

The Archetype of Binary Modality and its Audiation in the Practice of Composing: Manifestations of Ethnic Patterns in the First Half of the 20th Century

Abstract. Audiation – a mental representation of sound – runs through all the actions of a composer. It allows us to assimilate music with our previous experiences and thus is an irreplaceable condition of composer’s growth and communication. This phenomenon evolves to the scale of a cultural tradition. Musical archetypes that accumulate the stimuli to develop national traits under new conditions are presumably the key factors that ensure the continuation of the musical tradition. The Archetype of Binary Modality is among the essential ones. Its audiation (by the aspects of pitches, intervals, directions and ambituses) beautifully materializes in creative works by the national composers of the first half of the last century, the prime examples being the oeuvre of Sergei Prokofiev, Bela Bartók, Charles Ives and Paul Hindemith.

Keywords: audiation, archetype, compositional relation, principle, Binary Modality, Binary Poles, friction, oppositional tones, intervals, directions, ambitus, diaphony, sutartinės, syncretism, Monary, 20th Century, structural tonality, modality.

Introduction

The notion of audiation (Gordon 1975, 1999), unlike any other (e.g. musical thinking, musical apprehension etc.), describes every single action of a composer – be it an act of composing, improvising, interpretation, score reading, or any other sound-related mental activity. Audiation might be continuous, or intermissive (with breaks between writing and revising), it can manifest as an image of the whole (as a compendium), or even as a visual representation of the score. What is more, mental representations of sounds may even trigger other senses such as vision. The prime example here would be the trans-sensory phenomenon known as synesthesia. It is peculiar that a pianist “hears” by touching the keyboard, while a singer also “hears” by silently straining his/her vocal cords. Musical scores and texts are not the only objects that are being audiated, this also applies to visually perceived colors, shapes, gestures, etc. Audiation enables us to familiarize with the music, to understand it, analyze it and control it. These are the essential facets of the activities that constitute the act of composing.

Audiation also has other important characteristics. Assimilation is a very important one (Gordon 2012: 3). It is responsible for integrating new musical experiences into our general musical knowledge. The phenomenon of assimilation is inseparable from the growth (development) of the composer. It determines a wider radius cultural engagement, including the communication of musical roots and traditions. It is a very intriguing topic, especially in this day and age when we are able to make comparisons to new technology-inspired alternatives, such as computer-assisted, generative methods of composition, which offers “audiation-less” and “association-less” approaches to musical creation.

We would like to think that the archetypes of ethnic music, which are being re-audiated and reevaluated over and over, remain the most promising models of cultural communication in music. Researching those archetypes might greatly contribute to the nurturance of contemporary iterations of national authenticity, as well as stimulate the search of Lithuanianness in music.

The hypothesis we express in this paper is that reaudiation of ethnic archetypes (those that were formed before the period of national differentiation and were once considered as general ones) might stimulate searches of national authenticity in contemporary music. There are two objects in our research – the Lithuanian dissonant diaphonic folk songs *sutartinės* and music by the composers of the first half of the 20th century. In order to achieve our goals we employ analytical, comparative, typological and introspective methods.

1. Audiation and compositional relation

According to Edwin Gordon, the founder of the theory of audiation, “music is the subject of audiation”. “Audiation is what is being communicated”, he adds (Gordon 2012: 5). Let us try to unravel the meaning behind these sentences.

If music happens to be the subject of audiation, then we can assume that being subjected to it presupposes our relation with sound. It seems that this relation can be different each time, depending on the nature of music. This variability stipulates a safe assumption that this relation is being programmed in advance by the composer himself. When a composer gets into a certain relation with sound, the process of audiation begins and thus music is being created, which is being transcribed into a musical score and then deciphered

later during the act of performance. The relation acts as a common denominator in this chain of audiation → materialization → deciphering.

“Relation is a mere trifle” in a philosophical sense, which according to Protagoras, is elusive and unthought-of (Šliogeris 1996). Despite that all human activities without an exception are filled with relations. In each field they are expressed via different categories. In mathematics and natural sciences relations are expressed via symbols – mathematical formulas, definitions of laws of nature; dogmas serve as expressions of relations in theology, while attitudes are their counterparts in psychology. In this paper we will examine what we call “compositional relations”, which are rendered via audiative attitudes.

What drives our curiosity is the underlying factors that determine the specifics of compositional relation (CR) and mark the audiative attitudes.

We can distinguish two main alternatives here: in the retrospective of cultural history it is, allegedly, a worldview, while in the anthropological (sensory) approach it is “psyche” (in a Jungian sense). We shall respectively call them “rational” (RCR) and “intuitive” (ICR) compositional relations.

Rational compositional relations reflect the relations of a typical man with the surrounding world (Janeliauskas 2001: 147). This type of CR is being dictated by the worldview, which is under the influence of the peculiarities of times (in the cultural sense). Things that coincide with the time-predetermined conditions of existential survival are no doubt rational. The influence of the worldview is very strong, it determines the nature and logic of all actions. For example, the principle of existential survival in the consciousness of an ancient hunter (or a gatherer) was probably embodied into the symbol of fire. If we look at the sound structures of ritual origin, we can correspondingly observe the diaphony of harsh dissonances, which resembles friction (a method to spark a fire). After the emergence of the mythical symbol of the Tree (a symbol of cycles in agriculture), we observe audiations of monodic materials that are notable for the cyclic interchanges of polar elements. After the establishment of theocentric worldview, we can find similarly-functioning audiative centers – a tenor tone (Romanic period), a tenor voice (Gothic period), *cantus firmus* (Renaissance). In the 17th century a new audiative approach emerged – synthesis that can be observed in an increasingly complicated harmonic structure, which eventually led to polytonality, atonality and serialism (the establishment of a scientific way of thinking).

