasižymi lankstumu, postmodernumu. Ji skatina dialogą ir kuria iki galo neišsprendžiamas situacijas, kartu atsiribodama nuo nacionalistinių idėjų. Vis dėlto nostalgija neišvengiamai yra vienas pagrindinių Olivero motyvų ir meninių šaltinių, nukreipiančių į žydų kolektyvinę atmintį ir kylančių iš vaikystės prisiminimų.

Dilema tarp nacionalizmo ir postmodernizmo gali būti aiškiau atskleista pasitelkiant Svetlanos Boym nostalgijos apibrėžimą. Boym įvardija du nostalgijos tipus – atkuriamąjį ir reflektyvų. Ji teigia: „Atkuriamoji nostalgija pabrėžia *nostos* aspektą ir pasižymi siekiu atkurti prarastus namus ir užpildyti atsiminimų spragas. Reflektyvi nostalgija akcentuoja *algia*, išskeldama ilgesį ir praradimą – netobulą atsiminimo procesą.“ Atkuriamoji nostalgija pabrėžia laiką kaip chronologinį, istorinį konceptą ir šiuo požiūriu yra antimoderni. Priešingai, reflektyvi nostalgija akcentuoja asmeninius atsiminimus ir prieštaras, todėl gali būti netgi ironiška. Boym teigia, kad nors abu tipai nukreipia į panašius prisiminimus ir simbolius, jų naratyvai iš esmės yra skirtingi. Tad nors Olivero kūryba turi bruožų, atpažįstamų kaip nacionaliniai, tačiau jos mąstymas yra reflektyvus.

Kūrinių *Ahot Ketana* ir *Zimaar* analizė atskleidė, kad Vidurinių Rytų elementai kompozitorės darbuose negali būti traktuojami kaip orientalistinės laikysenos požymis. Heterofonijos, ornamentacijos, mikrotoninių intonacijų, improvizacijos naudojimas buvo įprastas daugelio ankstesnių kartų Izraelio kompozitorių kūrybai. Vis dėlto, užuot jas taikiusi kaip išorinius, dažnai dekoratyvinius elementus, Olivero, absorbavusi šiuos skambesius ir techniką iš pirmų lūpų per vaikystės patirtis, juos traktuoja kaip sudėtingas muzikos išraiškos priemones. Taip heterofonija transformuojasi į tirstus disonansinius sluoksnius, ornamentai tampa esminiais, vos ne primygtiniais melodiniais elementais, o iš siaurų intervalų sudaromi klasteriai. Be to, vienalaikis Vakarų ir Vidurinių Rytų skolinis derinimas sustiprina nuolatinį dialogą tarp prieštarų muzikos kryptį.

Kitas aspektas, kvestionuojantis Olivero, kaip nacionalinės kompozitorės, etiketės pagrįstumą, yra jos ir kitų panašios kartos šiuolaikinių kompozitorių artimas požiūris. Tokiu pavyzdžiu galėtų būti amerikiečių kompozitorės Tania León (gimusi Kuboje 1943 m.) ir Chen Yi (gimusi Kinijoje 1953 m.). Abi kompozitorės naudoja temas, ritmus ir melodijas iš savo gimtųjų kraštų, bet nesutinka, kad jų muzika būtų siejama su nacionalizmo reiškiniu.

Kalbėdamas apie citavimą postmodernioje kultūroje filosofas Frederickas Jamesonas teigė: „Jie daugiau necituoja tų tekstų, kaip Joyce’as ar Mahleris darė, jie inkorporuoja juos tokiu būdu, kad riba tarp aukštojo meno ir komercinių formų atrodo vis sunkiau apčiuopiama.“ Olivero muzika, žinoma, yra nekomercinė, bet ji deklaruoja kritišką požiūrį į stilistines ribas, kurias mes esame linkę nustatinėti.

On the Limit of Cultures and Arts: The Specificity of the Creative Activity of José María Sánchez-Verdú

Abstract. José María Sánchez-Verdú connects with the material in an original way: the intertextual method allows him to add new meanings to the basic content of the material chosen. The purpose of the paper is to present the above-mentioned problem on the basis of the selected composition *Libro de las estancias*.

Keywords: Sánchez-Verdu, intertextuality, Arabic culture, West heritage, Book.

1. Introduction: inspiration and intertextuality in Sánchez-Verdú's compositions

Spanish composer José María Sánchez-Verdú belongs most probably to the most interesting European composers of our time. In his creative activity he reaches out for inspirations from diverse sources: architecture, literature, Christian tradition and – particularly – the Arabic culture. Large quantity and multifariousness of the texts used by Sánchez-Verdú in his works (the texts understood as lyrics and musical quotations or stylizations) have the desired result in the intertextuality of his compositions, which allows providing an original interpretation by listeners and researchers.

According to the Polish researcher of literature, Michał Głowiński (born in Warsaw, 1934), intertextuality can be understood as a composing method, within the bounds of which one may include only these relations with others pieces, which become a structural or semantic element. These relations must be intentional and possible to notice by a recipient of a work of art. According to Głowiński, in a wide meaning, within the bounds of intertextuality we could find various references to stable and conventional styles (literary, musical, communal), with the restriction that its presence and provenance will be clearly marked on the composition's background (Głowiński 1998: 87–91). This definition – exceedingly wide in its semantic range – is close to my way of perceiving the phenomenon of intertextuality. My article is an attempt to present the figure of Sánchez-Verdú, whose creativity is still not widely known in the European musical background and a short study of one of his most important composition “*Libro de las estancias*” (The Book of Chambers) as an example of intertextuality in Sánchez-Verdú's music, basing on the definition constructed by Głowiński.

The creative activity of Sánchez-Verdú, especially the issue of intertextuality of his composition, is going to be the topic of my doctoral thesis. After my initial research in this field, I could include the different circles of Sanchez-Verdu's inspirations (see: Appendix).

2. Biographical survey of José María Sánchez-Verdú

José María Sánchez-Verdú, born in Andalusia in 1968, studied composition, musicology and conducting at the Real Conservatorio Superior de Musica in Madrid (RCSM) and Musikhochschule in Frankfurt am Main (the composer also graduated from the Law Faculty at the Universidad Complutense Madrid). In the years 1991–1996 he was employed as a teacher of counterpoint at the academy in Madrid. During 2001–2010, Sánchez-Verdú taught composition at the Robert Schumann Hochschule in Düsseldorf. Currently he has been a professor of composition at the following institutions: the Carl Maria von Weber Musikhochschule in Dresden (since 2011), Conservatorio Superior de Musica de Aragon in Saragossa (since 2008) and Hochschule für Musik, Theater und Medien in Hannover (since 2014). As a lecturer, Sánchez-Verdú repeatedly cooperated with many universities in Spain and Germany.

Music written by Sánchez-Verdú was performed by highly acclaimed ensembles, e.g. the Ensemble Modern, MusikFabrik, KNM Berlin, Österreichisches Ensemble für Neue Musik, Rundfunk-Sinfonieorchester Berlin, Bayerischer Rundfunk or Orquesta Nacional de España. His compositions were played for large audiences during the festivals like the Ultraschall Berlin, Münchener Biennale, Ars Nova Donaueschingen, Schleswig Holstein Musikfestival, Beethoven Festspiele, Musicadhoy Madrid, Wien Modern, Biennale in Venice and International Festival of Contemporary Music Warsaw Autumn. Theatrical projects by Sánchez-Verdú were produced by the Staatsoper and Deutsche Oper Berlin, Luzerner Theater, Teatro Real Madrid or Teatro Colón in Buenos Aires.

Sánchez-Verdú can also take pride in his long list of prestigious composing awards, including the Kompositionspreis der Junge Deutsche Philharmonie (Frankfurt 1999), Ernst-von-Siemens-Musikstiftung (Monachium 2000), Premio Nacional de Música (Madrid 2003) and Award for Artistic Excellence Villa Concordia (Bamberg 2014). As a conductor, Sánchez-Verdú cooperated with ensembles in Germany, Spain, Switzerland, Austria, Poland,

Peru, Egypt and Argentina. His music was recorded among others by Kairos, Columna Musica and Harmonia Mundi; his main publisher is Breitkopf & Härtel. Nowadays, José María Sánchez-Verdú divides his life between Berlin and Madrid, where he lives and works (Quesada 2006: 37–40).

3. *Libro de la estancias* (The Book of Chambers) as an example of intertextuality in José María Sánchez-Verdú's music

Libro de la estancias (The Book of Chambers) was commissioned by the Music Institute in Valencia and the International Festival of Music and Dance in Granada and premiered in the atrium of Caja Granadas on 9 July 2009. This work in accordance with the composing assumption constitutes the musical synthesis of Eastern and Western cultures. The main inspiration for José María Sánchez-Verdú's piece turned out to be a significant occurrence regarding the historical heritage of the Moriscos. Their fortunes were concentrated mostly in Andalusia, the family seat of the Sánchez-Verdú. To the composer, Islamic culture, as well as Spanish Catholicism are like two entwined branches, from which not only the conception, but also the musical language of "The Book of Chambers" grows. Sánchez-Verdú expressed himself about his piece in the following words: "The composition is like a pilgrimage through seven chambers, seven space-times, which determine the way across poetical-aural images, from a desert to writing ...; from rooms fulfilled of ideas like time, labyrinth for others, which are full of symbolical matters connecting with the content of the piece, like a lead, stone and alabaster. "The Book of Chambers" is a poetical reflection about sound, space, light and voice. It is a huge palimpsest, which was thought as a meditation on the part of Spanish history, exceeding the scope of sociological and political aspects of the period dated since 1609, when under a decree the Moriscos had been expelled from the country. This religious and political dispute, leading from decades of successes and crises, constitutes the context, which reaches out partly in the form of the piece. However, the project, as in stage and musical sphere, with its own dramaturgy, exceeds the mentioned context" (Warsaw Autumn 2013: 111–112).

The performance of "The Book of Chambers" lasts circa 70'. It consists of diverse links, following one another and performed attacca; as a result, a coherent, organic totality is achieved:

1. The Chamber of Desert
2. The Chamber of Lead
Interludium
3. The Chamber of Memory
4. The Chamber of Stone
5. The Chamber of Labyrinth
Interludium II
6. The Chamber of Alabaster
7. The Chamber of Writing

For a better understanding of the composer's idea, a brief explanation of the situation of the Moriscos seems necessary. The Moriscos were Muslims, who experienced a compulsory conversion into Catholicism. Such conversions had taken place in Spain since the Middle Ages, but increased after the conquest of the Alhambra in Granada by Isabella I, Queen of Castile and Ferdinand II of Aragon in 1492. Although the Moriscos could use the civil rights, the majority of them still practised the faith of their ancestors after conversion, often being forced to conceal their knowledge of the Arabic language to avoid suspicions. Some of the Moriscos, particularly those, who held high position in society, aimed at creating an amalgam of Islamic-Christian beliefs. The texts used by Sánchez-Verdú in his "The Book of Chambers" may be a good evidence for that.

The first text is the so-called "Torre Turpiana". After the destruction of one of the Great Mosque's minarets in Granada in 1588, a leaden box with the relics of Saint Cecilius, patron saint of Granada, was found along with parchments written in the Arabic, Spanish and Latin languages. Among these texts there was e.g. the Apocalypse of St. John. Ten years later, in Sacromonte, situated exactly opposite Alhambra, 223 leaden charts written in Arabic were found. Until the end of the 17th Century, these unknown texts were treated as the "5th Gospel": it was believed that its essence (content) was dictated by the Virgin Mary, and – according to Her wish – it should be proclaimed in Europe not in Latin, but in the Arabic language. In the literature, these texts figure (appear) as "Plomos del Sacromonte" and "Libros plúmbeos del Sacromonte". Among the texts, found in Sacromonte, there was also the "Torre Turpiana". Both discoveries appear to be Moriscos' forgery, initiated by Alonso del Castillo and Miguel de Luna, aiming at creating Muslim-Catholic syncretism mentioned above (Menocal 2006).

The world of the West is represented in “The Book of Chambers” by one of the most important Christian relics of the past, coming from Spain, namely the “Codex Calixtinus”. The work was written in the 12th century on the initiative of Pope Calixtus the Second. The “Codex Calixtinus” is connected with the worship of Saint Jacob in Santiago de Compostela, where the original of the codex was found. The work consists of five books with maxims, descriptions of the miracles, liturgical texts related to the Apostle and musical pieces, e.g. early polyphonic compositions.

The performing setting of “The Book of Chambers” refers directly to the vocal traditions of both aforementioned cultures. The Arabic perspective is reflected by the Arabic voice – a part written for Marcel *Pérès*; the world of Christianity is associated with the purism of Gregorian chant countertenor – the part intended for Carlos Mena.

A different, though complementary, symbolism is expressed by the use of two ensembles. They are conducted independently by two conductors remaining in contact thanks to a system of cameras. The first ensemble – except the Arabic voice – consists of the following instruments in single staff: the horn, trumpet in C, trombone (with tom-tom), viola, cello and double bass (with five strings; in addition, each of the performers should be accompanied by a comb) and piano (a pianist should have a plastic card to pluck the strings). The choir consists of 12 singers, accompanied by stones. For creating an unusual “aura”, understood as an intriguing aural experience, Sánchez-Verdú added the auraphon, an instrument-installation, which was designed and operated by Joachim Hass from the Experimentalstudio des SWR in Freiburg. The installation consists of four gongs – C, D, E and F – and four tam-tams; the instruments are stimulated by electronics and operated using a console table. In first the ensemble Sánchez-Verdú also used live-electronics, sampling or introducing the “echo” effect in relation to selected vocal fragments (especially solo fragments). The second ensemble consists of the same instrumental setting (except the piano), choir and countertenor.

Sánchez-Verdú marks very clearly the required articulation in the score. To achieve the general impression of reality and fiction, connecting to Moriscos’ history, the composer used a wide range of solutions which restrict the ordinary capability of the instruments or interfere with their tonal identity. It is especially dedicated to vocalists: they may not use the vibrato technique if the composer did not write a different suggestion. The effect of vocal “half-tones” is achieved by Sánchez-Verdú due to performance instructions as “half-air”, “half-sound”, “metallic sound”, “only air”, “inhalation – expiration”, “speech or whistle”, “fragmented sound as low as it is possible”. The instrumentalists, in addition, are needed by Sánchez-Verdú to make multiphonic sounds and quartertones.

“The Book of Chambers” also uses the topophony. The performance requires a big space based on a square plan. According to the sketch in the score, the performers and the audience should be situated in appropriate places. The ensembles are placed around the square on the platforms of a proper height. The centre of it is at the disposal of the audience, who can freely move all over the concert hall, changing the point of visual and aural perception.

Also, the light installation is an integral part of “Libro de las estancias”. Depending on performing links, a light synthesis is realized. The first link is heard by the audience in complete darkness. Further Sánchez-Verdú used the following colors of light: dark and bright green (II), red (III), crimson (IV), dark orange (V), yellow and golden (VI), beige and white (VII). The use of the light has basically three functions: 1) an aesthetic function; 2) the increase of the dramaturgy of piece, signalling the culminating points and leading parts; 3) a reference to Spanish culture, particularly Arabic. The composer marked in the score that his choice refers to the colours characteristic to the Arabic architecture, in particular to the Comares Palace – the headquarters of the sultans, belonging to the Alhambra complex.

4. Characterisation and interpretation of individual links of “The Book of Chambers”

Despite of the composer’s comment, pointing to the history of Andalusian Moriscos’ conversion as a source of inspiration supposes the idea that individual “chapters” – “chambers” are definitely more symbolic and allegoric, remarkably creating a broad field of interpretation. It is a distinctive feature of Islam poetry, primarily touching the mystical matters (Džalal ad-Din Rumi, Nur ad-Din Džamin, Szamsoddin Mohammed Hafiz). The subject of “symbol” in the Arabic language is used very ambiguously. The common root with the “Arabic” meaning of a symbol the following parallels could be excluded: allusion, allegory, emblem, comparison, metaphor, metonymy and “change somebody’s clothes”, picture, fantasy, externalization, hermeneutics, signal, mystery, riddle, paronomasia... (Khan 2009: 182–183, 204–205). Sánchez-Verdú’s aim was “to grasp” some attributes of artefacts, ideas or connotations – thus based on the polysemy of images – he did not use illustrative or certain things.

“The Chamber of Desert”. The title refers to the aforementioned composer’s comment, in which Sánchez-Verdú defines Arabic culture as “deriving from the desert”. The impression of concept of the “space” (regarding to which “the desert” undoubtedly is connected) is apparent: a vast, perhaps endless image related with the element of the air is represented by ambiguous pitch of sounds and limited resonance. The composer renounced any lyrics in favour of asemantic vocalises and exposed Arabic voice and countertenor with their characteristic, performative manner: Arabic voice uses chest voice, sings throatily – as an effect, the sound is very rough and hoarse. Distinctive features of the Arabic voice in the subsequent parts of “The Book of Chambers” will be using glissandi, quarter-tonal ornaments and the vibrato technique (it is not noted in the score – it is the result of a singer’s improvisation). In opposition, the countertenor always uses a “pure” voice (without *vibrato*), interposing delays in the interval of second according to the rules of Gregorian chant. The score is written using mixed notation – metrical and linear – which creates an impression of “time retention”, because of the atrophy of metrical pulse in all “Libro de las estancias”.

“The Chamber of Lead”. Both title and texts refer to the Plomos del Sacromonte. This is absolutely the most “Arabic” part of “Libro de las estancias”. Sánchez-Verdú used the texts known as “La historia del sello de Salomon”. The sign of Salomon is named The Star of David. The Arabic lyrics are committed to a soloist, who sings the following syllables: *lam-alif-lam-alim-mim-ra* while performing a very attractive, melismatic part. He is supported by the choir, which in the harmony of seconds spells out the words from the parchment Torre Turpiana: *La (h)edad de la luz ia comencad, por el maestro i con la pasion, rrod(e) mida con dolor del cuerp o i los (p) rofectas pasados*. Sánchez-Verdú introduced intriguing compositional manner – “canto intimo”: sound – in this case the singing of a soloist – which is heard only as a resonance of Auraphon, not as the real source of tones.

Interlude I. Both interludes I and II explore Auraphon’s abilities. The first Interlude reminds of “electronic musical exercise” basing on a simple composing method: the succeeding instruments are animated to resonance by degrees, each one of them with different dynamics.

“The Chamber of Memory”. Part III is dedicated to the tradition of the West employing the texts of The Book of Saint Jacob and giving the leading role to the countertenor. The soloist performs the Gregorian chorale with the texts of Latin anthem “Pange Lingua” – not a well known version prepared by Saint Thomas Aquinas, but the version from Oficio de la Toma de Granada, adapted by Prof. Fray Hernando de Tavalera: *Pange lingua voce alta triumphi praeconium; laudes Deo semper canta, conditorium qui, edomita Granata, bellis dedit somnium. Dedit quippe pacem plenam populis Hispaniae, dedit autem malam cenam Mahumeti insaniae. Quii lusit Sarracenam gentem et Arabiae*. By contrast, the choir performs texts from the Codex Calixtinus in the nota contra notam technique – conductus “Congaudeant Catholici”. It is derived from the vespers about Saint Jacob: *Congaudeant catholici, laelentur civis celi, die iste*. An intriguing rhetoric means is countertenor’s solo about the Saracens: thereat the composer used “quarter-tonal procession” for the first time in this part, which illustrates the tonal system of “malicious unbelievers”. The instrumental staff employed harmony complexes with intervals of second and fourth-fifths chords, more and more flickering due to tremolos, providing a background to words expressed by the choir.

“The Chamber of Stone” constitutes the central and the longest part of “Libro de las estancias”. Sánchez-Verdú used a full performing staff, the supreme accumulation of diverse texts with strong expression and the most noticeable dramaturgy of musical narration using the bow-form of composition. The Arabic voice sings the melody with the words from “The Salomon Symbol” and his part has a character of arabesque modelled on Muezzin’s prayers. The countertenor introduces new text from Codex Calixtinus – responsive to Saint Jacob: *Huic Jacobo ... tristis est anima mea usque ad mortem*. Choir I again spells out Torre Turpiana’s words, Choir II by contrast uses “quasi-tones” in the form of inhalations and expirations. The culmination of “The Chamber of Stone” includes two texts, which are not presented by the composer at the beginning of the commentary. The first one is: *So cuers par toutes nations assem biez dueil et lamentation*. The second is the incipit from the requiem mass: *Requiem aeternam dona eis domine, et lux perpetua luceat eis*. The above-mentioned texts are presented as a dramatical melo-recitation. In the field of harmony the microtonic deviations are dominated: the dissonances potentiate the dramaturgy of this part of the cycle. “The Chamber of Stone” characterizes the most consistent musical texture – it may be due to the purpose of the illustration of the condition of the stone: its density and stillness. Stone has an important connotation in Christian as well as in Arabic culture. Firstly, stone is both a symbol of Christian’s martyrdom and overcoming of physical rules – the relegating stone from Jesus Christ’s tomb is a symbol of his praiseworthy Resurrection. In Arabic culture, stone is one of the most important objects of cult: any Muslim has to visit Mecca with its Black Stone at least once in his/her life. In case of “The Chamber of Stone” – basing on the used lyrics –

association with the interment seems to be the most relevant: stone is the material used for preparing a grave-stone – board assuring the remembrance of man. In some fashion Sánchez-Verdú referred to this theme in his composition “Maqbara” – an epitaph for Arabic voice and symphony orchestra, written in 2000 (“maqbara” means a grave in Islamic culture).

“**The Chamber of Labyrinth**”. Sánchez-Verdú considers the labyrinth as a rhetorical figure which symbolizes wandering and prospecting for human identity (this motif appears in many Sánchez-Verdú works, e.g. in the chamber opera “Aura” and “Laberinto” for soprano, violoncello and piano). Despite the general instability of the metrical pulse in “The Books of Chambers”, beat is absolutely disturbed in Part V. Due to the linear conducting of voices in individual sections, the composer achieves the effect of “texture welter” – a musical labyrinth. Additional means, bringing on some kind of a musical illusion which has to perturb the listener’s perception, is live electronics and “Erosion Delay” and “Mosaik Delay” effects, disarticulating the processing of sound. The impression of the chaos and danger is exacerbated by the choir playing the stones (performative element). The Arabic voice – the only one solo voice in “The Chamber of Stone” – presents unidentified text in an ecstatic way, unreported by the composer at the beginning commentary (probably it is some exception from the Torre Turpiana). The ambitus of the Arabic voice part is thus far supreme and soloist explores the timbre in the high register.

Interlude II. This part is much more multi-faceted and artful than Interlude I. Despite Auraphon, Sánchez-Verdú used the piano, which is treated like a solo instrument. The connection between electronic – stimulated gongs and tam tams with the piano treated as a percussion instrument, give a metallic, profound sound as a result.

“**The Chamber of Alabaster**”. The contrast between parts V and VI is one of the most intriguing composing means in all “Libro de las estancias”. The texture in comparison to the previous link is almost gossamer: Sánchez-Verdú used only Section II and Auraphon. The countertenor repeats the solo from the part IV: *Huic Jacobo...* The chosen musical fragments noted in the score are replicated by electronic. The impression of lightness and watermark is achieved by “inhalation – expiration” vocal technique in the choir part. The applied means illustrate the structure of alabaster as a transparent material in brilliant way, with the light which can run through; alabaster is excellent material used for decoration. Its feature is impermanence too – maybe the connection to an evanescence theme is renewed (Part IV, “The Chamber of Stone”).

“**The Chamber of Writing**”. Part VII stands out as a summary of the composition. It used the vocal material from Part I (vocalises of the countertenor and Arabic voice). Choral fragments sound in the lowest point of the vocal scale in a very aggressive way. The most important feature of “The Chamber of Writing” is the transformation of the countertenor to Arabic voice: they converge. The countertenor uses intervals characteristic of Arabic music in final phrases: augmented second and fourth which were restricted in musical theory of the Middle Ages and Renaissance (perhaps this measure can be interpreted in the context of Moriscos’ history and their “double” identity, false conversion). For a deeper understanding of “The Chamber of Writing” listeners should take into consideration two out-musical issues: status of writing in Arabic culture and dedication of the final link. Writing – in all the cultures – seems to be apical expression of human genius as a manner for perpetuation of human thoughts. Writing in Arabic culture has importance in both spiritual and artistic fields. The first is connected with the Koran and sura Al-Alah, 96: 1–5, which includes the following text: “Worship the name of your God, who creates ... God, who taught the man by a quill, instructed him, what man did not know”. Divine provenance is relegated to calligraphy, which in Arabic art achieved the pinnacle: “When the suffering of The Prophet was increasing, he called out: ‘Bring me something for writing to note you some thoughts, which saves you from being astray, when I will be not there.’” These words were a pretext for the development of manuscripts and affection for writing, which brought out to treat calligraphy as the noblest form of arts, valued more than painting. Calligraphy – similar to music – has its own compositional rules, rhythm, harmony and counterpoint, triggering a pleasure for the receiver’s eye and adulating his/her aesthetic necessities [Khan 196–197]. In this case, music and writing became fairly identical. By contrast the addressee of the dedication is writer Edmond Jabes (1912–1991). Both his life and circle of artistic interests could be very helpful for understanding not only “The Book of Chambers”, but all the creative activity of Sánchez-Verdú. Jabes experienced religious rejection and an exile equally like the Spanish Moriscos: as a Jew living in Egypt, he had to leave the country because of the anti – Semitic policy of Naser in the fifties. Due to dedication to Jabes, experiences of exile and rejection seems to be ageless and universal. Additionally, the topics of his literary utterance are worth of attention: “(Since then) I describe the state of a metaphysical exile, the symbols of which become the desert, absence, light, silence, nothingness – and above all The Book.”

“The Book of Chambers” also attracts attention by its symmetrical construction: the center is Part IV, “The Chambers of Stone”. The parts are grouped in a legible arrangement 2+3+2, where number “3” is surrounded by two interludes. Doubtlessly, Sánchez-Verdú used the palimpsest poetics in “The Book of Chambers”. Sánchez-Verdú used palimpsest both in literary and historical contexts. In the first meaning palimpsest is a synonym of polysemy and multidimensionality. In historical understanding, palimpsests are texts written on paper, which include earlier different texts; first lyrics lose the meaning and appears in utterly new, strange contexts – “it is not that, what is seems to be”.

5. Concluding comments

The aim of the composer was conveyed in music through some features of objects, ideas or associations connected to them – Sánchez-Verdú bases on the ambiguity of representations not on strictly illustrative content. In the light of his achievements, Sánchez-Verdú seems to be a “total artist”: he is an author of music, texts (librettos are arranged by him on a basis of selected literary works); he is a commentator of his own pieces in musical newspapers and the first performer of his compositions. In the case of “The Book of Chambers”, he was one of the conductors leading the premiere. His use of intertextuality along with multidimensional character and ambiguity of his compositions, set “The Book of Chambers” and Sánchez-Verdú himself in the forefront of the most interesting phenomena of the 21st Century, and thus an intriguing challenge for research.

Appendix

Architecture (works mostly inspired by Arabic architecture or situating musical form – “architecture of work” – in the centrum of the composer’s vision)

- Arquitecturas de la ausencia (for 8 violoncelli in due cori; 2002/2003)
- Machaut-architekturen I–V (main ensemble: flute, clarinet (bass cl.), alto saxophone (baritone sax.), violin, violoncello, piano and percussion; 2003–2005)
- Arquitecturas del silencio (for accordion; 2004)
- Arquitecturas de la memoria (for string quartet and recitator ad libitum; 2004)
- Arquitecturas de la sombra (for percussion; 2005)
- Arquitecturas del límite (for flute, clarinet in B_♭, piano, violin and violoncello; 2005–2013)
- Arquitecturas del eco (for 3 percussionists; 2007–2008)
- Arquitecturas de espejos (for 2 accordions; 2008)
- Arquitecturas del vacío (for ud’ (Arabic lute) and orchestra; 2009)
- Libro de las estancias (for countertenor, Arabic voice, piano, 2 choirs (soprano, alto, tenor, bass – 16 voices minimum), 2 strings groups (each 1 viola, 1 violoncello, 1 double bass), 2 brand winds groups (each 1 horn, 1 trumpet, 1 trombone), auraphon (4 tam tams, 4 gongs), live electronic, and light dramaturgy texts: Torre Turpiana, Codex Calixtinus et.; 2007–2009)

Islam (compositions connected with Arabic culture)

- Kitab para dos guitarras, Kitab 2, Kitab 1, Kitab 6 (text: Omar Jayyam), Kitab 5, Kitab 7 (text O. Jayyam), Kitab 3, Kitab 4 (e.g. for flute, guitar, violin, viola and violoncello; 1995–1998)
- Rosa de alquimia (for muezzin and ensemble text: Adonis; 1999)
- Maqbara (Épitafo para voz y gran orquesta, for Arabic voice and large orchestra; texts: Omar Jayyam and Adonis; 2000)
- Qasid 2, Qasid 3, Qasid 1, Qasid 7 (e.g. clarinet, viola, piano; 2000–2001)
- Ahmar-aswad (for orchestra; 2000–2001)
- Libro del destierro (for soprano, baritone, choir [sopranos, altos, tenors, bass – 32 voices minimum], ud’ (Arabic lute) and large orchestra, texts: Bible, Dante Alighieri, Paul Celan, Moseh ibn Ezra, Anna Ajmátova, Al Mutamid, Antonio Machado and Publio Ovidio Nason; 2001–2002)
- Taqsim (for orchestra; 2002)
- KITAB AL-ALWAN (Libro de los colores, for orchestra; 2000–2005)
- El viaje a Simorgh (for choir, orchestra and live electronic text: Juan Goytisolo; 2007)
- Libro de las estancias (texts: Torre Turpiana, Codex Calixtinus)

Catholicism (works using elements characteristic of the Christian heritage as important elements of compositions)

- La rosa y el ruiseñor (for soprano, baritone, 3 viole da gamba and large orchestra text: St. John of the Cross; 2005)
- Gramma (for choir and chamber orchestra texts: Bible, Homer, St. Augustine, Ovid, Hugh of Saint Victor, Jacopone da Todi (?) and Dante Alighieri; 2004/2005)
- Libro de las estancias (text Torre Turpiana; Codex Calixtinus)
- Libro de Leonor (for 7 singers and Gregorian choir liturgical texts in Latin; 2014)
- Libro del destierro (texts: Bible, Dante Alighieri, Paul Celan, Moseh ibn Ezra, Anna Ajmátova, Al Mutamid, Antonio Machado and Publio Ovidio Nason)
- TENEBRAE (for choir, percussion and strings; Memoria del fuego; texts: Paul Celan, Book of Lamentations; 2003/2004)

Mysticism (Persian mystic poetry and Spain mysticism)

- Kitab 6 (text: Omar Jayyam), Kitab 7 (text Omar Jayyam)
- La rosa y el ruiseñor (text: St. John of the Cross)

Antiquity (compositions using ancient texts)

- Sappho-Fragmente (Cinco fragmentos de Safo for mezzo-soprano, double bass flute in G, bass clarinet, violoncello, double bass, pno, perc., and electronic amplification text: Sappho; 1995)
- Libro del destiero (texts: Bible, Dante Alighieri, Paul Celan, Moseh ibn Ezra, Anna Ajmátova, Al Mutamid, Antonio Machado and Publio Ovidio Nason)
- TENEBRAE (Memoria del fuego; texts: Paul Celan, Book of Lamentations)
- Jardines de Adonis (for soprano and ensemble: flute, bass clarinet, fagot, trumpet, trombone (tenor-bass) and string quintet text: Ovidio; 2004)
- Gramma (texts: Bible, Homer, St. Augustine, Ovid, Hugh of Saint Victor, Jacopone da Todi (?) and Dante Alighieri)
- KHÓRA I, II, III (e.g. III for microtonal accordion and saxophone quartet; 2014–2016)

German Literature

- TENEBRAE (Memoria del fuego; Paul Celan, Book of Lamentations)
- Streichquartett No 8 “Blau” (for baritone and string quartet text: Björn Kuhlig; 2005)
- AURA (soloist ensemble: flute in C and bass flute, Paetzold bass recorder in F / soprano recorder, bass tuba in F, accordion I, accordion II, 2 voices (tenor and baritone), violin I, violin II, viola, violoncello and double bass, auraphon (installation); texts: Carlos Fuentes, Rainer Maria Rilke; 2007–2009)

Latin American and Iberian Literature

- Sombra del Paraíso (for contralto and ensemble text: Vincente Aleixandre; 1994)
- Laberinto. Drama einer Suche für Sopran, Violoncello und Klavier (for soprano, violoncello and piano, text: Jorge Luis Borges; 1999)
- Libro del destiero (texts: Bible, Dante Alighieri, Paul Celan, Moseh ibn Ezra, Anna Ajmátova, Al Mutamid, Antonio Machado and Publio Ovidio Nason)
- Cuerpos deshabitados (soprano, choir: 6 voices, also saxophone, violin, violoncello, accordion and piano; text: Rafael Alberti; 2003)
- El viaje a Simorgh (text: Juan Goytisolo)
- Libro del frío (for countertenor and large orchestra, text: Antonio Gamoneda; 2007–2008)
- AURA (texts: Carlos Fuentes, Rainer Maria Rilke)
- BUTES (for choir and orchestra; drama in music; text: Francisco Deco; 2014–2015)
- Luz sobre Luz (for choir, text: Luce López-Baralt; 2015)

Literature (others)

- Ofrenda lírica (for voice, clarinet, violoncello and piano, text Rabindranath Tagore; 1991)
- Gelida messaggera della notte... (for speaker and ensemble, Elegía para recitador y grupo instrumental, text: Salvatore Quasimodo; 1997)
- SILENCE (for baritone, choir and chamber orchestra text: Jonathan Safran Foer; 2005)
- Il giardino della vita (for speaker, mezzo-soprano and child's voice, children choir, chamber orchestra and shadow theater, text: Gilberto Isella; 2016)

Mourning/Death (*Sánchez-Verdú* frequently raises the topics connected with an evanescence, understood by symbols of Spanish Culture, Latin Tradition and deaths of friends and musical authorities, important for the composer)

- Libera me (for choir, Latin text; 1991)
- Elegía para cuerdas, Memorare (for string quintet; 1991)
- Gelida messaggera della notte... (Elegía para recitador y grupo instrumental; text: Salvatore Quasimodo)
- Maqbara (Epitafio para voz y gran orquesta; text: Omar Jayyam and Adonis)
- Deploratio II (Franco Donatoni in memoriam, for flute and violoncello; 2001)
- Deploratio (I) (Francisco Guerrero in memoriam, for violoncello; 1997)
- Déploration sur la mort de Johannes Ockeghem, for choir and a bell (d), viola, violoncello and trombone (tenor-bass) texts: Jehan Molinet, Margaret of Austria, Anonimus; 2000–2001)
- Cuerpos deshabitados (text: Rafael Alberti)
- El amor y la muerte (for guitar; 2003)
- TENEBRAE (Memoria del fuego)
- Inscriptio (Deploratio IV – Wolfgang Stryi in memoriam, for clarinet in B \flat (or bass clarinet in B \flat); 2005)
- Deploratio III (Joaquín Homs in memoriam, for piano; 2005)
- LUX EX TENEBRIS (Goya-Zyklus) (for guitar and violoncello; 2007)
- AURA (text: Carlos Fuentes, Rainer Maria Rilke)
- Libro de las estancias (texts: Torre Turpiana, Codex Calixtinus)
- Libro de danzas de la muerte (for organetto, fiddle and gothic organ; 2015)

Music (compositions using quotation's technique, connected with musical stylization and tradition of early music)

- Deploratio (I) (Francisco Guerrero in memoriam)
- O Tannenbaum, du trüg'nen grünen Zweig (German text; for speaker, choir and 2 percussionists; 1997)
- Jingle Bells Collage (for orquesta sinfónica; 1999)
- Déploration sur la mort de Johannes Ockeghem (Jehan Molinet, Margaret of Austria, Anonimus)
- Deploratio II (Franco Donatoni in memoriam)
- Taqsim
- Ciacona (for orquesta sinfónica; 2003)
- Machaut-architekturen I–V
- Deploratio III (Joaquín Homs in memoriam)
- SCRIPTVRA ANTIQVA (Madrigalbuch I, for 5 singers; 2010–2012)
- Concerto grosso (for Foley Artist and String Angels: 3 violins I, 2 violins II, 2 violas, 2 violoncelli, 1 double bass; 2011–2012)
- Libro de danzas de la muerte (medieval vocal form)

Others

- Dhatar (India; for accordion and guitar; 1997)
- Mizu no oto (Japan; for sakurhashi and guitar; 1997)
- LUX EX TENEBRIS (Goya-Zyklus)
- Cuaderno de Friedenau (Germany; for guitar; 1998)
- O Tannenbaum, du trüg'nen grünen Zweig (German text)
- Jingle Bells Collage (USA)
- Dhamar (India; for alto saxophone and accordion; 1999/2000)
- Libro del destierro (Bible, Dante Alighieri, Paul Celan, Moseh ibn Ezra, Anna Ajmátova, Al Mutamid, Antonio Machado and Publio Ovidio Nason)
- Nosferatu. Eine Symphonie des Grauens (movie score, for choir and orchestra; 2002/2003)
- El sueño de la razón produce monstruos (from the cycle “Los caprichos” – Francisco Goya. For guitar; 2004)

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Ties kultūros ir menų riba: José María Sánchez-Verdú kūrybinės veiklos specifika

Santrauka

Ispanų kompozitorius José María Sánchez-Verdú yra bene vienas įdomiausių šių laikų Europos kūrėjų. Kūrybinių inspiracijų jis semiasi iš įvairiausių šaltinių: architektūros, literatūros, krikščioniškosios tradicijos ir ypač arabų kultūros. Sánchez-Verdú kūrinuose pasitelkiama tekstų gausa ir įvairovė (tekstais laikomi tiek verbaliniai tekstai, tiek muzikinės citatos ar stilizacijos) sąlygoja trokštamą intertekstualų rezultatą, kuris klausytojui ar tyrinėtojui atveria originalių interpretacijų erdvę.

Skirtingas medžiagas Sánchez-Verdú susieja originaliu būdu: intertekstualusis metodas leidžia pasirinktiems pamatiniams turiniams suteikti naujas prasmes. Straipsnio tikslas yra minėto aspekto tyrimas remiantis pasirinkta kompozicija *Libro de las estancias*. Kompozitoriaus siekiai čia yra įgyvendinti per tam tikrų objektų išskirtines ypatybes, idėjas ar iš jų kylančias asociacijas – Sánchez-Verdú vėliau iškelia reprezentacijų dviprasmybę nei aiškiai iliustratyvų turinį.

