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The Dialectics of Serial Rhetoric and Narrativity in the Masterpieces of the Darmstadt Classics

Serializmo retorikos ir naratyvumo dialektika Darmštato klasikų kūrinuose

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Abstract

The notion of “serial rhetoric” was introduced in the 1950s by Boulez. Apparently, the “rhetoric” in Boulez’s interpretation is synonymous with what is usually referred to as “poetics,” that is, in general terms, the correlation between language and its (poetic) usage. The rhetoric/poetics of elaborate serial writing presumes an unusually subtle differentiation of all the parameters of any element of musical tissue, as well as a special kind of stylistic purity preventing superficial associations and simple compositional solutions. A “mature” serial text, ideally, is a constellation of more or less autonomous and unique sound events or of their conglomerates. Such an approach to musical form is seemingly incompatible with the category of narrativity, suggesting the presence of such attributes as coherence, development and directionality. On the other hand, some key works by such major figures of the Darmstadt avant-garde of the 1950s as Boulez, Nono and Stockhausen, though impeccably ‘pure’ from the viewpoint of serial rhetoric, are not devoid of a peculiar narrativity, which enters in dialectic relations with the principles of serial writing. In the article, several notable cases representing this kind of dialectics—especially Stockhausen’s *Kontra-Punkte* and *Gruppen* and Boulez’s *Le marteau sans maître*—are discussed. In the context of serial rhetoric, the introduction of the element of narrativity can be important inasmuch as it helps to increase the degree of “comprehensibility” (in Schoenberg’s terms—*Faßlichkeit*) of a musical work.

Keywords: serialism, rhetoric, narrativity, memory, anticipation, Pierre Boulez, Karlheinz Stockhausen, Luigi Nono.

Anotacija

Serializmo retorikos sąvoką XX a. šeštajame dešimtmetyje įvedė Pierre’as Boulezas. Akivaizdu, kad „retorika“ Boulezo interpretacijoje yra reiškinių, paprastai vadinamo „poetika“, sinonimas, kitaip tariant, tarpusavio ryšys tarp kalbos ir jos (poetinio) vartojimo. Sudėtingos serialistinės muzikos retorika / poetika implikuoja ypač subtilią bet kurio muzikinio audinio elemento visų parametrų diferenciaciją bei ypatingą stilistinę grynumą, nesuderinamą su paviršutiniškomis asociacijomis ir paprastais kompoziciniais sprendimais. Idealiu atveju „brandus“ serialistinis tekstas yra daugiau ar mažiau autonomiškas ir unikalių garso įvykių ar jų junginių žvaigždynas. Toks požiūris į muzikinę formą atrodo nederantis su naratyvumo kategorija, apibūdinama rišlumo, plėtotės ir kryptingumo požymiais. Kita vertus, kai kurie pagrindiniai ryškiausių šeštojo dešimtmecio Darmštato avangardo atstovų, tokių kaip Boulezas, Luigi Nono ir Karlheinzas Stockhausenas, kūriniai, nors nepriekaištingai „gryni“ serializmo retorikos požiūriu, pasižymi ir savotišku naratyvumu, kuris reiškiasi jį dialektiškai siejant su serializmo principais. Straipsnyje aptariami keli žinomi tokio pobūdžio dialektikos atvejai, ypač išskiriant Stockhauseno „Kontrapunktus“ („Kontra-Punkte“) bei „Grupės“ („Gruppen“) ir Boulezo „Plaktuką be šeimininko“ („Le marteau sans maître“). Serializmo retorikos kontekste naratyvumo elementas svarbus tiek, kiek jis padeda padidinti muzikinio kūrinio „suprantamumą“ (Schoenbergo vadinamo *Faßlichkeit*) laipsnį.

Reikšminiai žodžiai: serializmas, retorika, naratyvumas, atmintis, anticipacija, Pierre’as Boulezas, Karlheinzas Stockhausenas, Luigi Nono.

“Time without a story is dead, as if it did not exist at all.”

Olga Tokarczuk

The toponym in the title, not necessarily implying works composed for or premiered at Darmstadt, has virtually become synonymous with the heroic avant-garde of the 1950s, animated by the Utopian idea of transforming the aesthetic landscape of new music on the basis of the so-called multi-parameter (integral or total) serialism. The question of whether the collective impulse of the young adepts of the Darmstadt school brought about a real revolution in music aesthetics remains open. According to Jonathan Harvey, a well-known composer representing the next generation of avant-garde:

[...] in the Darmstadt School, total serialism led to some things of value, but not entirely the expected ones. (Harvey 1975: 57)

As regards another word used in the title, the term “narrativity” has given rise to a large body of scholarly literature. Let us, however, do without references to the existing theories and define the concept of narrativity in music on the basis of the most general and, perhaps, most obvious considerations. The quality of narrativity is derived from the method of presenting the music material and is inherent in a musical work structured after the model of story—for the most part an abstract one (that is, lacking a plot that could be verbalized) but like any coherent narration, having a certain line of development formed by events of different importance. Such events include reminders of what has already happened and gestures hinting at the directional (teleological) nature of the process, and possibly also unexpected turns, sudden shifts, and other extraordinary happenings.

The essence of narrativity can also be characterized *a contrario*, proceeding from Philip Glass's statement about his "music of repetitive structures" (he prefers the latter term to the more popular "minimalism"). According to Glass, the mode of listening to such a fundamentally non-narrative music is:

[...] one in which neither memory nor anticipation (the usual psychological devices of programmatic music whether Baroque, Classical, Romantic, or Modernistic) have a place. (Fink 2005: 33)

Memory is not needed, for repetitive minimalism does not evoke any significant associations with anything in the listener's thesaurus; anticipations are cut off, for nothing really new and extraordinary is happening. To be sure, unexpected things sometimes also occur in the music of Glass and his "minimalist" colleagues (in particular, due to so-called phase shifts), but in any case, the element of narrativity is reduced to a minimum. On the other hand, if in the structure of a non-programmatic wordless piece a tendency to galvanize the contents of the listener's memory and to form a certain complex of the listener's anticipations is perceived, this creates a palpable aura of narrativity around such piece.

The "anti-narrative" quality, implying the suppression of both memory and anticipation, is inherent also in the stylistic antipode of repetitive minimalism, namely the music based on serial technique in its radical versions, beginning with Webern's. As is well known, Webern described his approach to serial writing with the help of a maxim borrowed from Goethe: "Always the same in a multitude of different guises." In Goethe, this maxim applies to the development of a living organism through the metamorphoses of some "primordial phenomenon" (*Urphänomen*); in Webern's musical "organisms," the function of *Urphänomen* is performed by a tone row or by its excerpt (usually a three- or four-note fragment of a twelve-tone series), treated in the spirit of natural philosophy.

It seems that the leaders of the young post-war avant-garde were not especially interested in the maxim's natural-philosophical aspect, but they certainly found attractive the idea of the new wholeness behind it. To characterize it, Boulez introduced the term "serial rhetoric." In his articles of 1951–52, "Moment de Jean-Sébastien Bach" and "Schönberg est mort," he criticized the pioneer of dodecaphony for his inability to overcome the contradiction between the new (serial) language and the old "rhetoric," which might be labeled as "narrative" (he could apply the same critique to himself as the author of the Second Piano Sonata of 1948, in which the serial idiom is combined with the standard four-movement Beethovenian scheme); on the other hand, he complimented Webern, who could raise the serial writing to the "rhetoric" plane (Boulez 1966: 17, 271).

Apparently, Boulez employs the term rhetoric as a synonym to what is commonly referred to as "poetics"—that is, in the most general sense, the relation between language and the mode of its use in a work of art. Remaining faithful to Boulez's usage, let us bear in mind that it has nothing to do with the term's more habitual meaning, related to rhetorical figures and rhetorical disposition.