On the contrary, intuitive compositional relations should be understood as a part man’s inner contact with himself. Audiation that is being stipulated by these relations is hardly based on any imperatives of logic. The intuitiveness of this type of relations is largely similar to instincts. ICR is bordering the space of aural intuition – the ability to intuitively grasp the patterns of musical teleology. Following the ideas of the famous Lithuanian philosopher Arvydas Šliogeris we can assert that the most important aspect of this space is the “experiencing of the eternal present, which is not connected with historical circumstances” (Šliogeris 1996: 166). This means that ICR are non-programmable, they can manifest themselves at any point of the space-time of “here and now”. The location of ICR is imperceptible, and they are of an undeterminable duration. ICR manifest themselves as a sudden “flash” and re-signify the routine of compositional practice by opening new levels of depth. In the moment of ICR the composer starts audiating things that are inherent to sound itself and do not solely depend on his/her will. Sound is being audiated on a subconscious level; it is being processed with all its unsignified meanings as an entirely different reality, which is experienced beyond a personal ego. A non-discreet totality of sound, which encompasses the sense of eternal time and universal acoustics, is very characteristic of this type of audiation. The transcendental revelation of the characteristics of sound and its first impression may be constantly accompanying a composer and direct his/hers creative drive toward unconventional directions. ICR initiate various audiative attitudes, e.g. the ones of intensity inversiveness kinship, resonance etc. This type of audiation paves ways to the rise of new musical styles and expansion of techniques (for more see Janeliauskas 2001: 122–123).

An intuitive compositional attitude orientates the composer to the audiation of deeper potencies of sound. It is not an acquirable skill, it exists on its own. A rational compositional attitude functions in an entirely opposite way. Its most remarkable feature is universality, which echoes the “trends” of a particular time. Here it is usual to audiate objects that constitute the vocabulary of every day, i.e. the sound material that is widely accepted and communicable. We can metaphorically say that in this situation the main object that is being audiated is the surface of sound. The surface of sound contains various communication devices that are based on the ongoing tradition, such as conventional instruments, conventional tuning systems and modes, rhythmic models, etc. It has a great communicative potential, however it admittedly makes it prone to resort to operate various stereotypes and *clichés*.

We can summarize the audiative space of compositional relations by the following scheme (Scheme 1):

	RCR	ICR
Origin	Worldview	Sensory
	Acquirable	Non-acquirable
Dimension of operations	The surface of sound	Depth of sound
Potencies	Use of conventional assets	Development of new styles and techniques
Functions	Communication	Assimilation

Scheme 1. Audiative space of compositional relations

The scheme reveals the controversy between RCR and ICR. They possess traits that make them incompatible with each other. If we look at their aspects of origin, dimension of operations, potencies and functions, we could make a statement that RCR and ICR are pure incompatibilities that tend to eliminate each other. However the coexistence of such incompatibilities creates a supplementarity (Боп 1978), which allows it to achieve a new quality of audiation. We shall define it as a reality, which ensures the vitality of audiation of the composer by making it open to both communication and discoveries.

2. Audiation and archetype

If we define audiation as communication, then we can define archetypes as the significands of what is being communicated. In the process of audiation, archetype supposedly transmits the semantics of myth. It is carried as potency and is enacted even with sound being physically absent. This kind of audiation ideally manifests a specific relation with sound that is needed for the process of composition. It is characteristic of this “mythic relation” to invoke a bipolar exemplar of the patterns of sound organization. It is largely similar to the mythological image of male and female sexes. Bipolar symbols in mythology are found all over the world and have various manifestations such as Yin-Yang in the Far East, or Apollo and Dionysus in Ancient Greece, etc.

The discussed bipolar symbolism materializes itself via binary sonic constructions. Materialization is a kinetic phenomenon, which turns the archetype into an audible moment of cultural present. According to Carl Jung, an archetype is a tendency to create expressions of the motive, which may differ in detail, but are not significantly derived from the main model (Jung 1999: 373). Archetypes affect almost every field of our actions, but they are especially significant in the artistic (and, of course, musical) space. According to Rastko Jakovljević, there are tight bonds between all kinds of different music, which leads to the presumption of the existence of archetypes similar to the visual psychological figures depicted by Jung (Jakovljević 2008: 10–17). Pavel Puščaš has a similar opinion. Puščaš analyzes the evolution of musical styles according to the archetypal patterns (archetype, an archetype, eschatype) and defines the archetype as a mental psychological structure, which governs mental processes and directs the development, “which guides, orientates and determines a pattern of the development of the discourse” (Puščaš 2008: 30). It would be logical to assume that an archetype is an encoded potential from the past that affects the music of today.

We can determine two main manifestations of archetypes in the musical domain that are most important to the subject of our research. The initial one manifests itself in the process of audiation of the compositional relation. The concluding one is a binary type of sound inspired by audiation and a corresponding principle of composing (PC) (Scheme 2).

CR → Aud → PC

Scheme 2. Differentiated moments of manifestations:

CR – compositional relation, Aud – audiation (initial manifestation), PC – principle of composing (concluding manifestation)

The moments of manifestations differentiated in the scheme above (Scheme 2) are essentially inseparable, as an archetype by its essence can only produce an uninterrupted and syncretic continuum, which would be segmented by the means typical to our period of time. It is worth mentioning that this syncretism has a tendency to disperse over time (from a perspective of centuries), as we observe a clearer separation of these manifestations in more recent cultural phenomena and audiative incarnations.

3. Audiation of binary friction

In this chapter we shall take a look at one of the means of audiation triggered by the mythical catalyst, which carries strong potencies of bipolarity – binary friction.

The notion of binary friction is derived from the mythic relation with the environment, when the consciousness is primarily focused on the procreational matters. The myths that feed this type of imagery utilize such images as fire, sun, house and home, and, of course, friction, which is the primary thought pattern here (Janeliauskas 2001: 91). Friction manifests as an instinct thanks to which we can light up fire, polish stone and, most importantly, procreate. According to the famous French philosopher Gaston Bachelard, friction has an immediate relation with the instincts (Bachelard 1993: 40–52). Here we have to take a look back at the theory of Jung himself, and his notion of *archetypus per se*, which is largely close to the notion of instinct, as it defines the potential propensity to manifest itself (Jung 1999: 373).

One would ask, how does friction, which is perceived via visual or touch domains, is being transformed into the domain of audiation? To answer this question we resort to psychoacoustic research of *Schwebungsdiaphonie* (“beat diaphony”). This term refers to two-part musical (usually vocal) styles with a lot of dissonant (beating) intervals such as seconds (Ambrazevičius 2016: 39). Various iterations of *Schwebungsdiaphonie* are scattered all over the world, among which are the Lithuanian polyphonic songs *sutartinės*¹. It is particularly striking that in contrast to Western tonal music, the dissonant sonorities in *Schwebungsdiaphonie* lie at the core of their tonal structures (ibid.). According to the research of Ambrazevičius and his colleagues, in the act of performance of *sutartinės*, singers intuitively seek to produce the maximum roughness². “The results reveal a distinct equitonic structure of scale steps with roughly 180 cents in between. That means, two simultaneously sounding modi show two trichords displaced by 1.8 semitones and comprised of neutral thirds (sized approx. 3.6 semitones each). ... The two steps are intoned very steadily in the course of the entire performance thus forming the nucleus of the scale.”