Transtextuality in Lithuanian and Serbian Postmodern Music

Abstract. The tendency of using ‘borrowed’ musical material has still been lasting since postmodernism, however, the most intensive period of intertextual ‘games’ was the last decades of the 20th century. In this paper, four compositions by composers from the Baltics and the Balkans are presented. Both the Lithuanian and Serbian authors did not ignore the postmodernism-linked trend to use the works by other composers in their own compositions, thus there are quite a lot of examples of transtextuality in the music from these two countries.

The conception of transtextuality by French literary theoretician Gérard Genette is noteworthy for its detail classification and is handy for dealing with various cases of transtextual relations. Genette widened Julia Kristeva’s theory of intertextuality by developing his own theory of transtextuality in which intertextuality is only one out of five types of transtextual relations.

Based on the theory by Genette, the four compositions – Onutė Narbutaitė’s *Mozartsommer 1991* (1991), Antanas Rekašius’s *Music for Strings No. 2* (1992), and Milan Mihajlović’s *Eine kleine Trauermusik* (1990) and *Silenzio* (1996) – are analyzed. Music by Wolfgang Amadeus Mozart is employed in two of them, while another two hold references to the Baroque epoch. The analysis reveals how different types of transtextuality function in their works.

Keywords: transtextuality, hypertextuality, architextuality, Onutė Narbutaitė, Antanas Rekašius, Milan Mihajlović.

1. Theory of transtextuality by Gérard Genette

1.1. The beginnings of transtextual studies

Even though we could follow the traces of intertextuality in music back to the Medieval Ages with the example of quodlibet, the explosion of intertextual relations burst out in the twentieth century. Such expressions as *polistylistics*, the technique of *collage* and usage of ‘borrowed’ musical material are often employed when defining musical postmodernism (Albright 2004: 14). Thus intertextuality is a frequently used term in analyses of postmodern compositions but the variety of intertextual relations in musical works requires more detailed classification. In the 1960’s, Julia Kristeva was a pioneer in the research of intertextuality and was the first who used the term for reference to any kind of relation between different texts. Soon afterwards, a French literary theorist Gérard Genette widened Kristeva’s theory by designing his own conception of transtextuality or textual transcendence where intertextuality is only one out of five types of transtextual relations. The variety was determined by broader and more systematic studies including structuralist, post-structuralist and semiotic theories. According to Genette, transtextuality is “all that sets the text in a relationship, whether obvious or concealed, with other texts” which it “covers all aspects of a particular text” (Genette 1997a: 5).

1.2. The classification of transtextual relations

Genette’s concept of transtextuality contains five types of transtextual relations: 1) intertextuality, 2) paratextuality, 3) metatextuality, 4) hypertextuality, and 5) architextuality. **Intertextuality** is defined as a relationship of copresence of one text within another; its manifestations are: quotation, allusion, plagiarism. **Paratextuality** marks the components at the threshold of the text in order to direct the acceptance of a text by the readers. Genette distinguishes two types of paratexts: a) *peritext* is the paratext contained within the book (covers, acknowledgements, epigraphs, prefaces, epilogues, headings, comments), and b) *epitext* is outside it (interviews, letters, diaries or public comments – by the author, publisher or other readers – on the particular text) (Genette 1997b: xviii). **Metatextuality** is explicit or implicit, critical *par excellence* commentary of one text on another text. **Hypertextuality** represents the relation between a text and a text or genre on which it is based but which it transforms, modifies, elaborates or extends. Genette distinguishes two types of hypertextuality, according to the relationship of the texts: a) *imitation* and b) *transformation*, which share the same categories of modality – ‘ludic’, ‘satirical’ and ‘serious’ – through different functional types: pastiche (imitative) and parody (transformative) are ludic, charge (imitative) and travesty (transformative) are satirical, and *forgerie* (imitative) and transposition (transformative) are serious types of hypertextuality. The different nature of imitation and transformation determines the double regime of this kind of relation – the imitation means that hypertext is assimilated by hypotext while transformation refers to the contrary process. Thus the epochal context either of hypertext (in the case of imitation) or of the hypotext (in the case of transformation; Stefanović 2015) is lost. **Architextuality**, according to Genette, is the most abstract and implicit category, the relationship of inclusion linking each text to the various kinds of discourse of which it is a representative (Genette 1997a: 4).

2. Representants of transtextuality in Lithuanian and Serbian music

Four compositions containing transtextual relations are chosen as objects of this paper: Onutė Narbutaitė's *Mozartsommer 1991* (1991), Antanas Rekašius's *Music for Strings* (1992), as well as *Eine kleine Trauermusik* (1990) and *Silenzio* (1996), both by Milan Mihajlović. Lithuanians Narbutaitė and Rekašius and Serbian Mihajlović are composers from two different regions of Europe – the Baltics and the Balkans – which wrote these works at about the same time (1990–1996). Two of the compositions are connected by using Wolfgang Amadeus Mozart's compositions, while another two hold references to baroque music.

2.1. Mozart's music as a transtext

2.1.1. Narbutaitė's *Mozartsommer 1991* (1991)

Mozartsommer 1991 is one of interesting examples of using hypertextuality in the works of Narbutaitė. The composition obviously refers to Mozart's music as a hypotext: hypertext is made of a plenty of hypotexts, which are often unrecognizable due to several reasons. Firstly, it is the shortness of most of the excerpts of Mozart's compositions, i.e. they can consist only of a few notes. The second reason is the instrumentation – *Mozartsommer 1991* is composed for flute, violin, viola and cembalo (harpsicord), and this ensemble doubtlessly is not characteristic of Mozart's music, therefore the composer had to arrange the original bits for the indicated instrumentation. Employing the principle of the collage technique by joining different pieces of various texts together indicates the transformative case of hypertextuality.



Example 1. Narbutaitė, *Mozartsommer 1991* (1991), mm. 36–38

We could make an analogy between Narbutaitė's compositional method and Williams S. Burroughs' 'cut-up' method used in literature when a finished, fully linear text is cut in pieces with a few or single words in each piece, and these pieces are rearranged into a new text¹: the similarity lies in the usage of only borrowed material and getting a completely new text, which might not resemble the original one at all.

Considering the texture, the beginning of the piece is pointillist and resembles the *klangfarbenmelodie* technique². Actually, if we did not know in advance that the composition is compiled of Mozart's music only, we hardly could have perceived that hypotexts are used there in some measures.

To examine the conflict between hypotexts and hypertext we could distinguish a few main conflict spots, the first being the incompatibility of the original and new instrumentation, the second one is the texture which is not homophonic but rather a disjunctive polyphonic one, doubtlessly referring to the modernity, and the third point is the rhythmic. It is not a classicistic-like regularly pulsing: either pointillist-like, scrappy sounds or a bit longer motives, they always design a rhythm which is broken, discontinuous and made of various snippets combined into a collage, with a plenty of pauses and complicated rhythmic figures. Although the measure is 4/4, the listener cannot truly perceive it (except the middle part) because of a plenty of pauses, complicated rhythmic figures with off-beats, dotted rhythm, short rhythmic units and triplets thus the general impression of the score may evoke associations not only with pointillist style but also with new complexity.

¹ The cut-up technique (or *découpage* in French) is an aleatory literary technique in which a text is cut up and rearranged to create a new text. The concept can be traced to at least the Dadaists of the 1920s, but was popularized in the late 1950s and early 1960s by writer William S. Burroughs, and has since been used in a wide variety of contexts. Cut-up is performed by taking a finished and fully linear text and cutting it in pieces with a few or single words in each piece. The resulting pieces are then rearranged into a new text.

² The usage of pointillist principle might refer to Arnold Schönberg and Anton Webern tradition thus the New Viennese School, and we may consider it as one more reference – maybe a re-actualized one – to Mozart's music although highly indirect and based on etymological relation between the two groups of Viennese composers.

Actually, Narbutaitė’s music is often defined as very precise, e.g. “Narbutaitė’s intellectual opuses do not remind one of ‘machine production’ but ‘hand work’ carried out with great precision. The rationality of her composition reveals itself through meticulously detailed textures...” (Paulauskis 2006). Therefore, the hypotexts keep their melodic and harmonic uniqueness but lose against the composer’s creativity in creating a precise mosaic of tiny bits with their own logic: the hypertext is a winner with a modern, unique musical language.

Continuing with texture it seems that this element is crucial in the formal structure of Narbutaitė’s work. Different types of texture – combined in a certain sequence – determine the flow of intensity: 1) the first one is pointillist-like, the musical flow is constantly disrupted by pauses, the melodic line is broken and dispersed through different registers; 2) the second type of texture is generally based on the passages of short rhythmic units; these passages are successively joined by using counterpoint; 3) the third type is similar to the latter one yet it is based on little groups of *staccato* sounds of repetitive pitch. The last type of texture sounds the most intensively due to its sharpness and more dissonant harmony thus it appears in the climax point. In general, it is noticeable that the appearance of the textural types has its logic – to clarify, the sequence roughly would be as follows: 1-2-3-2-1-2-3/2-1. As can be seen, it is symmetrical and creates gradually waving intensity of musical flow with the climax in the penultimate segment. It is observable that the closest coherence between hypotexts and hypertext is when using the second and third types, due to longer motives, a more consistent musical flow and denser texture thus more intensive usage of harmony which has a significant role in perception there.



Figure 2. First type of texture. Narbutaitė, *Mozartsommer 1991* (1991), mm. 5–9



Figure 3. Second type of texture. Narbutaitė, *Mozartsommer 1991* (1991), mm. 81–82



Figure 4. Third type of texture. Narbutaitė, *Mozartsommer 1991* (1991), mm. 46–48

Narbutaitė's *Mozartsommer 1991*, therefore, is an example of hypertextuality where the authenticity of the hypotexts is almost totally destroyed by deconstructing them into miniature bits which are employed to make up a qualitatively new sounding and stylistics, when compared to the original. The network of hypotexts sounds full of the reminiscences of Mozart's music, however they make an impression of ornamental incrustations rather than totally Mozartian compilation.

2.1.2. Mihajlović's *Eine kleine Trauermusik* (1990)

Another type of transtextuality using Mozart's music lies in Milan Mihajlović's *Eine kleine Trauermusik* (1990). Written almost at the same time as Narbutaitė's work, the composition is handy to compare how similarly – or differently – transtextuality is used by two Serbian and Lithuanian composers.

Transtextuality in Mihajlović's composition begins with the title – as is in the case of Narbutaitė as well – by using paratextuality. The title of Mozart's iconic composition (*Eine kleine Nachtmusik*) is rephrased in such a way that the original context is changed into an opposite one and makes rather an ironic or even grotesque relation between the works. However, the main manifestation of transtextuality is the quotation from the second movement of Mozart's Piano Concerto No. 23 in A Major. It appears in both forms of intertext and hypotext – in the latter case, the original excerpt is supplemented with Mihajlović's newly composed music; thus in the terms of hypertextuality it is a case of transformation.

The whole composition before the appearance of the intertext is based on Mihajlović's authentic musical language. The intertext comes straight after an aggressive climax, with a little opening of dispersed *staccato* sounds played by winds. In fact, the part of the composition with the intertext is totally contrasting with the previous part. Firstly, it has a prominent, very tuneful melody (while this element was not distinct before); secondly, the harmony is much more consonant – that is due to the presence of intertext. Thirdly, the sonority is much lighter because of the soft melody of Mozart's music and the piano ostinato, which is indicated to play *p–ppp*. However, the flow of music is not smooth albeit incorporating these characteristics. The main reason is that intertext also functions as hypotext because Mihajlović slightly supplemented Mozart's music; thus Mihajlović's work presents us hypertextuality there. The smoothness of Mozart's composition is disturbed by the winds *staccato* (which are constantly continued from the beginning of the segment) while the piano playing Mozart's theme, and, conversely, by arpeggiated piano ostinato while the winds are playing the theme.

Figure 5. An intertext. Mihajlović, *Eine kleine Trauermusik* (1990), mm. 173–179

Besides these disruptions going simultaneously with hypotext, there are interruptions between its fragments: a cluster played by piano and bassoon violates the flow of hypertext twice. The appearance of the cluster in rather calm yet melancholic music might signify an eruption out of suppression: the sudden change of musical character, from aggressive to fragile, seems too contrasting thus quite artificial, and the harsh cluster sounds like an attempt to disrupt the illusion. Michael Klein in his book *Intertextuality in Western Art Music* mentions the category of the uncanny, which was covered firstly in the field of psychoanalysis by Sigmund Freud. As Klein points out, Freud defined the uncanny as a class of the terrifying arising from “something repressed which *recurs*” and this definition holds promise for the hermeneutics of narrative in music (Klein 2005: 88). The interruption by using the cluster might be an example of such recurrence.

Figure 6. Mihajlović, *Eine kleine Trauermusik* (1990), mm. 159–164

The hypertextual transformation of Mozart's concerto is not a serious one but rather ludic due to several reasons. First, the contrast between the main musical body (without transtextuality) and the transtextual one is way too sharp to consider it as a part of the natural flow of the composition. The sense of artificial calmness is reinforced by interrupting clusters – the recurrence of the negativity, which is repressed in the second section but flourished previously – it seems quite illusory. Accordingly, the transformation of the hypotext is not strongly modified and not destroying the entity of the hypotext. Thus it looks like the main intention of the composer was to use the quotation as a means for achieving the ludic, illusory effect to express a fake emotion.

2.2. References of baroque music in postmodern compositions

2.2.1. Rekašius's *Music for Strings No. 2* (1992)

In order to have a wider representation of transtextuality in Lithuanian and Serbian music, we shall shortly examine a few more compositions. Another example of transtextuality in Lithuanian music could be Rekašius's *Music for Strings No. 2* for string orchestra. *Music for Strings No. 2* represents another kind of transtextuality, which might be unnoticeable at first glance. It does not contain any quotations or allusions, instead it refers to the genre of *concerto grosso*. This baroque genre can be seriously considered as an architext of the first part of *Music for Strings No. 2* due to several reasons. First, the composition contains the juxtaposition of two different musical materials – one is modal and equirhythmic (it is dominating), while another is made of cluster harmony and aleatoric rhythm (shortly interrupting). These materials confront each other and their separation is being reduced more and more towards the end. This principle reminds the confrontation in *concerto grosso* of different groups of instruments, although in Rekašius's piece there are juxtaposed different stylistics (baroque and modern) representing two opposite origins of order and chaos.

 Figure 7. Rekašius, *Music for Strings No. 2* (1992), mm. 13–24

Another reason why *Music for Strings No. 2* can be considered as having architextual relation with the baroque genre is its harmony based on modal sounding. In the first ('modal') type of musical material, two sequences of chords which contain triads only: 1) d-a-F-d-B-g-d-A-d-d; 2) D-A-F-d-B-g-d-A-d-d are used. It is noticeable that the dominating mode is D-minor and the sequence reminds baroque harmony in general. Therefore, *Music for Strings No. 2* holds a relation with the architext of *concerto grosso* mostly through the juxtaposition of two alternatively changed different stylistics. Actually, the huge contrast (baroque-modern) could be regarded as a feature of irony as it contains the stylistic juxtaposition with the dominating style and the first type of musical material sounds like an imitation (or parody) of baroque style thus the usage of polystylistics could be considered as a mean of expressing the comic element in this composition.

2.2.2. Mihajlović's *Silenzio* (1996)

Another example of Serbian transtextual music is Mihajlović's *Silenzio* for chamber orchestra and female choir. Like Rekašius's composition, *Silenzio* also holds a reference to baroque music: a short quotation from Claudio Monteverdi's madrigal *Chiome d'oro* is used there. The intertext is not just inserted but also developed polyphonically, thus the intertext also functions as hypotext, like in *Eine kleine Trauermusik*. But in this case, the way of transformation is a common feature in baroque music.

Considering the role of intertext, it is similar to the case of *Eine kleine Trauermusik*: it functions as intertext, which is totally contrasted to the surrounding musical context of the piece. The excerpt from the madrigal is in major and in a light, careless mood while the whole composition is grave and rather dark. Moreover, it comes straight after a dramatic climax and another culmination followings shortly after intertext. Intertext begins like a lucid dream but gets gloomy towards the end due to more dissonant sounding yet it is still very contrasting in general. It may have some connection with the text sung by the choir – for the lyrics, the poem *Tacciono i boschi e i fiumi* (Eng. The woods and rivers are silent) by Torquato Tasso is used. Intertext is placed after the words "e noi tegnamo ascose le dolcezze morose" (Eng. "and we keep unseen lovely sweetness"), thus an excerpt from Monteverdi's madrigal could emphasize the lyrics. However, quite confusing is the fact that the musical material of the choir is dramatic and little expected of Tasso's poem about a quiet night and tender love. In this case, intertext might be considered as compensating and bringing the atmosphere, which the text bears. Being dream-like, intertext is the only sign of tranquility and tenderness, which are coded in the text while the rest of the composition is rather gloomy, despite its name *Silenzio*.

Conclusion

Having examined a few compositions written at almost the same time (1990–1996), we can make some conclusions. The most frequent form of transtextuality is hypertextuality which is found in three examined compositions out of four. Narbutaitė's *Mozartsommer 1991* is an example of pure hypertextuality where the new sounding is formed from borrowed material only, while Mihajlović combined hypertextuality with intertextuality (the latter dominates because hypotexts are transformed very slightly). In this context, the composition by Rekašius is distinctive as embodying the architextuality. Paratextuality is seen in the titles of compositions by both Narbutaitė and Mihajlović.

Regarding the function of transtextuality in each work, two vectors can be distinguished: a) transtextual relations are the basis of a composition; b) transtextual relations supplement the work in a certain section, while the composition is based on the composer's authentic writing. The first type is represented by both Lithuanian composers: in transformatively hypertextual Narbutaitė's *Mozartsommer 1991*, qualitatively new sounding and stylistics are created by employing plenty of bits of Mozart music, while in *Music for Strings No. 2* by Rekašius it is the architextual relation, which determines the structure and idea of the composition, by juxtaposing two different poles (archaic vs modern / order vs chaos). The second tendency is represented by Serbian Mihajlović whose works *Eine kleine Trauermusik* and *Silenzio* are based on his own musical language, which does not have explicit relations with Mozart or baroque music and the intertextual/hypertextual relations function as a tool for emphasizing the stylistic opposites. In the case of *Eine kleine*, the juxtaposition could have been used to express the illusion or fake emotion, while the instrumental quotation of Monteverdi used in *Silenzio* illustrates the lyrics sung by choir and compensates the lack of emotions which were supposed to emerge, regarding the text.

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Transtekstualumas Lietuvos ir Serbijos postmoderniojoje muzikoje

Santrauka

Gérard'as Genette suformulavo transtekstualumo teoriją, praplėtusią anksčiau įsitvirtinusių intertekstualumo koncepciją pagal Juliją Kristevą. Genette transtekstualumo koncepcija apima penkis transtekstualių ryšių tipus: 1) intertekstualumą, 2) paratekstualumą (dar skirstomą į peritekstus ir epitekstus), 3) metatekstualumą, 4) hipertekstualumą (klasifikuojamą į imitaciją ir transformaciją) ir 5) architekstualumą.

Analizuojami kūriniai – Onutės Narbutaitės *Mozartsommer 1991* (1991), Antano Rekašiaus *Muzika styginiams Nr. 2* (1992), Milano Mihajlovičiaus *Eine kleine Trauermusik* (1990) bei *Silenzio* (1996) – yra siejami transtekstų iš Wolfgango Amadeus Mozarto muzikos (*Mozartsommer 1991* ir *Eine kleine Trauermusik*) arba turi sąsajų su baroko epocha (*Muzika styginiams Nr. 2* ir *Silenzio*). Analizė atskleidžia kūriniuose figūruojančias transtekstualumo rūšis ir transtekstualumo funkcionavimą. Narbutaitės *Mozartsommer 1991* yra hipertekstualumo pavyzdys; čia hipotekstų autentika yra beveik visiškai sunaikinama juos dekonstruojant į miniatiūrines šukes, kurios panaudojamos kokybiškai naujam skambesiui ir stilistikai formuoti. Mihajlovičiaus *Eine kleine Trauermusik* sujungiamas intertekstualumas ir hipertekstualumas; Mozarto Koncerto fortepijonui Nr. 23 A-dur II d. tema cituojama kompozicijos pabaigoje; kūrinio visumai ryškiai kontrastuojanti citata yra stilistinės priešpriešos priemonė, kurianti iliuzijos ir dirbtinės emocijos efektą. Rekašiaus *Muzikoje styginiams Nr. 2* nėra skolintos muzikos inkorporacijų, tačiau architekstinis ryšys (atrama į *concerto grosso* žanrą) iš esmės nulemia kompozicijos struktūrą ir idėją, priešpriešinant du skirtingus polius (barokas vs modernumas; tvarka vs chaosas), taip pat – harmoniją (modalumas). Mihajlovičiaus *Silenzio* – dar vienas intertekstualumo ir hipertekstualumo derinimo pavyzdys. Instrumentinė citata iš Claudio Monteverdi madrigalo stilistiškai kontrastuoja likusiai kūrinio visumai ir veikiausiai funkcionuoja kaip priemonė, iliustruojanti choro dainuojamus žodžius: netiesiogiai perteikia teksto nuotaiką ir taip kompensuoja ją išreiškiančių emocijų stoką.

Transtekstualumas šiuose kūriniuose veikia dvejopai: a) transtekstualūs ryšiai yra kompozicijos pagrindas; b) konkrečiame epizode transtekstualūs ryšiai papildo kūrinį, iš esmės grįstą kompozitoriaus autentišku braižu. Pirmajam tipui atstovauja abu lietuvių kompozitoriai: Narbutaitė originalų skambesį ir stilistiką suformavo kurdama mozaiką iš smulkių Mozarto muzikos gabalėlių; Rekašiaus kūrinyje būtent architekstualus ryšys sąlygoja kūrinio struktūrą ir idėją, priešpriešinant du polius. Antrąją tendenciją reprezentuoja serbas Mihajlovičius, kurio kūriniai *Eine kleine Trauermusik* ir *Silenzio* yra grįsti jo paties autentiška muzikine kalba, o intertekstualūs ir hipertekstualūs ryšiai funkcionuoja kaip įrankis, pabrėžiantis stilistines priešpriešas ir jų konotacijas.

Modes, Spectra and Intuition

Abstract. The subject of this paper falls within my compositional research and is focused on the combination of folk modes and several kinds of harmonic and non-harmonic spectra, used as prime pitch material to develop various structures. This paper will present the realisation of several compositional attempts to extend these two different sound worlds in order to find or invent methods by which modality can be extracted from spectrality and vice versa, in an artistic framework. Spectral music material has been mostly generated using some algorithms, created in IRCAM's OpenMusic Software. Here, it should be underlined that one of my main artistic concerns has been to achieve a functional balance between the computer and the intuitive choices.

To clarify the ideas mentioned above, extracts from the following works will be presented:

- *Talus* (2007) for Piccolo & Tam-tam;
- *Octaphonia* (2008) for Chamber Ensemble (Fl. Cl. Pno. String Quintet);
- *Echosymplokton* (2009) for Symphony Orchestra;
- *Inertial Motion* (2010) for Chamber Ensemble (Fl. Ob. Hrn. Vln. Vlc. Pno.).

All of the presented compositional principles will focus on the melodic shaping, the rhythmical quantification and the organisation of texture and timbre.

Keywords: spectral music, modal music, Manos Panayiotakis, contemporary composition.

1. Introduction. Developing a personal code for communication

Since the very beginning of the recorded music history, the art of composing has always been an infinite artistic research on means to express. At the very first chapter of Olivier Messiaen's monumental treatise *The Technique of my Musical Language*, music is defined as a language where every composed melody has "to speak"¹. In fact, by using this specific verb, Messiaen opens a Pandora's box for the contemporary compositional thinking, irrespective of diversiform techniques and styles. Hence, Messiaen's words raise the fundamental argument: Is Composition a language? Comparing any compositional language to any speaking language, "expression" and further, communication can clearly be perceived as a common target of the two, and "sound" as the common medium to achieve this. Composers are very often self-challenged to choose, to set or even invent a personal sonic code, as a form of communication with themselves and with the audience. Greek composer Jani Christou, in his stage work "Anaparastasis III – The Pianist" (1968), deals with a pianist's anguished, infinitive and sometimes fruitless effort to communicate both with his instrument and with his audience². Having been born and having grown up in a country with strong Eastern tradition and at the same time having been significantly influenced by the West, it would be inevitable for my compositional language to remain untouched by such a cultural background. Elements of Eastern influence are evident in my works through the use of various folk modes for the organisation of the melodic and harmonic material. At the same time, the predominantly western spectral idiom, developed during the last decades of the twentieth century by French, Romanian and Finnish composers, has strongly affected my compositional thinking by triggering the following artistic questions:

- How could several simple mathematical formulae be used to generate both modal and spectral primary music material?
- How could these two sonic environments interact with each other and be artistically manipulated to construct contrasting textures and diversiform structures?

2. *Talus* for Piccolo & Tam-tam (2006)

Talus for Piccolo and Tam-tam was composed in York, in 2006. It is one of my most representative examples regarding the use of modal scales as primary music material³. The initial objective of this work was to create a sonic image of the ancient Greek myth, where the robotic giant, Talos (in Greek: *Tάλως*), duells with Jason and the Argonauts on the island of Crete. Due to the illustrative concept on which this piece was initially based, the majority of its parameters, such as melodic lines, rhythm and timbre, were organised in a completely intuitive way, far from any kind of numeric formalisation.

¹ Messiaen, Olivier, and John Satterfield. 1956. *The technique of my musical language*. 1st Volume. Paris: Alphonse Leduc, p. 13.

² Christou, Jani. 2001. *Anaparastasis III – The Pianist*. Athens: Seirios.

³ Panayiotakis, Manos. 2008. *Talus* for Piccolo & Tam-tam. Ancona: Berben Publications.

For the shaping of *Talus*' **melodic lines**, three different modes were used:

- a nine-tone scale, which consists of two identical tetrachords plus a semitone and a tone:

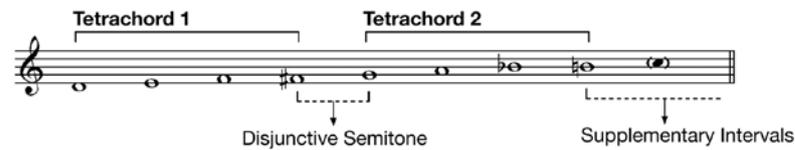


Figure 1. *Talus*, mode 1

- a quasi-chromatic, also nine-tone scale, where smaller intervals contribute to achieve more tensive textures:



Figure 2. *Talus*, mode 2

- a half pentatonic-half chromatic mode, which was used for the last part's textural dematerialisation:

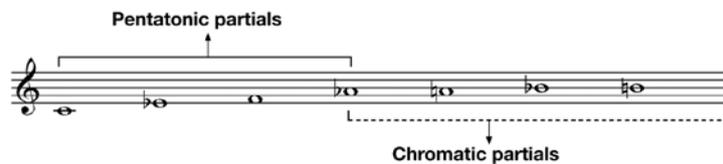


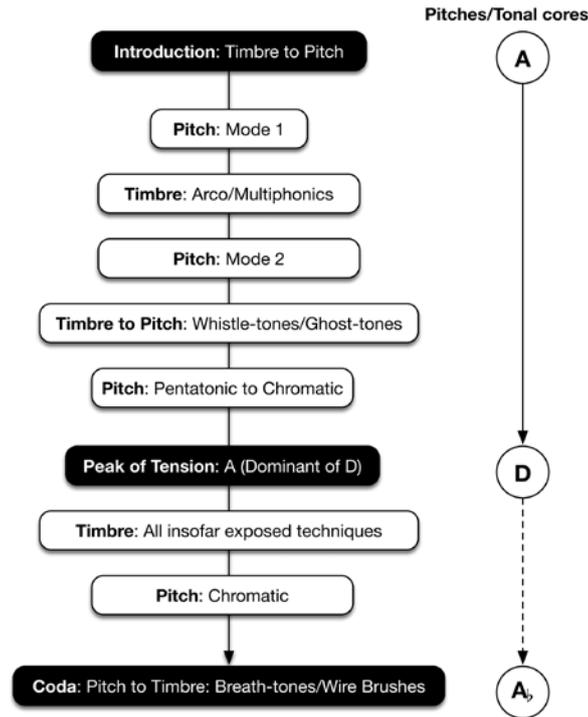
Figure 3. *Talus*, mode 3

The **structure** of *Talus* deals with two distinct sonic groups. The first one consists of pure timbral sonorities, based on extended techniques by both instruments. The table below lists the timbral material used by instrument:

Piccolo	Tam-tam
Whistle-tones	Chain
Pitch-bending	Scraping
Breath-tones	Various Mallets
Ghost-tones	Hit on Stand
Flutter-tongue	Contrabass Bow
Multiphonics	Wire-brushes on air

Figure 4. *Talus*, table of timbres

Gestures based on the modal pitch material, as it was previously illustrated, comprise the second sonic group of this work. At this point, it should be highlighted that a number of additional “pivot” sections were incorporated to the main structure, in order to transform the one sonority into the other, and, thus, to enable a smooth transition between the contrasting parts. In addition, the monophonic tonal relationship of Tonic and Dominant (Pitched D and A respectively) was used in order to escalate the tension between the very beginning and the middle part of the work. After that, there is no return to the initial D. The piece concludes with A flat, a pitch so close to A which at the same time brings almost nothing of the Dominant’s tension. The figure below illustrates the structural and timbral overview of *Talus*:

Figure 5. *Talus*, structural plan

3. *Octaphonia* for Chamber Ensemble (Fl. Cl. Pno. Str. Quintet)

The next work *Octaphonia*, raises another compositional question: How could the partials of a folk mode be found within the partials of a harmonic spectrum?

The primary melodic material is comprised by a pentatonic scale, extracted from a recording of a Greek traditional song. As shown in the illustrations below, the scale consists of all the pitches on the black keys of the piano. Pitch F sharp appears lowered by one quarter-tone at the descending form of the scale. The organisation of the harmonic material is based on a six-part chord, which includes all the above-mentioned pitches. The registers are arranged according to the order in which each pitch appears in the harmonic spectrum of pitch C sharp.

Figure 6. *Octaphonia*, pentatonic scaleFigure 7. *Octaphonia*, harmonic spectrum

This pentatonic scale constitutes the basic pitch material. It has been developed through simple algorithms, created in IRCAM's OpenMusic Software. Frequency Interpolation and Frequency Shifting are two of the preminent spectral techniques, on which the above-mentioned algorithms were based on. Depending on the character of each part, this fundamental material is used to shape melodic lines, to build chordal blocks or transform into other modes inverting the intervallic ratios.

The next figure exemplifies a spectral expansion of pitch C sharp to the chord shown in Figure 7. The expansion was made by dividing each distance from pitch C sharp to each partial of the chord into ten equal parts:



Figure 8. *Octaphonia*, Frequency Interpolation

Apart from Frequency Interpolation, the Frequency Shifting technique was applied to random partials of the pentatonic scale. Here, an arithmetic series of Hertz were added to and subtracted from a partial in order to achieve a palindromic expansion of a microtonal, moving cluster. In addition, the modal material was expanded by transforming the pentatonic scale into a new, eight-note mode. In particular, the new mode occurred after creating a new 5-note mode by changing every major second to minor third and vice versa, which was finally incorporated in the original scale.

The image shows a musical staff with a treble clef and a key signature of one sharp (F#). The notation is labeled "S. P./Espressivo" and "pp". Below the staff is a frequency diagram showing a palindromic expansion of a microtonal, moving cluster. The diagram consists of a series of circles connected by lines, representing frequency shifts. The top row of circles contains values: +20, +50, and +100. The bottom row contains values: -20, -50, and -100. Lines connect the top circles to the bottom circles, forming a mirrored shape. Frequency values are indicated: ~642.25 Hz above +20, ~672.25 Hz above +50, ~722.25 Hz above +100, ~622.25 Hz to the left of +20, ~602.25 Hz below -20, ~572.25 Hz below -50, and ~522.25 Hz below -100.

Figure 9. *Octaphonia*, Frequency Shifting

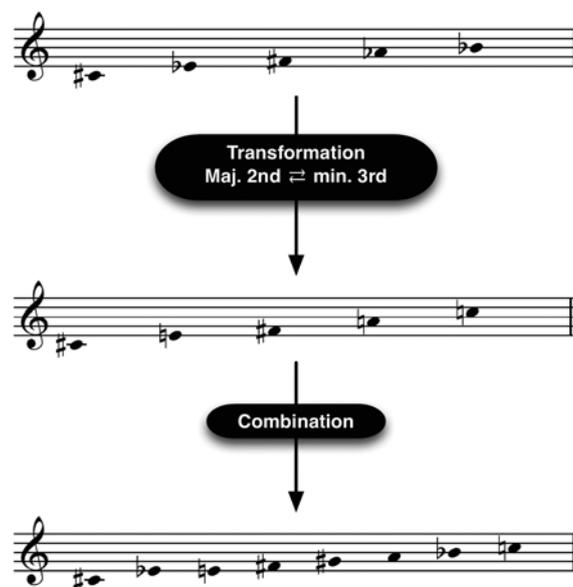


Figure 10. *Octaphonia*, inversion of intervallic ratios

The outcome of the elaboration of this primary material has been a variety of contrasting textures, which control and modulate the tension of the work. The figure below illustrates the forms and the development of the music material along with *Octaphonia's* timeline:



Figure 11. *Octaphonia*, structural plan

The technique of controlled improvisation has been an essential tool in the development of the texture during sections III and IV (bars 67–128). The performer is asked to improvise by performing the pitch and rhythm material notated in any order. This technique starts from free key slap gestures by the flute in Bar 73 and is gradually developed through free upward gestures, to reach the completely improvised section in bars 126–128, which allows free gestures, rhythms and dynamics. During those bars, the texture reaches its most compact form.

The musical score for the improvisation part of *Octaphonia* features the following instruments and instructions:

- Picc.** (Piccolo): Gradually focus on last gesture, *fp*, To Bass Flute
- Cl.** (Clarinet): Gradually focus on last gesture, *fp*, To Bass Clarinet
- Pno.** (Piano): Gradually focus on last gesture, *fp*, *ff*
- Vln. I** (Violin I): Gradually focus on last gesture, *fp*
- Vln. II** (Violin II): Gradually focus on last gesture, *fp*
- Vla.** (Viola): Gradually focus on last gesture, *fp*
- Vc.** (Cello): Gradually focus on last gesture, *fp*
- Ch.** (Contrabass): Gradually focus on last gesture, *fp*, Stopp at piano's gliss.

Figure 12. *Octaphonia*, improvisation part

4. *Echosymplokon* (2010) for Symphony Orchestra

The next compositional principles to be presented in this paper can be found in my work *Echosymplokon* for Symphony Orchestra, which was composed during 2009–2010 and premiered by the Vienna Symphony Orchestra at the ISCM festival, in Vienna, in 2013. The word “Echosymplokon” means *sound complexity* and is based on the Greek words *ήχος* (=sound) and *συμπλοκή* (=complexity or conflict) referring to the contrasting textural ideas used to form the harmonic and timbral plan. The work examines the interaction between static and kinetic textures, which are presented alternately, thus modulating the harmonic density, the dominant registers and the orchestral timbre. The orchestra is used as a large instrument with many faces, providing different environments each time, from solid harmonic surfaces to “empty” sonorities.

In contrast to *Octaphonia*, the modal material of this work was generated through simple algorithmic processes, based on the spectral material. The Phrygian mode (starting from E natural) was used as a starting point. Two algorithmic principles were applied in order to transform the initial scale into two different modal pitch-series. In the first series, every partial of the scale, which is a triangular number (1, 3, 6, 10 and 15) was “approached” by semitone, resulting in a new, periodical, two-octave mode which consists of an E aeolian and an E minor-melodic mode in consecutive order:



Figure 13. *Echosymplokon*, mode 1

More specifically, the primary pitch material of *Echosymplokon* consists of a harmonic spectrum, filtered by a triangular-numbers arithmetic series. The opening of this work is structured with a number of rising chords, which were based on the above-mentioned spectrum and on additional pitches, generated with the Frequency Interpolation technique:



Figure 14. *Echosymplokon*, harmonic spectrum



Figure 15. *Echosymplokon*, Frequency Interpolation

In the second series, all triangular-numbered partials were approached by tone. Thus, this algorithmic process returns a non-periodical, endless modal scale:

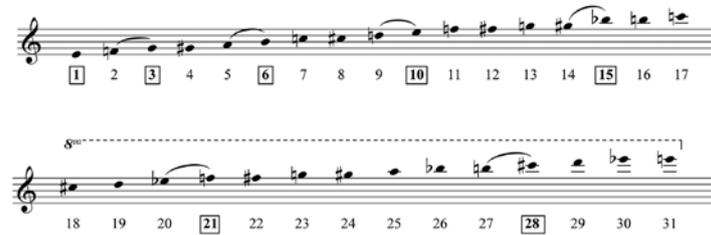


Figure 16. *Echosymplokton*, mode 2

These two modes were used in various combinations for the elaboration of the music material, in order to construct the most energetic passage of the work. The harmonic texture changes to fast contrapuntal passages where several modal gestures are developed by all instruments. By decreasing the number of instruments, the speed and the dynamic tension are gradually released to a ‘bare’ orchestration passage (bars 131–154), performed on the two extreme ends of the orchestra by piccolo and contrabass. This sonority acts as a ‘negative form’ of the tutti passages.

5. *Inertial Motion* for Chamber Ensemble (Fl. Ob. Hrn. Vln. Vlc. Pno.)