The rhetoric/poetics of serial writing in the new, post-Webern stage of its development presumes an unusually subtle differentiation of all the parameters of any element of musical tissue. Any 'mature' serial music text is a constellation of autonomous and unique events or their conglomerates. Though the presence of one or several series brings order to this constellation, it only partly neutralizes the fragmented nature of a finished work; the rhetoric of serial writing highlights discontinuity (cf. Brelet 1968), since well-developed serial thinking is essentially incompatible with such paramount attributes of narrativity as coherence and directionality or purposefulness.

Another Darmstadt classic, Karlheinz Stockhausen, characterizes the anti-narrative rhetoric, derived from serial technique, using the following words:

The musical events do not take a fixed course between a determined beginning and an inevitable ending, and the moments are not merely consequents of what precedes them and antecedents of what follows; rather the concentration on the NOW—on every NOW—as if it were a vertical slice dominating over any horizontal conception of time and reaching into timelessness, which I call eternity: an eternity which does not begin at the end of time, but is attainable at every *Moment*. (Stockhausen 1963: 250; quoted after Smalley 1974: 25–26)¹

Examples of strict serial rhetoric, eliminating virtually any element of narrativity, can be found in the mature oeuvre of Webern beginning with the String Trio, Op. 20. Especially notable is the Concerto for Nine Instruments, Op. 24 (1934), in which elements of the serial approach are also perceived in the organization of rhythm, articulation, and timbre; as a result, the musical tissue appears more fragmentary than in any earlier and not so radical serial work (it should be said here that some of Webern's later works, perhaps, are less "pointillistic" and "anti-narrative"; the evolution of Webern's style, however, is not our subject matter). As is well known, at the earlier stages of the formation of a new rhetoric Webern limited himself to the most concentrated and laconic musical statements, and only in his last opuses felt free enough to extend their timing. The idea of multi-parameter serialism, outlined in Webern, found its development in some relatively large-scale early scores by Boulez, who later virtually disavowed them, obviously due to their purely experimental and schematic nature (Jameux 1974: 34–35; Boulez 1986: 200–201²). The best

known among them is the first book of *Structures* for two pianos (1951–52), which has become a favorite object for analysis in some of the late 20th century composition manuals; the analysis of such a work, however, is inevitably limited to the description of surface relationships.³ The statement of the well-known composer and outstanding analyst Bogusław Schäffer, concerning Webern's mature serialism, could with even more reason be applied to Boulez's *Structures* and other works of similar kind: the results of their analysis "are relatively scanty, being confined to the corroboration of general conclusions, which could be made already upon the first acquaintance with the work" (Schäffer 1969: 241).⁴ Essentially the same was said by another authoritative theorist:

Perhaps the real death-blow to serialism in its narrow [...] definition was the systematic exposition of its total resources. Suddenly, everything was there; you could no longer discover, only select. (Toop 2009: 97)

In the same year, 1952, when Boulez's *Structures* were completed, Stockhausen made a step, the historical importance of which can hardly be overestimated: in his *Kontra-Punkte* for 10 instruments he employed elements of multi-parameter serialism to create a musical microcosm, based on serial ideology and at the same time undergoing a qualitative evolution. The initial exposition of 'what is there' is followed by discoveries, leading to a clearly outlined purpose. The *Kontra-Punkte* mark a deviation from the essentially "anti-teleological" ideology of late Webern and the multi-parameter serialism in its earliest versions. At the same time the teleology of the *Kontra-Punkte* is closely related to the fundamental principle of serialism, namely to the treatment of sound events as "points" (the *Punkte* of the title) dispersed through space and time, but, in contrast to the points of Euclidean geometry, having an identity of their own.

The instruments of the ensemble represent six types of tone color: (1) flute–bassoon, (2) clarinet–bass clarinet, (3) trumpet–trombone, (4) piano, (5) harp, and (6) violin–cello. The piece, lasting around 14 minutes, consists of 530 bars, each in 3/8 time (any traces of regular meter are absent; the bars are made equal for the players' and the conductor's convenience). The bars are grouped in 46 sections of varying duration, each provided with one of the following seven metronome marks: 1/4 = 120, 126, 136, 152, 168, 184 and 200. The tempo 1/4 = 120 prevails throughout the piece, while the number of sections performed in more rapid tempi fluctuates from three to five. In his instructions to performers the composer indicates that "the tempi should be conducted with flexibility" (Stockhausen 1958: I)—in other words, the tempi, despite the presence of exact metronome marks, can be treated in a relatively free manner.

According to the author's preface to the score:

[...] what, in a true sense, are counter-pointed in this work, are the dimensions of the sound, also known as "parameters": [...] lengths (durations), heights (frequencies), volume (loudnesses) and form of vibrations (timbres). (Stockhausen 1958: I)

Each of these parameters is represented by a discrete scale of values, for the most part scattered about without repeats (or with minimum repeats)—just as the pitch classes in the serial music. Any sound event having a particular set of parameters is essentially unique: "no repetition, no variation, no development, no contrast", only "a series of the most clandestine [...] transformations and renewals [...] one never hears the same thing" (Stockhausen 1958: I).

To illustrate the idea of the counterpoint of parameters treated as independent aspects of a particular event (an individual sound or a sound constellation) let us cite the beginning of the piece—example 1. The twelve-tone row expounded in bars 1–5 is [*C-sharp-F-sharp-G-E-flat-E-A-D-B-C-F-B-flat-A-flat*] (NB: here and further, the "abstract" pitch classes, in contrast to particular pitches, are designated by notes in square brackets). No less explicit is the row of loudnesses, forming in the first three bars a sequence with only one repeating element: *p-mp-ppp-f-pp-p-mf*. Rows of timbres and durations are not so evident, but there is a general impression that these parameters, too, are arranged serially: each instrument enters with a "point" of its own, each point's rhythmic value being unique.

In the course of the piece it becomes clear that the sets of pitch classes and timbres as well as the scales of durations and dynamic nuances, consist of limited numbers of values—in particular, the whole array of dynamic marks is reduced to the mentioned six plus *sfz*, which is a synonym of *f*. At the same time, the principle of the classical dodecaphony, "one work—one row," is not observed. Even as regards the parameter of pitch, there is no question of a single tone row engendering the wealth of derivative pitch structures: the second twelve-tone row, which begins in bar 6, is [*C-F-E-F-sharp-D-B-C-sharp-E-flat-A-flat-B-flat-G-A*], while the third, remaining outside our music example, is [*E-F-F-sharp-B-C-sharp-G-E-flat-D-A-flat-C-B-flat-A*]. These rows, obviously, are not related to each other or to the piece's initial row as regards their intervallic structure (though, possibly, each next row is derived from the previous one due to some arcane algorithmic procedures). However, though the wealth of empirically detectable combinations cannot be formally reduced to a single configuration, the presence of a fundamental integrating principle is quite unambiguous. The principle in question is the very idea of multi-parameter serialism, which negates any lasting periodicity, affirms the self-sufficiency of discrete elements, and favors rarefied textures

Example 1. Stockhausen's *Kontra-Punkte*, beginning. © 1958 by Universal Edition (London) Ltd., London

consisting of isolated “points” and “blotches”—it was just after the *Kontra-Punkte* when such type of texture was called “pointillistic” (or *style ponctuel*, as in one of Boulez’s texts of 1954, quoted after Boulez 1966: 29). Integration is arrived at due to an extreme degree of differentiation. The listener is invited to experience a kaleidoscopic variety of “figures in the same all-penetrating light” (Stockhausen 1958: I), which is radically different from the reproduction of “the same figures in a changing light” (Stockhausen 1958: I). We might conjecture that Stockhausen’s “all-penetrating light” is the generalized serial principle of organization, which is common for all the fundamental parameters (though the basic series are not explicitly presented, the serial “flavor” is omnipresent), while “the same figures in a changing light” imply the routine practice of the tone-row technique in its obsolete or dogmatic versions, including Webern’s (“always the same in a multitude of different guises”).