We would like to assert that this intuitive aspiration of roughness is one of manifestations of friction, as an instinctive behavior. What is interesting is that the dissonant clash of a non-tempered second has quite a few different denominations in Lithuanian folklore. There are ones that imply on clashing (*sudaužtinės*), chopping (*kapotinės*) or even rubbing (*trininės*). The latter one is particularly interesting. It is thought that *trininės* means a “unique way of performance” (Račiūnaitė-Vyčinienė 2003: 15) and the name comes from Lithuanian words *trinti*, *trynėti*, *trynioti* (to rub), *trintis* (friction). This is perhaps the most accurate word used to describe the archaic nature of sound and audiation of the binary mode. It is also worth noting the parallels between the meanings of “friction” and “clashing”. The term “friction” is particularly handy to describe the processual aspects of audiation, while “clash” is more suitable for describing the momentary events that occur in the process of friction. This kind of subdivision leads us into a series of questions, such as “what, actually, is friction?”, “how does it manifest” and “what is its origin?”

When we listen to *sutartinės* (beat diaphony), we hear a string of “vibrating” (beating) seconds. These vibrations are nothing else but an outpouring of clashes, the inertia of which is constantly being reduced by other non-clashing intervals. That is to say, the dissonant inertia of tension is being constantly rebalanced by consonant disturbances, or pulsating reductions and discharges. This is what makes the process of audiation of friction possible.

4. Audiation of the archetype of binary modality. A comparison with the modes of a monary origin

The contours of a binary mode depend on how we perceive and audiate the binary material³. The binary method of composing, as an archetype, manifests itself by employing oppositions between two polar elements that constitute the core of the musical material. We will refer to the latter as a “binary core” and the former ones as “binary poles”.

The key feature of the sound of each pole is its syncretism. One of the main characteristics of the syncretic structure of a binary pole is that none of the aspects of its sound is able to take a dominant position, they all form a single “organic” entity. Thus the pole cannot be subdivided or separated without breaking its main essence. A good example would be the Lithuanian *sutartinės*, where binary poles are being embodied by many

¹ See more: Račiūnaitė-Vyčinienė 2003; Ambrazevičius 2014; 2016.

² Maximum roughness, according to Ambrazevičius, equals the interval between pitches of 170–180 cents, or roughly 1.8 semitone. This is a slightly larger interval than maximum sensory dissonance, which is around 70–100 cents (Ambrazevičius 2014: 61).

³ We use the term “binary” in a sense of duality (Latin *binarius* – twofold, dual) and it should not be confused with binary numbers and other mathematical meanings of the term.

different sound aspects, such as a bichord of a third, syncopated rhythm, onomatopoeic (imitative) words, antiphonal resounds, etc. Binary poles are molded into spontaneous syncretism of audiation of *sutartinės* and syncretic continuity is one of their main traits. Admittedly, in some specific research it becomes unavoidable to prescind certain aspects of a pole, although it should be acknowledged as a proviso and not as a general rule. The selection of these aspects depends on goals of particular research and features of the research object. In this paper we examine binary cores in terms that are the most relevant for the audiation of a mode, i.e. pitch, intervals, ascending and descending directionalities and positions of the ambitus.

Another key feature of binary poles is their functional and structural polarity. Being of a syncretic nature, a single binary pole stands out in the audiative environment due to being contradictory to the other pole. The nature of polarity requires a presence of a contradicting element, as the teleology of sound is based on the relations between those two elements. The main essence of this teleology is breaking the syncretism of both poles via their own interactions. It is worth noting that it is crucial for both poles to be of equal value. The term “pole” here also carries a slight sexual connotation, as the binary method of composing, as an archetype, comes from the archaic era. According to the famous Lithuanian anthropologist Marija Gimbutienė, there is a prominence of two poles in the archaic symbolic system – the masculine and the feminine (Gimbutienė 1994: 100). Therefore, the teleological functions of binary poles, audiated on the basis of parity and polarity, constitute the main systemic trait of binary compositional archetype. The polarity of these functions equals to audiation of complementarity and inversiveness of the sound structures. A good example would be Lithuanian *sutartinės*, where audiation of teleological functions of binary poles is carried via clashes of two bichords of thirds, which are separated by a second and have no mutual pitches, as well as inversions of rhythmical figures, pronunciations of onomatopoeic words, stereo-antiphonal resounds, etc. This leads to a conclusion, that functional polarity aside, the structural complementarity is one of the denominators of binary poles.

While speaking of binary poles and binary compositional archetype we often use the term “sound” (sound structures, nature of sound, surface of sound, etc.). We purposefully avoid overly musical connotations of such terms, as “tone”, “pitch” etc., because under previously discussed conditions of deep syncretism sound becomes self-contained. It is neither being produced in any special manner, nor being purposefully tuned or intoned. This somewhat contradicts the famous theory of Boris Asafiev (Асафьев 1971)⁴. Therefore, it is not the intonation but the self-containment of sound that molds itself to the continuum of all primeval essence. Thus the processes of audiation of this sound and its transformation into a mode are explained by the principle of composing.

To sum up all the aforementioned aspects of definition, we can define the binary compositional archetype as a functional and structural polarity and complementarity of audiated and materialized syncretic binary poles.