Inertial Motion was composed in York in 2011, as the last work of my PhD portfolio⁴. The title comes from the respective cosmological term, which means ‘constant velocity motion’ or ‘motion free from any force’. In contrast to the previously-presented works, *Inertial Motion*’s main idea was based on a minimalistic approach to the texture organisation. In particular, two single pitches, G₃ sharp and E₆, were used as fundamental pitch material to develop the texture and the structure of the whole work. Along the lines of *Octaphonia* and *Echosymplokton*, the expansion and elaboration of this minimum pitch material was based on a number of algorithms, created at OpenMusic Software. The structure of *Inertial Motion* was organised according to three contrasting types of textures. The first, is characterised as “Smooth” due to the sustained pitches, which form a, not to tensive, harmonic surface. Here, the mathematical formula of the Frequency Modulation technique was repeatedly used in order to generate additional pitches, which were produced by the algebraic sum and difference (in absolute values) of the two initial frequencies:

Figure 17. *Inertial Motion*, Smooth Texture-FM

The second type of texture is described as “Angular” and consists of randomly created upward modal gestures, which gradually increase the work’s overall tension. Here, the components of a chromatic cluster, which marks the end of the first part of the work were used as starting points for an algorithm which returns random modal gestures by the algebraic addition of various intervallic ratios. It is worth noting that in specific parts of *Inertial Motion*, the above-mentioned modal gestures were elaborated and expanded using the formula of the

⁴ Panayiotakis, Manos. 2011. Portfolio of Music Compositions (PhD Thesis). York: the University of York.

Doppler-Fizeau Effect. Figure 18 demonstrates an analytic description of this particular algorithmic process, while Figure 19 shows a few bars of the particular passage. In particular:

- 1) a random pitch from the cluster is selected;
- 2) a series of random intervals is generated and added to the previously-selected pitch;
- 3) the gesture is transposed and put in a random register (later, the generated registers determine the instrumentation of each gesture);
- 4) all the partials of the above-created gesture were Frequency-Modulated through the Doppler-Fizeau Effect mathematical formula.

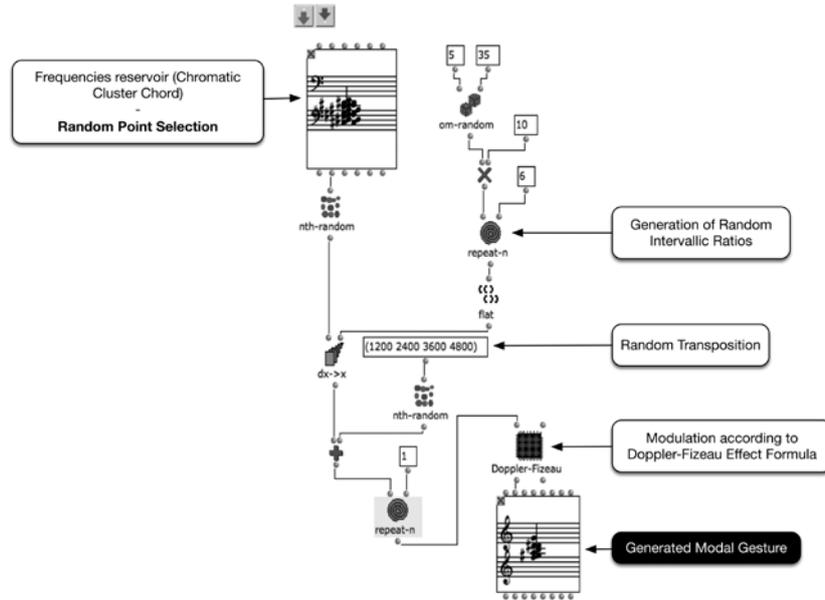


Figure 18. *Inertial Motion, Angular texture Algorithm*

Figure 19. *Inertial Motion, Angular Texture on the score (b. 20–22)*

The third type of texture is described as “Granular” and it mostly consists of percussive and pizzicato sounds. This sonority appears at the final part of *Inertial Motion* in order to achieve a dematerialisation of what was previously heard. The pizzicato material of the two strings was based on random three-note gestures, created with the Doppler-Fizeau Effect formula as follows:

- 1) a spectrum was produced by Frequency-Modulating two smaller clusters;
- 2) a random pitch was chosen and substituted the variable F0 of the Doppler-Fizeau Effect formula.

Figure 20 shows a typical passage, extracted from the epilogue of the work:

The image shows a musical score for the epilogue of *Inertial Motion*. It consists of five staves: Flute (Fl.), Oboe (Ob.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Flute and Oboe parts start with a 4-measure rest followed by a 10-measure rest, then play a melodic line. The Violin and Viola parts play a rhythmic pattern of eighth notes, with a section labeled 'pizz. / strikes' and 'Gradually focus on percussive strikes'. The Piano part starts with a 4-measure rest followed by a 10-measure rest, then plays a melodic line. The score includes dynamic markings such as *f*, *ppp*, and *mf*, and performance instructions like *(pizz.)*, *pizz. / strikes*, and *Gradually focus on percussive strikes*.

Figure 20. *Inertial Motion*, Epilogue

In conclusion, I would like to state my own answer to a couple of questions which are often raised by many contemporary music composers and analysts:

“Why does a composer chose methods, such as the ones listed in this paper, instead of others which might include no formalisation? At the end of the day, is a compositional methodology audible?”

I am almost sure that the majority of the composers has at the same point used the verb “to work” in order to summarise the outcome of his/her compositional process. “*This works*” or “*That does not work...*” My personal view has been formed in accordance with the fact that, irrespective of style, a music work consists of two elements of fundamental importance: the *audible outcome*, which is finally perceived by the audience’s ears and the *inaudible methods to achieve it*. There are, undeniably, plenty of ways for a composer to create and organise a particular sound. Thus, each of us chooses those, which “work” according to our personal taste. As soon as a music work leaves the composer’s desk, it is possible to be listened, analysed, interpreted and evaluated in as many different ways, as the number of the different listeners. Maybe some perspectives see eye to eye with the ones chosen by the composer, or maybe not. History ultimately will determine if each piece of art finally “works” or not. In the meanwhile, any contemporary composer should continue looking for innovative methods to “express” themselves and to “communicate” with both his work and his audience.

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Modusai, spektrai ir intuicija

Santrauka

Straipsnio tikslas – ištirti tokius kompozicinės praktikos būdus, kai modalumas yra siejamas su spektriškumu, ir atvirkščiai. Dar konkrečiau – argumentuoti kompozicinę idiomą, jungiančią šiuos du atskirus garsinius reiškinius. Gilinantis į minimum procesus, paties autoriaus buvo sukurta nemažai kūrinių, kuriuose tiek intuicija, tiek algoritmai buvo derinami komponuojant muzikinę medžiagą. Spektrinės muzikos generavimui ir formavimui pasitelkti algoritmai buvo realizuoti su *IRCAM OpenMusic* programine įranga. Kalbant apie intuityvų kompozicinio proceso aspektą, medžiaga buvo plėtojama žingsnis po žingsnio atsakant vis į tą patį klausimą: „Ką aš noriu girdėti toliau?“

Tokio komponavimo proceso, kai taikomos dviejų krypčių operacijos (modusų kildinimas iš spektro, ir atvirkščiai), išdava buvo išradingų faktūrų ir struktūrų susiformavimas. Ši estetinė nuostata yra demonstruojama ryškiais pavyzdžiais ir ištraukomis iš šešių kūrinių, sukurtų 2006–2010 metais.

Soundscape Composition in Lithuania: From Interpretation to Documentation

Abstract. The term soundscape composition was invented in the mid-seventies of the 20th century when the R. M. Schafer's movement of acoustic ecology started. But still now none really seems to be able to say what exactly is meant by it. It can hold documentary recordings of some places or complex compositions with environmental sound, as well as different soundscape activities (sound walkings, installations, internet projects, etc.). In this paper a short overview of soundscape music in Lithuania is introduced. It based on compositional principles point of view, drawing acts of documentation, representation and interpretation as fundamental premises to define and typologise it.

Keywords: soundscape composition, field recording, sound installation, sound map.

During the 20th century the attention of artists, urbanists, sociologists, anthropologists and other experts on the phenomenon of soundscape has been growing. The futuristic movement at the beginning of the century admired the new industrial sound system. So that the sounds of the industry and city – cars, pistons, levers, hammers, etc. – do not become an undesirable noise, for Luigi Russolo it is only an issue of requalifying them and restructuring our listening. “Switching off the eyes”, as a means of freeing sound from its source and in this way opening oneself to pure (reduced) listening became essential in acousmatic music that focuses attention on how we listen to sounds and music and what the goal of listening is. The context of sound recording technologies and electronic music that do not require putting down notes made the discourse on sonological competence in cognitive musicology a topical issue. Finally, alternative art practice (George Antheil, Edgar Varèse, Henry Cowell) of the first half of the 20th century, musical experiments of post-war avant-garde electronic and tape music, artistic and theoretical Cowell's noise, Cage's silence manifestos changed dichotomies that were employed to structuralise musical culture: music *versus* noises, man *versus* machine, environmental sounds *versus* “distilled” spaces of concert halls.

The origin and development of the soundscape idea is directly linked with the history of the media and changing technologies, which opened new possibilities and forms of listening, shaped a new attitude to sound, its role in art and changes in social life. The rapid evolution of sound recording equipment (from phonographs, to gramophones, tape recorders, and digital recording systems) radically changed the way we make, listen, and market music, as well as the fundamental understanding of what we call music. Now is not necessary for a composer to use notation or scores to transfer music to listeners. The audio fixation is much more precise and unlimited than any visual representation. It brings music directly without any visual intermediate. Finally, any sound with the help of recording gained the musical feature to be reproduced, controlled and synchronized with the sounds of musical instruments.

The authorship of the term soundscape is attributed to the Canadian composer and sound ecologist, Ray Murray Schafer, who at the end of the fifth and the beginning of the sixth decade came up with the idea of a total appreciation of the acoustic environment. His concept of soundscape is to a certain extent analogous to the concept of landscape: while landscape defines the visual side of a locality, soundscape defines its sonic content, all sounds that reach our ears in a certain locality. For Schafer *soundscape* means not only authentic acoustic environment, but also such artificial constructs as music, montage of recorded sounds but only in such cases when they are treated as part of the environment. Therefore, since the first cases of the usage of this term *soundscape* acquires rather a wide umbrella character embracing many different phenomena: beginning with encyclopaedic collecting of the sounds made by birds, animals and insects, recordings of acoustic landscape, research in architecture acoustic and ending in saving the sounds for history, sound installations, montages or other artistic activities with environment sounds.

The usage of the term an “acoustic environment” has a long history. Beginning with the imitation of natural sounds in folklore traditions, continuing with their allusions in the music of the Middle Ages, Renaissance, Couperin, Haydn, Vivaldi or Olivier, the tradition of program music, and ending with the direct involvement of objects from the environment in the 20th century music scores by composers Eric Sati, John Cage and others. In this century with the spread of sound recording technologies the use of the acoustic environment enters a new qualitative stage. While in the music of the acoustic era, environmental sounds were “re-written” to be performed by traditional instruments thus becoming distant references to their original source (rhetoric, program music), in the 20th century the use of the phonogram made it possible to use them in a music composition as they are.

In 1930, Walter Ruttmann, the director of German abstract and documentary film created a 12-minute film *Wochenende* without any images – an acoustic collage made from the recorded sounds of Berlin (trains, street traffic, everyday life etc.)¹. In 1927–1938 Filippo Tommaso Marinetti demonstrated the radio compositions *Sintesi radiofoniche* that consisted of recorded environmental sounds. Finally, the idea of acousmatic music was manifested in Pierre Schaeffer's *musique concrète* and his emblematic *Étude aux chemins de fer* (1948)². This method was expanded in avant-garde compositions by Halim El-Dabh, Pierre Henry, Karlheinz Stockhausen, Iannis Xenakis, Michel Chion and other composers.

The composers mentioned treated recorded sounds rather freely, turning them into acoustic objects abstracted from the original source. However, the soundscape composition represented by Schafer raised other goals and emphasised not so much the aspect of the composer's self-expression: he tried to attract attention to the acoustic environment, the listening phenomenon, the aspects that unite the systems of people and nature. Field recording became the main practice in this kind of "music"³. Sound documentation sometimes called by the term phonography (according to a parallel with photography) started in the film and radio industry; it accompanied expeditions and research of ethnomusicologists and geographers. In the 1960s field recordings become an independent activity.

Although most of present-day soundscape artists combine various creative methods and means, all of them originate from several essential field-recording principles:

- 1) creative work does not start with sound editing, but with the beginning of sound recording or even earlier, looking for the right spot to make the recording, watching and exploring the surroundings;
- 2) no recording can fully recreate the sound coming from the environment. The microphone depending on its technical features, distorts the sound objectivity, bringing to light some sounds/frequencies, while hiding others and so on. As it is not a cognitive listening instrument, it does not have the possibility to focus on the sound the field recordist is interested in and to filter out undesirable acoustic material.

Therefore, the unavoidable subjectivity of the field recordist brings his/her activities closer to the composer's practice, and the recording work to the composer's act of creating music. Depending on the relationship with the environment being recorded, several soundscape compositions can be distinguished: documentation, representation, interpretation. The first – documentation – is a raw sound recording or direct sound broadcast. It is a certain neutral relationship between a recording man and environment, limited only by the choice of the locality and time as well as the transferring the recorded sound into a different context (CD, radio programme etc.). Generalising it could be called "found" compositions, in which authorship is minimally seen. The second – representation – includes edited (chosen, edited, treated) sound recordings. They are recordings made at a different time or even in different localities joined together, in order to obtain a generalised representation of the locality recorded. The third – interpretation – is most probably closest to the traditional *musique concrète*, where recorded sounds or their segments are freely manipulated, they are transformed and placed to make new compositions by the composer's free will. However, unlike in classical *musique concrète*, in soundscape compositions the recognition of the original sound is very important, while its goal is to evoke in the listeners associations, reminiscences and imaginations connected with it.

Based on this typology, it is possible to review the context of the art of Lithuanian soundscape. This tradition in Lithuania is rather new. The first examples of soundscape composition would be attributed to the interpretation type, when employing recorded sounds tape compositions were created. One of the first works of this type is Tomas Juzeliūnas' "Telephonics" (1987). This composition was edited with the help of a multichannel tape recorder employing only the sounds emitted from a telephone. Repeating combinations of the telephone signals somewhat reminds of the early works by Steve Reich and his phase shifting technique.

¹ A bit earlier, in 1927 Ruttmann created the famous full-length documentary *Berlin: Die Sinfonie der Großstadt*, which like the *Wochenende*, is more known for its collages of cityscapes organised according to musical principles rather than consecutive documentary narrative.

² The choice of train noises for the first concrete musical composition was conceptually linked with one of the first (and most probably historically most influential) films by Auguste and Louis Lumière's *L'arrivée d'un train à la Ciotat* in 1895. Pierre Schaeffer claimed that traditional music starts with abstraction (notes), later supplying it with an acoustic shape. Concrete music is composed the other way round – from concrete sound recordings, later abstracting them to musical composition.

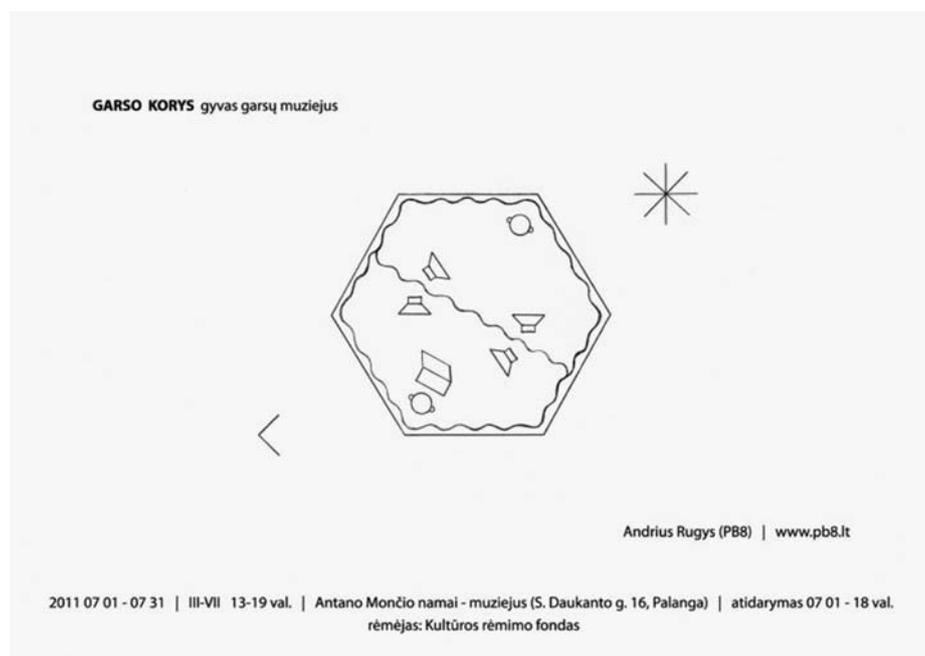
³ Often *soundscape* music itself is understood as the environment. For example, Luc Ferrari in his composition *Presque Rien No 1 "Le Lever du jour au bord de la mer"* (1970), in one of the first manifestations of such music, the recording of the noises of a definite Yugoslav village is heard. It is edited in a minimal way without any compositional intervention. It is an original 21-minute "summary" of the recording which lasted day and night. Ferrari defines this composition as one that does not have "abstract sounds", i.e., what most irritated him in the *musique concrète* school.

A new acoustic world is created from authentic technologic sounds, which gives a generalised sounding of the past time and a changed locality.

While in “Telephonics” the interpretation method employing the surrounding environment is very obvious, for example, in Šarūnas Nakas’ “At Heaven’s Door” (2000) the author’s intervention is markedly less. This thirty-minute long composition is a “sound film” that was made intuitively without any premeditated preliminary schemes in which the music of the extinct cultures that was written on little wax rolls, as well as the sounds of a river and wind, bird songs, and there is not a single sound created or changed by the author himself, no electronic improvement or deformations.

The younger Lithuanian composers Arturas Bumšteinas (b. 1982), Lina Lapelytė (b. 1984), Mykolas Natalevičius (b. 1985), Gailė Gričiūtė (b. 1985) and others devote more attention to soundscape compositions. Their multi-faceted creative style has examples of even more pure soundscape composition. The interpretation technique dominates in them. For example, Mykolas Natalevičius’ composition “Iron” (2016) metaphorically renders the sound of iron in the context of present-day Vilnius. It conceptually and ironically is linked with Vilnius history. Performed live the improvised sample of sound collage starts with Vilnius train station soundscapes that gradually become an interrupted drone. According to the author, it might remind of the sound emitted by the Iron Wolf, which, as legend goes, Duke Gediminas heard before building the city of Vilnius.

While the interpretation method working with the acoustic environment is closer to “traditional” composers with academic education, the representation and/or documentation means are more often seen in the activities of the “unprofessional” musicians or artists from other spheres. For instance, a representative of the visual arts (by education), Andrius Rugys (b. 1983) is engaged in sound archaeology – he collects sounds and creates sound installations. His installation “Sound Honeycomb” (2011; Ex. 1) is a sound museum, consisting of city noises, rustling trees, people’s stories, sounds of the underwater world recorded with hydro-microphones and others. It is constantly supplied with sounds collected in the surroundings of the installation; artistic auditions were created and performed for every listener personally.



Example 1. Andrius Rugys. *Sound Honeycomb* (2011)

Agnė Matulevičiūtė (b. 1991), also works a lot in the genre of sound installations. Thanks to her installation “Between Heaven and Earth” (2016; Ex. 2) listeners can hear the sounds recorded in the vaults of Vilnius Cathedral and bell tower simultaneously: one recording is heard in the left side of the headphones, while the other – in the right side. With the headphones on, it is possible to transfer oneself to heaven and underground at the same time. The composition of the echoes of the Cathedral vaults and the city noises as well as the bell tolls make it possible to hear what we would never be able to do without it.

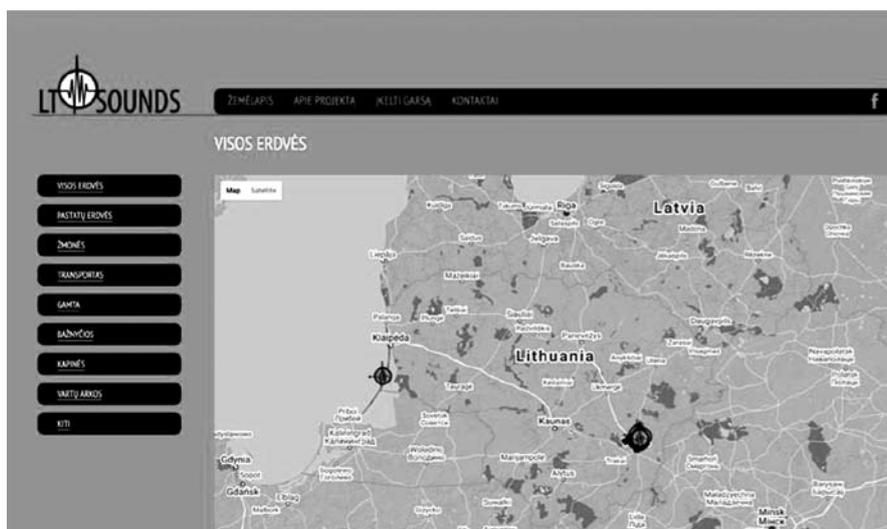


Example 2. Agnė Matulevičiūtė. *Cathedral Bell Tower and Vaults* (2016)

Sound director Vidmantas Blažys goes in for recording bird songs; he issues various publications, and carries out educational activities. His collections include a host of voices of Lithuanian birds and other living creatures. One can listen to them on <http://www.gamtosgarsai.lt>. Both the authors mentioned, although they did not alter the sounds of the acoustic environment, treated them rather freely. Transferring “documentary” sounds into a new space, decontextualising and forming a new possibility of choice, they distance themselves from reality and present individual representation of soundscape.

The activities of Andrius Šimkūnas is most probably closest to the documentation principal. A non-academic artist, a field recordist, a member of esoteric, black metal groups, he just records environmental sounds or objects (most often of inanimate nature) using contact microphones. Looking for music in everyday life he tries to maximally distance himself from his subjective “I”, leaving the sounds as they are. Samples of his recorded sounds can be found at the soundcloud Sala <https://soundcloud.com/sala-1> or the personal blog Sala soundscapes <http://alas23.blogspot.lt>.

Lithuanian sound maps can also be attributed to the documentation genre: Antanas Kučinskas’ initiated projects www.soudscape.lt and www.ltsounds.com (Ex. 3), Marielle Vitureau’s www.kitastotelestotis.lt.



Example 3. Web page www.ltsounds.com

Antanas Kučinskas, the initiator of this map, has also shown installations and sculptures. One of them is “Sound Shower” (2016; Ex. 4). It is loudspeakers installed in a standard shower construction that broadcast environmental sounds. Placing the “shower” in unusual public spaces – squares, offices – this sound-making equipment would immediately attract the attention of passers-by. This sound sculpture is introduced like this: “We are constantly surrounded by sounds. However, do we notice them? This installation offers you a sound procedure, during which Vilnius’ sound streams of various “temperature” and “pressure” are poured on the body. Turn on the taps and enjoy it.”



Example 4. Antanas Kučinskas. *Sound Shower* (2016)

Generalising these short insights we can state that the acoustic ecology contexts and application are very varied. Its ideas appeared, matured and manifested in various spheres – art, ecology, urbanisms, anthropology and others. Attention to the sound as a value per se and as a multi-layered source of meanings opened ways for new forms of artistic creation with environmental sounds, the promotion of sonologic competence, and fostering practices of the acoustic environment. New understanding of creativity and copyright without the “author” are clear factors that unite artistic expression and sound ecology.

Looking at the prospects of soundscape art development it is possible to notice that its role is still not big. In Lithuania this art is still starting to take the first steps and only separate artistic projects and or artworks are attributed to acoustic ecology. The initiatives of soundscape in Lithuania are spreading in several parallel directions. On the one hand, traditional composers more often involve soundscapes in their works, gradually moving from interpretation towards the documentation techniques, from traditional understanding of music towards the art of sound. In its turn, the principles of representation and documentation dominate among amateur musicians, when their generation enters the territories of the interpretation technique. Nowadays the watershed between “professionals” and “non-professionals” is rather faded; they take part in joint events, festivals, common creative projects. The same can be said about the definition of soundscape music that balances between music and sound art, sound recordings and listening practices.

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Kraštogarsio kompozicijos Lietuvoje: nuo interpretavimo iki dokumentavimo

Santrauka

Kraštogarsio idėjos kilmė ir raida yra tiesiogiai susijusi su medijų istorija ir besikeičiančiomis technologijomis, kurios atvėrė naujas klausymosi galimybes ir formas, atnaujino požiūrį į garsą, jo vaidmens menė ir visuomeniniame gyvenime pokyčius. Terminas „kraštogarsis“ (angl. *soundscape*) autorystė yra priskiriama kanadiečių kompozitoriui ir garso ekologui R. M. Schaferiui, kuris XX a. 6 deš. pabaigoje – 7 deš. pradžioje išklė visuotinio akustinės aplinkos pripažinimo idėją. Jo kraštogarsio samprata tam tikra prasme yra analogiška kraštovaizdžio (angl. *landscape*) konceptui: kraštovaizdis apibrėžia vizualinę vietovės aprėptį, o kraštogarsis – jos garsinį turinį, visus garsus, kurie pasiekia mūsų klausą tam tikroje vietoje.

R. M. Schaferio atstovaujama kraštogarsio kompozicija išklė kitus tikslus ir akcentavo ne tiek kompozitoriaus saviraiškos aspektą, kiek siekį atkreipti dėmesį į garsinę aplinką, klausymosi fenomeną, žmonių ir gamtos sistemas vienijančius aspektus. Nors dauguma šiandieninių kraštogarsio menininkų derina skirtingus kūrybinius metodus ir priemones, visos jos kyla iš kelių esminių lauko įrašų (angl. *field recording*) nuostatų.

Priklausomai nuo santykio su įrašoma aplinka, gali būti skiriamos kelios komponavimo technikos: dokumentavimas, reprezentavimas, interpretavimas. Pirmoji – dokumentavimas – tai neapdorotas garso įrašas ar tiesioginio garso transliacija. Tai tam tikras neutralus įrašinėtojo santykis su aplinka, apsiribojantis tik vietos ir laiko parinkimu bei įrašyto garso perkėlimu į kitą kontekstą (CD, radiją ar pan.). Apibendrintai tai galima vadinti „surastais“ kūriniais, kuriuose autorystės ryškumas yra minimalus. Antroji technika – reprezentavimas – apima redaguotus (atrinktus, sumontuotus, apdorotus) garso įrašus. Tai skirtingu metu ar net skirtingose vietose daryti įrašai, sujungti į vieną siekiant išgauti apibendrinančią įrašomos vietos reprezentaciją. Trečioji technika – interpretavimas – bene artimiausia tradicinei konkrečiai muzikai, kuria laisvai manipuluojami įrašyti garsai ar jų segmentai, jie transformuojami ir dėliojami laisva kompozitoriaus valia į naujas kompozicijas.

Pirmieji kraštogarsio kompozicijų pavyzdžiai Lietuvoje priskirtini interpretavimo tipui, kai pasitelkus įrašytus garsus buvo kuriamos juostinės kompozicijos. Tai Tomo Juzeliūno „Telephonics“ (1987), Šarūno Nako „Prie Dangaus vartų“ (2000) ir kt.

Interpretavimo metodas dirbant su aplinkos garsais artimesnis akademinį išsilavinimą turintiems „tradiciniams“ kompozitoriams, o reprezentavimo ir (ar) dokumentavimo būdai dažniau pasitaiko „neprofesionalų“ muzikų ar kitų sričių menininkų veikloje (A. Rugys, V. Blažys ir kt.). Bene arčiausiai dokumentavimo yra Andriaus Šimkūno veikla. Jis tiesiog įrašinėja aplinkos (dažniausiai negyvosios) garsus ar daiktus, tam panaudoja kontaktinius mikrofonus.

Prie dokumentavimo žanro galima priskirti Lietuvos garsų žemėlapius: Antano Kučinsko inicijuoti projektai www.soundscape.lt ir www.ltsounds.com, Marielle Vitureau www.kitastotelestotis.lt.

Apibendrinant šias glaustas įžvalgas galima konstatuoti, kad kraštogarsio iniciatyvos Lietuvoje plito keliomis paraleliomis kryptimis. Viena vertus, tradiciniai kompozitoriai vis dažniau įtraukdavo aplinkos garsus į savo kūrinius, pamažu slinkdami nuo interpretavimo link dokumentavimo technikų. Kita vertus, neakademinių menininkų darbuose pastebimos intencijos neapsiriboti dokumentavimo technika bei siekis akcentuoti muzikinius šio žanro aspektus.

3

KŪRYBINIAI CREATIVE
ŠIUOLAIKINIŲ PRINCIPLES
KOMPOZITORIŲ OF CONTEMPORARY
PRINCIPAI COMPOSERS

Grażyna Pstrokońska-Nawratil's Nature-Inspired Music

Abstract. As we look at the output of the Polish composer Grażyna Pstrokońska-Nawratil (b. 1947) we will see that more than half of her compositions were inspired by nature. In fact using the word “inspiration” is not enough – the composer claims that her music is a reaction to nature, that, somehow, it is its imitation. How strong is the connection between her music and nature we can see in titles of her pieces – cycles “Ekomuzyka” (Eco music), miniatures: “Muszelki” (Shells) or “Strumyk i słońko” (Stream and Sun). She is using new musical forms that she came up with and called “Reportages” which are soundscapes of the places she visited (Egypt, Iceland, Israel). The composer claims that the texture of her pieces and used palindrome-scales are imitating the water waves – the cycle of high and low tides. Also her way of perceiving sounds as colors is connected with nature (e.g. low C is black and a symbol of ground, earth, high C is white and a symbol of the air, sky) and it helps her to “produce” musical equivalents of photos or paintings (by using certain colorful chords she is “painting” a rainbow in her piece). The aim of my article is to show by examples that the most important principle of composing music for Pstrokońska-Nawratil is nature.

Keywords: Polish contemporary music, nature, synaesthesia.

Grażyna Pstrokońska-Nawratil's nature-inspired music

Among Polish composers of the 20th century, we can see many individualities. Almost all of them created their own musical language that is easy to distinguish from others. As examples we can talk about Witold Lutosławski (1913–1994), Henryk Mikołaj Górecki (1933–2010) or Krzysztof Penderecki (b. 1933).

Among them, there is Grażyna Pstrokońska-Nawratil. She was born in Wrocław in 1947. There, she studied composition first under Stefan Bolesław Poradowski's¹, then Tadeusz Natanson's² supervision. Since 1971, she has worked at her *alma mater*, and in 1978, she took part in lectures with such great composers as Olivier Messiaen, Pierre Boulez and Iannis Xenakis in France. Now, she is a professor at the Karol Lipiński Music Academy in Wrocław and she gives lessons to young adepts of composition. Grażyna Pstrokońska-Nawratil is the author of around fifty compositions for various musical settings (mostly for symphony orchestra). In the beginning of her career, her style of composing was influenced by then popular sonorism. After some time she switched to – as Anna Granat-Janki calls it – new humanism (Granat-Janki 2003: 207–216). The aforementioned music theorist claims that in Grażyna Pstrokońska-Nawratil's music we can see three tendencies (Granat-Janki 2003: 207):

- taking care of the human being, his/her fate and future,
- returning to the category of *sacrum*,
- dialog with nature, being connected with it and with cosmos.

We can say that the music of Grażyna Pstrokońska-Nawratil has roots in nature – both human and the one surrounding us – and is connected to it in an inseparable way. To show how her music is based in nature and takes an inspiration from it, I would like to take a closer look at her way of thinking of music, sources of inspiration in her pieces, some composing techniques and her ways of composing that are connected with nature, and lastly show fragments of her music that are referring to the topic of this article.

1. Composer's way of thinking

Grażyna Pstrokońska-Nawratil's way of thinking about music is fully connected with nature. She claims that (2005: 144–145) “Music is an organism made of sounds. It lasts in time and space. When it is stopped: it dies like the life of other organisms on Earth or like stars in outer space. Music is fully following the rules of life; it is born, it grows, it disappears – it dies. It is renewed (it appears every time it is played), it reincarnates! (It is being born in a new shape – sometimes after centuries, in another cover, e.g. it is played on other instruments and has a new interpretation.) As a genre it is always developing. At the same time, it is a permanent, lively chronicle of our world.”

¹ S. B. Poradowski (1902–1967) was a Polish composer, music theorist and conductor. He studied in Poznań, Poland (composition, theory of music, law, musicology) and in Berlin, Germany (composition). He is the author of numerous musical pieces, e.g. eight symphonies, two masses, religious songs and folk-inspired pieces. He also published some pedagogical books, e.g. *Akustyka dla muzyków* [Acoustics for musicians]. For more information visit: <http://culture.pl/pl/tworca/stefan-boleslaw-poradowski> (Polish version only).

² T. Natanson (1927–1990) was a Polish composer (studied, among others, under S.B. Poradowski's supervision), pioneer of music therapy in Poland. He composed, e.g. seven symphonies, three piano concertos, chamber music. For more information visit: <http://culture.pl/pl/tworca/tadeusz-natanson> (Polish version only).

In addition, in her other article, *Słyszę to, co widzę* (I hear what I see), she claims that this organism made of sound has a form, structure, pulse, temperature, shape and color (2010: 133).

The aforementioned words are not surprising as long as we know that one of her authorities is St Francis. In addition, one of the first memories of Grażyna Pstrokońska-Nawratil are these connected with nature. As she writes in her article *Muzyka i Morze* (Music and the sea), she has known the sea for her whole life, almost since she was born. Her consciousness dates back to the summer when she visited the Baltic Sea after treks in the Tatra Mountains. She claims that, although she has seen many different seas and oceans, only by the Baltic Sea do deep emotions come to her and she greets it “like an old friend” (1998: 45). In another part of the aforementioned article, the composer writes (1998: 50):

“... hot July night. I last on warm sand, my feet touch waves and my sight is wandering to the sky. I feel the breath of the ground and the sea. I feel the breath of the Cosmos. I am a grain of sand, a drop of water, a vibration of the air. I am the delight of my world and the consciousness of it being lost in time and space ... I am rocked by the harmony of the last fresco “Uru Anna” (Man and light) where Baltic fog flows into the nebulas, birds; swarms into globular clusters and the Earth’s rain into a meteor shower ... The sea, which knows better than me, because it knows the perennial rules, helps me and the golden and deep-blue ocean of stars flows. It flows and tempts with its majesty.”

The composer compares composing to painting, sculpturing and telling stories with sounds. She claims that synaesthesia is a common and natural phenomenon among composers and other artists. In her opinion, all people of art are very sensitive and their perceive world in a different but deeper way. Creators have to receive the right waves from the universe that is full of sound – “the earth, sky and work of a human being play their symphonies” – she writes (2010: 133).

It is significant that her articles on music also show her big interest in nature; they are well known *Muzyka i Morze* (Music and the sea), but also in others: *Ekomuzyka* (Ecomusic) and *Słyszę to, co widzę* (I hear what I see).

2. Sources of inspiration in Grażyna Pstrokońska-Nawratil’s pieces

As we look at her output, we will see that she is concentrated on composing pieces for different types of orchestra, sometimes *colored* by usage of a voice or a choir. However, what catch our eyes are the **titles** of her musical pieces – most of them are inspired by nature or referring to it. There are such compositions as:

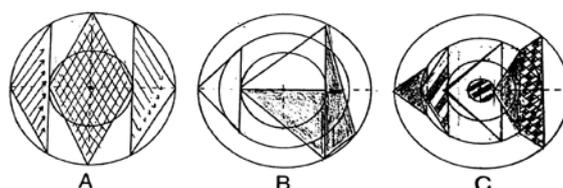
- *Eco per flauto* (Eco for flute; 1980)
- *Pejzaż z pluszczem* (Landscape with white-throated dipper) for soprano and three violins (1986)
- *Le soleil* (The sun) for percussion and symphony orchestra according to Monet, Seurat and van Gogh (1991)
- *Ecomusic I “Terra”* (Earth) for male voice choir and pianos (1995)
- *...el condor...* (The condor), concerto for two marimbas and chamber orchestra or string orchestra from the cycle “Thinking about Vivaldi”. Spring (1996)
- *...como el sol e la mar...* (...like the sun and the sea...) for flute and chamber orchestra from the cycle “Thinking about Vivaldi”. Summer (1998)
- *Strumyk i słońko* (Stream and Sun) for encrusted piano (2007).

Some of her compositions are organized in cycles called *Reportaże* (Reportages). Pstrokońska-Nawratil came up with an idea to compose soundscapes from places that inspired her. This is how reportages, a new **genre** of music, came to life. The first of them is called *Niedziela palmowa w Nazareth* (Palm Sunday in Nazareth, 2009); it was composed for saxophone, percussion and organ. It was inspired by a visit to Israel during the Holy Week. Second reportage *Figury na piasku* (Figures on the sand) was inspired by a visit to Egypt in 2007, it was created in 2014 and is for flute quartet. The last one – *ICE-LAND tęczowe mosty nad Dettifoss* (ICE-LAND rainbow bridges over Dettifoss), although was written in 2011 it is numbered as the third of the cycle. It was inspired by the title country and is for string orchestra and amplified harp. The idea of this genre is to catch the musical phonosphere, to transfer visual phenomena onto auditory ones.

3. Grażyna Pstrokońska-Nawratil’s composing techniques

Now let us look at the composer’s workshop. As it was mentioned before, the composer is very sensitive to nature, and because of that, it is not surprising to find out that she compares her music to it – especially to motions of the sea. She writes (1998: 48) that both her music and the sea are made up by waves. She also claims that (1998: 46) “My music is being born from emotion, that like a wave absorbs encounter colors, that shapes its space and time to, now consciously, come back to structure and form.”

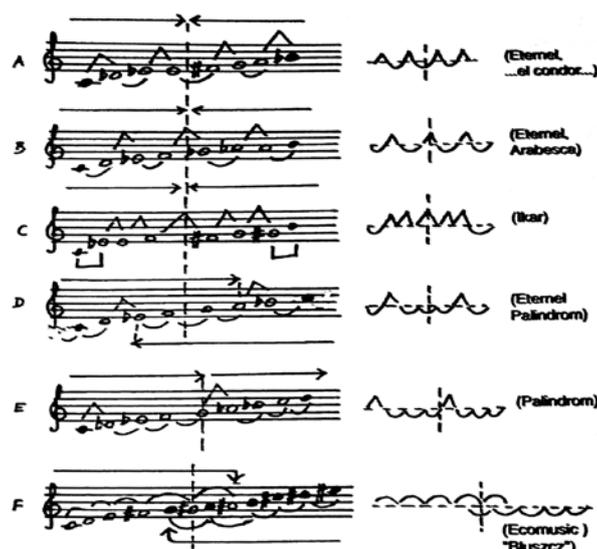
The form of her pieces can be understood by looking at the diagrams that she makes. We can see there circles that are water circles in which the music is built in. In addition, her method of shifting structures is inspired by both nature and polyphony (Ex. 1).