On the first page of the score, in all the parts, indeed, only “points”—that is, isolated single attacks—are seen (only in the piano part, in the second half of bar 6, something like a “blotch” appears). Later, however, the share of events including larger numbers of attacks grows. Beginning with the second section (bar 23), the texture is enriched with arabesque-like quick passages. Such passages, though

sometimes extended up to several bars, are usually treated as single events: the differentiation of rhythm, dynamics, and articulation within them is minimized, due to which they appear as integral configurations—peculiar serial melodies with characteristically winding contours. An excerpt containing several “arabesques” of this kind is shown in example 2. Obviously, in the prescribed tempo $1/4=120$ the passages in demisemiquavers will sound as a quasi-heterophonic counterpoint to the single “points” and “blotches” marked *sfz*. This type of counterpoint—coherent lines against “points” or, to put it in more general terms, a relatively dense texture against a dispersed one—is no less important than the counterpoint of the four parameters mentioned by Stockhausen himself.

Beginning with bar 98, the instruments, one after another, become silent. Trumpet is the first to leave the game; it is followed by trombone (bar 216), bassoon (bar 244), violin (bar 333), bass clarinet (bar 393), harp (bar 437), clarinet (bar 453), cello (bar 477), and flute (bar 508). The last 22 bars belong entirely to the piano. As is seen from this listing, the relationship between the exits of particular instruments is expressed by the numerical row 98, 18 (= 216–98), 28 (= 244–216), 89, 60, 44, 16, 24, 31, 22: another sequence of scattered about, non-recurring values,

Example 2. Stockhausen's *Kontra-Punkte*, mm. 180–186. © 1958 by Universal Edition (London) Ltd., London

analogous to a tone row. The process of gradual reduction of the initial multitude of timbres is accompanied by a reduction in terms of other parameters. The concluding solo of the piano is performed *pp* and in a relatively even rhythm:

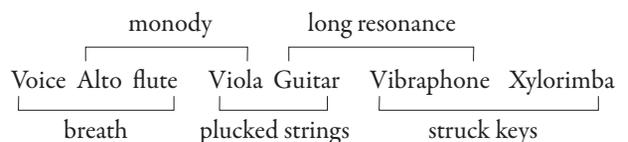
[...] in a many-faceted sound world [...] all oppositions are to be dissolved until a state is reached in which only what is unified and immutable is audible. (Stockhausen 1958: 1)

To return to integrity and immutability means to overcome counterpoints: in the piece's final four sections—in its “coda,” shown in example 3—neither of the types of counterpoint mentioned above appears, and the texture is neither too dense (not “arabesque”-like), nor too dispersed, with general pauses placed between sections rather than within them. The teleological effect is enhanced due to the gradual increase of tempo and the reduction of the number of notes with each new section. The final goal is achieved with the low B flat following a long fermata— almost as in Liszt's B minor Sonata.

Thus, the kaleidoscopic variety of “figures in the same all-penetrating light” gradually takes the shape of a peculiar narration with an explicit line of development directed towards an unambiguous closing gesture. The strict observance of “serial rhetoric” in every single instant of musical time is balanced by the element of narrativity coming to the fore in the course of the piece.

In the case of Boulez, the shift from the dogmatic serialism of the first *Structures* to a more complex and sophisticated technique, implying a flexible and variegated interaction of different parameters of sound, occurred in *Le marteau sans maître* for contralto, alto flute, xyloimba, vibraphone, percussion (17 instruments, one performer), guitar, and viola (1953–55). Boulez himself clarified some aspects of his technique in the theoretical treatise published later—“Conceiving Music Today” (Boulez 1963). Its theses, often expounded in a rather sketchy manner, found their development in the works of other analysts. The most large-scale essay of this kind was the book by Lev Koblyakov dedicated specially to the harmony of *Le marteau*; the notion of harmony is treated in this book both in its narrow sense, as pitch structure, and in the wider sense, as the general proportionality of the composition (Koblyakov 1990).

The most obvious compositional features of *Le marteau* are pointed to in the composer's preface to the score (Boulez s. a.: IVf). The solo voice and the instruments (apart from the unpitched percussion instruments) have similar tessitura and form a kind of continuum (Grondines 2000):



Example 3. Stockhausen's *Kontra-Punkte*, the end (mm. 507–530). © 1958 by Universal Edition (London) Ltd., London

The work consists of nine movements lasting around 35 minutes in all. The movements differ in terms of performing forces: the voice is heard only in movements 3, 5, 6, and 9; the full ensemble (including the whole body of percussion) is introduced only in the final movement, the longest of all (7–8 minutes of music). For the vocal movements, short poems by the surrealist poet René Char are used: *l'Artisanat furieux* (The Furious Craftsmanship, movement 3), *Bel édifice et les pressentiments* (Splendid Building and Presentiments, movements 5 and 9), and *Bourreaux de solitude* (Hangmen of Solitude, movement 6). The instrumental movements are conceived as “satellites” to vocal ones: movements 1 and 7 are titled “avant [before] ‘l'Artisanat furieux’” and “après [after] ‘l'Artisanat furieux,’” while each of the movements 2, 4, and 8 is labeled “Commentaire [I, II, III] de ‘Bourreaux de solitude.’” The sound atmosphere of “Bourreaux de solitude” and the “commentaries” to them is largely determined by the timbre of xyloimba and small wooden and metallic percussion instruments imparting to the music an oriental color (associated with the Indonesian gamelan). In “l'Artisanat furieux” and its “satellites,” these instruments are absent, while the role of flute is increased. The pieces “before” and especially “after” “l'Artisanat furieux” are short and rapid, while “Bourreaux de solitude” and the “commentaries” on it are relatively long and prevalently slow or moderate. The first version of “Bel édifice...” (movement 5) is opposed to the surrounding movements, while the second version (the whole work's

finale) synthesizes the elements of all the preceding movements and contains an essentially new material.

Thus, movements 1, 3, and 7 form the cycle “l'Artisanat furieux,” movements 2, 4, 6, and 8—the cycle “Bourreaux de solitude,” while movements 5 and 9—the cycle “Bel édifice et les pressentiments.”

An important aspect of *Le marteau*, which can be seen even before any more or less close analysis of the score, is an unusually high coefficient of renewal of the music's structural elements—itches, intervals, rhythmic units, simultaneities, melodic turns, dynamic nuances, and articulation marks. To be sure, the same is (or, at least, should be) peculiar to any music based on a highly developed serial technique, but attempts to discover a single series for any of the movements of *Le marteau* or for an excerpt of a movement, let alone for the whole work, do not lead to convincing results: sequences of 12 non-repeating pitch classes occur but very rarely; vertical complexes and rhythmic progressions for the most part also elude interpretation in serial terms. As in the case of *Kontra-Punkte*, here serialism is not so much of a technically obvious, as of a more profound—“rhetorical”—kind.

The tone row of *Le marteau* is a virtual configuration, which does not appear in the music text in its complete form. From it, at least theoretically, are derived particular pitch structures—lines (the horizontal dimension), simultaneities (the vertical dimension), and combinations of both (the “diagonal” dimension). In his treatise, without

mentioning the title of his work, Boulez hints at this tone row and presents it in the following version (Boulez 1963: 39):

$e\text{-flat}^1\text{-f}^1\text{-d}^1\text{-b}^1\text{-c-sharp}^2\text{-b-flat}^1\text{-a}^1\text{-c}^2\text{-a-flat}^1\text{-g}^1\text{-e}^1\text{-f-sharp}^1$

According to Koblyakov, the tone row of *Le marteau* is somewhat different (Koblyakov 1990):

$e\text{-flat}^1\text{-f}^1\text{-d}^1\text{-c-sharp}^2\text{-b-flat}^1\text{-b}^1\text{-a}^1\text{-c}^2\text{-g-sharp}^1\text{-e}^1\text{-g}^1\text{-f-sharp}^1$

Koblyakov gives no explanations concerning the origin of this row, or its differences from its prototype—the row from Boulez’s book. He merely points out that for *Le marteau* Boulez borrowed the tone row used earlier in the unpublished choral composition *Oubli, Signal, Lapidé* (“Oblivion, Call, Lapidated,” 1952) (Koblyakov 1990: 32n).