In turn, the definition of the archetype of binary modality is largely similar, however it features a few provisos regarding the syncretism, as the audiative aspects of a mode, as we noticed, are conditionally differentiated. Therefore, the archetype of binary modality could be defined as a functional and structural audiation of polarity and complementarity of differentiated binary poles. This definition significantly differs from the common knowledge regarding the modes, which are regarded as hierarchies of pitches. The latter comes from the audiation of monary modes, which emerges from different cultural premises. The first one is the establishment of theocentric worldview as Christianity started to pave the way to becoming the most dominant religion in Europe (Romanesque art style), followed by the rise of symbolism (Gothic and Renaissance periods). Later, in the age of Enlightenment, we can see the shift from symbolic to scientific (causal) way of thinking. Priorities of the symbol are substituted with priorities of the function. Changes in the worldview imply mutations of compositional relations. We can also observe changes in audiation of modes that happen in parallel with that. The main feature of monary modes is the audiation monary priorities, such as *repercusa* of tenor (*canticum romanum*), tenor part (parallel organum), *cantus firmus* (pan-consonant isomelodies of the late Renaissance), as well as the dominance of the tonal center in tonal music (modal-functional tonality in the age of enlightenment. The legacy of monary worldview is inherited by dodecacordial (decentralized) modes (starting with Joseph-Matthias Hauer and Arnold Schoenberg) (Кудряшов 2001: 90–164). Monary audiation is alternative to the binary one due to the differences of their inner codes, which dwells in the contents

⁴ As Ildar Khannanov states, “The term ‘intonatsia’ has been used ubiquitously in Russian and Soviet music analysis and pedagogy since Boleslaw Yavorsky introduced it in 1908 and Boris Asafiev developed it into a universally applicable concept. It proved to be rather vague and complex because of the overwhelming range of meanings and polysemic etymology, considering that one may identify ‘intonatsia’ not as a term but as a category”. See more: Khannanov 2018.

of communication. If the contents of the binary archetype was determined by the bipolar image of the myth, then in the case of monary modality the communication is based on the idea of Oneness. It transfuses the way of life of that era, giving birth to such concepts as “primary source”, “centrality” and “subordination”, which thereby transforms common audiative patterns.

Hereby we can define two alternative types of audiation – the binary and the monary. We present their distinct features in the following scheme (Scheme 3):

Binary type of audiation	Monary type of audiation
Bipolar mental image	Mental image of oneness
Friction	Tension
Displacement	Subordination
Opositional poles	Central tone, structure
Modal archetype	Modality, tonality
Binary principle of composing	Monary principle of composing

Scheme 3. Feature comparison between binary and monary type of audiations

5. Archetypical variations of the binary modality (archetypes of binary poles)

Manifestations of the archetype of binary modality may vary depending on the type of audiation of binary friction. Binary friction is an exquisite trait of an archaic mode; for this reason we are going to define the archetypical variations judging by their relation to it. We can distinguish four types of audiation of binary friction:

- I. Binary friction audiated via neighboring pitches (bisonoric poles).
- II. A “clash” audiated via consonant horizontal lines (constant model of the poles).
- III. Friction of polar groups audiated via oppositional directionalities (poles consisting of groups of pitches or intervals).
- IV. Binary friction audiated via strings of polar ambituses (poles consisting of strings of identical intervals).

Respectively, we can define the sub archetypes of manifestations of binary poles:

- I. Archetype of bisonoric poles.
- II. Archetype of fixed polar models.
- III. Archetype of grouped poles.
- IV. Archetype of polar strings.

Now we shall discuss each of these types in greater detail.

I. Archetype of bisonoric poles. This variation of modality (and a subtype of the Binary archetype) materializes, as already mentioned, out of the audiation of dissonant friction of neighboring pitches. As an outcome of this audiation, we can see the materialization of a thick, sonorous field of polarized modal elements. We refer to it as a “bisonoric field” (Ex. 1). Oppositional sonoricity might be softened by omitting the neighboring pitch (Ex. 2), or reduced by concurrent vertical unisons (Ex. 3). The more concurrent vertical unisons appear in the musical material, the weaker the perception of friction becomes, while the perception of tonal quality increases (Ex. 4). Another possible alternative is a dynamic interaction between tonal quality and sonorousness (Ex. 5).

Example 1
(ZS 175, *Skurdutė*)

Example 2
(SP 56, *Tutučio šokis*)

Example 3
(ZS 99, *trejinė*)

99 $\text{♩} = 96$

1. Ka pa - li - n - kai, ber - ze - li, Ka pa - li - n - kai, ber - ze - li, čiū - ta!

Ka pa - li - n - kai, ber - ze - li,

Example 4
(ZS 137, *trejinė*)

137

Skri - da bi - te - la, skri - da bi - te - la, čiū - to

Skri - da bi - te - la,

Example 5
(ZS 41, *keturinė*)

41

1. Tū - ta tū - te - lā, tū - ta, tū - ta.

1. Tū - ta, tū - ta.

It is also notable that binary poles are being audiated in a structurally unrestricted environment as are the intervallic structure of vertical and horizontal domains.

II. Archetype of fixed polar models. This subtype materializes via harsh dissonant collisions between two consonant horizontal lines. Archetypical iterations of vertical and horizontal relations are materialized in the process of audiation of this diametrical contrast between dissonant and consonant intervals. As we can see in the example below (Ex. 6), horizontal lines, based on bichords of the third are being “clashed” into each other via vertical seconds. We deem this iteration of intervallic relations to be archetypical, as it is the most common manifestation. An opposite iteration is also possible, however its manifestations are substantially less frequent (Ex. 7). Here horizontal intervallic movement of the seconds are being held together by a consonant blend of unisons and thirds in the vertical domain. This opposite iteration obviously eliminates the modal friction.

Example 6
(ZS 136, *trejinė*)

136 $\text{♩} = 56$

1. A - guon, ja - guo - né - la, tu ja - guo - né - la, ja - guo - no.

A - guon, ja - guo - né - la,

Example 7
(ZS 131, *trejinė*)

1. Sar_bin_čiu_la o_gė_la, o kas ta_vi au_gi_no? Sor_bin_to,
Sor_bin_čiu_la
sor_bin_to, sor_bin_to, sor_bin_to.
o_gė_la, o kas ta_vi au_gi_no?

Perhaps the most effective way of audiating the archetype of polar models is in the hybrid one, i.e. reducing the friction intermittently (Ex. 8). This way the harmonically audiated horizontal lines are regularly “clashed” or blended by vertical seconds and thirds. An analogous iteration featuring a different horizontal construction of the intervals is presented in the following example (Ex. 9). What is more, different intervallic models might be audiated in the form of rotation (Ex. 10). Here the parallel thirds are regularly substituted with a “clash” of the seconds. Last, but not least, the audiated seconds in the archetype of polar models can be substituted by parallel fourths (Ex. 11). This movement of fourths could be interpreted as a movement of seconds with an omitted third (a second + a third = a fourth).