Example 1. Form built-in water circles: A – Second Fresco “Epitaphios”, B – Third Fresco “Ikar”, C – Fifth Fresco “Eternal”.
Reproduction after: Grażyna Pstrokońska-Nawratil, *Muzyka i morze* (Music and the sea), in: *Dzieło muzyczne między inspiracją a refleksją. Księga pamiątkowa na 60-lecie urodzin Marka Podhajskiego* (Musical piece between inspiration and reflection. Book of remembrance of Marek Podhajski’s 60th anniversary), ed. Janusz Krassowski, Gdańsk 1998, p. 51

This characteristic method of composing was inspired by motions of waves – high and low tides, collisions, accumulations and absorptions – and polyphony – canonic imitation. It is used by the composer to obtain constant changes in music. The shifting can subordinate not only melodic, harmonic, rhythmic, dynamic and timbre structure of a piece, but also temporal and spatial (1998: 48).

The composer employs many self-created scales in her compositions. To do so, she uses the laws of symmetry. Her scales are at the same time palindromes³. The same happens with the intervallic structure of scales that Grażyna Pstrokońska-Nawratil uses – it is centered in a point of symmetry in the middle of a scale. The inspiration for that can be seen in the symmetry of organic shapes but also in the waves of the sea (Ex. 2).



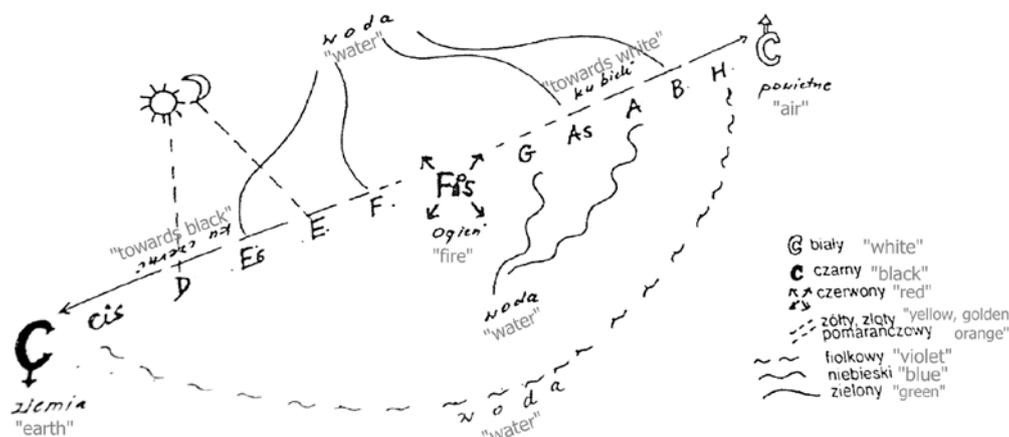
Example 2. Scales-palindromes.
Reproduction after: Grażyna Pstrokońska-Nawratil, *Muzyka i morze* (Music and the sea), p. 52

In addition, the composer’s way of perceiving sounds as colors is connected to nature – to the rainbow. The composer writes (1998: 49):

“The color palette of my music is not entirely true to the laws of physics and painting terminology. My ‘rainbow’ is spread between black (the lowest used note C – the symbol of earth) and white (the highest note C – the symbol of air). The centre is red (F sharp in a middle register – the symbol of fire). The rest of the colors-sounds are gold-yellow (D) and orange (E) that are carrying light of sun and moon, and colors of sea: violet (C sharp, B), blue (G, A) and green (F, A flat, B flat, E flat). The colors on poles of this bowstring black and white are emanating on the others, according to a logical low: the higher register – the brighter (grayness disappears, clearer and vivid colors), the lower register – the darker (grayness increases, opalescent color).”

³ As we read in the Oxford Dictionary of English, the word palindrome has roots in Greek, where *palindromos* is translated as running back again. Palindrome is a word or a phrase that we can read the same way backwards and forwards. See: *Palindrome*, in: *Oxford Dictionary of English* (computer program).

At the beginning of her career, Pstrokońska-Nawratil used bright and vivid colors, then she was fascinated by *mélange* of it, especially by the combination of colors of the sea – green and grey-blue. The color palette helps the composer to write what she sees.



Example 3. Color palette of Grażyna Pstrokońska-Nawratil.
Reproduction after: Grażyna Pstrokońska-Nawratil, *Muzyka i morze* (Music and the sea), p. 52

4. Nature-inspired musical pieces in Grażyna Pstrokońska-Nawratil's output

4.1. *ICE-LAND tęczowe mosty nad Dettifoss* (*ICE-LAND rainbow bridges over Dettifoss*) – the usage of colors from the palette

One of the best examples on how the composer uses her palette is a piece called *ICE-LAND tęczowe mosty nad Dettifoss* (*ICE-LAND rainbow bridges over Dettifoss*). The title of the composition refers to the name of the country that the composer visited, but the use of a dash in between shows another intention. By separating these two words Grażyna Pstrokońska-Nawratil underlined what Iceland consists of – it is a word play which is seen in the score – fragment entitled *Ice* from the beginning and *Land* from Bar 103. In a subtitle – *rainbow bridges over Dettifoss* – the composer used a metaphor – she did not call the rainbow by its name but used the word *bridge*. For Grażyna Pstrokońska-Nawratil rainbow has many meanings – it is an interesting visual phenomenon, a bridge connecting Heaven and Earth, but also a symbol of travel and overcoming problems⁴.

As we take a closer look at the sounds used in the beginning of the piece – in part called *Ice* – we can see that, mostly, they are connected to the existence of water – there are green and blue ones used. In addition, another analogy to the ice is seen in the technique used in string instruments. In the beginning of the piece, the composer used harmonics that are creating a “transparent”, “glassy” and “cold” sound. Delicate glissandos in harp are representation of a stream. However, one of the most interesting parts of this reportage is Page 19. By using a B major chord with 9th the composer illustrated a **rainbow**. The musical equivalent of it comes to life gradually – the first sound is initiated by violas in the first bar of the piece. The composer compared this gradual coming into being to the wind that is mixing colors and making them more intensive. All of this leads to the full rainbow on Page 19 of the score in bars: 89–90 and 93–94. The analogy to the rainbow is seen as we analyze the colors of the sounds here – B is violet, F sharp – red, D sharp – green and C sharp – violet. The last sound closes the rainbow (see Ex. 4). The chord is *colored* by the usage of microtones. The composer compared that to different intensity of colors in arts. This also gives the *halo* effect.

From the fragment *Andante* in Bar 291 **geysers** are shown. The composer used here trills that have a bigger and bigger range. While instrumentalists play trills, they shall also play harmonics accidentally. First, they are shown in a very *dark* register – in contrabasses and cellos (see Ex. 4). Geysers are getting more powerful in time, which in music is mirrored by the use of more and more instruments and a bigger trills' range. Then they explode and its representation in music is short ascending motifs in all strings in short rhythmic values. These geysers are the background for musical equivalents of rainbows. This is also connected with the composer's observation, which said that when water drops meet light rainbows come to life.

⁴ Information after: Grażyna Pstrokońska-Nawratil in an interview with the author of the article, Wrocław, 21 April 2015.

4.2. Seventh Fresco “Uru Anna” (Man and light) – musical representation of different types of light

In 1972, Grażyna Pstrokońska-Nawratil started writing her cycle “Frescos”. The last one – the Seventh Fresco – was composed in 1999. “Frescos” are large musical forms composed for a large symphony orchestra. Each of them refers to a different topic connected to man’s life:

- First Fresco “Reanimation” (Man and life) for a large symphony orchestra (1972);
- Second Fresco “Epitaphios” (Man and death) for a large symphony orchestra (1975);
- Third Fresco “Ikar” (Man and dreams) for a large symphony orchestra (1979);
- Fourth Fresco – Concerto “Alla campana” Tadeusz Baird in memoriam (Man and memory) for piano and symphony orchestra (1982);
- Fifth Fresco “Eternal” (Man and faith) for soprano, boys’ choir, mixed choir and large symphony orchestra (1987);
- Sixth Fresco “Palindrom” (Man and longing) for string orchestra with cembalo (1994);
- Seventh Fresco “Uru Anna” (Man and light) for a lyrical tenor, large mixed choir and large symphony orchestra (1997).

Let us concentrate on the last one. The title – “Uru Anna” – is an ancient name for the Orion constellation and means “the light of Heaven”. The subtitle of the composition is “Man and light” that suggest us a way of understanding the piece, as well as the source of inspiration. The composer refers to the natural phenomenon – light – but also shows her understanding of it – seeing it in a metaphoric and transcendental way. The composer said in a commentary to the piece (1999: 232): “The leitmotiv of the Seventh Fresco is light – from the light of stars to the light of Christ”.

The Seventh Fresco consists of three movements called:

1. Luminaria magna (archaico) – Great Lights (archaic);
2. Lux caelestium (cosmico) – The Light of Heavenly Bodies (cosmic);
3. Lumen Christi (quotidiano) – The Light of Christ (everyday).

As we see, the titles suggest the inspiration with light. This impression is deepened by the texts and words chosen by the composer. Apart from the ones that come from the Bible (Genesis, 39th Psalm and the Gospel of Mathew) Pstrokońska-Nawratil used also such words as: Saiph, Heka or Bellatrix – the names of stars from the Constellation of Orion. It is interesting to interpret these texts. In the first movement the choir singers, as if they were the people, ask God to give them light in heaven, light on Earth and the eternal light. There is also a part of the text from Genesis used, which is about God creating two lights – a smaller one that would shine at night and a bigger one that would shine during the day. It is easy to conclude that this fragment is about Moon and the Sun. In the second part, the composer used names of stars from the Constellation of Orion. At first, in the choir parts there is no text, then in the fragment entitled “The Sketch of Orion” the rhythmic-and-melodic models are used. The models contain names of heavenly bodies from the Constellation. They are introduced in the following order: first model A – “Saiph”, then a single shout “Riegel”, model B – “Heka”, Model C – “Bellatrix, Betelgeuse” and at last model D – “Mintaka, Alnilam, Alnitak” in Bar 127 (see Ex. 6). After their material is introduced, models are performed simultaneously, creating at the same time an impression of space in music. In the third part of the piece, at the beginning the tenor asks God to listen to his prayer. The Lord is described here as the one giving breath and sustaining man’s life. The composer used a fragment from the Gospel of Matthew about people walking in the darkness that saw a great light. In the composer’s interpretation, this light is Christ – the light on Earth and Heaven, Jesus, the eternal light.

Mentioning the text, it is interesting to see that in the first and third parts of the piece, the composer used the same melodic motifs on words *lux in terris* (e.g. in soprano part in bars 12–13 of the first movement: a-g-b flat-a (see Ex. 7), in bars 224–226 in the third movement also: a-g-b flat-a (see Ex. 8), in bars 274–275 of the third movement: g-f-a-g). At the same time this motif creates a cross motif and refers to the understanding light as Jesus Christ.

In the second movement, the composer refers to the cosmos. To depict it and heavenly bodies she used such effects as loud breaths, tremolo played with fingertips, with glissando on the piano string at the same time, clusters in string instruments, and whispers. Additionally, a graphic notation is used. This is the most sonoristic part in the piece (see Ex. 9). Although this movement can be seen as a big opposition to the first and the third part and one can ask why Grażyna Pstrokońska-Nawratil used such a combination of texts and such contrasting music, but knowing that her way of perceiving God is very close to pantheistic one, because she sees Him in nature just as St Francis did. This piece is at the same time an affirmation of God but also his creations – heavenly bodies that are part of nature.

Example 6. Usage of rhythmic-and-melodic models. Seventh Fresco "Uru Anna", 2nd movement. Reproduction after: Grażyna Pstrokońska-Nawratil, Seventh Fresco "Uru Anna", the autograph version of the score

Example 7. *Lux in terris*, Seventh Fresco "Uru Anna", first movement, soprano part, bars 12–13. Reproduction after: Grażyna Pstrokońska-Nawratil, Seventh Fresco "Uru Anna", the autograph version of the score

Example 8. *Lux in terris*, Seventh Fresco "Uru Anna", the third movement, soprano part, bars 224–226. Reproduction after: Grażyna Pstrokońska-Nawratil, Seventh Fresco "Uru Anna", the autograph version of the score

The image shows a page of handwritten musical notation for a symphonic work. The score is written on multiple staves, with various instruments listed on the left side. The music is heavily annotated with handwritten notes in Polish and Latin. Key annotations include 'cosmico', 'bizzarrante demone', 'II. Lux caelestium', 'pia bruto', 'al nuda (viva)', 'including -> kowadło', 'szkielec delikatny i miazgociany', and 'głowa odgrywa rolę w tym momencie'. The score is marked with 'pppp' and 'sempre poco a poco cresc.'.

Example 9. “The breath of the Cosmos”. Seventh Fresco “Uru Anna”, the second movement.
 Reproduction after: Grażyna Pstrokońska-Nawratil, Seventh Fresco “Uru Anna”, the autograph version of the score

Conclusions

Among Polish composers of the 20th and 21st centuries, Grażyna Pstrokońska-Nawratil is one of the few who are interested in natural phenomena and try to depict them in music. There were some attempts like “Fluorescencje” by Krzysztof Penderecki, “Similis Greco” by Zbigniew Bujarski or “Shades of Ice” by Agata Zubel, but for none of them nature has become the basis of music composing. Grażyna Pstrokońska-Nawratil seems to be a different composer and it can be seen in her comments, articles, composing techniques and lastly her pieces, from which I chose to show two – *ICE-LAND tęczowe mosty nad Dettifoss* [ICE-LAND rainbow bridges over Dettifoss] and Seventh Fresco “Uru Anna” (Man and light). Because of the fact that her music is inseparably connected to nature and her way of perceiving God in her pieces is at the same time the affirmation of the Lord and his creations seen as nature, just like in St Francis’ philosophy. That makes her music unique and fascinating among other composers’ output.

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Grażynos Pstrokońskos-Nawratil gamtos inspiruota muzika

Santrauka

Kompozitorės Gražynos Pstrokońskos-Nawratil kūryba yra unikali ir kelianti susižavėjimą, savitai jungianti muziką su gamta. Apie muziką ji mąsto kaip apie gyvą organizmą, tad ir jos kompozicinė technika – besitransformuojančių struktūrų metodas – yra susijusi su gamta, ypač su jūra. Jūra ir jos bangos lėmė savitą muzikos formą, jos kūryboje konstruojamą tarsi vandens sūkurius. Kompozitorės unikalumą lemia ir jos muzikos spalvų paletė, garsų sąsaja ne tik su spalvomis, bet ir su simboliais – saule ir vandeniui. Gamtos aspiracijos akivaizdžios beveik visuose jos kūrinuose, bet įdomiausi iš jų yra *ICE-LAND tęczowe mosty nad Dettifoss* (*ICE-LAND* vaivorykščių tiltai per Dettifossą) ir septintoji freska „Uru Anna“ (*Žmogus ir šviesa*). Pirmajame kūrinyje kompozitorė muzikine kalba vaizduoja vaivorykštes, ledą, žemę ir geizerius, antrajame demonstruoja skirtingus šviesos vaizdavimo būdus – nuo saulės, mėnulio ar Oriono žvaigždyno šviesos iki Jėzaus Kristaus šviesos. Tarp daugelio kitų kompozitorių Gražynos Pstrokońskos-Nawratil muzika yra labai savita ir verta tyrinėjimų.

Creative Departures from Compositional Principles: A Collaborative Case Study of Contemporary, Theatrical Minimalism with Live Electronics

Abstract. This paper explores how composers, who depart from their conventional compositional principles in exchange for invitations of collaborative processes, can creatively revisit and renew compositions in pre-existing repertoire. By focusing specifically on the contemporary minimalist and theatrical composer Jeremy Peyton Jones (b. 1955) (Goldsmiths, University of London), this paper examines the results of giving up compositional principles in *Endings* (2012), a collaborative case study with live electronics artist Kaffe Matthews. Peyton Jones, whose typical compositional practice is particularly conventional – resting on traditional notation with its own expressive departures in ensemble rehearsal and performance (Clarke 2007) – invited Matthews, who works individually and improvisationally ‘on the fly’ (Hugill 2008) to add layers of undulating electroacoustic soundscapes to 12 of his pre-existing compositions. He also invited Matthews to provide transitional electronic ‘interludes’ for the programme, to feature in between his works, conjoining them.

Endings (2012) comprised a pre-rehearsal meeting between the collaborators and four full days of rehearsal, resulting in three UK performances (Brighton, London and Bristol). Ethnographic/ethnomusicology methodologies (Stock 2004; Nettl 2005; Stobart 2008; Cook 2008) (including video recordings and interviews) were used to document the creative and collaborative processes and reflections. This paper interrogates this data in order to reveal the departures that arose for Peyton Jones when giving up his compositional paradigm. Additionally, although this paper focuses on Peyton Jones’s departure from his typical practice(s), (and how working collaboratively with Matthews investigates new creative trajectories within his own work) the *Endings* (2012) case study also illustrates Matthews’s departures from *her* typically individual and improvisational compositional principles: *Endings* forces upon her new parameters of compositional practice, including the influences of both collective, or ‘shared decision-making’ (with Peyton Jones), and notations.

Keywords: composition, collaboration, creativity, electronics, electroacoustics, ethnomusicology, contemporary performance(s), notation.

1. Introduction

Understanding music making remains a central line of enquiry in music research. Musicological and ethnomusicological studies have explored themes of creativity and collaboration. However, studies have tended to focus more upon the realm of performance: how performing musicians interact and improvise together. The writings of Keith Sawyer (2003; 2007) and Ingrid Monson (1997) are seminal examples in this field concerning Jazz music: much has been learnt. But more recently, there has been a growing increase in research on creative and collaborative *composition*: how do composers work with others? How do composers collaborate? *Musical Imaginations: Multidisciplinary Perspectives on Creativity, Performance and Perception* (2011) edited by David Hargreaves, Dorothy Miell and Raymond MacDonald offers a number of case studies involving the ‘collaborating composer’. Historically, the multi- and inter- disciplinary output of a composer has most notably been in areas of film, theatre and improvisation – collaborating with artistic directors, filmmakers, theatre producers, and often with musicians towards the experimental sides of improvisation. This is certainly true for the British minimalistic and theatrical composer Jeremy Peyton Jones (b. 1955). Peyton Jones’ music making spans four decades, and he has worked with the likes of composers John Cage and Christian Wolff. A dense collaborative network of performers, experimental artists, producers, and writers makes Peyton Jones’ compositional portfolio extremely rich. In this sense, Peyton Jones is an experienced collaborator. The case study in this article rests upon the output and extensions of this collaborative network.

2. *Endings* (2012)

In 2012, Peyton Jones chose 11 compositions from his pre-existing repertoire and embarked on a new collaboration with London-based electronics artist and electroacoustic composer Kaffe Matthews. These compositions provided the basis to work with Matthews on a project called *Endings* (2012) – the central case study explored in this article. As with Peyton Jones, Matthews too, has an extremely rich collaborative background. Her website (<http://www.kaffematthews.net>) demonstrates an extensive output of electronic and electroacoustic commissions, working and collaborating with a diverse range of people and art forms. Matthews’ work is often live and improvised. She rarely works with conventionalised Western musical notation, and uses her surrounding sonic environment to develop rich and undulating soundscapes. These qualities, both in the process and product of Matthews’ work, were the stimulant for Peyton Jones’ wish to work on a

project together. Concerning compositional process, Peyton Jones (whose work is contemporary in style) is comparatively traditional in contrast to Matthews. Peyton Jones works with staff notation: scoring his works in advance for his ensemble Regular Music II. More precisely, Regular Music II is best described as a musical collective: it is the umbrella term Peyton Jones uses for his selection of available performers/musicians and forces when composing, rehearsing and performing. For *Endings* (2012), Peyton Jones used 11 performers: Jono Harrison (keyboards); Yeu-Meng Chan (piano); Rebecca Askew (voice); Melanie Pappenheim (voice); Ruth Elder (violin); Benedict Taylor (viola); Charles Hayward (percussion/drum kit); Steve Smith (electric guitar and effects); Tom Jackson (clarinets and saxophones); Mick Foster (clarinets and saxophones); and Ashley Slater (trombone). Because of the collective nature of Regular Music II, many of these performers had worked together before, thus having previously established social and professional (musical) relationships. In composition, rehearsal and performance, Peyton Jones's scored/notated work unites and strengthens these relationships. The compositions themselves span three decades, and thus many of the musicians in *Endings* (2012) have known their co-performers for some time.

However, despite Matthews' rich collaborative background, her relationship with Regular Music II was particularly limited. In the mid-nineties Matthews had worked with This Heat's drummer Charles Hayward on a project with live processes, drums and violin called *Behind The Gap* (1996). At this time, Matthews was developing her practices with electronics from her more conventional training as a violinist. Aside from this specific project, Matthews had had little history with the Regular Music II musicians. There *are* a number of tenuous links between Matthews and some of the performers: Viv Corringham, an electroacoustic artist who Matthews knows from the *Her Noise: Feminisms and the Sonic Project* (2012) had also worked with Hayward as part of the *Monkey Puzzle Trio* with Nick Doyne-Ditmas. This improvisational group with live electronics shares similar elements with *Endings* (2012), of which the following analyses evaluate.

3. Concept

A video-recorded initial discussion between Peyton Jones and Matthews reveals both Peyton Jones' ideas for the project, and Matthews' ideas on her contributions. During this pre-rehearsal discussion, Peyton Jones says that Matthews and her electronics will do four core things:

- 1) Firstly, she/they will provide another complex layering of sound;
- 2) Secondly, she/they will add specific elements and add sound around the space;
- 3) Thirdly she/they will create links between the pieces – and that is where I think we need to kind of try out before we know how that might work;
and
- 4) Finally, she/they will interact with the performers – particularly percussion and the kit.

Concerning the layering of sound (1), Peyton Jones indicates that this will only be 'some of the time'. Concerning the interaction with performers (specifically percussion), he tells Matthews that he will talk to Hayward – this, indeed suggests that Peyton Jones is aware of Matthews' history with Hayward and that he wishes to explore this pre-established relationship further. Concerning the 'links' between the pieces (3), Peyton Jones explains to Matthews that this really needs to be 'tried out' before knowing truly how it will work. Concerning creativity and collaboration, this third point is the focus of the subsequent observations and analyses from the *Endings* (2012) project. Peyton Jones terms these links 'transitional interludes'. They sit between a number of his 11 prescribed compositions, conjoining them, forming a macro-structural programme (see Table 1. Alternations between Composition and Electroacoustic Interlude).¹

¹ The table shows the full programme of compositions for continuity and context. Interludes are blocked in black. Compositions discussed are written in black. Compositions not discussed (in this specific paper) are written in grey.

Table 1. Alternations between Composition and Electroacoustic Interlude

Programme	Compositional (and prior-collaborative) details
Tam Tam and Bells	An opening, featuring percussion (handbells, tam tam) and electronics
'And The Days Are Long'	1999. Originating as the opening movement of a three-movement concerto for electric guitar and amplified orchestra originally written for Canadian electric guitarist Tim Brady. Arranged for alto saxophone in <i>E♭</i> , tenor saxophone in <i>B♭</i> , bass trombone, electric guitar, piano, keyboards (see configurations), percussion (woodblock, bongo and tubular bells), two female vocals (alto and soprano), drum kit, one violin and one viola.
'The Valley'	Drawn from <i>Against Oblivion: Part 1</i> (2007), it is an ending in its 'articulation of death, memory, and what becomes of us after death'. First performed at Toynbee Studios Theatre, London, 2007 it is a collaboration between Peyton Jones (composer) and Emma Bernard (director), working with eight performers, three of whom feature in <i>Endings</i> (2012): Askew; Pappenheim; and Slater. Lyrics by Peyton Jones. Also uses spoken statistical data, detailing figures of casualties of the Vietnam conflict, published by the US National Archives and Records.
INTERLUDE 1	
'Stunde Null: Running'	An adaptation of material drawn from a musical theatre piece entitled <i>The Zero Hour</i> (2012). The production (by Imitating the Dog Theatre Co.) (IDT), brought together Peyton Jones (composer) with writers and artistic directors Pete Brooks (University of the Arts, London), Andrew Quick (Lancaster University), video programmers Simon Wainwright and Andrew Crofts, and animator Adam Gregory.
INTERLUDE 2	
'So In America'	Similarly with 'The Valley', 'So In America' is also drawn from <i>Against Oblivion: Part 1</i> (2007). In <i>Against Oblivion: Part 1</i> , 'So In America' (part IX) directly precedes 'The Valley', the final part (part X) of the production. 'So In America' is a musical setting of text: the ending of Jack Kerouac's novel <i>On The Road</i> (1957).
INTERLUDE 3	
'Lulu Suite: Part 1'	A rewritten piece using material from a music theatre piece called <i>Lulu Unchained</i> that Peyton Jones wrote in the 1980s in collaboration with director Pete Brooks and writer Kathy Acker. Original text (Alban Berg's <i>Lulu</i> [German]) is replaced with new texts from David Gale and Lord Byron's poem <i>She Walks In Beauty</i> – a text setting in English. The first text in 'Lulu Suite: Part 1' is drawn from the male part and the second female part in David Gale's libretto <i>Will you not come back?</i> (2009) from Peyton Jones's <i>Against Oblivion: Part 2</i> (2009).
INTERLUDE 4	
'Stunde Null: Time'	As with 'Stunde Null: Running', 'Stunde Null: Time' is similarly drawn from ITD's <i>The Zero Hour</i> (2012). In both the theatre production and the released soundtrack (2013) of <i>The Zero Hour</i> , 'Time' features immediately prior to 'Running', whereas for <i>Endings</i> 'Running' precedes (but not directly) 'Time'.
'Going Down'	The setting of a text by David Gale, written for the Lumiere & Son Theatre Company's production <i>Fifty-five Years of the Swallow and the Butterfly</i> (1990) – first performed in the open air lido in Penzance, Cornwall, featuring Hillary Westlake. Regarding the work's concept and performance, Westlake writes of it as '[a] site-specific portrayal of man's endless fascination with the sea' (Westlake 2009). Both the role of the site/environment, and Westlake's relationship and involvement with it are central to the work as process and as product.
'Alturas De Machu Picchu'	Written for a music theatre production by director Pete Brooks entitled <i>Sangre</i> (1995). <i>Sangre</i> ('Blood'), is an Insomniac Productions work, performed in the UK at the Young Vic Theatre and at the Teatro Bellavista in Chile. Inspired by the poem 'Alturas de Macchu Picchu' by Chilean poet Pablo Neruda from the second canto 'The Heights of Macchu Picchu' in his tenth volume of poems <i>Canto Generale</i> (1950).
'And Then He Asked Me'	Composed for the wedding of David Gale and Deborah Levy in 1998. In this example, Gale did not have a working role: he commissioned Peyton Jones specifically to write music to the text of the final lines of Molly Bloom's soliloquy from James Joyce's <i>Ulysses</i> (1922) as opposed to working with his own text(s). Peyton Jones's music is a setting for two voices.
INTERLUDE 5	
'White Noise'	Extracted from Peyton Jones's <i>Against Oblivion: Part 2</i> (2009), on which he collaborated with Gale. However, the text for 'White Noise' is not Gale's, but is instead drawn from the closing sentences of Don DeLillo's postmodernist novel <i>White Noise</i> (1985). Premiered of at the Tete a Tete Opera Festival, London as 'the second part of an ongoing series of music theatre works ... exploring the importance of memory in the face of the extreme of human experience'.
INTERLUDE 6	
'Will I Live Again?'	Drawn from Peyton Jones's <i>Against Oblivion: Part 2</i> (2009). The music is set to Gale's text <i>Will I Live Again</i> (2009), the finale of the theatre show. In a number of places, the libretto <i>Will I Live Again?</i> shares identical lines with <i>Will You Not Come Back?</i>

Endings (2012) enforces the collaborators to depart from their typical compositional principles. The following examples demonstrate how the electronic interludes between the compositions requires Peyton Jones to depart from *his* typical practice, whilst the compositions between the interludes (and thus the electronics *within* the pieces) requires Matthews to depart from *her* typical practice(s).

4. The Departures of Jeremy Peyton Jones

The transitions between the ‘composition’ and the ‘interlude’ needed to be smooth: not necessarily seamless, but rather appropriately timed. For Peyton Jones, between two of his compositions now sits an indeterminate passage of material: sometimes the duration was decided upon, sometimes it was not, but these durations would change anyway due to the improvised nature of Matthews’s practice. As one piece would finish, Peyton Jones would depart from score, notation, ensemble, and regulation. He would pass creative control to Matthews, who would take on an undisclosed transition. Although rehearsal gave Peyton Jones *some* indication of what to expect during each transition, again, similarly to the duration, the *content* was likely to change. The communication between the collaborators in performance was hindered by the triangulated setup between them and Regular Music II. The 11-piece ensemble are on stage, formatted in a typical way, with Peyton Jones as conductor standing in front. However, Matthews is sat behind Peyton Jones in the center of the audience: he has his back to her. However, this is because of Matthews: Peyton Jones wanted Matthews to be on stage, however, due to her work with spatialization, moving material around the audience through six speakers, she needed to sit central in the auditorium to hear herself perform. Figure 1 (Setup between JPJ, KM and RMII) illustrates this.

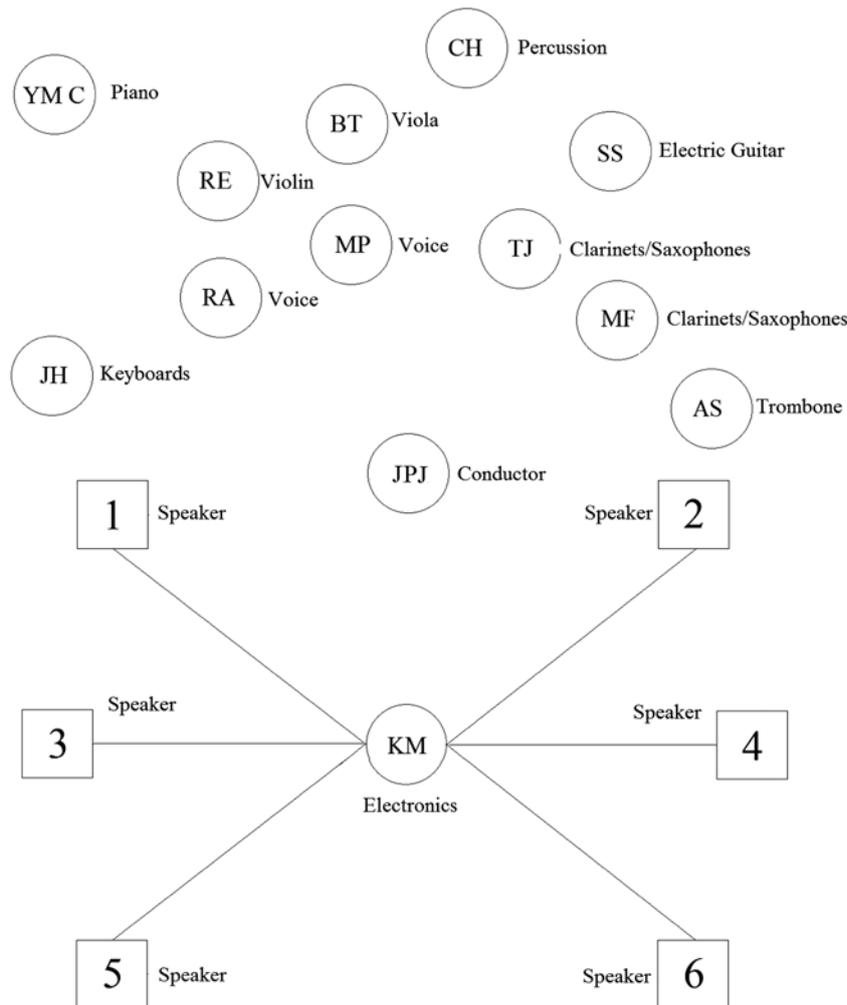


Figure 1. Setup between JPJ, KM and RMII

The transition between **INTERLUDE 4** and ‘Stunde Null: Time’² demonstrates how Peyton Jones departs from his typical practice. As a composer, he works leisurely, and notates in advance. In this example, the applause, and silence in a typical performance is replaced by Matthews’s electronics. There are soft, high-pitched waves to her electronics, overwritten by a pulsating beep with delay. For Matthews, this is live: she is improvising, and thus has creative control. However, it is Peyton Jones who is on the receiving end of this improvisational process. Peyton Jones can no longer indulge in the leisurely activity of applause, silence, and beginning the next piece. Instead, he must listen carefully to Matthews; he must listen to what *he* believes is the ‘right moment’ to intersect her electronics, bringing in Regular Music II on the first beat of ‘Stunde Null: Time’. He is improvising. For Peyton Jones, the core departure is moving away from pre-scribed notation, rendered through rehearsal and performance, and towards a compositional process that bleeds through rehearsal (via collaborative negotiations) and into performance through improvisation with Matthews: this is at the point where improvisation is a spontaneous, compositional process (Nettl 1974). A second example of this change in typical principle(s) is within the transition from ‘The Valley’ through **INTERLUDE 1** and into ‘Stunde Null: Running’. In the recording, this interlude is two and half minutes in duration. In a previous performance of the programme (in Bexhill, UK), the duration was considerably shorter (merely 48 seconds), and in rehearsal, the duration was even shorter (33 seconds). This alone reveals the improvised nature of Matthews’s interlude of which Peyton Jones needs to be responsive and reactive to. Figure 2 (Differences in duration of Interlude 1 between performances and rehearsal) illustrates these differences.

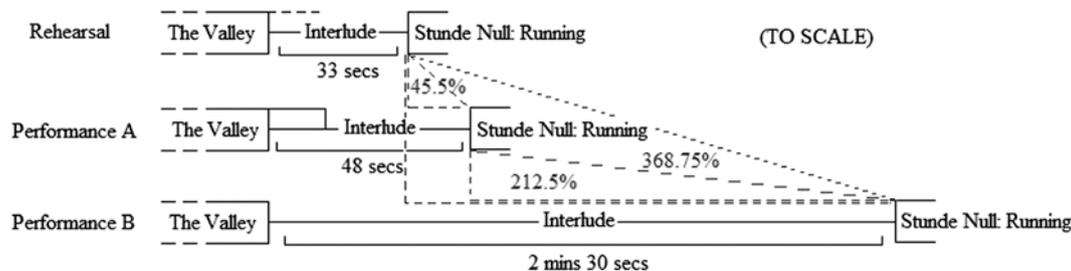


Figure 2. Differences in duration of Interlude 1 between performances and rehearsal

This instance has a peculiar concept behind it though. It can be argued that either one of the collaborators has the control of the duration: Matthews is improvising, and thus can improvise for as long as she wishes (she is bound by notation *within* the pieces – see 5 The Departures of Matthews), but hypothetically Peyton Jones could intersect and stop the interlude with ‘Stunde Null: Running’ whenever he chooses. However, concerning ‘principles’, it is the understanding between the collaborators that allows these transitions to happen: there is a level of ‘respect’ and ‘shared goal’ (aesthetically) (Pollard 2005) between them. Ultimately, though, this is Peyton Jones’ departure from typical practice: he does not know how long the transitional interlude will be; he does not know what the sonic content of the transition will be. All he *does* know is that he will need to conduct the ensemble in for the next piece at a self-pinpointed moment. The departure from his typical practice is that he will have to listen, improvise, and pick this moment when he feels the time and sonic characteristic is right. Matthews is sat behind him – there is no physical or verbal communication between the collaborators. Peyton Jones has adapted: he must be aware and responsive of/to the sonic material within the time and within the space, in a transitional moment that would typically be filled with applause and silence.

² The recording of *Endings* (2012) (Bristol) is available at www.jeremypeytonjones.com. My Science Work details: *Endings* is a creative collaboration between composer Jeremy Peyton Jones and electronic composer and sound artist Kaffe Matthews. The collaboration combines material for voices and ensemble with live electronic manipulation focused around a series of vocal settings of the final paragraphs of works of modernist literature and the writing of David Gale. The programme also featured the large scale work *And The days Are Long* for electric guitar, live electronics and amplified ensemble. The purpose of the research was to deliberately bring together the usually separate styles and idioms of acoustic and electronic music and explore new means of combining them which address the problematics inherent in both. The research explores the interface and tension between contemporary live electronic music which typically doesn’t rely on traditional notation and involves improvisation, and more traditional acoustic music relying on notation and fixed scores. Electronic music often lacks a strong live performance element and its improvisatory nature can be obscured or lost in delivery whereas acoustic music has great potential for re-contextualisation through the extension of the spatial, textural and timbral elements using electronics. An additional purpose was the exploration of the collaborative process and an analysis of the changing roles of notation, experimentation and improvisation in contemporary performance practice. The combination explored here is different from what is conventionally understood as electro-acoustic music and is transferable to any kind of live music which seeks to explore new means of presentation and collaboration. (<https://www.mysciencework.com/publication/show/63333980efe519726c73b70806e5ec83>)

5. The Departures of Kaffe Matthews

Where Peyton Jones' departures featured *between* the pieces, comparatively, Matthews' departures featured *within* the pieces. This was because of Peyton Jones' scores: the fact that notation existed prior the collaboration meant that Matthews was bound by pre-existing material. Additionally, Matthews had to make considerations with regard to faithfulness or 'fidelity' to Peyton Jones' compositions. On the most part, Matthews's departures featured between the *interludes* – the opposite to Peyton Jones. Concerning the process behind the project, she does describe it as a 'master-slave' collaboration. However, she makes it clear that the master is not Peyton Jones, but rather the compositions themselves, the scores, that control her and make demands of her. There are no pre-set, scored decisions between the pieces, thus allowing Matthews to operate typically during the transitions. It was mostly operating *within* the pieces, which was a new and challenging departure for Matthews.

