

ARS *et* PRAXIS

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Pratarmė

Žurnalo *Ars et praxis* šeštasis tomas apima šešiolika publikacijų. Dauguma jų yra Lietuvos muzikos ir teatro akademijos (LMTA) surengtų dvių tarptautinių konferencijų – „Muzika ir garso dizainas kine bei naujosiose medijose: patirtis ir iššūkiai“ (2015 m. spalio 1–3 d.) ir „Muzika ir garso dizainas kine bei naujosiose medijose: teorija ir praktika“ (2017 m. rugsėjo 28–30 d.) – pranešimų pagrindu parengti mokslo straipsniai. Kartu publikuojami ir LMTA doktorantų darbai.

Muzika ir garsas kine, teatre, šiuolaikiniame šokyje, naujujų medijų mene – pagrindiniai šio leidinio straipsnių tyrimo objektais. Ryšys tarp garso ir medijų (filmų, televizijos, žaidimų pramonės) bei jo taikymo praktikoje būdai vis dar mažai ištirti. Skirtumai tarp muzikos ir garso dizaino komponavimo šiuolaikiniame kino ar teatro mene yra gana neryškūs ir nevienareikšmiai. Savo ruožtu naujosios medijos, suteikiančios prieigą prie turinio bet kur ir bet kada, taip pat interaktyvi vartotojų sąsaja radikalai keičia kūrybiškumo, dalyvavimo meno gamybos ir jo vartojimo procese paradigmas.

Ars dalį pradeda muzikologės Kathryn Kalinak straipsnis „Pakartotinio panaudojimo sėkmė: pakartotinis muzikos naudojimas Holivudo studijos sistemoje“. Jame tyrėja nagrinėja muzikinių aliuzijų atvejus, kuriuose kino kompozitorius cituoja pats save. Ši praktika klasikinės kino studijos laikais buvo išskirtinis Holivudo kino filmų bruožas. Autorė pabrėžia, kad studijuodami kino meną mes nesame tokie imlūs garsui ir muzikinėms aliuzijoms; muzikiniai ženklai, kitaip nei vizualiniai, keliaujantys iš vieno filmo į kitą, dažnai lieka nepastebeti ir neišgirsti. Ankstyvojo kino laikotarpiui skirtas ir Anerio Premingerio straipsnis „Garso galia humoru kūryboje: Chaplinas – garsinių pokštų ir garso dizaino pradininkas“. Jame analizuojamos Chaplino garso sampratos naujovės, kurios, nors ir neįvertintos, darė nemažą įtaką kino garso kalbai. Straipsnyje pabrėžiama, kad, nepaisant to, jog literatūroje apie Chaplino meną jo nuopelnai pereinant prie garsinio kino dažnai ignoruojami, jis savo kino kūryboje atrado naujus būdus panaudoti garsą tiek konceptualiai, tiek kaip technologinę priemonę. Antanas Kučinskas straipsnyje „Diegetinis kino muzikos dviprasmiškumas“ svarsto diegetinės kino muzikos problemiškumą ir jos ryšį su kino ir literatūrinės diegezės sampratomis. Straipsnyje skirtinė diegetinio dviprasmiškumo atvejai aptariami ir sisteminami teigiant, kad šie klausimai ypač užaistrėja tada, kai diegetiniai kino filmo lygmenys susipina, o muzika migruoja tarp jų. Ryšys tarp realybės, jos pateikimo ir simuliacijos yra Andrzejaus Pitruso straipsnio

,Steve'o Reicho ir Beryl Korot „Trys istorijos“ – garsai, ruošiniai ir reprezentacijos“ dėmesio centre. Jame autorius teigia, kad Reichui ir Korot pavyko sukurti „audiovizualinę operą“, kurioje garsinių ir vaizdinių strategijų ryšys yra kur kas gilesnis nei įprastinis videoprojekcijos ir muzikos derinimas. Garso ir vaizdo sąveikos klausimas plėtojamas ir Jerónimo Sarmiento publikacijoje „Kinematografinė polifonija Lucrecia'os Martel kine: pasakojimo muzikalumas filme „Moteris be galvos“. Ieškodamas struktūrinių analogijų tarp kino ir muzikos, autorius konstatuoja, kad polifoninė muzikos faktūra, kaip pluriaristinė ir nehierarchinė melodinius ir harmoninius elementus jungianti sistema, gali būti laikoma argentiniečių režisierės Lucrecia'os Martel kinematografinės kalbos atitikmeniu. Sudipto Acharyya straipsnyje „Ritwiko Ghatako „Meghe Dhaka Tara“: feministinis požiūris į filmo garsinę struktūrą“ taip pat pristatomas konkretus filmas. Autorius feministiniu rakursu analizuoją moteriško balso panaudojimo specifiką indų kino praktikoje. Irena Alperytė straipsnyje „Po miestą su ausinėmis“ aptaria naujas netradicines medijų teatro formas ir pristato trupės „Rimini Protokoll“ (Vokietija) spektaklį „Nuotolinis Vilnius“. Ausinės su dirbtinio balso įrašu, skleidžiančiu žiūrovo „veiklos instrukcijas“ (kur ir ką tyrinėti Vilniaus mieste), tampa pagrindine šio spektaklio medija. Straipsnio autorė analizuoją auditorijos atsaką į virtualią kelionę ir, išnagrinėjusi auditorijos atsiliepimus bei ekspertų nuomones, mėgina prognozuoti ir įvertinti, kiek toli teatre galima „eiti“ taikant tokius metodus. Naujojo teatro žanrui skirtas Ritos Mačiliūnaitės-Dočkuvienės straipsnis „Teatrinių elementų muzikalizavimas postdraminiame muzikinės naracijos teatre“. Jame analizuojant postdraminių muzikinės naracijos teatrą daugiausia dėmesio skiriama pakitusiam muzikiniam diskursui, kuris suponuoja naują muzikinės spektaklio partitūros prasmę. Autorė pateikia tris teatro elementų grupes, veikiančias pagal muzikos principus, – tai 1) kūrybinis ir repeticijų procesas; 2) vizualiniai sprendimai; 3) kūrinio struktūra. Loreta Vaskova straipsnyje „Verbatim“ kaip šiuolaikinė dokumentinio teatro forma: sistema ir funkcija“ analizuoją, kokius elementus dokumentinis teatras perėmė iš dramos teatro (istorinės dramos), o kokius atmetė, ir kaip šie pokyčiai salygojo „verbatim“ kaip formos susidarymą. Vaido Jauniškio straipsnyje „Šokio scena: politiniai iššūkiai ir naujos strategijos“ analizuojama šiuolaikinio šokio scenos evoliucija ir įvykių, skatinę kardinalią šokio ir visuomenės „dueto“ kaitą. Medijų įtaka naujoms muzikos raiškos formoms pristatoma Ingridos Alonderės ir Laimos Budzinauskienės straipsnyje „Virtualus choras: ištakos ir premjera Lietuvoje“. Straipsnyje daugiausia dėmesio skiriama virtuualiems chorams, jų meniniams ir techniniams kūrimo darbams ir projektų Lietuvoje pristatymui. Giedrės Žarėnaitės straipsnyje „Solisto virtuozo sampratos radimasis ir raida šiandienos kultūroje“, pasitelkiant smuikininkų Patricijos Kopatchinskajos ir Sergejaus Malovo pavyzdžius, akcentuojamas atlikėjo polifunktionalumas kaip pagrindinis šiandienos ir netolimos ateities iššūkis.

Žurnalo *Praxis* dalį sudaro mokslo straipsniai autoriu, kurie yra sukaupę didelę patirtį ir įgūdžius muzikos ir medijų kompozicijos pedagogikoje. Martine'o Huevene straipsnyje „Perteikti patirtį: garso pratimas filmo kūrėjams“ apžvelgiami garso pratimai, skirti KASK Gento meno mokyklos III kurso bakalauro programos studentams. Pagrindinės šių pratimų sąvokos – (prieš)reflektinis, netematinis garso suvokimas, rezonuojančios kūnas klausant, pozicionuotas kūnas ir pasyvi sintezė kaip erdvės ir judesio jungtis. Autorė teigia, kad daugumai studentų garso ir jo redagavimo filme galimybų pažinimas, atsižvelgiant į asmeninę patirtį ir klausymo įkūnijimą, tampa reikšmingu žingsniu jų individualios filmo kalbos link. Jörgo U. Lensingo straipsnyje „Garso režisierius vs garso operatorius“ keliamas garso produkcijos ir postprodukcijos etapuose dirbančių žmonių traktavimo kaip techninio ar meninio personalo klausimas. Anot autoriaus, šiandien pats laikas kalbėti apie komandinio darbo modelius, dialogo su scenarijaus autoriais, režisieriais ir montažo režisieriais paieškas, nes artimoje ateityje didžioji garso operatorių darbo dalis pereis į dirbtinio intelekto įrengimų rankas ir ši profesija taps neberekalinga. Rosso Adriano Williamso straipsnyje „Garsas kaip lygiavertis partneris kino produkcijoje: ar akademinis mokymas gali pakeisti pramonės praktiką?“ keliamas kino garso ir vaizdo komandų bendradarbiavimo problema. Straipsnyje teigiama, kad pedagogikai tenka svarbus vaidmuo atkrepiant dėmesį į garso / vaizdo disbalansą kino kūryboje. Pristatoma iniciatyva „Garsas mokymo programoje“ (*Sound Across the Curriculum*), kuri galėtų gvildinti pedagoginius metodus, padedančius visapusiaškiai integruoti garso discipliną į bendrą kino produkcijos mokymo programą.

Žurnalo *Šaltinių* dalyje skelbiama Danutės Petrauskaitės publikacija „Įkalinta, bet nepalūžusi: dainininkės Marijonos Rakauskaitės gyvenimo asimetrijos“; joje pateikiami septyni JAV ir Lietuvos archyvuose rasti laiškai. Čikagoje gimusios, bet Kaune sovietmečiu gyvenusios dainininkės Marijonos Rakauskaitės istorija padės geriau suprasti Sovietų Lietuvoje atsidūrusių Vakarų šalių piliečių likimą.

Prieduose pateikiame 2018 metų Kronikoje apžvelgiами svarbiausi LMTA leidiniai, šioje institucijoje organizuotos ir vykusios konferencijos, apgintų disertacijų ir meno doktorantūros projektų, magistro ir bakalauro darbų sąrašai, apdovanojimai, taip pat pateikiama informacija apie *Ars et praxis* šeštojo tomo straipsnių autorius ir Atmena autoriams.

Redakcinė kolegija

Foreword

This sixth volume of the *Ars et praxis* journal includes 16 publications. Most of them are scientific papers based on announcements presented at the conferences “Music and sound design in film and new media: history and challenges” (October 1–3, 2015) and “Music and sound design in film and new media: when theory meets practice” (September 28–30, 2017) organised by the Lithuanian Academy of Music and Theatre. The papers of LAMT doctoral students are also published here.

Music and sound are an integral part of film, theatre and new media, however, the relationship between sound and media (film, TV, game industries) as well as the ways to apply this relationship in practice still need to be properly researched. The distinction between music and sound design composition in contemporary film or theatre productions is quite blurry and ambiguous. In turn, new media that provides the opportunity to access content anytime, anywhere, as well as an interactive user interface are radically changing the paradigms of creativity and participation in artistic production and its use.

The *Ars* part of the journal begins with a publication by musicologist Kathryn Kalinak “Re-Sounding Success: Musical Recycling in the Hollywood Studio System”. In it, the researcher examines the cases of musical allusions in which the composer cites himself. This practice was a distinctive feature of film scores in Hollywood during the classical studio era. The author notices that we are not as attuned to the aural element in film studies and musical allusions; musical cues from one film that appear in another go by largely unnoticed and often remain unheard. Aner Preminger’s article “The Power of Sound in Creating Humour: Chaplin – a Pioneer of Audio-Gags and of Sound Design” is also dedicated to early cinema. This article examines Chaplin’s innovations in the concepts of sound that, while overlooked, nonetheless contribute greatly to the cinematic language on sound. The article shows that in spite of the fact that Chaplin’s important contribution to the transition to sound cinema is ignored in most of the literature dealing with his art, he invented new ways of using sound as both a concept and a new technological tool in his films. Antanas Kučinskas, in the article “Diegetic Ambiguity of Film Music”, explores the question of diegetic ambiguity and its relationship with conceptions of cinematic diegesis. The article discusses and systematises different cases of diegetic ambiguity, arguing that these issues are particularly acute when the music migrates between several narrative levels. The relationship between reality, its presentation and simulation are a cornerstone of Andrzej Pitrus’ article “*Three Tales* by Steve Reich and Beryl Korot – Sounds, Samples and Representations”. The author of the

article states that Reich and Korot managed to create an ‘audiovisual opera’ in which sonic and visual strategies are connected in a much deeper sense than in the conventional combination of video projection and music. The issue of audio-visual interaction is also evident in Jerónimo Sarmiento’s publication “Cinematic Polyphony in Lucrecia Martel’s Cinema: The Musicality of Narrative Film in *The Headless Woman*”. Seeking structural analogues between film and music, the author states that polyphonic musical texture, described as the pluralistic and non-hierarchised composition of intertwined melodic and harmonic voices, may be considered as equals in order to understand the cinema language of the Argentinean director Lucrecia Martel. In the article by Sudipto Acharyya “Ritwik Ghatak’s *Meghe Dhaka Tara*: A Feminist Reading of the Film’s Vocal Structure”, one main film is analysed. The author takes a feminist approach to analyse the peculiarities of the use of the female voice in the practice of Indian cinema. Irena Alperyté, in the article “Through the City with Headphones” discusses new non-traditional forms of media theatre and presents the performance “Remote Vilnius” created by the company “Rimini Protokoll” (Germany). The headphones with an artificial voice recording that transmits “action instructions” to the participants about where and what to explore in Vilnius becomes the main medium of this performance. The author of the paper analyses the feedback of the audience to the artistic material presented in the virtual tour and after examining that and expert opinions, she tries to predict and evaluate how far theatre can “go” using such techniques. An article by Rita Mačiliūnaitė-Dočkuvienė “Musicalization of Theatrical Elements in a Postdramatic Musical Narration Theatre” is also dedicated to new theatre genres. In the article, while analysing postdramatic musical narration, theatre is emphasised as a change in musical discourse which gives new meaning to the musical score of the performance. The author provides three groups of theatrical elements that operate according to musical principles: 1) devising and the rehearsal process; 2) visual decisions; 3) structure of the work. The article by Loreta Vaskova “*Verbatim* as a Contemporary Form of Documentary Theatre: System and Function” analyses which elements documentary theatre has adopted from the dramatic theatre (historic dramas), and which ones have been rejected, and how these changes have determined the formation of “verbatim” as a form. Vaidas Jauniškis’ article “The Dance Stage: Political Challenges and New Strategies” analyses the evolution of the contemporary dance stage and the events that have encouraged the cardinal changes we see in the “duet” of dance and society. The influence of media on new forms of music expression is analysed in Ingrida Alonderė and Laima Budzinauskienė’s article “Virtual Choir: Roots and Premiere in Lithuania”. In the article, most attention is given to virtual choirs, the artistic and technical work involved in their creation and the presentation of such projects in Lithuania. Giedrė Žarėnaitė’s article “The Emergence of the Soloist-Virtuoso Concept and its Development in Today’s Culture”, taking the example of violinists Patricia Kopatchinskaya and Sergei Malov, highlights the poly-functionalism of the performer as the main challenge faced today and in the near future.

The *Praxis* part of the journal consists of scientific papers by authors who have accumulated great experience and skills in teaching music and media composition. In the article by Martine Huvenne “Transmitting an Experience: A Sound Exercise for Filmmakers” a sound exercise organised for students in their third bachelor year at KASK, School of Arts Gent is reviewed. Key concepts in this exercise are: a pre-reflective, non-thematic awareness of sound, the resonating body at the centre of listening, the situated body and the passive synthesis as unity of situational space and movement. The author concludes that for most of the students, the exploration of the possibilities of sound and sound editing in film in relation to a personal experience and embodied listening is an important step to find their personal film language. Jörg U. Lensing, in the article “Director of Sound vs. Sound-Operator”, raises the question of our understanding of sound people in production and post-production as technical or artistic employees. In the author’s opinion, it is time to discuss forms of collaboration on how to lead teams and on how to be an interlocutor with the screenplay-writer, director and editor, because a major part of the profession of sound operators will become superfluous in the foreseeable future thanks to Artificial-Intelligence-Automation. Ross Adrian Williams, in the article “Sound as an Equal Partner in Film Production: Can Academic Instruction Change Industry Practice?” raises the question of equal partnership between sound and image teams. This paper argues that pedagogy has an important role in addressing the sound/image imbalance in film production and presents an initiative titled “Sound Across the Curriculum” that has been proposed to investigate pedagogical approaches to better integrate sound across the entire filmmaking curriculum.

The *Sources* part of the journal features Danutė Petrauskaitė’s publication “Imprisoned but not Broken: The Asymmetry of the Life of Singer Marijona Rakauskaitė”; it presents seven letters found in archives in the United States and in Lithuania. Although born in Chicago, the singer Marijona Rakauskaitė lived in Kaunas during the Soviet years, and her story will help others come to a better understanding of the fate of citizens from Western countries who came to the Soviet Union.

In the journal’s Appendices, readers can find summaries of LAMT publications reviewed in the 2018 Chronicle, and overviews of the conferences organised by this institution, defended dissertations and art doctoral studies projects, lists of Master’s and Bachelor’s degree works and awards. Information is also provided about the authors of articles submitted to the sixth volume of *Ars et praxis*, plus there is a Guide for authors.

Editorial board

Re-Sounding Success: Musical Recycling in the Hollywood Studio System

Kathryn KALINAK

Rhode Island College, USA

ABSTRACT. Noticing a visual allusion from one film to another is part of the standard viewing procedure in film studies. We teach our students to pick up on visual references and unpack the meaning contained in them, because they add resonance to a sequence and enrich our understanding of the film. But we are not as attuned to the aural in film studies and musical allusions, musical cues from one film that appear in another, largely go unnoticed and often remain unheard. I am particularly interested in exploring those instances of musical allusions where a composer quotes from himself. Like a visual allusion, a musical allusion interacts with other components of a film's meaning system. Indeed musical allusions can not only reinforce filmic meaning but they can bring to the surface meanings buried deeply within a film and can even bring new layers of meaning that would not exist without music. Musical allusions occur in film scores all over the world but they were a distinctive feature of film scores in Hollywood during the classical studio era where they became a by-product of the system. Although recycling musical cues from one score to another became a fairly routine practice in Hollywood, the use to which musical recyclings were put to was anything but routine. Composers, more than anyone in the system, understood the power of music and did not recycle randomly. I will focus on three Hollywood composers, Erich Wolfgang Korngold, Max Steiner, and Dimitri Tiomkin, and unpack some examples of their musical recyclings in order to unlock the power of musical allusions.

KEYWORDS:
musical recycling,
musical allusions,
classical Hollywood film
score, Erich Wolfgang
Korngold, Max Steiner,
Dimitri Tiomkin,
*The Adventures of Robin
Hood, Strangers on
a Train, The Big Sky,*
*They Died With Their
Boots On, The Searchers.*

Noticing a visual appropriation from one work of art to another is part of standard viewing procedure in film studies. We teach our film students to notice visual references to other works of art, including and especially to other films, and encourage them to unpack the meaning contained in them. Such references add resonance and enrich understanding. But we are not as attuned to the aural in film studies. Musical appropriation in film, musical cues from pre-existing works of art re-purposed in another, largely go

unnoticed and often remain unheard. Like a visual appropriation, a musical appropriation interacts with other components of a film's meaning system to introduce, support, deepen, or complicate meaning.

Musical appropriation occurs in film scores all over the world but it is a distinctive feature of film scores in Hollywood during the classical studio era, roughly 1928–1960. I am particularly interested in examples where Hollywood film composers appropriate from a unique pre-existing source: themselves. In this essay, I will be exploring musical appropriation, a practice I refer to as recycling, in the work of Max Steiner, Dimitri Tiomkin, and Erich Wolfgang Korngold. In Hollywood, it was a commonplace practice to appropriate pre-existing music, in one form or another, for the score. Often it was done by music department heads or their underlings to save time, sometimes by producers who fashioned themselves knowledgeable about music, and sometimes by the composers themselves. Recycling most often works to support and enrich meaning, but it can also bring to the surface meanings buried deeply within a film as well as introduce new layers of meaning that would not exist without the music.

Recycling, in fact, was so commonplace that it could be thought of as a by-product of the Hollywood studio system. The score could not be started until the film was edited and the final sound mix could not be finished until the score was recorded. Thus, the music department was under tremendous pressure to pass the recorded score along to the sound department quickly and expeditiously. If the music department didn't finish on schedule, the film couldn't be released on time. The studio would even give the music department the wrong release date to get composers to work more quickly. A typical time frame for the composition of a score would be four to six weeks, with many films on even more abbreviated schedules. Dimitri Tiomkin remembers working on *Alice in Wonderland* (Norman McLeod 1933) "20 hours a day for 10 days," a schedule he described as "terrifying, fantastically stupid" [Tiomkin quoted in, Epstein, 5]. Even a celebrated composer from the world of the concert hall, like Erich Wolfgang Korngold, whom Warner Bros. touted in its publicity as an "internationally famous composer" [Publicity Department, Warner Bros., *The Adventures of Robin Hood*, 1938], was not immune to the pressures of time, as we shall see.

Music departments evolved to facilitate the quick production of scores and depended upon a highly specific division of labor to do so. A score was broken down into its constituent parts, each executed separately on an assembly line of production. Composers composed, orchestrators orchestrated, arrangers arranged, copyists wrote out the parts, musicians played those parts, and conductors conducted the recording. The demands of production schedules, however, encouraged additional strategies to ensure that

scores could be turned out quickly: the team approach where several composers worked on the score simultaneously but only one got credit; the last-minute rescue, where additional composers would be assigned at the end, again uncredited, to help the credited composer finish on time; and musical recycling from one film to another.

Many composers who hailed from the concert world, like Erich Wolfgang Korngold, favored the latter – recycling their own music, either from other film scores or in Korngold's case also from his operas and concert work – in order to keep control over the authorship of their scores. In fact, musical recycling was such a distinctive feature of Korngold's Hollywood oeuvre that Ben Winters argues that Korngold's “musical borrowing must be ... considered a major facet of his compositional style” (Ben Winters, 2007, 41). Korngold could be prickly about authorship. For *Captain Blood* (Michael Curtiz, 1935), Korngold, running out of time, recycled two orchestral pieces by Franz Lizst (in the public domain and thus free for the studio's use), most extensively in the climactic duel at the end of the film.¹ But Korngold was uncomfortable with taking credit for Lizst's music and he insisted that his credit be changed from Musical Composition to Musical Arrangements. He would learn to mine his own concert music. For *The Adventures of Robin Hood* (William Keighley and Michael Curtiz 1938), he recycled music from a concert overture and a waltz from an operetta.²

Recycling musical cues became a fairly routine practice in Hollywood. Composers, perhaps more than anyone in the system, understood the power of music and in the examples I have uncovered, they did not recycle randomly or capriciously. And, in fact, they could react angrily when their scores were changed, with or without their knowledge, by music department or other studio executives who recycled from other composers' film scores. Under David O. Selznick's directive, music from Franz Waxman's *Rebecca* score was added to Miklós Rózsa's *Spellbound*, much to Rózsa's annoyance. Rózsa refused to score a film for Selznick again.

Some recyclings enrich the meaning of a film by adding a layer of resonance. Take, for instance, Max Steiner's score for *The Searchers* (John Ford 1956) where Steiner recycles the leitmotif for the film's villain, Comanche Chief Scar, from his score for *They Died With Their Boots On* (Raoul Walsh 1942) where it serves as the musical

1 Korngold borrowed selections from two symphonic poems by Franz Lizst: *Prometheus* and *Mazeppa*. *Prometheus* is used briefly during the Spanish conquest of Port Royal and is quoted at length in the sword fight between Blood and Levasseur. *Mazeppa* is used during the final sea battle and briefly during the Spanish conquest of Port Royal. See Kathryn Kalinak, *Settling the Score: Music and the Classical Hollywood Film*. Madison: University of Wisconsin Press 1992, no. 49, p. 223.

2 For a detailing of numerous other Korngold self-borrowings in his film scores, see Ben Winters 43–49.

identification for Sioux chief Crazy Horse. Steiner scored plenty of westerns in his career so he had an ample supply of Indian music to choose from. That Steiner thought of Crazy Horse's theme for Scar suggests that Steiner saw parallels between these two characters. By recycling music, he heightened those parallels. In *They Died With Their Boots On*, Crazy Horse is both the perpetrator of violence – Custer's Seventh Cavalry killed to the last man – and the recipient of unjust treatment at the hands of the US government, betrayed, in fact, by the white enemy he trusted, Custer. In *The Searchers*, Scar is a more richly drawn and complex villain, a violent, savage perpetrator of the film's most despicable and shocking acts even as he is the recipient of violence at the hands of his white enemy – his two sons murdered and his tribe massacred by none other than Custer's Seventh Cavalry. But Steiner revised Crazy Horse's theme to reflect Scar's more complex character: the tempo is slowed down, the register is lowered, and the orchestration has changed. The effect is to darken Scar's character. Recycling thus both resonates and enriches meaning in *The Searchers*.

Some recyclings can bring to the surface meanings buried within a film such as those in Dimitri Tiomkin's score for the western, *The Big Sky* (Howard Hawks, 1952). Hawks, famously, would describe the master plot of his films as "a love story between two men" (Hawks quoted in, Bogdanovich, 17). Whether Tiomkin took his cue from Hawks or was inspired by the film itself or whether he was oblivious to both, Tiomkin created a score that seems strangely compatible with the film's homoerotic subtext. Musical recycling is a crucial aspect of this framework. For an intimate scene between the two male protagonists in *The Big Sky* – one is near-mortally-wounded, the other rescues him from death with the help of an Indian princess – Tiomkin turned to another film featuring a highly-charged relationship between two men, and recycled a motif from it: *Strangers on a Train* (Alfred Hitchcock, 1951), which Tiomkin had scored the year before.

On the face of it, it's an odd appropriation. Tiomkin was becoming the go-to composer for westerns; he scored *Duel in the Sun* (King Vidor, 1947), *Red River* (Howard Hawks, 1948), and would begin work on *High Noon* (Fred Zinnemann, 1952) at about this time. There was also his score for *The Westerner* (Wyler, 1940), discarded by William Wyler, and replaced with one by Alfred Newman. And yet, with so much western music at hand, Tiomkin turned to a thriller. *Strangers on a Train* features two men who meet, accidentally, on a train. They each have someone they would like dead. One of them, Bruno, devises a plan to swap murders: "You do my murder. I do yours ... criss-cross." Guy responds sarcastically but it is all the go-ahead Bruno needs to put the plan in motion and murder Guy's wife.

Hollywood's strict Production Code prohibited the explicit presentation of homosexuality. So Bruno's homosexuality is coded through the stereotypical Hollywood conventions that developed to represent it: Bruno has no wife or girlfriend; he hates his father and has an unnaturally close relationship to his mother; he detests children; he is fastidious about his appearance and is a flashy dresser; he is not interested in sports. He tries to pick up Guy on the train and later tries to lure him into the park at night. He murders the wife of the man he is attracted to. The scene in Bruno's private train compartment where Bruno has invited Guy for lunch was so provocative that Hollywood censors mandated cuts. (The Brits had no such squeamishness – the entire sequence survives in British prints.) It is, by this point in time, a commonplace critical insight to observe that Guy's sexuality, although not as obvious, is as conflicted as Bruno's. His sarcastic reply to Bruno on the train – “Sure Bruno. I like all your theories” – is not only a tacit approval of the criss-cross murder scheme, but a subconscious acknowledgement of his attraction to Bruno and his flirtation with homosexuality.

That Tiomkin understood this subtext is demonstrated in his score for *Strangers on a Train* which taps into Hollywood's musical conventions to connote homosexuality: a jazzy cue for the meeting of the two men which juxtaposes conventional musical signifiers for masculinity and femininity; a cue for their actual meeting which is high and flute-y, chromatic, and non-melodic; and a leitmotif for Bruno, low and sinister, chromatic also, with a descending musical line. Jack Sullivan, who wrote an entire book on Hitchcock's music, is hearing the same things I am: he describes the music which accompanies Guy and Bruno's meeting as “Gershwin-esque” (Sullivan 2006: 157); Guy's leitmotif “carries mocking irony” (Sullivan 2006: 158); the love theme for Guy and Ann, whose romance is “spoiled” by Bruno, is “elaborate” and “swooning” (Sullivan 2006: 158); and Bruno's leitmotif is “queasy” and its harmonics “creepy” (Sullivan 2006: 157). But the implications of these descriptions remain unexplored in Sullivan's text.

Tiomkin would recycle Bruno's “queasy” and “creepy” leitmotif one year later in *The Big Sky* during a sequence where one of the two male protagonists rescues the other. Tiomkin, not surprisingly, did not write a musical theme for Boone and Jim, the two male protagonists of the film (this territory was too fraught for musical accompaniment) and thus Tiomkin had no ready theme at hand to accompany the sequence where Boone rescues Jim. Interestingly, many scenes between the two men, including their crucial first meeting, are left unscored. This creates an odd effect: *The Big Sky* is one of Tiomkin's lushest, most romantically-inflected film scores loaded with melody but scenes between Jim and Boone transpire without any musical accompaniment whatsoever. So without a theme for the two men, Tiomkin turned to another score about two men with a charged

relationship and recycled a motif from it. Bruno's leitmotif is toned down in *The Big Sky* from some of the weirder instrumentations in *Strangers on a Train* (a tuba solo when Bruno attempts to retrieve his lighter) and it is tucked away in a busy musical cue. But the use of Bruno's leitmotif lends the entire musical cue a changed tenor – the instrumentation is different here than the rest of the score, the harmonics “queasier,” less conventionally tonal, the melodies which dominate the rest of the score noticeably missing. The effect of the music is to de-stabilise the sequence, and the recycling of Bruno's leitmotif moves the homoerotic dimension of *The Big Sky* closer to the surface, highlighting Hawks' “love story between two men,” and calling attention to an aspect of the film that Hawks had least under control: its erotics.

Finally, some recyclings can even introduce new meaning. Such is the case with Korngold's score for *The Adventures of Robin Hood*, a swashbuckler of a film score in the vein of *Captain Blood*, *Anthony Adverse* (Mervyn LeRoy, 1936), and *The Prince and the Pauper* (William Keighley, 1937), scores that had established Korngold as Warner Bros.' preeminent composer for its big-budget films. Set in medieval England – 1191 to be exact – during the regency of John, the brother of the rightful but absent king, Richard the Lion Heart. It is Korngold's most political film score, a poignant comment on contemporaneous political events, specifically Austria falling to Nazi annexation on the eve of WWII. And it is through musical recycling that this layer of meaning is established.

First, a little background on how a film about medieval England could speak to the Nazi takeover of Austria in 1938. Korngold spent the mid-1930s travelling back and forth between Hollywood and his burgeoning career in film and Vienna and his well-established career in opera and the concert hall. In January 1938, an invitation to score *Robin Hood* arrived in Vienna just as the premiere of Korngold's latest opera, *Die Kathrin*, was becoming snagged in production setbacks. Within 24 hours, Korngold arranged for *Die Kathrin* to be postponed until the fall, packed, and hastily left for Hollywood with his wife and one of his sons, arriving on February 7, 1938. His youngest son, still in school, remained in Vienna with Korngold's mother and father. Korngold also brought with him his overture, *Sursum Corda*, anticipating the trouble he would frequently run into with time and wanting to have at-the-ready some orchestral music that he could recycle if need be. When Korngold arrived in Hollywood, however, and was shown the rough cut of *Robin Hood*, he blanched. He was not prepared to commit to a score of this magnitude – the film was filled with action sequences that required big symphonic writing – and he was certainly not ready to produce it on the studio's timetable of six weeks. Even with *Sursum Corda* in his back pocket, he could not imagine scoring *Robin Hood*. To make matters worse, Korngold had spent some time prior to arriving in Hollywood

researching English medieval music in order to cut down on the amount of original music that he had to compose only to realise that none of it would work. Korngold ultimately decided that actual medieval music wouldn't register with contemporary audiences as medieval music; its use would only alienate them. There's one exception: Alan Hale enters as Little John whistling the opening of *Sumer is Icumen in*, the hit tune of the Middle Ages.



Example 1. Alan Hale enters as Little John whistling *Sumer is Icumen in*

Korngold was a “no”“definitely,” and as he wrote to Hal Wallis, the producer: “I am not a musical illustrator for a 90% action picture.”³ On February 13 however, the Korngolds received a phone call from friends in Vienna: “It’s all over. Schuschnigg is in Berchtesgarten” (Luzi Korngold quoted in: Carroll 1997: 271). That message was immediately understood by the Korngolds. That Austrian Chancellor Schuschnigg agreed to his first meeting with Hitler at Berchesgarten, Hitler’s private retreat in the German Alps, meant that Schuschnigg could no longer ignore Hitler. The Anschluss, the formal annexation of Austria to Germany, previously unthinkable, materialised as a political reality. The Korngolds were blindsided. (So was most of the rest of the world including the Captain and Maria von Trapp – if *The Sound of Music* is to be believed – who were in Paris on their honeymoon at the same time.) A political naïf, Korngold hoped that the trouble would blow over. His wife, Luzi, wrote, “And of course we had a high opinion of our countrymen and would never have thought that what had happened in Germany

3 Letter, Erich Wolfgang Korngold to Hal Wallis, February 11, 1938, Warner Bros.

would ever happen in ‘our country’” (Luzi Korngold quoted in: Carroll 1996: 271). Later that day, Leo Forbstein, head of the Warner Bros. music department, arrived to plead with Korngold to do the score. With the political turmoil in Austria, and still believing or at least hoping that it would blow over, Korngold reluctantly and tentatively agreed to stay in the US and score the film. Still, there were increasingly ominous signs and the Korngolds were growing ever more anxious. Erich started losing weight; by some reports twenty pounds before the score would be complete (Friedhofer 1974: 114).

Korngold begins composing. In a little over two weeks, in early March, portions of the completed score are already being recorded, as Korngold continues to compose. The final recording session took place on April 3. He creates what I’ll call Hollywood medieval, a type of music that sounds old and English but is actually neither. The film will feature instruments that connote the historical era and signify medieval: viols de gamba, a medieval harp, a lute, ancient-looking woodwinds. They can be seen most conspicuously in the prelude to the sequence in the Great Hall of Nottingham Castle where the score is presented as diegetic: musicians appear to produce the music heard on the soundtrack. Korngold will beef up this Hollywood medieval sound with the post-romantic symphonic scoring for the big climactic sequences but he tries to maintain some connection to “authenticity” throughout the score. For instance, in another sequence, Will Scarlet is seen “playing” the lute.



Example 2. Actual medieval instruments can be seen in the Great Hall of Nottingham Castle and appear to be producing the music that we hear on the soundtrack



Example 3. Patric Knowles as Will Scarlet "playing" the lute

And then, during the banquet sequence in Sherwood Forest, we hear a waltz, a uniquely Austrian and particularly Viennese musical form that emerged in Vienna in the 18th century and reached its zenith in the late 19th century. That Korngold uses music of the 19th-century Austro-Hungarian empire for 12th-century medieval England needs some unpacking. Music has often been thought of as a non-representational art form, having no meaning outside of itself. Critical Musicology, among other discourses, has assaulted that assumption, demonstrating that music can have historical, cultural, social, and even political meaning. And here is an example of how music can be political.

Korngold was composing this score at a time when he doubted that he would ever see his homeland again. (And once the Anschluss was announced, there would no longer even be an Austria.) In a sequence celebrating the solidarity of the merry men against their oppressors, Korngold seized his moment, utilising the most iconic Austrian – and particularly Viennese – musical form, the waltz. There are two of them. And the first is not just any waltz. It is entitled "Miß Austria" (Miss Austria) and it is recycled.⁴ It comes from the operetta *Rosen aus Florida* composed by Leo Fall who died before it was complete. Korngold finished the operetta, writing the entire second act including the waltz clearly written in the Viennese style.

⁴ Thanks to Ben Winters who uncovered Korngold's recycling of this waltz. See: Ben Winters, 103–104.



Example 4. "Miß Austria" from *Rosen aus Florida*. © B. Schott & Sohne, Mainz.
Excerpt reproduced by permission of Josef Weinberger Limited, London

I find this moment in the film deeply moving, a poignant musical tribute to Korngold's Austrian musical culture and Viennese roots at a moment when he thought everything was lost. Korngold would transform "Miß Austria" from a waltz into a march to become the theme for the "Merry Men," the film's underground freedom fighters – the resistance, if you will. One wag described the score as "Robin Hood in the Vienna Woods,"⁵ but in a very important sense, that is exactly what it was. Korngold's recycled music activates an allegorical reading of the film in terms of contemporary politics, where 12th-century England falling prey to a despotic tyrant usurping the throne stands in for Austria falling prey to Hitler.

On March 10, when Schuschnigg announced a national referendum on the question of the Anschluss, to many political observers a last-ditch effort to stave off annexation with a public vote, Korngold was convinced that Hitler's response would be to invade Austria. He was right. On March 11, Hitler sent his army across the border and tanks into the streets of Vienna. Korngold knew exactly what was at stake. He was Jewish and once Austria was annexed to Germany, none of his music, including his opera *Die Kathrin* could be performed anywhere in the Nazi empire. His career in opera and

⁵ There are numerous sources for this quote. Jessica Duchen ascribes it to an unnamed film reviewer but both Ben Winters and Brendan G. Carroll ascribe the remark to a player or players in the Warner Bros. orchestra. See Jessica Duchen. *Erich Wolfgang Korngold*. London: Phaidon, 1996, 186; Ben Winters, 136; Brendan G. Carroll, 273.

on the concert stage was essentially over ... which is the least of his problems at this point. His young son and parents were still in Vienna. The Korngolds were now desperate to get in touch with family in Vienna and get them out (no easy feat back in those days and given the political situation nearly impossible). And Korngold was only about halfway through composing the score.