Example 8
(ZS 31, *dvejinė*)

Ėis_me bris_ti dau_na, do_bi_le, eis_me bris_ti,
Eis_me bris_ti, dau_na,
dau_na. do_bi_le čiu_ta.
do_bi_le, eis_me bris_ti,

Example 9
(ZS 148, *trejinė*)

Kā tu bi_te_te, kā tu bi_te_le, čiu_ta?
Kā tu bi_te_te,

Example 10
(ZS 107, *dvejinė*)

Svi_ro, lin_go mer_ge_lių suo_las,
Svi_ro lin_go, lioj,

Example 11
(ZS 142, *keturinė*)

142
Ai_na, te_ka se_siu_fė,
Liaj se_sia, liai pa_na,

III. Archetype of grouped poles. Here the modal friction, audiated via oppositionally ascending and descending directionalities, is being materialized as groups that feature a miscellaneous content of pitches and intervals. Iterations lacking the sense of friction are also possible here. Groups under the influence of polar directionalities are clearly perceived even when they coincide via harmonic unison, or possess the same pitches and/or intervallic structure (Ex. 12).

Example 12
(ZS 92, *trejinė*)

The inertia of the audiative directionality becomes the unifying factor for the formation of the groups (Ex. 13). Here the descending tones in the span of an octave (c^2-c^1) counter the analogously ascending tones of the oppositional pole (Bar 7). What is more, oppositions of directionalities can enhance other already known models of binary poles (Ex. 14). Here we can see tones moving in opposite directions in the exact inversion. This sharpens the perception of the intervallic oppositions in the given model. Similarly, we can see oppositional voices reveal a further independent plan of oppositional development – the separation and the re-approaching (Ex. 15, bars 1–2, 3–4).

Example 13
(ZS 127, *trejinė*)

Example 14
(ZS 79, *trejinė*)

Example 15
(SP 14, *Šalavijas*)

Oppositional audiation of directionalities is weakened when a burthen (drone) gets employed (Ex. 16, bars 1–2). The three-bar motif of the upper voice (Ex. 17) starts the ascension towards the end, while the two-bar motif of the lower voice starts at the beginning. Additionally, the system of isorhythmic repetitions unfolds the combinatory process of intonation for both directionalities: movement to the opposing directions → sustained drone → parallel movement.

Example 16
(ZS 160, *keturinė*)

Example 17
(ZS 108, *keturinė*)

IV. Archetype of polar strings. Binary friction here can be audiated via two or even three bichords of the third. As these bichords are connected via mutual pitches, they are able to materialize the strings of thirds. The outside tones (the highest and the lowest ones) of the polar strings form a central binary core, which is materialized in the form of ambitus (Ex. 18). Each string is formed from two bichords of the third. The upper tone of the ambitus embodies the tonal center of the upper pole (Bar 2, e^5). The lowest tone and the tonal center of the lower pole appears shortly (Bar 4, g^4). It is followed by a reverse process (bars 5–8). This produces a beautiful equilibrium in the oppositional relations between the two outside tones of the ambitus. This equilibrium is further strengthened by a gradual establishment of both strings.

Example 18
(ZS 158, *keturinė*)

The oppositions of the ambitus can also be materialized by unexpectedly lowering all voices at the same time (Ex. 19) or at least one of them (Ex. 20). Another method to unfold the oppositional process of ambituses is to develop the strings in a parallel manner (Ex. 21). Here we can see the high point of the ambitus (Bar 2), followed by the reduced high point (Bar 3), ending at the low point of ambitus (Bar 4). The parallelism of ambituses creates an ambiguity of the binary tonal centers. Ambiguities can similarly arise when only one of the strings is being developed (Ex. 22). Here we should pay a closer attention to the syncopated rhythmic figures. They help to discriminate the tonal center of the lower string, while non-syncopated rhythms are attributable to the central tone of the upper pole.

Example 19
(SP 46, *Skurdutė*)

Musical score for Example 19, showing vocal lines and piano accompaniment. The lyrics are: "Tū - tū - ti - tūt. Ut, ut un - ti - ti - tūt, ut un - ti - ti."

Example 20
(SP 68, *Skurdutė*)

Musical score for Example 20, showing vocal lines and piano accompaniment. The lyrics are: "Tu - tu - tū u - tu - ū, tū - tu - tu u - tu - ū."

Example 21
(ZS 6, *keturinė*)

Musical score for Example 21, showing vocal lines and piano accompaniment. The lyrics are: "Kal - nu - ti, ri - ta - ta, kal - nu - ti, ta - ta - to. Kal - nu - tē - li, ri - ta - to, kal - nu - tē - li, ta - ta - to."

Example 22
(ZS 91, *keturinė*)

Musical score for Example 22, showing vocal lines and piano accompaniment. The lyrics are: "Kū - po - li - jė - le, lioj le - li - je - le. Kū - po - lio ro - žė, kur bu - vai, Jo - nai?"

6. Audiation of the archetype of binary modality in the first half of the 20th century

We can define the archetype of binary modality as a spontaneous and primeval audiation of sound and its materialization. Modern audiation of the archetype has slight qualitative differences compared with its early manifestations. There are, of course, structural differences, as well as the fact that friction here is being materialized under a heavy influence of tonality, not to mention the new stylistic discoveries, which dictate new, unexplored paths for manifestations of the archetype. This research is focused on the music of the first half of the 20th century, which could be loosely called a reaudiation of binary friction. We will occasionally use this term as a synonym to audiation.

This research is aimed to answer the question what the stimuli were which prompted the composers to look back at the heritage of archaic music and initiated this kind of audiation. The Ukrainian philosopher Sergei Krymskij makes a remark in his work about the category of absolutism in culture (1981) that the further the mind of man reaches into the future, the deeper his sight dives into the past. In the center of this pendulum are the middle ages, while modern and archaic times are at its edges (Крымский 1981: 247).

The communicational core of archetypical modality remains unchanged; what it does change is its styling and materialization. This becomes evident in our studies of the works by Nationalist composers of the first half of the 20th century – Sergey Prokofiev, Béla Bartók, Charles Ives and Paul Hindemith. It is peculiar that most of the aforementioned composers are known to have studied their ethnic music, which presumably enabled them to reaudiate its communicatory potential in a deeper sense than the composers of the romantic period were able to achieve. It is safe to say that these composers had grasped a whiff of pagan music in their present times and successfully managed to transform it into contemporary musical language.