It makes no sense to describe here the sophisticated algorithms used by the composer to obtain derivative pitch structures. In each of the inner cycles of *Le marteau*, a special set of algorithms is employed; their description can be found in Koblyakov’s work. One does not need to be aware of their existence or to go into the details of arcane procedures based on them to recognize from the very first bars of the score (example 4) that the work’s “rhetoric” is rooted in the idea

of serialism with all its technical and aesthetic consequences. Taking a closer look at this music example, we will see that the pitch relations are organized here not so much with reference to the positions of individual notes within given twelve-tone rows, as in accordance with the considerations related to the necessity to ensure a relatively even level of euphony within the selected timbre and register area.

The concern about euphony is manifested primarily in the avoidance of minor seconds in both the vertical and the horizontal planes (not counting half-tone trills); the same applies to the remaining movements of *Le marteau* (a few exceptions do not affect the general picture). Thus, the sharpest interval is virtually excluded from the harmonic system, while its derivatives—minor ninths and major sevenths—are used sparingly and are always surrounded with intervals of a less dissonant quality. The intervallic make-up of simultaneities is varied with each new attack; this emphasizes the régime of smooth fluctuation of sound quality. In the horizontal plane, too, the alternation of intervals of different quality is encouraged, as well as the frequent changes of the direction of movement. As we can easily see, these peculiarities are derived from the structure of the tone row “discovered” by Koblyakov, where the sequence

Rapide (♩ = 168)

Example 4. Boulez’s *Le marteau sans maître*, 1st movement, beginning. © 1957 by Universal Edition (London) Ltd., London

of two intervals having the same direction occurs only once (c^2-g -sharp $^1-e^1$) and coincides with the only succession of identical intervals.⁵ The distribution of rhythmically active passages and moments of relative relaxation between parts and within each individual part is calculated in such a way as to ensure a balance between the characteristics of each instrument and the harmony of their combinations; as a result, the abundance of variegated events does not affect the music's light, soft and transparent character. The listener perceives a homogeneous line, though interrupted by a couple of short caesuras, but free of breaks and sudden shifts creating a substantially new quality.

Ignoring for a moment Boulez's and his commentators' explanations concerning the complex relations between all the three inner cycles of *Le marteau*, we may perceive its first movement ("avant 'l'Artisanat furieux") as a relatively simple introduction, intended to give the first and the most general impression of the work's sound world (in this respect it is analogous to the first pages of *Kontra-Punkte*). Although the fourth movement, "Commentaire II de 'Bourreaux de solitude,'" also purely instrumental, belongs to another inner cycle, its first section—the beginning of which is shown in example 5—has something in common with the first movement in terms of tempo and sound color (in both movements an important role is assigned to vibraphone, which is silent in movements 2 and 3). The same fourth movement is related to movement 2 ("Commentaire I de 'Bourreaux de solitude'") by a lack of irrational rhythms (hemiolas, etc.), as well as by the quasi-oriental flavor mentioned above. Hence, this excerpt can be understood as a reminder of what has been presented in a preliminary version and now appears in a more developed form.

Each of the five parts in this excerpt is structured as carefully as possible, up to the change of dynamic nuance at virtually every next note (this also hints at a serial or quasi-serial principle of organization of the dynamic parameter). Bearing in mind Boulez's well-known opposition of two types of musical time—"grooved" (temps strié: well-structured in terms of rhythm, divided into short segments) and "smooth" (temps lisse: rhythmically more amorphous, static) (Boulez 1963: 99f)—we can assert with certainty that each part is deployed in "grooved time." In the prescribed rapid tempo, however, the polyphony of "grooved" lines is easily transformed into an extended diffuse "blotch," associated not so much with the "grooved" as with the "smooth" type of musical time. The sequence of such sound 'blotches'—or, to use a more neutral term, conglomerates—forms a rhythmically organized (grooved) structure of higher order: each next conglomerate is isolated from the previous one by a fermata (the latter pertains to all the parts and is marked \frown), the duration of which can vary widely according to the conductor's choice (while the fermatas marked \sqcap , on the contrary, are uniformly short).

Thus, the time on a relatively large scale (that is, on the level of groups of bars rather than of single bars, and for the totality of parts rather than for individual parts) is structured by irregularly distributed fermatas of different durations. Since most of the instruments here—xylorimba, small finger cymbals, guitar, and viola *pizzicato*—have a very short resonance, during these fermatas only the slowly fading vibraphone is heard. The sounds of vibraphone function like an axis on which a number of conglomerates of different sizes are threaded. Within them "an ideal fluidity of musical matter" (Schäffer 1964: 208) is achieved, which, however, is a reverse side of the consistently observed principle of discreteness. A listener having no score before their eyes perceives an "ideally fluid" line interrupted from time to time by echoes of vibraphone. They differ in terms of pitch, loudness, and length; the anticipation of each next fermata, filled by the sound of vibraphone, creates an intrigue. In this way, a narration is taking shape, which is directed towards a denouement: shortly before the end of the section (already beyond our music example) several fermatas follow each other in short succession, leading to a culmination, after which the music's thematic profile and partly its color change—in the given context this is analogous to modulation.

Consequently, in this excerpt, lasting around two minutes, the unconditional observance of serial rhetoric (since all the components of the music material—stretches of an "ideally fluid" tissue between the fermatas, separate "points" within these stretches, and the fermatas themselves—are represented by rows of homogeneous elements differing in terms of pitch, rhythm, and dynamics) is supplemented by factors that activate the listeners' memory, configure their anticipations, and reward them with a denouement and a shift to something new, that is, encourage the perception of the piece as a kind of narration.

The presence of a teleologically directed line is a feature of the first section of the work's fourth movement, distinguishing it from the rest of *Le marteau*, and there is something of a narrative, with an intrigue resolved at the very end, in the work's composition as a whole. The author's labyrinth-like compositional design, with non-adjacent "satellites" and "comments" and other complicating aspects on which it is unnecessary to dwell here, does not detract from the fact that the ninth and final movement of *Le marteau* is conceived as a synthesizing apotheosis, traditionally concluding large-scale musical narratives. In the second half of the finale, the elements of all three inner cycles of *Le marteau*—from separate serial configurations, instrumental combinations and textures to more or less recognizable motivic turns—alternate in an intricate manner, and the ensemble is for the first time joined by low metallophones—two tam-tams and gong, and at the very end a big suspended cymbal. They complement the diapason

Rapide (♩ = 120)

Les points d'orgue et les points d'arrêt comme de brusques coupures dans le tempo, sauf indications contraires

Xylorimba
Vibraphone
m. droite Cymbalettes m. gauche
Guitare
Alto

pizz.
(poser l'archet)

Les liaisons qui se trouvent dans les parties de Xylophone et d'Alto en pizz. sont mises pour éviter, en indiquant la valeur réelle, une attaque trop brutale - non requise à ces endroits.

accelerando - - || **Moins rapide** *rit.* - - || **a tempo** (♩ = 108) (♩ = 72)

Xyl.
Vibr.
Cymb.
Guit.
Alto

ten.
ét.