Three days later, on March 13, the dreaded announcement came: the Anschluss. The national referendum called by Schuschnigg was cancelled and the next day, Hitler himself made a triumphant entry into Vienna. Soon the borders would be closed, Schuschnigg would be arrested by the Gestapo, and anti-Semitic violence would break out in Vienna. The Nazis would soon ransack Korngold's home, confiscate his possessions, and seize his property and bank accounts. (Employees of his musical publisher would sneak into the house to rescue what they could, including the score for *Die Kathrin*, which was smuggled out of the country.) And the Korngolds could not reach family in Vienna. As Korngold's orchestrator, Hugo Friedhofer said, in a masterly stroke of understatement, "It was a bad time for him" (Friedhofer 1974: 114). But as Korngold's son George pointed out: "He was suffering, and at the same time producing one of his finest scores" (George Korngold 1983). Korngold would soon hear from his father that he, Korngold's mother, and son had arrived safely in Switzerland, as it turned out, on the very last train to leave Austria before the border was sealed. When their papers came through, they only had time to pack overnight bags. It would take them over a month to make the journey to Hollywood. As they do so, Korngold goes into overdrive to finish the score. And recycling is crucial to his ability to do so.

Korngold would mine his concert overture *Sursum Corda*, Opus 13, a rare flop for Korngold, written in 1919 when he was only 21. It provides two of the score's key leitmotifs, Robin's theme and the love theme, as well as background score for the film's two biggest action sequences, Robin's escape from Nottingham Castle and the lengthy battle which ends the film. Korngold was inspired to write the *Sursum Corda* overture by attendance at a Roman Catholic Mass. He was quite taken with the ideas contained in *Sursum Corda*, Latin for "lift up your hearts". (The response is *Habemus ad Dominum / "We have lifted them up to the Lord"*.) In the overture, Korngold tried to render in musical terms the spiritual release in the concept of *Sursum Corda* when penitents offer up the problems, troubles, and miseries that weigh down their hearts to God who will bear their burden for them. Despite its failure in the concert hall, Korngold held this piece near and dear and it represented a very deeply felt religious experience for him. Ironically this music would provide the background for the film's two extended battle sequences.

There is something uplifting about this piece – a Jew discovering and rendering in musical terms a key concept in Catholic doctrine – an idealism about the power of religion, an optimism about religion’s ability to provide respite from the woes of this world. Here is how Korngold himself explained it: his aim “was to suggest a mood of struggle and aspiration, [and] a joyous deliverance out of stress and storm” (Erich Wolfgang Korngold quoted in, Duchen 1996: 86). I cannot imagine that *Sursum Corda* did not have particular relevance to Korngold as he anxiously awaited news from Vienna and word about his family. But *Sursum Corda* speaks to something beyond the personal as well.

It is also from *Sursum Corda* that Korngold recycles music that will become the leitmotif for Robin and the love theme for Robin and Marian. Robin, defender of the nation against a tyrant and a usurper, holds England in trust for King Richard, giving voice to and embodying the idealistic values of social justice that become projected onto the English nation. But it’s the love theme that does the most interesting work here connecting romantic love to love of nation. In the scene where Robin and Marian emerge from the forest, Robin’s politically charged dialogue – “torture, eyes put out, tongues slit, ears hacked off”, – is accompanied by the love theme but as Robin and Marian actually begin to fall in love, later in that meeting, we hear the England/King Richard theme. In the balcony scene, Robin and Marian’s first kiss is to the love theme, but their second is to the England/King Richard theme. One music critic, in fact, writing at the time of the film’s release, assumed that the England/Richard theme and the love theme were the same: “The double motif of love for England and love for Lady Marian is inspirational” (Usher quoted in, Duchen 1996: 187). It wouldn’t be hard to come to that conclusion: Korngold uses the theme for romantic love interchangeably with the theme for nation and he develops each of these themes in so similar a way that Ben Winters argues that ultimately, the themes become “almost indistinguishable” (Winters 2007: 35). It would be so much simpler to use the love theme to underscore the entire sequence in both cases. And Korngold is under the gun to produce quickly. But he takes the time to use both of these two themes and connect them. The effect is to equate romantic love with love of nation and thus both the love theme as well as the England/Richard theme function to evoke the nation.

And remember that both Robin’s leitmotif and the love theme are recycled. That Korngold turned to *Sursum Corda*, a piece that embodied for him a deeply religious and profoundly spiritual experience, to delineate the nation speaks not only to Korngold’s personal situation at this time – displaced from a nation that would soon cease to exist, his heart weighed down with “stress and storm” about his family – but to the film.

Korngold's score equates love of nation with romantic passion and through recycling *Sursum Corda* connects them both to a transcendent religious experience, elevating the role of nation and the love of nation to a passionate, motivating and driving force in the film.

Musical appropriations in film are an intertext, an interplay of reference from one text to another. One might argue, in fact, that in a film score, all meaning is intertextual, that is, all film music is meaningful only because of its connection to other texts, filmic, musical, and otherwise. Some connections to meanings outside the film score will be so commonly understood by audiences that they constitute conventions that virtually everyone will recognise – tremolo strings for suspense, for instance. Other connections will be less universally apprehended and only a very small portion of the audience may recognise them. And the recognition of musical intertextuality may vary widely from one country or culture or even subculture to another. The power of intertextual reference will always depend upon the ability of the film-goer to recognise the appropriation. Nonetheless, intertextuality is a tool that can unlock levels of meaning in film. This is one job of the film music critic – to bring to light these intertextual connections and to trace out the cultural, social, and political meanings that they activate.

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Pakartotinio panaudojimo sėkmė: pakartotinis muzikos naudojimas Holivudo studijos sistemoje

SANTRAUKA. Vizualinės aliuzijos perkėlimas iš vieno filmo į kitą yra įprastas reiškinys kino meno moksle. Mes mokome studentus pastebeti vizualines užuominas ir iškoduoti jų reikšmes, papildančias filmo eiga ir praturtinančias jo suvokimą. Tačiau kino meno studijoje nesame tokie jautrūs garsui ir muzikinėms aliuzijoms; muzikiniai ženklai, keliaujantys iš vieno filmo į kitą, dažnai lieka nepastebeti ir neišgirsti. Mane labiausiai domina tie muzikinių aliuzijų atvejai, kai kompozitorius cituoja pats save. Ir muzikinės, ir vizualinės aliuzijos sąveikauja su kitomis filmo prasmėmis. Iš tikrujų, muzikinės aliuzijos gali ne tik sustiprinti, bet ir iškelti giliai paslėptą filmo prasmę ar atverti naujas, kurios be muzikos neegzistuotų.

Šiandien muzikinės aliuzijos naudojamos viso pasaulio filmuose, tačiau klasikinės kino studijos laikais tai buvo išskirtinis Holivudo kino filmų bruožas ir šalutinis kino pramonės produktas. Nors vieno Holivudo filmo muzikinių ženklų panaudojimas kitame filme tapo įprasta praktika, tokios muzikos paveikumas anaiptol netapo rutina. Muzikos poveikį puikiausiai suprantantys ir šioje sistemoje dirbantys kompozitoriai į jos pakartotinį panaudojimą žvelgia atsakingai. Straipsnyje pateikiami trijų Holivudo kompozitorių – Ericho Wolfgango Korngoldo, Maxo Steinerio ir Dimitri Tiomkino – pakartotinio muzikos panaudojimo pavyzdžiai, kuriais atskleidžiamas muzikinių aliuzijų paveikumas.



The Power of Sound in Creating Humor: Chaplin – a Pioneer of Audio-Gags and of Sound Design*

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ABSTRACT. This article examines Chaplin's innovations in the concepts of sound that, while overlooked, nonetheless contribute greatly to the cinematic language on sound. The article shows that in spite of the fact that Chaplin's important contribution to the transition to sound cinema is ignored in most of the literature dealing with his art, not only did he invent new ways of using sound as both a concept and a new technological tool of his cinematic art, but in many scenes he used sound for audio gags in similar ways to those he used props and sets in visual gags. This thesis first of all introduces three new categories that have been created to clarify the dichotomy between silent film and the talking film: *audio-silent film*, *talking-silent film*, and *filmed theatre*. Then it applies some important notions that Michel Chion had introduced in order to talk about cinematic sound utterance to explore a selection of audio-gags which best illustrate how Chaplin actually created an audio language that expands his repertoire of ways to create cinematic humor. Finally, it demonstrates how Chaplin's unique audio-gags that were ahead of his time, contributed to the evolution of sound design as it was used later during the 1950s and 1960s, according to Chion's arguments.

KEYWORDS:

Chaplin, silent cinema, talkies, gag, soundtrack, audio-gag, *The Circus*, *City Lights*, *Modern Times*, *The Great Dictator*, *Limelight*, transition to sound cinema, audio-silent film, talking-silent film, filmed theatre, audiovisual illusion, gibberish, asynchronic sound, sync sound.

1. From Revolution to Evolution

Cinematic history accords Chaplin high prominence as a creator of silent films, but almost completely ignores him as a significant filmmaker in the era of the talkies. While many historians and critics extol Chaplin's uniqueness in some of his sound films, they approach them in much the same way as they approached his previous silent films.

* This essay is a development of a Keynote speech that I gave at the GEECT Autumn Conference 2017 in Vilnius, organised by the Lithuanian Academy of Music and Theatre. It is based on a 15 years of research and publications that I am leading on Chaplin's cinema and especially on his unique use of sound. See, for example, my last publication regarding this issue in: "Charles Chaplin sings a silent requiem: Chaplin's films, 1928–1952, as cinematic statement on the transition from silent cinema to the talkies", eds. Lawrence, Caron and Click. 2013. *Refocusing Chaplin: A Screen Icon Through Critical Lenses*, p. 163–185.

They virtually disregard his contribution to the language of cinema as a medium of both picture and soundtrack. David Robinson concisely and authoritatively expresses the prevailing attitude on this issue in his book *The History of World Cinema*: “Chaplin approached the new medium with great caution; and did not risk a full talking film until 1940. *City Lights* (1931) and *Modern Times* (1936) are really silent films with a greater or lesser degree of synchronized sound effects and music” (Robinson 1981: 168–170).

While I do not dispute the facts adduced by Robinson, I do interpret them rather differently. As Michel Chion puts it, “with the advent of synchronized sound cinema was now (1928) a phenomenon of *audiovisual illusion*”¹ (Chion 1994: 5). I submit that this notion of Chion’s precisely characterises Chaplin’s cinema as of 1928. Deploying Chion’s terminology, I argue that Chaplin invented original ways of utilising sound in *The Circus* (1928), *City Lights* (1931), *Modern Times* (1936), and *The Great Dictator* (1940). The fact that even Chion himself, in the numerous examples he cites from later prominent filmmakers in support of his case, ignores Chaplin’s singular use of sound, bears out the urgent need for an analysis of Chaplin’s audiovisual devices. Chaplin was not only an important innovator in the cinematic language of talkies, using sound in audio gags similarly to his use of props and body in his visual comedy. In all of the above-mentioned films, and later in *Limelight* (1952), he also subtly dealt with the meaning of sound, with the differences between silent and talking cinema, and with the implications of using sound technology in order to artistically represent truth and reality. I contend that in all his films during this period, Chaplin, in his own distinctive way, most deliberately and consistently wielded sound and the absence of sound with great precision and ingenuity.

In order to refine our concepts, we need to add three categories to the dichotomy between silent film and talking picture:

1. *Audio-silent film* is a motion picture in which the cinematic language and style are those of a silent film. There is use of sync sound effects and music, whether diegetic or extra-diegetic. The characters never speak in sync sound, and any dialogue, if it occurs, is represented by intertitles. Chaplin’s *City Lights* and René Clair’s *A Nous la Liberté* (1931) are examples of *audio-silent film*, which are considered in the literature of cinema as silent films.
2. *Talking-silent film* is an *audio-silent film* that sometimes includes sync sound dialogue. In these films, there may be a combination of real sync dialogue and intertitles between two close-ups in other dialogue scenes. Actors might perform the

¹ The italics font is originally by Chion.

type of non-verbal communication associated with the style of the silent-era, in conjunction with sync sound effects and partial dialogue.² Examples of talking-silent films would be *The Jazz Singer* (1927), which is regarded as the first talkie in the literature, and *Modern Times*, which is considered a silent picture in literature. Chion uses the term “sonorized films” (Chion 1999: 12) when referring to such films, but he does not include them in his analysis of the contribution of sound to the *audiovisual illusion*.

3. *Filmed-theatre* is a talking picture that uses a soundtrack to record voice, music, and sound effects, yet its cinematic language is not distinctive and may even be regressive in comparison to the aesthetic achievements of the silent film. I would even venture to suggest that in the four years during the revolutionary transition from silent films to talking films, following *The Jazz Singer* and prior to *The Blue Angel* (*Der Blaue Engel*, 1930), the films that were produced were essentially either *audio-silent films* or *talking-silent films* or *filmed-theatre*, all of which far from exploiting the potential of the new medium.³

It is well known that many great silent filmmakers did not survive the invention of the talkies. A small number managed to adapt to the new medium after the sound innovations of *The Blue Angel*, and some of these filmmakers were even creative and original. Chaplin, however, never made *filmed-theatre*, and in his search for his own way into the talkies, he continued to make *silent*, *audio-silent* and *talking-silent* films. Even *The Great Dictator* (1940), as will be demonstrated, is a *talking-silent* film using the new introduced discourse, though it is considered to be his first talking picture. My view is rather that, for all the extraneous historical influences affecting Chaplin, the use of image and voice in *The Great Dictator* is the continuation of an immanent process that began much earlier in his filmmaking, and not in the form of a mere “compromise” but as an inevitable consequence of Chaplin’s fundamental attitude toward sound.

The following chronological examination of the films in question will trace the auteur’s evolution from master of silent film technique to creative innovator of cinematic language within talking pictures.

2 The use of this term requires a careful examination of the difference between a stylised talking-silent film and poor acting in a talking picture. Consistency and unit of style are key elements here, but this issue is beyond the scope of this paper.

3 The concept of *filmed-theatre* was first introduced by Vsevolod Pudovkin in his writing about the problems and new challenges that film makers have to deal with while transforming from silent cinema to the new medium of sound cinema. See for example: Pudovkin, 1978 (1929), p. 183–193, 194–202.

2. *The Circus* (1928)

The Circus is a veritable requiem for the silent cinema.⁴ Unlike his colleagues in Hollywood, who immediately sought to emulate the type of sound picture introduced by *The Jazz Singer* (1927), Chaplin did not hurry into the technological race. Rather, he seemed now to take his time and mourn silent cinema's death through artistic effort.

Two unique scenes in the film demonstrate Chaplin's keen awareness of the power of sound. Most of the gags in both scenes are based on the potentiality of sound. The possibility of sound is underlined by sound's conspicuous absence when it is visually dramatised. The scenes present sound as well as its production as the Tramp's enemy, and thus, by iconic association, as the enemy of Chaplin the artist. When the Tramp inadvertently finds himself in the lion's cage, hence at risk of death, as result of an accident related to the sound-producing organ – his mouth. The overseer instructs him to blow a pill into a sick horse's mouth through a plastic tube, the Tramp's mouth at one edge of the pipe and the horse's mouth at the other. The horse's blowing power – its sound-producing force – exceeds that of the Tramp's.⁵ The Tramp, shocked by the pill stuck in his mouth, rushes in panic straight into the lion's cage. Once trapped in the cage, the Tramp's aim is to insure silence so as not to awaken the lion. Sound, here, is the source of horror, of mortal danger, and the expression of its destructive power is latent in the lion's roar, which is not heard. The Tramp walks about on tiptoe so as not to make any noise. When he opens the door of the neighboring cage and is terrified by the leopard there, he is alarmed again by the slamming of the gate between the two cages – again a sound that the spectator *sees* but does not hear. After this, the lion's water trough falls from the shelf and the Tramp catches it at the last moment, preventing it from hitting the floor and making a noise. The scene's climax occurs when a dog arrives and, instead of helping him, begins to bark fiercely at the Tramp, who is terrified that the lion will stir. The Tramp covers his ears to avoid hearing the dog's bark, a bark that we only *see*, as if he could thereby prevent its reaching the lion. This gesture represents Chaplin's self irony: despite the Tramp's attempting to shut his ears and silence the cinema's soundtrack, as it were, Chaplin is smart enough, we know, to understand that it is impossible to cover

4 Technically *The Circus* is a silent film accompanied by original music composed by Chaplin with him singing at the opening credit scene. During the entire film there isn't one moment of complete silence without music, as it used to be the common convention of screening silent movies during the silent era.

5 This gag is transformed into the Tramp's swallowing the whistle in *City Lights*; into the Tramp's stomach grumblings in *Modern Times* and into the Jewish barber swallowing the coins in *The Great Dictator*.

the audience's ears, and quite impossible to hold back the entrepreneurial producers of talkies, and technological progress.

In this scene, two things happen that distinguish it from the rest of the film, both relevant to our subject. Each one of the obstacles and dangers in the sequence hinges on sounds that the audience does not hear. For the first time Chaplin is working with pseudo-audio gags in a manner similar to the way he used visual jokes in the past. The second thing we notice is his choice not to use synchronous sound effects, even though by 1928, a year after *The Jazz Singer*, there was no technical reason not to. Conspicuously absent are the sounds of the Tramp's footsteps, the noise of the clanking door, the roars of the leopard and the lion, and of course the barking of the dog. The absence of these sounds is a consistent artistic choice that is dramatised by the Tramp's covering of his ears.

Here Chaplin is proposing a new way of using sound, namely, sound as a concept, rather than as a diegetic audio component of the soundtrack. He draws the audience's attention to the absence of the sound by silencing it. At this early stage of talking movies, Chaplin chooses not to apply the new technology, yet he is not ignoring it. Rather, his conscious refusal to diegetically deploy sound becomes the subject of (and the comic force behind) these gags. He magically performs the feat of "turning off" the sound, which in the films of other creators is already "on." This example is probably one of the first in cinematic history where sound is used in its punctuating function, in Chion's terminology, but in a privative, soundless, sense. Chion states that "Synchronous sound brought to the cinema not the principle of punctuation but increasingly subtle means of punctuating scenes without putting a strain on the acting or the editing" (Chion, 1994 (1990): 49).

We can say that the non-existing barking sound effect of the on-screen barking dog suggests the notion of an *off sound-space* or maybe a *negative sound-space*. In other words, what is seen on screen has a distinctive sound: it is *seen* that the sound is there and heard by the characters, but *not heard* by the audience. It is the concrete availability of sound, which enables Chaplin to extend the semiotics of pantomimic indirect expression to the acoustic dimension.

Interestingly, from the present viewpoint that sees *The Circus* as a response to the advent of sound, it is remarkable that Chaplin began production of this movie in 1925, the year that AT&T had already started experimenting with sync sound (Allen and Douglas 1985: 91–104). It is not surprising that Chaplin, as a sensitive barometer of his times, should use his art to reflect innovations that were being explored in his own industry, even though he was in no hurry to immediately incorporate them. In this context, how can one fail to note that the source of the Tramp's mortal danger represented by the roaring lion recalls the famous MGM icon?

3. *City Lights* (1931)

By the time of Chaplin's next film, *City Lights* – made three years after *The Circus* – the sound revolution was technologically complete and some talkies, like *The Blue Angel* (1930), were successfully exploring the artistic potential of the new medium. Despite this potential, Chaplin was still pursuing his experimentation with sound in the formal framework of the silent movie. Released during the initial stages of the talkie, *The Circus* makes no direct statement about its being a silent film; *City Lights*, however, asserts in the intertitle: "A Romantic Comedy in Pantomime", signaling to Chaplin's audience that he was still in the (*audio-silent*) movie business.

In the extensive commentary on *City Lights*, there is no mention of the allusion inherent in its plot to the dilemma of incorporating synchronised sound, which then engaged Chaplin. The film focuses on the Tramp's infatuation with a blind flower girl (Virginia Cherrill) whose sight would be restored if she could undergo a newly discovered and expensive operation. The Tramp who loves the poor girl obtains the money needed for the operation. The price they both have to pay for fulfilling this wish is his disappearance from her life, for the relationship between them is based on an illusion: the Tramp has falsely let her believe that he is wealthy. The girl, rejoicing in her restored sight, cannot understand why her benefactor has vanished, and she waits in vain for him to reappear.

By the end of the picture the Tramp, who has just come out of jail, materialises beside her new flower shop. He is excited to see her, but does not reveal himself to her. She treats him like a strange bum pursuing her. His appearance amuses her, and she even mocks him. In the end, pitying him, she offers him a coin. Now, by the touch of his hand, she realises that he is the man for whom she has been waiting. The film ends with alternating close-ups of the two of them, interspersed with the following intertitles of dialogue:

The girl: You?

The Tramp: You can see now?

The girl: Yes, I can see now.

The blind girl's situation represents – albeit inversely – the situation of the cinema audience embracing the coming of the talkies after having been deprived of synchronised sound in silent pictures. When she is blind, she perceives reality by means of either hearing or touch, depending on the context. Through the eye operation, the latest development in surgical technology, she acquires an additional sense, which radically transforms her perception of reality. The dear price, however, is the loss of love, or simply,

the disappearance of the Tramp from her life. The final scene actually casts doubt on the blessing inherent in this new ability. Sight only hinders the girl from correctly identifying the real person. She catalogues the Tramp according to external visual signs and classifies him according to social clichés. Only when she returns to the sense of touch, the original sense through which she has experienced life, does she discover that he is her benefactor.

In 1931, both the audience and the makers of talking films were in a situation similar to the experience of the former blind girl, if we swap “audio” for “visual.” Both cases deal with people switching from experiencing reality in a limited fashion through the loss of one sense, to accessing it both aurally and visually. Sound technology gave the film audience an additional means of experiencing a sense of realism when watching motion pictures. The addition of sight created a similar situation for the blind girl. However, as Chaplin sees it, cinema has only hindered its own authentic expression of inner experience by providing this added realism. According to his uses of it, sound can be powerful only if it does not enhance realism but rather provokes the imagination. Much later, in 1964, Chaplin articulated this idea in his autobiography, relating his being depressed at the time by a young critic’s remark that *City Lights* lacked realism: “Had I known what I do now, I could have told him that so-called realism is often artificial, phony, prosaic and dull; and that it is not reality that matters in a film but what the imagination can make of it” (Chaplin 1964: 382–383). When Chaplin says just before these words: “I found myself agreeing with him [with that critic]”, (*ibid.*), he also expresses his sober realisation and fear that sound might lead to the death of the love affair between himself and his audience. This fear was certainly understandable regarding the Tramp figure, but perhaps no less so regarding Chaplin the filmmaker.

The Tramp’s final sentence: “You can see now?” is highly fraught with meaning. Its plain sense is “was the operation a success”? The sub-text is “Now you can see that it’s me”, “Now you can see that I lied to you and that I’m not rich” and perhaps, “Now you can understand that you were mistaken when you mocked me”. On the symbolic and philosophical levels, however, its meaning is “Now you can see that this achievement came at a great price”, or in my discourse: “my presence is valid only in silent cinema”.

In *City Lights*, Chaplin makes use of the soundtrack in gags that are linked to the film’s theme. The blind girl first encounters the Tramp when he nonchalantly passes through the “obstacle” of a parked limousine. The girl hears the car doors opening and shutting and, obviously, judging by sound alone, she believes that he is a rich man who has just stepped out of the limousine. In contrast to other sound effects actually used by Chaplin in the film, this particular sound is conspicuous in its absence – just like the

one with the Tramp in the lion's cage. Their first encounter, in reverse analogy to their encounter at the end of the film, stems from an error on the realistic level, which arises from a perception of reality through hearing, but leads to a deeper inner truth, as we see later in the film.

In contrast to his strategy in *The Circus*, where real sound is salient through its absence in the soundtrack, Chaplin uses a form of stylised sound effect to draw attention to itself in *City Lights*. A distinct example of such a use occurs when the Tramp swallows a whistle, and its sound bursts out of his stomach during the party at the millionaire's house. Prominent in this scene is the prolonged contest between the synchronised music of the band, a conventional controlled synchronous sound, and the uncontrolled eruptions of the whistling from the depths of the Tramp's belly – Chaplin's new approach to the use of sound. Though sound is now associated with both the Tramp and the band, he is the odd man who will soon be out.

The film's opening scene already establishes some of the terms in which stylised sound is conjoined to the visual representation of sound, in the visual narrative. The Mayor (Henry Bergman) is giving a solemn speech at a fancy inauguration of a new sculpture. His speech sounds to us like gibberish, but the listeners' reaction indicates that to them it is quite intelligible. Technically, the Mayor's speech, and later the speech of the actress standing beside him, was produced by Chaplin speaking gibberish sprinkled with real words, very fast through a kazoo.⁶ This technique is what Chion defines as "verbal chiaroscuro" (Chion 1994 (1990): 176). The strange speech is an audio gag that makes the characters look ridiculous and creates a cinematic equivalent of what in ordinary speech is called "nonsense". We are presented with a trenchant satire of politicians blabbering on at assemblies and ceremonies without saying anything. From a self-reflexive point of view, Chaplin is once again stating artistically that the aesthetic richness of the sound lies solely in the music, the acting, the tone, and not in the content of the speech, which he ridicules. It is interesting to mention that the Mayor's gibberish and the actress' gibberish are distinctively different, though both are performed by Chaplin himself, who thus proves to be a vocal-art virtuoso. Each one has its own music, color, and intonation. The actress' speech is high-pitched and very feminine, whereas the Mayor's is deep and masculine. This scene demonstrates that Chion's statement about "Chaplin's protest against the voice, under the name of the speech" (Chion 1994 (1990): 12), is not quite accurate. Actually, here Chaplin uses voice as material for his gags. In fact, he protests only against words as verbal information and against the realistic quality

6 Chaplin writes that he created the soundtrack of this scene using his own voice and an instrument in his mouth (Chaplin 1974: 34).

that it lends to cinema. Nevertheless, Chion's terminology helps to bring out the importance of this scene, though he never once refers to it. The speech used by Chaplin in this scene is what Chion defines as *emanation speech*: “a speech which is not necessarily heard and understood fully and in any case is not intimately tied to the heart of what might be called the narrative action. [...] Emanation speech, while the most cinematic, is thus the rarest of the three types of speech, and, for complex reasons, the sound film has made very little use of it” (Chion 1994 (1990): 177). In the same way that Dziga Vertov experimented with slow motion and fast motion in the silent cinema era to produce images of distorted reality,⁷ Chaplin experimented with the soundtrack to produce distorted sounds that make no attempt at realism, and they often satirise mimetic sound-film practices. Whereas Vertov’s visual effects became part of the language of cinema, other filmmakers rarely adopted Chaplin’s techniques in *City Lights* for parodying speech. But, as we’ve just learned from Chion, his techniques were important in the development of the cinematic utterance.

Unlike in *The Circus*, Chaplin experiments with diegetic sound in *City Lights*. Now the music is not external to the narrative or the plot – not a mere musical accompaniment for emotional manipulation; rather, the characters themselves hear it together with the movie audience. At the solemn moment of the inauguration, as the drape is removed from the monument, the Tramp is exposed sleeping peacefully on the huge stone figure. The Tramp embarrassingly attempts to climb off, but his clothes are hooked to the statue. The orchestra, having continued to play routinely, is now playing the National Anthem. The Tramp is unable to release himself and stand properly at attention. This need to stand at attention for the Anthem is utilised by Chaplin in further gags, emphasising the contrast between the pomposity of the dignified crowd and the authentic spontaneity of the Tramp. The characters thus respond to sound, similarly to the reaction of his characters to props and sets in his silent movies.

After 1931, the talkies completely captured the imagination of both audiences and filmmakers. The filmmakers, for their part, either embraced the new medium or dropped out (of whom Buster Keaton, David Griffith and Erich von Stroheim are outstanding examples). Chaplin produced no films for five years after *City Lights* until 1936, when he released *Modern Times*. This was his first *talking-silent film*, for in addition to sound effects and music, it also contained synchronised speech.

7 It is interesting to note that Pudovkin was the first one to systematically write about a similar approach towards the use of sound. See: Pudovkin, 1978 (1929), p. 194–202.

4. *Modern Times* (1936)

Modern Times is about the wearing out of the “little man” in modern technological society; about the clash between the individual and his/her needs, and the alienated mass in industrial society, with its economic goals and its demand of efficiency. The simple man is the victim of this conflict. Personal and emotional relations between people have become a luxury one has to strive for. Happiness and liberty are attainable only in insanity or in prison; maybe art alone can enable grasping them. The shot in which we see the Tramp caught between the cogwheels of the monstrous machine gives a poetic, graphic expression to the film’s essence. We have here a visual metaphor of man caught and squashed by the wheels of the machine. On one obvious level Chaplin, who was very poor as a youth, is now the successful wealthy artist who identifies with the small man devoured by capitalist industry. However, there is also a clear sense in which Chaplin, the silent filmmaker, is contending here with sound technology. Metaphorically the machine that sucks up the Tramp and threatens his existence is the technology of the talkies that threatens Chaplin. The factory’s mad production line represents Hollywood’s production line; and the machine’s wheels could represent the wheels of the filming and projection apparatus.

The scene that strongly confirms this reading is the one in which the Tramp treats himself to a cigarette in the seclusion of the factory bathroom. Suddenly the tyrannical factory boss (Allan Garcia), the epitome of capitalist industry, appears on the screen in the form of a talking picture, “Big Brother” style.⁸ From the imperious huge screen we see (and also hear!) a close-up of a man speaking and browbeating the small figure standing helplessly below – none other than Charles Chaplin, the silent actor, director of silent films, who works with props, décor, and acting, without words. Integral to Chaplin’s unique strategy for using sound throughout this film is the interplay between the in-sync speech coming from above and dramatising a virtual reality, and the speechlessness in the actual reality in the factory.

The director Chaplin intersperses speech conveyed by synchronised sound with speech communicated through intertitles and bodily gestures in the style of the silent film. When characters communicate interpersonally, Chaplin shoots scenes in silent cinema mode. He employs synchronised speech only to provide *impersonal* verbal information and conveys it through modern mechanical equipment: radio in the prison, a phonograph in the scene where the feeding machine is demonstrated, and the “visual

⁸ The verbal term “Big Brother” comes originally from Orwell’s *1984*, published in 1949, but the origin of this image is probably in Fritz Lang’s *Metropolis* (1926).

intercom” screen in the scenes where the manager gives orders to his workers through the screen. Implicit here is Chaplin’s view of the speaking voice in sound cinema. The voice is mechanical and alienating, suggesting a lack of communication. In these scenes, human contact is possible only in the absence of the voice. Furthermore, within this film, vocal speech represents power: it is not *speaking with* but rather *speaking at* the public, a theme fully developed in Chaplin’s next film, *The Great Dictator*.

Chaplin explicitly verbalises this idea later where the marvels of the automatic feeding machine are being demonstrated to the manager. The recorded instructions conclude with the words “Let us demonstrate with one of your workers, for actions speak louder than words”. “Actions speak louder than words” is said verbally by a talking machine (a talkie), where action is *acting*, as performed by Chaplin. Acting is not just more effective or efficient; it is louder, better heard.

Chaplin’s exploration of the expressive possibilities of stylised sound led to further innovations as seen in two of the prison scenes. In the first, the Tramp sits in his prison cell reading a newspaper about protests and riots performed by the hungry and unemployed located far beyond the prison walls, while in the background we hear the sound of birds chirping. Apart from the fact that the sound is not synchronous because we do not see the source of the sound, it is also mimetically paradoxical, because in prison no birds can be heard, not even off-screen. Chaplin uses sound that is non-synchronous and incongruous with the site of the action, in order to express cinematically and without words that although the Tramp is in prison, he is freer (and more fortunate) than the people outside. The disparity between the newspaper headlines and his own situation, as expressed in his actions, and by means of the soundtrack, creates a poetic gag that asks a philosophical question, one that recurs throughout the entire movie. What is the meaning of freedom and what is the connection between internal freedom and external freedom? This use of sound nicely illustrates what Chion calls *audiovisual dissonance* or *counterpoint*: “Audiovisual counterpoint will be noticed only if it sets up an opposition between sound and image on a precise point of meaning” (Chion 1994 (1990): 38).

In the scene that follows, between the Tramp and the minister’s wife (Mira McKinney), Chaplin creates a whole series of gags around obtrusive sound. The scene builds up an intimate situation in which the characters suffer from stomach rumblings; this time it is sound with no visible origin, though of course we know its source. Although the sound actually emitted by their stomachs is not loud, they are embarrassed, convinced that the others can hear it. Chaplin has chosen a sound as the source of the problem that distresses the characters, and, as usual, he amplifies and exaggerates it to unrealistic proportions. As a form of cinematic utterance, we may call what he does in this scene, an

audio close-up (or close-up in sound-space). If in the visual close-up the camera allows us to see details that realistically we would not be able to see with the naked eye, the close-up in sound-space allows us to hear things that realistically we would not be able to hear without cinematic sound equipment. Hence, just as Griffith created the close-up in space by means of the camera, and as Eisenstein created the close-up in time by means of the montage, so Chaplin created the close-up in sound-space. Here Chaplin also employs a variety of sound elements, all related to the gas theme, thus maintaining a unity of style throughout the soundtrack. The Tramp turns on the radio so that the sounds emitted by it may override the rumbles coming from his stomach. Much to his embarrassment, what comes on is a commercial for gastritis medication, which only further emphasises, through words rather than mere sound, what he was hoping to conceal, and he turns the radio off at once. Similarly, when the minister's wife wants to take a pill to calm her rumbling stomach, she pours herself some soda water from a siphon, which makes a big noise as the gas escapes from the bottle. This noise frightens the Tramp, who reacts disproportionately. Yet, the intensity of his reaction is consistent with the previous reactions to the stomach's weak grumblings. The synchronised sound of the barking of the minister's wife's dog plays an important role in this scene, compounding the characters' embarrassment and their feeling of inability to conceal their intimate secret. Sound, then, is both what needs to be concealed and what draws attention to itself. Unlike the scene in *The Circus*, in which a barking dog – seen but not heard by the audience of silent cinema – calls the lion's attention to the vulnerable Tramp, this embarrassing scene includes a dog whose audible barking in response to the Tramp's and the parson's wife's gurgling stomachs calls further attention to their social embarrassment.

Towards the film's end, we get an exciting surprise – actually one that Chaplin's public had been awaiting for eight years since *The Circus*. Chaplin was approaching a critical turning point in the evolution of the Tramp, as well as in his *audiovisual* articulation. Thus, upon his release from jail one last time, the Tramp finds the girl he saved (Paulette Goddard) waiting for him. She tells him that she has found work as a dancer in a restaurant. The girl introduces him to the owner, who offers him a job as a waiter, but asks him a critical question: (It is all in intertitles of course) "Can you sing?" The Tramp's answer is very hesitant. The boss offers him a trial. The Tramp gestures to his girlfriend that he cannot sing at all. In order to understand the magnitude of this moment, we have to consider the attitude of cinema viewers in 1936, nine years after *The Jazz Singer*. They have already seen two (*audio-silent*) films by Chaplin, and are now almost at the end of his third, but this virtuoso actor has not yet opened his mouth to produce synchronised sound. The restaurant owner who asks him if he can sing is asking this question

on behalf of millions of viewers of Chaplin's films, as well as his colleagues in Hollywood. Chaplin talks about this moment in his autobiography where he tells of the theatre manager's response to the disastrous preview of *City Lights*: "Now I want to see you make a talkie, Charlie – that's what the whole world is waiting for" (Chaplin 1964: 329). The interesting fact of the above interpretation is that this insight, which Chaplin articulated in 1964, he had already dramatised 28 years earlier in *Modern Times*.

The Tramp's anxiety centres on remembering the words to the song, and when he forgets them, he must improvise. He starts his show, which is a mixture of dance, pantomime and gibberish singing. Here Chaplin does open his mouth and formally does not disappoint his contemporary audience's expectations. He produces a voice, but ironically, his nonsense syllables are hardly what they were expecting. He shows that he can delight his audience with his unusual song in gibberish – his *emanation song*, to extend Chion's terminology. Again, he has proven to his audience that acting, dance, pantomime, and music can tell a story better than voiced words. Once again, Chaplin, faithful to his artistic vision, succeeds in expressing his deep doubt about the artistic quality of the new talking medium, given the effectiveness of his old style upgraded by the new technology of the talking medium.

At the end of this film, after the Tramp has opened his mouth for the first time, there is no way back. Chaplin goes on grappling with the role of speech in cinema through experiments that explore sound as a means of cinematic utterance. The result that hits the screens four years later is *The Great Dictator* (1940).

5. *The Great Dictator* (1940)

Although *The Great Dictator* is considered a "talkie" – Chaplin's first full dialogue picture – I perceive it as a *talking-silent film* that is transformed, during its final scene, into a real talking picture. True, the characters speak without the use of intertitles throughout the movie, but this film more often than not employs the cinematic language of Chaplin's silent ones. Moreover, Chaplin constructs the two characters that he plays – the Jewish barber and the dictator Hynkel – In a sense, as two opposite variations of the figure of his Tramp. In the final sequence, the two characters merge into one. The latter composite character, in turn, separates himself from the Tramp, and transforms into Chaplin, the man. He talks the way Chaplin spoke and much like the way other people sometimes spoke in the talking pictures of the era. Whereas both Hynkel and the barber suffer from speech impediments, the new superimposed personality is verbally articulate. The Jewish barber is timid and barely speaks during much of the film. Hynkel, himself

emits various strange sounds, yet they are mostly shouts, shrieks, beastly roars, childish wails, and gibberish spiced with a few intelligible, sometimes English or German words. Furthermore, when he has to speak one-on-one or on the telephone with Napaloni (Jack Oakie), Hynkel becomes tongue-tied and desperately needs the assistance of his verbally articulate propaganda minister, Garbitsch (Henry Daniell), who is always at his side.