The opening composition, 'And The Days Are Long', originally involved a cello, providing a constant bass, drone (or pedal note) on C. Peyton Jones omitted this from the score, asking Matthews to rework, recreate, and recapture it: he actually said that he did not mind Matthews changing it completely. Nonetheless, *she* said the score demanded the C pitch – it demanded the drone, and it demanded the cello timbre. Matthews sampled cellist Joe Zeilin, moving the bow away from and towards the bridge to capture timbral changes. She further explored the idea by moving the sound (spatially) around the performance auditoriums. However, ultimately, Matthews was bound by the score. Nevertheless, despite this, the demands of the score could be argued as creative parameters. Keith Sawyer explains Emmanuel Kant's dove, "the light dove cleaving in free flight the thin air, whose resistance it feels, might imagine that her movements would be far more free and rapid in empty space" (Kant 1929: 47), saying:

In the Western cultural model of creativity, the domain – the set of conventions, past works, and standard ways [or principles] of working – just gets in the way of creativity; the true creator ignores the domain and breaks all of the conventions. But creativity researchers think of the domain as a kind of creativity language. Of course, you have to learn a language before you can talk; it's impossible to communicate without sharing a language. In the same way, it's impossible to create anything without the shared conventions of a domain, such as Kant's dove. Kant's dove can fly only because of the invisible support of tiny air molecules. There could be no flight without air. The dove might feel the air only as resistance, and wish for the air to go away; but of course, in a vacuum the dove would fall to the ground. The air is a metaphor for the creative domain; many creators are frustrated by the constraints of the domain, but without the domain they wouldn't be able to create at all.

(Sawyer 2012: 265)

Where (for Matthews) the score did not allow a free space to work, here, it enforces Matthews to consider, creatively, how a cello sample can be manipulated in space – a consideration, that without Peyton Jones' score and principles, would otherwise potentially remain unexplored. The principles of Peyton Jones' composition enforce Matthews to work in a specific, restricted way – but a way that as theoretically argued by Sawyer and Kant, is *creative*. Importantly, Matthews wrote down, in advance, her role and part to play in performance: she is notating, in advance, what she has to do – she is composing, and composing in a very different way from her typical improvisational principles. Her score is not traditional Western musical notation, but it *is* prescribed. Matthews has moved from improvising with sound to responding from prescribed instruction.

The concept of Matthews moving towards prescribed (in advance) notation, and away from spontaneous compositional principles (improvisation) is also evident *within* 'The Valley'. As detailed in Table 1, Peyton Jones' original composition features multiple voices reading statistics. Because *Endings* (2012) featured only two vocalists (Askew and Pappenheim), and the score demanded multiple voices, Matthews' role (as directed by Peyton Jones) was to provide these multiple layers of voices: she samples them in rehearsal, notates this through her instructional score (see Figure 3. Matthews' notation for speech in 'The Valley') and then reads and responds in performance manipulating and processing the sound. The fact that Peyton Jones directs Matthews to do this suggests that here, their relationship is more aligned to a 'directive' relationship, as opposed to 'collaborative', as differentiated between by Sam Hayden and Luke Windsor (2008). However, these voices are the new set of parameters for Matthews to work within: although this is a departure from the norm, having these parameters to work within helps Matthews to hone her ideas, and to contemplate on and focus towards expanding them creatively (spatially, and through timbre) – an expansion that may otherwise not exist.

2. THE VALLEY

speech: (do this in 1st rehearsal)

EARTH RUMBLE in shark dist

SAMPLE ON FIRE cracks

two Valley

↑ BEND

TONES

movement across

fire ON 4 @ pitch 96

fire ON 5 @ pitch 75

glue box earth

fire: 3.17. A#

[any play]

STOP.

THE VALLEY

[6] the valley-circle.

~~play~~ play EARTH-RUMBLE [7]

play TUDOR TONES... Bend em!

Keep going over band...

STUNDE NULL 1

fire ON 4 @ pitch 96 Lisa [E] fire

ON 5 @ pitch 75

stunde Null [8]

stunde Null [9]

Figure 3. Matthews's notation for speech in 'The Valley'

6. Concluding Remarks

The notion that traditional domains (principles) inhibit creativity, and how a 'collaborative' process can breakdown such conventions as a means of a departure from standardized principles has been explored in this unique case study. Additionally, the opposite notion has been explored in a reversed, or rather 'flipped', way – that is, the application of standard principles to non-standard practices, so that a series of parameters that would initially seem to restrict and to inhibit creativity, actually spawns and facilitates creativity through new ways of working.

In *Endings* (2012), both Peyton Jones and Matthews have made significant compositional departures. An argument for these being *creative* departures can and has been made in both cases. Peyton Jones uses collaboration as a means to move away from his principles. This collaboration enforces Matthews to move away from hers. What is more, is that their principles actually seem to swap: the notating composer, Jeremy Peyton Jones, turns his hand towards improvisation; and the improvising, free Kaffe Matthews, has her hand turned to notation. The conclusion is that it is the rehearsal process and environment where this is explored. For Peyton Jones, his departures bleed forwards, from composition into rehearsal, where ideas are developed. For Matthews, her improvised 'simultaneous and spontaneous performance and composition', bleed backwards into rehearsal, where ideas become fixed in notation. Finally, despite revealing 'swapped principles' between Peyton Jones and Matthews (between composition and improvisation) – and although it is proposed that these departures are *creative* departures for both collaborators – it is difficult to *qualify* the creative differences. However, *Endings* (2012) transfers two collaborators back and forth along/across Nettle's continuum (1974) of rapid composition (at the improvisational end), and slow composition (at the compositional end). Although Nettle suggested that composition and improvisation were not qualitatively different, in the example of *Endings* (2012), it might be proposed that it is the exchanged departures between these polarities that are of creative, qualitative value to composers, performers, and musicologists.

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**Kūrybinis nutolimas nuo kompozicinių principų:
bendradarbiavimo atvejo analizė remiantis šiuolaikinio teatrinio minimalizmo
kompozicija su gyva elektronika**

Santrauka

Straipsnyje aptariama kompozicija, jungianti skirtingus principus: pirma – lėtą komponavimą, užrašant muziką natomis (Jeremy'io Peytono Joneso sritis); antra – spontanišką, gyvą kūrybą, t. y. improvizaciją (Kaffe Matthews sritis). Tekste nagrinėjami šių dviejų kūrėjų bendradarbiavimo aspektai. Daugiausia dėmesio skiriama Peytono Joneso kūrybai, kurio kompozicija *Endings* (2012) tampa pagrindiniu šio straipsnio tyrimo objektu. Šioje atvejo studijoje aptariamas unikalus interdisciplininio bendradarbiavimo pavyzdys: abu kūrybiniai partneriai yra kompozitoriai, bet jų sritys (elgesio modeliai ir tipinė praktika / principai) yra visiškai skirtingos. Į kompoziciją *Endings* įtraukiamos pereinamosios improvizacijų atkarpos. Improvizacijų metu abu partneriai atlieka improvizacinius vaidmenis, o fiksuotose atkarpose – kompozicines funkcijas. Taigi kūrinys Matthews atitolsta nuo savo tipinės improvizacinės praktikos ir priartėja prie fiksuotos notacijos, o Peytonas Jonesas atsitraukia nuo tipinės natų užrašymo praktikos ir priartėja prie improvizacinio prado. Straipsnis atskleidžia sudėtingą muzikos kūrimą vykstant šių sričių apsisikeitimui. Svarbiausias šio straipsnio teiginys – toks apsisikeitimas yra kūrybiškas. Klaidinga manyti, kad „improvizacija kaip komponavimo būdas“ yra aukštesnis (kokybiškai) nei „fiksuota notacija kaip komponavimo būdas“. Norima pasakyti, kad šių priešingų principų / praktikos apykaita interdisciplininėje bendradarbiavimo aplinkoje yra kūrybiškumo prielaida.

Creating a Sound-Based Aesthetic for Music Played on the Classical Guitar

Abstract. Note-based music is very familiar to our ears. And strangely enough, many modern genres incorporate a lot of sound-based music. Leigh Landy tells us that “*sound-based music* typically designates the art form in which the sound, that is, not the musical note, is its basic unit” (Leigh Landy, *Understanding the Art of Sound Organization*, 2007, MIT Press, page 17). It is obvious that note-based music is constructed on the standard Western paradigm, fixed on a grid system. Trevor Wishart calls it a ‘Lattice’ system; however, he reminds us that “music does not have to be lattice-based at all” (Trevor Wishart, *On Sonic Art*, 1998, Harwood Academic Publishers, page 11). Sound-based music is rooted in timbres heard every day, and includes sounds that fall between the standard Western notes. For much of my music, an amalgamation of the two systems is sought, especially as modern ears are accustomed to both. The talk will comprise reflections and observations on the recent key innovative music for the classical guitar. Starting with certain groundbreaking composers whose works appeared in the late 20th century, for example, Azio Corghi, Helmut Lachenmann, and Rolf Riehm, I will then relate their music to developments in the new millennium. Centering on the ideas and principles expounded in my recent research, the main focus will be on the exclusive usage of extended techniques. There is a wealth of repertoire, and I am constantly discovering more from musicians all over the globe. In the classical guitar canon, the vast majority of pieces are either made up completely from regular notes, or a varied mixture of notes and extended techniques are employed. My intention is to investigate how this usage has influenced more modern times from the standpoint of creators who have exploited extended techniques to develop sound-based music.

Keywords: note-based music, sound-based music, guitar morphology, extended techniques.

1. The changing culture of *note-based* and *sound-based* music

In general, the principles of developing a musical discourse have changed since the mid 20th century, for example, the *note-based* and *sound-based* music dichotomy. Moreover, strangely enough, many modern genres incorporate much sound-based music. Leigh Landy says “*sound-based music* typically designates the art form in which the sound, that is, not the musical note, is its basic unit” (Landy 2007: 17).

It is obvious that music grounded on notes is constructed on the standard Western paradigm, fixed on a grid system. Trevor Wishart calls it a ‘Lattice’ system; however, he reminds us that “music does not have to be lattice-based at all” (Wishart 1998: 11). Music based on sound is has roots in timbres heard every day, and includes sounds that may fall between the standard Western notes.

This artistic route is clear to see in compositions for classical guitar; the vast majority of works that include sound-based material – and therefore incorporate extended techniques – are constructed around standard notes.¹ Although I concentrate on creating music comprising entirely of extended techniques in my research, in reality the amalgamation of the two systems is preferable and inevitable when working in the field, especially as modern ears are accustomed to both.

The functions of various extended techniques will become clear as the talk progresses. Here is the basic list of extended techniques used in my Studies for solo guitar: Natural and multiphonic harmonics, Bottleneck (plucked) and (unplucked), Snap pizzicato (long) and snap pizzicato, Cross stroke and cross stroke (active scordatura), ‘Snare drum’ (natural and glissandi), Soundhole resonances (palm, fist, or thumb and buzz), Bi-tone (long) and bi-tone, Mute tap (long) and mute tap, Nut-side, Rapid mute and rapid mute (sixth string), and Pinch mute.

Maybe further changes over time and my dream of having a repertoire of accepted sound-based only guitar pieces will grow culturally. However, let us have a look at recent history, and examine creative musical disciplines centred on discerning the properties of sounds emanating from certain guitar techniques, especially as the research constitutes an investigation into the areas of sound production that included inherent noise content, spectral detail, and the nurturing of improvisatory elements. I will be concentrating on guitar works by Gavin Bryars, Azio Corghi, Philippe Durville, Helmut Lachenmann, and Rolf Riehm, as they have the closest links to my ideas and soundworld.

2. Recent key innovative music for classical guitar

Key repertoire is discussed extensively in my research; I will be drawing on Table 1 as a discussion basis (see Appendix). This chart was devised to relate the relationship between the significant repertoire from the 20th and 21st centuries to the morphological structuring ideas posited in my research, on which my studies

¹ See Vishnick 2014: 117.

are based; Guitar Morphology comprises creating musical contours derived from manipulating consecutive, merged, and combined morphologies allied to shaping phrases formed by using archetypal or variant morphologies.²

Although notational issues are central, here I will concentrate on the *exclusive usage of extended techniques*, in particular, works where composers have employed extended techniques for significant lengths (Table 1).

Fifteen of the pieces cited in Table 1 contain sections consisting entirely of extended techniques. To help one give an overview of compositional approach, Table 2 has been devised; it comprises three columns – consecutive (including single), merged, and combined morphologies. Therefore, we can now explore the musical ideas in this repertoire in general, and from the perspective of successive, composite, and superimposed sounds. Furthermore, the exclusive usage of extended techniques mentioned in Table 2 forms a bond with my Studies, unifying the author's work to the existing repertoire. It would appear that a unique area in guitar repertoire has been identified, serving as grounds for the specific research focus of writing music that uses only extended techniques (Table 2).

It is apparent from Table 2 that durations of usage are variable.³ For example, there is a marked contrast of bi-tone usage between *The Squirrel And The Ricketty-Ricketty Bridge* (1971) by Bryars, which has a duration of 11', and Brouwer's 42" in *La Espiral Eterna* (1971).

In terms of links between Table 2 and the extended techniques used in my music, bi-tones and rapid mute are used the most. Brouwer, Bryars, Corghi, and Riehm are among those using bi-tones, while Brouwer, Corghi, Durville, and Lachenmann include rapid mute morphologies. Riehm uses two other extended techniques – nut-side and soundhole resonance (palm). Four composers use one other extended technique, Ignacio Baca-Lobera and Lachenmann employ bottleneck morphologies and Maurizio Pisati uses cross stroke, only Durville includes an array of harmonics.

'Snare drum', soundhole resonance (buzz), rapid mute (sixth string), and pinch mute are extended techniques used in my Studies that do not occur in Table 2. Note that there is an abundance of snap pizzicati in the works cited in Table 1. Moreover, seven extended techniques, mentioned in Table 2, are not used in my Studies – spoon, whistling sounds, tambora, golpé, finger and nail scrapes, and hand-rubbing.⁴

3. The development of sound-based sections

3.1. Consecutive, merged, and combined morphologies

Now let us take a closer look at how extended techniques were used to produce consecutive and merged morphologies. Some score samples are included to show the diversity of compositional approaches.

Eight composers use consecutive morphologies. Taking rapid mute morphologies as an example, Durville has written long sections.⁵ On Page 3 System 19 of the *Mouvement apparent* (1988) score, Durville employs a lengthy phrase that starts with fast, very loud rapid mute morphologies played ponticello before they gradually become slower (see Figure 1).⁶

Figure 1. Durville's usage of rapid mute (Page 3 System 6)

² See Vishnick 2015: 63.

³ Note that all durations given for this section are approximate.

⁴ See Vishnick 2014: 113–116.

⁵ Ibid: 118–120.

⁶ Note that sound examples to all cited works can be found at <http://openaccess.city.ac.uk/4164/>

Corgi incorporates passages that involve bi-tones, seeking to blend imperceptibly from one state to another. For example, he includes bi-tones that transform into mute taps in *Consonancias y Redobles* (1974). Figure 2 shows the relevant score sections.

Figure 2. Corgi's bi-tone to mute tap transformation in *Consonancias y Redobles*

In the merged column of Table 2, bi-tones are the dominant extended technique. Four composers have explored merged bi-tones Bryars, Brouwer, Kent Olofsson, and Helmut Oehring, while Lachenmann makes use of the two guitars by merging three extended techniques across the instruments – bottleneck, rapid mute, and hand-rubbing.

Gavin Bryars' work is made up entirely of merged bi-tones. Originally, it was scored for one player using two guitars (or multiples of this).⁷ The score is entirely text-based.⁸ Bryars gives a performance instruction for the manner of bi-tone execution. He writes: "All the notes are played by the fingers playing firmly downwards on the fingerboard" (Bryars 1971: 1.21).⁹ A percussive manner is used for the left hand slurs, while the strategically placed right-hand morphologies are played with vibrato. The outcome is a rich texture consisting of upper and lower bi-tone pitches. An even metrical pulse is used throughout. Figure 3 is a copy of Page 1.

Although Bryars' soundworld is similar to that in my studies, there is a contrast in the rhythmic activity; my bi-tone studies are made up of dissimilar units. For example, composite resonances from phrases of varying durations are the focus of the opening section of *Bi-tone tapping Study 1: Merged and consecutive morphologies*.¹⁰

Rapid mute, bottleneck, and hand rubbing are the dominant extended techniques used by Lachenmann in *Salut für Caudwell* (1977). Merging always occurs by giving the two guitarists contrasting rhythms. The music opens with rapid mute morphologies, and merged bottleneck sounds are employed between bars 429–434. It is not possible to merge rapid mute morphologies with one guitar, due to their short spectral activity.¹¹

In his instructive book *Pro Musica Nova*, Wilhelm Bruck spells out the importance of Lachenmann's work "...without a doubt one of the most important pieces ever written for the instrument" (Bruck 1992: 9).¹²

⁷ Recordings by Derek Bailey (who was the devotee) on LP in 1971 as *Incus 2* but rereleased on CD as *Incus CD10*. There are two other recordings in later arrangements by the composer – Gavin Bryars and Seth Josel on "The Marvelous Aphorisms of Gavin Bryars, the early years", and with four layers (eight guitars) on *Obscure 8 "Machine Music"* played by Derek Bailey, Gavin Bryars, Fred Frith and Brian Eno.

⁸ See Vishnick 2014: 90.

⁹ Taken from performance note 1.21, Gavin Bryars *The Squirrel And The Ricketty-Racketty Bridge* 1971.

¹⁰ See Vishnick 2014: 277.

¹¹ Ibid: 106–112 and 114–115.

¹² Taken from the introduction to his selected section of *Salut für Caudwell. Pro Musica Nova studies for playing contemporary music for guitar* by Wilhelm Bruck.

Lachenmann embraces robust characteristic guitar-playing elements, snap pizzicati and use of a plectrum for example; he also reshapes finger technique to include development of sensitive morphologies that derive from hand-brushing and intimate bottleneck glissandi.

Merged bottleneck morphologies are exploited in my Studies. With the emphasis on consecutive and merged bottleneck sounds, the *Bottleneck study* is fashioned using a mixture of plucked and unplucked morphologies¹³ (see Table 1).

Composers who combine extended techniques morphologies are listed in Table 2. The discussion will now centre on two works – *Consonancias y Redobles* by Corghi and *Toccata Orpheus* (1990) by Riehm. *Consonancias y Redobles* was inspired by the music of Luys Milán.¹⁴ Each of the five movements begins with a statement of the original fragment before passing on to the performance of the different ‘musical designs’.¹⁵ The composer writes: “The form and method of performance of *Consonancias y Redobles* are derived from the indications, which Luys Milán wrote as a preface to his *Fantasias for Vibuela*” (Corghi 1974).¹⁶ The *Fantasias* may be found in Milán’s book entitled *El Maestro* (Milán 1535).¹⁷

From Table 2 we see that Corghi uses a number of extended techniques.¹⁸ The fourth movement comprises four sections, where the player chooses the ordering. After the opening Milán quote, Corghi explores combinatorial possibilities, fusing rapid mutes with mute taps. He also combines rapid mutes, mute taps, and then golpé in this section.

Corghi’s work relates to my *Rapid mute and pinch mute combined study*, where transformation between extended techniques occurs. This study opens with rapid mute morphologies that gradually change into pinch mutes.¹⁹

Riehm uses extended techniques throughout *Toccata Orpheus*. However, conventionally plucked pitches occasionally occur, the first appearing after approximately 2’ – a discord consisting of four pitches.²⁰ In *Toccata Orpheus* bi-tone (long) morphologies are predominant and Riehm combines them with mute tap (long), nut-side, and occasionally palm or whistling sounds.

Tapping is the fundamental playing technique in the opening section. Note that I classify bi-tone (long) and mute tap (long) as archetypal morphologies; in short, the behaviour of sound events through time based on the archetypal attack/resonance morphology model.²¹ Similar to the situation found in my bi-tone study, mentioned earlier, the left hand strikes the strings near the soundhole while the right hand is utilised over the fretboard or vice versa.²²

Page 1 <i>The Squirrel And The Ricketty-Ricketty Bridge</i> by Gavin Bryars							
L.H.	4/5	5/6	6/7	7/8	8/9	9/10	10/11
R.H.	9	11	14	15	9	10	9(2) or (5)
(quiet, modest, highly intelligent and articulate, indistinguishable in dress from the young lawyer or record company executive - even to the briefcase)							
L.H.	11/12	12/13	13/14	14/15	15/16	16/17	
R.H.	10(2) or 5	9	9	11	14	6	
(the clown is no longer necessary, even if the musical journals are now thrown back more than ever on their own invention for the picaresque tales)							
L.H.	17/18						
R.H.	9						
(a reservoir of human tenderness, love, rage, fear, happiness, despair, wonder; in a word, beauty)							

Figure 3. Page 1 of *The Squirrel And The Ricketty-Ricketty Bridge* by Bryars

¹³ See Vishnick 2014: 250.

¹⁴ Luys Milán (c. 1500–1561 or possibly later).

¹⁵ Taken from performance notes, p. 1, of *Consonancias y Redobles* by Azio Corghi 1974.

¹⁶ Ibid: 1.

¹⁷ The full title of Luys Milán’s book is *El Maestro, Libro de Música de Vibuela de Mano*.

¹⁸ See Vishnick 2014: 107.

¹⁹ Ibid: 306.

²⁰ See System 9, Bar 2, Page 4 of Riehm’s score. Note that *Toccata Orpheus* is written using proportional notation, and he employs consecutive rapid mute morphologies in the penultimate section, from System 30.

²¹ See Vishnick 2014: 192.

²² Ibid: 277.

Riehm creates a carefully planned and organised interchanging of movements. He divides tapping production further by specifying the manner of attack and release. For example, attack by striking from a distance or quickly from directly above, release by lifting off rapidly (abrupt termination) or allowing the finger to glide along the string in either direction (a whistling sound occurs). Similar to the release usage applied to my ‘snare drum’ morphologies,²³ Riehm induces a variant phase by adding a further action to bi-tone production. However, bi-tone (long), mute tap (long), and nut-side are all related – mute taps, and nut-side being upper partials of bi-tones. Moreover, there is no exploitation of contrasting morphologies.

System 1 is typical of the ensuing music (see Figure 4). There is a sound event on every pulse. The music starts with combinations of bi-tones and nut-side morphologies.

Toccata Orpheus by Rolf Riehm

System 1

Nut-side

Rub

Soundhole (buzz)

Combined bi-tone and nut-side

1) Gibt für ganze Stücke, die Schlüssel werden daher nicht mehr notiert.

2) Daß gerade an dieser Stelle angeschlagen werden soll, ergibt sich aus dem Bewegungsimpuls der rechten Hand; klanglich könnte es auch eine Stelle näher am Sattel bzw. näher an der linken Hand sein.

3) Neben dem schwingeliegenden 2. Finger von L auslassig, mal auf das zimmer, mal auf der anderen Seite.

4) Die kraftvolle Anschlagbewegung in einem nach vibrierenden Handbewegung ausströmenden lassen.

"6. Saite"

Combined bi-tones and whistling sounds

System 5

Bi-tones

Whistling sounds

Upper pitches

(s. S. 8 nach Doppelstrich) | (s. S. 9) | (s. S. 10)

Figure 4. System 1 of *Toccata Orpheus* by Riehm

A good example of an extended passage occurs in System 5, Bar 2 of *Toccata Orpheus*, where Riehm combines bi-tones, mute taps, and whistling sounds (see Figure 5). In this section, which is approximately 52" in duration, morphologies are executed entirely on String 6, sound events occurring on every pulse.

²³ Ibid: 261.

Toccata Orpheus by Rolf Riehm

Figure 5. System 5 of *Toccata Orpheus* by Riehm

Pitch relationships between bi-tones and nut-side morphologies are explored in my *Soundhole harmonics, nut-side, and bi-tones combined study*, where the development of dissonances is featured.²⁴

A difference in compositional approach between the Corghi and Riehm scores is evident. Corghi encourages the player to develop a wide range of interpretive freedom. For instance, his performance notes open with the following: “While interpreting the graphic symbols and signs, the player must realise the formal tendencies of the material with personal fantasy and improvisation” (Corghi 1974: 1). In contrast, to bring about his fundamental compositional aim, Riehm’s approach is to provide performative detail, he says “...only the precise execution of the fingerings can guarantee that the composed sound will actually be produced” (Riehm 1990: 13).²⁵

3.2. Scordatura

Composers often experiment with alternative tuning systems, especially when seeking to find unusual pitch combinations that can occur simultaneously or across the strings. An example of scordatura usage can be found in Lachenmann’s duo *Salut für Caudwell*, where Guitar 1 is tuned normally, while Guitar 2 is tuned a semitone lower.

Scordatura is common among contemporary works. For example, eleven of the composers cited in Table 1 employ altered tunings. Three types of scordatura are identified – diatonic, microtonal, and active. Although diatonic and microtonal scordatura have a direct impact on a work’s soundworld, they are not extended techniques.²⁶ In contrast, active scordatura production allows performers and composers to experiment with changes in pitch trajectory. Therefore, it is treated as an extended technique in this research.

Re-tuning ‘on the fly’ as the music unfolds is a technique used by five composers from Table 1 – Brouwer, Edgerton, Gilardino, Murail, and Shende – an action termed *active* scordatura by the author. It results in glissando-based morphologies that are either single (used to initiate and/or finish a passage), or consecutive (part of an iterative passage, or integrated as part of the musical structure).²⁷

Active scordatura technique is not exploited in the repertoire as an integral part of compositional texture. For example, none of the above-mentioned composers uses merged morphologies that arise from active scordatura usage, nor do they develop the possibilities of merging microtonal glissandi. This is a rich area that I tackle in the Studies; in particular, the *Cross stroke (active scordatura) study*, where merging cross stroke morphologies or combining with other extended techniques, bottleneck and multiphonic harmonics are an important element of the compositional fabric.²⁸

²⁴ Ibid: 313.

²⁵ Taken from the ‘Explanation to the score’ booklet of *Toccata Orpheus* by Rolf Riehm.

²⁶ See Vishnick 2014: 97.

²⁷ Ibid: 98.

²⁸ Ibid: 260.

Changing the pitch trajectory during the resonance phase produces active scordatura glissandi. This is achieved by turning the tuning keys either way using the left hand. Three types of cross stroke (active scordatura) are possible, *ascending* – tightening the key, *descending* – loosening the key and *curvilinear* – around the same pitch in a tightening and loosening motion during a single resonance. Curvilinear morphologies are divided into oscillating – denoted by a regularly contoured horizontal sine-wave shape, and undulating – an irregularly contoured symbol.²⁹

4. Concluding comments

Closing thoughts for this paper are concerned with the soundworld of the cited repertoire. We have seen that musical settings centred exclusively on extended techniques occur, but are uncommon. Thus enriching the relevance of an aspect of the research inquiry made earlier: that a detailed examination into extended techniques morphologies in contemporary repertoire is an important historical development for guitarists. Hence an investigation of sections where only extended techniques exist and looking into ways of developing a new repertoire.

The works mentioned by Corghi, Lachenmann, and Riehm come closest to this ideal, especially as they combine two relevant extended techniques in extended passages. However, there are no examples of exploring the richer possibilities of combining three extended techniques that match those found in my list. For example, Pisati combines three extended techniques on one short occasion (see Table 2: *Combined* column).

It would appear that exploring the possibilities that extended techniques offer is a way for musicians to increase the diversity of instrumental colour.³⁰ From my research, it is evident that composers manipulate extended techniques as successive, composite, or superimposed sounds; the inherent possibilities of this soundworld are further developed in my Studies. The repertoire of most interest deals with exclusive usage of extended techniques, and we note that Corghi and Durville are among those who use consecutive morphologies, *Mouvement apparent* by Durville for instance. It is also evident that in *Consonancias y Redobles* Corghi combines rapid mutes with mute tap morphologies, which have much in common.

The soundworld of my studies develops this music further, achieved by including the archetype and variants models mentioned earlier, methods for evaluating guitar sounds, and how integrating morphologies may form the basis for composing pieces. It may be seen as an extension of the extended passages by Bryars, Corghi, Durville, Lachenmann, and Riehm, formed into sound-based works in their own right. Especially as these musicians, in their own way, have solved some of the musical problems inevitably encountered when playing passages comprising only extended techniques.³¹ The compositional methodologies of these musicians have influenced or affirmed the content of my music.

Through studying the guitar music of the above mentioned composers, we have gained enough information to focus on didactic aspects. Moreover, as a result of examining the compositional facets of extended techniques usage in the repertoire, the pedagogical tools needed to comprehend and apprehend a sound-based discourse can be discussed. By manipulating the selected techniques and focusing on practical musical issues, the process of creating a soundworld made up entirely of extended techniques morphologies can now be contemplated.

My intention is to challenge traditional modes of analysis by emphasizing the importance of the resulting sound.³² This also requires a change of perspective from 20th-century formal interpretational ideals, connected to the theoretical, to the more up-to-date notion that performer and score may be equally interlinked.

Given the quality of the composers who have worked with extended techniques, it is surprising that composer-guitarist collaborations have not led to exploring the many combinatorial possibilities. From my perspective, this unfilled space reinforces my central research issue. In short, that there is a requirement to examine all aspects of guitar morphology, covering performing, teaching and composing. In particular, one way of intensifying the spectral possibilities in contemporary guitar music is to examine contrasting extended techniques and layering morphologies, processes that I use.

In creating the sound-based Studies, my intention has been to reflect on the past, enrich the present, and imagine the future.

²⁹ Ibid: 259.

³⁰ Ibid: 119.

³¹ Ibid: 78–96.

³² Ibid: 158.

Appendix

Table 1. Key repertoire

Technique	Connection	Works
Natural harmonics	Consecutive morphologies of higher harmonics	Bedford, David <i>You Asked for It</i> 1969
	Merged morphologies	Brouwer, Leo <i>Paisaje Cubana con Campanas</i> 1968 Pisati, Maurizio <i>Sette Studi</i> 1990 Mvt's II and IV Newland, Paul <i>Essays in Idleness</i> 2001 Mvt's I and III
	Combined with higher harmonics and conventionally plucked pitches, and merged higher harmonics including soundhole harmonics	Durville, Philippe <i>Mouvement Apparent</i> 1988
	A higher harmonic combined with conventionally-plucked pitches	Murail, Tristan <i>Tellur</i> 1977 (Figure C section)
	Merged natural with a single higher harmonic combined with conventionally plucked pitches	Shende, Vineet <i>Suite in Raag Marva</i> 2010 Mvt IV <i>Jhala</i>
	Combined with snap pizzicato	Ferneyhough, Brian <i>Kurze Schatten II</i> 1983–9 Mvt 1
	Combined with conventionally plucked pitches, merged, and single morphologies	Kagel, Mauricio <i>Faites votre jeu I</i> from <i>Sonant</i> 1964
Multiphonic harmonics	Single morphologies	Edgerton, Michael Edward <i>Tempo Mental Rap</i> 2005 Var 3
	Consecutive morphologies	Pereira, Joseph <i>Bento Box</i> 2007 for alto flute, guitar, and vibraphone
	Merged morphologies	Bland, William <i>Untitled Composition in Three Sections</i> 1975 Durville, Philippe <i>Mouvement Apparent</i> 1988
Bottleneck	Consecutive morphologies	Lachenmann, Helmut <i>Salut für Caudwell</i> 1977 Edgerton, Michael Edward <i>Tempo Mental Rap</i> 2005 Var 1 Baca-Lobera, Ignacio <i>La Lógica de los Sueños</i> 2010 for voice, 2 guitars (one player) and electronics
	Combined with etouffé pizz	Brooks, William <i>Footnotes</i> 1982 Mvt 3 <i>Crump</i>
	Combined with natural harmonics, gong and tam tam (tremolo)	Biberian, Gilbert <i>Prisms No. 2</i> 1970 for ten guitars and percussion
	Combined with electroacoustic sounds	Kokoras, Panayiotis <i>Slide</i> 2002
	Combined with conventionally-plucked pitches (and electroacoustic sounds)	Guzmán, Edgar <i>Apnea</i> 2004–2005 for acoustic guitar and tape
Snap pizzicato (long)	Single and consecutive morphologies	Koshkin, Nikita <i>Usher Waltz</i> 1996
	Consecutive	Lorentzen, Bent <i>Umbra</i> 1973 Mvt 4
	Merged (simultaneous) and single morphologies	Giner, Bruno <i>Trans-errance 1</i> 1984
	Merged (simultaneous) morphologies	Brouwer, Leo <i>La Espiral Eterna</i> 1971
	Merged morphologies	Scelsi, Giacinto <i>Ko-Tha- 'A Dance of Shiva'</i> 1967 Henze, Hans Werner <i>Memorias de 'El Cimarrón'</i> 1970 Mvt II
	Combined with natural harmonics or golpé	Kagel, Mauricio <i>Faites votre jeu I</i> from <i>Sonant</i> 1964
	Combined with natural harmonics and conventionally-plucked pitches. Single and merged morphologies	Guzmán, Edgar <i>Apnea</i> 2004–2005 for acoustic guitar and tape
	Combined with conventionally plucked pitches	Halffter, Christóbal <i>Codex 1</i> 1963 Haubensock-Ramati, Roman <i>Hexachord 1 and 2</i> 1976 Murail, Tristan <i>Tellur</i> 1977 (Figure E section)
Snap pizzicato	A single morphology	Durville, Philippe <i>Mouvement Apparent</i> 1988
	Single morphologies	Kagel, Mauricio <i>Faites votre jeu II</i> from <i>Sonant</i> 1964 Bergman, Erik <i>Midnight</i> Op. 83 1977 Dench, Chris <i>Severence</i> 1994 Hayden, Sam <i>Axe(s)</i> 1997, revised 2008–9 Guzmán, Edgar <i>Apnea</i> 2004–2005 for acoustic guitar and tape
	Single morphologies into slurred pitches	Ginastera, Alberto <i>Sonata</i> 1976
	Single morphologies (within fast moving texture)	Kampela, Arthur <i>Percussion Studies I, II and III</i> 1997
	Single, merged (simultaneous), and consecutive morphologies	Giner, Bruno <i>Trans-errance 1</i> 1984

	Consecutive morphologies	Kagel, Mauricio <i>Faites votre jeu I</i> from <i>Sonant</i> 1964 Bedford, David <i>You Asked for It</i> 1969 Henze, Hanz Werner <i>Memorias de 'El Cimarrón'</i> 1970 Mvt II Lorentzen, Bent <i>Umbra</i> 1973 Mvt 4 Corgi, Azio <i>Consonancias y Redobles</i> 1974 (Section C/1) Lachenmann, Helmut <i>Salut für Caudwell</i> 1977 Murail, Tristan <i>Tellur</i> 1977 (Figure E section) Verdery, Benjamin <i>11 Etudes – Etude 11 Home is Here</i> 2005 Baca-Lobera, Ignacio <i>La Lógica de los Sueños</i> 2010 for voice, 2 guitars (one player) and electronics
	Combined with natural harmonies	Ferneyhough, Brian <i>Kurze Schatten II</i> 1983–9 (all Mvt's)
	Combined with conventionally plucked pitches (<i>Var 1</i>) and multiphonic harmonics (<i>Var 6</i>)	Edgerton, Michael Edward <i>Tempo Mental Rap</i> 2005 Var's 1 and 6
	Combined with 'snare drum' and conventionally plucked pitches, and single morphologies	Heininen, Paavo <i>Touching</i> Op. 40 1978
	Combined with golpé	Riehm, Rolf <i>Notturmo für die trauerlos Sterbenden</i> 1977
	Combined with conventionally plucked pitches	Biberian, Gilbert <i>Prisms No. 2</i> 1970 for ten guitars and percussion
	Combined with conventionally plucked pitches, a single morphologies also used	Haubensock-Ramati, Roman <i>Hexachord 1 and 2</i> 1976 for solo or two guitars
	Combined with conventionally plucked pitches, a single morphology also used	Pereira, Joseph <i>Bento Box</i> 2007 for alto flute, guitar, and vibraphone
	Combined with electroacoustic sounds	Kokoras, Panayiotis <i>Slide</i> 2002 MS
Nut-side	Consecutive morphologies	Kagel, Mauricio <i>Faites votre jeu II</i> from <i>Sonant</i> 1964 Ferneyhough, Brian <i>Kurze Schatten II</i> 1983–9 Mvt 7 Pisati, Maurizio <i>Sette Studi</i> 1990 Mvt V Edgerton, Michael Edward <i>Tempo Mental Rap</i> 2005 Var 1
	Merged morphologies	Gilardino, Angelo <i>Abreuana</i> 1971 Fregel, Michael <i>Bingo Variations</i> 2006 Mvt IX <i>Bingo 'The Hard Way'</i>
	Merged with natural harmonics, single morphologies also used	Hayden, Sam <i>Axe(s)</i> 1997, revised 2008–9
	Combined with bi-tones	Riehm, Rolf <i>Toccata Orpheus</i> 1990 (system 1)
	Combined with alto flute, percussion, and strings (opening section)	Fujikura, Dai <i>ICE</i> 2009/10 for 2 flutes, oboe, clarinet, bassoon, guitar, violin, viola, cello, and bass
	Combined with prepared clip and harmonies	Shende, Vineet <i>Suite in Raag Marva</i> 2010 Mvt's I <i>Alap</i> and IV <i>Jhala</i>
Cross stroke	Single morphologies	Lachenmann, Helmut <i>Salut für Caudwell</i> 1977
	Consecutive morphologies	Riehm, Rolf <i>Notturmo für die trauerlos Sterbenden</i> 1977
	Combined resonance with golpé and consecutive iterative attacks	Pisati, Maurizio <i>Caprichos de simios y burro</i> 2003 Mvt I
'Snare drum'	Consecutive morphologies	Koshkin, Nikita <i>The Princes Toys</i> 1992 Verdery, Benjamin <i>11 Etudes – Etude 11 Home is Here</i> 2005
	Combined with bi-tones and a natural harmonics	Halffter, Christóbal <i>Codex I</i> 1963
	Combined with snap pizz and conventionally plucked pitches	Heininen, Paavo <i>Touching</i> Op. 40 1978
	Combined with rapid mute and golpé	Brooks, William <i>Footnotes</i> 1982 Mvt 1 <i>Cage</i>
	Combined with conventionally plucked pitches and consecutive morphologies	Bergman, Erik <i>Midnight</i> Op. 83 1977
	Combined with golpé	Corgi, Azio <i>Consonancias y Redobles</i> 1974 (Section C/1)
	Combined with golpé and consecutive morphologies	Pearson, Stephen Funk <i>Brunella the dancing bear</i> 1983
'Snare drum' (gliss)		none
'Snare drum' (slide)		none