We will now discuss the manifestations of each archetype of binary poles (discussed in Chapter 5) in the works of the aforementioned composers. We will look into the aspects that indicate the presence of binary friction and means of its audiation. We will also discuss the strategies that are used to integrate binary modality into modern iterations of tonal traditions and the influence of the archetypes on the formation of the stylistic traits.

In the first of our discussed examples (Ex. 23, *Мимолетности (Visions fugitives)* Op. 22 No 14 by Sergey Prokofiev) the archetypical friction is expressed through the dissonant “clashes” of the seconds, and (especially) by the presence of trichords: A^3/B^3-D^4 , $C^{\sharp 4}-E^4/D^{\sharp 4}$, $C^{\sharp 4}/B^3-D^4$ (bars 1–6, 7, 9). The reaudiation of friction unrolls when the altered pitches are being hammered into the diatonic environment, e.g. $G^{\sharp 5}$ (bars 3–4), or $C^{\sharp 5}$ (Bar 5). This allows to produce a harsher and a more intense opposition, which would be appropriate to refer to using the same term as the acting archetype – the bisonoric poles. These bisonoric poles are in constant mutation due to the *ostinato* in the middle voice until the eventual exchange of the textural material (bars 3–4, 7–8, 9–10). Here the binary friction is integrated into a tonal system, in which the influence of the subdominant is outweighing (we can compare the points of emphasis in the falling fifths – $G^{\sharp 5}-C^{\sharp 5}-F^{\sharp 3}$ (bars 3, 5, 7) or d_1-g_1 in the middle voices). Another conducive aspect for developing the constructive patterns in the binary manner is audiation of the inverted tonal functionality, e.g. G functions as a subdominant, while F^{\sharp} as a dominant. We can also observe a prototypic harmonic movement $F^{\sharp}-E-Dm-C$, which coincides with reductive moments of this frictional process (bars 7, 9, 10).

Example 23. *Мимолетности (Visions fugitives)* Op. 22 No 14 by Sergey Prokofiev

Binary friction, audiated via neighboring pitches, enables the composer to *diatonize* the temperate scale and consequently avoid the effects imposed by the chromatic system. We would like to stress that the oppositional chromatic movements (bars 7–8, 9–10) do not produce the usual chromatic effect, as they create harsh, non-resonant dissonances (sevenths, ninths, etc.). One should think of it as of one of the main stilemi of the composer.

In our next example (Ex. 24, *Interludium* between the 8th and the 9th fugues from *Ludus tonalis* by Paul Hindemith) we can observe the reaudiation of the archetype of fixed polar models. In contrast to the previously discussed archetypal variation, which operated no “clashes” between consonant horizontal lines, we now have an opposite process – displacement of two consonant horizontal lines via the interval of second. It is worth noting that due to the laws of acoustics, separating similar musical material by an interval of second prevents it from blending together, as they tend to lack common harmonics. Thus, it creates a very “bouncy”, non-resonant impression.

Example 24. *Interludium* between 8th and 9th fugues from *Ludus tonalis* by Paul Hindemith

The audiation of displacement allows the composer to create strings of seconds, which are similar to the binary ornaments found in the archaic monodies. The audiated vertical constructions possess a fair degree of difference (some of them consist of fourths and fifths, some of major chords); thus, the amount of displacements at the same time also varies (either 2, or 3 displacements at the same time). Even though the displacements do not create friction between the poles, they are large in numbers and the rapid sequences of the eighth notes can stimulate the illusion of it. The repetition the pedal tones (A^4 at the top of texture, bars 1–3) adds to the impression of modal friction. The migration of the pedal tone (bars 5–7, now the A^4 is relocated to the bottom of the texture), as well the summing of the factors (bar 8 – E_b^4 , E_b^5 , where the pedal appears in both top and bottom of the texture) helps to create the continuity of this impression. The intervals of third and fourth (which constitute the modal poles) are later hybridized, thus the vertical constructions begin to include seconds. Due to this unification, the contrast between consonance and friction fades (bars 15–16). This marks the end of the archetypal pattern, which should be followed by some entirely different material. And that is exactly what happens next. The composition continues with the audiation of melodic horizontal lines (bars 19–24), which were prepared by the oppositional antiphons (bars 4–5, 9, etc.).

The audiation of displacement of the poles is tightly integrated into the structural tonality. In the first vertical displacements we can hear the main pitches (D and $D^\#$ (E_b)), which represent the tonal centers of the composition. If we look at the position of this interlude in the grand scheme of *Ludus tonalis*, we can see that it is positioned between the fugue in D and B_b , therefore the tonal centers D and E_b in this interlude serves as a transition from the old tonal center D to B_b via E_b – the new subdominant.

On the other hand, the series of displacements are tend to be audiated similarly to tonal sequences, just on a small-scale level. These micro-sequences followed by micro-cadences are spread throughout the composition. We will take a brief look at the first two bars: in the first bar chords of the lower voice produce an upward micro-sequence, while the fourths of the upper voice surround the center (A-D). In the second bar the functions of sequencing and surrounding are flipped between the voices and later start to be audiated in separate directions. Now we have a falling sequence in the upper voice and the surrounding, which starts in an inverted direction, in the lower voice (Scheme 4).

Audiated voices	I	Surrounding ↓	Sequence ↓	Cadence in D
	II	Sequence ↑	Surrounding ↑	
Bars	1		2	

Scheme 4. Micro-sequences and surroundings in the first two bars of *Interludium* between the 8th and the 9th fugues of *Ludus tonalis* by Paul Hindemith

It seems that micro-sequential, or micro-modulatory audiation is in the intuitive space of compositional relations. We can find stylistic parallels with the sources of the western culture, such as gothic paraphonia, or the High Baroque and its astonishing finesse of sequences.

We will discuss the significance of intervallic movements to the audiation of friction while discussing our next example (Ex. 25, *Mikrokosmos* 129 by Béla Bartók). We chose the most archetypical structure of this composition as a starting point of our analysis, we can find it in the Bar 15. Here we can see a connection between two polar vertical structures that move in separate directions. The lower pole B-D descends to A-C, while the upper pole D-F ascends to E-G. The first two vertical thirds sound homogenously, while the last one (E-G/A-C) creates a dissonant “clash”, or putting it in other words, a binary friction. A “broken” consonant verticality moves horizontally in different directions in order to produce a dissonant “clash”. This model of “movement–friction” late is being repeated in various proportions (in extent from 1 to 5 bars) and sequentially repeated (downwards by fourths or fifths and upwards by thirds (bars 13–18 etc.). What is more, this model is also audiated in cadences (bars 3, 6). The movements of the first cadence separate and thus expand the field of consonance between the poles. Meanwhile, the movements of the second cadence contract, thus intensifying the binary friction.