N.B. Les points d'orgue \frown seront extrêmement variés de court à long; les points d'arrêt \square seront bref, uniformément.

pochissimo rit. **Rapide** (♩ = 120)

Xyl.
Vibr.
Cymb.
Guit.
Alto

p sec
très sec

Example 5. Boulez's *Le marteau sans maître*, 4th movement, mm. 1–14. © 1957 by Universal Edition (London) Ltd., London

with low resonances which are beyond the reach of other instruments, and hence take to the logical conclusion the tendency to the enlargement of the range of frequencies and timbres, hinted at in some of the previous movements. One might say that the group of low metallophones, which is present on the stage from the very beginning, performs the function of the proverbial “Chekhov’s gun.” All the same, even this very specific set of instruments is used in accordance with the logic of serial writing: not only the duration of low sustained sounds, but also their coloration and loudness, as a rule, do not repeat until the exhaustion of a certain array of possibilities. To give an idea of this, let us show the last page of the finale (example 6).

Boulez’s monumental work composed several years later, *Pli selon pli* (Fold by Fold, 1st version 1958–1962) is structured in a no less sophisticated manner, but here too the labyrinth-like writing, imposed by the serial rhetoric and characterized by such features as irrational juxtapositions of rhythmic figures, sinuous melodic turns, sudden shifts of tempo and dynamics, and fast-changing articulation, is combined with the presence of a teleologically directed grand line. The work is scored for soprano and a large instrumental ensemble, and is subtitled “Portrait of Mallarmé”—the most refined and esoteric representative of French symbolist poetry. The title is taken from one of Mallarmé’s sonnets, in which the dissipating fog is compared to a shroud, gradually—“fold by fold”—falling from the old stones of a city and revealing them to a viewer; according to Boulez, his music also gradually, “fold by fold, as the five movements develop,” reveals Mallarmé’s image

to the listener (Boulez 1986: 176 – an essay on *Pli selon pli* first published 1970). This metaphorically formulated “program,” obviously, testifies to the composer’s intention to model a teleological process.

Pli selon pli consists of five movements: 1. “Don”; 2–4. “Improvisations sur Mallarmé” I–III; and 5. “Tombeau.” Movements 1 and 5 are prevalently instrumental, involving the whole orchestra; movements 2–4, where the voice comes to the fore, are orchestrated more sparsely. In the first movement, the soprano enters at the very beginning, after a *fortissimo* chord, with the first line of Mallarmé’s *Don du poème* (*The Gift of the Poem*). Later, in the middle section of the movement, the soloist delivers separate words from Mallarmé’s sonnets used in the subsequent three “Improvisations”; the material from the “Improvisations” is heard also in the instrumental parts of “Don.” Boulez calls this “glimpses to what is to come” (Boulez 1986: 174). Hence, “Don” functions as a large-scale introduction anticipating “what is to come”—exactly as Mallarmé’s *Don du poème* functions as a kind of a large-scale epigraph to his poem *Hérodiade*. The next three movements are settings of three sonnets by Mallarmé. Each subsequent “Improvisation” is longer than the previous one, more complex in terms of form, richer in terms of material and the variety of modes of vocal utterance—in short, each adds more new and diverse strokes to the poet’s portrait. In the finale, the vector of development is directed from sparse texture, soft sound and stillness to *fortissimo* and active motion in all layers of the orchestral tissue; by the end of the movement, having reached its culmination, the general flow pauses, and the

Modéré, sans rigueur (♩ = 84)

très libre

(ralenti)

avec le pouce, frotter la cymbale du bord au centre en tournant rapidement (comme sur un tambour de basque).

Example 6. Boulez's *Le marteau sans maître*, 9th (final) movement, end (mm. 164–190). © 1957 by Universal Edition (London) Ltd., London

voice (in a counterpoint with the French horn) utters the last line of Mallarmé's sonnet in memory of Paul Verlaine. The finale closes with the same *fortissimo* chord that opened the first movement.

As in *Le marteau*, the serial technique in all the movements of *Pli selon pli* does not merely organize the parameter of pitch, but also imposes the cardinal form-building principle based on the primacy of discreteness over continuity. On the other hand, the serial principle, in some respects analogous to the poetics of Mallarmé (whose unfinished "Book" was conceived as a multitude of autonomous and

at the same time interrelated units), in this case does not contradict the symphonic scope of the whole. Due to the distinct dramaturgic plan with a big *crescendo* in the finale, the "arch" associating the work's end to its beginning, and the presence of thematic links between movements, *Pli selon pli* as a whole can be compared to a traditional symphonic cycle. The latter is, perhaps, the most highly organized archetype of a big narrative form, the adequate reception of which presupposes an active involvement of the key attributes mentioned above— memory and anticipation.

It is appropriate to recall here another central work of the same period—Luigi Nono’s *Il canto sospeso* (“The Suspended Song,” 1955–56) for three solo voices, choir and orchestra to words from the farewell letters by sentenced European anti-Nazi resistance fighters. The nine-movement cantata (with different performing forces for each movement) is based on the so-called all-interval twelve-tone row:

A-B-flat-A-flat-B-G-C-G-flat-D-flat-F-D-E-E-flat

In some of the movements, the serial principle is also used for the organization of rhythm and dynamics (cf. Bailey 1992; Motz 1996; Feneyrou 2002; Nielinger 2006); this additionally emphasizes the primacy of discreteness over continuity. The structure, in which every note appears as a separate and largely autonomous event at the intersection of several serial orders, predisposes to “analytical” treatment of words—to their division into syllables, to the dispersion of syllables among different parts, to the dissection of lines with frequent pauses. As a result, the meaning of the text is “scattered,” as it were, losing its comprehensibility even for those listeners who are fluent in Italian. Yet, the dialectics discussed above functions even in this strictly serial work—though here the model of mass, especially the mass for the dead, is used to activate the listener’s memory and anticipation. Analogies between Nono’s cantata and the Requiem mass were suggested shortly after the première (Mila 1960). Indeed, the relatively soft, “neutral” orchestral introduction is a counterpart to *Kyrie*; movements 2 (a letter of a young Bulgarian teacher and journalist expressing his faith in victory) and 3 (letters of three Greek youths) can be regarded as counterparts to *Credo*; movement 5 and 7, both for solo voices with several instruments (letters of a Jewish boy from Poland and of Lyubov’ Shevtzova from the Soviet Young Guard underground organization, respectively) are equivalent to *Benedictus* and *Agnus Dei*—traditionally the most sublime sections of the Mass; the climactic movement 6, consisting of two contrasting sections, is comparable to *Dies irae*. Other parallels are also possible—for instance, between movement 9, with its serene ending, and *Lux aeterna*.

Especially noteworthy are the key words of movement 7 and, perhaps, of the cantata as a whole, repeated twice and needing no translation: “Addio, mamma.” In the context of our topic this touch is so eloquent that we can do without comment.

Another major monument of the Golden Age of serialism is Stockhausen’s *Gruppen* for three orchestras led by three conductors (1955–57). The piece, lasting around 24 minutes, consists of 174 units of different

length—“groups.” Each group is characterized by a certain set of features—tempo, dynamics, register, density, and sound color. The groups are distributed among the three orchestras in different ways: they can alternate, overlap, be arranged into strata; in the composer’s own words, they also draw close to one another, absorb each other, repulse or cling to each other, and so on.⁶ Sometimes the orchestras play synchronously, but for the most part they are independent from each other. The score contains an elaborate system of signs ensuring the interaction between the conductors and orchestras; the performing instructions are extremely detailed, no aleatorics are allowed.

Stockhausen’s *Gruppen*, as compared with *Kontra-Punkte* and some other works of the same period, represent a new step on the way to the serialization of different parameters of music. The work’s pitch structure is formally based on the all-interval twelve-tone row, where both halves correlate as transposed retrogrades (Harvey 1975: 56):⁷

G-D-sharp-G-sharp-F-E-F-sharp-C-A-sharp-B-D-A-C-sharp

No less important is the twelve-tempo row:

$1/4=120, 95, 127, 107, 101, 113.5, 80, 71, 75.5, 90, 67, 85$

The correlation of the metronome marks in the tempo row is isomorphous to that of the frequencies in the tone row.