Soundhole resonance (palm, fist, or thumb)	Single and consecutive morphologies	Kampela, Arthur <i>Percussion Studies I, II and III</i> 1997
	Consecutive morphologies	Edgerton, Michael Edward <i>Tempo Mental Rap</i> 2005 Var 3
	Consecutive morphologies and combined with bi-tones	Pisati, Maurizio <i>Caprichos de simios y burro</i> 2003 Mvt's II and III
	Combined with bi-tones	Riehm, Rolf <i>Toccata Orpheus</i> 1990 (system 12) Oehring, Helmut <i>Foxfire Eins</i> 1993
	Combined with golpé	Olofsson, Kent <i>Treccia</i> 1990–92
Soundhole resonance (buzz)		none
Tapping (bi-tone)	Single and consecutive morphologies	Kagel, Mauricio <i>Faites votre jeu I</i> from <i>Sonant</i> 1964
	Consecutive morphologies	Brouwer, Leo <i>Paisaje Cubana con Campanas</i> 1968 Biberian, Gilbert <i>Prisms No. 2</i> 1970 for ten guitars and percussion Rak, Štěpán <i>Voces de profundis</i> 1984 Koshkin, Nikita <i>The Princes Toys</i> 1992 Kampela, Arthur <i>Percussion Studies I, II and III</i> 1997 Pisati, Maurizio <i>Caprichos de simios y burro</i> 2003 Mvt II Frengel, Michael <i>Bingo Variations</i> 2006 Mvt IV <i>Crazy 'T'</i> and Mvt VII <i>Normal Bingo 'B'</i> Pereira, Joseph <i>Bento Box</i> 2007 for alto flute, guitar, and vibraphone
	Consecutive morphologies and combined with soundhole resonance	Oehring, Helmut <i>Foxfire Eins</i> 1993
	Consecutive morphologies and combined with conventionally plucked pitches	Riehm, Rolf <i>Notturmo für die trauerlos Sterbenden</i> 1977
	Merged morphologies	Kagel, Mauricio <i>Faites votre jeu II</i> from <i>Sonant</i> 1964 Bryars, Gavin <i>The Squirrel and the Ricketty-Racketty Bridge</i> 1971 Brouwer, Leo <i>La Espiral Eterna</i> 1971 Corghi, Azio <i>Consonancias y Redobles</i> 1974 (section R/2) Guzmán, Edgar <i>Apnea</i> 2004–2005 for acoustic guitar and tape
	Merged with natural harmonics (or conventionally plucked pitches), single morphologies also used	Hayden, Sam <i>Axe(s)</i> 1997, revised 2008–9
	Merged morphologies and combined with nut-side	Riehm, Rolf <i>Toccata Orpheus</i> 1990 (system 1)
	Combined with 'snare drum' and natural harmonic	Halffter, Christóbal <i>Codex I</i> 1963
	Combined with snap pizz	Murail, Tristan <i>Tellur</i> 1977 (Figure E section)
	Combined with nail sizzle	Lorentzen, Bent <i>Umbra</i> 1973 Mvt 2
	Combined with conventionally plucked pitches (Var's 1, 3, and 6) and sponge motion – back and forth (Var 5)	Edgerton, Michael Edward <i>Tempo Mental Rap</i> 2005 Var 1, 3, 5, and 6
	Combined with golpé	Olofsson, Kent <i>Treccia</i> 1990–92
	Combined with conventionally plucked pitches	Dench, Chris <i>Severence</i> 1994
	Combined with conventionally plucked pitches and merged	Goss, Stephen <i>Oxen of the Sun</i> 2003–4 (Mvt's III and IV) for one player on 6- and 10-strings guitars at the same time
	Tapping (mute)	Merged morphologies
Combined with golpé then etouffé pizzicato		Brooks, William <i>Footnotes</i> 1982 Mvt 3 <i>Crump</i>
Combined with conventionally plucked pitches		Rak, Štěpán <i>Voces de profundis</i> 1984

Rapid mute	Single and consecutive morphologies	Guzmán, Edgar <i>Apnea</i> 2004–2005 for acoustic guitar and tape
	Consecutive morphologies	Halffter, Christóbal <i>Codex I</i> 1963 Henze, Hanz Werner <i>Memorias de 'El Cimarrón'</i> 1970 Mvt III Brouwer, Leo <i>La Espiral Eterna</i> 1971 Bergman, Erik <i>Midnight</i> Op. 83 1977 Ferneyhough, Brian <i>Kurze Schatten II</i> 1983–9 Mvt 7 Giner, Bruno <i>Trans-errance 1</i> 1984 Durville, Philippe <i>Mouvement Apparent</i> 1988 Pisati, Maurizio <i>Sette Studi</i> 1990 Mvt's I, II, and IV Dench, Chris <i>Severence</i> 1994 Kampela, Arthur <i>Percussion Studies I, II and III</i> 1997 Fregel, Michael <i>Bingo Variations</i> 2006 Mvt II <i>Postage Stamp</i> Ribot, Marc <i>Exercises in Futility</i> 2007 Exercise 1 <i>Five gestures</i>
	Consecutive morphologies and combined with etouffé pizz, conventionally plucked pitches, bowed gong, and tam tam (tremolo)	Biberian, Gilbert <i>Prisms No. 2</i> 1970 for ten guitars and percussion
	Consecutive morphologies and combined with conventionally plucked pitches	Pisati, Maurizio <i>Caprichos de simios y burro</i> 2003 Mvt's II and IV
	Combined with bottleneck, merged and consecutive morphologies	Lachenmann, Helmut <i>Salut für Caudwell</i> 1977
	Combined with mute taps	Corgi, Azio <i>Consonancias y Redobles</i> 1974 (section R/2)
	Combined with 'snare drum' (using matchstick) and golpé	Brooks, William <i>Footnotes</i> 1982 Mvt 1 <i>Cage</i>
	Combined with conventionally strummed pitches	Edgerton, Michael Edward <i>Tempo Mental Rap</i> 2005 Var 1
	Combined with conventionally played pitches and consecutive morphologies	Heininen, Paavo <i>Touching</i> Op. 40 1978
	Combined with golpé	Olofsson, Kent <i>Treccia</i> 1990–92
	Combined with harmonics, consecutive morphologies also used	Murail, Tristan <i>Tellur</i> 1977 (Figure A section)
Combined with electroacoustic sounds	Kokoras, Panayiotis <i>Slide</i> 2002 MS	
Pinch mute	none	

Table 2. Overview of exclusive extended techniques usage

Work	Duration	Consecutive (including single)	Merged	Combined
Baca-Lobera, Ignacio <i>La Lógica de los Sueños</i> 2010	23.5"			Bottleneck and voice (5.5") Bi-tones and voice (3") Bi-tones, golpé, and voice (7") Bottleneck, golpé, and voice (8")
Brouwer, Leo <i>La Espiral Eterna</i> 1971	52"	Rapid mute (10")	Bi-tones (42")	
Bryars, Gavin <i>The Squirrel and the Ricketty-Racketty Bridge</i> 1971	11'		Bi-tones (11')	
Corghì, Azio <i>Consonancias y Redobles</i> 1974 (R/2)	3'	Bi-tones to mute taps (55")		Rapid mute and mute tap (35") Rapid mute and golpé (45")
Durville, Philippe <i>Mouvement Apparent</i> 1988	1.15"	Rapid mute (30")	Soundhole harmonics with natural harmonics (45"). Soundhole, higher, and multiphonic harmonics with natural harmonics (10") – campanelas-style	
Fujikura, Dai <i>ICE</i> 2009/10	46"–52"			Nut-side and ensemble, opening (26"–30"), then bar 53 (20"–22")
Kokoras, Panayiotis <i>Slide</i> 2002	2.04"			Bottleneck and tape (2.04")
Lachenmann, Helmut <i>Salut für Caudwell</i> 1977	3.20"		Rapid mute bars 1–10 (19"), bottleneck bars 429–434 (15"), hand-rubbing bars 468–533 (1.50")	Rapid mute and bottleneck bars 11–20 (26"), bottleneck and hand-rubbing bars 435–467 (1.30")
Lorentzen, Bent <i>Umbra</i> 1973, Mvt 4	45"	Snap pizzicato, and snap pizzicato [long] (45")		
Olofsson, Kent <i>Treccia</i> 1990–92	1'	Bi-tones	Bi-tones	Bi-tones and golpé (40")
		(Integrated texture 20")		
Oehring, Helmut <i>Foxfire Eins</i> 1993, opening section (bars 1–18)	1.35"	Soundhole resonance (palm) – single, and mute taps (15")	Bi-tones (1.20")	
Pisati, Maurizio <i>Caprichos de simios y burro</i> 2003, Mvt 1	2'			Golpé and tambora bars 11–35 (45"). Cross stroke and golpé bars 39–68 (50"). Golpé, cross stroke, and tambora bars 71–72 (c. 8")
Rak, Štěpán <i>Voces de profundis</i>	3.36"	Finger scrapes (30") Spoon [including wah-wah effect] (1')	Spoon [arpeggios] (43")	Finger scrapes and bi-tones (23") Bi-tones and spoon (1')
Ribot, Marc <i>Exercises in Futility</i> 2007. Exercise 1 <i>Five gestures</i> and Exercise 2 <i>Morton</i>	1.22"	Exercise 1 – Rapid mute (35")		Exercise 1 – Rapid mute and nail scrapes (37") Exercise 2 – Rapid mute and golpé (20")
Riehm, Rolf <i>Toccata Orpheus</i> 1990, opening section	2'			Bi-tones integrated with mute taps, nut-side, soundhole resonance (palm), and whistling sounds (2')

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Garso artikuliacija grindžiamos estetikos formavimas klasikinei gitarai skirtoje muzikoje

Santrauka

Problemos nagrinėjimas pradedamas besikeičiančių procesų identifikavimu, kada greta garso aukščiausias besiremiančios muzikos vis svarbesnę vietą užima skambesio artikuliacija pagrįsta kūryba, aprėpianti laikotarpį nuo XX a. vidurio iki XXI amžiaus. Supažindinama su šios srities tyrėjų idėjomis: Leigh Landy išsamiai charakterizavo sudėtingą garso artikuliacija paremtos (ir tuo besiskiriančios nuo garso aukščių paremtos) muzikos pasaulį, aptardamas visas jos šiuolaikines formas, o Trevoras Wishartas išryškino kūrybinės manipuliacijos skambesiu pagrindus.

Aptariami naujais ir inovaciniais kūrinių klasikinei gitarai, taip pat nagrinėjama, kaip kompozitoriai naudojo išplėstinę grojimo techniką kurdami garso artikuliacija pagrįstą muziką. Daugiausia dėmesio skiriant kūriniams gitarai solo, bandoma atskleisti ryšius tarp iškilaus repertuaro ir morfologinio struktūravimo idėjų, propaguojamų šiame tyrime. Kūrinių, kuriuose kompozitoriai eksploatavo išplėstinę techniką ilgesnėmis atkarpomis, yra ypač išskiriami iš kanono. Tarp tokių pažymėtini Leo Brouweris, Gavinas Bryarsas, Azio Corghi, Philippe Durville ir Rolfas Riehmas.

Išskirtinis išplėstinės grojimo technikos naudojimas šiuose kūriniuose siejasi su paties autoriaus muzika, kai kompozicijos formuojamos pasitelkiant morfologinės manipuliacijos principus. Tai yra autoriaus praktika su kitų kompozitorių kūryba vieni-jantis veiksnys. Taigi galima teigti, kad identifikuota savita gitaros repertuaro sritis, suponuojanti specifinę kūrybinių tyrinėjimų kryptį – komponavimą, besiremiantį išimtinai išplėstine grojimo technika, Landy įvardijamą kaip garso artikuliacija pagrįstos muzikos kūrimą.

Apibendrinant tyrimus, apmąstomas pateiktų kūrinių garsinis pasaulis, pažymima, kad vis dažniau remiamasi tik išplėstine grojimo technika, tačiau šis reiškinys dar nėra įprastas. Tai dar labiau išryškina šios sferos tyrimo svarbą: išsamus išplėstinės technikos morfologijos studijavimas šiuolaikinėje muzikoje gali būti svarbus istorinis žingsnis gitaros meno raidoje; tai įprasmina epizodų, kuriuose naudojama tik išplėstinė technika, nagrinėjimą ir naujų garso artikuliacija paremtų komponavimo būdų paiešką.

Galima teigti, kad Corghi, Lachenmanno ir Riehmo kūrinių labiausiai priartėja prie šio idealo, ypač tada, kai jie kombinuoja du išplėstinės technikos tipus vienu metu ilgesniuose pasaužuose. Vis dėlto nėra tokių pavyzdžių, kurie padėtų atskleisti dar didesnes galimybes kombinuojant tris išplėstinės technikos tipus, pateiktus autoriaus sudarytame sąrašė. Straipsnio autorius šiuo metu dirba su fragmentais, kuriuose persidengs keturi išplėstinės technikos tipai.

Neneigiant kompozitorių, dirbusių su išplėstine grojimo technika, nuopelnų, vis dėlto stebina faktas, kad kompozitorių ir gitaros atlikėjų bendradarbiavimas nepadėjo atrasti dar turtingesnių sprendimų. Vienas iš būdų praplėsti šiuolaikinės gitarai skirtos muzikos galimybių spektrą yra kontrastuojančios išplėstinės technikos ir skirtingų morfologinių tipų sluoksniavimas – procesai, kuriuos autorius pats plėtoja savo praktikoje.

The Conductor versus the Composer: The Limits of Interference in the Interpretation of Contemporary Music Using the Example of Ryszard and Aleksander Gabryś' Compositions

Abstract. The main body of the article is devoted to the analysis of some compositions, which were on the program of a monographic concert celebrating the 65th birthday anniversary of Ryszard Gabryś within the 104th Silesian Composers' Tribune on 9 December 2007 in the BWA Gallery of Contemporary Art in Katowice. The concert in a live version was recorded on CD released by the Acte Préalable label. The musical content of this album is filled with compositions for chamber string orchestra written by Ryszard Gabryś and *Abraxas for strings and tape* by his son Aleksander Gabryś, a score that won a distinction in 1999 at the Andrzej Panufnik Composers Competition in Cracow. The analysis of particular compositions includes their formal examination illustrated with rich examples coming from the manuscripts as well as a subjective interpretation of conducting solutions used in the process of interpretation and performance of the compositions.

Keywords: avant-garde music, Silesian composers, Ryszard Gabryś, Aleksander Gabryś, interpretation, conducting.

1. Introduction. Ryszard and Aleksander Gabryś – the avant-garde generation

With an interesting piece of equipment, the “artistic” fate of one of the “cicerone” of the Silesian avant-garde – Ryszard Gabryś – seems to be ascending. At the start of the 1970s a happening of his was held to accompany the exhibition of Sigmund Lis (the modern Silesian painter) at the Gallery of Modern Art (BWA) in Katowice entitled “Take the opportunity to trample evil”, and over thirty years later, on 9 December 2007, a concert of the compositions of Gabryś was held at the BWA Gallery in Katowice as part of the Silesian Composers' Tribune; a concert which was supposed to be an unofficial celebration of his 65th birthday. The following pieces were played: *Es muss sein II for string orchestra*, *Il Cicerone per contrabasso and 12 strumenti ad arco* as well as *Abraxas for strings and tape*, written by his son, Aleksander Gabryś. The premier performances included two composed especially for this occasion: *Piccolo prologo per Maestra ed archi* and *Dobranoc for boy soprano, double bass and strings*. Some of the afore-mentioned pieces, invoking the avant-garde experience of composers from years gone by, involved musicians to a much greater degree, giving them unusual tasks and forcing them into “paratheatrical” behaviour.

Aleksander Gabryś, a virtuoso double bass player, composer and performer, was born on 22 October 1974 in the town of Siemanowice in Upper Silesia. He graduated with merit from Waldemar Tamowski's double bass class in the Karol Szymanowski Academy of Music in Katowice in 1998, and obtained a Soloist Degree in 2002 from Wolfgang Güttler's class in the Academy of Music of the City of Basel, Switzerland. His first mentor and composing teacher was his father – Ryszard Gabryś. Under his watchful eye, Aleksander made his first attempts at composing, and later was a co-composer of some of his father's works (*Glorietta for choir, soloists and strings*, *Il Cicerone per contrabasso e 12 strumenti ad arco*).

Performance is a specific form of artistic expression which Aleksander Gabryś has engaged in for many years. “... I think, says Aleksander, that performance is not just about my acting on stage, but I also stay true to the idea of the speaker on the Voice of America from years ago, an outstanding violinist and a true artistic soul – Mirosław Kondracki: ‘... playing whatever, wherever, whenever, for whatever reason, however ...’ For me the boundary between art and life has been consciously blurred and crossed. Paraphrasing my mentor from many years ago, Prof. Jan Wincent Hawel, ‘art is like your daily bread.’” (Sylwia Praśniewska, Aleksander Gabryś 2011)

The creativity of Aleksander's composing is shown by the source of the Gabryś' mutual fascination – the folklore music of the Silesian Beskids, the specific “musical” sacrum as well as the inspiration of instrumental theatre, although the generational differences started to become evident as Aleksander became more and more interested in new technology. The medium of electronics through tape or “live electronics” seems to indicate the different style of Aleksander Gabryś, although the composer did not completely reject the traditional forms of sound. “I compose in my own style, said Aleksander, that means I construct the sense and progression of the content anew for each individual piece, plan or performance, not just on the basis of my own choices, but also based on my own rules. The style, which is developed each time from zero, clearly provides a chance to understand things even better and on a deeper level. Music and its science as well as ‘discovery’ have awakened in me a true thankfulness of the nature of religion ...” (Sylwia Praśniewska, Aleksander Gabryś 2011)

The specific relationship between the music of Ryszard and Aleksander Gabryś was a feedback effect of ideas and expressions. “They are both looking, as it were, for dramatically strong means of expression by consciously going beyond the frames of the *musica ipsa* and they both exhibit a philosophical-literary Faustian myth.” (Bożena Gieburowska-Gabryś 2009: 12)

This is documented by a phonograph recording of the concert for the 65th birthday of Gabryś senior – “Ryszard & Aleksander Gabryś – Music for strings” (Acte Préalable AP0228).

2. Ryszard Gabryś, *Piccolo prologo per Maestra ed archi*, 2007

This composition was written in 2007 for the concert on 9 December of that year, as part of the 104th Silesian Composers Tribune. The unique happening which opened this event, together with the closing *Dobranoc* (Goodnight), connected the beginning and the end. I discussed the form of the prologue many times with the composer. It was reflected in a short description of the subsequent events, making up a one-and-a-half minute “musical spectacle”. I only received the final version of the score fifteen minutes before the general rehearsal on the day of the concert, which had been approved by the musicians and was performed to the undoubted surprise of the audience gathered in the BWA Gallery in Katowice.

Shortly after the announcements by the narrator you could hear the tap of the conductor’s heels as he/she enters slowly, while the chairs of the surprised audience move as he looks around, playing a pantomime-like role as he places the notes on the conductor’s music stand, and then goes on to make temperamental gestures of imagined future musical phrases, thereby enticing the musicians onto stage. They come from backstage, appearing confused, and walk around the art gallery; their steps and the grating sound of moving chairs mixing with the playing of individual sounds or sound structures; admiring the pieces of art around them, some of which were an inspiration for these concert themes, and then walk around the stage arranged in the middle of the gallery until they are woken from their lethargy by the conductor’s shout of *signori, signore, prego* and finally take their seats. The “artistic” tuning of instruments, inspired and managed by the conductor with crescendos and diminuendos, is ended by a joint chord which is a taste of what is about to come in the next piece – *Es muss sein*.

It is a unique interplay between the conductor and the musicians, and the watching public. It is based on the Pied-Piper of Hamelin, without sound and just using gestures, with the conductor hypnotising the audience who seem to “hear” his silent, albeit expressive moves. At the same time a whole range of themes resound, some of which are known, referring to popular phrases from classical music, as if the musicians were teasing what is about to be performed. It was a very loose interpretation of John Cage’s 4’33”; although at the beginning the purpose of the conductor’s solo performance may seem negligible, its artisan-like strength unfolded gradually with regards to all the tones, both musical and non-musical, which kept the sound chaos under control. In this way, we come to the idea of performance, in which “interest in works of art ... gives way to interest in experiencing art”. (Mervin Carlton 2007: 222)

On account of the unique form of dedication to me as a female conductor noted in the title of the composition (*per Maestra*), I find a certain kind of personal inspiration, which guided the composer so bravely to give me the solo role in his work. On the one hand, my performing temperament and courage to take on new challenges, my willingness to take part in a specific type of “intellectual game” which the composer plays with both the performers and the audience, the not-always conscious role in the artistic creation, made me a key part of this piece.

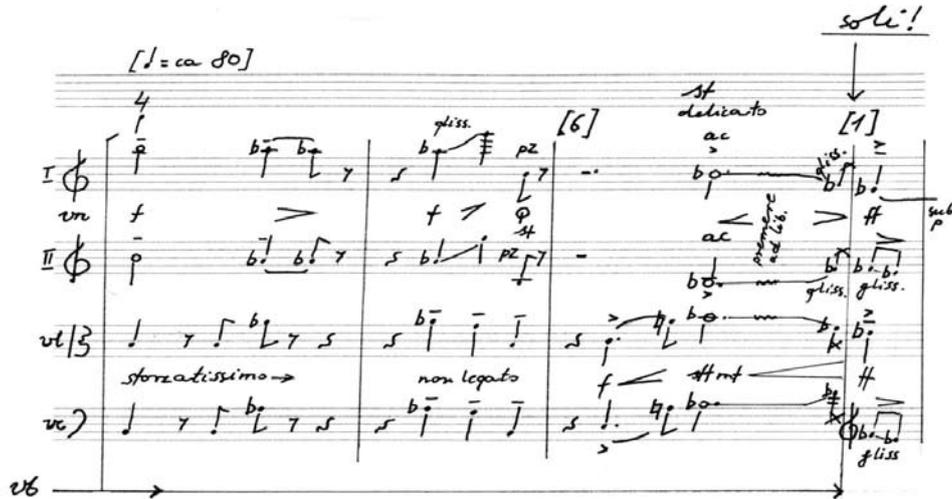
Ryszard Gabryś’ interest in neo-syncretism, his strive to link an acoustic and visual phenomenon, goes all the way back to the early years of his creativity, when he made so-called “integral spectacles” in cooperation with fine arts artists, actors and other musicians. He focuses on the actual “poetic” message of the score and goes beyond pure musical themes in which sound has no value in itself, but which becomes one of the elements creating a range of means of expression leading to the poly-genre projection and universal style of art of the future.

3. Ryszard Gabryś, *Es muss sein II for string orchestra*, 2007

This piece is dedicated to me and my ensemble and, like *Piccolo prologo*, was written with its performance during the Silesian Tribune for Composers in mind. The composition forms a version of *Es muss sein* written specifically for a string quartet. It is therefore no surprise that the whole piece is made up of lots of Beethoven-like reminiscences, drawn in particular from his string quartet No. 16, Op. 135 in F-major as well as *The Great Fugue* for string quartet op. 133 in B♭-major. The re-worked theme of the *Fugue* for string quartet op. 133 sets the framework for the piece.

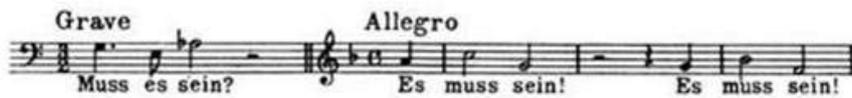


Example 1. Ludwig van Beethoven, *Great Fugue for string quartet Op. 133 in B major* (the Fugue theme)

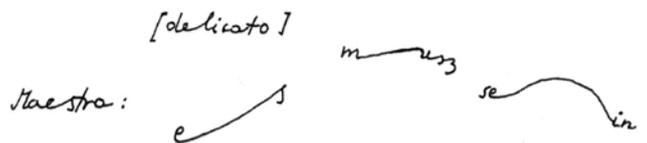


Example 2. Ryszard Gabryś, *Es muss sein*, p. 2

The motto of the piece and its framework come from the words Beethoven wrote underneath the cello part, which was the prologue for the final part of the string quartet op. 135. *Es muss sein* (It must be) is the latest version of a Beethoven-like conviction about the inevitability of fate.



Example 3. Ludwig van Beethoven, *String Quartet No. 16, Op. 135 in F major*, part IV (beginning)



Example 4. Ryszard Gabryś, *Es muss sein* (verbal sequence opening the piece)

Putting these words at the start of the piece, to be spoken by the conductor, initiates their later repetition by all musicians based on mutual counterpoint, up to the pantomime-like cumulation described in the stage direction script, enriched by the multi-layered *Es muss sein*. Ryszard Gabryś makes fun of other great masters, who made musical motifs out of their own name (b-a-c-h), make a *Klangzentrum* from “e-flat” which unfolds into a “Beethoven-Gabryś-like” musical cocoon, thereby using the elaborated articulated “battery”, enriching the sonoristic layer of the work and including the microtonal structures.

Example 5. Ryszard Gabrys, *Es muss sein*, p. 6

Amongst Beethoven's quotes, there is also one he made, merely on drafts, which only found its right place in the composition *Es muss sein*.

Example 6. Ryszard Gabrys, *Es muss sein*, p. 14 (theme "Viennese")

The traditional major-minor tonalities and arranged rhythmic material collide with a twelve tone technique (dodecaphony), microtonality and aleatoric sections. Fragments contrasting the expression and sound create a uniform and unusually balanced form, which gives the composer a difficult task to maintain the tension in the piece and manage the expression of the individual musicians to whom the score gives a large degree of freedom to shape the musical material.

Concerning the sonoristics, the composer has a wide range of technical possibilities for string instruments, using their specific playing options such as *pizzicato*, *Bartók pizzicato*, *sul tasto*, *sul ponticello*, *con legno*, *ricochet*, *glissando*, natural and artificial harmonics and *glissando* harmonics.

The specific understanding is also the role of the conductor, who initiates and inspires the musicians, sometimes encouraging them to show greater enthusiasm, several times breaking through their occasional internal resistance to use their voice or behave in a non-musical way. Traditional ways of conducting, which require fragments of the musical score associated with tradition, are transitioned smoothly into free gestures of the general phrase and expression, constructing the whole of the individual themes created by each musician.

The composers suggest all of this merely by a general outline of the sound. This is a particularly interesting fragment that requires a large amount of rhythmic discipline from the conductor, in which the “Viennese” quote is added to modernistic sound structures created freely by the musicians, which almost surface out of the musical chaos, played by a solo quintet.

Example 7. Ryszard Gabryś, *Es muss sein*, p. 15

A reference to instrumental theatre is part of the special piece earlier described as a pantomime whose gradual intensification develops into a powerful, choral-sounding theme reminiscent of Beethoven.

Example 8. Ryszard Gabryś, *Es muss sein*, p. 18

4. Ryszard Gabryś, *Il Cicerone per contrabbasso e 12 strumenti ad arco*, 2005

This piece was created on the commission of the Organ Conversatorium festival in 2005. It was first performed during the concert of the 20th festival at St. Mary’s church in Legnica on 7 September 2005. It was performed, just like *Piccolo prologo* and *Es muss sein*, by the chamber orchestra Camerata Impuls under my conductorship, while the solo part was performed by the composer’s son Aleksander.

Il Cicerone is evidence of the “reciprocal inspiration” of both excellent artists. The roots of the creation of both Gabryśes run deep into avant-garde, developed on the basis of jointly-created “codes”, both with regard to the notes, graphics and aesthetics. “In this sense this score displays a special valour ... of genetic recording.” (Bożena Gieburowska-Gabryś 2010: 21)

Due to the fact that the first performance, and the later performance at the 104th Silesian Composers' Tribune, was executed with "particella" (at that time I did not have the whole score, and only the general performance notes written by the composer, an outline of the sound structure with an accentuated entry for the instruments interspersing the rich narration of the contrabass part, general guidelines concerning the dynamically-growing form and the individual instrument parts, which were the source of the details of the missing "conductor's score"), the work on this was *de facto* the process of co-composing the piece equally with the author (thanks to his active, fully-committed presence at rehearsals), which involved the individual performers, including, in particular, the soloist.

The fragments of the "particella" are evidence of the great trust placed in the conductor by the composer, giving him/her a large amount of freedom to interpret the composition.

Example 9. Ryszard Gabryś, *Il Cicerone*, the first two pages of "particella"

The composition was a specific "dialogue" between the soloist and the conductor, who actively accompany the string ensemble. The titular character Cicerone, represented by the solo contrabassist, takes us on a journey through the canals of Venice, full of unexpected, even ecstatic experiences – from joyful to fear-filled musical journeys. The large range of impressions is only guaranteed if we are fully open to the adventures awaiting in the corners of the city of canals. Surrendering to a delicate wave, which takes us where the "boat" of the joint imagination of the soloist and conductor goes, completely freeing ourselves from the shackles of the route and opening our mind to every form of expression allows us to fully immerse ourselves in the maelstrom (abyss) of sound and time intertwined "internally" and "externally".

The form of the piece is designed around four solo cadences (co-composed by Aleksander Gabryś), whose specific notes and graphics became their own form of "generational language", developed over a long-term co-operation between both composers and their mutual inspirations. *Cadenza 2*, with its annotation "Hommage à Witold", a dedication to a friend of the family, the excellent Silesian composer Witold Szalonek, seems to be the flagship section here. The spectrum of sonoristic techniques, which were the quintessence of the interests of both Gabryśes, was filled in this and all other cadences by, for example, the sounds of the highest and lowest pitched notes on all strings, natural and artificial harmonics, *pizzicato à la Bartók*, *saltando*, *tremolo* with different frequency ranges, *glissando*, *glissando* harmonics, "the sounds of seagulls", the murmurs or "squashing" of the bow on the strings or its aggressive, circular friction on the strings.

Handwritten musical score for Example 10, Ryszard Gabryś, *Il Cicerone*, p. 11. The score is for a solo voice (Sob.) and a full orchestra (Vn., Vln., Vla., Vcl., Vcb.). It features a 'Cadenza 2.' section with various performance instructions and dynamic markings. The score is densely annotated with notes, slurs, and performance directions.

Example 10. Ryszard Gabryś, *Il Cicerone*, p. 11

The whole piece inevitably leads to the finale, in which the Protestant chorale resonates triumphantly in its majestic fullness, like an echo of the modern “genealogical” journey of life – father and son, their mutual “Cicerone” gradually departing into non-existence, accompanied by the sighs of the remaining performers. It might be a measure of the hidden longing for sacrum – amongst the intensity of experiences associated with the attractions of the surrounding worlds.

Handwritten musical score for Example 11, Ryszard Gabryś, *Il Cicerone*, p. 25. The score is for a full orchestra (Vn., Vln., Vla., Vcl., Vcb.). It features a 'Corale' section with various performance instructions and dynamic markings. The score is densely annotated with notes, slurs, and performance directions.

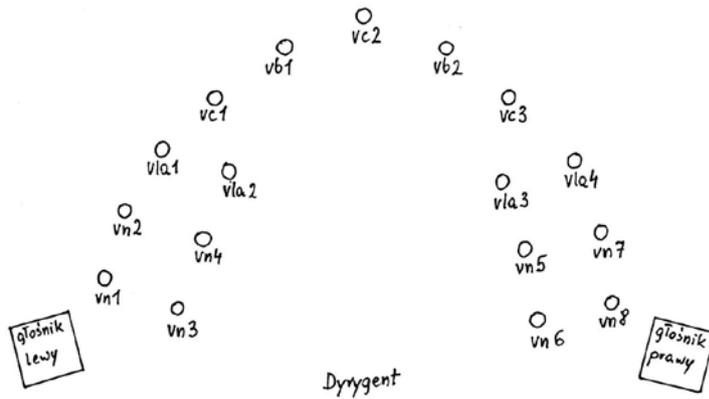
Example 11. Ryszard Gabryś, *Il Cicerone*, p. 25

Il Cicerone is, it seems, a piece to showcase both the unlimited possibilities of the performing soloist as well as the accompanying musicians. Enriched by the unusually expressive acting and voice skills of Aleksander Gabryś, it becomes a form of concert “staging”, in which the “para-theatrical” message is a key element for the whole piece. The recording is done exclusively phonographically, triggering the imagination of the listeners, allowing them to create their own “mental images” based on the exceptionally rich sonoristic structure. It allows the listener to take his/her “own” journey through the canals of Venice and uncover the sound attractions and the philosophical musing about one’s own, passing life and its sense in the mystic dimension.

5. Aleksander Gabrys, *Abraxas for strings and tape*, 1999

This work was composed, in a slightly different form, in 1994, originally with the title *Ogród igier boskich* (Playground of the Gods).

After the change of the title to its current name of *Abraxas*, in accordance with the author’s intention, “the title word has a magical character in it and opens the imagination to multiple different symbols that express man’s dream of Fulfilment, one where he came from and one to where he is headed” (Aleksander Gabrys 2002: 14). This fulfilment is exemplified in five primitive forces – the spirit, word, providence, power and wisdom.



Example 12. Aleksander Gabrys, *Abraxas*, prelude to the score

STRUKTURY (1,2,3) I ELEMENTY (α, β, Ω)
ALEATORYCZNE

Example 13. Aleksander Gabrys, *Abraxas*, prelude to the score

“Later, Basilides appeared. He taught that a supreme god exists, and his name is Abraxas. It is from him that Providence comes, and from Providence, Power and Wisdom. From them come authority and angels, followed by an infinite number of angels and emanations. It was the angels created in 365 heavens that created the world in honour of Abraxas.” (Tertulian 1983: 220)

The sub-heading of the composition comprises information that it is “an element of action in an interactive virtual space”. The piece was performed by a string orchestra, whose sound was enriched by electronic sounds generated by a computer and recorded on a stereophonic tape. According to the will of the author, the set of the quintet can be chosen individually, from a small ensemble to a large group of instrumentalists.

In the introduction to the score, there was a detailed plan of the positions of the orchestra on the stage, which was extremely important to achieve the intended acoustic space.

The whole duration indicated by the composer is about 13’ 05”. The composition is divided up into seven sections and is completely free of traditional notes, except for the suggestions of the sound structure around which the narration of the individual instruments is built. The lack of time signatures, and the sharing of the whole piece into ten-second sequences forming the equivalent of bars (based on the tape recording), requires traditional forms of conducting to be abandoned and the development of a system of agreed signs which allow the performers to find a reference point in the narration of the composition. Conducting the ensemble requires the use of a stopwatch, which is started together with the *aufтакт* turning on the tape recording.

In the prelude to the score, the composer proposes ready-made music structures and aleatoric elements, which the conductor uses as a creative base.

The image shows a complex musical score for Example 14. It consists of several staves. The top two staves have a series of downward-pointing arrows indicating performance directions. Below these are two staves with a legend for 'D' (D-sharp) and 'T' (target). The legend for 'D' includes three numbered entries (1, 2, 3) and a box containing a musical symbol. The legend for 'T' includes a box containing a musical symbol. The bottom two staves show musical notation with various performance directions and symbols.

Example 14. Aleksander Gabryś, *Abraxas*, p. 1

Against this background, the second cello reverberates in the form of a melody line of the “theme” from “D-sharp” to the structure noted in the legend as the target (example improvisation).

The image shows a musical score for Example 15, labeled 'VC 2 solo'. It features a single staff with a melody line. The notation includes various rhythmic values and accidentals. There are also some performance directions and symbols, such as a box containing a musical symbol.

Example 15. Aleksander Gabryś, *Abraxas*, theme of the 2nd cello

The image shows a musical score for Example 16, labeled '0'00'' espressivo'. It consists of six staves of musical notation. The notation includes various rhythmic values, accidentals, and performance directions such as 'p', 'mf', 'f', 'agitato', and 'v'. There are also some performance directions and symbols, such as a box containing a musical symbol.

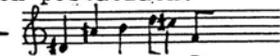
Example 16. Aleksander Gabryś, *Abraxas*, prelude to the score

In the legend of the performance directions and signs there is the main musical idea, the type of theme, which creates the *leitmotiv* of the whole composition, appearing in various rhythmic transpositions in the form of *deciso* and *complativo*.


 - myśl przewodnia, rodzaj tematu opartego na dźwiękach:




 T występuje w dwóch postaciach:

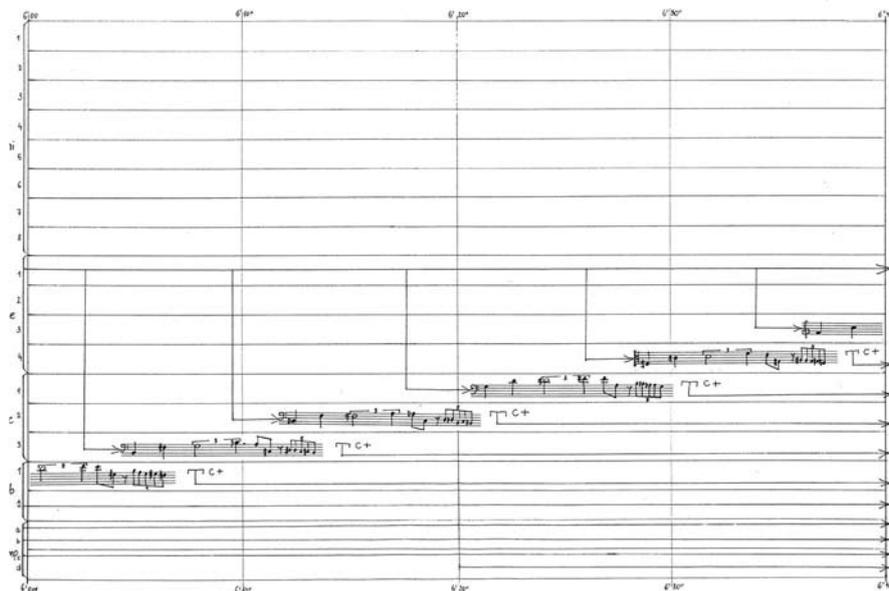
- DECISO - 
- CONTEMPLATIVO - 

Example 17. Aleksander Gabryś, *Abraxas*, prelude to the score

The thematic idea provides the fundamentals for improvisation, a suggestion by the composer for two variants: *viva* or *contemplativa*.

The “thematic game” gradually turns into a canon initiated by the second cello at 1’45”. It soon involves the remaining cellists, violists and contrabassists against the background of murmuring sounds coming from the violins. The continuation of the canon is performed with the desired rhythmic changes together with a gradually expanding spectrum of sonoristic techniques. It is interrupted by the chord structure indicated by No. 1 in the score legend, thereby opening Part IV.

After a short general pause comes the next part of the piece, in which the conductor freely creates a layer of sounds using the aleatoric structure proposed in the legend. It is similar to the cheironomic art of modelling phrases and themes which makes use of gestures agreed with the group during rehearsals, such as turning the palms of the hand, making a fist or using sports signals, such as time-out. The ensemble has to read, based on the conductor’s gestures, the intentions of the individual sequences, interrupted by the respective instruments, starting from the contrabass, gradually introducing the thematic idea that appears in different instrumental parts, something along the lines of a huge polyphonic section.