In many scenes, Chaplin's soundtrack continues his experimentation with audio gags and his quest for the right cinematic grammar. At the beginning of the film, in the scene where the cannon fires, before the shell bursts forth, we hear a human sound much like someone clearing his throat. After that the cannon fires a dud shell. Here Chaplin personifies the cannon, by means of the soundtrack, as "diseased" or ineffective. The sound is diegetic though not realistic. Just as in his silent films, where Chaplin created montages with visual elements that do not connect with one another realistically, here he fashions an "inappropriate" soundtrack by juxtaposing the sound of the throat clearing with the picture of the cannon misfiring. Chaplin is thus expanding the audio-aesthetics he developed in his earlier work.

The firing of the cannon by the Jewish barber marks Chaplin's first appearance in this film. With his left hand, he prepares to pull the string that will fire the cannon, and with his right he covers his ear to protect himself from the noise – as futile a gesture as it was for the Tramp in the lion's cage in *The Circus*. In other words, Chaplin is still trying to shut his ears to the threat of sound, even though he has reconciled himself to the need to open his mouth.

Unlike the situation in *The Circus*, this time he is not the victim of external factors producing the dangerous sound. Here he fully collaborates, being the one producing the menacing sound. He "carried talking pictures with one hand and protected himself from them with the other".⁹

Immediately after the firing of the shell, the Jewish barber falls flat on the ground, shocked by the power of the sound. When he rises, he picks up his binoculars to watch the flight of the shell. The common practice in films during this period was to juxtapose the image of the person using the binoculars pointing off-screen, with a shot of this character's point of view framed through the contours of a binocular shaped mask. Chaplin changes this pattern for a non-realistic "audio point of view". The camera shows the distant landscape in a long shot without the binocular mask effect, and with no framing of the flying shell. On the soundtrack, however, we hear the whistling of

9 Paraphrasing Nehemia 4,11.

the shell as it cuts through the air. Actually, it is only by means of the soundtrack that the audience understands that the shell is indeed in flight towards its destination. The shrieking of the shell is heard only while the binoculars are pressed to the gunner's eyes, and ceases the moment he lowers this viewing device from his face. This technique allows the soundtrack to establish an audio point of view in a non-realistic way. According to Chaplin's audio-cinematics, synchronous sound, which imitates reality, weakens cinema's power, while merely suggested unheard sound or heard sound from unseen sources, enhances it.

Chaplin further develops the use of close-up in sound space as in the scene when the Jews hide a coin in a single muffin as a way of drawing lots to determine who will go on the suicide mission to assassinate Hynkel. Hannah (Paulette Goddard) believes the plot is ridiculous, and decides to thwart the scheme by hiding coins in all the muffins without their knowing it. In this amusing scene, each of the characters secretly passes his coin to someone else, with the eventual result that the Jewish barber receives all of them. Each time the barber finds another coin in his muffin, he swallows it. Chaplin treats us to a laugh at the barber's discomfort through the soundtrack, when we hear the coins clinking against one another as they meet in his stomach. As in *Modern Times*, Chaplin uses a non-realistic sound close-up here to create a funny gag that also advances the film's plot through the non-verbal information that it conveys.

Chaplin also uses music differently from the usual practice in cinema. The national anthem at the opening of *City Lights* is such an example (see p. 33 above). In *The Great Dictator*, however, there is a special use of music in the scene of the barber giving someone a shave. The radio plays Brahms' *Fifth Hungarian Rhapsody* – a rare occasion, along with his use of the Prelude to Act I of Wagner's *Lohengrin* to accompany Hynkel's globe ballet, in which Chaplin uses music other than his own – and the barber matches his shaving motions to the music. The usual practice in cinema is to fit the music to the given scene, in order to add an emotional dimension to what is seen. In this case, however, Chaplin switches the order, and fits the barber's functional movements to given music, thus producing a kind of modern ballet choreography. Once again, Chaplin is proposing alternative codes for connecting picture and music – codes that are particularly suitable to Chaplin's cinematic language, because his cinema is often closer to dance and music than to theatrical drama.

One of the most notable examples of Chaplin's distinctive use of a soundtrack in this film occurs in the first scene where Hynkel makes a speech in front of an aroused and cheering crowd. Hynkel's gibberish, especially in its hysterical menacing intonation, chillingly reflects the threat of violence inherent in the distorted charisma of the dictator.

Like the Mayor in *City Lights*, much of his gabble is meaningless. This time the effect is not only ludicrous but also horrifying, since Hynkel is using his rhetorical skills, conveyed to us through “tone, cadence, and accent” (Daub 2010: 451–452), as well as gesticulation, to spread hate. This device artistically exposes the mechanism of totalitarian demagogic at its most effective. When we compare this scene, which seems to us absurd and ridiculous, with contemporary newsreels of Hitler’s speeches, we can see astonishing parallels between the actual and parodied dictator’s performance styles.

In this scene, Chaplin also expresses his attitude to cinematic sound as a conveyor of information. A radio announcer relates the content of Hynkel’s speech to listeners throughout the world. His text is not a straightforward translation of the gibberish, but a prepared in advance false description of what we see and hear, rendering it more genial. The conspicuous comical contrast in tone between the seen speech for internal consumption, and the parallel “running commentary” for public relations and propaganda purposes, vividly dramatises the vicious deceitfulness of Hynkel’s message. Thus, Hynkel’s supposedly translated text turns into Chaplin’s meta-text that gives a richer interpretation to the performance that we see and hear. It is also illuminating as to what happens in the transposition from one medium (audio-visual) to the other (verbal), and vice versa, a point that Chaplin never fails to drive home.

In the dictator’s speech, the humanised microphones bend back in reaction to the mounting aggressiveness of his delivery, and then snap back at him. It appears that not only language rejects his speech, but also the public address system cannot contain it. Here the machine is humanised, as opposed to the feeding robot in *Modern Times* that is ultimately a dumb machine. This audiovisual gag is also a unique plastic expression of the rivalry and hostility between the Dictator and the media, when they fail to yield to his every whim. It furthermore reflects Chaplin’s thirteen-year struggle with the soundtrack.

Also in this scene, Chaplin breaks accepted codes of soundtrack editing in order to enrich the cinematic articulation. When Hynkel raises his hand as a sign to his audience to applaud, the sound of clapping immediately reaches top volume, without the customary gradual amplification of a fade-in. In the same way, the sound ceases immediately when Hynkel gestures that it should stop, without any gradual fade-out. This non-realistic control of the volume of the sound, which also works as an audio gag, uses the soundtrack to emphasise the dictator’s absolute control over his audience. It also inverts the humanisation of the microphones, this time rendering the human-crowd a veritable machine. We have here another example of the unconventional way in which Chaplin plays with the rules of soundtrack editing, extends the boundaries of

the language of vocal utterance, and creates a language of his own that suits the theme of his film and his artistic style.

This speech is no mere conventional gibberish, but a sophisticated variation on the *emanation speech*. Chaplin's sophisticated use of words, both in English and in German, illustrates what Chion classifies as *loss of intelligibility* speech (Chion 1994 (1990): 177). The characters' names are used as a means of enriching the statement. The Führer Adolf Hitler is transmuted by the radio voice-over into the Phooey, Adenoid Hynkel. Chaplin plays with the sound similarities and with the connotations of phooey and adenoid (polyp). Herman Göring is called Herring – a montage of "Her" from Herman and "ring" from Göring; it sounds similar and it suggests a bad smell. Joseph Goebbels is called Garbitsch, i.e., trash. These last meanings are consolidated in a verbal fragment of Hynkel's gibberish speech, when he says: "Oh, Herring shouldn't smelten fine from garbitsch und Garbitsch shouldn't smelten fine from herring". This part of the speech, like other parts that are not pure gibberish, is highly effective as satire. Chaplin contrives new ways of producing meaning from words, unrelated to their informational import. He speaks macaronically, acting out language in general, as it were. Thus, Benito Mussolini is rechristened Benzino Napaloni: a montage of Benito, Napoleon, Mussolini and polony (sausage); Italy is Bacteria – a montage of Bactria of Alexander's empire and the microorganism. Austria becomes Osterlich, which alludes to the bird ostrich, and echoes Austerlitz, the famous Austrian defeat to Napoleon.¹⁰ Finally, the "double cross," substituting for the swastika, obviously connotes betrayal (double crossing). The satirical distortion of names in itself is more literary than cinematic; nevertheless, here these names punctuate the gibberish, as do the few real language words sprinkled here and there. Thus, we can see that although the scene is more similar in its character to silent cinema than to the talkies, its soundtrack is rich and innovative in its use of sound, vocabulary, and cinematic grammar.

The second time that Hynkel makes a speech, again in gibberish, occurs mostly "off-camera." That is, we hear the dictator's roars of gibberish, but we *see* a close-up of the loudspeaker – the mechanical mediator – through which the speech is being transmitted, and the hysterical responses of the Jews in the ghetto. Conspicuous is the response of the Jewish barber, who jumps in horror head first into a barrel. Besides being a developed variation on the barber blocking his ear in the cannon scene earlier in the film, this ostrich-like image recalls Chaplin's self-irony projected in the lion cage scene in

¹⁰ This observation I owe to Odeya Kohen-Raz (Kohen-Raz 2011: 167).

The Circus. In this specific context, it is also suggestive of the world's reaction to Hitler's speeches – figuratively burying its head in the ground.

At a critical moment towards the film conclusion, Chaplin sheds his disguises – the disguises of Hynkel, of the Jewish barber, of the Tramp, and of an actor. Simultaneously, he finally discards the last barrier to sound from himself as artist. Chaplin gives his own monologue. He is shown in close up, without his traditional Tramp makeup – his gray hair and his wrinkles giving away his true age (51). He sends the world an unequivocal message, the absolute opposite of gibberish, the complete and crystalline, universal and humanistic worldview of Chaplin, the man. This speech is well articulated. He speaks in favor of resistance to tyranny, and of refusal to obey arbitrary orders opposed to basic human laws, orders that serve unjust people and allow humans to rule and trample over one another. This speech affirms freedom, human solidarity, love, and tolerance. If at the end of *Modern Times* Chaplin had surrendered to the need to use his voice to show us that he could also sing, at the end of *The Great Dictator* he surrenders to the need to use meaningful words.

Having thoroughly mastered the cinematic meaning of sound, and having explored the creative possibilities of a nonverbal soundtrack for 13 years in four films, Chaplin now articulately uses words with great ease, and permits himself an especially long monologue, which is not customary in cinema. This extraordinary monologue, transcending the fictional confines of the film, serves to convey the extreme urgency of the message. It emphasises the importance of the issues and the feeling that in order to stop Hitler it is necessary to make use of every means available, including words, which until now have not been among his artistic means of expression.

6. Conclusion

Indeed, Chaplin's next film arrives seven years later, and this time it is talking cinema in every sense: *Monsieur Verdoux* (1947). Here, it seems that Chaplin has fully mastered the new medium of *audiovisual illusion*. He has fully assimilated the new medium, no longer struggling with verbal communication. He has finally adopted the conventional language of talking cinema. His new products constitute a synthesis between his unique artistic language and the prevailing codes of talkies. In this sense, his first "conventional" realistic talking film lends appropriate perspective to his long experimentation with and development of sound in cinema. Close examination of *Monsieur Verdoux*'s audio track and its relationship to the film's visual proves in different scenes that Chaplin's unique way of using sound during all his preceding films is applicable

and can be a powerful tool in a conventional talking film, which was much more realistic in its style.

Four years later, in *Limelight* (1952), Chaplin reverts to the subject that had never ceased to engage him since 1928. If we said that *The Circus* is a requiem for the clown – a film that sums up silent cinema, then *Limelight* sums up the totality of Chaplin's cinematic *œuvre*. It is a requiem for the artist who is still making films, but feels that the end is already imminent and it is time for a farewell.

In the final scene of *Limelight*, Calvero (Charles Chaplin) and his partner (Buster Keaton) put on a skit, where they play the parts of two musicians trying unsuccessfully to perform a violin and piano duet. Tuning their instruments, they get into trouble that leads to absurd states of loss of control, to trampling on the violin and pulling out the piano strings. After their instruments are completely destroyed, the piano is miraculously well tuned without the wrenched out strings, Calvero, magician style, pulls out a new violin from behind him and plays it masterfully and most expressively. Keaton accompanies him with matching gracefulness and technique. The wonderful duet ends with Calvero's premeditated falling off the stage into the band's big drum. In this scene, the gags are all built around the struggle with the *sound-emitting* musical instruments. Keaton and Calvero, are overwhelmed by the preparatory tasks of setting up the music notes and tuning their instruments. In spite of their anticipating the tuning problem – they even have a tuning wrench and a wire cutter – the powerful piano and the delicate violin seem at first to be too much for them to cope with. They lose control. The humanised instruments "behave" like a monstrous enemy. With unrelenting thoroughness and persistence they stretch their instruments beyond their limits, until the violin and piano strings all snap. They seem to be taking the piano apart to get at its secrets and not out of sheer rage. Only after the instruments are destroyed and the men have suffered blows and humiliations through them do they gain control over them, seduce them like lovers, bend them to their will and needs, and finally perform brilliantly. They do not ignore sound, and are not helpless before it. They investigate it like true artists, struggle with it until they master it, and then use it in the best way. Just as Chaplin himself did in all his earlier films, as we just saw above. But this climactic moment, the triumphant performance having been achieved (self-reflectively it is this very film), is also the moment to bow out. One has to step off the stage. This powerful moment is a turning point inspired by the insight that their original art form has passed away, and cinema has actually become a new art that is alien to them. They belong to a generation that no longer exists. However painful, Chaplin resigns to this reality of being passé, and kills Calvero as Calvero killed his stage persona in the premeditated gag. Once more, like in

the *Great Dictator*'s final scene, the character and its mirrored reflection become one and they both reflect the filmmaker, Charles Chaplin. Highly significant is the way Calvero dies, to wit, whilst performing – surely, an actor's dream. Yet his actual deathbed in the gag devised by Calvero, which turns out to be Calvero's *real* death, is no other than the big drum. The most delicate instrument, his violin in hand, he dies in the drum that represents the roughest and most aggressive sound in the orchestra. Of course, Calvero in the film looks as Chaplin did in 1952, but in his dreams, Calvero appears as the Tramp in his typical costume. In this final scene, however, Calvero is dressed in "Semi Tramp garb", and side by side with his partner Buster Keaton, the spectacle is that of the two great old masters of slapstick and silent cinema.

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Garso galia humoro kūryboje: Chaplinas – garsinių pokštų ir garso dizaino pradininkas

SANTRAUKA. Straipsnyje analizuojamos Chaplino garso sampratos naujovės, kurios, nors ir neįvertintos, gerokai paveikė kino garso kalbą. Nors literatūroje kalbant apie perėjimą prie garsinio kino Chaplino nuopelnai dažnai ignoruojami, savo kino kūryboje jis ne tik atrado naujus garso panaudojimo būdus – tiek konceptualius, tiek ir kaip technologinę priemonę, bet daugelyje scenų garsinius pokštus naudojo panašiai kaip rekvizitą ar dekoracijas vizualinėse išdaigose. Trys naujos kategorijos paaškina nebyliojo ir garsinio kino dichotomiją: garsinis-nebylusis kinas (*audio-silent film*), kalbantis-nebylusis kinas (*talking-silent film*) ir filmuotas teatras (*filmed theater*). Siekiant iširti tam tikrus geriausiai Chaplino „kalbą“ iliustruojančius garsinius pokštus, faktiškai praplėtusius jo kūrybinį kino humoro arsenalą, remiamasi reikšmingomis Michelio Chiono idėjomis apie kinematografinio garso raišką. Unikalūs, toli laiką pralenkę Chaplino garsiniai pokštai garso dizaino raidą pastumėjo ta linkme, kuria, anot M. Chiono, jis buvo pradėtas naudoti vėliau, penktame ir šeštame XX a. dešimtmeečiuose.

REIKŠMINIAI

ŽODŽIAI: Chaplinas, nebylusis kinas, dialogai, pokštas, garso takelis, garsinis pokštas, *Cirkas*, *Miesto šviesos*, *Modernūs laikai*, *Didysis diktatorius*, *Rampos šviesa*, perėjimas į garsinį kiną, garsinis-nebylusis kinas, kalbantis-nebylusis kinas, filmuotas teatras, audiovizualinė iliuzija, paistlynė, asynchroninis garsas, synchroninis garsas.

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Diegetic Ambiguity of Film Music

KEYWORDS:

film music, diegetic,
non-diegetic, ambiguity.

ABSTRACT. One of the earliest classifications of film music is its division into the so-called diegetic and non-diegetic. This article explores the question of diegetic ambiguity and its relation with conceptions of cinematic diegesis. The lack of a plausible music source, its shifting between or simultaneous presence on several narrative levels, and diegetic control of non-diegetic music are presented as the main types of the diegetic ambiguity. At the same time, the issue of an appropriate understanding of cinema diegesis is raised.

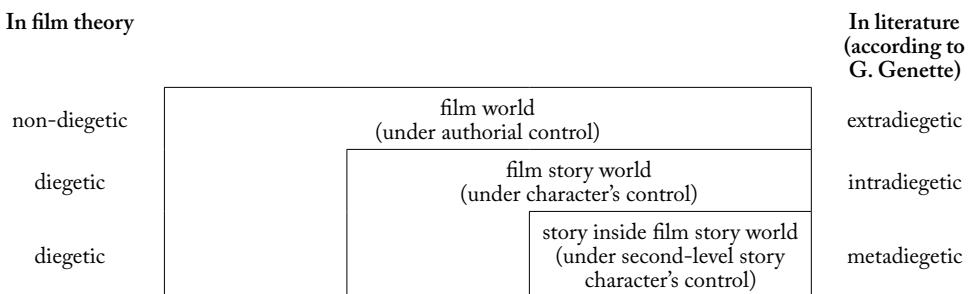
One of the main ways to classify film music is to break it into categories of so-called “on-screen” and “off-screen” music, that in film terminology are also called diegetic and non-diegetic. Although the question of film diegesis has been discussed many times and many new issues are being raised at the forefront of the contemporary film sound discourse, the question of diegetic music remains relevant. The conception of “diegesis” has been transformed many times and has arrived into the field of film theory from literature: “the career of ‘diegetic’ and ‘nondiegetic’ (or ‘extradiegetic’) music in film musicology goes back to Claudia Gorbman’s adoption of the terms from Gérard Genette” (Heldt 2013: 48). In turn, Genette adopted the French structuralism tradition and some ideas from Russian formalists from the beginning of the 20th century. Finally, the term diegesis was borrowed from works by Ancient Greek philosophers, namely Plato and Aristotle, where diegesis refers to a certain type of narrative, based on the separation of the narrator from the narrative.

Although most filmmakers agree on the statements that “any voice, musical passage, or sound effect presented as originating from a source within the film’s world is diegetic [...] It happens on the scene, and the characters can hear it” (Bordwell, Thompson 2008: 478) or sound which originates outside of that narrative and is meant to be heard only by the viewer (any background music enhancing the picture, a narrator’s voice etc.) is non-diegetic, film musicologists continue to explore the accuracy of those definitions.

Some scholars question the usage of the term “non-diegetic”, claiming that such music is also diegetic, it only relates to a more general level, whereas non-diegesis is not possible at all. That which is called non-diegetic in film theory and traditionally

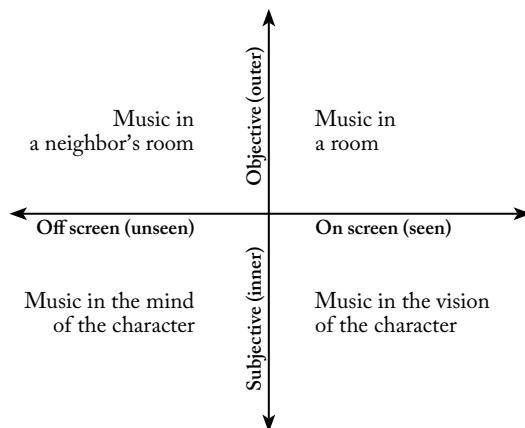
refers to a hierarchically higher level, i.e., that of the author of the work, is known as the extradiegetic level in Genette terminology. While music occurring within another story (e.g., a concert watched by film characters on TV) is, according to Genette, called metadiegetic (see Diagram 1).

Diagram 1. Classification of diegetic levels



At first, I will take a more detailed look at the existing classification of diegetic music (or intradiegetic, according to Genette). Perhaps the most detailed classification can be found in Richard Raskin's typology (Raskin 1992), which puts many earlier classifications into perspective, whereas when classifying diegetic music into smaller sub-categories, the main criterion is the nature of the source of music. As Daniel Percheron points out in his article "Sound in Cinema and its Relationship to Image and Diegesis" (Percheron 1980), the source of diegetic music can be seen or unseen. Additionally, the source of music may be totally invisible (for example, music that is coming out through an open window or from a neighbouring room), temporarily invisible (for example, the sound of an approaching train), or partially visible, when it's seen or only heard by one or several characters (it is music which sounds in the character's head, the "inner voice", or the thoughts of characters uttered aloud). This is where we encounter the inner (subjective) music. Different authors use different terms to describe this: Gorbmann, referring to Genette's terminology, calls it metadiegetic (Gorbman 1987), Edward R. Branigan – intradiegetic (Branigan 1984), where Raymond Spottiswoode, Bordwell and Thompson call it unrealistic (Spottiswoode 1969; Bordwell, Thompson 2008). The subjective or inner diegetic music can be juxtaposed to the oppositional one, which is external, objective and actual. So all subtypes of diegetic music can be systemised using two axes of visibility and objectivity (see Diagram 2): on screen – objective (outer), off screen objective (outer), on screen – subjective (inner), off screen – subjective (inner):

Diagram 2. Typology of diegetic situations



The separation of two realities – the film story and narrator’s – is the cornerstone of the diegesis concept, but at the same time it is also an Achilles heel. The assumption that the film story world could actually exist somewhere (and is thus more real than a narration about it) and that the narrator stays and acts outside of it appears quite confusing. Can the world of the film story be considered as the “more real world”? Is it possible to credibly separate the elements of reality and fiction in film? Is it possible to draw a clear line between a narrator and a narrative so that we can determine where reality starts and fiction ends? These questions become especially acute when diegetic levels overlap, and music travels in-between. Then the belief that the so-called diegetic characters really exist somewhere, as well as a meta-narrator, who exists above them and knows more than them, starts to fade.

In this context, one of the main criteria of classifying diegetic music – the relationship of music to the narrative level – does not always work precisely and music in such cases often has to be defined as diegetically ambiguous. Firstly, it exists when there is no plausible source, although it sounds as it is in the diegesis. As it is in the opening scene of Otar Iosseliani’s film *Giorgobistve* (1966), which contains traditional Georgian music singing in the background. This music can be understood as diegetic (we can see a feast on screen), but because we can’t see the singers, and since no characters react to the music in the *mise-en-scene*, this music starts to get further from the events depicted and the viewer starts to perceive it as a sound comment on the narrator’s level. Interestingly, this example can be understood in reverse. Why couldn’t the soundtrack belong to the diegetic story world, while an image could work as a non-diegetic comment on it?

Or maybe both components belong to the narrator level, or to neither of them? All versions seem to be possible:

Diagram 3. Diegetic ambiguity in Otar Iosseliani's *Giorgobistve* (1966)

	<i>Version I</i>	<i>Version II</i>	<i>Version III</i>	<i>Version IV</i>
Video: (a feast)	diegetic	non-diegetic	diegetic	non-diegetic
Music: (Georgian singing)	non-diegetic	diegetic	diegetic	non-diegetic

Diegetic sound ambiguity always exists in the cases of parallel editing when the video track story shifts to the other (parallel) story, and the soundtrack continues with the first one. A famous example of this can be found in Francis Ford Coppola's *The Godfather* (1972), where there is a sequence of scenes of baptism in a church and homicide in the city, yet in both scenes, only the church music can be heard (Fig. 1). The constant shift of music from diegetic (organ music in the church scene) to non-diegetic (organ music over the homicide in the city) and vice versa means music is not held down in any one position.



Figure 1. *The Godfather* (1972), Francis Ford Coppola

Diagram 4. Diegetic shifts in the introductory scene of *The Godfather* (1972), Francis Ford Coppola

Video:	in the church	homicide I	in the church	homicide II, etc.
Music:	church organ (diegetic)	church organ (non-diegetic)	church organ (diegetic)	church organ, etc. (non-diegetic)

It is more common that diegetic music shifts from the diegetic point to the non-diegetic, for example, a character's song continues into the next scene as non-diegetic

background music. A shift in opposition is less frequent and can bring about an unpleasantly confusing effect. Director Michael Haneke was glad to apply this diegetic shock effect. For example, in his film *Amour* (2012), there are several scenes where divinely sounding classical music in the background suddenly breaks off; as it turns out later, it was just a CD player being turned off by one of the film characters. At that point, the spectator unexpectedly understands that the symbolic non-diegetic music of the divine or sacredness (as it could be understood in the first case) was in fact a pure realistic sound and nothing more.

Diagram 5. Diegetic shifts in Michael Haneke's film *Amour* (2012)

Video:	interior	close up of CD player
Music:	classical (non-diegetic)	classical (diegetic)

This kind of shift can also be used for the opposite purpose to make a so-called diegetic joke. Many examples of this exist in Mel Brooks' comedies, when, suddenly, it turns out that the background music is not actually what it seems to be. For example, in the parody *Blazing Saddles* (1974) by Mel Brooks, the main hero Bart rides as the sheriff on his horse, accompanied by non-diegetic music played by the Count Basie Orchestra. When the higher level of the camera reaches the real Count Basie and his orchestra, who appear on the screen next to Bart, the music shifts to diegetic (Fig. 2).



Figure 2. *Blazing Saddles* (1974), Mel Brooks

Another case is the overlap of narrative levels in music itself, when one music parameter acts as diegetic, and the others as non-diegetic. There are a lot of examples

from old classical films when a diegetic song has non-diegetic orchestra accompaniment (*Casablanca*, 1942, *Breakfast at Tiffany's*, 1961, Fig. 3) to more modern films, for example, Quentin Tarantino's *Kill Bill* (2003), where the nonchalant whistling tune of Bernard Hermann is underscored by more dramatic and dissonant orchestra chords. In these cases, music belongs to several diegetic levels at the same time.



Figure 3. *Breakfast at Tiffany's* (1961), Blake Edwards

Diagram 6. Overlap of narrative levels in *Breakfast at Tiffany's* (1961), Blake Edwards

voice + guitar accompaniment	diegetic
orchestra score	non-diegetic

Speaking more generally, we can see that a separate musical cue rarely belongs to one diegetic type and usually changes its addiction. In the previously mentioned *Breakfast at Tiffany's* episode, the music at the beginning sounds like a diegetic background – Paul is working with the printing machine and hears a song coming of the closed window (diegetic unseen music). Later, he opens the window and sees Holly singing (the music changes to diegetic seen, but the sound level is still not reacting to the opening of the window and does not increase, i.e., it is not absolutely subordinate to diegetic world laws). After some more time, an orchestral accompaniment joins in and the soundtrack becomes diegetically ambiguous (Holly's guitar belongs to the diegetic world, while the orchestra accompaniment – to the non-diegetic world). Finally, when the dialogue between the characters begins, music continues to sound only as a non-diegetic background.

Even underscored non-diegetic music, if it is composed using the so-called Mickey Mousing style, has some level of diegetic ambiguity. Although it is obvious that the score belongs to the non-diegetic world, the diegetic control over non-diegetic music is still very noticeable. Music starts and stops in precise synchronisation with an action on the screen, pedantically reacts to the changes in the plot, and so on. We can take almost all Walt Disney animation as an example of such a case, as can early Hollywood cinema scores by Max Steiner, Erik Korngold and many others. It is especially obvious when music tries to replace or imitate the sounds of nature and sound effects. It has to be said that this mimetic type of storytelling is more and directly connected with the diegetic world, and is neither partly mimetic (music created to indicate someone's emotion) or reflective (a voice-over or musical comment), when the different viewpoint towards a scene is demonstrated.

To sum up, the main types of diegetic ambiguity that can be distinguished are these:

- ◆ it does not have aplausible music source;
- ◆ there is no stable music source (diegetic shift);
- ◆ it does simultaneously belong to different editing scenes or narrative levels;
- ◆ there is diegetic control over non-diegetic music.

It can also be stated that the diegetic ambiguity of film music is not an exception, but rather a rule. This naturally raises the question: is the appropriate concept of diegesis being used in the cinema? Perhaps most of the examples would not seem so confusing if we did not understand film music just as one way of narrating voices, as in Genette's sense, but more as the product of narration, the same as the characters, plot, etc., as Ben Winters suggests (Winters 2010). Or if the recognition of the inherent fictionality of the film's nature would reduce the binary opposition between diegetic and non-diegetic music, what would not let us consider any of them more or less realistic (i.e. diegetic)? By agreeing with the standpoint that "diegesis is a mental construct: there are only words on the page, frames of film, there is only music coming out of the loudspeakers in the cinema; the rest happens in our minds" (Heldt 2012: 54), the Klein bottle or a Möbius strip as an image of the interconnectedness of narration and diegesis could be more appropriate, as Nick Davis suggests (Davis 2012). Therefore, looking for a more specific conception of cinematic diegesis, liberated from literature and without putting emphasis on the realistic necessity of diegetic world, seems to be the way to unlock the question of diegetic ambiguity of film music.

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Diegetinis kino muzikos dviprasmiškumas

SANTRAUKA. Straipsnyje nagrinėjamas diegetinis kino muzikos dviprasmiškumas ir jo ryšys su kino diegezės sampratomis. Viena anksčiausių kino muzikos klasifikacijų yra pagrįsta jos suskirstymu į vadinamąją diegetinę, kai muzikos šaltinis priklauso pasakojamai istorijai, ir nediegetinę, kai muzikos šaltinis priklauso pasakotojo erdvei. Nors kino muzikos tyrejai iš principo pritaria šiam teiginiui, keletas aspektų lieka atvirų diskusijai. Ar kine įmanoma įtikinamai atskirti pasakotoją nuo paties pasakojimo arba fikcijos bei tikrovės sudedamąsių dalis? Ar tai, ką mes laikome diegetiniu pasakojamos istorijos pasauliu, gali būti laikoma kažkur iš tikrujų egzistuojančia realybė ir kiek? Sie klausimai ypač užastraėja, kai diegetiniai lygmenys susipina, o muzika migruoja tarp jų. Aiškiai išreišksto muzikos šaltinio nebuvimas, jo poslinkiai iš vieno pasakojimo lygmens į kitą ar vienalaikis priklausymas keliems, nediegetinės muzikos diegetinė kontrolė pateikiami kaip pagrindiniai diegetinio dviprasmiškumo atvejai. Straipsnyje atkreipiamas dėmesys į literatūrinės ir kino diegezės sampratų skirtumus, kurie, autoriaus nuomone, didele dalimi lemia šio dviprasmiškumo priežastis.

**REIKŠMINIAI
ŽODŽIAI:**
diegetinė kino
muzika, nediegetinė
kino muzika,
dviprasmiškumas.



Three Tales by Steve Reich and Beryl Korot – Sounds, Samples and Representations

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ABSTRACT. The article deals with a multimedia project by Steve Reich and Beryl Korot called *Three Tales* (2002). This unique collaboration is a three-part musical piece accompanied by visuals created with digital techniques. Each part is an individual story about the risks and dangers of technological progress. Their subjects are respectively, the famous Hindenburg disaster, atomic bomb experiments at the Bikini Atoll, and the cloning of Dolly, the sheep. The author of the article attempts to show how musical and visual elements of the piece correspond with each other, and how Reich uses this unique compositional technique. *Three Tales* goes beyond standard visualisation with video projection accompanying the music. Reich and Korot managed to create an “audio-visual opera” in which sonic and visual strategies are connected in a much deeper sense. The piece traces the development of audio-visual technologies in the 20th century, and shows how the relationship between reality, its representation, and finally simulation changes in time.

KEYWORDS:

Steve Reich,
Beryl Korot,
minimalism in music,
video art, technology,
representation.

Contemporary music is very often accompanied by images. Many composers work with visual artists, and numerous works, initially created without any visuals, are presented with various kinds of visualisations: computer animation, films, light shows, lasers or holographic projections. Each year during the Ars Electronica Festival in Linz (Austria) a number of such works are played live. Yet, very rarely are these audio-visual presentations truly creative collaborations between musicians and media artists. Of course, there are examples of successful projects in which music and visuals cannot be separated, for example, the works of Bill Morrison, who closely collaborates with musicians such as Bill Frisell, Michael Gordon, Jóhann Jóhannsson and others – and successfully redefines the aesthetic of a “film soundtrack”.

Steve Reich is also an artist who continuously transgresses the boundaries of a musical composition. His pieces are not only elaborate explorations of formal structures, but very often go far beyond the experience of music. For a long time, Reich has been

interested in the possibilities of including narrative elements in his music. However, his “stories” are much more than just lyrics. The American composer makes the sounds themselves tell the tale. He uses samples or “sound documents” in a way which makes their diverse functions inseparable. Sampled sounds are often “tuned” and replace notes that could be played on instruments, whilst creating original narrative forms which have very little to do with literature. In his *Different Trains* (1988), the sounds of American locomotives and sampled voices of Holocaust survivors are used to execute his strategy of “speech melodies” – “Reich’s term for a type of musical transcription that attempts to replicate the distinctive rhythm, intonation and inflection of human speech” (Włodarski 2015: 127). This strategy can also be found in other compositions created together with visual artist Beryl Korot – *The Cave* (1993) and *Three Tales* (1998–2002). While Reich does not abandon his minimalist strategies, both pieces are attempts at redefining minimal music. Eric Pietro writes on the significance of “speech melodies” in his study about *The Cave*:

This (...) interdependence of the semantic and the acoustic enables Reich to transcend many of the self-imposed limitations of minimalist music, and to do so without abandoning the basic principles that had governed the intellectual project of minimalism. The use of speech-melody technique humanizes his music, allowing it to grow in organic, rather than mechanical, patterns. It also has the effect of enabling Reich to engage more directly in the extra-musical world of human concern, bridging the gap between political content and abstract formal procedures (Prieto 2002: 41).

The Cave and *Three Tales* extend strategies from *Different Trains*, not only because sound samples are much more diversified, but also because of the visual component, which plays an important role especially in the second piece. Reich does not use Korot’s visual to simply illustrate three stories behind three parts of his composition. Rather, he explores the visual material as another sample which can be used both as a semantic element, and as a part of the formal structure of the composition. In an early essay called “Music as a Gradual Process”, Steve Reich writes:

I am interested in perceptible process. I want to be able to hear the process happening throughout the sounding music.

To facilitate closely detailed listening a musical process should happen extremely gradually (...).

What I am interested in is a compositional process and a sounding music that are one and the same thing (Reich 2004: 34–35).

These words have lost none of their meaning in the context of *Three Tales*. Listening to the piece allows the audience to reconstruct the process of creation of a structure, in

which every element – visual and sonic – plays a significant role. The composition is approximately 65 minutes long and consists of three separate movements linked not only by musical qualities, but also by common subjects of “playing God”, human creation and the use of technologies.

The composer describes his project thus:

The first tale, *Hindenburg*, utilizes historical footage, photographs, specially constructed stills, and a videotaped interview, which provide a setting for the archival material and text about the Zeppelin. Starting with the final explosion in Lakehurst, New Jersey, in 1937 it includes material about the Zeppelin’s construction in Germany in 1935 and its final Atlantic crossing. The unambiguously positive attitude toward technology in this era is presented through newscasters of the era.

The second, *Bikini*, is based on footage, photographs, and text from the atom bomb test at Bikini atoll in 1946–1954. It also tells of the dislocation and relocation of the Bikini people, living totally outside the Western world, which determined their fate. While *Hindenburg* is presented more or less chronologically in four discreet scenes with silence and black leader separating them, *Bikini* is arranged in three image/music blocks that recur in a non-stop cycle repeated three times, forming a kind of cyclical meditation on the documentary events. A coda briefly explores the period of time after the explosions and ends the tale. Interspersed throughout are the two stories of the creation of human beings from Genesis. Not sung but, rather, “drummed out” by the percussion and pianos, as if they existed (as indeed they do) in another dimension.

The third tale, *Dolly*, shows footage, text, and interview comments about the cloning of an adult sheep in Scotland in 1997. It then deals extensively with the idea of the human body as a machine, genetic engineering, technological evolution, and robotics. While *Hindenburg* uses only one “cameo” interview from the present to comment on the past and *Bikini* uses none, *Dolly* is filled with interview fragments from members of the scientific and religious communities.

The three tales refer not only to three moments in history, when humans wanted to master the forces of nature and replace its ways with technology, but also to three media, which provided visual samples used in the piece, and defined the realm of audio-visual experience in the 1930s, 1950s, and in the present.

Film was a dominant visual medium in the late 1930s. When the famous Zeppelin arrived in Lakehurst, journalists waited for it not only with photographic but also film cameras, ready to capture the triumph of German technology. Instead, they witnessed its catastrophe. The nuclear experiments at the Bikini Atoll were also covered by the media. Yet, in the late 1940s and especially in the 1950s, another medium attained the dominant position: television. And when Dolly was cloned, the Internet became the most important medium of information.