In contrast to *Le marteau*, in *Gruppen* the principal row is real rather than virtual, though in a special way. The row itself is treated freely: for the most part, short segments are employed, while full sequences of twelve pitch classes are uncommon. Besides, the all-interval nature of the row and the prevailing multi-layer texture justify the appearance of almost any pitch class at almost any place, as well as the use of tone clusters which, in general, are rather incompatible with serial technique. Group 40, shown in example 7, is one of those excerpts in which the profile of the tone row is easily recognizable, at least on paper: the sequence [*E-flat-C-sharp-D-F-B-sharp*] in the part of harp correspond to tones 7–11 in both primary and retrograde versions, Violin V and violas sustain the residual tone *E*, which is later stressed by Violin IV. The remaining portion of the row, however, is not used in this group; only the mentioned six pitch classes, from [*C = B-sharp*] to [*F*], are reiterated, mainly in the same register. Due to the constancy of register and pitch structure, as well as a rapid tempo ($1/4 = 90$), this excerpt comes to resemble a quick and colorful “splash” of sound. At the same time, Orchestra II, represented here by a larger number of instruments (in our music example, this portion of the score is omitted), goes on performing Group 39—another “splash” of sound, though more extended horizontally. Like Group 40, it is formed by the juxtaposition of quick passages, which are similar to those of Group 40 in terms of their intervallic configuration and complement

The image shows a page of a musical score for Stockhausen's *Gruppen*, group 40. At the top left, there is a circled '40' and a '6/4' time signature. To the right, a box contains the dynamic marking 'p+poco sfz'. The score is divided into two main sections: 'Trommeln' (Percussion) and 'Violinen' (Violins). The 'Violinen' section is further divided into five staves labeled I, II, III, IV, and V. The 'Bratschen' (Cellos) section is at the bottom. The score includes various musical notations such as notes, rests, and dynamic markings like 'pp', 'p', and 'sfz'. There are also performance instructions like 'arco' and 'Flag.' (flagging).

Example 7. Stockhausen's *Gruppen*, group 40. © 1963 by Universal Edition (London) Ltd., London

them as regards their pitch structure, containing only pitch classes from [*F-sharp*] to [*B*]. In this way Stockhausen makes use of the most conspicuous feature of his tone row: the division into two structurally isomorphous hexachords reciprocally complementing one another. Such a structure of the row makes it unnecessary to follow the twelve-tone discipline strictly: the work with hexachords (and in some groups with trichords) picked up from the row, allowing free permutations of pitch classes, serves as an adequate substitute for an accuracy “by all means” and makes the tone row largely speculative rather than palpable (on the details concerning Stockhausen’s manipulations with tone rows, cf., in particular, Misch 1998).

The presence of another row, that of tempi, is more palpable. Proceeding from Stockhausen’s own theses (summarized in Stockhausen 1959) and from the analysis realized by his colleague Gottfried Michael König, Jonathan Harvey showed that if we associate each single metronome mark with some particular pitch, the whole score of *Gruppen*, with the exception of several zones (“interludes”), in which certain fluctuations of tempo are allowed, can be presented as a sequence of rows derived from the principal one (Harvey 1975: 57–60). The note *g* of the small octave is associated with $1/4 = 60$; hence, the note *g sharp* corresponds to $1/4 = 63.5$, the note *a* – to $1/4 = 67$, the note *a-sharp* – to $1/4 = 71$, and so on until *g'* with the value of $1/4 = 60 \times 2 = 120$ and *g-sharp'* with the value of $1/4 = 63.5 \times 2 = 127$ (quicker tempi are untypical for *Gruppen*). The sequence of the tempo rows, visualized as tone rows, is shown in example 8 (reproduced after Harvey 1975: 58). As can be seen, not all the rows begin with the first note (its

place is marked every time by an opening bracket), but all of them, apart from the last one, are structurally identical to the principal row. To the left of each staff, the sequence number of the group is cited, beginning from which this row becomes the main organizing element.

Example 9 shows the detailed scheme of *Gruppen* (reproduced after Harvey 1975: 59–61). The bracket-like lines—as, for example, in Groups 12 or 28—point to the instances when different tempi are prescribed for the orchestras within a single group (not all of such instances are reflected in the scheme). In some places (particularly in Groups 39 and 40) the scheme deviates from the score. The tempo of Groups 50, 52, 61, 70, 95, 101, 112, 113, 137–138, 155–156 and 171, indicated in the scheme ($1/4 = 60$ or 63.5), is twice as slow as in the score (the marks $1/4 = 60$ and $1/4 = 120$ occur only in the interludes, which, as we will see, are special in some important respects). The same applies to Groups 169 and 170, in which the marks $1/4 = 151$ and 142 are used instead of $1/4 = 75.5$ and 71 indicated in the scheme.

The *glissando* lines in metronome-free Groups 7–8, 16–22, 71–77, and 114–122 suggest that here the alternation of discrete tempi is replaced with gradual accelerations and decelerations. According to Harvey, the “groups of groups” 16–22, 71–77, and 114–122, in which the tempi are not serialized, should be called “big interludes,” though “this term must not be taken to imply that they are less emphasized in the structure, for the contrary is the case” (Harvey 1975: 61). The first “interlude” is dominated by a solo violin line shared out between the leaders of the three orchestras, the atmosphere of the second one is dominated

Example 8. Stockhausen's *Gruppen*, sequence of the tempo rows visualized as tone rows (Harvey 1975: 58)

by plucked strings and percussion, while in the third one brass and percussion come to the fore. The latter interlude functions as the whole work's climax (see below).

Thus, in *Gruppen* the key parameters are serialized somewhat inconsistently, while the idea of serial rhetoric is implemented differently than in Boulez. It goes without saying that the serialization of tempi is an extremely sophisticated device, which can hardly be perceived by an average listener as a method of ordering the relations between the sections within such a large-scale piece. The serialization of tempi is important inasmuch as it emphasizes the principle of division of the whole into discrete units (groups), each of which possesses a distinctive "physiognomy." The distribution of groups is far from being chaotic: the relations between the groups that do not belong to the interludes are serialized not only in terms of tempo, but also in terms of length. The proportions between the groups are

calculated on the basis of figures reflecting the physical nature of intervals—see the first two lines below the staves in example 9: $g^1-d\text{-sharp}^1 = 10:8$, $d\text{-sharp}^1-g\text{-sharp}^1 = 3:4$, $g\text{-sharp}^1-f = 12:5$, $f-e^1 = 6:11$, and so on. In each of the groups, the number of conventional rhythmic units—see the last of the four lines below the staves in example 9—is equal to the first term of the corresponding proportion: the length of Group 1 is $3/2$, that of Group 2 is $3/2$, that of Group 3 is $12/2$, that of Group 4 is $6/1$, and so on. The exceptions from this rule are not numerous and do not affect the general picture. Harvey compares this method of working with numerical proportions with the "numerology" of Berg's *Lyric Suite* and of the most refined specimens of Renaissance polyphony, such as *Missa Sub Tuum Praesidium* by Jacob Obrecht (Harvey 1975: 63).

Thus, the serialization on the level of discrete formal units—the groups—is more or less demonstrable, while on

the level of pitches it is not so obvious. Let us point out once more that the range of frequencies, nuances, and tone colors within each single group is, as a rule, strictly limited (the choice of range for every group is, obviously, determined “numerologically” on the basis of the relations figuring in the scheme), and there is no imperative to use the whole collection of twelve pitch classes. The parameter of rhythm is treated similarly: in each group (probably also on the basis of some numerical calculations) a certain number of rhythmic figures is employed, which can reiterate if the group is sufficiently long. The set of features distinguishing each individual group (if it is not included in one of the interludes) from other groups is usually present from the very beginning and remains essentially stable. The changes that are possible within a group are for the most part restricted to entries of new instruments and to rarefaction of texture at the transition to the next group.