The image shows a page of a musical score with multiple staves. The top part of the page has time markers: 0:00, 0:30, 1:00, 1:30, 2:00. The bottom part has time markers: 2:30, 3:00, 3:30, 4:00. The score includes various musical notations such as notes, rests, and dynamic markings. There are also conductor markings, including a large 'C+' symbol, indicating specific conducting gestures or cues.

Example 18. Aleksander Gabryś, *Abraxas*, p. 10

Part V opens by “rumbling” at any selected intervals: minor second, augmented fourth, major seventh and minor ninth, coming from the rhythmic quaver (eighth note) structure, soon spilling into the following thematic idea of the individual voices. I split this section into two bars of five beats due to the necessity of synchronising the individual parts, even though there is a lack of time signature in the whole piece. This was of considerable help to the musicians performing it. It was the only fragment of this composition where the traditional conducting pattern was used.

Example 19. Aleksander Gabryś, *Abraxas*, p. 13

The culminating scraping sound, leading to the peak at 9'40" performed by all instruments by pressing their bows down strongly on the strings, disappears somewhat into the sounds of the tape, which plays solo right up until the final Part VII.

The finale, referring to the introductory aleatoric elements performed in order, from *p* to *ppp*, creates an echo of thematic ideas from the second cello, which initiated it in the prelude to the composition. The tape ends at 11'50", after which there is merely the sound of strings, gradually falling silent.

After the general pause, the whole piece is crowned by the falling accord of the first structure, like the beads of a rosary, until the sound disappears completely.

Example 20. Aleksander Gabryś, *Abraxas*, p. 20

6. Ryszard Gabryś, *Dobranoc for boy soprano, contrabass and strings*, 2007

This was the final composition in the series of premier performances on the memorable evening organised by the Union of Polish Composers (The Katowice Branch), together with the Camerata Impuls orchestra and the Gallery of Modern Art (BWA) in Katowice on 9 December 2007 to celebrate the 65th birthday of Ryszard Gabryś. *Dobranoc* was also the final piece on the “live” CD recorded at the event, which was released two years later by the Acte Préalable label.

The idea of this composition, discussed many times with the conductor, was earlier written down in the form of a script, which was used during the concert as a kind of “particella”. The full version of the score was created four years later in 2011 thanks to the selfless work of the composer’s wife, Bożena Gieburowski-Gabryś.

It was the only work using a vocal instrument at that event, although in the previous compositions discussed above the composer did not shy away from using the human voice as an important means of expression.

Linking the “childlike” song-and-ludic-like parts with the Sprechgesang-style cried out philosophical sentences; he points to the deep creative conflict between intuition and intellect. The innocent “goodnight” and “lu li la” take on an extremely dramatic dimension in comparison with the Wittgenstein-Kantian message: “The limits of my language mean the limits of my world, although I can assure you other language worlds do exist, I’ve been there”. This is similar to the *Sprechgesang* technique used for “the starry heavens above me and the moral law within me”. The sub-conscious brings with it childlike joy, while the conscious brings with it the pain of eternal unfulfillment; fruit from the tree of knowledge satisfies the hunger for knowledge, while at the same time causing humanity to be expelled from the safe world of “intellectual nirvana”. The creator affected by torment has to face the eternal dilemma: the maturity of knowing and the child-like unconcerned “intuition”.

Life is therefore just a human dream about one’s self; death is then our awakening from the dream of self, by reaching the *Abraxian* completeness of knowledge and intuition.

“The things we can’t express in words, we should be silent about or sing about” ... (Ryszard Gabryś).

The introduction to *Dobranoc* is a solo narration by double bass, which introduces the first phrase of the boy, childish *alter ego* “Cicerone”, developing against the background of the orchestra’s D16 chord (D16 is D F# A C# E G B).

At the end, a boy, listening to the whole orchestra, humming a lullaby and walking between the musicians, looking over their shoulders and showing them something, or even underlining the notes – “turns off” selected musicians one-by-one with a soft clap or by touching them on the shoulder.

This piece was used as the soundtrack for a film etude presented during the Biennial of Art for Children in 2011 in Katowice.

Compositionally, the concert documented on this disc and the scale of that whole evening, that scattering of the artists as the boy’s “click” flicks off the “lamps” over the pulpits, seems like a situational reverse of the Prologue.

7. Conclusion

The CD from the concert at the 104th Silesian Composers’ Tribune, which comprised compositions by Ryszard and Aleksander Gabryś, is the recording of a dying world – at the crossroads of the diverging musical paths of “neo” and “electro”. The proposition is to take part in this musical-intellectual game, enriched by elements of a happening, saturated with expressive emotions, which are blurred in the modern world by the longing for tradition on the one hand, and the dream of “ultra-modern” music, on the other.

It becomes a kind of art which requires the full engagement of the performers, even if they are not completely aware of it, it is nevertheless a passionate experience of co-creating an act and not just taking part in the performing process.

The conductor has an important role in this process, becoming thereby a decoder of the composer’s ideas for the audience. The meaningful pattern models and the developed gestures are placed in a framework of meaning based on the traditional musical notation and graphic notation, allowing it to effectively reach the co-performers as well as the audience through emotions. The total sound “energy” of the composition together with the feelings of the performers allows the audience to focus fully on the cohesion of the piece of art which “we have to feel directly (this means that it should only be evident to us once we analyse and penetrate the internal relationship between the elements of the piece)” (Konstanty Regamey 2010: 46).

This is an example of the evolution whereby the 18th century model of a conductor-composer supporting the performance, is replaced by a conductor-performer co-creating the musical piece.

An undoubted problem could be the resistance of orchestral musicians to the proposed style of performance, which often is unconventional. That is why the use of voice or “paratheatrical” behaviour while playing can sometimes lead to protests by musicians.

The condition for this to work, however, is that the conductor has a full understanding and conviction about the values proposed for the performance of the piece of music. In order to “have the right to interpret, you need to receive the piece on the waves it was transmitted on and hear it in its unique, unrepeatable whole”.

A perfect interpretation of these requirements was given by Prof. Mieczysław Tomaszewski (2003: 9): “... first you have to listen properly to the piece. In full, absolutely, and without any prior assumptions, so that you inhale its sound, taste its nuances and even experience, almost to a painful extent, the acoustic or structural abrasiveness. ... There is no such thing as interpretation without previous, specific experience, whether it’s the narrative or dramatic form of the piece; without a direct experience of the relationship between what already exists and what is new. Consequently, without any wonder about the unusualness, originality and singularity of the composer’s solutions. That’s right, without wonder about the perfection of the creative process. If the interpreter wants to achieve this task honestly, he/she has to be able to admire or become fascinated with it. Or even enchanted. ... Standing face-to-face with the piece means tirelessly asking questions. ... This dialogue allows you to realise its features and look deep into its world, which cannot be completely understood. ... This hermeneutic dialogue leads to an attempt to understand the piece in its uniqueness endowed with value and sense. ... Being able to grasp the sense of the piece and placing it in a field of values is the goal of the final attempt we are talking about. The interpreter is at the threshold of something that is virtually indescribable. But it exists. ... When the interpreter gets close to the truth of the piece, to doing it justice, he/she is condemned to square this circle and dynamically unify the subjective and objective.”

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Dirigentas versus kompozitorius. Interpretavimo ribos atliekant šiuolaikinę muziką – Ryszardo ir Aleksanderio Gabryśų kompozicijų pavyzdys

Santrauka

Straipsnyje pateikiama analizė kelių kompozicijų, kurios buvo autorinio koncerto, žymėjusio Ryszardo Gabryśo 65-erių metų sukaktį, programos dalis. Koncertas vyko 104-osios Silezijos tribūnos metu 2007 m. gruodžio 9 d. BWA (Biuro Wystaw Artystycznych; Meno parodų centras) šiuolaikinio meno galerijoje Katowicuose (Lenkija). Koncerto įrašą kompaktinėje plokštelėje išleido įrašų kompanija „Acte Préalable“. Muzikinį šio albumo turinį sudaro Ryszardo Gabryśo kompozicijos styginių orkestrui ir jo sūnaus Aleksanderio Gabryśo kūrinys *Abraxas* styginiams ir fonogramai – partitūra, 1999 m. pelnūs pripažinimą Andrzejaus Panufniko kompozitorių konkurse Krokovoje.

Piccolo prologo per Maestra ed archi yra performanso tipo kūrinys apie muzikavimą. Jis sumanytas kaip specifinės situacijos imitavimas: pamažu suėję į sceną muzikantai groja įvairias koncerto dalis, o dirigentas pantomimiškai repetuoja būsimas kūrinių frazes. *Es muss sein II* styginių orkestrui, dedikuotas Małgorzatai Kaniowskai, yra parašytas specialiai jai ir „Camerata Impuls“ ansambliui. Pavadinimas kilo iš Beethoveno frazės, užrašytos Styginių kvarteto Nr. 4, op. 135 rankraštyje. *Il cicerone per contrabasso e 12 strumenti ad arco* yra parašytas Ryszardo Gabryśo sūnui Aleksanderiui. Solo partija siekta pademonstruoti instrumentinį ir vokalinių virtuoziškumą, atskleidžiant Aleksanderio tiek scenines, tiek ekspresijos galimybes. Šis ekstravertinis kūrinys turi specifinį sonorinį ir virtuoziškumą potencialą. *Dobranoc* (Labanakt), parašytas berniuko sopranui, kontrabosui ir styginiams, yra niūri, nostalgiska atsisveikinimo daina, kartais kelianti liūdesį. Performansas pradedamas kūriniu *Piccolo prologo* ir baigiamas *Dobranoc*, kai atlikėjai, gavę ženklą iš lopšinė atliekančio berniuko, pamažu paskui dirigentą palieka sceną.

Pasirinktų kompozicijų analizė apima ir formalių aspektų nagrinėjimą, iliustruojamą tiek pavyzdžiais iš rankraščių, tiek subjektyviais dirigento sprendimais, kilusiais atliekant kūrinius.

Faces of Avant-Garde in the Works of Upper Silesian Composers (Poland) in the 1960s and the 1970s

Abstract. The compositional environment of Upper Silesia has always been open to new musical ideas starting with Bolesław Szabelski and Bolesław Woytowicz, who are considered to be the “fathers” of the generations of Silesian composers. Szabelski’s students include amongst others: Henryk Mikołaj Górecki (1960) and Edward Bogusłowski (1966). Some of Woytowicz’s students are: Wojciech Kilar (1955) and Witold Szalonek (1956). Along the graduates of Szabelski’s and Woytowicz’s composition class not only serialism and formal experiments found their place in Silesian music for good but also sonorism – type of music, where timbre counts and composing a song is mostly based on composing sounds. The aim of this text is to present the avant-garde currents in the works of Bolesław Szabelski, Bolesław Woytowicz, Witold Szalonek, Edward Bogusłowski, Władysław Skwirut and Ernest Małek.

Keywords: Upper Silesia, avant-garde, sonorism, Szabelski, Woytowicz, Bogusłowski, Szalonek, Skwirut, Małek.

Avant-garde music is a “cemetery of scores that enrich the soil” (Janowska, Mucharski 1999: 223–224) – that is how Wojciech Kilar after many years summed up his works of that period. This rough and categorical judgment was made by the composer, who was seen – on the same level as Henryk Mikołaj Górecki – as a superior character of contemporary music in Upper Silesia of the 1960s. The Creator, whose works presented at the Warsaw Autumn International Festival of Contemporary Music, alongside the works of Górecki and Krzysztof Penderecki, the musical critics described as “masterpieces”. However, foreign correspondents wrote about “remarkable freedom, which amazed the Western man” (Wilczek-Krupa 2015: 128) and they highlighted that “young Polish composers seem to be more Western than the West itself” (Wilczek-Krupa 2015: 128).

At the beginning of the 1970s, both Kilar and Górecki – although independently of one another – changed their compositional thinking and began a new creative stage, which was characterized, among others, simplification of measures, fascination with highlander folklore and spirituality as well as contemplative depth. However, regardless of their declarations, both before this transformation as well as for the entire decade of the 1970s, the musical environment of Upper Silesia was recognized as one of the most significant centers of musical avant-garde in Poland.

The history of the Silesian musical environment focuses around the Silesian Musical Conservatory in Katowice opened in 1929; in 1945 it was renamed the State Musical University and currently the Karol Szymanowski Academy of Music. It was the mother university for most of the leading Silesian creators of the 1960s and 1970s.

However, the actual beginning and development of the composers’ activity in Upper Silesia is dated from the 1950s. It is directly connected with the arrival of two great musicians, Bolesław Woytowicz, a well-known pianist in Europe and a wonderful editor of Beethoven’s and Debussy’s works as well as Bolesław Szabelski, a composer and a masterful organist.

Bolesław Woytowicz (1899–1980), a student of Nadia Boulanger in Paris came to Katowice from Warsaw in 1945. In his compositions, mostly neoclassical, among others in the cycles of etudes and string quartets Woytowicz presented the sense of texture, of instruments’ specific character and great polyphonic skills. He was particularly valued for his two string quartets, in which as Eugenia Wybraniec writes: “He revealed all those features of his top-class musical thinking” (Wybraniec 1981: 11). The crowning piece of Woytowicz’s work is the *3rd Symphony* for piano with orchestra (1963), recognized as one of the so-called Polish “neo-classical sonorism”, realized, as Jolanta Bauman says, “above all in the context of linearly-treated texture”. The Polish musicologist further specifies: “It constitutes both the summary of his creative techniques, aesthetics and artistic tendencies as well as the proof of evolution of his sonorism skills, i.e. sound techniques” (Bauman 1987: 8).

The second of the great Bolesławs – Bolesław Szabelski (1896–1979), the organist of the cathedral in Płock arrived in Katowice in 1929, after finishing his studies in Warsaw with Karol Szymanowski. In Katowice, he quickly became famous as an excellent organist, appreciated didactician and most of all, an acknowledged composer whose works were warmly accepted by both the contemporary critics and the public. The core of Szabelski’s works, which is emphasized by Ryszard Gabryś, “are monumental symphonies stemming from the

West-European symphonism and combining modern technical measures and neobaroque references” (Gabryś 1981: 7). It is he who at the age of sixty-two astonished the musical environment performing an esthetical and technical overturn. He became interested in dodecaphony and its derivatives, and in such spirit he created *Sonety na orkiestrę* (Sonnets for orchestra, 1958), *Improwizacje na chór mieszany i orkiestrę kameralną* (Improvisations for a mixed choir and a chamber orchestra, 1959), *Wiersze na fortepian i orkiestrę symfoniczną* (Poems for the piano and a symphonic orchestra) or *Aforyzmy 9 na zespół kameralny* (Aphorisms 9 for a chamber ensemble, 1962). These compositions unambiguously confirmed the composer’s taking the post-Webernism road, which manifests through reaching for the punctualistic texture and dodecaphonic technique (Markiewicz 1984: 3–4). It is, however, worth mentioning that (it is characteristic also for other Silesian creators) in every work Szabelski attempted to combine avant-garde with his own individual style, which led to a permanent clash of modernity and tradition.

An example here may be the composition *Aforyzmy 9*, which although fully punctualistic, is still an example of a significant linearization of texture, where one can find even several voice imitations of melodic lines contrasting with punctualistic sounds of the percussion (Lindstedt 2001: 178). All lines stem from a single series, but the serial material is never entirely shown horizontally. Another novelty, which is emphasized by Iwona Lindstedt, in *Aforyzmy* there is “an attempt to exploit pure sound values consisting of the usage of possibly highest sounds in the group of bowed instruments” (Lindstedt 2001: 178).

By his radical change, Szabelski significantly shocked the entire musical environment. The musicologist, Bohdan Pociąg wrote: “Szabelski’s style has been stabilized for a long time; it seemed that nothing could have surprised us. However, ... the composer made a sudden about-turn – he declares access to punctualism. This change is too sudden and unexpected to speak of evolution. It is more like a jump. ... “Szabelski’s case” was widely discussed in our musical environment, judged in both a positive as well as a negative way. For proponents of contemporary music, this change is a joyful phenomenon, indicating an amazing artistic viability of the creator” (Pociąg 2007: 46). However, Pociąg highlighted that this change is “well-thought and mature. It has nothing to do with superficial fascination with modernity”. He ends his review with significant words: “By actively engaging into avant-garde movements, Szabelski, because of his authority as a composer, gives a moral support to and actively promotes the youngest creators” (Pociąg 2007: 46).

The two Bolesławs – Woytowicz and Szabelski – educators of many outstanding composers – are two extreme musical figures and two various personalities. Woytowicz was famous for his eloquence, saloon manners; he had clear views on art and was delighted to present them. On the other hand, Szabelski was a very modest introvert, who did not pay attention to his outfit or hairstyle. Did they have at least one common feature? It seems that the similarity can be found in their pedagogical thinking: they both preached the utility of using “the method of no method” for teaching composition. Their students jointly list their two most significant characteristics: “tolerance and inspiring” (Wybraniec 1981: 13). Thanks to such pedagogical approach, graduates of Woytowicz and Szabelski’s class presented extremely different views on art and attitudes. They brought up a generation of the most prominent representatives of the Silesian and Polish avant-garde, whose searches threw them to the most distant poles of the musical world. On the other hand, which is particularly presented by the creative attitude of Szabelski, thanks to openness to sometimes surprising sounding solutions included in the scores of their students, they could find themselves in variable musical reality themselves.

Among the graduates of Bolesław Woytowicz’s composition class, one shall mention, among other composers Wojciech Kilar (1955), Józef Świder (1955) and Witold Szalonek (1956). In turn, Henryk Mikołaj Górecki (1960), Edward Bogusłowski (1966) and Ryszard Gabryś (1966), to mention just a few, completed Bolesław Szabelski’s composition class. Their studies at Katowice University coincided with intensive changes in the history of Polish music, which after many years of communist isolation entered the period of highly intensive “catching up” with Western countries.

The real “window to musical world” became the Warsaw Autumn International Festival of Contemporary Music organized for the first time by the Association of Polish Composers in 1956. The Warsaw concerts allowed the audience to make a contact with dodecaphony, punctualism, aleatoristics or electronic sounds through works of Pierre Boulez, Karlheinz Stockhausen, Luciano Berio, György Ligeti, John Cage or Bruno Maderna. On the other hand, young (but not only!) Polish composers in their works presenting their own ideas on innovative musical concepts, entered the festival stage. “Their strong entrance – as the musical critic Dorota Szwarcman wrote – strong personalities and rapid international success – along with the success of slightly elder generations – caused Polish music to be well-known around the world” (Szwarcman 2007: 28).

The most valuable discoveries of the Warsaw Festival included an extremely strong “representation” of composers from Katowice University.

“Warsaw-autumn” debuts of artists from Upper Silesia happened nearly simultaneously. Kilar appeared in Warsaw with a *Mała Uwertura* (Small Overture) in 1956, which was described by Stefan Kisielewski as “skillful and full of temperament” (Kisielewski 1957: 4); however, Górecki appeared two years later with *Epitafium* (Epitaph). The year of 1959 marked its presence in the festival history with three strong accents: Szalonek presented *Wyznania* (Confessions) (however, his *Concertino per flauto e orchestra da camera* was truly recognized in 1963), Górecki presented the *1st Symphony “1959”* and Szabelski left the audience bewildered by performing his *Improwizacja* (Improvisation). Further festival performances constituted a series of Silesian creators’ success. Szabelski confirmed his “avant-garde face” with *Sonety* (Sonnets) – 1960, *Wiersze* (Poems) – 1961 and *Aforyzmy 9* (Aphorisms 9) – 1962, 1964 and compositions of Górecki (*Scontri* – 1960, *Trzy diagramy* (Three diagrams) – 1961, *Canti strumentali* – 1962, *Elementi per tre archi* – 1965), Kilar (*Herbsttag* – 1961, *Riff 62* – 1962, *Generique* – 1963, *Diphthongos* – 1964) and Szalonek (*Les Sons* – 1965, *Quattro Monologhi per oboe solo* – 1968, *Proporzioni* – 1969) became acknowledged by the most opinion-forming critics, who described the Katowice group as an “important pillar of the Warsaw Autumn” (Zieliński 2007: 93).

Henryk M. Górecki (1933–2010)¹, a graduate of the composition class by Szabelski, is recognized as one of the greatest personalities of Polish contemporary music. From the beginning, he was known as an uncompromising and original artist going his own way. At first, he continued Webern’s model of the technique of isolated sounds developing into the formation of punctualistic texture; then he tried different forms of total serialism, which due to a significant complication of technical measures was sometimes described as “constructivism” (Lindstedt 2013: 38). This is what happened, among others, in *Scontri*, where serial procedures include the pitch, dynamics as well as the duration of particular rhythmic values, and they are established by one main and three additional series, related to particular groups of instruments: wood wind instruments, brass wind instruments and strings (Koniczna 2003: 30; Lindstedt 2013: 37–53). The serial technique also constituted the starting point, which was confirmed by the composer himself, at the creation of the *Genesis* cycle (Markiewicz 1962: 7). However, in both these compositions, the key role is played by sonorism (the term introduced in the 1950s by Józef M. Chomiński), which makes the sounding the basic form-shaping factor and the expression carrier in the work (Lindstedt 2010: 16). *Scontri* hit with violent contrasts of horizontal and vertical structures called by the composer the sound “complexes” and “sequences” (Koniczna 2003: 30). On the other hand, *Genesis*, described as “eruption of the primary strength” (Szwarcman 2007: 37), as well as “fascinating, remarkable ‘noise’” (Kisielewski 1962: 5) pierces the audience with a cascade of clusters, trills, glissandos and many other sonoristic sounds emitted from the instruments as well as whispered, “muttered” and screamed single vowels and syllables in vocal parts.

Fascination with the sounding, tone and texture also characterizes the early works of Wojciech Kilar (1932–2013). His *Riff 62*, which refers to jazz, has been described by Kisielewski as “work with a huge and never weakening tension of temperament ... joining the horror with humor and ‘iconoclasm’ with communicativeness” (Kisielewski 1962: 5). The following pieces of work were also recognized: *Generique*, called by the author himself as a “concert of horns” (Wilczek-Krupa 2015: 134) and inspired by the sounds of traffic jams on the streets of Paris, and *Diphthongos* with an arsenal of percussion sounds and entirely non-melodic treatment of human voices, which Kilar made produce hissing, rustling and buzzing vowels and consonants.

Another Silesian manifest of sonorism consists of the works of Witold Szalonek (1927–2001). The composer, who was a graduate of Woytowicz’s class, has distinguished himself for a great sensitivity of the beauty of sound. Szalonek had two sources of inspiration to discover this beauty. The first is contact with exotic music making. Szalonek mentioned that a breakthrough in his creative thinking happened in 1962, after familiarizing himself with the Javanese gamelan. In his conversation with Iwona Szafrńska, the composer described sonorism as “the soul of instrument reflected by music” (Ogonowska-Jaroń 2011). The second incentive was his fascination with all sounds produced by woodwind instruments, mostly with those accidental, commonly referred to as “squeaks”. Those sounds happen to be performed against their will, by an unintentional blowing. The creator mentioned: “Already in student times, my attention was drawn by a weird tone of ‘accidental’ sounds (‘koguty’) produced to the joy of the audience by inexperienced students playing woodwind instruments” (Szalonek 1972: 112).

¹ Due to the availability of many scientific publications on the issue of Górecki and Kilar’s creative activities, the most important assumptions will be indicated in this text.

Szalonek paid attention to such issues because of working with exceptional Italian flutist Severino Gazzeloni, when he was to perform his *Concertino* for flute and orchestra at the Warsaw Autumn Festival. The artist demonstrated him many unconventional sounds, which can be made by the flute. Throughout further consultations with other musicians, the composer got a closer look at the mechanisms of creating chords made of two, three and even four sounds. It is achievable by a characteristic blowing and appropriate use of the handle and the hole of a given instrument. Szalonek called them “combined sounds”. He standardized those sounds and described them thoroughly in the article “On unused sonoristic values of woodwind instruments” published in the scientific journal *Res Facta*. Szalonek had been consistently using this standard and notation he invented in his works since the second half of 1960s.

Szalonek used his combined sounds, among others, in *Quattro monologhi per oboe solo*, *Improvisations sonoristiques per clarinetto, trombone, violoncello e pianoforte* or *Les Sons* for orchestra.



Example 1. Witold Szalonek. *Improvisation sonoristiques*, combine tone

According to Adrian Thomas, *Quattro monologhi per oboe solo* (1966) “is a dialog between novel and conventional sounds” (Thomas 2005: 201). Moreover, the researcher described the composition as “a relaxed counterpart to Berio’s *Sequenza VII for oboe* composed three years later” (Thomas 2005: 201). The first three Monologues are written down by Szalonek in a way that determines their performance. Interpretational freedom regards here almost only the approximate time values, alternatively the intensification of movement, whereas the layer of sound height, their articulation is precisely defined. The last Monologue is a collection of graphically noted material elements among which the performer moves – although using the key suggested by the composer – but as a result according to his/her own creative fantasy. The key given by the composer indicates movement either through a circle or through the upper edge. The range of sounds used in *Quattro monologhi* includes, among others, trill, tremolo, frullato, playing a mouthpiece in high, medium and low register, “husky” sounds (the composer’s term) produced with the use of reduced pressure, the effect of air column vibrations acquired by a quick and smooth repetition of a specified group of sounds in various combinations in the descending direction, as well as combined sounds (double or triple).

The second example is the beginning of *Le Sons for orchestra* (1965). It is a completely different face of Szalonek’s sonorism. In this part, four flutes play scattered staccato harmonics in a spacious soundscape, followed by flute frullato and other performers blowing across the neck of bottles. Thomas wrote: “Almost magical, impressionistic sound-painting” (Thomas 2005: 199).

The musical critic Marian Wallek-Walewski defined the works of Szalonek as follows: “Szalonek’s music set very high requirements to the listeners, it somehow forces listening, focusing and contemplation, but it also gives in return extraordinary areas of sensitivity, sound magic, beauty, feeling and imagination. Looking for his own language of musical expression, extensive sound effects are continuous answers to the questions about the meaning of existence” (Wallek-Walewski 1981: 7).

At the beginning of 1970s, when after huge successes of their earlier scores, both Górecki and Kilar began their path towards new musical values and the interest of the Silesian circle in experiments did not weaken. A group of avid vanguard artists acted actively led by Ryszard Gabryś (a graduate of Szabelski’s composing class), who was the author of many “staged musical actions” and happenings, among others of a surprising title, “Exercise the possibility to trample evil” (Dziadek 2003: 66–67). It is just Gabryś and Mirosław Kondracki, also an enthusiast of experimental performance techniques, who created the group named Mirgab (from the first letters of the names of the founders). They also invited Ernest Małek, a graduate of the composition class by Szalonek, to cooperate. This group significantly succeeded in the scope of promotion of new own and foreign music. Mirgab organized the first presentations of John Cage’s works in Silesia, among others his “Lecture on Nothing” as well as “4’33” in different performance versions. Mirgab’s musical and musical and theatrical presentations accompanied the presentations of contemporary painting and sculpture, thus tightening the contacts and causing a mutual exchange of artistic experience between these environments (Dziadek 2003: 66).

At the same time, Szalonek took up the position of president of the Association of Polish Composers’ management board. Many young creators appeared in his circle, often graduates of his composing classes.

In addition, elder creators – colleagues of Szalonek – graduates of Szabelski and Woytowicz's composing classes, also fascinated with sonorism or open form, kept their pace. They include the already mentioned Ryszard Gabryś, Edward Bogusławski, Stanisław Kotyczka, Ernest Małek and Władysław Skwirut, among others.

It is they who had the key influence on organizing in Katowice a series of concerts (still active) under the name “Śląska Trybuna Kompozytorów” (Silesian Composers' Tribune). The name of the series adopted by the artists related to the Paris Tribune under UNESCO protectorate. However, what is jointly highlighted by composers and musicologists, they did not constitute the “ranked list” (Magdalena Dziadek's description) but a kind of “democratic forum of the presentation of works representing different aesthetics and various levels of skills – from works of rookies to masters” (Dziadek 2013: 9). Kotyczka, the main organizer and author of programs of early Tribunes, lists the following principles of their functioning: presentations were to be prepared by the composers themselves, if possible the concerts should be held in the center of Katowice to attract audiences from non-musical environments as well as that presentations should be accompanied by discussions between creators and audience (Michalik, Stachura-Bogusławska 2013: 15).

The concerts were held in the Mieczysław Karłowicz Music School in Katowice and composers included both professional musicians as well as school pupils and amateurs. The audience had a chance to listen to both neoclassical and totally modern works in order to exchange *Intime for soprano and cztery dzwoneczki* (four bells) as well as *Relief 1 and 2 for soprano and total piano* of Kotyczka, or *Aria w siedmiu częściach* (Aria in seven parts) for a singer-actor with the participation of a ballerina by Gabryś. A significant part of the concerts, particularly the experimental ones, comprised of discussion between the composers and hosts, which, according to Magdalena Dziadek, “led to a vivid discussion or even stormy disputes” (Dziadek 2013: 10).

In the 1970s, another graduate of Szabelski's composing class took a significant place among creators actively practicing avant-garde – Edward Bogusławski (1940–2003). Starting from his debut at the Warsaw Autumn in 1964, he became known to a wider audience as the author of extensive orchestral as well as vocal-instrumental pieces. A breakthrough in his works occurred at the end of 1960s thanks to a close relationship with Szalonek and Gabryś, contacts with the Krakow band of Adam Kaczyński Ensemble MW-2, specialized in avant-garde art from the border of music and theater as well as a scholarship in Vienna with Roman Haubenstock-Ramati. These circumstances determined that in Bogusławski's compositions of the 1970s (a.o. *Five Pictures for flute solo*, 1970, *Musica per Ensemble MW-2*, 1970, *Aria per flauto, violoncello e I, II pianoforte*, 1978 and *L'etre for soprano, flute, viola and two pianos*, 1973) there exist experiments with the human voice, preparation and aleatorics.

Musica per Ensemble MW-2 for flute, viola and one or two pianos constitutes an example of an editing form. The entirety is comprised of three or four (depending on the number of pianists) equal series of instruments, divided into color and sound segments with various duration fixed by the composer. Bogusławski highlights that “one should not suggest the team play in traditional meaning” (Bogusławski 1971), as the order of performing links enclosed in the frames is arbitrary and depends only on formal concepts of lines adopted by the instrumentalists independently of each other.

Due to choosing an editing structure of form, the musical material included in the composition segments does not constitute an evolutionary series, but it is a conglomerate of variable sound structures, freely simultaneously flowing in all instrumental parts. The effect of “free discourse of four instrumentalists” – like Grzegorz Michalski described the kind of narration (Michalski 1973: 7) – amplifies the introduction of elements of indeterminism to the adjustment of musical course in time, however, in a more restricted way, within organization of pitches.

In the flute parts, there occur, among others, blowing with simultaneous uncovering of the inlet and glissandos acquired by the deflection of the mouthpiece without moving it away from the mouth. In the cello part, sound effects acquired by releasing the bow from the top to side or by pressing it to obtain the effect of rasp occur.

The piano or piano parts are the most developed sound layer of the work. Its course has been included in two color and sound segments with various material content and various duration. The part may be performed by one or two performers, and they – independently of each other – specify the order of links. Bogusławski connects the traditional sound of the piano with experimental qualities, among other things, single notes (or sound structures) played on keys with a simultaneous strumming with a metal rod, or “buzzing” effects acquired by playing established sound structures with a metal rod or chain placed under the strings.

An interesting graphical character was acquired by other sound elements. It is “a circle-enclosed murmur sonoristic effect acquired by a circular movement of a metal rod over the piano's strings in the medium register.

The variability of the movement's extent and changes of the chain's movement direction have been written down by Bogusławski in the form of a graph with a variable thickness of outline. Murmur effects are produced in the background of the initial pentachord" (Stachura-Bogusławska 2011: 110; see Ex. 2; Edward Bogusławski. *Musica per Ensemble MW-2*, piano section, PWM).

Also in *L'etre* (1973–1982) by Bogusławski, performers influence its final shape, both formal and emotional, to a significant extent. Parts of Jacques Prévert's poem "Pater noster" in the French and German languages as well as the Latin phrase "*Pater noster qui es in coelis*" are used in this work. French phrases focus on the lyrical description of the world's beauty. The poetical text is arranged for the soprano part. The part translated into the German language (it is no accident that Bogusławski selected such phrases that allow to emphasize thickness, even "brutality" of this language) functions in this work as a dramatic culmination. To highlight the thickness of words (concerning more mundane and difficult earthly aspects, power including), the instrumental layer is made of sound effects acquired by throwing balls on the piano's strings and barely hitting a tambourine.

The soprano part is mostly performed accompanied by the instrumental part, rich in sonoristic sound effects. Some of the soprano part's text is written in a traditional way, in the form of a melody line with strictly specified or approximate sound pitches. However, a dominant way of performance – certainly under the influence of Haubenstock-Ramati's composition – is melodeclamation, written down as just words where the size of the letters determines changes in the pitch as well as dynamic layers (the larger the letter, the larger crescendo and the higher pitched tone, decreasing letters mean the change of dynamic and decrease of tone's pitch; Stachura-Bogusławska 2011: 121–123).



Example 2. Edward Bogusławski. *Musica per Ensemble MW-2*, piano section

Example 3. Edward Bogusławski. *L'etre*, manuscript

The avant-garde face of the Silesian music of the 1970s is also complemented by sound experiments of Szalonek's students: Władysław Skwirut (1946) and Ernest Małek (1944–2007). Despite their composing achievements, which have not yet been thoroughly analyzed, their works are worth noting.

In *Koncentrum* (1971), Skwirut presented a range of flute sounds – both traditional and non-conventional sounds. The few-minute composition is rich in glissandos obtained by putting a finger into the mouthpiece, semitones, combined sounds, effects obtained just on flaps as well as sounds of mormorando and performed jointly with consonants. For even more interesting sound effects, the composer suggested to have the flutes detuned.

On the other hand, *Concerto di mormorio for orchestra* (1972) is made of various murmur effects. This composition was appreciated by critics a few years after its world premiere. Olgierd Pisarenko in 1981 wrote: "The orchestra felt good ... in a great aleatoric confusion in *Concerto di mormorio* by Władysław Skwirut, based only on murmur effects. Not all effects could be heard, some of them could only be... seen ..., however, this thing, finished by already mentioned aleatoric pandemonium, where every of orchestra musicians could make noise and shout out, performed impressively and invigorated the performers" (Pisarenko 1981: 14).

A 45"
 Lento → vivo
 flt, flt, flt, flt, flt
 mp → ff
 ord., gliss., frull.
 durata: 1' + 4"
 simile
 c - r - e - s - c - e - n - d - o
 poco a poco accelerando
 muta

B 20"
 vivo
 flt, flt, flt, flt, flt
 ff sfocendi
 durata: 3' + 3"
 p → ff

C 30"
 andante (simile tutti)
 flt, flt, flt, flt, flt
 f mf
 durata: 3' + 7"
 tremolando a piacere
 P.G.
 *) można również grać dwiema kombinowane własnego pomysłu.

Example 4. Władysław Skwirut. *Koncentrum*, manuscript

8:00
 ritmico
 8:30
 Voce
 ritmico
 9:00
 9:30
 crescendo
 crescendo
 crescendo
 Fine

Example 5. Ernest Małek. *Inspirations*, manuscript

Ernest Małek in his composition *Inspirations* (1973) connected the sounds of the human voice, drums, piano and two magnetic tapes. In this work, the sound material is limited only to writing down the intervals and registers while not providing specified pitches and having the freedom of rhythm. The creator also used Rainer Maria Rilke's poem "Eros", which served as "sound material" for voices recorded on tape (from whispering, "learning" individual letters, syllables and words as well as joining them into logical parts to declamation of the poem). The sound layer of *Inspirations* is rich in glissandos, sounds and screams (vocal), tremolos and individual beats (drums) as well as glissandos on strings and keys, clusters, plucking the strings with fingers as well as sound sequences with jazz elements (piano).

In the history of Upper Silesia the 1960s and 1970s is a period of extremely colorful and diverse avant-garde activity. The scores of Katowice composers were played not only on Polish stages such as Śląska Trybuna Kompozytorów (Silesian Composers' Tribune), Poznańska Wiosna Muzyczna (Poznań Musical Spring), Międzynarodowy Festiwal Muzyki Współczesnej "Warszawska Jesień" (Warsaw Autumn International Festival of Contemporary Music), but also on the leading European stages (during the Internationale Ferienkurse für Neue Musik in Darmstadt, among other stages). They gained recognition at prestigious composing competitions (the Artur Malawski Composing Competition in Krakow and International Composers' Tribune UNESCO in Paris including). The achievements of the creators within obtaining sonoristic sound effects was valued even after many years – sound solutions from the composition of Górecki, Kilar, Szalonek and Bogusłowski were recognized by the Compendium of Modern Instrumental Techniques by Gardner Read. While further generations of composers decided to restore order, honesty, harmony and the supremacy of melody in music, one shall not forget about the richness of avant-garde, which in the 1960s and 1970s made Upper Silesia one of the brightest points on the Polish musical map.

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XX a. 7–8-ojo dešimtmečių Aukštutinės Silezijos kompozitorių portretai

Santrauka

Kūrybinė Aukštutinės Silezijos aplinka visada buvo atvira naujoms muzikinėms idėjoms. Pradedant Bolesławu Szabelskiu ir Bolesławu Woytowicziumi, kurie laikomi ištisų Silezijos kompozitorių kartų tėvais, muzikos kūrėjai eksperimentavo su instrumentų skambesio galimybėmis, aleatorika ir atvira forma.

Šiame straipsnyje pristatomi avangardo reiškiniai 7–8-ojo dešimtmečių Aukštutinės Silezijos kompozitorių kūryboje. Išskirtinis dėmesys skiriamas Bolesławo Szabelskio *Aphorisms 9* kameriniam ansambliui, Witoldo Szaloneko *Quattro monologhi* obojui solo, Edwardo Bogusławskio *Musica per Ensemble MW-2* fleitai, violončelei ir dviem fortepijonams bei *L'etre* sopranui, fleitai, violončelei ir dviem fortepijonams, taip pat Władysława Skwiruto *Koncentrum* trims arba keturioms fleitoms ir Ernesto Maleko *Inspirations* moteriškam balsui, būgnams, fortepijonui ir dviem juostoms.