Three Tales are not only a successful attempt to tell stories with music, but to also deal with the problem of the presentation of reality in media. All three stories were in some way mediated or “narrated” with the use of “language” specific to film, television and the Internet respectively. Additionally, some of the elements of “visual language” were translated to the “language” of musical composition; e. g. slow motion or freeze frame. The composer explains this process in one of the interviews:

In the first movement of *Hindenburg*, for example, there’s an augmentation canon (influenced by Proverb) sung by three tenors on the words, “It could not have been a technical matter” – which is what the German ambassador said to the New York Times back in 1937 when the Zeppelin went up in flames. As the tenors augment these words, longer and longer, you also hear the famous radio announcer Herb Morrison (“Oh the humanity!”) first at normal speed, and then with his voice stretched out to many times its original length. When anyone speaks, their vowel sounds are not just a particular pitch, they’re actually glissandi sliding up or down, depending on context. Normally, the vowels go by much too quickly for us to perceive that, but when Morrison’s manic voice is enormously slowed down, you hear these glissandi with the vowels sort of smearing against the tonally stable voices of the tenors. The effect, when coupled with images of the explosion in slow motion, is definitely unsettling. Later, once in *Bikini* and constantly in *Dolly*, I use another technique I imagined in the ’60s, but couldn’t realise until just now. It’s the musical equivalent of “freeze frame” in films, when the action just stops – freezes to a still single frame. In terms of sound it can be the final vowel in the word “zero” just continuing as “oh” for several bars of music after the speaker has finished. The final sound of a spoken word is continued with no change of pitch or timbre. It’s creating a new kind of “choral” texture in *Dolly* (Reich 2004: 239).

In *Three Tales* samples (both visual and sonic) are then used in a new and innovative way:

The basic assumption in *The Cave*, and in *Different Trains*, too, was that the music would follow the speech melodies of the speakers exactly. As they spoke, so I wrote. This was completely in keeping with the subject matter; the Bible and the Koran in *The Cave* and the Holocaust in *Different Trains*. I felt it would be inappropriate to electronically manipulate the speakers in those pieces. But when I finished *The Cave*, I felt I had gone far enough in the direction of having the music determined by speech melodies of those interviewed – so many fast changes of tempo and key. I wanted to use documentary material again but make the music take the lead instead of following. In *Three Tales*, I found the solution. Prima la musica! Quarter-note equals 144 and I’m in three flats and if the radio announcer describing the Zeppelin’s crash isn’t speaking in three flats and quarter-note equals 144, well, he will be soon! The idea in *Three Tales* is to maintain the musical momentum of constant tempo that is such a basic part of my music as well as

the slow changes of harmonic rhythm that give it its “specific gravity” and then digitally change the sampled sound of Zeppelin motors or B-29 bomber drones or speech samples so that they fit the music. The musicians keep on playing and the sampled material just “rains down” (Reich 2014: 238–239).

The strategy used by Steve Reich is not only a tool allowing him to combine sampled material with music played live by the performers. Jelena Novak notices that the unusual technique implemented in *Three Tales* supports the meaning (or the message) of the piece:

Techniques of changing and deforming the vocal sphere in *Three Tales* coincide with the artist’s implicit critique of producing the monstrous, or “deviating the human as a clone, robot or machine. Technologically modified voices indicate that hybrid connections’ between nature and culture force us to rethink the borders between different regimes of representation (like science, politics and art). *Three Tales* deals with intersections and interrogations of science, technology, and politics. It is a polemical case study for discussing the issue of rethinking the human, which also manifests itself through body-voice relations in this post-opera (Novak 2015: 59).

Beryl Korot’s video goes far beyond the strategies of a typical visualisation. Visual and sonic components are closely linked and interwoven. Reich and Korot use the visual material not only to reconstruct historical events, but also to create a kind of matrix for innovative strategies of musical composition based on manipulated samples. What is more, they also explore the very nature of images that inspired the piece.

The first part of *Three Tales* refers to cinema (and in part photography) as a medium of representation. The event – in this case the crash of Hindenburg – pre-dates its representation, but at the same time loses its integrity and becomes a spectacle. Bill Nichols in an excellent article “The Work of Culture in the Age of Cybernetic Systems” expands upon concepts of Walter Benjamin:

Mechanical reproduction involves the appropriation of an original, although with film, even the notion of an original fades: that which is filmed has been organized in order to be filmed. This process of appropriation engenders a vocabulary: the ‘take’ or ‘camera shot’ used to ‘shoot’ a scene where both stopping a take and editing are called a ‘cut.’ The violent reordering of the physical world and its meanings provides the shock effects Benjamin finds necessary if we are to come to terms with the age of mechanical reproduction (Nichols 1988: 25).

The process, initiated by the medium of film, evolves with subsequent media technologies. Television replaces representation with transmission and collage, while the computer does not re-present or even present reality, it simulates it.

The transformation of the relationship between reality and its media reflection can be perfectly seen in *Three Tales*. *Hindenburg* brings back a story of a crash, which became an excellent metaphor of the haughtiness of the Third Reich. The Zeppelin was supposed to symbolise the power of Hitler. Instead, it prefigured the collapse of the Nazi empire. Thanks to photography and cinema, the catastrophe became a spectacle accessible not only to the people who waited for the Zeppelin in New Jersey, but also to others who watched the spectacular explosion on newsreels in cinemas around the globe.

Nuclear tests at the Bikini Atoll were a spectacle too. First and foremost, regardless of the official propaganda, after the atomic attacks on Hiroshima and Nagasaki, Americans knew exactly how new the weapons worked. The explosions, that led to total annihilation of the atoll, were primarily meant as a demonstration of American power, and were a part of a cold war with the Soviet Union. Yet, the nature of the spectacle was substantially different. While the crash of Hindenburg was just an unexpected accident, the explosions at the Bikini Atoll were deliberately organised to be filmed and broadcast. In this case the event did not really predate the spectacle. It was a spectacle! The images from Bikini were obviously televised almost “live”.

The cloning of Dolly became a media event too. Paradoxically, the process in itself was not spectacular at all. There was almost nothing to show:

(...) in Act 3 – *Dolly* – the story is basically short. She was cloned and we'll see how she's doing – not too much to tell. What's interesting are the potentially useful and the undoubtedly terrifying genetic possibilities floating around now. For instance, are we going to continue to sexually reproduce or are we going to go to the baby store? This seems to be on the way (Reich 2014: 240).

This is why the public was so excited, and wanted to “see” the story of the most famous sheep in the world. What could not be shown in the traditional sense, had to be simulated with the use of diagrams, visualisations, schemata, etc. Cloning experiments of the late 1990s coincided with the transformation of the Internet. It was after 1995 when the new medium became a multimedia platform containing all antecedent media technologies. It also became a perfect tool to tell the story of Dolly.

It may be a little surprising, that the final part of *Three Tales* is the longest, and – as we can assume – the most important, despite the sparse visual material it was based on. Yet, it can be easily explained, when we consider Steve Reich's fascination with Jewish tradition. The composer discovered the legacy of his people through music. He started studying Hebrew cantillation after his visit to Israel in the late 1970s, where he recorded Sephardic Jews singing holy scriptures. Their vocal technique became one of the most important influences on Reich's music together with West African drumming and Ba-

linese gamelan music. Later, Reich started discovering the meanings behind traditional Jewish music, and referred to them in many of his works including *Tehillim* (1981) and obviously *Three Tales*. In *Dolly*, Reich relates to the Jewish legend about Golem – a creature created by Jehuda Löw ben Becalel. Golem, which despite being able to act like a human lacked *neshamah* – the Hebrew word for soul or spirit. He was made of clay, and was unable to speak or feel any emotions. The story of Golem refers to the relationship between humans and God. A human being is God's creation, but he himself cannot play God pretending to be able to create new life.

The cloning of Dolly may be the first step in the attempt to create "artificial" human beings, and as such it is a violation of God's order. Reich and Korot decided to discuss three moments from history, when people tried to master the forces of nature. The catastrophe of the Hindenburg and nuclear tests at the Bikini Atoll led to obvious destruction. The story of Dolly seems different: instead of death and annihilation, new life was created. But is playing God really safe? Reich and Korot do not criticise science as such, but remind their audience about the origins of the Zeppelin's crash and the destruction of the Bikini Atoll. Both acts occurred as a consequence of breakthrough scientific discoveries. Yet, in both cases new technologies were used improperly.

Dolly also refers to the process of simulation. Representation and broadcasting (in cinema and television) were obviously entangled in some kind of ideology. No media-transmitted image is neutral, not only because of a possible intentionally concealed "message", but also because of the very nature of the above mentioned processes. *Ceci n'est pas une pipe* – as Rene Magritte puts it. No image is innocent, and every representation is no more than a representation, no matter how "realistic" it seems. Yet, in the computer age, we take another possibly dangerous step forward. Simulation can break with reality completely, and yet be so alluringly real. At this point, let me quote Bill Nichols again:

Simulacra introduce the key question of how the control of information moves towards control of sensory experience, interpretation, intelligence, and knowledge. The power of the simulation moves to the heart of the cybernetic matter. It posits the simulation as an imaginary Other which serves as the measure of our own identity and, in doing so, prompts the same form of intense ambivalence that the mothering parent once did, as a guarantee of identity based on what can never be made part of oneself. In early capitalism, the human was defined in relation to an animal world that evoked fascination and attraction, repulsion and resentment. The human animal was similar to but different from all other animals. In monopoly capitalism, the human was defined in relation to a machine world that evoked its own distinctive blend of ambivalence. The human machine was similar to but different from all other machines. In post-industrial capitalism, the human is defined in relation to cybernetic systems, computers, biogenetically

engineered organisms, ecosystems, expert systems, robots, androids, and cyborgs all of which evoke those forms of ambivalence reserved for the Other that is the measure of ourselves (Nichols 1988: 30).

Three Tales is certainly much more than a musical piece accompanied by visuals. The composition by Steve Reich and Beryl Korot is a rare example of a true multimedia work, in which visual and sonic elements are closely interrelated. It is also a critique of technology articulated in the language of... technology. We must not forget that *Three Tales* can only exist thanks to computers.

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Steve'o Reicho ir Beryl Korot „Trys istorijos“ – garsai, ruošiniai ir reprezentacijos

SANTRAUKA. Straipsnis apžvelgia Steve'o Reicho ir Beryl Korot multimedijos projektą *Three Tales* („Trys istorijos“, 2002). Iš šio unikalaus bendradarbiavimo gimė trijų dalių muzikinis kūrinys su skaitmeninėmis technologijomis kurtu vaizdiniu. Kiekviena dalis – tai individuali istorija apie technologinio progreso riziką ir pavojus. Jų temos – garsioji Hindenburgo katastrofa, atominiai bandymai Bikini atole ir avies Dolly klonavimas. Straipsnio autorius siekia pademonstruoti muzikinių ir vizualinių elementų ryšį šiame kūrynyje, taip pat unikalią Reicho komponavimo techniką. *Three Tales* pranoksta įprastinę vaizdo projekcijos ir muzikos derinimą. Reichui ir Korot pavyko sukurti „audiovizualinę operą“, pasižymintį gilesniu garsinių ir vaizdinių strategijų ryšiu. Kūrynyje pristatoma audiovizualinės technologijos raida XX a., demonstruojama, kaip laikui bėgant kinta ryšys tarp realybės, jos pateikimo ir simuliacijos.

REIKŠMINIAI ŽODŽIAI:

Steve Reich, Beryl Korot, muzikinis minimalizmas, videomenas, technologija, reprezentacija.

↓
Jerónimo
SARMIENTO

Cinematic Polyphony in Lucrecia Martel's Cinema: The Musicality of Narrative Film in *The Headless Woman*

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ABSTRACT. This article provides a brief overview on the concept of musicality in fiction cinema language, understanding the comparative analysis of both art forms and considering cinema as a potentially musical construction. Furthermore, the examination of polyphonic musical textures and its methodical application in the formal analysis of Lucrecia Martel's cinema (namely in her 2008 film *The Headless Woman*) provides a new perspective on the aesthetic values of the Argentinian filmmaker's work with sound and image, which unveils other forms of assuming fiction film narration.

Initially, a brief consideration on the old concept of 'Pure Cinema', which many European avant-garde filmmakers from the beginning of the 20th century elaborated as a way to conceive cinema's authentic language, places the musical form as the closest and purest in relation to cinema. These ideas enlighten the first clues to understand the musicality embedded in the film medium. Filmmakers like Germaine Dulac and later scholars and thinkers will address the problematic of musical forms and cinema language, namely in regard to three elements: movement, rhythm and time. During the analysis of both art forms, these three concepts seem to emerge as the linking areas of both universes, as the defining characteristics of cinema's potential analogy with music that both film scholars and film creators cannot deny.

KEYWORDS:
polyphony, musicality,
pure cinema, Lucrecia
Martel, film rhythm,
sound design.

Subsequently, these innate features that connect music and cinema forms, expand themselves even more by thoroughly conceiving cinema as a multiverse with intertwined musical structures that gear the whole cinematic experience. For instance, musical textures, which in musicology define the quantity and form (quality) in which several instruments/voices are composed simultaneously, serves as a valid example to propose alternative ways to define cinematic structures. In this case, polyphonic musical texture, described as the pluralistic and non-hierarchised composition of intertwined melodic and harmonic voices, is suggested to understand an important dimension of the cinema

language in the films of the Argentinian director Lucrecia Martel. Notably the film *The Headless Woman* presents a visual, sonic, and general cinematic form that uses analogue ideas to the ones in polyphonic music. The article then approaches the proposal of a visual, and furthermore *cinematic polyphony*, by analysing the essential elements of this kind of musical concept, focusing mainly on the counterpoint between visuals and sounds, the interplay between dialogues, noises and other layers of the soundtracks, and the multiplicity of visual systems that coexist in the same shot or scene, which bring altogether a comprehensive cinematic experience that resembles more the principles of musical composition than those of any other art form.

Introduction

It is often conceived that cinema is a predominantly visual art, and even in the regular argot of movie-goers, the verb “watch” is widely used to describe the action of experiencing a film. Already enough has been said regarding the dominance of image perception and the undervalued potential of sound design, focusing on the visual capabilities of sound, and looking at the most concrete and narrative aspects of sound in film creation. However, not much has been said about the sonic or musical aspects of cinema-image creation, and yet it is undeniable the musical formality that is inherent in cinema. Due to micro and macro structural properties of film, both in sound and image, such as rhythm, time and movement, its similarity with music composition is an area of film studies and comparative arts analysis that has been present but largely disregarded since the first decades of the 20th century. One of the purposes of this paper is to add some considerations about the conception of cinema as a musical form, experiencing it not only as a visual and sound arrangement, but also (paraphrasing Germaine Dulac's *Visual Symphony*) as some sort of music for the eyes.

One of the strategies to conceive musicality in film creation could be the adoption of analogue concepts in musicology in order to come up with audio-visual tools that cannot otherwise be envisioned solely in the process of screen-writing. For the purposes of this paper I will focus on the notion of *musical polyphony* applied to the film language in the films by the Argentinian filmmaker Lucrecia Martel, whose works pose an important vision on both image thinking and sound design, towards a clearly cinematic storytelling that goes beyond the mere action/dialogue patterns. By considering musical polyphonic configurations in micro and macro levels of her films, both in sound and image conception, we might uncover an important dimension of her creative process and some keys to the understanding of her narrative and socio-political ideas.

Lucrecia Martel's filmography, which becomes part of the so-called 'Nuevo Cine Argentino' (New Argentinian Cinema), stands out by the profound interaction of image and sound, and has been used as an example of how sound can have supremacy or equally narrative value in film language. Her stories usually involve multiple characters and female protagonists, and are often dealing with family deconstruction, social clashes, and femininity in Argentinian society. The polyphonic realm of her film language could be easily noticed in the way the soundscapes are treated as a choral symphony of dialogues, ambiences and noises that interact and merge with each other simultaneously; but moreover, this polyphonic aspect can be taken beyond the sonic world into the relation of sound and image in every scene, the multi-layered imagery of her shots, and at a greater scale, to the way storylines, characters, spaces, and symbols interact with each other. Finally, polyphonic characteristics can be deduced from the way Martel envisions the screenwriting and the socio-political dimensions of the themes her films deal with. I will focus mainly on her latest film *The Headless Woman* (2008), whose narrative departs from the intimate level of her protagonist, to the complexity of the family she belongs to, and in a bolder level of analysis, to the encounter of two social statuses in the northern region of Argentina, which paradoxically becomes also a simultaneous chant of voices. However, polyphony and musicality as such will remain always the main path to discover these different dimensions of her cinematic world from a purely formal methodology.

Musicality in fiction film: music for the eyes

Pure cinema

Many avant-garde artists from the beginning of the 20th century were searching for 'absolute' languages that could be ideal and spiritual, and not being at the service of second purposes by the representation of other realities or appearances. Wassily Kandinsky considered that one of the keys to this theoretical approach was the study of the language of music, which he considered would be the ultimate spiritual and purest art form. Later, other artists such as Hans Richter, Viking Eggeling and particularly Germaine Dulac brought these approaches to the realm of cinematic language. The fact that cinema is the only visual art that has the privilege of using time and movement, they thought it could have the potential to achieve this absolute *purity* of language and be even closer to music than painting.

Henri Chomette was the first one to use the term "pure cinema" when he declared:

The cinema is not limited to the representative mode. It can create, and has already created a sort of rhythm. Thanks to this rhythm the cinema can draw fresh strength from

itself which, forgoing the logic of facts and the reality of objects, may beget a series of unknown visions, inconceivable outside the union of lens and film. Intrinsic cinema, or if you prefer, pure cinema – because it is separated from every other element, whether dramatic or documentary¹ (Beyle & d'Hugues 1999: 33).

It is important to notice the use of the word *rhythm*, which of course refers implicitly to the musical notion. Music provided their works with the creative freedom, spirituality and truthfulness of the film medium, but at the same time it proposed strict rules for composition that should not be disregarded. On top of that, most of their films were titled after musical terms: *fugue*, *opus*, *orchestra*, *counterpoint*, *symphony*, and so on. Applying these rules to the creation of film images is what interests us the most in the search for a cinema musicality.

The importance of her legacy might lie in the fact that her approach to a *Visual Symphony*, as she called it, can be conceived in the usual images of narrative filmmaking: human characters interacting, movement in real places, locations, light and shadow interacting with objects and bodies. “The integral film that we are all dreaming of composing is a visual symphony made of rhythmic images, which only the sensation of an artist can coordinate and cast onto the screen ... There is the symphony, pure music. Why wouldn’t the cinema also have its own symphony?”² (Williams 2014: 141).

Rhythm, movement and time

Film theorist Noël Burch has contributed important elements to the considerations of film’s musical potential in his book *Theory of Film Practice*. Although with some discretion on whether it is accurate to fully apply musical patterns and structures into film creation, he considered the importance of thinking about other aspects of the filmic formality rather than the over-saturated attention to story, plot, and screen-writing:

The contemporary film narrative is gradually liberating itself from the constraints of the literary or pseudo-literary forms that played a large part in bringing about the ‘zero point of cinematic style’ that reigned supreme during the 1930s and 1940s and still remains in a position of some strength today. It is only through systematic and thorough exploration of the structural possibilities inherent in the cinematic parameters I have been describing that film will be liberated from the old narrative forms and develop new ‘open’ forms that will have more in common with the formal strategies of post-Debussyian music than with those of the pre-Joycean novel (Burch 1969: 15).

1 Henri Chomette, as quoted in Claude Beyle and Philippe d'Hugues. *The Forgotten Names of French Cinema*. Editions du Cerf. Paris, 1999, p. 33.

2 Germaine Dulac, as quoted in Tami Williams. *Germaine Dulac: A Cinema of Sensations*. University of Illinois Press, p. 128.

Moreover, Danijela Kulezic-Wilson proposes three aspects of cinema language that can be genuinely compared with musical notions, suggesting that the musicality of narrative film finds its roots in considering the vital role of *rhythm*, *movement (film kines)* and *time*. These considerations open up a window to analyse every single aspect of film-making very methodically, from the micro details of composition inside the shot to the macro structural considerations of patterns and rhythm in the whole film. “The analogy between music and film does not rely solely on the comparison of common parameters such as time and rhythm but also on the use of similar structural devices like repetition and patterning” (Kulezic-Wilson 2015: 72).

For Bürch, the notion of musical rhythm in film is highly debatable due to the fact that cinema rhythm is not only the repetition of shots at a certain duration, but that it is affected by a huge array of other variables implicit in the film form (Burch 1969: 67). Kulezic-Wilson, on the same topic, considering rhythm and the duration of shots but from a more optimistic point of view, argues that:

the aspect of duration would not only include the measure of length but would have to consider the influence of the spatial/visual elements on the perception of temporality. Depending on the content, composition, framing, camera movement of the shot and its ‘density’, two shots of the same length might be perceived as being different in duration (Kulezic-Wilson 2015: 38).

Rhythm in film creation can be then perceived in micro and macro scales, resembling both the concepts of chronometric time, integral time and structural rhythm in a musical work. Musical terms can be applied to all of these concepts of rhythm, and most of these patterns obey a musical notion rather than a literary one.

Time, apart from being the soul to define rhythm and its patterns, is undoubtedly one of the main aspects that make cinema stand out from other arts. Quoting in general terms the ideas of Tarkovsky, the art of cinema might be the art of *sculpting in time*. Time is also the key aspect of music, the ground where music finds a real shape, and the element that is subjectively transformed when music shapes time with sounds. Moreover, both art forms are perceived in a delimited amount of time, where time itself is manipulated to affect the spectators’ reaction.

Time in both music and film is linear and at the same time cyclical, both in its ability to use repetition as a formal device and in the fact that it can be performed again and again. It also displays discontinuity and multilayeredness, mirroring the shift of our focus from the reliability of absolute time to multidimensional subjective temporality (Kulezic-Wilson 2015: 106).

The musicality in fiction film language is undoubtedly a characteristic that can be found in the most molecular and essential aspects of cinema art form. To have a better understanding of the musical potential of film, we must get rid of all the parameters that have been added to the film medium concerning storytelling and plot unfolding, and only focus our attention to the very vital signs of film existence: time, rhythm, movement, images and sounds. Once the evident musical nature of film is unveiled, we could use those tools to improve and strengthen our conception/perception of film narrative, realising the true capabilities of cinema beyond dialogues and explanatory theatrical actions.

Film polyphony

Music polyphony

In musical terms, polyphony is a concept to describe one of a series of musical textures where the construction of the composition is made of multiple layers and melodic voices. Texture is defined as a musical characteristic that encompasses the general feeling of how melody, harmony and rhythm are intertwined in a musical piece. A musical texture would often attempt to describe the complexity of the multiple layers and the way they relate and complement with each other. It is common to hear concepts such as *thick, light, dense, thin, wide or narrow* to describe the texture of a musical piece, namely the complexity of the several *voices* or the range of tonalities that are pronounced simultaneously (Benward & Saker 2009).

Apart from polyphonic, it is also possible to identify other musical textures such as monophonic, homophonic, biphonic and homorhythmic. What interests us here is the identification of the polyphonic notion, the *choral* web of musical lines as opposed to the monophonic texture where only one instrument's melody is heard (see Fig. 1 and 2).



Figure 1. Example of a score for a monophonic texture³

³ Score corresponding an excerpt from the Latin hymn Dies Irae (Day of Wrath), attributed to the 13th century to either Thomas of Celano or Latino Malabranca Orsini. Source: Benward, B., & Saker, M. N. Music in Theory and Practice. Boston: McGraw-Hill, 2009.



Figure 2. Example of a score for a polyphonic texture⁴

It is noteworthy to observe from this last example of a polyphonic score (Fig. 2) how the composition starts with only two voices and as time progresses it becomes more complex and *thicker* when the other instruments join the melody, creating a particular sense of rhythm and movement. In music theory, these multiple voices acquire certain labels depending on their role inside the composition (primary melody, secondary melody, supporting melody, static support, harmonic support, etc.). Interestingly enough, there is a huge resemblance of these categories of polyphonic voices with some aspects of film narration. For instance, the relations and simultaneous development of main characters and secondary characters, as well as the multiple storylines, central and secondary images and metaphors, not to mention the hierarchy of sound and images, or the different layers of soundscapes, dialogues and music.

In terms of sound design, musical polyphonic attributes can easily be translated into the interpretation of soundscapes either as part of a film soundtrack or as pieces of sound art by their own. In this realm, it is important to notice the blurry boundaries between some of the latest musical movements, such as *musique concrète*, *acousmatic music* or *electroacoustic music*, with the aesthetics and formal tools employed in cinema's sound design and effects. If treated as music, the construction of sound design in a film can

⁴ Score excerpt: Bach, J. S. (1727–31, rev. 1744–47). Ein feste Burg ist unser Gott [4nd Movement: Aria (soprano): Komm in mein Herzenhaus (B minor)]. Arrangement and transcription for strings by Peter Lang (2015).

be strengthened by musical concepts such as rhythm, melodic and harmonic relations between the multiple tracks or *voices* it has, and how they are intertwined. Moreover, the very same conception of film soundtrack as the mixing and weave of multiple tracks (dialogues, ambiences, incidental noises, music, sound effects) is the perfect groundwork for implementing polyphonic schemes. For instance, how *thick* or *dense* the musical texture of a film soundtrack is, might amplify certain expressive or dramatic elements of the film itself. Similarly, the range of sounds (not only including the volume/dynamics, but also the pitch and timbre) and their rhythmic relation to each other could set up many different sonic textures and provide important contributions to cinema storytelling.

Visual polyphony

Considering the complexity of voices and the multiple layers involved at the core of the polyphonic concept, visual polyphony could resemble an eclectic and somewhat *baroque* visual design where several voices of apparently equal relevance coexist in the same image.⁵ Several types of images from different styles would come to mind when trying to think of a polyphonic imagery, but since our interest resides in the filmic image, we must then reconsider visual appreciations in relation with movement and time.

When the dimensions of movement, and consequently the transformation of time, are considered in the capture and projection of moving images, the multi-layered factors of an image increase by a considerable amount. Not only is the filmic image being confronted by the multiple visual elements that might coexist inside the frame, but also by the consideration of each element's movement or stasis, and the latent appearance or disappearance of elements. Moreover, the complexity of this situation increases when aspects of camera movement and editing are taken into account.

Therefore, moving-image polyphony should be thought in relation with the multiple variables of visuals, both as static images and in relation with movement and time, interpreting them as the various *voices* or *instruments* of the whole visual symphony. The harmonic assemble of these elements could result in both simple and extremely complex visual systems that might resemble the polyphonic texture of a musical piece. When the dimensions of movement, and consequently the transformation of time, are considered in the capture and projection of moving images, the multi-layered factors of an image increase by a considerable amount. Not only the filmic image is being confronted by the multiple visual elements that might coexist inside the frame, but also by the consideration of each element's movement or stasis, and the latent appearance or disappearance

5 It is interesting to consider the notion of baroque here, due to the fact that Renaissance and Baroque art periods are the ones mostly associated with polyphonic textures in musical composition.

of elements. Moreover, the complexity of this situation increases when aspects of camera movement and editing are taken into account.

We might think of several examples for this kind of polyphonic cinema with arguably different aesthetic approaches and outcomes. For instance, French filmmaker Jacques Tati, whose understanding of visual architecture is remarkable, could be a good example of polyphonic imagery in film. The opening scenes of his 1967 film *Playtime*, depicts an apparently normal routine in the interior of a business building. Two nuns walk and guide us to a wide shot of one of the corridors where, after a while, a complex arrangement of movements, characters and situations unfold, creating a unique type of visual humour. Furthermore, the way image composition, lines, squares, movement and characters are depicted, resembles the polyphonic notion, especially if we consider that none of these elements seem to gain more importance than others, they all take part as instruments coming in and out of a symphony: A seated couple look at the two nuns passing by, a rhythmical arrangement of chairs and workspaces, three people with dark clothes are positioned symmetrically against a rather clear-grey background, workers and businessmen enter and exit the frame forcing our eyes to make internal montage of situations, sporadic interactions between some of the characters, all of it happening at the same time in a simultaneous orchestration of image and movements, not to mention the rhythmical usage of sound design, where distant conversations, steps, and occasional noises play an important role in the musical feeling of the scene (see Fig. 3).



Figure 3. Opening scene from Tati's *Playtime* (1967)

Nevertheless, it was Sergei Eisenstein who most likely used the term *polyphony* for the first time to talk about cinema language. In *The Film Sense* (1942), Eisenstein introduces the concept of 'polyphonic montage' while considering his observations about editing and film language. For him, the polyphonic aspect of cinema montage opened up the imagination of a *vertical* understanding of cinema elements in the timeline, quite similar to the notion of the *musical full score* where all the instruments are considered and orchestrated simultaneously.

In order to do this, we will have to draw from our silent film experience an example of polyphonic montage, where shot is linked to shot not merely through one indication-movement, or light values, or stage in the exposition of the plot, or the like – but through a simultaneous advance of a multiple series of lines, each maintaining an independent compositional course and each contributing to the total compositional course of the sequence (Eisenstein 1942: 75).

Danijela Kulezic-Wilson analyses Eisenstein's film *The Old and the New* (1934) in relation to his use of polyphonic montage, highlighting that not only the polyphonic aspect of his cinema is reduced to the formality of the images but also to the complexity of its conceptual and emotional effects, an attribute of polyphonic film language that will also be seen in Lucrecia Martel's films: "For Eisenstein, polyphonic montage is a means of combining constructive elements of a composition's whole, not only those that are part of the image but also conceptual and affective ones. For instance, in the 'procession sequence' in his film *The Old and the New* (1934) he identifies polyphonic 'lines of the heat', 'line of growing ecstasy', lines of male and female voices (the faces of male and female singers), the lines of those who are kneeling along with the lines of those who are crawling. In this, 'the general course of the montage was an uninterrupted interweaving of these diverse themes into one unified movement. Each montage-piece had a double responsibility – to build the total line as well as to continue the movement within each of the contributory themes'" (Kulezic-Wilson 2015).

In an attempt to grasp true film language, not only should image be taken into consideration while devising the formality of its creation, sound should also play an important role. Since the attributes of film sound are much more similar in form to the ones in music, the relation of sound and image and its appropriate blending into the orchestration of a polyphonic cinema would deliver a comprehensive ground for unfolding cinema's true musicality.

Musicality in Lucrecia Martel's films

One of the singular aspects of Martel's films, when tackling the study of its musicality, is precisely the absence of non-diegetic music, and yet the few but very precise moments of diegetic music confirm her sensibility for a musical understanding of filmmaking. Moreover, the musicality is present everywhere, both in visual and sonic realms in her films.

In *The Headless Woman*, while Veronica drives her car in the countryside, she hits something on the road; cheerful rock-style music is being played on the radio. The music never stops. The dramatic situation of the car accident is contrasted with the on-going music inside the car. Both rhythms collide in one shot, the austere and dramatic situation of Veronica, who does not know what to do, and the cheerful music that also makes us aware of the present time unfolding. Time is explored here by the use of diegetic music, and by the colliding of visual and sound movements.⁶

One of the most musical elements of her films is the use of dialogues, which, apart from fulfilling the habitual mission of information delivery and plot development, obtain a distinctive melodic and rhythmic attribute through acting, *mise-en-scène*, and editing. In this topic we should also value her choice of naturalistic and organic dialogue deliveries, which make use of the musicality embedded in Spanish language, and also of the accent and the specificities of the speech habits in the Salta region. Regarding the musical quality of her film's characters, Lucrecia Martel says:

That is the key. First, because we are musical animals/instruments, we produce sounds with a huge array of modulations... I think that is an extraordinary thing. Furthermore, speech has this double capability to be articulated as language and sound. And in the realm of being sound, between breathing, rhythm, air, tones, volume, high and low pitches, there is processes... With sound you can create things, effects. Not only with senses... For me, all the structures of orality seem quite close when I try to think the structures of the audio-visual tale. Things like drifting, slowing down, the repetition, forcing a topic, the unintelligible, the return to a topic.⁷

Of course when Martel mentions *drifting, forcing or returning to a topic, slowing down* and so on, she is indeed talking about musical qualities of the speech and the way they can be achieved in cinema, and these properties are intrinsically related with rhythm.

6 See La Mujer sin Cabeza (*The Headless Woman*, 2008) from 04:22 to 06:07.

7 Lucrecia Martel on an interview for *La Fuga Magazine*. Translated from Spanish by Jerónimo Sarmiento. Pinto Veas, I. (2015). Lucrecia Martel, laFuga, 17. [12-04-2017] Retrieved from: <<http://2016.lafuga.cl/lucresia-martel/735>>

In Martel's films, rhythm unfolds from the organic method of actors' performances, where the rather modest composition of shots carries us to a state of uncertainty. Her films are not recognised for their extravagant use of fast editing or visual effects to carry on the rhythmic patterns, but from the observation of a reality that nonetheless is absolutely constructed from fictional paradigms. Time is manipulated to its most expressive extents, as in the subjective feeling of musical tempo, rhythm, and dynamics. The heavy air breathing of *La Ciénaga* accounts for multiple interpretations of the passage of time: Are the scenes long or is it just the feeling of stasis and decadence? How much time is narrated along the film and how is our relation with its temporality?

Visual and sonic polyphony in *The Headless Woman*

Considering the principles of polyphonic textures, the sound design of *The Headless Woman* has a lot to offer in the field of musicality. The already identified aural style of the director covers its most audacious potential in this film, and moreover, the dissection of the several tracks of sound interventions provides a clear view of its polyphonic nature. In this film, the merging of simultaneous dialogue lines, incidental noises, ambiences and most importantly, off-screen sound interventions compound a web of rhythmical and spontaneous polyphony that makes us think of the whole soundtrack as a piece of 'musique concrète'.

Martel's films are already known for their use of simultaneous chattering and the intersection of dialogues in the same scene, taking into account the complex creative skills that this kind of mise-en-scène requires not to fall into a random incoherent mass of voices. *The Headless Woman* starts with the jabber of a group of kids and their dog playing by the dusty road, the simultaneousness of their words is mixed with the barking of the dog and the sound of their feet against the ground. Subsequently, a very intricate scene takes place, where the voices of several woman chatting is entangled with the babbling and laughing of their children in an organic and almost chaotic family scene. In a continuously harmonic way, the voices of the children in the first scene is continued with the voices of the children form the second scene. In this scene, there are at least four human voices interacting at the same time, as well as the incidental sounds from the characters' actions. However, the almost cacophonic ambience of the scene maintains its equilibrium due to the fact that each one of these sounds is treated as a musical instrument: the interventions are rhythmical, the voices playfully blend with the kids noises, the percussion of the kid's hands tapping the windows, and finally the mixing of noises and whisperings play as a harmonic base for the development of the main dialogues. At the end, the scene comes across clearly, but is also aesthetically intriguing.

Nevertheless, cinematic polyphony in Martel's works is not limited only to the realm of sound design. Visual polyphony, and moreover the confabulation of image and sound polyphonic elements, creates what sums up for a more comprehensive film polyphonic texture. The austere and carefully designed shots of *The Headless Woman* serve as starting point to discover the polyphonic aspects of its visual universe. Although the film does not make use of fancy camera movements or extremely complex cinematography devices, the cleverness of its framing added to the simple but powerful sense of cinema montage, creates the right tools to immerse us in the skin of the protagonist. Starting from the fact that some of the shots deliberately leave Veronica's head out of frame (see Fig. 4), creating a metaphoric game with the title of the movie and telling us a lot about the main character's state of mind. Similar visual tools are employed, such as the calculated choices of focus points, the spatial depth of a shot, and most importantly, the consideration on what is left inside and outside of the frame. In this film, life spills over and out of the frame and denounces the dynamics of the situations that happen off-screen. This last factor is highly strengthened by the relation of sound and image.

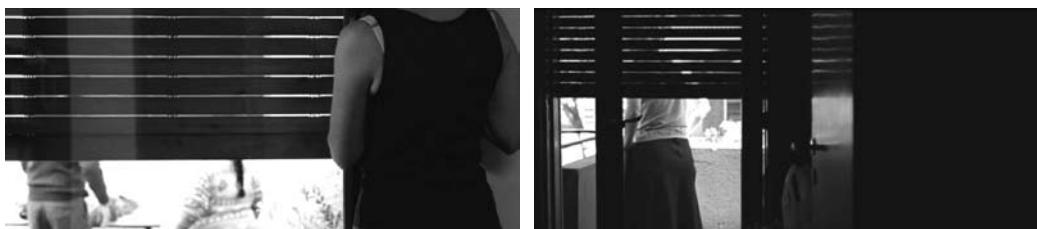


Figure 4. Headless shots in *The Headless Woman* (2008)

Polyphonic imagery is usually found in *The Headless Woman* when the mise-en-scène makes use of multiple layers of action, opening the opportunity to construct complex image compositions in which the several image layers coexist. This technique is convenient to explore the multiplicity of actions, but also to suggest the underlying tensions that otherwise would come upfront too quickly, or be hidden on a flat *monophonic* surface. In Fig. 5 and 6 we can analyse the interwoven lines of imagery that play simultaneously in a shot. Shapes, lines, reflections, blurriness, objects and human bodies participate in these compositions.



Figure 5a. Shot from *The Headless Woman* (2008)



Figure 5b. Shot from *The Headless Woman* (2008)



Figure 6. Shot from *The Headless Woman* (2008)

The interweaving of both image and sound polyphonic elements is what represents one of the most interesting features in Lucrecia Martel's films. In *The Headless Woman*, the image design is thought in terms of its dialogue with sound, the fact that out of frame, shallow depth of field, or deep space framing techniques are used is not a mere display of photographic style, but a tool to leave an open space for sound instrumentation to play a role in the whole cinematic symphony (see Fig. 7 and 8).

One of the main characteristics of polyphonic texture in music is that the multiple voices of the composition have little or no hierarchy patterns among themselves, as opposed to, for instance, the homophonic texture.⁸ Polyphonic compositions construct

⁸ In music, the homophonic texture is the most commonly used by popular music. It does use a multiplicity of instruments at the same time, but its hierarchical structure prioritises only one main melodic voice, while the other instruments serve as harmonic or rhythmical bases.