Shortly after (Bar 40) we can see the audiation of a different modification of the “movement–friction”. Here the diatonic thirds move in the separate directions, embodying the poles of diatonic groups with individualized tectonics of the friction. The initial dissonant “clash” is repeated at the end of the movement in an inverted way (vertical location between the thirds F-A and B-D being flipped). Incidentally, the aforementioned “clashes” also act as tonal dominant and subdominant functions at the same time.

Another version of this “movement–friction” acts as a pedal of the subdominant (bars 37–40). A repetition of the third (F-A) in this canonic exchange of the voices is constantly polarized against the group of moving thirds. The outpouring of vertical friction here is regularly reduced. The canonic pedal is followed by an episode of oppositional parallels of thirds (bars 41–54). If we look at these two episodes from a broader perspective, we can notice that their interactions comply with the same patterns as “movement–friction”, just on the larger scale of the composition.

Lastly, we take a look at the concluding “clashing” parallels at the end of the composition (bars 55–60). We can see a long ascending movement that simultaneously decreases the level of friction, which (with the help of ever increasing rhythmic durations) slowly transforms into homogenous verticality. The last vertical construction is attributable to the tonal center of the composition – E, which is also found at the very beginning of the piece.

The archetypical model of “movement–friction” is stylistically transformed by the composer, employing different registers and altering the charge of the friction. Here we would like to compare two separated episodes – bars 1–6 and bars 31–36. In the former one we can see the friction being audiated via dissonances of major seconds and their transpositions. However, in the latter we face a different charge of the friction. Here it is created by the dissonances of minor seconds and their transpositions. What is more, the diatonic scale here is being enriched with three alterations: C#, D# and F#. The way that the contrasting charges of the

The image displays a musical score for Mikrokosmos 129 by Béla Bartók, consisting of eight systems of piano and right-hand parts. The score is written in 3/4 time and features a variety of dynamics and markings. The first system (bars 1-6) begins with a forte (*f*) dynamic and includes the instruction *sempre simile*. The second system (bars 7-12) continues with the same dynamic. The third system (bars 13-19) starts with a mezzo-forte (*mf*) dynamic and includes a mezzo-piano (*mp*) marking. The fourth system (bars 20-30) begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The fifth system (bars 31-36) starts with a piano (*p*) dynamic and includes a *poco rallent.* marking. The sixth system (bars 37-41) begins with a piano (*p*) dynamic and includes a *p, leggero* marking. The seventh system (bars 42-47) continues with the same dynamic. The eighth system (bars 48-53) starts with a piano (*p*) dynamic and includes a *tornando* marking. The final system (bars 54-58) begins with a piano (*p*) dynamic and includes a *Tempo 1. ♩ = 160* marking and a *pp* dynamic.

Example 25. *Mikrokosmos* 129 by Béla Bartók

friction function in this composition might remind us of substituting the major mode with a minor mode in purely tonal music.

The charge of the friction is clearly matched with the expansion of the register. The first episode (bars 1–6) begins with two widely (by nearly two and a half octaves) separated poles, which gradually get close together. While the second one (bars 31–36) operates in an inverse manner. This episode begins with two poles being close together and gradually expanding in the opposite directions to reach the maximum distance in Bar 34. These two episodes in sense of both, registers and contrasting charges of friction, are sort of “epigraphs”, which separate the crucial parts of the musical form and infuse concentric patterns into them, which is one of the Bartók’s most important stilemi.

We choose an excerpt from the “Set of five Take-Offs” by Charles Ives (Ex. 26) as our last example, in order to illustrate the manifestations of the archetype of polar strings. This is perhaps the most spontaneous type of audiation of archetypal patterns, which depends on discovering the edge of an ambitus (Ex. 26, bars 1–5). The more the musical material transitions into one of the extremes of the ambitus, the more evident the modal pole becomes. In this example we can see this transitioning reaching its lowest point in Bar 3 (F^{#1}) and its highest point in Bar 4 (G^{#6}). We will refer to these points as binary tonal centers of the ambitus. These tonal centers allow us to find the pole of the ambitus – a certain tendency to move towards one or the other tonal center. This kind of movement typically creates a wave-like pattern. We can see that before reaching the high tonal center there is a temporary peak, which happens at Bar 3 (B⁵). We can also observe a similar pattern in the movement towards the low tonal center, where the temporary peak happens in Bar 2 (F²). The contour of these movements depicts the polarization or the approach of the poles of the ambitus. The latter one is especially evident at the end of this section (Bar 5).

Example 26. *Rough and Ready et al* by Charles Ives

The question arises here, what is the role of the string of ambitus' pole in this context? We could assume that it generates modal friction. We can find evidence of this when analyzing the verticality of this quasi-archetype. The friction here is tied to the minor second and its transpositions. It is worth noting that it is perceived not only in the places of collisions of narrowed down ambituses, but also inside each pole. Therefore, the friction and strings are not clearly differentiated. Here we discover the most archaic (the most syncretic) state of polarity that the pole of the ambitus represents.

While reaudiating the archetypical essentials of the ambitus, the composer employs purposive constructions for the strings of the ambitus (bars 8–10). For the sake of clearness, we will illustrate it in the following scheme (Scheme 5):

Bar No.		8		9		10	
TH	Polarity	–	+	–	+		–
	Pitch	C	D[♯]	B_b	C[♯]		G[♯]
	Rhythmic group	1234	5 123	45 12	345 1	2345	1234
TL	Rhythmic group	12345	12345	12345	12345	12345	12345
	Polarity	+	–	+	–	+	–
	Pitch	E_b	E	F	F[♯]	G	G[♯]

Scheme 5

Here (Scheme 5) we can see oppositional whole-tone strings (C-B_b-G[♯] and E_b-F-G). This sequential whole-tone movement is a materialized audiation of strings of the ambitus. Each of these strings contain oppositional functions within itself (+ –). It is also notable that thanks to the asynchronous rhythmic figuration (see the slurs in the upper voice), both layers of strings enable a systemic audiation of friction caused by minor seconds and their transpositions. One could say that the strings of a whole-tone scale and the friction initiated by a minor second are the most impellent surprise of the composer's creative flow.