B. Szabelskio *Aphorisms 9* kameriniam ansambliui – grynai puantilizmo principu paremta kompozicija, bet kartu ir unikalus struktūrinės linearizacijos pavyzdys.

W. Szalonekas domėjosi „kombinuotais tonais“ ir juos naudojo savo kompozicijose, pvz., *Quattro monologhi* obojui solo.

E. Bogusławskio *Musica per Ensemble MW-2* fleitai, violončelei ir dviem fortepijonams yra sutelktos formos pavyzdys. Instrumentinės partijos pasižymi tradicinių apibrėžto aukščio garsų koegzistavimu su neapibrėžto aukščio garsais, kurie realizuojami preparuojant instrumentus.

Bogusławskis taip pat eksperimentavo su žmogaus balsu. Kūrinyje *L'etre* dalis teksto skirta atlikti tradiciniu būdu, o melodinė linija formuojama iš griežtai apibrėžtų ir tik apytikslų tonų. Vis dėlto vyraujantis atlikimo būdas yra melodeklamacija, besiremianti žodžių struktūros forma, kai raidžių dydis nulemia tono pasikeitimą ar dinamikos lygį.

Eksperimentavimas su balsu būdingas ir E. Maleko *Inspirations*. Šiame kūrinyje kaip garsinė materija balsų, įrašytų į juostą (pradedant šnabzdėjimu, atskirų raidžių, skiemenų, žodžių ištarimu, sudėliojant juos į logiškas sekas ir užbaigiant rečitavimu), buvo naudojama Rainerio Marios von Rilke's poema „Eros“.

W. Skwiruto *Koncentrum* yra fleitos garsų – tiek tradicinių, tiek ir nekonvencinių – katalogas. Kūrinio garsyną sudaro *glissando*, išgaunamas įkišant pirštą į pūstuką, kombinuoti tonai, įvairūs garsai, kurie nuskamba nekeičiant pirštuotės, taip pat skambesiai atliekant *mormorando*, derinant juos su priebalsių tarimu. Vienas įdomesnių garso efektų – kompozitoriaus nurodymas groti neintonuojant.

Įvairialypės idėjos ir nekonvenciniai techniniai sprendimai aptartų menininkų darbuose atskleidžia margą 7–8-ojo dešimtmečių Aukštutinės Silezijos muzikinį peizažą.

The Influence of Rock Music Aesthetics on the Works of Louis Andriessen

Abstract. Louis Andriessen, as one of the most important contemporary composers, fascinates listeners around the world with his unique musical language, combining elements of repetitive (minimal music), jazz, funk and contemporary techniques. Nowadays, more and more theorists indicate the influence of rock music aesthetics on his works as well. This refers mainly to his early works from the 1970s, when his original musical language, later defined as the “hard-edged” Hague school, was not yet fully crystallized. Nevertheless, the impact in question has not been, so far, fully examined. Therefore, this article is an attempt to explore the music of Louis Andriessen in terms of the presence of rock music elements.

The author of the article analyses the chosen pieces by Louis Andriessen, especially his works from the 1970s and 1980s, in which the listener observes a significant number of minimal music elements. The analysis focuses on the comparison of the Dutch composer’s music to songs of the most important rock bands of the 1960s and 1970s, especially Led Zeppelin, Black Sabbath and Deep Purple. The main aspects to be compared include timbre, instruments and their roles, scales, music texture and, most importantly, ostinato form which is the basis of a musical composition both for Andriessen and in rock music.

Keywords: Louis Andriessen, minimal music, rock music, riff, ostinato, aesthetics of music.

1. Introduction

Louis Andriessen is a contemporary Dutch composer, whose musical language underwent, for over half a century, many changes under the influence of various contemporary styles and trends, starting from post war serialism and graphic music, passing through pastiche and American minimalism. Andriessen’s mature compositions also incorporate characteristic elements of various artists’ pieces like Johann Sebastian Bach, Igor Stravinsky, Charles Ives and many others. Hence, he created a unique and individual style, which characterizes repetitive, complex rhythmic structures, homogenous textures with saturated and harsh timbre combined with modal melodic material. However, his music would not sound the same if it was not influenced by popular music genres, particularly jazz and funk, which Andriessen was tremendously fascinated with from his early childhood. Although, nowadays, more and more theorists indicate the influence of rock music aesthetics on his works as well. Nevertheless, the impact in this question has not been, so far, fully examined. Furthermore, that influence has also never been confirmed by the artist himself. Therefore, these considerations inspired to write this paper, which attempts to explore the music of Louis Andriessen in terms of the presence of rock music elements.

2. Louis Andriessen and rock music: sociological and political perspectives

The end of the 1960s and beginning of the 1970s was marked by numerous military conflicts and political changes all over the world, which forced many people to actively get involved in a communal life. One of those people was Louis Andriessen, a composition student at the Royal Music Conservatory in The Hague at that time. As a young person, he already started demonstrating his radical political views, enhanced additionally by Luciano Berio who was at first his teacher of composition and later a friend of many years. Like his Master, Andriessen identified himself with left-wing movements, just to mention the Dutch group called *Notenkraker*, the activity of which was directed against the conservative cultural establishment. In the composer’s opinion, the Dutch government supported only profitable artistic projects, thus hampering the chances of the development of young and independent artists like Andriessen (Andriessen 1989: 37).

In the late 1960s, the composer finally turned away from the world of high culture and gradually ceased to present his works at concert halls. He turned to music clubs and contemporary art museums in order to demonstrate his output charged with underground and clearly anti-systemic overtones. He entered then into cooperation with light music performers, which resulted in the establishment of *De Volharding*¹ in 1971, a politically committed band that was the counterbalance for conservative classical music orchestras. Their repertoire, apart from arrangements of Terry Riley’s, Igor Stravinsky’s and Darius Milhaud’s pieces, also covered Hanns Eisler’s protest songs which were performed in city streets, parks, music clubs and other public places (Zyła 2009: 19–20). What made *De Volharding* significantly different from traditional ensembles was the idea described by Andriessen as “dehierarchization” (Trochimczyk 2002: 21–22) or “democratization” (Yayoi 2006: 167) of ensembles. The idea was understood as breaking away from traditional hierarchical divisions within a music group and blurring the borders between the reproduction of music and improvisation. Therefore,

¹ The name *De Volharding* (in English: persistence) directly referred to the Dutch socialist movement from the 1920s, the members of which were factory workers (Zyła 2009: 18–19).

the final shape of a piece was to be determined collectively by the composer and performers, who became simultaneously co-authors of the work (Żyła 2009: 19–20).

An anarchist, rebel, proponent of equality and community – these features attributed to Andriessen were also the qualities of rock music artists of the 1960s and 1970s, whose songs dominated radio stations all over the world at the time. On numerous occasions, rock music, like the works of the Dutch artist, was induced by a political situation, an example of which might be the punk rock of the 1970s stemming from radical leftist circles. The anti-establishment approach of Andriessen also seems to be close to the ideas of the American jazz and rock musician Frank Zappa, whom the Dutch composer had been interested in for years, as he admits in an interview with Maja Trochimczyk (Trochimczyk 2002: 22). Similarly, Zappa had a liberal approach to art: he was not used to divide it into high and pop art. He believed that all creative works could have some artistic value (Zappa 1996: 22). Over time, this idea became the foundation of both progressive rock and collage compositions by Andriessen just like *The Nine Symphonies of Beethoven* wherein he alternately quotes fragments of the Viennese classic's works and big-band standards, thus creating interesting sound contrasts. Zappa, like Andriessen, combined in his music the works of classical masters with elements of pop music repertoire to produce new timbral and aesthetic qualities. Interestingly enough, Zappa developed a particular respect for the works of Igor Stravinsky, Anton Webern and Edgar Varese (Zappa 1996: 20). In general, however, he was very critical of classical and contemporary music, as he considered them a product of the then-elites (Zappa 1996: 136), which again brought him closer to the Dutch composer's attitude.

Andriessen's connections with the world of rock music, occurring on sociological and ideological levels, undoubtedly provoke us to undertake further studies on other analogies; this time, however, on the music aesthetics level.

3. Ostinato in rock music and the music of Louis Andriessen: analogies

The compositions written by Andriessen in the 1970s derived, according to the composer, from the concept of American minimalism (Andriessen 1989: 27). The movement is identified with the simplicity of musical utterances, reduction of the sound material and overt exploitation of trance rhythms. What becomes the crucial formative element is ostinato, which also constitutes an important component of rock music. It is called a 'riff' and defined in the literature as a repeatable short melodic-rhythmic pattern (Wicke, Ziegenrucker 1985: 398–399). The source of rock riff was blues rock music, wherein an important role was played by the so-called guitar lick² and improvised, to a certain degree, parts of the bass guitar³. As in jazz, ostinato in rock music can play the role of chordal accompaniment, against which improvised parts of solo instruments are performed (Wolański 2000: 196). With time, however, out of a riff there emerged an instrumental music theme, characterized by a clear melodic line and prominent rhythmic structure.

In order to make riff patterns more distinct, they were gradually being simplified in terms of music texture and even made completely monophonic. The riff used to be attributed to the electric guitar and bass guitar parts, which doubled it in unison and octave (Ex. 1). That kind of texture was typical of hard rock in particular. It crystallized at the end of the 1960s and beginning 1970s thanks to such bands as Black Sabbath, Deep Purple and Led Zeppelin.

The image shows a musical transcription for two instruments: Electric Guitar and Bass Guitar. Both are in 4/4 time and share a key signature of one sharp (F#). The Electric Guitar part is written in the treble clef and consists of a repeating eighth-note pattern: G4, A4, B4, C5, G4, A4, B4, C5. The Bass Guitar part is written in the bass clef and consists of a repeating eighth-note pattern: G2, A2, B2, C3, G2, A2, B2, C3. The notation is presented in two measures, with the first measure showing the initial notes and the second measure showing the continuation of the pattern.

Example 1. Black Sabbath, *Iron Man* (own transcription)

² A guitar lick is a typical element of blues-rock music. It is usually an ostinato melodic-rhythmic structure, performed by the electric guitar. What makes it different from a riff is its partly undefined, improvised form. Whereas the initial motif of a guitar lick, which can be defined as a leading motif, was usually determined, the remaining fragments were enriched by instrumentalists with a series of improvised embellishments and additional sounds making up a melody or sonorities. The riff, copying the pattern of a guitar lick, adopted mainly melodic-rhythmic structures based on different variants of pentatonic scales and the blues scales derived from them. See also: Kabza (2014: 21–22).

³ In the 1960s, the part of the bass guitar in rock bands gradually started to assume a fixed ostinato form of two-bar accompaniment, frequently of slightly figured character and varied rhythmic patterns. Ostinato could be repeated in a direct way or in sequences, taking into account transposition onto following steps of the scale and strictly maintaining its melodic shape. Bass parts in blues contributed to the crystallization of a fixed form of a rock riff and the potential of its transposition onto other scale steps. See also: Kabza (2014: 22).

The monophonization of texture, unison and ostinato structures are also present in numerous Andriessen's works written in the 1970s. Andriessen's characteristic unison was introduced in *Volkslied* (1971). It was used especially in politically committed pieces and had a symbolic dimension, as it reflected democratic and communitarian ideas. Over time, those unisons started to be called "collective" (Everett 2006: 66) in the literature because they were strictly associated with the concept of performance practice followed by Andriessen's politicized ensembles.

The composition titled *De Stijl* makes an interesting example. It is the third part of *De Materie* opera, written in the period of 1984–1988. Its content covers selected episodes from the life of the Dutch painter Piet Mondrian and concepts of the visual arts movement named *De Stijl*. The composition combines stipulations of many pop music genres, including jazz, funk and big-band repertoire. It is a unison riff in the sections of bass instruments, electric guitars and piano that plays an important formative role. It has been enclosed within ostinato segments (Ex. 2) and it undergoes constant, though subtle, transformations, which was probably supposed to denote the semi-improvised character of funk music, stemming from jazz, blues and blues rock.



Example 2. L. Andriessen, *De Stijl*, ©Boosey & Hawkes, mm. 235–237

The monophonic texture also makes an essential part of the 1976 composition titled *Hoketus*. Inspiration came from the 13th-century hoquet technique, initially identified with vocal music. The work also belongs to the group of compositions with political provenance as the hoquet technique forced performers to cooperate closely, which was actually an interesting way of expressing the idea of solidarity. The segment where the texture changes from chordal to monophonic one was marked in the score with the letter E. Musicians collaborating with each other on the basis of complementary rhythms develop a persistent, permanently repeated musical structure with motor rhythm that obviously draws on the rock riff (Ex. 3).



Example 3. L. Andriessen, *Hoketus*, ©Boosey & Hawkes, p. 9

An important feature of a riff is also a close cooperation of melodic and percussive instruments in terms of rhythm (Wolański 2000: 108–109), which characterizes particularly hard rock. Compared to other genres, it is defined by transparent texture and a simpler melodic layer though by relatively complex rhythms, frequently of syncopated character (Ex. 4).

Example 4. Led Zeppelin, *Bring It Home* (own transcription)

The rhythmic layer, treated as the component strictly coordinating all instrumental parts, also constitutes an essential element of Andriessen's composition as he could express, thanks to that, the idea of community and equality. The composition titled *Workers Union* (1975) for any instrumental ensemble is a unique example (see: Ex. 5).

The composer applied relative notation in the score, determining only rhythmic and dynamic development of music. All the musicians perform a roughly outlined melodic line of an indefinite pitch. The narration, like in the pieces of American minimalists, originates from the principle of repeatability of short melodic-rhythmic cells that actually bring to mind riff structures.

Workers Union is, therefore, a non-standard score: considerably indeterminate, providing the musicians with the possibility of exerting some influence on the timbral shape of the piece, which can be associated with the idea of democratic ensembles, but still precise enough to make them cooperate closely. That compositional strategy was adopted to ironically portray the atmosphere around the title workers' union, the members of which formed a precarious and unstable community due to internal conflicts within the group⁴.



Example 5. L. Andriessen, *Workers Union*, ©Donemus, p. 1

Another piece where Andriessen emphasized the rhythmic aspect is *Mausoleum* written in 1979. The content of the work is made up of selected fragments of *The Paris Commune and the Idea of the State* by Mikhail Bakunin (1871), the founder of anarchism. Concerning the time when the piece was written (1979), it might be assumed that the composition was prompted, inter alia, by punk rock culture arising from anarchist ideologies. The musical narration of external parts is characterized by motor rhythms and constant development of the main theme's melodic line, stemming from a simple motif of modal nature. A large performing body, consisting of, for instance, an elaborate wind section, dulcimer, two harps, two vocalists and the string section, realizes collectively and really consequently fast rhythmic passages, simplified sometimes in particular parts due to the limited performing potential.

Due to its popular character, the sound material of rock music, similarly to jazz, comprises modal scales. They also appear in many works by Louis Andriessen and provide the material for melodic lines and accompanying counterpoints. An example of such a composition is *De Staat*, the sound fabric of which was based chiefly on the material of Dorian, Phrygian and Lydian scales; the procedure was meant to make a reference to ancient Greek scales and simultaneously correspond to the non-musical content of the work that is fragments of the *Republic* by Plato (Adlington 2004: 58–68).

The already-mentioned composition *De Stijl* is another example, equally significant. Ostinato accompaniment in the bass line was based on the material of the Mixolydian scale (Ex. 2), which is one of the most frequently used modes in rock music, along with the Dorian scale. In the central episode of the composition, in the upright piano part, the artist introduced some dance accompaniment of boogie-woogie character (Ex. 6), wherein the notes of the highest voice move along the steps of the blues scale, typical of blues and hard rock music.



Example 6. L. Andriessen, *De Stijl*, ©Boosey & Hawkes, mm. 385–386

⁴ The author obtained the information from Zygmunt Krauze (unpublished interview, October 14th, 2015).

The occurrence of modal scales can be also observed in the *Zilver* (1991), the premiere of which took place on January 11, 1995 in Los Angeles County Museum of Art, California (the US)⁵. In the narration of the piece, there are two simultaneous, contrasting musical layers; the first of them is a chordal chorale in a slow, steady rhythm, realized by the woodwinds and string instruments, whereas the other – performed by the vibraphone, marimba and piano – is based on short chordal structures, characterized by smooth changes in rhythmic patterns. Both layers appear in imitation, which corresponded, in the composer's opinion, to the organ works of Johann Sebastian Bach. The melodic line shaped by the highest voices is characterized by scale-like, ascending and descending passages. The remaining sound structures are composed of diverse scales, like Ionian, natural, Dorian and Lydian-dominant⁶.

4. Means of performance

Since the 1970s, there has been a noticeable influence of pop music bands, including big band and jazz ensembles as well as rock bands, on performing bodies of Andriessen's works. In a standard rock band line-up, there is a singer (most often the front man), electric guitar and bass guitar as well as a drum set. Bands can also be expanded with additional instrumental parts, for example the Hammond organ, analogue synthesizers or an upright piano.

The aforementioned instruments play significant roles in Andriessen's works, specifically the bass guitar. The composer's interest in this instrument can be associated with the fact that his wife Jeanette Yanikian (1935–2008) was a guitarist and she was particularly fond of playing the bass guitar in pop music bands⁷. The artist also admitted in numerous interviews that what really mattered to him in music (pop music included) was the clarity of the bass line (Mendyk 2007: 50), the aspect emphasized also by his composition teacher Luciano Berio (Trochimczyk 2002: 34). Compared to other bass instruments, the guitar is characterized by considerable agility, enabling musicians to perform figured melodic structures. It was of particular importance in virtuosic jazz but also in rock music, where the bass guitar doubled the part of the electric guitar and had to meet the requirements of melodic riffs. *De Staat* is a symptomatic example, as the bass guitar therein is responsible for building a clear basis for chord structures and for leading the rhythmic narration. It is the only non-doubled instrument in the whole ensemble. Additionally, to highlight its crucial role, the composer placed it in the center of the whole performing body, calling it the "Buddha" and thus attributing the instrument with a symbolic meaning (Andriessen 1989: 6).

Andriessen is equally keen on employing two electric guitar parts in his works, just to mention *Hadewijch* (1988), *Dancing On the Bones* (1997) and the above-mentioned *De Staat*. The application of these instruments might be associated with jazz influences, especially the big band music, wherein they play the role of accompanying instruments. The composer, however, entrusts them with the realization of melodic-rhythmic ostinato structures, which makes his approach much closer to rock music and to hard rock in particular. The doubled part of the electric guitar may also show some correspondence to heavy rock music, over time also called "heavy metal" (Wolański 2000: 112). The genre created in the mid-1970s was one of the first to incorporate in good two parts of the electric guitar, which contributed to a further division within a band into the rhythm guitar (the accompanying one) and the lead/melodic guitar (the solo one).

It is also noteworthy that keyboard instruments played an important role in the Dutch artist's compositions, especially the grand piano that was used as a percussion instrument: for instance in the *Mausoleum*, just as Igor Stravinsky did⁸. Over time, however, in the 1970s, other keyboard instruments, like analogue synthesizers in particular, started to attract the composer's attention; the synthesizers dominated both electronic music and symphonic rock (for example, bands like King Crimson and Yes), wherein they functioned as the instruments imitating the sound of an orchestra. A synthesizer was applied in *De Stijl*, where its sound substituted the string section and harp.

⁵ See: Boosey & Hawkes Publishing House, <http://www.boosey.com/cr/music/Louis-Andriessen-Zilver/2307>

⁶ The Lydian-dominant mode is a popular jazz scale. It is characterized by the lowered 7th step, unlike the Lydian scale (Kałużny 1994: 29–30).

⁷ See footnote 4.

⁸ It is suggested, inter alia, by Rolf Liebermann in a conversation with Zygmunt Krauze, recorded for the documentary film *Cisza i dźwięk* [Silence and Sound], dir. Andrzej Kostenko, Warszawa, Polish Television 1989.

5. Conclusions

The influence of rock music on the works of Louis Andriessen seems to be obvious and considerable. That is why it is truly surprising to discover that in many interviews the composer admitted that he had not shown much interest in the rock music genres over his lifetime (Mendyk 2007: 50) and sometimes had even depreciated them, defining as the “downtown music” (Cross 1998: 179). It can be assumed, therefore, that such inspirations actually might have been drawn completely from the composer’s subconscious. Unfortunately, it is hard to confirm these suppositions and they will probably remain unanswered.

Nevertheless, many researchers indicate evident analogies between the artist’s output and rock aesthetics, giving examples, inter alia, of harsh timbre of his works (bringing to mind a distorted/overdriven guitar), exposition of a lively and motor rhythmic layer, as well as melodic-rhythmic ostinato structures. One of the researchers is Jonathan Cross, the author of *The Stravinsky Legacy*, who points out to rock music as the source of harsh sonorities in the artist’s compositions (Cross 1998: 171). A different perspective is taken by Maja Trochimczyk, who believes that “non-classical sonorities” of the *On Jimmy Yancey, Dat Gebeurt in Vietnam, Hymn to the Memory of Darius Milhaud, Workers Union* stem from, among others, the references to instruments and performance practices in jazz and rock music (Trochimczyk 2002: 60). Matthew Boyden and Nick Kimberley, in turn, claim that the *Hoketus* was “aggressively rock-orientated”, compared to the composition titled *De Volharding* (Boyden, Kimberley 2002: 586). In 1989, during the production of the *Cisza i Dźwięk* (Silence and Sound) documentary, the presentation of the *Workers Union* composition in a television studio took place. Interestingly enough, the performance was given by a group resembling a rock band. The group’s line-up consisted of two pianos (the composer himself sat down at one of them), a synthesizer, bass guitar and four drum sets. The exceptional character of that particular performance was also noticed by the American composer Aaron Jay Kernis, who asked Andriessen about associations of the piece with rock bands’ artistic output. The Dutch artist replied as follows:

“In this particular performance, the piece had much to do with American rock music. First of all – the selection of instruments, and those fast rhythms played by the percussion, repeated by electric instruments and pianos. It determined the rock sound for sure.”⁹

Although Andriessen’s art is commonly defined as “hard-edged Hague school” (Everett 2006: 75, 145, 146, 240, 243), with reference to the 20th-century painterly movement that fascinates, by the way, the composer himself, Louis Andriessen will remain for the author of this paper, first and foremost, “the European heavy metal answer to American minimalism”¹⁰.

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⁹ *Cisza i dźwięk* [Silence and Sound], dir. Andrzej Kostenko, Warszawa, Polish Television 1989 [Polish translation made by the Polish Television].

¹⁰ Mary Beth Crain, Los Angeles Master Chorale and Louis Andriessen, *LA Weekly*, November 14, 2007, <http://www.laweekly.com/arts/los-angeles-master-chorale-and-louis-andriessen-2150955> [access: October 12th, 2015].

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Roko muzikos estetikos įtaka Louiso Andriesseno kūrybai**Santrauka**

Louisas Andriessenas, vienas ryškiausių šiuolaikinių kompozitorių, viso pasaulio klausytojų dėmesį patraukia dėl savo unikalios muzikinės kalbos, jungiančios repetityvinės (minimalistinės) muzikos, džiaz, *funk* muzikos elementus su šiuolaikinėmis technomis. Pastaruoju metu vis daugiau teoretikų taip pat pažymi roko muzikos estetikos įtaką jo kūrybai. Vis dėlto šis klausimas iki šiol dar nėra išsamiai išnagrinėtas. Šis straipsnis – tai bandymas Louiso Andriesseno muziką tyrinėti būtent roko muzikos įtakos aspektu.

Skirsnyje „Louisas Andriessenas ir roko muzika: sociologinės ir politinės perspektyvos“ trumpai pristatomos Andriesseno politinės pažiūros ir akivaizdi jų įtaka vėlesniems darbams. Daug dėmesio skiriama Andriesseno bendradarbiavimui su lengvosios muzikos atlikėjais ir jo vadinamųjų demokratinių ansamblių idėjai. Pateikta daug svarbios informacijos apie olandų kompozitoriaus ir roko muzikos atlikėjų (ypač Franko Zappos, kurio estetiškos nuostatos domino Andriessena) požiūrių panašumą.

Skirsnyje „*Ostinato* roko ir Louiso Andriesseno muzikoje: analogijos“ aptariamas *ostinato* principų, taikomų amerikiečių minimalizmo inspiruotuose Andriesseno kūriniuose, ir roko rifų, būdingų tokių grupių kaip „Led Zeppelin“ ir „Black Sabbath“ kūriniams, panašumas. Vienas svarbesnių čia nagrinėjamų aspektų yra monofoninė muzikos faktūra ir unisono apraiškos, sietinos su Andriesseno politiniais ansambliais; taip pat ritminiai aspektai ir instrumentų deriniai. Galiausiai palyginama garsinė medžiaga, ypač deriniai aspektai, būdingi tiek Andriesseno kūriniams, tiek roko dainoms.

Skirsnyje „Atlikimo priemonės“ aptariamos instrumentų funkcijos, būdingos Andriesseno kompozicijoms, sunkiojo roko („Deep Purple“, „Led Zeppelin“) ir progresyviojo roko („King Crimson“ ir „Yes“) dainoms. Minimi tokie instrumentai kaip bosinė gitara, elektrinė gitara, fortepijonai ir analoginiai sintezatoriai, dažnai naudojami olandų kompozitoriaus darbuose.

Išvados autorius dar kartą išryškina Andriesseno požiūrį į roko muziką ir kitus popmuzikos žanrus. Supažindinama ir su kitų autorių įžvalgomis, atskleidusiomis išskirtinį roko muzikos estetikos poveikį olandų kompozitoriaus kūrybai.

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Rimantas JANELIAUSKAS (b. 1947), Prof. Dr. Mus., Lithuanian composer, pianist and pedagogue. In 1962–1966 he studied at the Kaunas Secondary School of Art; from 1966–

1973, at the Lithuanian State Conservatory, the piano class of Prof. Jurgis Karnavičius and in 1973–1978, the composition class of Prof. Julius Juzeliūnas. In 1979–1980 he improved his skills at the Department of Composition. In 1983 he submitted his thesis “Aspects of Functional Dynamics in the Work of Contemporary Lithuanian Composers” and was awarded his doctor’s degree. In 1989 a concert of his works was arranged. Currently Janeliauskas holds the position of professor at the Department of Composition of the Lithuanian Academy of Music and Theatre, teaches theory and composition of music. The composer’s theoretical interests are focused on systematics of the principles of composing. He has organized 15 international conferences on musicology, has edited and issued the publications “Principles of Music Composing” (2000–2016) and a series of research papers on the cycles of Čiurlionis’ music in Lithuanian and foreign languages. He has written a monograph “M. K. Čiurlionis’ Unidentified Musical Cycles” (2010), which was awarded as the best work of Musicology in 2010 (V. Landsbergis Prize). Among the composer’s best works are Symphony, Quartet, Triptych, Sonata for piano, Sonata for violin and piano, *Gintareliai* for piano etc.

Maciej KABZA: a composer, music theorist, born in 1990 in Łask (Poland). He graduated from the Academy of Music in Łódź after composition studies with Zygmunt Krauze (2014) and the theory of music with Ewa Kowalska-Zajac (2015). He also studied electronic music under the guidance of Krzysztof Knittel. Currently, he is a participant of post-graduate studies (Faculty of Sound Engineering) at the Polish-Japanese Academy of Information Technology in Warszawa. As a composer, he was a finalist of the 56th Tadeusz Baird’s Competition for Young Composers. He also participated in the Synthetis – International Summer Course for Composers (2013 and 2014) with Agata Zubeł, Paweł Hendrich, Cezary Duchnowski, Miguel Azguime, Mauricio Sotelo, Mauro Lanza, Alessandro Solbiati, Paul Patterson and Chen Yi. He is currently an assistant lecturer on film composition studies at the Academy of Music in Łódź, where he cooperates with Krzesimir Dębski.

Małgorzata KANIOWSKA, dr. hab. (PhD), associate professor; a conductor, lecturer, composer, initiator and organiser of a series of educational and cultural events. As a conductor she participated in the international and national festivals, among others the Warsaw Autumn in Warsaw, Organ Conservatory in Legnica, the International Festival of Viennese Music in Wrocław; the Silesian Days of Contemporary Music in Katowice; the International Festival of Chamber and Organ Music in Leżajsk; Musica Sacra in Skoczów; Viva il Canto in Cieszyn; the Silesian Tribunes of Composers in Katowice; Gliwicki Festiwal Bachowski (Bach Festival in Gliwice); the International Festival Laboratory of Contemporary Music in Warsaw. She was an artistic manager of a series of jubilee concerts of Wiesław Ochman, inaugurated in London in May 2007 at the “Polish Social & Cultural Association” (Hammer-smith). She was a music director of the stage performances of Rossini “Cambiale di Matrimonio”, Lehar “The Land of Smile”, Mozart “Theatre Director” (Arte Creatura Musical Theatre). She recorded 14 CDs and made the premiere of the

recording of Ryszard & Aleksander Gabryś Music for Strings, Edward Boguławski Selected Works, etc. She is the author of monographs “The Importance of Time and Silence in Contemporary Music” (2007); “A Conductor – Co-Author. Limits of Intervention in an Interpretation of Contemporary Scores. Ryszard and Aleksander Gabryś’ “Music for Strings” (2012); author of articles, among others “Chosen problems in performance of pieces for chamber orchestra by E. Boguławski”; “Bluebeard’s fairy tale as the source of an inspiration for Béla Bartók’s stage works”; “Cultural politics – who needs arts and culture in Poland at the present time?” published in the post-conference materials (chapter in a monograph) “Music in Częstochowa”; “Selected Interpretation Problems in Pyotr Tchaikovsky’s Symphony No. 6 in h-minor “Pathétique”; “Old Time In New Music – From the Notes of Conductor”. A participant of international conferences, among others: the International Academic Conference “Professional Art Education and Art Culture: Challenges of the 21st century” on the Borys Grinchenko Kyiv University – Kiev (Ukraine) 2014; II International Scientific Conference “Professional Art Education and Artistic Culture: Challenges of the 21st century” on the Borys Grinchenko Kyiv University – Kiev (Ukraine) 2016; the 11th International Scientific Conference “Music Science Today: the permanent and the changeable” – Daugavpils (Latvia) 2016.

Antanas KUČINSKAS (b. 1968) studied at the Lithuanian Academy of Music (under Prof. Vytautas Barkauskas). In 1997–2001 he continued his studies for his doctorate, which was crowned by the thesis for a Doctor’s Degree in Arts *Principles of Composing in the Works of Contemporary Lithuanian Composers*. Kučinskas accumulated his knowledge and experience at international forums: 1995 he improved his skills at the courses for young composers in Apeldorn (Holland), in 2003 resided and composed at the international composers’ centre in Visby and the new studio of electro-acoustic music Alpha in Sweden. In addition, Kučinskas lectured at the Vilnius Conservatoire (1993–1998), worked as a sound director at the Lithuanian National Drama Theatre (1993–1998), and in 1998–2013 he was its musical director. Since 2007, a lecturer at the Lithuanian Academy of Music and Theatre, since 2015 – professor.

Paulina NALIVAİKAITĖ (b. 1994) has been studying musicology at the Lithuanian Academy of Music and Theatre since 2013. In 2016, she had an internship through the Erasmus+ programme in Belgrade University of Arts. She is the author of concert reviews and articles published in the Lithuanian cultural press. In 2014 and 2015, she presented the papers in the annual Conference of Junior Musicologists in LAMT. Nalivaikaitė is interested in Lithuanian music of the 20th and 21st centuries; she has done some researches on sonorism in Lithuanian music.

Agnieszka NOWOK (b. 1989, Poland): graduated with distinction from the Karol Szymanowski Academy of Music in Katowice (MA in speciality theory of music) and the Silesian University in Katowice (culture studies, BA diploma with distinction in speciality theory of culture). A scholar at the Ministry of Culture and National Heritage and Ministry of Science and Higher Education. An assistant at the Institute of Composition, Conducting and Music Theory at the Academy. She is involved in lectures and musical criticism, cooperating with the

Ruch Muzyczny, National Symphony Orchestra of the Polish Radio, internet magazine MEAKULTURA and the other.

Manos PANAYIOTAKIS is a composer, flutist and Teaching Fellow at the Department of Music Technology and Acoustics Engineering of the Technical University of Crete (TEI). He was born in Heraklion, Crete, Greece in 1982. He studied musicology at the University of Athens, theory of music with Dimitri Sykias, flute with Iwona Glinka and composition with Theodore Antoniou at the Musical Horizons conservatory in Athens. During the period 2007–2011 he studied composition with Thomas Simaku for a Master and a PhD degree at the University of York, funded by IKY (State Scholarships Foundation). As a composer, he has collaborated with various performers, ensembles, dancers and choreographers in Greece, the United Kingdom, the USA, Italy, Germany and Austria. Most notably, in 2005 his chamber orchestral work “Illustration” was conducted by Gunther Schuller at the ALEA III Composition Workshop at Boston University and in 2013, his orchestral work “Echosymplokon” was performed at the ISCM festival in Vienna, by Webern Symphony Orchestra, conducted by Simeon Pironkoff. As a musicologist he previously taught at the Department of Music of the Aristotle University of Thessaloniki. His publications include various papers on composition and contemporary music at conferences in Lithuania, Serbia, Finland, Ireland, Greece and Cyprus, while his work “Talus” was published by the Berben publications in Ancona, after being awarded the first prize at the Volos Composition Competition in Greece in 2008. Several of his choral works have been recorded by the Department of Music of the University of Athens choir and in 2016, his solo flute work “Along the Cygnus Wall” was released by Sarton records in Warsaw, performed by Iwona Glinka. As a teacher of music, he has been teaching at the Colours Conservatory and at the Primary Education since 2012 and has recently published his workbook on the first two grades of music theory “Learning Music” in collaboration with Elena Perisynaki.

Anna STACHURA-BOGUSŁAWSKA: a music theorist and teacher, assistant professor at the Department of Music Theory and Pedagogy at the Institute of Music – Faculty of Arts at Jan Długosz University in Częstochowa. She graduated from the Department of Composition, Theory and Music Education at the Karol Szymanowski Academy of Music in Katowice. She received her PhD in the humanities from the Fryderyk Chopin University of Music in Warsaw for her dissertation *The Art of Edward Boguławski in the context of the transformation of Polish music of the second half of the Twentieth Century* (supervisor: prof. Magdalena Dziadek). She is also a co-author (along with Iwona Bias and Monika Bieda) of two books: *Józef Stempel: My life with music* (2003) and *Emotion woven with sound. Edward Boguławski: Life – work* (2005). She specializes in the history of music of the 20th century.

Magdalena STOCHNIOL (b. 1979) holds a Master’s degree in the field of music theory at the Music Academy in Katowice; doctoral studies at the Institute of Musicology at the Faculty of History at the Jagiellonian University where in 2012 she received her PhD for her dissertation *Poetics of Sofia Gubaidulina’s Music in the Context of the Christian Cultural Tradition*, written under the guidance of Prof. Alicja Jarzębska. Magdalena Stochniol’s focuses mainly on the music of the 19th and 20th centuries, especially on Polish music.

Aistė VAITKEVIČIŪTĖ (b. 1986) is a composer of the young generation. She got her master's degree in composition at the Lithuanian Academy of Music and Theatre and she is doing her doctoral studies there. The focus of her research is timbre and its function in the second half of the 20th century. Her interests encompass such fields as cultural and mentality studies or philosophy. She also has a bachelor's degree in Cultural History and Anthropology at Vilnius University.

Anat VIKS. Musicologist and Pianist. Currently completing her PhD in Musicology at Bar Ilan University in Israel under the guidance of Prof. Ethan Haimo. Belongs to the Presidential Scholarship Program for excellent students. Her research focuses on Betty Olivero's music, and discusses nationalism, postmodernism, and contemporary musical analysis. She has recently lectured at the "Israeli Musicological Society Conference" and the "Conference for Jewish Music", both held in Israel in 2016. Her article "Borrowings, Combinations and Re-Composition in Three Works by Betty Olivero" is forthcoming in the Israeli journal "Peimot". Anat earned her B. Mus and M.A. degrees in Piano Performance and Musicology cum laude at Tel-Aviv University, where she studied piano with Prof. Dina Yoffe. Her research, written under the guidance of Prof. Zohar Eitan, focused on Toru Takemitsu's orchestral works. She has participated in master classes and music festivals in Germany and Italy, and performs as a pianist and lecturer with a special focus on contemporary music.

Martin VISHNICK, PhD, MSc, LLCM(TD), ALCM: a guitarist, composer, researcher and teacher. As a performer concert tours have taken Martin all over the globe, where he continues to promote his albums with radio and concert appearances; this includes varied Classical guitar and Electric guitar concerts and engagements. His Wigmore Hall and Purcell Room debuts were back in 1981. Commissions include music for the theatre, concert hall, film and the media. His first published work was *Four Pieces for Solo Violin* Edwin Ashdown (1977).

Martin also teaches guitar and composition. His former appointments include Junior Music School at the London College of Music, Thames Valley University, head of guitar and composition, and St Helen's School, Northwood, Middlesex. Moreover, from 1995–2008 he was 'Composer in Residence' at St. Albans School, Herts. LLCM(TD), ALCM Guitar from London College of Music 1974, the subsequent composition studies with Richard Stoker (at RAM) 1977. He holds an MSc in composition at the University of Hertfordshire 1998, and a research PhD from City University 2015. His research comprises two contrasting volumes, a survey of current practice and didactic elements. In both volumes, the focus is on exploring the complex processes of musical creation and reception. Martin is now concentrating on propagating post-doctoral research, testing theories and principles expounded in his PhD Dissertation. His personal website is www.mvish.co.uk

James WILLIAMS is a Senior Lecturer at the University of Derby where he teaches musicology, composition and performance. He also lectures in Music Composition at the University of Hertfordshire. Having read Music at the University of Bristol, and Edinburgh University, James wrote his doctoral thesis at the University of Wolverhampton under supervision of Professor Amanda Bayley on the collaborative and creative interactions between contemporary acoustic music and live electronics. James's research interests focus on an anthropology of music, investigating behavioural, social, creative and collaborative processes. His research rests on ethnomusicological methodologies and socio-cultural modes of music analysis, exploring compositional, notational, improvisational, and electronic/electroacoustic technological practices.

Miloš ZATKALIK, composer and music theorist; professor at the University of Arts in Belgrade, Faculty of Music. Research interests include analysis of 20th-century music, relationships between music and narrative, psychoanalytic foundations of music analysis.

MUZIKOS KOMPONAVIMO PRINCIPAI:

XX a. antroji pusė – XXI a. pradžia

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