In some of the groups, there are local *cantus firmi*—segments of the principal tone row, which have to be articulated with special emphasis. There is also a peculiar *cantus firmus* functioning throughout the piece as a whole and consisting

of loud, strongly emphasized, for the most part two-note cues of the piccolo clarinet from Orchestra II. The first of these cues, *f³-c-sharp³*—the first two notes of the tone row from [F]—appears in Group 24. Then, in Group 36, the same instrument returns with the leap from *c-sharp³* to *f-sharp³* (the second and third notes of the same row), in Group 46—from *f-sharp³* to *d-sharp³* (the third and the fourth notes), in Group 62—from *d-sharp³* to *d³* (the fourth and the fifth notes) and so on, with some deviations from the regular order, until Group 168, in which the line of the piccolo clarinet ends with *b³-f³*, returning back to the beginning of the row. The question of how efficient such a dispersed twelve-tone row is as a *cantus firmus* supporting a large-scale construction remains open. Be that as it may, its presence can be interpreted as a kind of declaration of intention to impart an additional teleological aspect to the serially organized whole.

This intention is more vividly realized in the interludes, where the numerology organizing the rest of the material ceases to work. The groups within the interludes are on average longer than the groups of the “usual” kind; hence,

\uparrow = orch. 1 \uparrow = orch. 1+2
 \circ = orch. 2
 \uparrow = orch. 3
 \uparrow = tutti

Tempi expressed as pitch:

Interval ratios:
 Metronomic tempi: \downarrow =
 Type of unit or fundamental pulse:

Group: ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

10 : 8 : 12 : 5 : 7 : 2 : 2 : 7 :
 120 95 : 4 6 : 11 9 : 80 13 11 :
 127 107 : 101 113.5

⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒

5 : 12 : 8 : 10 : 9 : 10 :
 75.5 90 : 67 85 75.5

⑳ Violin solos

㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺

4 : 7 : 10 : 3 : 2 : 5 : 5 : 2 : 7 : 12 : 6 : 11 : 7 : 5 : 11 : 3 :
 8 6 : 13 12 : 9 8 : 11 3 : 8 3 : 4 8 : 9 9 : 8 63.5 67 :
 107 95 : 101 120 : 90 113.5 80 63.5 85 71 : 95 90 : 101 71 : 8 63.5 67 :

written as 120

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2
8
J-142

Flöte
Hörner 1. 2.
Trompeten 1. 2.
Posaunen 1. 2.
Tuba
Almglocken
Tamtam
Holztrommel
Kleine Trommel mit Saiten

2
4
J-90

Bar. Saxophon
Hörner 1. 2.
Trompeten 1. 2.
Posaune
Barposaune
Almglocken
Tamtam
Holztrommel
Kleine Trommel mit Saiten
Klavier

2
4
J-90

Hörner 1. 2. 3.
Trompeten
Posaunen 1. 2.
Kontrabass-Posaune
Almglocken
Tamtam
Holztrommel
Kleine Trommel mit Saiten

Example 10. Stockhausen's *Gruppen*, group 122, excerpt. © 1963 by Universal Edition (London) Ltd., London

the kaleidoscopic variety is replaced in the interludes by a more balanced mode of expounding the material, and the long *accelerandi* and *ritardandi* enhance the feeling of the music's directionality—even if only on a local scale. In the largest of the interludes—Groups 114–122—the teleological element is expressed especially clearly: there are several waves of *accelerando* and *crescendo*, and the second half of Group 122, the longest of all the 174 (30 bars in 4/4 time), is marked by an episode in which the three orchestras, finally, form a whole, playing together without any discrepancies as regards tempo, time, compass, and general sound color. The time signature ceases to be merely a conventional mark facilitating the work of the conductors, since each individual part acquires a regular rhythmic pulse. True, due to the lack of coincidence between the attacks in different parts the resulting rhythm is extremely dense, but its ostinato foundation is heard sufficiently clearly. The meaning of the effect is quite obvious: the previous events made sense largely because they prepared for the general culmination reached here, in the optimum point slightly to the right of the golden section. The last page of Group 122 is shown in example 10. There is no need to go into details (the more so as they are barely visible) to comprehend, how important are the typological differences between this excerpt and the rest of *Gruppen*.

Thus, in *Gruppen* two opposite forces are at work. One of them has its roots in the composer's commitment to serialism with its peculiar rhetoric. The other stems from the more traditional notion of musical form as a directional process. Where the influence of the first force prevails, the material is organized on the basis of sophisticated serial calculations, while in other places the element of serial rhetoric is manifested especially by such attributes as an extremely high amount of detail and the avoidance of repetitions in terms of any parameter until a certain set of possibilities is exhausted.

Let us quote once more the statement mentioned at the beginning of this article, referring just to *Gruppen*: "...in the Darmstadt School, total serialism led to some things of value, but not entirely the expected ones." When regarded from a certain distance, *Gruppen* appear as a very special phenomenon realizing the idea of "endless melody." Now, when the over-refined devices of multi-parameter serialism no longer arouse any serious interest, and the treatment of a large orchestra as an "ensemble of ensembles" has become a routine practice, it is easier for us to assess this grandiose composition from another point of view—as a continuous stream of sounds, replete with the most diverse events, directed from spontaneity to orderliness (the maximum of which is reached in the zone of the golden section) and then returning back. In short, *Gruppen* as a whole is modeled on one of the archetypical narrative schemes countless times reproduced in music and letters.

It would be wrong to exaggerate the importance of narrativity in the oeuvre of the Darmstadt greats. From the heyday of serialism also date such works as Boulez's *Livre pour quatuor*, Third Piano Sonata and *Domaines* for clarinet and six instrumental groups, Stockhausen's *Klavierstück XI* and *Carré* for four choirs and four orchestras, and Nono's *Varianti* for violin, strings and percussion. Elements of narrativity, conceived even in the broadest sense, are hardly detectable in these scores; the same applies to a number of other works by the mentioned masters and by their like-minded colleagues. This, however, does not imply that in such works the new rhetoric, rooted in the serial thinking, is observed more strictly than in the masterpieces discussed above. It would be more accurate to say that in some especially remarkable works their authors efficiently used the element of narrativity as a compensatory mechanism drawing closer to what Schoenberg had termed *Faßlichkeit*—"comprehensibility." Schoenberg's text of 1927, entitled "Old Forms in New Music," reads: "If comprehensibility is made difficult in one respect, it must be made easier in some other respect" (quoted after Lessem 1982: 538)—in other words, if in some respects the traditional expectations of the listeners are frustrated, in other respects they should be compensated by more listener-friendly approaches. The true masters of the great avant-garde, no less than artists of almost any other stylistic orientation, were interested in the comprehensibility of their artistic utterances, and the attributes of a traditional musical narrative, stimulating the listener's memory and shaping their anticipations, turned out to be an appropriate means to provide *Faßlichkeit* in the face of a complicated new technique, not fully comprehensible even to experienced music lovers.

Endnotes

- 1 Let us specify that "moment" or "event" theoretically can be quite lengthy—provided that it represents an integrated musical entity.
- 2 In his interview of 1974, Boulez makes it clear that his first essays in multi-parameter serialism are noteworthy as historically significant documents rather than as valuable artistic achievements.
- 3 Strictly speaking, this applies mainly to the first, and partly also to the third sections ("chapters") of the first book of *Structures*. In the second "chapter," composed later than the others, textures are more variegated, and serial technique is handled with more freedom (cf. Иванова 2000: 43–64).
- 4 Cf. also the comprehensive critical analysis of the first section of the first book of *Structures* (Ligeti 1960).
- 5 From this point of view, the "preliminary" variant of the tone row from Boulez's own treatise is less interesting. One could presume that just for this reason Boulez decided to modify it.