Figure 7. Shot from *The Headless Woman* (2008)



Figure 8. Shot from *The Headless Woman* (2008)

both melodic and harmonic lines in a system where the aesthetic appreciation of music is based on the counterpoints and the multiplicity of voices that converse with each other.

Polyphonic music doesn't prioritise one voice over the others, instead it leaves the possibility for multiple voices to perform different roles of melody and harmony, and to be able to interact and weave without subordinating the prominence of each one. Likewise, in *The Headless Woman* the supremacy of visual narrative loses its power when the behaviour of the visual conception is one of a musical instrument that forms part of a big orchestra. However, the discussion here should not be taken in favour of the narrative supremacy of sound design, but in the consideration of all these elements as equal (yet with different aesthetic qualities) voices in the overall construction of cinema language.

The polyphonic dimension of this film could be envisioned in a similar graphic as Eisenstein's polyphonic montage, or as a *film full score* (resembling the symphonic musical *full score* used by the director). A more complex level of polyphony is achieved in the scene where Veronica and her sister meet their mother. The scene develops as the three of them watch an old home-made video of Veronica's wedding. The sound of the video is heard while the women's voices also interact and almost compose a soundtrack for the video. Camera work focuses mostly on close ups, leaving us with a sense of no-ubiquity

which fits perfectly well with Veronica's emotional state. The images of the video are clearly seen only at the beginning, afterwards its presence is only perceived through the indistinctive sound of the TV. Instead, it is the women's faces what we are exposed to, and even when the TV is in the frame the depth of field privileges Veronica, leaving the video images out of focus. The multilayer qualities of this scene go beyond the simple relations of sound and image if we also consider the time implications and meta-language issues of the situation: Mother and daughters are watching a concrete representation of their individual and collective memories, the scene's expressive layers range from the sounds of the video and its image, to the timing of the scene itself with its own audio-visual layers, and moreover with the implications of the act of remembering, which at this point of the story is quite a complex task for Veronica. All of these elements coexist and sing at a certain rhythm, creating a harmonic composition of cinematic polyphony (see *The Headless Woman*, 2008, from 32:38 to 35:28).

Martel's musicality and narrative cinema

The polyphonic aspects of Martel's cinema can be analysed at a greater level about its implications in the actual process of storytelling of fiction film, and in the unique dramaturgy structure that Martel uses. With these considerations we would be approaching a relevant scope of the study of musicality in film, where it not only serves the superfluous desires for formality and film style creation, but also the realisation that it actually has as much potential as the thorough analysis of plots and dramatic constructions in movie making screenwriting.

In *The Headless Woman*, the multiple layers of movement, actions, images and sound address the dramatic constructions of its characters conflicts. Veronica's intimate struggle is highlighted by the way the throbbing universe that surrounds her is presented, sometimes accusing her, suffocating her, sometimes just denouncing her loneliness and the dilemma of her situation. Whenever polyphonic strategies are used in the film's scenes, they fulfil a narrative or conceptual task: the constant murmur of a family, which feels like a living organism constantly breathing around Veronica's static and numb presence; the haunting existence of other lower class families, apparently secondary characters that interrupt the flow of Veronica's family status; the multiple levels of conversation that only draws attention to Veronica's silence, suggesting the imminence of the secrets kept inside her mind; the hidden truths that become apparent not through direct dialogues, but with the understanding of visual and sonic subtexts (in this aspect polyphony has a big role by condensing the multiplicity of information and bringing up new conceptual elements that would only come alive with the woven texture of its audio-visual

voices); and the somewhat anti-climatic structure of his screenwriting, intensified by the fact that most of this multiple characters and dramatic lines continue their flow towards and over the end of the film, as if they were ethereal or eternal repetitions of melodies.

In his appreciation of polyphonic use of sound design in Lucrecia Martel's films, film scholar Dominique Russell declares that Martel's films "use of sound is almost orchestral, as polyphonic as her narratives"⁹ (Russell 2008). Although Russell's appreciation is undoubtedly accurate in terms of describing the nature of her films soundscapes, I would suggest to transform the sentence for the purposes of this discussion, and say that 'the narrative construction in Lucrecia Martel's films is as polyphonic as the sound design of her films.'

The Headless Woman is a film that basically deals with a contrasting reality of two different social classes in the Northern region of Argentina (Salta). This aspect could be seen in the film as the disparity of upper class families that usually come from the capital or big cities, and lower class families that come from more rural and indigenous ancestry. The insinuation of Veronica hitting a lower class kid with her car and then running away represents no small complexity in the social and personal aspect of the film. Some of these truths are constantly hidden from the spectator, and the film situates itself in a rather subjective narration of Veronica's struggling and the universe that surrounds her. The film never takes a denouncing position, neither does it try to depict evil or good intentions in regards to this clash of social structures.

Therefore, when image or sound make use of polyphonic structures, it usually also conveys the coexistence of both social universes in the same geography, in the same time-space. The constant presences of other characters (*lower class* workers and groups of kids) that merge into the somehow refined upper class lifestyle of Veronica make a strong impact on the emotional level of the film. It serves to enrich its cinema language, but also to portray Veronica's conflict from different points of view, as if tackling the same melodic theme with different perspectives or variations.

The risky and thought-provoking proposal suggested here is to assume polyphony also as a general notion that could help the understanding of narrative, conceptual and sociological implications of a film's narrative. Lucrecia Martel's decisively anti-classical methods of storytelling open the possibility to understand the structures of her scripts in musical terms, and perhaps draw from there a sense of formal harmonic composition.

9 As written in No. 50 of *Jump Cut: A Review of Contemporary Media* (2008). Retrieved from: <<https://www.ejmpcut.org/archive/jc50.2008/LMartelAudio/text.html>>

Conclusion

A brief revision of experimental cinema and comparative studies reveals important similarities in the intrinsic aspects of both film and music: the manipulation of time, the sense of movement and the concept of rhythm accounts for a multiplicity of expressive tools that cinema could make use of. Therefore, it is a duty of both filmmakers and film studies researchers to explore the implications of musical formalities in the conception and perception of cinema language.

It seems quite accurate to make use of complex and abstract musical concepts in the attempt to describe Lucrecia Martel's cinema due to the fact that her film style does not respond to classical Hollywood conventions, and moreover when considering the extremely expressive use of both sound and image design to tell her stories. Although some critics have raised awareness about her unique understanding of sound design, not much has been said regarding the undoubtedly musical properties of her cinema, which range from the compositional mixing of soundscapes, to the rhythm of the mise-en-scène, and the efficient way in which image and sound create a musical amalgam that is extremely hard to express in verbal terms. Polyphonic texture represents an accurate way to define some aspects of Martel's cinema language, especially in regard to her images, voices, dialogues, spaces and shapes, and its simultaneous manifestation throughout the film, offers an important point of view about the responsibilities of image and sound design in the musicality of a narrative film. Furthermore, the whole structure of the film's macro rhythm responds much more to musical configurations than to screenwriting ones.

Finally, polyphony and other musical aspects of Martel's films could account for a better comprehension of the narrative, social, cultural and artistic pretensions that are somehow hidden beneath the surface of her cinema. Although it is quite hard to define the *New Argentinian Cinema* movement that she belongs to, or the actual political and social implications of her films, the formality of her movies in terms of music sheds light on the creative reasoning behind her cinema making.

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Kinematografinė polifonija Lucrecia'os Martel kine: pasakojimo muzikalumas filme „Moteris be galvos“

SANTRAUKA. Remiantis muzikos ir meno formų lyginamaja analize ir teiginiu, kad kinas potencialiai yra „muzikinė struktūra“, šiame straipsnyje trumpai apžvelgiamas meninio filmo kalbos muzikalumas. Polifoninės muzikos faktūra ir metodiškas jos panaudojimas Lucrecia'os Martel filme „Moteris be galvos“ (2008) atskleidžia naują argentiniečių režisierės darbo su garsu ir vaizdu estetinių vertybų perspektyvą bei kitas naratyvo formas.

Straipsnyje trumpai aptariama „grynojo kino“ nuostata, kuria daugelis Europos avangardistų kino meistrų XX a. pradžioje grindė autentiškos kino kalbos paieškas. Čia muzikinė forma tampa arčiausiu ir gryniausiu kino giminaičiu. Šios nuostatos leidžia apčiuopti kino meno prigimtinę muzikalumą. Kino režisieriai (pvz., Germaine Dulac) bei vėlesni tyrėjai ir mėstytojai analizavo muzikinės formos ir kino kalbos klausimus remdamiesi trimis elementais: judėjimu, ritmu ir laiku. Abiejų meno formų analizėje šie trys parametrai iškyla kaip jungiantys elementai, apibréžiantys būdinguosius potencialios kino ir muzikos analogijos bruožus.

Šie prigimtiniai muziką ir kiną jungiantys bruožai dar prasiplečia kiną suvokiant kaip daugialypį reiškinį, persmelktą muzikinių struktūrų analogijų, jungiančių visą kinematografinį patyrimą; pavyzdžiui, muzikinės faktūros analogija yra tinkama kalbant apie kinematografinės struktūras. Šiuo atveju polifoninės muzikos faktūra, kaip plurialistinė ir nehierarchinė sistema, jungianti melodinius ir harmoninius balsus, gali būti laikoma argentiniečių režisierės Lurcecia'os Martel kinematografinės kalbos atitikmeniu. Filme „Moteris be galvos“ išryškėjusios vizualinės, garsinės ir bendrosios kinematografinės raiškos formos atitinka polifoninės muzikos parametrus.

Analizuojant tokius aspektus kaip vaizdo ir garso kontrapunktas, dialogų, triukšmo ir kitų garso takelio elementų sąveika, taip pat vizualinių sistemų daugiasluoksniškumas, vizualinis ir kinematografinis šio patyrimo polifoniškumas, labiausiai priartėjama prie muzikinės kompozicijos analogijų.

REIKŠMINIAI
ŽODŽIAI:
polifonija, muzikalumas,
grynas kinas,
Lucrecia Martel,
filmo ritmas,
garso dizainas.

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Ritwik Ghatak's *Meghe Dhaka Tara*: A Feminist Reading of the Film's Vocal Structure

ABSTRACT. Ritwik Ghatak in his influential film *Meghe Dhaka Tara* (*Cloud-Capped Star*, 1960) foregrounds the Mother archetype in the figure of Nita and through an affective bonding with her 'children' helps to create an identification in the minds of the Bengali male audience. The identification is as much with the 'children' as in the relationship of care giver-taker in which they are bound, thereby constructing an archetypal Mother image for Nita. When through a progressively pathetic turn in her relationship with her 'children' she finds herself abandoned, the audience alternately feels pity and is shrouded with guilt. A critical examination reveals that Ghatak's construction of the archetypal figure paves way for both identification and transference of guilt that culminates through her existential scream in the very end: "Brother, I too wanted to live". This essay analyses the vocal elements of the film to show, firstly, that the dialogues are teleologically designed to elicit the scream, and secondly how the dialogues reveal the existing social structure.

KEYWORDS:
archetype, subjecthood,
motherhood,
children, disavowal,
castration complex,
voice, acoustic mirror.

The decade of the 1940s in the Indian subcontinent was a tumultuous one that saw its citizenry plunged into a mammoth man-made-famine, an amputated Independence that saw large scale transportation of masses and Hindu-Muslim riots that tore apart for ever a strong social fabric. It was also the decade of an unprecedented resurgence of the working class and peasants in the form of industrial strikes and the Tebhaga (share of thirds) movement, a convergence of writers and theatre activists and the anti-colonial Quit India movement that involved students and the common Indian. The vapours of this tumult did condense in the films of Ritwik Ghatak through a myriad of processes that offer, deceptively, straight-forward reading and hence the need for a closer examination to unravel the rich subtext of possibilities. His films abound in broken individuals, licking their wounds in the shadow of history and lamenting over a lost land that was bountiful enough to nurture and replenish the child. Ghatak, instead of patronising the broken individual, turns his gaze on the wounds as a site of cruelty and violence, simul-



Screen shot 1

taneously, usurping the consciousness to rupture the continuum of history. History, for Ghatak, is the moment of making the film, of recording the discursive voices that are taking shape giving time a renewed agency. If Ghatak distances himself from historical time, then it is most palpable in his method and cinematic form that manages to tame melodrama in realism, or vice versa, thereby rejecting the binary that demarcated the dual celebration of modernity by art house films (realism) and popular cinema (melodrama). Film scholar and teacher Mainakh Biswas writes in his essay, *Her Mother's Son: Kinship and History in Ritwik Ghatak*,

In displacing historical tragedy into upheavals in kinship relations, Ghatak was following a well-worn logic of melodrama, but let us remember how in its bourgeois articulation, the contemporary melodrama was seeking a compromise between the shelter of the old family and community on one hand and the dream of individualism and industrial progress on the other (Biswas 2004).

Biswas observes that by inserting the individual into the bonds of the family, Ghatak is able to interrogate the historical processes of modernity as fault-lines enlarge and activate themselves. Much scholarship has already gone into looking at the nature of kinship that the siblings share in Ghatak's films, one that is modelled on a celestial couple. Biswas has these observations about kinship in *Meghe Dhaka Tara*:

Let us recall the mythical allusions in the story. Nita was born on the day the goddess Jagaddhatri (Durga) is worshipped, the wailing chorric voice in the soundtrack impersonates Durga's mother Menaka, calling her back to her bosom, to her parental home in the hills. She will set out on that journey, as if abandoning the shelter on earth where no one recognised her. Shankar (Nita's elder brother) is another name for Shiva, Durga's husband (Biswas 2004).

The body of Ghatak's work opens itself up to several readings of relationships within and outside of the family.

This paper wishes to look, with the help of a widely established archetypal Mother figure in *Meghe Dhaka Tara*, at a problematic relationship with her children that mirrors lingering conventions of social structure, paradigms and a nascent castration through partition by probing the hidden gestures in spoken language and their nature of modulation through a robust framework of psychoanalysis and feminist film theory. Spoken language in the form of dialogues is often designated a marginal space in film sound theories, as they have a tendency to communicate directly and their import in the digetic space is understood by one and all in a broadly homogeneous manner. Lack of complication is their want. What catches the eye (ear) in *Meghe Dhaka Tara* is not a complication but a well thought-out design that leads towards a fatal paroxysm of a scream... *Brother, I too wanted to live!* Just what are the mechanisms at play that lead us to the scream and it's continued celebration in Bengali cinephilia is a question that this paper seeks to answer.

About the story

Set in the late 1950s in a settlement colony in Calcutta, *Meghe Dhaka Tara* charts the trajectory of a poor refugee family's slow movement towards prosperity. At the centre of the household is Nita, a young girl, who discontinues her education in order to be a bread-earner for the family. Her elder brother Shankar is immersed in his practice of classical music and dreams of becoming a singer. The two other siblings, a brother and a sister also pursue their own life. Nita's father is a school teacher and his mother is a house wife who keeps the hearth together. Nita looks forward to the return of Sanat, a young scientist, and hopes to build a home together.

Sanat returns but only to marry Nita's sensuous sister Gita. Shankar leaves the house on the day of the marriage, in protest, and goes away to Bombay to pursue his dreams. The younger brother too leaves home for a better life. Nita carries on with her responsibilities alone and finally succumbs to tuberculosis.

Much later, Shankar comes back from Bombay with the reputation of a successful singer to find out the serious nature of Nita's illness. He puts her in a sanatorium in a remote hill station, thereby abandoning her to a future of uncertainty and loneliness. On one of his visits to Nita, Shankar shares with her the new-found plenitude of their home and liveliness of Gita's little son. This information is like the last nail on her coffin, as Nita bursts forth in an existential scream, *Brother, I too wanted to live!*

The three women in *Meghe Dhaka Tara* give a triangularity to the feminine principle, representing in turn a cruel mother, a sensuous daughter and the nurturing mother. Nita's image as the nurturer is stabilised in the very first shot of the film as she emerges as a speck from the broad, wide canopy of a tree that fills up the space of the frame. The voice of Shankar practising *alap* (a melodic improvisation that introduces a *raga*) envelopes the space as an invocation to the Mother and the first shot cuts into a foreground upright image of Nita, while Shankar is sitting in the background in obeisance. Mother is bound to the elements through the watery landscape in the background, the tree and the wind to complete the symbol of fertility. Later on in the film, we come to know that Nita was born on the day of the *Jagatdhatri* ritual celebration. *Jagatdhatri* is an incarnation of Goddess Durga, where *Jagat* means Earth and *dhatri* is its bearer. Again, a vast watery landscape forms the backdrop against which we see her. Ghatak constructs an iconography for Nita that resembles the Goddess, sometimes framing her face in a grazing angle to evoke the enduring image of Durga in a state of immersion or elsewhere framing her with a halo.

This archetyping of the Mother figure in Nita helps to deify her status thereby rendering her sexuality to obscurity and also taming the individual. She is invested in turn with the agency of the male, of being the breadwinner for the family. In an elaborately constructed scene, the family doctor after examining the wounds of her father exclaims that the responsibility of the family is now entirely hers, while the family watches the nuances of her face in utter helplessness. In a flash, the nurturing mother is given a dual responsibility. As Nita walks through the streets, between office and home, in a low angle projection that makes her tall and upright, we hear orchestrated chorric voices that underline a historical moment in the lives of the refugee family, the moment of the woman's crossing of the threshold. Nita's usurpation from an individual woman to a mythical and historical figure is witnessed by many in the family and the city. It takes however another woman to offer her dismay at Nita's plight. Ghatak himself crosses a threshold as he invests Nita not merely with a narrative agency, but also a subjectivity that comes with the look. The much-acknowledged division of labour around looking that Laura Mulvey speaks of in her essay *Visual Pleasure and Narrative Cinema* is

reversed in favour of Nita. She watches the family assemble and celebrate the return of Shankar from the safe confines of her room, through the square slits that her thatched walls provide. Ghatak hybridises the representation of Nita from mythic to historical to the individual, balancing many identities all at once. Should we look at this as a breach for which Nita has to pay? The centrality that Ghatak gives Nita in the regime of the scopic is systematically withdrawn in the aural, reducing her to a state of muteness as if her subjectivity is completely vampirised. It is this differentiability that begets reading and towards which the rest of the paper is dedicated by arguing that this vampirising is indeed the disavowal of her children as they progressively attain subjecthood.

The question of subjecthood and disavowal is problematised in the writing of Kaja Silverman through an influential mediation on the acoustic mirror.



Screen shot 2



Screen shot 3

On the formation of subjecthood: a feminist discourse

From the imaginary to the symbolic world, a child passes through a complex process of subject formation. The significant revelation that dawns on the child at the lacanian mirror phase, at the moment of it's mis-recognition of itself in the mirror image, is a process of differentiation with the mother's body. The wholeness of the dyadic state with the mother is now breached as it discovers a new centre in the self. What was so far an essential part of the child's world is now dismembered and objectified. Psychoanalysts argue that the subject formation is accompanied by such senses of loss associated with faeces, breast and the mother's voice. Feminist readings of Freudian psychoanalysis however note that such loss, although acknowledged as akin to castration, is not accommodated within the understanding of the castration complex; by Freud's own admission, he states that: the term "castration complex" ought to be confined to those excitations and consequences which are bound up with the loss of the penis (Silverman 1988: 15).

Kaja Silverman suggests that:

this refusal to identify castration with any of the divisions which occur prior to the registration of sexual difference reveals Freud's desire to place a maximum distance between the male subject and the notion of lack. To admit that the loss of the object is also a castration would be to acknowledge that the male subject is already structured by absence prior to the moment at which he registers woman's anatomical difference – to concede that he, like the female subject, has already been deprived of being, and already been marked by the language and desires of the Other (Silverman 1988: 15).

An estimate of the disavowal of Nita's (as mother figure) voice can begin by an understanding of the nature of deprivation of being that her children have undergone and which informs their psychic world. This psychic world trains them to create an Other within their own fold in the figure of a mother. Ghatak's milieu comprises of people who have been mass-transported, at the moment of India's freedom, from their origins in Bangladesh to an uncertain address in an unknown landscape of hostility. This works as a violent dismemberment of the collective from one's connection with land and it's affective values. The withdrawal of the affective world is accompanied by loss of identity and taking up of an uncomfortable identity of a *refugee* under the gaze of a new nation-state. The plenitude of motherland is replaced by the shortages in refugee-colonies and it's new ordering. In the film *Meghe Dhaka Tara*, the father articulates this dismemberment through a general tone of loss, although Nita's siblings do not acknowledge this loss and would rather make the most out of the new situation. It may also be argued

that the magnitude and intensity of loss defies articulation in the regime of language but merely leaves deposits in the mind, which engenders a culturally disruptive confrontation with one's own insufficiency. The idea of lack then becomes an endemic lack for Nita's children, who progressively discover further castrations of a physical order in the movement of the narrative, no longer able to look away from it. The father and younger brother are permanently impaired by chance accidents on the road and inside a factory, which take away their status as bread-earners and self-sufficient males. The severity of such loss forces her children to placate Nita as the nurturer and the bread-earner, while continuing to mark her as the Other. It is through a successful formation of the Other in Nita that the subject can disavow their insufficiency and align everything that is unpleasurable and disempowering with that of the feminine Other.

This formation of the subjecthood is contingent upon the existence of a stable pre-subjecthood, a state of bliss experienced in pre-consciousness. Silverman argues in the chapter Fantasy of Maternal Voice:

Rosolato, for instance, regards the "pleasurable milieu" of the maternal voice as "the first model of auditory pleasure", whereas Chion associates it with the terror of an "umbilical night". These contradictory views of the same image point to the profoundly ambivalent nature of the fantasy which is my present concern, an ambivalence which attests to the divided nature of subjectivity, and which underscores the fact that pleasure for one psychic system almost invariably means unpleasure for another psychic system. The fantasy of the maternal-voice-as-sonorous-envelope takes on a different meaning depending upon the psychic "lookout point"; viewed from the site of the unconscious, the image of the infant held within the environment or sphere of the mother's voice is an emblem of infantile plenitude and bliss. Viewed from the site of the preconscious/conscious system, it is an emblem of impotence and entrapment (Silverman 1988: 72–73).

Nita's changing function towards her children (also siblings), if mapped through the contradictory frameworks that Silverman identifies in Rosalato and Chion, dovetails into one harmonised progression that the film's narrative represents. Early in the film, Nita spends her earnings to secure the emotional needs of her siblings. We see Nita and her children in a park, a happy mother that keeps her flock together while the children wallow in the all-round bliss. On her birthday we see her with a different set of children (father and elder brother Shankar), this time enveloped by bountiful nature and abundance. Auditory pleasure of the mother's world is represented through the sensory pleasure. But as things turn progressively ugly, the children encounter their moment of subjecthood through successive flights away from the mother's world, first the younger brother followed by her sister and finally the elder brother Shankar. It is in Shankar's

escape that Ghatak realises Chion's terror in the umbilical night. On the night of departure, Shankar gives a music lesson to Nita, enveloped in a dark space, its sonorosity not reaching the outer world, but merely reverberating within a seemingly vast space that the mise-en-scène can not articulate adequately. The scene represents for this author the traumatic moment of the end of gestalt and release from the entrapment of the womb. Shankar leaves for Bombay into the ordering world of the father, representing a one-way journey and securing his subjecthood in the bargain.

Shankar's immersion in this mother's world prolongs much beyond that of the other siblings for whom needs do not extend into desire. But for Shankar, the necessity of a good shave of his facial hairs is like a desire around which he circumvents ceaselessly and gets satiated only by the bountiful Nita. Yet another moment of pre-subjecthood in *Meghe Dhaka Tara* that comes with it's affective association is Nita's teasing of Shankar via the incantation of a childhood rhyme. Shankar is prone to repeat this rhyme for an equal and opposite effect. Shankar internalises this rhyme as much as he objectifies it, suggesting the blissful world that he shares with Nita. In the words of Kaja Silverman:

The notion of an "acoustic mirror" can be applied with remarkable precision to the function which the female voice is called upon to perform for the male subject. Within the traditional familial paradigm, the maternal voice introduces the child to its mirror reflection, "lubricating", as it were, the "fit". The child also learns to speak by imitating the sounds made by the mother, fashioning its voice after hers. However, even before the mirror stage and the entry into language, the maternal voice plays a major role in the infant's perceptual development. It is generally the first object not only to be isolated, but to be introjected (Silverman 1988: 80).

Silverman explains with the help of psychoanalysis that the mother's voice is usually the first to be isolated by the infant from other noises, and that it is by imitating the sounds she makes that it produces its own initial articulations and also hears itself. The function of the mother as narrator of lullabies, bed-time stories and rhymes is something shared by numerous cultures. The child recognises this voice long before it identifies her body, and hence it remains mostly unlocalised during the formative moments of subjectivity. Also, the maternal voice has a role to play in the mirror stage when it defines and interprets the image and fits it to the child.

Disavowal of the maternal voice

What is of importance is the subject's relation to the maternal voice once it has been securely inserted in the world of symbolism and attempts to achieve a discursive mastery. Language not only helps the subject to transcend its insufficiency, but also provides a strong tool of disavowal of the mother's voice that is considered as semiotically insufficient and equivalent to the cry of the child. The subject goes through a process of refinement of his voice and deposits everything that is unfit into the voice of the mother. There are sufficient instances of this deposit in Hollywood cinema through disembodying and muting the female voice.

Silverman elaborates:

In both the cinematic and theoretical paradigms, the discursive potency of the male voice is established by stripping the female voice of all claim to verbal authority. And in both instances that divestiture most pointedly negates the mother's earlier role as language teacher, commentator, and narrator (Silverman 1988: 77).

This paper intends to highlight that in muting the voice of Nita in *Meghe Dhaka Tara*, the maternal figure absorbs the lack of the male child. While Nita's iconic centrality is unmistakable, it is her relative insignificance in the aural track that appears to be structured by conventional social norms and history. For Ghatak, this lack is both conventional and historical. While the latter provides the overarching ambience for the narrative, it is the conventional norms that are activated repeatedly only to violently rupture them in the end. On the other side of placating Nita as the mother figure, Ghatak creates an identification with Shankar, the most sympathetic of her children. In the end this identification proves disastrous for the male viewer as we see Shankar, proverbially, drive the last nail in her coffin by leading her into a state of paranoia and extracting a scream. He is the last of her children to desert her. But how did they arrive here?

It is through a network of voices and a subliminal aural track that Ghatak creates a strong affective identification with Nita, while concurrently feeding a subterranean lack that lurks in the shadow waiting to pounce. In the film *Meghe Dhaka Tara*, our opinion of Nita is continuously formed by what other people *like* to talk about her, what other subjects like to *imagine* about her, what other individuals *want* of her. Such *liking*, *imagining* and *wanting* comes from a lack that is endemic to these characters, the nature of which I have already discussed. Cloud-Clapped Star – the title of the film, is one such epithet into which Nita has to fit in. The epithet far precedes her subjectivity and is tamed by it. She does everything possible within her means to be a perfect cloud-clapped star. The epithet comes from a letter written to her by her lover Sanat and is



Screen shot 4

read out aloud to us by Shankar, her brother. Besides her performance of coyness, we are not led into any interrogation about Nita's thoughts on the epithet. It is a silence that tacitly forges a false consent garbed by her own admission of the relationship. It is a trap that she not only falls into but nurtures too, failing to realise that every step renders her subjectivity ineffective.

Such silences mark Nita's progress into oblivion and are most conspicuous at her moments of deprivation. She not only discontinues her education and forgoes her relationship with Sanat and buries all her personal dreams, but actively participates in her own deprivation. Her consent to deprivation needs no manufacturing. A silent nod, hidden tears or a digression into babble is what she could muster at such moments. At that rare instance when she is critical of Sanat, she needs to borrow phrases (*Don't fall...*) from the father and duly cites him too. Discursive mastery is not granted to her on the aural plane. A dialogue is never initiated in which she could perform herself. As the narrative progresses to internalise Nita in closed, dark spaces, she becomes afflicted with tuberculosis and her voice is marked with coughing. Consequences, decisions and remarks are posted to her and she becomes the repository of the unsaid violence that is contained in those postings. Such a repository is conditioned to absorb the violence without reflectance. In the case of Nita, such conditioning is the result of a systemic disavowal of her voice by her children. One can easily surmise that such violence is the result of an endemic sense of lacking in her children and her community, partly conventional and partly historical, which I have already discussed.

Conclusion

The idea that every action has an equal and opposite reaction has a long-outlived rationale, rather, an action is completed by the affection that it engenders. The action and affection are tied together to form a whole that defies causal explanation but has the potential to complicate the terms in which they are bound. If the film *Cloud-Capped Star* represents one unified action – that of muting Nita and disavowing her voice, then her existential scream represents the affect that this action brings in its fold. Through every spoken word, sounds and silence, the film moves towards this paroxysm that the scream represents. The scream becomes the fatal identity of Nita, her hybridisation (of the mythic, the historical and the individual) paves way for pure effect. But quite unlike the films that Kaja Silverman discusses in her book *Acoustic Mirror*, Ghatak has a much more radical use for this scream. He mobilises the scream to rupture the subjecthood in which the audience is made to fit in throughout the film. The audience's identification with Shankar becomes fraught with doubts and guilt, while Nita's excessive cry shatters the mastery that it enjoyed through controlling her. The meticulous construction of subjecthood now stands dismantled as the troubled conscience of the male child realises the inadequacy of the Real in which he had reposed faith. From here, Nita's children can neither move forward nor turn back, as millions of screams continue to mark Bengali history. The continued celebration of Nita's scream in Bengali cinephilia is therefore a celebration of one's stagnation. A path towards the future can only be charted through a cognisance of this collective disavowal.

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Ritwiko Ghatako „Meghe Dhaka Tara“: feministinis požiūris į filmo garsinę struktūrą

SANTRAUKA. Menotyrininkė Kaja Silverman teigia, kad Holivudo filmų kūrėjai linkę sistemingai menkinti moterų vaidmenį kine tam, kad neatstumtų vyriškosios auditorijos dalies. Ritwiko Ghatako filme „Meghe Dhaka Tara“ („Debesimis nuklotas dangus“) yra kelios tokios linijos. Viena iš svarbesnių – vyras išsižada motinos įtakos jo tapatybės formavimuisi ir neigia ją kaip kalbos šaltinį. Vaikas pradedama vartoti kalbą bendraudamas su mama vaizduotés lygmeniu, ir tai K. Silverman vadina „choro situacija“. Tokia kalba formuoja emocienę vaiko psichiką ir žadina jo savastį (analogiškai kaip Jacques'o Lacano „veidrodžio lygmuo“, arba „akustinis veidrodis“). Gimstantis subjektyvumas ir vėlesnis jo neigimas išryškėja per Nitos santykį su vaikais (broliais, seserimis, mokiniais) įvairovę. Filme susita patinimą su vaikais lydi ir kaltės jausmo perkėlimas motinai, kurį ji užgniaužia tylėjimu. Jos rauda – riksma „broli, aš irgi norėjau gyventi!“ – filmo pabaigoje tampa ilgai slopintų emocijų proveržiu, kuris patenkina žiūrovų vyrų ego: brolis, paskutinis jos „vaikas“, ją galutinai palaužia, pareikšdamas, kad kuria savo šeimą.

REIKŠMINIAI
ŽODŽIAI:
archetipas,
subjektyvumas,
motinystė, vaikas,
išsižadėjimas,
kastracijos kompleksas,
balsas, „akustinis
veidrodis“.

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Through the City with Headphones

ABSTRACT. “Remote Vilnius” is a performance created by the company Rimini Protokoll (Germany) inviting audiences to ‘escape’ from the conventional theatre. Headphones with an artificial voice give you instructions, while you are exploring the city of Vilnius, whereas the musical soundtrack and noise of the city are ‘acting’ as a background. The public explores new territories, while the creators watch the audience being manipulated remotely. The author of the paper is analysing the feedback of the audience in response to the artistic material presented in the virtual tour. The qualitative research investigates the public’s responses to their new artistic experience. The period of surveying took place over two months in May and June 2015, during the course of 60 performances. The main theories being tested are the impact theories by Bennett and Belfiore, Steven Holzner, and David Throsby. Both quantitative and qualitative research were applied here to analyse the impacts of digital performances on the public.

KEYWORDS:
virtual performance,
digital marketing,
ecology and the arts,
theatre for young
audiences, new media.

Introduction

“Welcome to “Remote Vilnius”. Welcome to the cemetery. Thank you that you came all the way out here to meet me. If it is not wet, lay down on the lawn, if you like. Or sit around the lawn on the small wall. Don’t go too far away. If the signal breaks, go back towards the centre of the lawn until it gets better again. Take your time. Look at the grass, the trees. Here nature is supposed to look natural but it is created by humans. You also grew up in an artificial surrounding. You are also nature, in the end. But sometimes it’s hard to distinguish, what is nature and what man-made.”

This is the greeting text that you hear when you start your journey at the virtual show “Remote Vilnius” (text from the script by Jörg Karrenbauer, courtesy of “Rimini Protokoll”). “Remote Vilnius” is a performance inviting audiences to ‘escape’ from the conventional theatre. It premiered in 2013 with the project “Remote Berlin”. The project also had its premieres in dozens of cities in Germany, France, Brazil, India and Russia. As stated in the promo materials, the audience of the show is bound to see and learn about the city of Vilnius through different eyes, by wearing headphones and being a part of a group of 50 people. Headphones with an artificial voice (reminiscent of a GPS) give

instructions on what to do, whereas the musical soundtrack and noise of the city ‘acts’ as a background. The virtual guides bear the names of Rachel and Peter in the original version, whereas in Vilnius they turn into Aistė and Juozas. The public explores new territories, while the creators watch the audience being manipulated remotely.

Theories that support the idea of the impacts of artistic innovations on society

“Remote” – this was the command that flashed up on the screen, when I turned on my recorder to decipher the interview for this article. I spontaneously smiled at it because virtually all endeavours that we undertake these days seem to be managed remotely.

Frankly, the first impulse to write this article was my encounter with the film *Her* and the voice of Scarlet Johansson. The story of how a real man who knows how to influence people emotionally by writing nice texts to/for the others falls in love with the female ... IT apps.

The main theories are the impact theories by Bennett and Belfiore (2008: 92); also, the sense of understanding PR campaigns in Steven Holzner’s Facebook Marketing concept (Holzner 2008: 159). In addition, the paper looks into the parallels between natural and cultural capital (David Throsby 2000: 51).

Pierre Bourdieu says in his *Social Critique of the Judgement of Taste*:

Whereas the ideology of charisma regards taste in legitimate culture as a gift of nature, scientific observation shows that cultural needs are the product of upbringing and education: surveys establish that all cultural practices (museum visits, concert-going, reading etc.), and preferences in literature, painting or music, are closely linked to educational level (measured by qualifications or length of schooling) and secondarily to social origin (Bourdieu 1986: 1).

The idea implies that the audience will always react to artistic endeavours based on their background. We will try to check this via our research. What really matters to us is explained in another quotation by Bourdieu:

To be able to play the games of culture with the playful seriousness (...), a seriousness without the ‘spirit of seriousness’, one has to belong to the ranks of those who have been able, not necessarily to make their whole existence a sort of children’s game, as artists do, but at least to maintain for a long time, sometimes a whole lifetime, a child’s relation to the world. (All children start life as baby bourgeois, in a relation of magical power over others and, through them, over the world, but they grow out of it sooner or later) (Bourdieu 1986: 54).

By exploration of the project offered by “Rimini Protokoll”, we are dealing with what the researchers call ‘terraforming’ – “the creation of a liveable habitat on a new and uncharted planet” (Dennis, Larsen and Macaulay 2011).

Trying to grasp the modern values of IT driven artistic products, we need to examine the term ‘values.’ As O’Brien puts it: “The usual way of valuing culture has been through an understanding of its social and economic impact” (O’Brien 2010: 16).

Belfiore and Bennet attribute new artistic experiences to the components of the ‘personal well-being’ (Belfiore and Bennet 2008: 92) and dividing our time into two categories: the times that we ‘have’ and the time that we ‘do not have.’ Using this Gadamer’s classification, Belfiore and Bennet want to prove to us that art is a way of ‘fulfilling our time’ (Belfiore and Bennet 2008: 97).

Throsby adds:

Cultural capital exists as a source of cultural goods and services which provide benefits both now and in the future. As individuals or as a society, we can allow cultural capital to deteriorate over time, we can maintain it, or we can augment it, in short we can manage it in a way that suits our individual or collective purpose (Throsby 2000: 53).

What else can make us humans happy in this digital era? “In a word: friends. That’s what social networking is all about. And Facebook excels at connecting users with friends and keeping them in touch. That’s a vital need [...]” (Holzner 2008: 7). And the project “Remote Vilnius” can serve as proof that interaction via Facebook was a successful tool to attract new audiences.

While exploring our audiences, one notion was worrying me – why are we in Lithuania still so vague about using so-called ‘citizen journalism’ (Tremayne 2007: 240). It is rather vivid in societal issues, but seems to be dormant in the field of the arts. “Whereas newspaper, television and web media use the journalist as a gatekeeper in the process of selecting and presenting news, in the citizen journalism format the journalist is a ‘shepherd’ in the process” (Tremayne 2007: 241). In a way, our survey has been so rich in content that we would have wished the audience to take the public space for sharing their opinion on “Remote Vilnius”.

Also, while doing the research, I was thinking of the “Sirenos” festival Feedback page, because the experiences that people obtain in each year’s cultural program are not documented anywhere, whereas if you take tourism, each object of interest nowadays strives for visibility (take examples from booking.com or other portals that are publicizing sensitive) and is linked to many other sites of interest.

Content is not the real change ushered in by the Web. The Web content itself is not remarkably different from what you can read in books, magazines or newspapers. What

does differ is the ease with which surfers can move from one piece of content to the next – that's the power of links (Moran and Hunt 2009: 338).