In the final episode of the composition the composer chooses an unexpected teleological continuation for the strings of the ambitus – a mirrored melodic canon (bars 32–33). This canon is audiated in octaves, at the edges of the ambitus. The rhythmic figuration here remains frictional (polyrhythmic), however the new ratios produce a much more powerful charge. It seems that in the process of audiation of musical form, the composer relies on the intuition of dissonant tension, which is complemented by rhythmic intensity. The peak of intensity is reached at the end of the *coda* (Bar 40: *ffff*), which not only corresponds with the natural separation of the poles, but also with the transformation of the parity of poles into a tonal center (D).

Conclusions

The completed analysis of the key notions (audiation, archetype) and compositional patterns (ethnic diaphony, music of the first half of the 20th century) brings us to the following conclusions:

- The binary archetype is being distinctively reaudiated by the nationalist composers of the first half of the 20th century.
- It is characteristic of this reaudiation to bare a complementarity between rational and intuitive compositional attitudes, as well as synthesis between binary and tonal structural patterns.
- The key object of reaudiation here is the archetype of ethnic binary modality. Its main characteristic is functional and structural polarity within the parity of modal poles. This is a completely different set of audiative (structural) patterns than the one encoded in the monary modes, which branch out of the priority of the tonal center.
- Dissonant binary friction (or a “clash”) is an idiosyncratic trait of the audiation of binary modal poles.

We have distinguished four types of audiation of binary friction that are connected with four archetypes of manifestations of binary poles:

- Friction being audiated via “clashes” of neighboring pitches, which indicates the archetype of bisonoric poles.
- “Clash” audiated via consonant horizontal lines, which indicates the archetype of fixed polar models.

- Friction of polar groups, audiated via oppositional movements (directionalities), which indicates the archetype of grouped poles.
- Friction, audiated via polar strings (TH, TL) of ambituses, which indicates the archetype of polar strings.

We discover unique reaudiations of these ancient manifestations of binary modality by four different composers:

- Binary poles, audiated via neighboring pitches serves a total diatonization of the scale (Prokofiev).
- A displacement of consonant verticalities (contrary to the patterns of the active archetype), allows us to subordinate a unified tonal modality, employing a micro-sequential technique (Hindemith).
- Reaudiation of the “movement-friction” leads to a discovery of an inverse teleology of registers and alterations of the charge of the friction. This leads to a concentric interpretation of musical form (Bartók).
- Reaudiation of the polar strings of the ambitus leads to discoveries of new stimuli, which enables the composer to intensify tonal processes (Ives).

We would like to think that the most valuable aspect of this research is the discovery of the two-level nature in which audiation tends to manifest itself – as compositional relation and as materialization via sound. In conclusion it would be appropriate to add that audiation is a means of communication. This communication (at least in the scope of this research) happens via archetypes, which are being reaudiated in modern times.

*Translated by
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Abbreviations

- SP – Paliulis, Stasys. *Lietuvių instrumentinė muzika*. Vilnius (1959).
- ZS – Славюнас, Зенонас. *Сутартинес*. Ленинград (1972).

Binarinės dermės archetipas ir jo audijavimas šiuolaikinėje komponavimo praktikoje

Santrauka

Sparčiai plėtojantis naujosios technologijos kartais manoma, kad kompozitoriui audiacijos gali nebeprireikti. Anaipol. Audiacija persmelkia kiekvieną kompozitoriaus judesį ir yra tokia pat nepakeičiama kaip kodas kompozitoriui būti ir būti savimi. Straipsnio autoriui audiacija pirmiausia yra komunikacija, panašiai kaip kalba. O komunikavimo objektas – nuo amžių kultūriškai įsišaknijęs archetipas, laiduojantis Didžiosios muzikinės tradicijos tęstinumą. Archetipų yra pačių įvairiausių. Čia sustota ties etniškai atsekamu binarinės dermės archetipu. Skirtingai nuo centralizuojančių monarinės dermės prioritetų, binarinei dermei yra būdingas opozicijuojančių lyčių paritetas. Šios lytys materializuojasi audijuojant binarinę trintį, t. y. šiurkštų disonavimą, tipiską etninei diafonijai ir lietuviškoms sutartinėms.

Minėta trintis audijuojama pirmapradiškai, spontaniškai ir ne vienu būdu. Čia išskiriame keturis binarinės trinties audijavimo atvejus ir su jais susijusius lyčių archetipus:

1. Gretimais tonais audijuojama trintis materializuojasi bisonoriniu lyčių archetipu.
2. Horizontalių konsonansų „sumušimas“ atliepia modelinį lyčių archetipą.
3. Trintis, audijuojama priešpriešinėmis slinktimis bei kryptimis, ikūnija lyčių kaip grupių archetipą.
4. Audijuojant trintį poliariais ambito vėriniais sukuriama ambito vėrinų archetipas.

Kiekvienas iš šių archetipinių variantų yra savitai peraudijuojamas XX a. I pusės kompozitorių. Šis peraudijavimas labai skiriasi nuo pirmapradijo archetipinio audijavimo. Genialūs kompozitoriai paprastai vadovaujami nesuderinamomis audijavimo nuostatomis – racionaliomis (išmokstamomis) ir intuityviomis (savaiminėmis). Toks papildomumas lemia audijavimo kokybę (t. y. tradicijos tęstinumą ir naujo atradimą).

Gretimais tonais peraudijuojama trintis pagrindžia totalaus diatonizavimo stilių (Prokofjevas). Kitaip, ne archetipine maniera, audijuojami konsonuojančių vertikalių „išstūmimai“ stimuliuoja tonalinį mikrosekvencijavimą (Hindemithas). Registriškai bei trinties tonuso atžvilgiais peraudijavus slinkčių modelį sprendžiami koncentrinės formos rebusai (Bartókas). Savo ruožtu peraudijuoti binarinių vėrinų trinties stimulai padeda pasiekti aukštesnį tonalinio proceso intensyvumą (Ivesas).

Galiausiai apibendrinant galima teigti, kad audiacija – tai komunikacija, o komunikuojama archetipu, kuris šiandien yra peraudijuojamas. Ši „teorema“ kreipia į pirmaprades muzikos šaknis, iš kurių išaugo kiekviena tautinė dabarties muzika.