- ⁶ From the author's comment on the broadcast performance of *Gruppen* on 23 April 1958; quoted after the booklet attached to *Stockhausen—Gesamtausgabe / Complete Edition*, CD 5, 1992.
- ⁷ In Stockhausen 1959: 22, the same row's version beginning with [*C-sharp*] is cited.

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Santrauka

Serializmo retorikos sąvoką XX a. šeštajame dešimtmetyje įvedė Pierre'as Boulezas. Akivaizdu, kad „retorika“ Boulezo interpretacijoje yra reiškinių, paprastai vadinamo „poetika“, sinonimas, kitaip tariant, tarpusavio ryšys tarp kalbos ir jos (poetinio) vartojimo. Sudėtingos serialistinės muzikos retorika / poetika implikuoja ypač subtilią bet kurio muzikinio audinio elemento visų parametų diferenciaciją, taip pat ir ypatingą stilistinį grynumą, nesuderinamą su paviršutiniškomis asociacijomis ir paprastais kompoziciniais sprendimais. Idealiu atveju „brandus“ serialistinis tekstas yra daugiau ar mažiau autonomiškų ir unikalių garso įvykių ar jų junginių žvaigždynas.

Toks požiūris į muzikinę formą atrodo nesuderinamas su naratyvumo kategorija, apibūdinama rišlumo, plėtotės ir kryptingumo požymiais. Kita vertus, kai kurie pagrindiniai ryškiausių šeštojo dešimtmečio Darmštato avangardo atstovų, tokių kaip Boulezas, Luigi Nono ir Karlheinzas Stockhausenas, kūriniai, nors nepriekaištingai „gryni“ serializmo retorikos požiūriu, pasižymi ir savotišku naratyvumu, kuris reiškiasi jį dialektiškai siejant su serializmo principais. Straipsnyje aptariami keli ryškiausi šio pobūdžio dialektikos atvejai.

Vienas iš tokių kūrinių yra Stockhauseno „Kontrapunktai“ dešimčiai instrumentų (1952), kuriame daugiaparametrinio serializmo elementais kuriamas muzikinis mikrokosmosas, grindžiamas serializmo ideologija ir kartu demonstruojantis kokybinę evoliuciją. Pradinę „kas yra čia“ ekspoziciją lydi atradimai, vedantys į aiškiai apibrėžtą tikslą. „Kontrapunktai“ žymi nukrypimą nuo vėlyvojo Weberno iš esmės „antiteleologinės“ ideologijos ir daugiaparametrinio serializmo jo ankstyvosiose versijose. Kartu „Kontrapunktų“ teleologija yra glaudžiai susijusi su pagrindiniu serializmo principu – garso įvykių kaip „taškų“ traktavimu (plg. *Punkte* [taškai] pavadinime): „taškai“ išsiskleidę erdvėje ir laike, tačiau, priešingai nei Euklido geometrijos taškai, jie turi savo tapatybę.

Boulezo kamerinėje kantatoje „Plaktukas be šeimininko“ („Le marteau sans maître“, 1953–1955) naratyvumo elementas ypač ryškus ketvirtosios dalies pradžioje (*avant* „*L'Artisanat furieux*“), kuriai būdinga muzikinio laiko dviejų tipų (Boulezo vadinamų raižytu – *grooved* ir lygiu – *smooth*) dialektika. Visoje kūrinio kompozicijoje esama naratyvo su intriga, išspręsta pačioje pabaigoje sekant gerai žinomą „Čechovo šautuvo“ principu. Ciklo labirinto tipo kompozicijos modelis neužmaskuoja fakto, kad devintoji ir paskutinė „Plaktuko“ dalis suvokiama kaip sintezuojanti apoteozė, tradiciškai užbaigianti stambios formos muzikinius naratyvus.

Boulezo monumentaliam kūrinyje „Klostė ant klostės“ („Pli selon pli“) sopranui ir dideliam instrumentiniam ansambliui (1958–1962) serializmo retorikos diktuojama labirinto forma derinama su teleologiškai orientuojama pagrindine linija. Dėl aiškaus dramaturginio plano su galingu *crescendo* finale, „arka“, siejančia kūrinio pabaigą su jo pradžia, ir teminėmis sąsajomis tarp dalių, „Klostės“ visumą galima lyginti su tradiciniu simfoniniu ciklu. Kitas tradicinis teleologinis modelis – mišių, ypač mišių už mirusiųosius – aptinkamas sudėtingame Nono serialistiniame kūrinyje „Nutraukta giesmė“ („Il canto sospeso“ (1955–1956).

Ypač ryškus pavyzdys yra Stockhauseno „Grupės“ trims orkestrams („Gruppen“, 1955–57), kuriame veikia dvi priešingos jėgos: viena susijusi su kompozitoriaus ištikimybe serializmui su jo savita retorika, o antroji kyla iš tradiciškesnės muzikos formos kaip kryptingo proceso sampratos. Vertinant iš tam tikro atstumo, „Grupės“ yra ypatingas reiškinys, įgyvendinantis „begalinės melodijos“ idėją. Dabar, kai itin rafinuotos daugiaparametrinio serializmo priemonės nebekelia rimto susidomėjimo, mums lengviau vertinti šią grandiozinę kompoziciją kitu požiūriu – kaip nenutrūkstanti

garsų srautą, gausų įvairiausių įvykių, vystomą nuo spontaniškumo link tvarkingumo (pasiekiant maksimumą aukso pjūvio zonoje) ir tada grąžinamą atgal. Taigi visas kūrinys sukurtas pagal vieną iš archetipinio naratyvo modelių, nesuskaičiuojamus kartus atgamintų muzikoje ir literatūroje.

Neteisinga būtų pervertinti naratyvumo svarbą didžiųjų Darmštato kompozitorių kūryboje. Nuo serializmo suklestėjimo laikų naratyvumo elementus, netgi vartojant sąvoką plačiąja prasme, vargu ar galima aptikti tokiuose kūrinuose kaip Boulezo „Knyga kvartetui“ („Livre pour quatuor“), Trečioji fortepijoninė sonata ir „Domenai“ („Domaines“), Stockhauseno „Pjesė fortepijonui XI“ („Klavierstück XI“) bei „Kvadratas“ („Carré“) ar Nono „Variantai“ („Varianti“). Tai pasakytina apie daugelį minėtų ir kitų kompozitorių serialistų kūrinių. Tačiau tai nereiškia, kad tokiuose kūrinuose naujosios retorikos, įsitvirtinusios serialistiniame mąstyme, principų laikomasi griežčiau nei anksčiau aptartuose muzikos kūrinuose. Tiksliau būtų teigti, kad kai kuriuose ypač gerai žinomuose kūrinuose jų autoriai veiksmingai panaudojo naratyvumo elementą kaip kompensacinį mechanizmą, priartinantį prie to, ką Schoenbergas pavadino žodžiu *Faßlichkeit* – „suprantamumas“. Pasak Schoenbergo, „jei suprantamumą apsunkiname vienur, jį reikia palengvinti kitur“, t. y. jei kai kuriais atžvilgiais tradiciniai publikos lūkesčiai nuviliami, juos reikia kompensuoti kitais jai priimtinesniais būdais. Didžiojo avangardo meistrai ne mažiau kaip bet kokios kitos stilistinės orientacijos menininkai buvo suinteresuoti savosios meninės raiškos suprantamumu, o tradicinio muzikinio naratyvo bruožai pasirodė esantys tinkama priemonė pasiekti *Faßlichkeit* naujos sudėtingos kūrybinės technikos kontekste.

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