Probably the last aspect I wished to touch upon in the theoretical review was the immediacy (Leboff 2011: 166). The link between the theatre festival and the media agency seemed to me rather under-developed, as I felt that more attention should have been paid to PR while promoting artistic products. "The most important aspect for a company is its ability to solve issues and enhance people's situation, 'in the moment'" (Leboff 2011: 167).

The "Rimini Protokoll's" creations – a new trend or just an experiment?

In this article I will quote some ideas from the interview with theatre manager Rimantas Ribačiauskas, the *Virgil* who was a physical guide at all the tours of "Remote Vilnius". He was responsible for the physical logistics of the virtual happenings – so that audiences would see that the actions and text matched.

I asked Rimantas whether after deeper studying of the artworks by "Rimini Protokoll" he would agree that the crew are interested in the reality being deconstructed and made up again into theatrical pieces.

Rimantas disclosed that director Stephan Kaegi had a background in journalism. And this determines the way he creates. One of his friends calls this theatre a supreme example of journalism.

Rimantas thinks that Stephan's approach is a very intimate attitude towards the issue he is analysing. And then, as a result – to theatre-making as well.

I also asked Rimantas about Kaegi's journalism, whether it was angry (as it is in "Sabenation"). Rimantas accepts this idea: it was in a car manufacturing company where the only way of getting into the shareholders meeting was to buy some shares. So they bought a portion for each spectator, and this allowed them to get inside. Indeed, they do have a dose of hooliganism in them, and Stephan as a personality is himself rather a hooligan. However, this all hides his willingness to approach another human. And his all artworks are immersed with this passion.

Coming back to the research, I wanted to know from Rimantas what he thought about what the spectator feels being equipped with all those theatrical gadgets.

Rimantas shares that in his mind, people wearing those headsets during the show feel a certain scent of conspiracy. Firstly, because nobody can hear what you hear in the headphones; secondly, you belong to a certain team. Then you are teasing the environment to some extent. Besides, nobody from the outside has a clear understanding what

is going on. That is why they enjoy the show. For the joy of discovering something new, Rimantas feels that all good artworks help to discover yourself. To him, this project is not about self-discovery. It is about a human and technology. Rimantas recalls the case in the US when a man slid down into a ditch because, instead of watching the road, he was studying his GPS, which did not know that part of the road was under construction. Other people conceive the show differently – as one of our literary authors Ilzė Butkutė called it, a ‘pilgrimage into yourself’.

Subsequently, I asked Rimantas, whether he thought IT was being employed really well in Kaegi’s works.

Rimantas answers ambiguously that while being a supporter of the symbiosis of performativity and technology, he still finds seeing a performance by Krystian Lupa a real treat. Because technology can both impress and devastate. Besides, the whole stream of technology (Rimantas wrote about it in his Master thesis) will lose against theatre because these days, theatre is becoming a place of relaxation and escapism from speed and stream.

Another concern that I wanted to touch upon was the feeling of leading this group of people to the Zone as if you were Stalker, as in Tarkovsky’s movie of the same name, *Stalker*.

Rimantas admits that he is keeping a record. He recalls the time when the company performed the show during the theatre festival “Sirenos 2014”. They had 20 sessions. Rimantas confesses that he was alone, while the other 60 times he had a substitute with whom they switched. This time the substitute had 40 times and Rimantas had 20. Including the rehearsals. How does it feel? Rimantas agrees that it is very exciting to watch the groups, although he gets a bit tired of the constant surveillance, when people are not having any problems (like a broken receiver). It’s a special kind of tension to be constantly on the alert, but Rimantas is enjoying it.

I was wondering whether there were any unexpected incidents, and Rimantas explains that many things happen. Sometimes a show gets certain ‘separatists’ who are walking aside from the group and not following the voice orders. It is difficult to guess whether they are doing this consciously or not. There were people who disconnected all the equipment and returned it before the show was over. This often happens in the Cathedral Square. However, many positive reactions happen, too. People are clapping or shouting during the ‘rally’, when you realise that they are totally into it.

I asked Rimantas his opinion on the future of this project, and he acknowledges having been interested in this activity back when he was doing his Masters. It was an audio-tour When Trinity Talks (it was a tour over the Trinity campus). Rimantas studied

Digital Media at Dublin University. There were four of them and they did the campus tour telling various fictional stories. Rimantas' Masters went by the title "The future of the theatre in the face of digital technologies". At the moment of speaking, he admitted he was working on a project about the Vilna ghetto, arranging an audio-tour in the Vilna Jewish ghetto. But this was supposed to be designed for individual visitors. Audio-tours are not a novelty nowadays. Berlin has its B-tours. The success of the Lithuanian project has shown that there is potential and a target audience to continue with projects like this. However, Rimantas thinks that there are more inventions to discover, including hologram views, virtual reality, etc.

Subsequently, I enquired how they rehearse this kind of a show. Rimantas explained that first they just walk through the list of the locations. There is him and the three guides, and they have Mp3 recorders. Each scene is divided into tracks. When they approach a certain point, they push a button, then the 'fade' function switches on so that the text would keep its integrity, which is not the case in reality. And the guides switch between the files of the scenes.

Rimantas says many things are in real time. There are three guides, and at a certain point they divide the audience into three groups. This is the essence of the rehearsals. It was also in part due to the logistical set-up, when someone would have to reach the locations first by car and unlock all the gates, and then lock them again, after they saw what the situation was at the tennis courts, and when there was no control over the transport. These people are called scouts. Later, arrangements were made with the City Transit office that public transport controllers would not inspect the trolley buses when they saw that the project was running.

The guide names are Rachel and Peter in the English version, and Aiste and Juozas in the Lithuanian version. I expressed my curiosity about how Rimantas would compare the English and the Lithuanian guides. How about Rachel and Peter?

Rimantas conveys that with Rachel and Peter it is a bit different. "Remote" uses the "Text to Speech" program which is designed for the blind. It works in the following way: you enter text, and a computer generated voice animates it. Just like in Google. When "Rimini Protokoll" came to Lithuania, the crew failed to find a proper "Text to Speech" program, but luckily they contacted Vilnius University scientists and by that time their program "Liepa" was developed. Four people gave their voices to this project. The scientist created a successful algorithm that transfers text into sound and back. It happily coincided that the program was nearly finished when the project started, so they shared the program with the company. Rimantas had the script on his PC, and was just manipulating it with the help of the program. The most exciting moment for him was when

a Lithuanian actress came to him and listened to her own voice. She was absolutely out of control over her own voice and could only gasp in surprise and shock listening to herself, because all the powers of the text were in Rimantas' hands.

I then requested Rimantas to put the technology aside. The marketing technique needs to be as innovative as the show.

Rimantas responded that the National Drama theatre has a special person for PR, and that the virtual media campaigns were among her responsibilities. For "Sirenos", it was the specificity of the festival that determined the means of communication. The crew is absolutely amazed by the impact of Google Adwords and Facebook, if we take their general experience. Rimantas agrees that marketing issues need separate attention. Media agencies exist for this particular purpose. The "Inspired" agency, which supports "Sirenos" is rather efficient.

I heard that the show became a unique financial success. A championing sales campaign. I posed a question to Rimantas about it.

Rimantas would also add the play *Expulsion* by Koršunovas to this list. He admits that it also sells very well. However, he agrees that this project generated great financial assets. Both to "Sirenos" and the National Drama Theatre. Rimantas thinks that a lot of success was due to the good preparation in the autumn during the trial shows.

When asking whether "Rimini Protokoll" was happy with "Remote Vilnius", Rimantas opens up that when you have done over 20 productions, naturally some of them are more successful and the others are not so much fun. An upcoming project is "Remote Abu Dhabi". "Remote" owes its success to the unity of the content and the format. They become inseparable.

At the end of our conversation, I was wondering about the plans to expand the audience, for instance, one author complained (during TEDex talks) that he wasn't able to round up their kids who were all in the same house to come and have lunch. And once, he realised the solution – he simply texted them. They gathered for lunch immediately! Maybe the format also matters, I asked Rimantas. He told me that they have won a grant for theatre tours called "Mondays in the Theatre". Probably those would be the most appealing for children.

I shared my experience about theatrical tours. One of them was magic to me, too. The theatre stage manager asked the kids whether they knew where the titles of all of the stage equipment came from? And when the kids replied that they didn't, he said "from ships". It was disclosed to us that marine navigation is where the theatre stage props and places got their names from, because initially, theatre stage hands had to come from other crafts than the theatre. Rimantas acknowledges that this is why he would not say

that virtual interaction will dominate the future exclusively. He would not like to turn it into a fetish. He still believes in ‘real’ theatre.

The feedback from the public after the show

“You came to understand me. I will try to understand you. You weigh between 25 and 120 kilos. You are between 1.2 and 2 metres tall. You are between 8 and 100 years old. Your I.Q. is between 70 and 160. Close your eyes now and imagine who I am. My name is Rachel...” (text from the script by Jörg Karrenbauer, courtesy of “Rimini Protokoll”).

So, who is the audience and how would they react to the show? Both quantitative and qualitative research were applied in the paper to reach this information. A total of number of 100 on-line respondents gave their insights to open-ended questions concerning the content and popularity of the show.

In addition, a series of in-depth interviews were conducted analysing the impact of digital performances.

The author of the paper analysed the feedback from the audience to the artistic material presented in the virtual tour. The questionnaire was established and spread through the audience mainly via the portal ‘apklausa.lt’. The period of surveying took place over two months in May and June 2015, based on 60 performances.

The response that caught the author’s attention the most was as follows: “I learned a lot of new things about Vilnius, but they were rather my own thoughts and psychological state than anything else.”

Just to comment on what was done, the author of the paper has been interested in how the show was reaching its artistic goals and later – visibility, and what the outcomes of this new trend might be.

Interpretation of the on-line research results

An interesting fact is that the performance, otherwise owned by the “Sirenos” Theatre Festival, had rather limited media promotion, which included the event ticket sales portal “Tiketa” and the Facebook account.

The main tool for gathering audience feedback was the online survey. One hundred answers were examined, 95 of which were valid. The results turned out to be rather optimistic. The artistic content of the show was mainly accepted by the audience. Seventy-nine out of 100 respondents stated that they would recommend a similar production to others. Also, the technological side (the tour being guided with the help of the virtual

voice) was in general welcomed and, if confusion did ever arise, it only was the case in the very beginning of the show. What is also important is the fact that thematically, the content identified special target groups of attendees. Some of them – hypothetically, the younger ones – avoided gloomy topics like death or hospital; whereas the rest of the spectators – also hypothetically – more mature, welcomed the existential challenges of the script, provoking the discussion of more “uncomfortable” issues.

The technological side of the show was the least uncomfortable for the spectators – a very small number of them complained of the headset being a drag. In general, the show was welcomed by the Lithuanian public and had great potential for growth.

The title page of the survey¹ is shown in Figure 1.

The screenshot shows a web browser window with the URL apklausa.lt/f/anketa-tiems-kas-apsilanke-remote-vilnius-spektaklyje-9q69xrr/answers.html. The page has a header with the apklausa.lt logo and navigation buttons for 'Pradzia', 'Anketos', and 'Prisijungti'. Below the header, there are filters for 'Remote', '100', and '3 men'. The main title is 'ANKETA TIEMS, KAS APSILANKĘ "REMOTE VILNIUS" SPEKTAKLYJE'. The content includes a paragraph about the 'Remote Vilnius' project, a note from the author, and an email address for comments. At the bottom is a black and white photograph of two people sitting on grass, one wearing a backpack.

Figure 1. The front page of the on-line questionnaire
at the survey portal 'apklausa.lt' Retrieved on 20 09 2015

¹ <http://apklausa.lt/f/anketa-tiems-kas-apsilanke-remote-vilnius-spektaklyje-9q69xrr.fullpage>

Now, when the new theatre season is over and “Sirenos 2015” have finished, our experiences can be summarised.

While writing these notes, I have visited the Pere Lachaise Cemetery in Paris. I was really astounded to see groups of people with their smartphones exploring celebrity tombstones. I was a bit upset that I didn't have mine because the Information Office was closed on that day, and I didn't have a paper map to find my favourite ones. It was only thanks to a friendly group of American ladies that I discovered the tomb of Chopin I wanted to visit. However, I missed Proust in section 90 (see the picture below) and then I kept contemplating the idea of being lost in time and virtually turned myself off from the location (Figure 2).

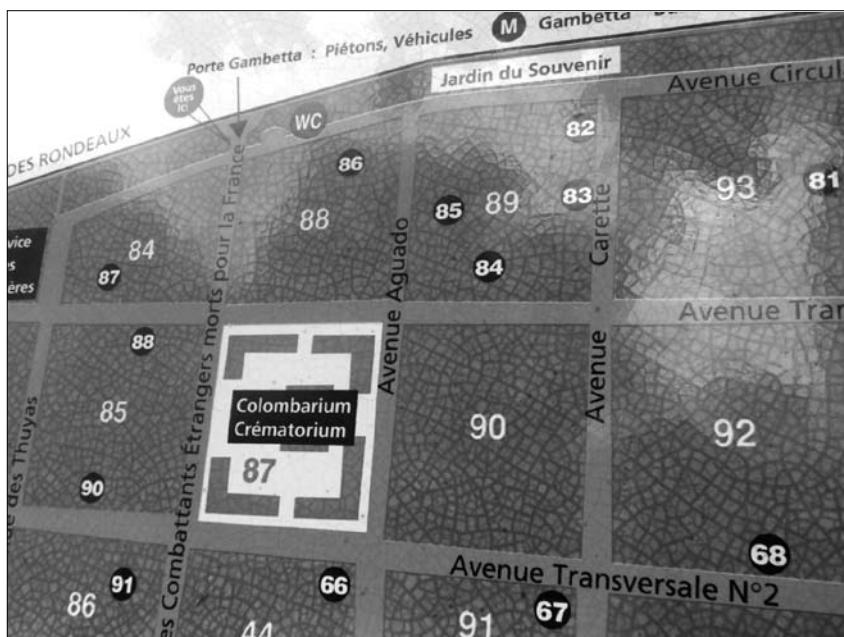


Figure 2. An excerpt from the view of the Information Desk Panel at Pere Lachaise Cemetery in Paris. 05 09 2015. Photograph by the author

Then I remembered the words from “Remote Vilnius”:

“You and your horde, you were a system. You were in the same state together. You were running the same software. You have worked together like a perfect machine. The 50 of you together, you were the horde. I was the shepherd without a face. I hope you will miss me. The first level is complete” (text from the script by Jörg Karrenbauer, courtesy of “Rimini Protokoll”).

I was stepping over real ground but I was not able to navigate. It was a weird moment of reality. I am not criticising the Parisian Cemetery Information Office or nagging myself for not being online. I was just stuck in the middle – between reality and the virtual space. Very Proust-like. And if that weren't enough, the cemetery was closing.

"Welcome to "Remote Vilnius". Welcome to the cemetery. Thank you that you came all the way out here to meet me" (text from the script by Jörg Karrenbaeur, courtesy of "Rimini Protokoll").

Conclusions

The conclusions embrace the following statements:

- ◆ The artistic content of the innovative virtual show was mainly accepted by the audience;
- ◆ The experimental idea of the creators to monitor the public's response to manipulative acts proved to be very fruitful and gave a lot of material for further research;
- ◆ However, the research did reveal that diverse segments of the audience held different values;
- ◆ Due to different values of the audience, different approaches towards technological factors could be observed;
- ◆ Due to different values of the audience, different approaches towards the content of the virtual show could be noticed among spectators (when mentioning gloomy or depressive topics);
- ◆ Due to the specificity of the show, the production team should be aware of the same level of technological advancement in their marketing means;
- ◆ Because of the uniqueness of the artistic event, the balance between the artistic value and adequate communication should be considered when launching digital art onto the market;
- ◆ Having analysed the feedback of the audience and the opinion of experts, it would be necessary to assess how far the theatre should go in applying IT methods in their artistic practice.

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Po miestą su ausinėmis

**REIKŠMINIAI
ŽODŽIAI:**
virtualus spektaklis,
skaitmeninis marketingas,
ekologija ir menai, teatras
jauniesiems žiūrovams,
naujosios medijos.

SANTRAUKA. „Nuotolinis Vilnius“ – tai trupės „Rimini Protokoll“ (Vokietija) sukurtas spektaklis, kviečiantis žiūrovus „pabėgti“ nuo tradicinio teatro. Ausinėse įrašytas balsas diktuoja nurodymus, kuriomis kryptimis tyrinėti Vilniaus miestą, o muzikinis garso takelis ir miesto triukšmas „veikia“ kaip fonas. Žiūrovas žvalgosi po naujas teritorijas, o kūrėjai stebi jų valdymą nuotoliniu būdu. Darbo autorė analizuoją auditorijos grįžtamajį ryšį kaip atsaką į meninį kūrėjų eksperimentą – virtualią ekskursiją. Kokybinių tyrimai patvirtina visuomenės reakcijas į naują meninę patirtį. Straipsnyje analizuojamas inovatyvių, technologijomis grįstų skaitmeninių spektaklių poveikis visuomenei, aptariami tyrimų rezultatai.



Teatrinių elementų muzikalizavimas postdraminiame muzikinės naracijos teatre

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ANOTACIJA. Analizuojant postdraminių muzikinės naracijos teatrą (toliau – PMNT)¹ daugiausia dėmesio skiriama pakitusiam muzikiniams diskursui, suponuojančiam naują muzikinės spektaklio partitūros prasmę. Naratyvas čia īgyja naują reikšmę, o pagrindiniu objektu tampa muzikinė naracija, kuri gali būti komponuojama kompozitoriaus, kuria ma per repeticijas, atlikimo ir komunikacijos procese, pasitelkiant aktoriaus / muzikanto balso galimybes, judesius, gestus, lokacijos pasikeitimus, erdvės ypatumus, taip pat paveikta papildomų veiksnių (garso efektų, medijos technologijų) bei žiūrovų suvokimo. Šiame straipsnyje aptariamas teatrinių elementų muzikalizavimo procesas, kuriuo siekiama sukurti muzikinę naraciją. Išskiriamos ir aprašomos trys pagrindinės elementų grupės, analizuojami praktiniai pavyzdžiai įvairių kompozitorių (Miguelio Azguime'o, Aleksandro Bakši, Heinerio Goebelso, Algirdo Martinaičio, Alberto Navicko, Rūtos Vitkauskaitės, Larso Wittershageno) ir režisierių (Vido Bareikio, Olgos Lapinos, Viliaus Malinausko, Christopho Marthalerio, Sebastiano Nüblingo, Marijos Simonos Šimulynaitės, Justo Tertelio, Jono Vaitkaus, Loretos Vaskovos) kūryboje. Kadangi straipsnio autorė, būdama teatro kompozitore, tyrimo metu atliko dalyvaujančios stebėtojos vaidmenį, šiame tekste pateikiamas ir jos kūrinių analizės.

**REIKŠMINIAI
ŽODŽIAI:**
postdraminis teatras,
teatriniai elementai,
muzikinė naracija,
muzikalizavimas,
postdraminis muzikinės
naracijos teatras.

Nenuoseklumas, atvira, susiskaldžiusi, fragmentiška percepциja – pagrindinės ypatybės, lemiančios muzikinio, vizualinio ir vaidybinio lygmenų autonomiją postdraminiame teatre. Kai vienas ar keli aristoteliškame teatre vadintami „pagalbiniai“ elementai

1 Straipsnio autorė, atlikdama meno doktorantūros tyrimą „Muzikinės naracijos komponavimo būdai postdraminiame teatre“, išskyrių muzikiniu diskursu pasižyminčią postdraminio teatro kryptį, pagrindę ir įtvirtino naują – postdraminio muzikinės naracijos teatro (PMNT) – terminą. PMNT aprépia garso ir performansų teatro, teatralizuotus muzikinius ir pan. kūrinius / spektaklius ar jų fragmentus, kuriems būdingas nenuoseklus literatūrinis naratyvas, teksto naudojimas muzikinei medžiagai komponuoti ar visiškas žodinio teksto atsisakymas ir kuriuose pagrindinę naratyvumo funkciją (papasakoti istoriją) atlieka muzika.

(muzika, dailė, šokis, judesys, etc.) prilyginami literatūrinio teksto svarbai arba komponuojami vadovaujantis antihierarchinių teatro elementų principu (muzikinio, vizualinio ir vaidybinio lygmenų autonomija), kuriasi nauji teatro porūšiai (garso, dailininko, fizinis, performansų, kinetinis, erdvinis teatras, etc.) ir keičiasi naratyvo konstravimo galimybės. Pasitelkus atitinkamas priemones ir būdus, jis kuriamas garsais, vaizdu, judeisiais, todėl neišvengiamai keičiasi ir požiūris į literatūrą bei jos naudojimą scenos mene. Iš semantiškai reikšmingo libreto jis vis dažniau virsta garsine komponavimo medžiaga: taip gimsta nauja *teatro kaip muzikinio kūrinio* samprata. Muzikinė spektaklio partitūra organizuoja ir koordinuoja garso efektus, kalbą, judėjimą ir gestus, apšvietimą, dekoracijas bei pačią spektaklio struktūrą, todėl įsidėmétina, kad muzika neturėtų būti analizuojama pagal įprastas teatro muzikos funkcijas. Siekiant įvardyti jos vaidmenį teatre ir nusakyti paties teatro kaip muzikos idėją, vartoamas muzikalizavimo (angl. *musicalization*) terminas, kuris reiškia, kad teatriniis pastatymas turi būti suvokiamas kaip muzikos kūriny.

Teatrinių elementų muzikalizavimas

Viena svarbiausių postdraminio teatro sąlygų – kiekviena meno rūšis turi išsaugoti savo autonomiškumą, o „bet koks bandymas jas ar jų elementus hierarchizuoti, pajungti estetinei ir prasminei spektaklio vienovei grąžina pastarajį prie draminės logikos“ (Vasinauskaitė 2013: 95). PMNT informaciją pateikia ir pasakojimą spektaklyje kuria kompozitorius, todėl muzika čia „užima“ lyderiaujančią poziciją, o muzikos diskursas įgyja platesnę prasmę: iš anksto užrašytą partitūrą ar sukurtus garso takelius papildo ir teatro elementų komponavimas muzikiniais principais. Ryškus tokio teatro pavyzdys – Heinero Goebbelso kūryba. Muzikalizavimo procesas jo projektuose itin dažnas pirmiausia dėl paties režisieriaus įvairialypės išsilavinimo patirties (sociologas, kompozitorius, režisierius), antra – dėl siekio jungti skirtingas meno šakas ir praktiką (spektakliuose dalyvauja klasikiniai, džiazo muzikantai, aktoriai, šokėjai, performansų atlikėjai, vaizdo menininkai, etc.). Pvz., kūrinyje „Eraritjaritjaka“ (2004) André Wilmsas turėjo tiksliai pritaikyti savo kalbamąjį tekstą prie atliekamo muzikinio kūrinio, o operatoriaus Bruno Deville'o užduotis buvo suderinti vaizdo reportažus su muzikine partitūra, spektaklyje „Juoda ant balto“ („Black on White“, 1997) trimitininkas Williamas Formanas buvo paprašytas deklamuoti į mikrofoną virš instrumento, *Ensemble Modern* muzikantai turėjo groti teniso kamuoliukais, arbatinukais ir variniais pučiamaisiais, o kūrinyje „Max Black“ (1998) įgarsintos scenografijos detalės (dviračio stipinai, stalinė lempa, patefonas, stalčius) veikė kaip naratyvinė komponavimo medžiaga.

Analizuojant PMNT pastebėta, kad egzistuoja trys pagrindinės teatrinių elementų komponuojamų muzikiniai principai, grupės: 1) kūrybinis ir repeticijų procesas; 2) vizualiniai sprendimai; 3) kūrinio struktūra.

1. Kūrybinis ir repeticijų procesas

PMNT „ikipremjeriai“ spektaklio etapai – kūryba (idėjų generavimas, medžiagos komponavimas) ir repeticijos – netapatūs tradicinio, draminio teatro spektaklio kūrybiniam procesui. Čia kompozitorius išsivaduoja iš režisieriaus „pavaldinio“ vaidmens, o spektaklio atspirties tašku dažniausiai pasirenkama ne pjesė, o muzikinė idėja, taip dar labiau išryškinant teatro kaip muzikinio kūrinio sampratą. Keičiantis ir stipréjant muzikiniams diskursui, visi teatrinių elementai vis dažniau fiksuojami muzikinėje spektaklio partitūroje. Tokie pokyčiai neišvengiamai skatina tarpdiscipliniškumo plėtrą, todėl režisieriams (ir aktoriams), norintiems kurti muzikalizuoto teatro produkciją, reikalingas ritmo, muzikos jausmas bei muzikinės struktūros suvokimas. Juolab kad tokį poreikių atsiradimas skatina aktyvesnį režisierių ir muzikos profesionalų bendradarbiavimą. Tokį darbo pobūdį itin praktikuoja dabartiniai vokiečių režisieriai: jie dažniausiai dirba su konkrečiu teatro muziku (taip susiformuoja ilgalaikiai kūrybinių komandų tandemai) arba pats režisierius atstovauja abiem pusėms: režisierius-muzikantas ir / arba kompozitorius. Pvz., režisieriu Sebastianui Nüblingui ypač svarbus bendradarbiavimas su muzikantu Larsu Wittershagenu: pastarasis adaptuoja muziką jo kūrybinio darbo procesui. Specialiai rekomponuota muzikinė medžiaga, pasižyminti ryškiais ritminiais, atmosferiniais charakteriais, naudojama per repeticijas siekiant paveikti aktorių vaidybą, nuotaiką ir keisti jų vaidybos tempą. Režisieriaus nurodymu aktoriai scenas vaidina „plaukdami pasrovui“ arba priešindamiesi skambantiems garsams. Kai aktoriai pripranta prie skambančios muzikos – jos atsisakoma (neabejotinai ji išlieka aktorių pasąmonėje ir toliau „diktuoja“ tempą) (Roesneris 2008).

Tandeminis darbo proceso modelis pastebimas ir Lietuvoje: šiam tyrimui aktualūs režisierės Loretos Vaskovos ir kompozitorės Ritos Mačiliūnaitės bei režisieriaus Vido Bareikio ir kompozitorės Rūtos Vitkauskaitės bendradarbiavimo rezultatai. Vaskova ir Mačiliūnaitė 2013 m. sukūrė „59' Online“ (2013), kurį įvardijo muzikiniu kolijažu spektakliu. Jame aktoriai veikia muzikaliai: dainuoja, reaguoja į muzikinius impulsus, pritaiko savo kalbėjimą ar dainavimą sekdamai muzikos, kurią scenoje gyvai atlieka perkusininkas, pokyčius. Siekis muzikalizuoti aktorių vaidybą ir veiksmus lėmė muzikalų viso darbo procesą: repeticijų metu buvo atliekami balso apšilimo, muzikinės koordinacijos, ritmikos, ansamblinio dainavimo lavinimo pratimai. Vitkauskaitės ir Bareikio muzikos, teatro

ir vaizdo spektaklis „Įstabusis ir graudusis Planas B“ (2013) taip pat nėra vien tik iš ankssto sukurtos muzikinės partitūros ir jai pritaikyto vaidybos rezultatas. Čia neatsiejamos repeticijų metu vykusios kompozitorės ir režisieriaus vadovaujamos kūrybinės dirbtuvės. Spektaklio dalyviai proceso metu įkvėpė vieni kitus: aktoriai pagal muzikantų atliekamą muziką kūrė etiudus (kuriuos vėliau į vieną bendrą „audini“ sujungė režisierius), o muzikantai improvizavo inspiruoti aktorių judesių, gestų ir emocijų.

2. Vizualiniai sprendimai

Vizualiniai sprendimai šio straipsnio kontekste apibrėžia aktorių / muzikantų atliekamus veiksmus, kompozitoriaus ar režisieriaus sprendimus, kurie pirmiausia pasitelkiamti siekiant išgauti naują skambesį ar muzikinės naracijos apraiškas. Kai kompozitorius tampa, pvz., teatralizuoto-muzikinio kūrinio idėjos autoriumi arba kai jis siekia literaturinį pasakojimą pakeisti muzikiniu, jis į muzikinę partitūrą įtraukia ir vizualiuosius elementus.

Mačiliūnaitės teatralizuotame elektroakustiniame vokaliname cikle „Raidės“ (2012) vizualiniai elementais siekiama įgyvendinti ir išgryninti kompozitorės idėją. Tai nėra tradicinis vokalinis ciklas, jam artima *ivykio* samprata: veiksmas suvokiamas kaip veiksmas, o ne kaip ženklas ar simbolis. Kūrinyje muziką ir poeziją papildo režisūriniai bei vizualiniai sprendimai, tačiau dainininkų judėjimas ir gestai atliekami tik dėl paties veiksmo, o ne kaip simbolinis ženklo perteikimas. Kompozitorės teigimu, šiame kūrinyje nėra jokių potekscių: čia muzika yra tik muzika, scena yra tik scena, Jono Meko poezija yra tik poezija, o scenos veiksmas yra tik veiksmas („juodoje scenoje du solistai beprasmiškai juda kūrinio pabaigos link“ (2012)² ir nieko daugiau. Norėdama dar labiau išgryninti prasminių ženklų atsisakymo idėją ir sureikšminti skambančią muziką, o ne jos perteikimą, autorė atlikimą teatralizavo – slėpė viską, kas gali sukurti papildomas prasmes: atlikėjai vilki įprastus („kasdienius“) juodus drabužius (kelnes ir palaidines), jie neinterpretuoja muzikos ar poezijos, atlieka tik režisierės (Vaskovos) nurodytus gestus (jokio papildomo kūno judėjimo: galvos pasukimų, rankos pakėlimų) bei maksimaliai slopina emocijas. Tačiau repeticijų metu pastebėjus pagal muziką nevalingai kintančias ir papildomus ženklus kuriančias dainininkų veido išraiškas, buvo pasitelktas dar vienas vizualinis elementas – juodas grimas, kuriuo per pasirodymą maskuojami veidai ir rankos (1 ir 2 pav.).

2 Citata iš organizatorių pranešimo spaudai. Prieiga per internetą:
<http://www.mic.lt/lt/ivykiai/2012/09/24/kompozitore-rsita-maciliunaite-isuko-scenos-menu-ve/>



1 pav. Juodas gri-
mas, kadras iš
vokalinio ciklo
„Raidės“ repetici-
jos. Solistė Nora
Petročenko. Vilijos
Buivydės nuotr.



2 pav. Juodas gri-
mas, kadras iš
vokalinio ciklo
„Raidės“ repetici-
jos. Solistas Vytau-
tas Vepštės. Vilijos
Buivydės nuotr.

Kompozitoriai naudojamų vizualinių elementų „asortimentas“ platus, todėl analizuojant patogu išskirti tris jų grupes: 1) judėjimas ir gestai; 2) erdvės ypatumai / garsų iš(si)dėstymas erdvėje; 3) scenografija.

2.1. Judėjimas ir gestai. Tai dėl muzikinių ir naratyvinių tikslų pasitelkiami arba muzikaliai organizuojami atlikėjo fiziniai veiksmai. Judesių ir gestų apibrėžimui priskiriama kompozitoriaus į garsinę partitūrą įtraukti ir / ar režisieriaus surežisiuoti neišvengiami ir / ar specialiai sukurti veiksmai (žingsniai, grojimas, etc.).

Čia galima paminėti Aleksandro ir Liudmilos Bakši bendrus projektus, kuriuos sunuku įsivaizduoti be vizualinio aspekto. Jų kūryboje ypač svarbią poziciją užima muzikinis atlikėjų judėjimas. Šio tandemo kūrybinę filosofiją geriausiai atspindi jų pačių vartojami apibrėžimai „matomas garsas“ arba „matoma dėl garso“ ir jų renginius lankančios publikos įvardijimas žiūrovais, o ne klausytojais (Freedman 2001)³. A. Bakši garsus erdvėje preciziškai planuoja ir koordinuoja „Pasaulio polifonijos“ (2001) dalyje „Hamletas miršta“ („Hamlet is dying“), čia organizuotu muzikantu judėjimu sukuriama konkretūs atpažįstami simboliai. Siekdamas sukurti procesijos vaizdinį, kompozitorius muzikalizuoją įprastinį muzikantu atėjimą į sceną (jie eina ritmiškai ir garsiai trepsėdami kojomis). Dar vieną procesijos sceną autorius išgauna kontraboso partiją paskyręs groti ne vienam, o dviejams atlikėjams. Ir neatsitiktinai, nes tik tokiu būdu muzikinę partiją, kurią sudaro grojimas *pizzicato* ir daužymas stryku į korpusą, galima atliglioti lėtai ir sinchroniškai žingsniuojant bei nešant tarsi karštą aukštai iškeltą kontrabosą.

Vizualūs elementai įvairių autorių kūryboje atlieka skirtinges funkcijas. Jau minėtame „Istabijame ir graudžiajame Plane B“ aktorių gestai ypač svarbūs dirigentui ir instrumentiniam ansambliai. Nors muzikantai groja sekdamai dirigentą ir partitūrą, tačiau kai kurių epizodų pabaigas nulemia tam tikri judesiai. Kitaip tariant, kinetiniai veiksmai turi įtakos šio kūrinio garsinei partitūrai, pvz., pirmojoje scenoje smuikininkas,

3 Prieiga per internetą: <http://mysina.theatre.ru/english/brotherhood/composer/abakshi/5386/>



3 pav. Gestų panaudojimas Alberto Na-vicko operoje „Sesuo“, 63–64 taktais



4 pav. Gestų panaudojimas Alberto Na-vicko operoje „Sesuo“, 99 taktas

stebédamas aktoriaus judesius, groja imituodamas aplink jį skraidančią musę (muzikinis numeris nutrūksta sulig aktoriaus veiksmui).

Kompozitorius Albertas Navickas savo poetišką operos „Sesuo“ (2008, režisierius Vilius Malinauskas) muziką papildo subtiliais (garsui išgauti būtinais) muzikantų gestais. Partitūroje autorius pažymi gestus⁴, kuriuos dainuodami turi atliliki solistai (3 ir 4 pav.). Čia ypač svarbus kolektyvinio kūrybiškumo aspektas, nes, režisuojant tokius kūrinius, kiekvieną kompozitoriaus partitūroje pažymėtą muzikinį gestą reikia išspręsti taip, kad jis taptų neatsiejama veiksmo dalimi. Įtraukdami tokius judesius į muzikinę partitūrą kompozitoriai siekia ne kontroliuoti / paveikti režisūrinius sprendimus, o sukurti muzikos ir veiksmo vienovę. Tačiau stebint šio kūrinio premjerą⁵ buvo galima įtarti kompozitoriaus ir režisieriaus bendradarbiavimo stoką per repeticijas, nes minėti muzikalūs gestai nebuvvo režisūriškai apgalvoti ar sureikšminti. Spragsėjimas pirštais ir caksejimas liežuviu – vos girdimi ir operos muzikinėje medžiagoje plačiai neišplėtoti garsai – be vizualinio išprasmėjimo šiame kontekste neturėjo įtakos nei muzikinei naracijai, nei režisūriniam sprendimams. Antrojoje savo operoje „Kitos trys seserys“ (2009, rež. Vaskova) kompozitorius tėsia ankstesnę praktiką ir vėl pateikia tam tikras nuorodas, lemiančias režisūrinius / vizualiuosius spektaklio momentus: pvz., „dainavimas labai aukštai lūžtančiu balsu, dainavimas užsidengus burną, kalbant, šnabždant“ ir t. t. Šiuo atveju (lyginant su opera „Sesuo“) nuorodos yra labiau girdimos ir išprasmintos muzikiniu lygmeniu, tad

4 Ženklui [] žymimas caktelėjimas liežuviu, o neapibrėžto aukščio nata (↗) – spragtelėjimas pirštais.

5 Premjera įvyko 2008 m. Vilniuje, Lélės teatre, festivalyje „Naujoji operos akcija“.

jos gali veikti kaip garsiniai efektai net ir be režisieriaus valios. „Dainuojant užsidengus burną, šnabždant“ ir pan. ne vien keičiamas balso skambesys, bet kartu išgaunama ir mikmikų įvairovė. Tokius kūrybinius sprendimus siūloma vadinti *vizualiais tembriniai komponavimo būdais*.

Muzikaliai surežisuotas muzikanto judėjimas bei gestai nanooperoje „Dresscode'as: Opera“ (2012, kompozitorė Mačiliūnaitė, režisierius Justas Tertelis) pasitelkti ir dėl kitų priežasčių: jais kūrėjai išgauna *nesurežisuotos elgse nos įspūdį*. Klarnetininkas, jėjės į sceną, valosi instrumentą, ji suderina. Po pirmojo išgauto garso (staigaus papūtimo į vieną iš instrumento angų⁶) erdvėje pasigirsta moteriškas balsas, priekaištingai tariantis „nu...“ Panaši situacija pasikartoja dar keletą kartų, balsą papildo gyvai instrumentu atliekami pavieniai muzikiniai garsai. Atlikėjas, sugrojės trumpą motyvą, kas-kart į ji „sureaguoja“ balsu: krenkšteli, kosteli ar sudejuoja. Šie veiksmai sukuria nesurežisuotos elgsenos įspūdį (tarsi opera vyktų „ne pagal planą“). Tačiau kai įraše girdimi fonetiniai garsai tampa ritmiški ir nustoja vystytis išvien su veiksmu, o klarnetininko atliekami motyvai ima jungtis į muzikines frazes, tampa aišku, kad visi šie elementai – fiksuota muzikinio kūrinio partitūros dalis (5 pav.).

2.2. Erdvės ypatumai / garsų iš(si)dėstymas erdvėje. Tai dar vienas vizualus elementas, kuriuo sukuriamas įvairios muzikinės naracijos detalės: aukštai stovintis ir grojantis atlikėjas kuria visai kitą istoriją nei orkestras, grojantis duobėje, o keičiant atstumą tarp garso šaltinio ir klausytojo sukuriami skirtinių judėjimo vaizdiniai. Čia ypač daug dėmesio skiriama garso sklidimo nuotoliui ir krypčiai, tačiau naracijos kūrimą neišvengiamai sąlygoja ir erdvės ypatumai. Pvz., A. Bakši savo kūrinių atlikimo skambesį įsivaizduoja tik išdėstyta erdvėje: „as vengiu dirbt su dvimate erdve. Muzika paprastai yra vienakryptė (angl. *monodirectional*) – ji gimsta scenoje ir juda link klausytojų. Kai kūrinio atlikimo erdvė yra padalijama į sritis, <...> gimsta polifonija erdvėje“ (cit. pagal Freedman 2001)⁷.

6 Ši veiksmą klarnetininkai atlieka norėdami išpūsti susikaupusį vandenį tarp pagalvėlės ir angelės.

7 Prieiga per internetą: <http://mysina.theatre.ru/english/brotherhood/composer/abakshi/5386/>

The musical score consists of four staves. The top staff is for Clarinet in Bb, marked with a tempo of 106. The second staff is for Tape, with lyrics: "nu nu c ai nu ai nu ai c pff nu c". The third staff is for Tenor Solo. The bottom staff is for Baritone Solo. There are two sections of music separated by a double bar line. The first section ends with a fermata over the clarinet part. The second section begins with a tempo of 6, followed by 2*, 1*, and 3*. The lyrics continue: "ai oo nu ai c ai oo cha pff nu ai ai c". The third section begins with a tempo of 10, followed by 3, 3, and 3*. The lyrics end with "o - jo -oj nu ai ai mnu ai ojoi c e - joj pff oo pfr nu abhi nu". Below the score, there are three small notes: 1*pūtinimas per Eb skykšt 2*takška figūra groti kaip ricochet'ą 3*calkelejimas lečiaviu

5 pav. Balsai fonogramoje, nanoopera „Dresscode'as-Opera“, 1–13 taktais

Erdvinėms kompozitorų idėjoms reikalingas individualus jų pritaikymas ir konkretūs sprendimai: pvz., dėl patalpos dydžio ir išplanavimo gali keistis mikrofonų, garso kolonelių, atlikėjų stovėjimo vieta. Teatralizuotose kompozicijose kartais atsisakoma įprastinės (koncertinės) garso sklidimo krypties – nuo scenos į žiūrovą, tam idealiai tinką balkonai, pakylos, laiptai, netradicinės klausytojų susodinimas. Būtent taip elgiasi Vitkauskaitė kartu su kompozitoriumi Jenu Hedmanu ir dainininke Åsa Nordgren erdinėje monooperoje tamsoje „Išpažintys“ („Confessions“, 2015). Neįprastas klausytojų kėdžių išdėstymas (6 pav.) leidžia varijuoti garso atstumu ir kryptimis: nuo didesnio atstumo iki intymaus grojimo visai šalia klausytojo ausies (7 pav.). Kaip teigia „Naujosios operos akcijos“ (NOA) festivalio organizatoriai, ši opera „suvienija jos autorių seniai brandintas kūrybinių eksperimentų idėjas: muzikos atlikimą tamsoje, įtraukiant ir kitas



6 pav. Jensas Hedmanas, Rūta Vitkauskaitė, Åsa Nordgren. Erdvinė monoopera „Išpažintys“. Kadras iš premjeros (Profsajungų rūmai, Vilnius, 2015 04 17). Martyno Aleksos nuotr.



7 pav. Jensas Hedmanas, Rūta Vitkauskaitė, Åsa Nordgren. Erdvinė monoopera „Išpažintys“. Kadras iš premjeros (Profsajungų rūmai, Vilnius, 2015 04 17). Martyno Aleksos nuotr.

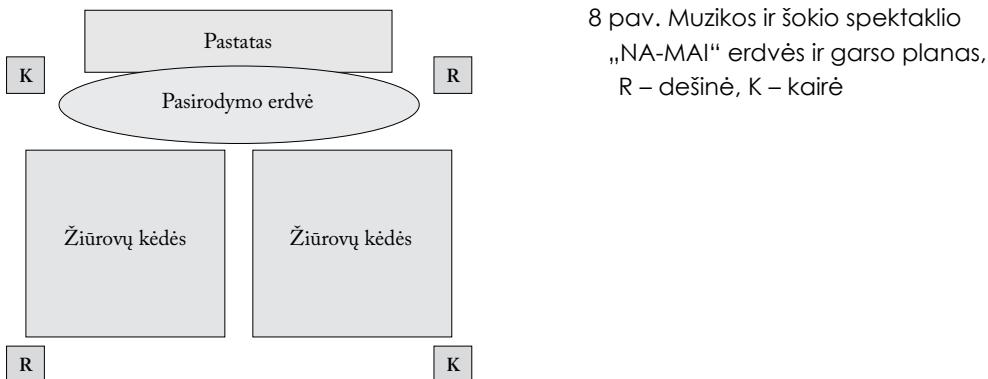
jusles (uoslę, lytējimą) ir tariamai visiškai panaikinant vizualųjį aspektą. Tačiau kūrinyje pastarasis iš tiesų yra labiausiai kurstomas veiksny s klausytojo vaizduotėje – per abstrakčius garsovaizdžius ir konkrečius anksčiau i rašytus garsus, kurie sukelia stiprius vaizdinius, susijusius su jausmais, pojūčiais ar objektais.⁸ Kūrinos pagrįstas idėjiniu (neliteraturiniu) libretu – menininkai nagrinėja septynias mirtinas nuodėmes: godumą, puikybę, apsirijimą, pavydą, kerštą, geismą ir tingumą. Jos perteikiamos ne žodžiais, o dirginant žiūrovų / klausytojų pojūčius: klausą, uoslę, skonį, lytējimą. Žiūrovams, norintiems įsi-gyti bilietą į renginį, autoriai paliko teisę rinktis, kiek smarkiai jie bus „stimuliuojami ir dirginami“. Galimos trys sėdimų vietų rūšys: aktyvi, pasyvi ir rausvoji. Operos istorija atskleidžia sakymo (t. y. kūrino atlikimo) metu. Šios operos muzikinės naracijos neįmanoma analizuoti vien tik pagal muzikinio teksto užrašymą. Čia ypač svarbus procesas, nes kūrėjas yra ir atlikėjas-interpretatorius, kuriantis (pasirinkus konkrečią distanciją, instrumentą, dinamiką, atsižvelgus į žiūrovo pasirinktą kėdės spalvą) skirtinges muzikinius vaizdinius atskiroms publikos grupėms, kartais – individualiam žmogui. Atlikimo metu komponuojamas muzikinis pasakojimas (dėl kiekvienam klausytojui skirtinai pa-teikiamos informacijos) gali būti suvokiamas ir interpretuojamas įvairiai.

Kiek kitaip tradicinę teatro salės erdvę spektaklyje „Karalius Lyras“ (2014, režisierius Jonas Vaitkus) muzikaliai suplanuoja kompozitorė Mačiliūnaitė. Scena ir parteris padalyti į tris garsines zonas⁹, ir intensyviausiose spektaklio vietose iš visų trijų kolonelių porų simultaniškai skamba skirtinai garso takeliai. Nesaugumo, nejaukumo būseną ir baimės atmosferą sukuria iš galinių kolonelių sklidantys tūstančių seilių, kvėpavimo, šliaužiojančių vabzdžių, į žalią mėsą smaigstomo peilio garsai. Salės kampuose stovinčios kolonélės dažniausiai naudojamos personažų leitmotyvams, įvairiems atmosferiniams takeliams, o scenoje esančios atlieka dvejopą funkciją: 1) sukuria tolimos distancijos įspūdį, 2) iš jų sklinda gyvai atliekamų numerių akompanimentas.

Visiškai kitokia – atvira – erdvė pasirinkta muzikos ir šokio spektakliui „NA-MAI“ (2010, choreografė Erika Vizbaraitė, kompozitorė Mačiliūnaitė). Jis atliekamas lauke prie seno pastato fasado, o atlikimo erdvės (vietos) pasirinkimą nulemia keli režisūrai svarbūs veiksnių: 1) galimybė jeiti į pastatą, 2) dideli langai, 3) fasadiniai laiptai (šokėjai numerius atlieka aikštelėje tarp pastato ir žiūrovų, ant laiptų ir palangių (patalpos viduje); violončelininkas groja pastato viduje, tačiau žiūrovams matomoje vietoje (pvz., prie pravertų durų); solistė spektaklio metu dainuodama juda: vaikšto aplink klausytojus, laiptais, pastato viduje). Atvirai erdvei neišvengiamai reikalingas ir atitinkamas įgarsinimas.

8 Prieiga per internetą: <http://www.noa.lt/index.php?page=opera-5>

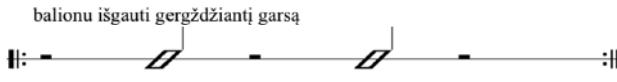
9 Pirmoji garso kolonelių pora pastatyta scenos šonuose, antroji – prie žiūrovus (salės kampuose), trečioji – parteryje už publikos nugaru.



Šiuo atveju pasirinkta naudoti keturias garso kolonėles ir įstrižą garso kanalų išdėstymą (8 pav.). Dėl solistės judėjimo, jos balso dubliavimo įraše (gyvai atliekamų numerių fonograma sukompunuota pasitelkus iš anksto įrašytą dainininkės balsą) ir erdinio kolonelių išdėstymo žiūrovui sunku nustatyti garso šaltinio vietą, o kartais – ir kryptį. Toks sprendimas paveikus ir „šokėjos su kibirais“ scenos pabaigoje: pasigirdus griaustiniui, keletas žiūrovų suabejojo¹⁰ – tai natūralūs gamtos garsai ar fonogramos dalis?

Minėtinis ir dar vienas erdvės svarbos aspektą iškeliantis spektaklis-teatrinis žaidimas „Kodas: HAMLET“ (2016, rež. Olga Lapina, kompozitorė Mačiliūnaitė), kurio metu žiūrovai-dalyviai, kaskart išsprendę užduotį, atsiduria naujoje vizualiniai elementais ir muzikiniai garsais apipavidalintoje Lietuvos rusų dramos teatro patalpoje (pvz., katilinėje, pastogėje, rūsyje, laiptinėje, etc.). Nuolat kintanti dalyvių lokacija lémė ir kiek-vienai patalpai pritaikytus garso takelius. Pvz., vienintelis garsas, kuris buvo pasirinktas knygų instaliaciją primenančioje Hamleto bibliotekoje, buvo musės zyzimas. Kad šis komponentasaptų žaidimo dalimi ir sukurtų papildomų užuominų, garso kolonélė palepia po didele krūva knygų: taip sukuriamas spąstuose įstrigusios musės vaizdiniys. Palėpės, kurioje vyksta Joriko scena, ypatybės (tamsu, daug pakopų, pastolių, kliūčių) kompozitorei taip pat pasufleravo garsinį sprendimą: iš aukštai pakabintos kolonélės sklinda pelėdos ūbavimas. Dėl patalpos išplanavimo (didelis aukštis ir plotas) sunku nustatyti šaltinio vietą, todėl gali kilti minčių, kad tai natūralus, o ne įrašytas garsas. Garsai šiame spektaklyje ne tik paryškina kiekvienos erdvės specifiškumą, bet kartu pateikia ir tam tikras naratyvinės nuorodas apie personažus, jų likimą bei charakterius.

10 Ši informacija pateikta remiantis pokalbiu su keliais žiūrovais ir matytomis jų reakcijomis į minėtą garsą spektaklio metu.



9 pav. Atlikimo nuoroda Rūtos Vitkauskaitės operoje „Skylė“, 6 taktas



10 pav. Atlikimo nuoroda Rūtos Vitkauskaitės operoje „Skylė“, 80 taktas

2.3. Scenografija. Tai vizualieji elementai, kurie pasitelkiami siekiant išgauti naujus muzikinius skambesius. Pastebėta, kad scenografijos rekvizitai dažniausiai naudojami dėl trijų muzikinių priežasčių: 1) kuriamas naujas / neiprastas garsas; 2) siekiama pakinti balso / instrumento tembrą, garsumą; 3) ieškoma įvairesnių akustinių galimybių. Atitinkamai partitūroje pažymimi ir išgavimo būdai, aprašomas atlikimo procesas ar reikalingas inventorius (pvz., „daužyti per medinę dėžę, braukti per popieriaus lapą, dainuoti užsidengus burną, kalbėti galvą įkišus į kibirą“ ir pan.).

Atrodytų, kad scenografija neužima prioritetinės vietos kompozitoriaus kūrybinių darbų sąraše, tačiau neretai komponuojant sceninį kūrinį įvairių daiktų panaudojimas muzikoje būna pamatinė kompozitoriaus idėja. Kaip pavyzdį galima paminėti Vitkauskaitės operą „Skylė“ (2009, rež. Marija Simona Šimulynaitė). Kūrinio partitūroje pateikiama daugybė režisierui ir scenografui svarbių muzikinių-scenografinių nuorodų. Visi operoje veikiantys personažai yra aktoriai-muzikantai, tad jų naudojami instrumentai – neišvengiamai scenografijos ir režisūros dalis. Muzikinės medžiagos išpildymui kompozitorė pasitelkia ne tik iprastus instrumentus (fleitą, trimitą, metalofonus, kontrabosą), bet ir medines dėžes, butelius bei balionus. Partitūroje pateiktos nuorodos, kaip atlikėjas turi jais groti: „braukti, daužyti, belsti, brūžinti“, etc. (9 ir 10 pav.). 2009 m. operos scenografiją kūrusi Milda Lembertaitė instrumentus „medinės dėžės“ suvokė „pažodžiu“: pagamino vienodo dydžio kvadratines dėžes, o 2015-aisiais scenografė Vita Eidimaitaitė į nuorodą pažvelgė kūrybiškiau ir sukūrė skirtingų geometrinių formų bei dydžių dėžes. Buteliai su nevienodu vandens kiekiu, į kuriuos daužydami metalofono lazdelėmis muzikantai atlieka finalinę sceną, abiejų scenografių darbuose taip pat buvo apipavidalinti skirtingai: Lembertaitė juos sukabino atviro lanko viduje, o Eidimaitaitė – iš vienos pusės apvilk tame rato formas karkase, kuris atliko ménulio ir vaizdo projekcijų ekrano funkciją.

Paulos ir Miguelio Azguime'ų multimedijinėje operoje „Pūdo druskos kelionės maršrutas“ (2003, 2006) taip pat gausu scenų, kur muzikiniams sprendimams įgyvendinti būtini įvairūs daiktai. Pvz., kibiras naudojamas ne dėl jo iprastinės (buitinės) ar sceno-



11 pav. Interaktyvi garso vizualizacija, Miguelio ir Paulos Azguime'ų multimedijinė opera „Pūdo druskos kelionės maršrutas“



12 pav. Vizualiųjų elementų žymėjimas Alberto Navicko operos „Kitos trys seserys“ partitūroje

grafinės funkcijos, o naujam akustiniam skambesiui sukurti (aktorius sako tekštą tiesiai į kibiro vidų). Kitas pavyzdys – interaktyvi aktoriaus ir jo veido projekcija, reaguojanti į garso dažnių pasikeitimą. Šioje scenoje vaizdą suponuoja beprasmius garsus tariančio balso dinamika. Veidas (projekcijoje) reaguoja (juda, keičia formą) į sakomo teksto garsą: esant dideliam garso dažniui, projekcija virsta chaotišku, beformiu objektu, o tyloje (per pauzes) grįžta į pradinę padėtį (11 pav.). Tokio pobūdžio audiovizualiniams sprendimui įvardyti darbo autorė siūlo taikyti *interaktyvios garso vizualizacijos* apibrėžimą.

Navickas, kurdamas operos „Kitos trys seserys“ muzikinę idėją, taip pat turėjo mąstyti per teatrališkumo prizmę, nes visų kūrinio atlikėjų (ne tik solistės, bet ir muzikantų¹¹) sceninis dalyvavimas buvo pagrindinė šio projekto idėja¹². Tokios kūrinio užsakymo gairės neišvengiamai skatino ne tik muzikinį, bet ir teatrinių žvilgsnių į partitūrą. Minėtos operos libretas nėra nuoseklus literatūrinis pasakojimas: abstrakčias poetines eiles papildo vizualiūs tembriniai komponavimo būdai, kuriais sukuriama muzikinė naracija. Pvz., kompozitorius solistės partijoje pateikia nuorodą „braukti delnu per popieriaus lapą“ (12 pav.),

11 Instrumentinį ansamblį sudaro styginių ir saksofonų kvartetai.

12 Kūrinio sukūrimą iniciavo Muzikos vizualizacijos laboratorija. Tai – viena iš laboratorių tinklo „Procesas“ kūrybinių dirbtuviių. „Procesas“ buvo nacionalinės programos „Vilnius – Europos kultūros sostinė 2009“ (VEKS) dalis ir priklausė ciklui „Europos menų mokykla“ (EMM).

kuri nurodo ne tik garso išgavimo būdą, bet ir veiksmą bei rekvizitą. Minėtas (ir kiti panašūs) kompozitoriaus prierašas partitūroje tampa lemiama nuoroda režisierui / scenografiui. Tačiau kartais kai kurių daiktų muzikalizavimo tenka atsisakyti (būtent taip ir įvyko statant šią operą) dėl pernelyg sudėtingos realizacijos (pvz., popieriaus įgarsinimo) ar konfrontuojančių režisūrinių sumanymų.

3. Kūrinio struktūra

PMNT muzikos elementas dažnai organizuoja visą kūrinį ir tampa atspirties tašku kuriant spektaklio formą. Muzikalizuojama spektaklio struktūra teatro scenoje žaidžia su publikos lūkesčiais, pasiūlo naują percepčijos strategiją ir iš esmės teatro sampratą keičiančius elementus. Čia galima paminėti daugelio teoretikų analizuojamus pavyzdžius: Christopho Marthalerio „Galabyk europieti“ („Murx den Europäer! Murx ihn! Murx ihn! Murx ihn ab!“, 1993) ir Einaro Schleefo „Sportinę pjesę“. Marthaleris struktūrines teatro sistemas (naratyvą, jo plėtotę, personažų charakterius) konstruoją ne tradiciniu būdu, o pasitelkdamas muzikinių numerių dramaturgiją (solo, duetai, ansambliai, chorai ir pan.). Jo spektakliai komponuojami kaip muzikinės polifonijos kūriniai, susidedantys iš keleto vienas nuo kito nepriklausomų, simultaniškai veikiančių balsų (šiuo atveju balsas – vieno aktoriaus pasirodymas). Schleefo „Sportinėje pjesėje“ Elfriede'o Jelineko tekstai pasitelkiami ne tam, kad perteiktų draminę informaciją, bet sukurtų naują muzikinę spektaklio formą, kurią sudaro muzikalizuoti, ritminiai choro ir solo numeriai.

Pateiksime ir lietuviškų darbų pavyzdžių. Režisieriaus Vaitkaus muzikinis spektaklis „Eglutė pas Ivanovus“ (2012, kompozitorius Algirdas Martinaitis) yra sukurtas pagal Aleksandro Vedenskio pjesę, tačiau jo draminę struktūrą organizuoja muzika. Draminiai spektaklio elementai paklūsta muzikiniams principams: muzikinių numerių kontrastai (solo numeriai, kvartetai, chorai, etc.), stilių eklektika (choralai, *pop* / *rap* stiliaus dainos, muzikinės citatos) diktuoja sceninio veiksmo dramaturgiją. Vitkauskaitės operoje „Sky-lė“ muzikinė dramaturgija taip pat užima itin svarbią poziciją kuriant naraciją. Operą sudaro septynios scenos, tačiau, remiantis NOA festivalio programa, „veiksmas sujungtas ne siužetu, bet sceniniai-muzikiniai „impulsais“¹³. Muzikinių numerių eiliškumas neatitinka literatūrinio nuoseklumo. Teksto fragmentai – tik priemonė sukurti istorijai svarbias detales: chaotiškumą, personažų paveikslus, etc.

13 Prieiga per internetą: <http://www.noa.lt/index.php?page=opera-4>

Muzikiniai principai kūrinio struktūra kuriama ir jau minėtame spektaklyje „59’ Online“, čia garso efektais / impulsais išgaunama fragmentinė / koliažinė spektaklio forma. Žiūrovas, sekdamas dvi susipynusias jaunuolių istorijas *vlog’uose* (liet. *vaizdaraštis*), yra nuolat „blaškomas“ garsinių efektų, kurie suardo pasakojimų tvarką. I pagrindines istorijas įterpti įvairios trukmės epizodai (pvz., diskusija, vykstanti tarptautinėje konferencijoje, muzikiniai vaizdo klipai, reklamos ir kt.) sukuria naratyvinės anachronijas. Kickvienas etiudas nutraukiamas / pabaigiamas garsiniu efektu, kuris kartu yra ir naujos istorijos pradžia: pvz., pasigirdus *click’ui* (liet. *pelytės paspaudimas*) prasideda naujas reportažas, dėl *error’o* (liet. *klaida*) nutrūksta gyvai atliekama daina, todėl prasideda naujas numeris, gautų pranešimų garso signalai kontroliuoja aktorių, kurie įprasmina ir internetinius komentatorius, pasisakymus. Dauguma šių garso efektų suardo literatūrinio naratyvo tolydumą ir įjungia naują internetinį „langą“ (*youtube, gmail, pokalbių portalus, etc.*). Koliažo principas ir istorijų nenuoseklumas čia pasirinktas siekiant atvaizduoti internetinę plotmę, kurioje egzistuoja informacijos gausa ir įvairovė, o laikas, praleistas naršant, įgyja kitą prasmę (prarandama laiko nuovoka).

Savitai kūrinio forma konstruojama ir „Raidėse“. Paskutiniai vokaliniame cikle naudojamo Meko eilėraščio „Užsklanda“ žodžiai – gamos garsai – nulėmė ciklo dalį skaičių ir tapo kūrinio dalį muzikine atrama. Visos aštuonios ciklų sudarančios dalys turi po atraminį garsą (II d. – *re*, III d. – *mi* ir t. t.), aplink kurį plėtojama solisto partija. Kiekvieną dalį, išskyrus finalinę, pakaitomis atlieka mecosopranas ir baritonas. Paskutinėje apibendrinama viskas, kas buvo pasakyta prieš tai: fonogramos muzikinė medžiaga sukompunuota iš visų anksčiau naudotų mažorinės gamos garsų, o numerių solistai, skie-menuodami tekstą hoketo principu, dainuoja kartu.

Nanoopera „Dresscode’as: Opera“ – tai dar vienas muzikiniai principai organizuojamos kūrinio struktūros pavyzdys. Ji sukurta nenaudojant jokio draminio ar literatūrinio teksto (solistų partijose ir fonogramoje naudojami tik fonetiniai garsai, jaustukai ir ištiktukai). Kadangi kūrinyje atsisakyta tradicinio libreto, istorija kuriama ir pasakoja muzikiniai sprendimais¹⁴. Vokalinės medžiagos išdėstymas (ilgos solo natos, hoketo technika, duetas) pasufleravo režisūrinį sprendimą: solo atliekamas frazes režisierius perteikė puikavimosi, hoketo – dvikovos, o dueto – isterijos scenomis. Be fonogramoje dominuojančių aimanų ir jaustukų, girdimas trijų skambučių signalas, kuriantis aliuziją į teatro skambučius, skirtus pakvesti žiūrovus į salę. Prieš trečiąjį skambutį muzikinė

14 Pasak muzikologės Gražinos Daunoravičienės, „savo techniniu virtuoziškumu be jokių skrupulių ar nors menko ginčo jis [klarnetas – aut.] nulinčiuoja bandančius dainuoti operos personažus ir nugalėto poza įsitaiso herojaus soste“ (2015). Prieiga per internetą: <http://www.noa.lt/index.php?page=opera-7>

13 pav. Nanooperos
„Dresscode'as-Opera“
finalas, 53–61 takai

medžiaga suintensyvėja, tačiau ne pasitelkus greitą judėjimą ar tempą, o ilgų verčių natas aukštame registre (13 pav.). Kūrinys pasibaigia staiga įraše balso tariamu „ooo...“ ir trečiuoju skambučiu.

Papildomi veiksniai

Būtina pažymėti, kad muzikos naraciją, sukombonuotą iš muzikalizuotų teatrinių elementų, lemia ir muzikos išraiškos priemonių ar kitų (anksčiau aptartų) komponavimo būdų panaudojimas. Pvz., *tempu* (arba jvairaus tempo kombinacijomis) spektaklyje galima paryškinti skirtinges emocijas, pojūcius, simbolius. Remiantis Roesneriu (2008), čia reikėtų išskirti du kūrėjus – Schleefą ir Marthalerį, kurie, pasitelkdami tempą teatre, atkuria realaus laiko erdvę. Jie traktuoja laiką ir ritmą kaip autonominius, savarankiškus teatro veiksnius. Schleefas yra sukūrės beveik penkias valandas trunkančių spektaklų, o pirmosios penkiolika „Salomėjos“ („Salome“, 1997) minučių yra absoliuti tyla (atsiveria scena, joje nieko nevyksta, matomas tik siauras podiumas ir vyras). Čia taip pat būtina paminėti ir Robertą Wilsoną, kuris žiūrovui siūlo patyrinėti veiksmo létumą per sulėtinus aktorių veiksmus ir judėjimą.

PMNT taip pat randama pavyzdžių, kai skirtinges teatro elementai yra komponuojami *simultaniniu principu*, pvz., skirtingose salės vietose keletas veiksmų vyksta viena-

laikiškai. Tokiu atveju žiūrovams tenka pasirinkti, kurį veiksmą sekti ir kaip paskirstyti savo dėmesį spektaklio metu. Toks būdas erdvinėse kompozicijose pastebėtas jau daug anksčiau, nei įsigalėjo postdraminio teatro samprata. Tokiame spektaklyje, kur vienu metu veikia daug skirtingų elementų, žiūrovui paliekama laisvė spręsti, iš kokių įvykių jis nori atkreipti dėmesį, tačiau ši laisvė yra labai ribota, nes vienu metu pateikiamos informacijos kiekis augina tikimybę nesusiorientuoti ir „fragmentiškas suvokimas tampa ne-išvengiamai patirtimi“ (Lehmann 2010: 134). Anot teatrologo Hanso-Thieso Lehmanno (2010), esant keliems vienalaikiams įvykiams, žiūrovo protas gausybėje ženklių neberanda atramos taškų ir, koncentruodamasis į vieną, negali užfiksuoti kito bei suvokti visų scenoje vykstančių procesų. Simultaniškai atliekami skirtingi veiksmai sukuria sumaištį, nes nebeaišku, ar egzistuoja jų tarpusavio ryšys, ar jie tiesiog vyksta *vienu metu*.

Apibendrinimas

Kai „pagrindinio dirigento lazdele“ dalijasi režisierius su kompozitoriumi arba ji visiškai priklauso pastarajam, muzikos diskursas įgyja naują prasmę: muzikinės naracijos kūrimui pasitelkiami net ir teatriniai elementai, susiformuoja nauja teatro kaip muzikos kūrinio samprata. PMNT produkcijoje gausu pavyzdžių, kai kuris nors (arba keli) kūrybinio darbo etapas (kūrimas, repeticijų procesas, pastatymas, atlikimas) yra paveiktas muzikinių sprendimų:

- ◆ siekiant muzikalizuoto atlikimo, per repeticijas lavinami aktorių balsai, klausai, ritmo pojūtis;
- ◆ vaizdo, veiksmo ir garso vienovė sukuriama į muzikinę partitūrą įtraukiant aktorių, muzikantų judėjimą ar nurodant garso sklidimo kryptį;
- ◆ netikėti akustiniai sprendimai išgaunami pasitelkus scenografiją, erdvės planavimą, keičiant lokaciją;
- ◆ nauji, neįprasti garsai kuriami muzikaliai panaudojant scenografijos detales, įtraukiant muzikantų, aktorių gestus.
- ◆ kai vadovaujamasi teatro kaip muzikos kūrinio samprata, muzikinės idėjos ir muzikiniai sprendimai organizuoja ir pačią spektaklio struktūrą.

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Musicalization of Theatrical Elements in Postdramatic Musical Narration Theatre

SUMMARY. If one or a few so-called “additional” elements of Aristotelian theatre are treated the same way as literary text, or they are composed in accordance with the antihierarchical principle of theatrical elements, it encourages the establishment of new forms of theatre as well as altering the possibilities of narrational construction, approach towards literature and its use in performing arts. Libretto, which previously carried a semantic meaning, now more and more often becomes a compositional material of sound, thus also bringing forth a new understanding of *theatre as music*.

While analysing postdramatic musical narration theatre, one has to emphasise a change in musical discourse which gives new meanings to the musical score of the performance. Here, performance narrative acquires a new significance with musical narration becoming a core object which can be composed by a composer or created during the rehearsal process and then in performance, with the help of actor's/musician's vocal abilities, physical movements, gestures, different locations and spatial characteristics. Musical narration can also be influenced by various additional factors (such as sound effects or music technologies) as well as spectator's perception.

This article discusses the musicalization process of theatrical elements in the case of creating musical narration.

The author provides three groups of theatrical elements that operate according to musical principles:

1. Devising and rehearsal process,
2. Visual decisions,
3. Structure of the work.

The first group includes situations which occur prior to the opening night of the performance, such as a musical collaboration between a composer, director and actors. It is a devising process which is based on musical decisions where rehearsals are organised with the help of musical principles (vocal warm up, rhythmical exercises, group singing, etc.). Visual decisions (i.e., 1) movement and gestures; 2) characteristics of the space/spatial positioning of sound; 3) scenography), in the context of this thesis, define the actions of actors/musicians as well as the decisions made by composer or director which allow for a discovery of new sound or new aspect of musical narration. The third group of theatrical elements – structure of the work – is a musical principle which organises the form of the performance, where the dramatic elements conform to the musical ones. Here, the dramaturgy and aesthetics of musical numbers dictate the dramaturgy of stage action.

KEYWORDS:
postdramatic theatre,
theatrical elements,
musical narration,
musicalization,
postdramatic musical
narration theatre.

◆ Loreta VASKOVA

„Verbatim“ kaip šiuolaikinė dokumentinio teatro forma: sistema ir funkcija

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ANOTACIJA. XX a. 8-ajame dešimtmetyje viename iš periferinių Anglijos teatrų atsiradęs naujas spektaklio kūrimo būdas, įvardytas kaip „verbatim“, yra kildinamas iš istorinės dramos ir dokumentinio teatro. Straipsnyje analizuojama, kokius elementus dokumentinis teatras perėmė iš dramos teatro ir istorinės dramos, o kokius atmetė, ir kaip tie pokyčiai salygojo „verbatim“ kaip formos susidarymą. Vyrauja nuomonė, jog „verbatim“ pjesės – lokalios ir sunkiai analizuojamos kituose kontekstuose. Šiame darbe remiamasi vieno iš formalizmo mokyklos astovų Jurijaus Tynianovo straipsniuose „Literatūrinis faktas“ (1924) ir „Apie literatūrinę evoliuciją“ (1927) išdėstyтомis pagrindinėmis teorijos nuostatomis, kurios leidžia į pjesę pažvelgti atsietai nuo konteksto, o taikant tokias sąvokas kaip *elementas, funkcija* ir *žanro evoliucija* išskirti „verbatim“ ypatybes.

**REIKŠMINIAI
ŽODŽIAI:**
„verbatim“ teatras,
dokumentinis teatras,
politinis teatras,
evoliucija, funkcija,
elementas.

Knygoje *Verbatim: staging memory and community* Paulas Brownas aprašo istorinę „verbatim“ raidą. Jo ištakos siejamos su vokiečių dramaturgo Georgo Büchnerio drama „Dantono mirtis“ (1835), nes kai kurios revoliucionierių kalbos pjesėje perrašytos pažodžiui. Vėliau „verbatim“ buvo siejamas su dokumentinio teatro *agitpropo* judėjimu Rusijoje „Melyni marškineliai“ („Синяя блуз“, 1920–1922), Jungtinėse Valstijose „Federatinio teatro projektu“ („The Federal theatre project“, 1935–1939) ir vokiečių režisieriaus Erwino Piscatoro sukurtais spektakliais: Rolfo Hochutuho „Vietininkas“ („The Deputy“, 1963), Heinaro Kipphardto „Roberto Oppenheimerio atvejis“ („In the matter Robert Oppenheimer“, 1969) ir Peterio Weisso „Tardymas“ („The Investigation“, 1965). Po kurio laiko pastatomas pirmasis Peterio Cheesemano režisuotas „verbatim“ spektaklis „Kova už Šeltono fabriką“ („Fight for Shelton Bar“, 1974). Jি anglų teoretikas Derekas Pagetas apibūdina kaip „teatro formą, griežtai besiremiančią įrašytais ir transkribuotais interviu su „paprastais“ žmonėmis, kurie atliki meninio tyrimo apie tam tikrą regioną, sritį, problemą, įvykį ar visą jų kompleksą metu. Šis pirminis šaltinis vėliau transformuojamas į tekstą, kurį dažniausiai vaidina aktoriai, patys ir surinkę šią medžiagą“ (Derek 1987: 317).

Po šio spektaklio dokumentinio teatro forma išplinta į kitas šalis ir suklesti 1980, 1990 ir 2000 metais. Kritikos darbuose prigijus tokiai „verbatim“ istorinei raidai, lieka neaptarti klausimai: kodėl po šio spektaklio jis susiformavo kaip savarankiška forma ir kokius elementus perėmė iš dokumentinio teatro?

Šiame tyrime remiamasi formalizmo mokyklos idėjomis, kad literatūrinis kūrinys gali būti peržiūrimas atsietas nuo konteksto, nes, perfrazuojant profesorių Johnny Saldaña, „verbatim“ pjeses sudėtinga analizuoti dėl jose vartoamos šnekamosios kalbos ir dažniausiai vaizduojamų lokalių įvykių. Žymiausi šios mokyklos atstovai – tai Romanas Jakobsonas, Boriss Eichenbaumas, Viktoras Šklovskis. Taip pat pasitelkiamos literatūrologo Jurijaus Tynianovo straipsniuose „Literatūrinis faktas“ (1924), „Apie literatūrinę evoliuciją“ (1927) išdėstytose pagrindinės teorinės nuostatos. Literatūrologės Birutės Meržinskaitės teigimu, šios nuostatos yra „kūrybiškai permąstytose vokiečių XIX a. pab. – XX a. pradžios estetikos, Ferdinand'o de Saussure'o ir rusų formalizmo mokyklos idėjos“ (*XX amžiaus literatūros teorijos* 2011: 137). J. Tynianovas literatūros kūrinjį skaido į *elementus*¹ ir sugretina juos platesniame kontekste, t. y. išskiria fundamentalias kūrinio ypatybes ir jas susieja su žanro *sistema*. Ši sąvoka vartojama literatūros kūriniui apibūdinti, dar sistema gali būti žanru, priklausančiu kitai sistemai, t. y. literatūrai. Siekiant išskirti „verbatim“ formos ypatybes, straipsnyje elementai sugretinami su dokumentinio teatro, kuris savo ruožtu lyginamas su dramos teatro ir istorinės dramos sistemomis. Apskritai tokioje sąveikoje J. Tynianovas įžvelgia literatūros *evoliuciją*, kurią suvokia ne kaip visiškai naujų dalykų atsiradimą ar prieš tai buvusių elementų atmetimą, ir mano, kad žanras gimsta kito saskaita. Ši teiginjį pagrindžia tuo, kad „kiekvienai literatūros kryptis ieško savo atraminių taškų ankstesnėse sistemoje, – to, ką galima pavadinti „tradiciškumu“ (ibid.: 152). Tradiciškumą rusų mokslininkas kvestionuoja dėl to, kad įžvelgia literatūros evoliuciją ne elementų tēstinume, o sistemų, funkcijų ar elementų kaitoje ir sąveikoje su buitine paradigma. Perfrazuojant mokslininką, literatūrinė evoliucija nevyksta tolydžiai: ji yra linkusi reikštis netikėtais šuoliais, pertrūkiais arba vos kelių elementų pasikeitimui. Iš esmės evoliucija literatūroje gali įvykti vos vienam elementui pasikeitus kitu. Skaidydamas literatūrinį kūrinį į elementus, J. Tynianovas išskiria kiekvieno iš jų savitas funkcijas ir vartoja socialinės funkcijos sąvoką, kuri reiškia santykį su neliteratūrine seka (ibid.: 137). Prieš išskiriant dokumentinio teatro ir „verbatim“ funkcijas, elementus, istoriškai svarbu panagrinėti, kokie elementai leido dokumentiniams teatrui atskirti nuo dramos?

1 Elementas skaidomas į „<...> siužetą ir stilių, ritmą ir sintaksę prozoje, ritmą ir semantiką poezijoje“ (Jurgutienė 2011).

Anot H.-T. Lehmanno, dokumentinis teatras „septintame dešimtmetyje <...> šiek tiek nuklydo nuo draminio teatro tradicijos. Draminį įvykių pastatymą pakeitė bylos nagrinėjimas teisme, tardymai, liudininkų parodymai. Galima būtų prikišti, kad teismo scenos ir liudininkų apklausos – tradicinio teatro priemonės, sustiprinančios draminę įtampą“ (Lehmann 2010: 82). H.-T. Lehmannas tiksliai įvardija evoliucinį dokumentinio teatro elementą, kai sufantazuotas pjesės įvykis pakeičiamas nutikusiui realybėje. Todėl dokumentinio teatro kūriniai nuo draminių skiriasi pjesės įvykio charakteriu ir vaizduoja realybėje egzistuojančius žmones, o ne rašytojo sugalvotus personažus. Kartu galima pasvarstyti apie žiūrovo ir tokio elemento santykį. Kai pjesės įvykis yra dramaturgo išmonė, dauguma žiūrovų, ateidami į teatrą, gali neturėti jokių išankstinių nuostatų (išskyrus tuos atvejus, kai scenoje pristatomas gerai žinomas klasikos kūrinys). Atėjės į dokumentinio teatro spektaklį žiūrovas gali turėti informacijos apie vaizduojamą įvykį, požiūrį ar net susiformavusias nuostatas. Dokumentinės pjesės įvykio elementas yra ne tik nutikęs realybėje, jis gali būti žinomas daugumai žiūrovų. Jei dokumentinėje pjesėje vaizduojami realūs įvykiai ir realybėje gyvenę žmonės, tada kuo ši sistema skiriasi nuo istorinės dramos, kurioje taip pat remiamasi faktais ir vaizduojamos istorinės asmenybės?

P. Paviso teigimu, istorinė drama yra „pasiskolinusi epinę formą“, kurioje „susiduria ma su įvykių aprašymais, istorinių asmenybų tikslais ir autoriaus intervencija. Dėl to sudėtinga veiksmiškai (totalus veiksmas) reprezentuoti istoriją, ir epinėje formoje nukenčia istorinis tikslumas“ (Pavis 1998: 171). Pavyzdžiui, istorinėje G. Büchnerio dramoje „Dantono mirtis“ aprašomas finalinis Didžiosios Prancūzijos revoliucijos etapas, kuriame parodomai paskutinieji revoliucionieriaus Georges'o Jacques'o Dantono gyvenimo metai. Jis priklausė asmenų grupei, kuri inicijavo monarchijos nuvertimą, ir dėl nesutarimų su M. Robespierre'u 1794 m. buvo nuteistas mirčiai (pasiūstas į giljotiną). Rašytojas nepasirinko visuomenės istorijos laikotarpio, kuriame klesti ekonomika, menai, – jis ėmėsi tokiu, kuriame atsiveria tamsioji žmogaus prigimtis. Be to, kaip teigia Freddie'is Rokemas, „Dantonas pjesėje suvokia, kad praeities klaidos negali išgelbėti dabarties, o šią jis mato kaip ydingą“ (Rokem 2002: 136). Todėl galima teigti, kad dramaturgas šioje istorijoje neįžvelgia nieko pozityvaus, jam žmogus – tas, kuris nesugeba pasimokyti iš klaidų, todėl jo požiūris į istoriją apskritai pesimistiškas. Šis požiūris išreiškiamas ir nusivylusios liaudies vaizdavimu pjesėje:

TREČIASIS PILIETIS. Jie mums sakė: galabykite aristokratus, tai vilkai! Pakorėme aristokratus ant žibintų. Jie sakė, karalius ryja jūsų duoną, nugalabijome ir karalių. Jie sakė, žirondistai marina jus badu, giljotinavome žirondistus. Bet numirėlius išrengė jie, o mes tebelakstome plikomis kojomis ir tebešałame.

(„Dantono mirtis“, p. 10)

Revoliucijos pabaigoje liaudis nejaučia pokyčių ir tuo vokiečių rašytojas sugriauna europiečių „mitą“, pagal kurį Didžioji Prancūzijos revoliucija yra išsilaisvinimo ir demokratijos simbolis. Pjesės pavadinime yra žodis „mirtis“, tačiau kūrinio paskutinėje scenoje ji nepavaizduota. Publika netenka galimybės pamatyti mirštantį G. J. Dantoną. Kūrinio pabaigoje G. Büchneris sukuria įspūdį, kad Dantonas niekada nemirs, jis išliks amžiams kaip istorinė asmenybė. Kita vertus, galima teigti, kad rašytojas pasielgia humaniškai: nerodydamas Dantono mirties netęsia masinio žudymo diskurso. Toks dramaturgo santykis būdingas istorinei dramai. Perfrazuojant P. Paviso teiginį, nėra svarbu detaliai pavaizduoti istorinius faktus, autorius turi intervencijos galimybę, kuri nebuvo dažna pirmosiose dokumentinėse pjesėse. Kartu galima išskirti laiko distanciją vaizduojant įvykius: vokiečių dramaturgas inscenizavo šimto metų senumo faktus, o dokumentinio teatro sistemoje, pažvelgus į režisieriaus E. Piscatoro darbus, laiko distancija – minimali. Pavyzdžiui, spektaklis pagal Peterio Weisso pjesę „Tardymas“ (1965), kurią dramaturgas parašė naudodamas kelerių metų senumo dokumentais (1963–1965 metų Aušvico teismo bylos). Remiantis E. Piscatoro kūrybine veikla, dokumentinio teatro sistemos funkciją galima apibūdinti kaip deklaruojančią kairišias politines pažiūras, tad tokie spektakliai funkcionuoja kaip ideologijos tarpininkai, ir minėta funkcija „verbatim“ teatre nebetenka aktualumo.

Vyrauja nuomonė, jog dėl greito XXI a. gyvenimo ritmo šiuolaikinė žiniasklaida negali daug laiko skirti žurnalistiniams tyrimams, todėl kartais informaciją pateikia vienareikšmiškai ir paviršutiniškai. „Verbatim“ spektaklių kūrėjai įvykius siekia parodyti iš įvairių pozicijų, todėl konfrontuoja su medijų paviršutiniškumu. Šiai minčiai antrina anglų dramaturgas Davidas Hare'as: „...pasaulis keičiasi. Jame vyksta labai sudėtingi dalykai, kuriuos žmonėms nelengva suprasti, o žiniasklaida nuvilia, įvykius interpretuodama ir reprezentuodama neadekvačiai. <...> dabar teatras veržiasi užpildyti šią tuštumą, nes žiniasklaida neatlieka savo darbo“ (Hammond, Steward 2008: 62–63). Taigi viena iš „verbatim“ funkcijų – žinių perdavimas – yra glaudžiai susijusi su šios formos atsiradimu.

1974 m. pasirodė pirmasis P. Cheesemano režisuotas „verbatim“ spektaklis „Kova už Šeltono fabriką“, kurį iniciavo ne kūrybinė komanda. Iš „Viktorijos teatrą“ (*Victoria Theatre*) kreipėsi Tedas Smithas ir Billas Fosteris. Šeltono fabriko uždarymas jau porą metų buvo aptariamas medijose, tačiau tai nedavė jokių rezultatų. Iš plieno fabrikų atleidžiami darbininkai, Barry'io Hansono teigimu, „stengėsi sutrukdyti fabrikų reorganizavimą į šokolado ir kojinių gaminimą, jie įvairiai būdais siekė irodyti plieno gamybos pelningumą“ (Bignell, Lacey 2014: 169). Tris su puse valandos trunkantis spektaklis „Kova už Šeltono fabriką“ buvo skirtas regiono problemai. „Šis spektaklis tapo sėkmingu

pavyzdžiu, ką gali teatras. Režisierius P. Cheesemanas šiuo spektakliu išsaugojo darbo vietas [vėliau paaiskėjo, kad tik trumpam laikui]“ (Paget 1990: 92). Taigi „verbatim“ teatras, pasižymintis socialinio pokyčio funkcija, geba daryti įtaką tikrovei. Būtina paminėti, kad „verbatim“ sistemą sudaro kur kas didesnė įvairovė perrašytų šaltinių, nei teigiamą D. Pageto kanoniškame apibrėžime (pasak jo, „verbatim“ pjesės rašomos tik interviu pagrindu).

Kuriant spektaklį „Kova už Šeltono fabriką“ remtasi istoriniais dokumentais, brošiūromis, plakatais ir BBC laidų įrašais. Didžiąją pjesės dalį sudaro perrašyti interviu (panaudota 70). Ši forma išskiria tuo, kad akcentas nuo raštinio, vizualaus ar garso šaltinio perkeliamas į žmogų. Kai kurie interviu pjesėje „Kova už Šeltono fabriką“ buvo perrašyti į dainas (*country* stiliu), vėliau šis būdas įvardytas kaip „Stouko metodas“ (*Stoke method*). D. Pageto manymu, tokio stiliaus panaudojimą spektaklyje lémė tuometinis jo populiarumas tarp gyventojų, nes režisierius norėjo vaidinimu pasiekti kuo platesnę auditoriją. Dauguma „Viktorijos teatro“ aktorių buvo išauklėti pagal Konstantino Stanislavskio vaidybos mokyklos principus, o dainavimas leido atsisakyti psychologizuotų personažų portretų ir atitolti nuo vaizduojamų įvykių, žmonių ar paties teksto. Tokios dainos savo prigimtimi labiausiai primena vieną iš vokiečių režisieriaus B. Brechto dramaturgijoje taikytų atsiribojimo priemonių – zongus, o perimtas elementas padėjo susiformuoti atskiram „verbatim“ teatro porūšiui – muzikiniams „verbatim“.

Atsradusi Anglioje ši forma išplito į kitas šalis, tokias kaip Rusija, Australija, Kanada ir Amerika. JAV šios sistemos pradininke tapo dramaturgė ir režisierė Emilly Mann, 9-ojo dešimtmecio pradžioje sukūrusi spektaklį „Vis dar gyvenimas“ („Still life“, 1980). Menininkės teigimu, realybė jai tuomet pasirodė paveikesnė nei tradicinė drama, todėl ji susitiko su Vietnamo karo veteranais, užrašė jų pasakojimus ir sukūrė pjesę. Šis E. Mann „verbatim“ spektaklis neturi jokio tiesioginio ryšio su spektakliu „Kova už Šeltono fabriką“. Priešingai nei Rusijoje, kurioje po 1990 m. *The Royal Court Theatre* specialiai organizavo „verbatim“ kūrybines dirbtuvės ir apmokė dramaturgus pagrindinių šios formos taisyklių. Ši paprasta technika ne tik sparčiai paplito, dirbtuvės paskatino ir *Teatr.doc.* atsradimą, kurį įkūrė režisierius, dramaturgas Michailas Ugarovas kartu su žmona Jelena Gremina. Minėtame teatre „verbatim“ kuriamas tik minimaliomis sceninėmis priemonėmis. Svarbiausias elementas – tekstas, šnekamoji kalba ir vaizduojamas įvykis arba socialinė problema, ir tai dauguma Rusijos kritikų apibrėžia kaip „nulio estetiką“. Australijoje „verbatim“ atsirado pritaikius kitų šalių pjeses vietiniam kontekstui, pvz., Moisés Kaufmano „Laramio projektą“ („The Laramie project“, 2001), Davido Hare'o „Geležinkelio bėgius“ („The Permanent Way“, 2005) ir „Dalykai nutinka“ („Stuff Happens“, 2005). Taip susiformavo savitas australų „verbatim“.

Lietuvos teatro kontekste dokumentinį teatrą galima aptikti „Atviro rato“ (režisierius Aidas Giniotis) spektakliuose „Atviras ratas“ (2005) ir „Lietaus žemė“ (2011), kuriuose panaudojama autobiografinė medžiaga. Politinio teatro bruožų yra Povilo Makausko „Yolo“ („Gyveni tik vieną kartą“, Lietuvos nacionalinis dramos teatras, 2014) ir Gildo Aleksos „Kas prieš karą, pasiduokit“ (VDU teatras, 2015), Valterio Silio „Barikadose“ (LNDT, 2014) ir „Miškinje“ (Kauno nacionalinis dramos teatras, 2015). Didesnį susidomėjimą dokumentika Lietuvos teatre kritikė Rasa Vasinauskaitė įvardija nežymiu „tikrovės posūkiu“ (Vasinauskaitė 2015: 98–111). Nors „verbatim“ Lietuvoje nėra itin plačiai paplitęs, verta paminėti šiai sistemai priskirtinės spektaklius – tai Loretos Vaskovos „Personalas“ (Klaipėdos dramos teatras, 2016), Vido Bareikio „Pasirinkimas“ (Valstybinis jaunimo teatras, 2016), Georgijaus Surkovo „Tėvynė“ (Rusų dramos teatras, 2016), Jono Tertelio ir Kristinos Werner „Žalia pievelė“ (LNDT, 2017), Manto Jančiausko „Dreamland“ (LNDT, 2017). Pastarieji du spektakliai iliustruoja Lietuvoje vyraujantį „verbatim“. Vienas iš „Žalios pievelės“ autorių Rimantas Ribačiauskas sakė: spektaklio kūrybinis procesas „judėjo dviem kryptimis; mes atlikome grupės *workshopus*, kuriuos sudarė kūrybinės užduotys, kai kurios iš jų buvo teatrinės. Kristina Werner ir Jonas Tertelis vedavo šiuos užsiėmimus, darydavo etiudus, kad dalyviai labiau suprastų, kas yra teatras, kažkiek išmoktų būti scenoje. Kita proceso kryptis buvo pokalbiai, pavyzdžiui, susėsdavome prie stalo ir klausdavome: Visagino mitai ir faktai apie Visaginą. Taip pat imdavau individualius interviu iš kiekvieno atskirai.“ Panašiai organizuojant dirbtuves, kuriose „verbatim“ naudojamas tik kaip technika, sukurtas ir M. Jančiausko „Dreamland“, todėl galima sakyti, kad Lietuvoje „verbatim“ forma nėra kanoninė (kai pjesė komponuojama vien iš interviu), jis pasitelkiamas tik kaip viena iš priemonių spektaklio dokumentinei medžiagai surinkti.

XXI a. „verbatim“ sąvoka apibrėžiama kaip nuoroda „i šnekamosios kalbos kilmę pjesės tekste. Žmonių kalba įrašoma interviu metu arba naudojamas jau egzistuojančiais įrašais, tokiais kaip stenogramos, apklausos. Jie suredaguojami ir komponuojami arba rekonstrukcijuojami į dramą, kurioje aktoriai vaizduoja individų charakterius (kurių žodžiais jie kalba)“ (Hammond, Steward 2008: 9). Nors ši sistema ir šiandien vis dar remiasi interviu, ji tapo įvairesnė, nes atsirado hibridizuotas „verbatim“ pjesių tipas, kuriame vis daugiau fiktyvių ir dokumentinių šaltinių sampynė. Antai dramaturgas Davidas Hare'as drąsiai sujungė fantaziją su dokumentika pjesėje „Dalykai nutinka“ („Stuff Happens“, 2005), kurioje vaizduojamas Irako karas ir tuometinė George'o W. Busho rinkiminė kampanija. Dramaturgą inspiravo 2002 m. įvykęs uždaras Tony'io Blairo ir George'o W. Busho susitikimas Teksaso valstijos Kraufordo mieste. Pasak dramaturgo, „šiame susitikime nedalyvavo politikų asistentai, todėl niekas iš tikrujų nežino, apie ką

buvo kalbama ir kas ten vyko. Tie vyrai išėjo pasivaikščioti į mišką. O man beliko tik įsivaizduoti, kas ten galėjo vykti“ (ibid.: 63). Nors pjesė parašyta pagal tikrus įvykius, perrašytos autentiškos politikų kalbos, tačiau joje apstu vaizduote paremtą sceną, kaip ir minėtas politikų pasivaikščiojimas. Pjesė „Dalykai nutinka“ priklauso draminėms ir „verbatim“ sistemoms. O štai kitas pavyzdys rodo „verbatim“ technologijos kaitą. Kūrybinėse dirbtuvėse „Drama be popieriaus“ („Drama Without Paper Workshop“, 2001) režisierius Markas Wingas Davey panaudojo neiššifruotų interviu įrašus: aktoriai su ausinėmis klausėsi pasakojimų ir iš karto vaidino scenas. Toks būdas pavadintas ausinukų „verbatim“ (*headphone verbatim*). Dirbtuvės dalyviai jį išplatino ir pritaikė kituose spektakliuose. Alecky Blythe sukūrė spektaklį „Eli, išlisk“ („Come out Eli“, 2003) ir įsteigė teatro trupę pavadinimu „Įrašo pristatymas“ („Recorded Delivery“). Prieš kurdamą spektaklį A. Blythe ieškojo įdomios ir aktualios temos, vėliau apklausė skirtingus žmones, redagavo interviu įrašus, tačiau „Įrašo pristatymo“ aktoriams prieš spektaklį jų nepateikė – pastarieji scenoje improvizuoja, preciziškai atkartodami išgirstą tekstą. Tad A. Blythe griežtai laikosi „verbatim“ formos taisykles – išsaugoti šnekamają kalbą, tačiau yra laisvai ją interpretuojančią dramaturgų; pastarieji remiasi įvairiais šaltiniais ir įtraukia juos į pjesės kūrimą.

Apibendrinimas

Apibendrinant galima sakyti, kad dokumentinis teatras, kaip pastebėjo H.-T. Lehmannas, nedaug nukrypo nuo draminio. Esminis skirtumas – įvykis: dramaturgo išgalvotajį pakeičia realybėje nutikęs. Tačiau tokie įvykiai būdingi ir istorinei dramai, kurioje vaizduojamos asmenybės arba faktai, įvykę už pjesės ribų. Nors įvykio kaip elemento pobūdis yra labai panašus, tačiau istorinės dramos rašytojas gali interpretuoti faktus ir išreišksti asmeninį požiūrį, pasitelkdamas faktus ar istorinį laikotarpi. Dokumentiniame teatre tokio interpretacinių lauko dramaturgas neturi, nors istorinius šaltinius redaguoja ir komponuoja, bet dažniausiai jų neperkuria. „Verbatim“ kaip forma susiformavo, kai, skirtingai nei dokumentiniame teatre, buvo panaudoti ne tik rašytiniai, garso ar vaizdo šaltiniai, bet ir žmogaus interviu tapo dokumentu. Pažvelgus, iš kokių šaltinių sudaryta pirmoji „verbatim“ pjesė „Kova už Šeltono fabriką“, pastebėta, kad iš dokumentinio teatro perimių ir kitokio tipo dokumentai. Ši forma skiriasi nuo dokumentinio teatro tuo, kad iš ideologinės ji tapo žinių perteikėja, o perteikiamos žinios gali daryti įtaką socialinei realybei.

Šiandien „verbatim“ sistema – labai įvairi ir kintanti, nes teatro menininkai skirtingai interpretuoja šios formos taisykles: vieni linkę laikytis kanoninio apibrėžimo, kiti

kuria hibridinio žanro pjeses. Lietuvos teatro kontekste „verbatim“ kol kas naudojamas tik kaip technika, t. y. kaip viena iš galimų priemonių surinkti autentišką medžiagą dokumentinei pjesei.

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Nepublikuotas šaltinis

Pokalbis su „Žalios pievelės“ kūrybinės komandos nariu Rimantu Ribačiausku, 2018 06 19. Asmeninis L. Vaskovos archyvas.

Verbatim as a Contemporary Form of Documentary Theatre: System and Function

SUMMARY. *Verbatim*, a new means of creating theatrical performance, which originated in one of the peripheral theatres in England back in the 1970s, is related to the historical drama and the documentary theatre. This article breaks down the elements of the drama theater and the historical drama that the documentary theatre both absorbed and rejected, and analyses how these changes have led to the formation of *verbatim* as a form of performative art. The prevailing opinion is that *verbatim* plays are local and difficult to analyse in other contexts. This article is based on the basic tenets of a theory provided by one of the Russian formalists, Yury Tynyanov, in his articles “Literary Fact” (1924) and “On Literary Evolution” (1927), which allow one to analyse the play separately from its context and accentuate the main features of *verbatim* by using concepts such as *element*, *function* and *evolution of the genre*.

KEYWORDS:
verbatim theatre,
documentary theatre,
political theatre,
evolution, function,
element.

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Šokio scena: politiniai iššūkiai ir naujos strategijos

**REIKŠMINIAI
ŽODŽIAI:**
asociacijos, judeSys,
teilorizmas, miestas,
Loie Fuller, Isadora
Duncan, Yvonne Rainer,
Jérôme Bel, kitas, kūno
manifestavimas.

ANOTACIJA. Straipsnyje analizuojama šiuolaikinio šokio scenos evoliucija ir įvykiai, skatinę esminę šokio ir visuomenės „dueto“ kaitą. Šiuolaikinis šokis kaip socialinis ir politinis reiškinys išryškėjo nuo pirmų kūrėjų darbų, šokio kūrimas ir prezentacija buvo revoliucioniai, įtraukę tam tikras visuomenės dalis ir kūrę moterų (dažnai – sufražisčių) judėjimų ir naujos meno krypties sinergiją. Vėliau vienu svarbiausių pokyčių mene tapo kūno ištiesinimas, jo akcentavimas. Praūžus performatyvumo ir poststrukturalistiniams vėjams, atlikimui suteikiant kur kas platesnį žvilgsnį (Richardas Schechneris), imtas kvestionuoti šokio pateikimo mechanizmas ir perteikiamos prasmės. Kas laukia šiandien šokio ir kokių imamasi politinių žingsnių, kur link einama – tai sufleruoja ir politinės darbotvarkės, ir nauji kūrėjų darbai.

Atlikimo menų sferoje kūnas ilgą laiką nebuvo savaime suprantamas dalykas. Kad ir kaip paradoksaliai skambėtų, tai, kas akivaizdžiausia ir išvystama pirmiausia, žiūrovas buvo išmokytas eliminuoti, prasmes perkeliant į personažo ir jo teigiamo turinio, muzikos skambesio plotmę. Šiame darbe pabandysime peržvelgti kelią, kurį kūnas nuėjo vėl susigrąžindamas save ne tik kaip pranešimo formą, bet ir suteikdamas jam ir atlikimui naujas prasmes.

Iš pradžių pateiksime porą citatų.

„Vis dėlto repeticijoms tebevykstant aš negalejau atsigėrēti šios pantomimos artistės nepaprastai jautriu išraiškingumu. Jeigu jos nebūtų kaustę léksti ir dirbtini pantomimos pančiai, ji būtų galėjusi tapti garsia šokėja. Bet pantomima pernelyg ribota. Man visuomet magėdavo paklausti vaidinančią pantomimą: Jeigu norite kažką pasakyti, tai kodėl tylite? Kodėl eikvojate tiek daug energijos gestams lyg kurčnebylių prieglaudoje?“ (Duncan 1991: 25)

„Daug dienų ir naktų praleidau šokio studioje ieškodama tokio šokio, kuris kūno judeisiais vaizduotų dieviškąją žmogaus sielos išraišką. Valandų valandas ramiai išstovėdavau sukryžiavusi rankas ant krūtinės. <...> Ieškojau, kol pagaliau suradau visų judeisių šaltinių, judamosios jėgos versmę, pagrindą, nuo kurio prasideda visa judeisių įvairovė, šokio kūrimo vizijos veidrodį – šiuo atradimu remiantis gimė teorija, kurios principais įsteigiau mokyklą“ (Duncan 1991: 51).

Memuaruose „Mano gyvenimas“ Isadora Duncan pasakoja apie baleto judesių šaltinį, esantį ties nugarkaulio pagrindu, tik „tokiu būdu sukurtas dirbtinis mechaninis judesys yra tolimas sielai“ (ibid.: 51). Tačiau kur slypi dvasinės ekspresijos šaltinis ir iš kur gimęs judesys atspindi dvasią, Duncan nekonkretizuoją, ji kalba apie kažkur giliai pabundantį „vidinį Aš“. Nepaisant savotiško misticizmo, būdingo to laiko menininkams, o ypač šokėjai, besižavėjusiai teosofija, tai drauge atspindi skirtingas to meto požiūrio į meną pozicijas: įsitvirtinusio mechaniskų judesių baleto ir bundančios vidinės raiškos. Būta įvairių bandymų jungti ar taikyti šiuos du požiūrius per visą XX a. (Mejerholdo biomechanika, Artaud afektinis atletizmas, Grotowskio ieškojimai), bet naujasis radikalai neigė bet kokį dirbtinumą. Pozityvizmo filosofija ir didieji techniniai išradimai iš pamatų keitė ne vien gyvenimo būdą, bet ir kasdienes judėjimo trajektorijas ar net menkiausias detales¹: miesto ritmas, darbininkų judesiai, tiksliai padalytas laikas veikia žmonių judėjimo ir gyvenimo grafikus, o pramonės inžinieriaus Fredericko Winslow Tayloro suskaidyti iki maksimalaus efektyvumo stovinčių prie konvejerio darbininkų judesiai (vadinamasis teilorizmas) meno lauke persikelia į futuristų scenas, Oskaro Schlemmerio mechaninį „Triadų baletą“. Isadoros Duncan ir jos šalininkų kelionės iš miesto buvo nukreiptos į griuvėsius, pievas, Graikijos krantus, rotondas ar ištisas menininkų kolonijas, kuriose bandyta susigrąžinti prarastas tradicijas ir šaknis, nors dažnai tai būdavo ieškojimai ir nauji išradimai (Leyko 2012: 30)². Turbūt né vienas laikotarpis nedavė tiek meno reformų kaip 30–40 metų tarp XIX ir XX amžiaus, ir jis beveik sutampa su Isadoros Duncan gyvenimu.

Šiuolaikinio šokio pradžioje viskas buvo kitaip, ne vien estetinė jo pusė, bet ir forma keitė aplinką socialinėje sferoje. Jau pats kūrimo procesas tapo *Kito* atėjimu į nusistovėjusio etiketo pasauly. Iškart susiduriama su keletu iššūkių: ji (a) dažniausiai vieniša šokėja, moteris, ir jai tenka ryžtis dažnai (b) be jokio ansamblio ar kordebaletu išeiti (c) ne į sceną, o į saloną, į pievą, prie griuvėsių ir pasakoti (d) ne siužetą, o tik menką jo dalį, Ofelijos ar Narcizo jausmus. Peržengiama aibė nusistovėjusių taisyklių, o dažnai visos – nuo atlikėjo iki atlikimo „neprotokolinės“ vietas. Tačiau kitoks darbo ir savęs pristatymas virto ir kitų reprezentavimų.

Isadora Duncan, Loie Fuller atvyko į Europą iš Amerikos, kurioje, kaip raše Alexis de Tocqueville’is 1840-aisiais, „visų amžių, padėcių ir polinkių amerikiečiai nuolatos steigia asociacijas <...> religines, dorovines, rimitas, tuščias, atviras ir uždaras, milžiniškas ir mažytes. Jei Prancūzijoje bet kokio sumanymo priešaky bus vyriausybė, o Anglijoje –

1 Tai šiandien galime matyti Walterio Rutmanno 1927 m. filme „Berlynas, didžiojo miesto simfonija“. Prieiga per internetą: <https://www.youtube.com/watch?v=0NQgIvG-kBM>

2 Apie XX a. pradžios kolonijas ir meno mokyklas Vokietijoje plačiau žr. Leyko 2012.

aukšto rango aristokratas, tai Jungtinėse Valstijose garantuotai atrasi asociaciją“ (Tomko 2004: 83). Taigi JAV jau buvo įsitvirtinusios moterų draugijos, kovojujos tiek už savo teises, tiek prieš vergovę. Šokio pradininkės atsidūrė tinkamu metu moterų asociacijose ar draugijose, kur šalia damų stovėjo jų turtingi ar aukštą padėtį užimantys vyrai: Ruth St. Denis remė finansininko J. Pierpont Morgano duktę Louisą Pierpont Morgan Satterlee, šokėja rodėsi vakarėliuose „Waldorf Astoria“ viešbutyje, „Barney Neighbourhood“ klube. Jos patronais buvo Harvardo universiteto prezidentas Charlesas Eliotas, finansininkų ir rašytojų žmonos (ibid.: 86–90). Isadoros Duncan scenos buvo „Astoria“ ir „Windsor“ viesbučiai, vakarėliai pas Astorus, Vanderbiltus ir Palmerius. „Aš turiu vieną to meto fotografiją, kur matyt garbingoji misis Astor, sėdinti šalia Hario Lero, o aplink – eilės Vanderbildų, Belmontų, Fišų ir kitų“, – prisimena Duncan ir priduria, – kad nors „visi mano šokiai grožėjos, niekas nesuprato, ką aš noriu jais išreikšti“ (Duncan 1991: 31).

Nepaisant nesuprantančių akių, pirmieji moterų sajūdžiai pirmiausia keitė patį kūrybos mechanizmą. Jei moterų klubai ir menininkės nepakeitė kolonijinio žvilgsnio į *Kitą* – Graikijos, Rytų šalių atstovą, o ir pačios moterys buvo baltosios ir aukštesnės klasės, – vis dėlto asociacijos ir jų prezentės kvietė ją įsileisti (šiuo atveju – moterų šokėjų) į savo tarpą, o pačios tapo lyderės ir arbitrės kultūros sferoje. Atstovaudamos tam tikrai sričiai, jos „legalizavosi“ ir visuomenės gyvenime, ir politikoje, išsikovodamos teisę į savo balsą, savo „kambarį“.

Laisvojo ar išraiškos šokio, kaip jis tuomet buvo vadinamas, atveju svarbu pabrėžti, kad, atrodytų, nekalta ar ir visiškai naivi forma virsta postūmiu naujų visuomeninių darinių sinergijai, kuri ilgainiui ima atspindėti šalies kultūros politiką ar demokratinę situaciją. Ryši tarp visuomenės tvarkos ir scenos išduoda atvirkščias variantas: diktatorių šalyse viena dažniausiai reprezentacinių raiškų yra baletas ar įvairi masių choreografija, paremta „subandažuotu“ kūnu ir tiksliais mechaniskais judesiais. Todėl neatsitiktinai Isadora Duncan buvo pakviesta įkurti mokyklą Rusijoje, po Spalio revoliucijos norėjusioje nusimesti ne tiek mechaninio judesio, kiek buržuazinės scenos modeli. Įdomu, kad proletkulto ideologas Platonas Keržencevas knygoje „Kūrybiškas teatras“ 1918 m. rašė, kad teatro schema visiškai atitinka visuomeninę situaciją: „tarp žiūrovų ir scenos – gili praraja. Čia galima savotiška analogija. Kokia yra politinio buržuazijos režimo esmė? Politika užsiima grupelė ministru ir kitų asmenų, ir niekas kitas į ją negali kištis <...>, o platičiosios masės priverstos būti pasyviomis. <...> likusi masė <...> virsta pasyviais žiūrovais, ir jie tik „žiūri“, o „vaidina“ [«играет роль» – V.J.] ta nedidelė grupė“ (Керженцев 1918: 26). Keržencevas dar labiau pabrėžia šią atskirtį, išskirdamas kitus teatro mechanizmo elementus: „Visas buržuazinio teatro vystymasis tikslingai vertė žiūrovą likti visiškai pasyvų. <...> žiūrovų salė pasmerkta tamsai, tylėjimui, pasyviam priėmimui to, kas

jai pateikiama“ (ibid.: 26). Vertinant iš šiandienos perspektyvos, Keržencevo pateikta buržuazinio teatro schema ne tik nėra neteisinga, ji visiškai atspindi ir dabartinius atlikimo menų bandymus suskaldyti itališkos dėžutės sampratą, o uždaro scenoje, interpretacino teatro kritika atitiko ir anuomet dar negimusios performatyvumo sampratos ilgesį. Tad visai suprantama, kodėl Keržencevą kaip teatro tyręjā, siekusį jungti sceną su sale, vokiečių teatrologė Erika Fischer-Lichte mini ne tik greta Marinetti, bet ir šalia Mejerholdo bei Reinhardto (Fischer-Lichte 1997: 42–44).

Vis dėlto totalitarinės prigimties nepaslėpsi: kaip žinome, Duncan Rusijoje nesulaukė palaikymo, naujoji diktatūra labai greitai émė žavėtis didžiulių reginių ir jų dalyvių masine mechanizacija. Tai buvo visiškai priešinga vidinės ekspresijos šokio principams.

Išgirsti kūną, kaip jį norėjo išgirsti Duncan, tampa svarbia strategija, ir tai ne vien poetinis kûrėjo imperatyvas. Slovénų šokio kritikė ir Gyseno universiteto profesorė Bojana Kunst, matydamą kūną kaip (vidinės) komunikacijos priemonę, pasitelkia balso metaforą ir siūlo atskirti balsą nuo kalbos: modernumas ir šiuolaikišumas šokyje pasireiškia per (dėl emancipacijos) surastą vidinį kūno balsą, o ne taisyklingai artikuliuotą kalbą. Šokėjas savo ausis kreipia ne į rišlų sakinį (istoriją, idėją), o į vidinį balsą. „Kūno balsas išgirstamas tik tada, kai šokis atskiria nuo kalbos. Jis girdimas, tik kai kalba praranda savybę valdyti (*reigning materiality*) ir judantis kūnas atsisako šnekėti.“ Tada mes galime *girdēti*, ir tai esmingai skiriasi nuo *klausyti*, o šis žodis daugelyje kalbų giminiškas žodžiui *paklusti* (angl. *obey* iš lot. *ob-audire*, vok. *gehoren* ir *hören*, rus. *слышать* ir *слушать*) (Kunst 2009). Publika tampa audit-orija.

Kitas svarbus slenkstis, kurį teko įveikti ieškantiems savojo kūno balso ir besipriesinantiems tiek baletui, tiek gimstančiam moderniam šokio teatrui, buvo tolesnė koncentracija į save ir visa ko nereikalingo atsisakymas, maksimali redukcija. Be abejos, tai jau buvo susiję su performatyviu lūžiu 7-ajame praeito amžiaus dešimtmetyje. Niujorko universiteto Tisch menų mokyklos profesorius, šokio teoretikas Andre Lepeckis, nepaneigdamas daugelio choreografų indėlio ir darbų, išskiria keletą etapinių šios meno srities spektaklių ir tarp jų pirmiausia yra šokėjos ir choreografės Yvonne'o Rainer 1966 m. kūrinys „Trio A“. Ir ši, ir kitus kūrinius teoretikas nusako naujomis tam metui strategijomis: „nepasitikėjimas reprezentacija, virtuoziškumu kaip tikslu, atsisakymas nebūtino rekvizito ir sceninių elementų, pabrėžtinas šokėjo buvimas, apgalvotas dialogas su vizualiais menais ir performanso menu, politika, gr̄ista vizualumo kritika, gili polemika su performatyvių menų teorija“ (Lepecki 2004: 173).

Prieš metus iki „Trio A“ menininkė paskelbė savo „Ne manifestą“, nusakantį trokštamą redukciją: „Ne spektakliui. Ne virtuoziškumui. Ne transformacijoms, magijai ir įtikinamumui. Ne herojiškumui. Ne antiherojiškumui. <...> Ne stiliui. Ne *kempui*.

Ne žiūrovo vilionėms. „Jos spektaklyje visa tai buvo įkūnyta – nieko nereikiantys gestai, sklandžiai pereinantys iš vieno į kitą, nenuspėjami ir be jokių kulminacijų, nenustatyta griežta trukmė, visiškai „išjungta“ muzika. Šokėjai atėję kaip iš gatvės, jokio bendravimo, abipusių scenos ir salės žvilgsnių, tik judesys ir kūnas. Šio kūrinio paantraštė buvo „Protas yra raumuo“ („The Mind is a Muscle“), ir čia protas dalyvauja kaip nesikartojimo, minimalizmo kontrolė. Pasak Lepeckio, naujoviškas Rainer žvilgsnis radosi gilinantis į minimalųjį meną ir priimant jį, kad šokis pradėtų kalbėtis su labiausiai eksperimentinėmis vizualaus meno srovėmis (ibid.: 174).

Įdomu, kad po 40 metų Rainer sukūrė savo išskirtinę „Trio A“ tėsinį, gilindamas iš kūno senėjimo procesus ir taip įtvirtindama šokio minimalią raišką – iš jo lieka tik aiškiausiai matomi kūnas ir judesys ar poza. Klausimai autobiografiniai: „Kada reikia pasakyti sudie šokui? Kada ir kaip turime pradeti baimintis netapti gailesčio ar karikatūros objektais?“ 2010 m. versija vadinosi „Kalbanti senatvė“ („Geriatric with Talking“): „Ši versija apėmė tai, kas gali būti pavadinta senėjimo filosofija, tiesiai šnekant – „Tegul viskas matosi“. Jei ketini pasirodyti prieš publiką ir jau negali atlkti visko taip tiksliai ir kietai, kaip kadaisė, būk sąžininga. Kalbėk, kas vyksta kiekvieną akimirką“ (Rainer 2014: 4).

Tai – lyg savo transformuotas Pinos Bausch 1976–1977 m. gimės metodas, pagrindės jos šokio teatro estetiką. Po pavykusio spektaklio-koliažo pagal Bertoldo Brechto ir Kurto Weillio „Septynias mirtinas nuodėmes“ („Die sieben Todsünden“) kai kurie šokėjai vis dėlto nebuvu patenkinti kūrimo procesu ir paliko trupę. Po kurio laiko jie sugrižo pas choreografię, o Bausch ėmė analizuoti savo metodą, ji keisti. Užuot siūlius atlkti kompozicijas ir etiudus, ji ēmė su šokėjais kalbėtis, aiškinosi interpretaciją, traktuotę, stebėjo, kaip kiekvienas supranta mizanscenas, – pripažino juos bendrakūrėjais, kurių kūnas nėra vien paklusni medžiaga, jam talkina smegenys, intuicija. Darbą su aktoriais jų klausinėjant, analizuojant jų atsakymus, o nesikliaujant vien jausmai, inspiravo Brechto metodas (Carson 2014: 25).

Taigi XX a. 8-ajame dešimtmetyje šokio (ir scenos meno) pasaulyje buvo peržengta esminė riba: būti ant scenos ir būti sąžiningai, t. y. paneigti viską, ką scena kaupė pasta-ruosius 200 metų, kurdama tobulų iliuzijų spektaklius. Pripažinti atlirkę galimybę tapti bendrakūrėjais, išlaisvinti jų kūną ir dvasią nuo iš išorės primetamų minčių ir standartų, teatro ritualo „protokolų“, siūlančių paklusnumą tiek publikai, tiek scenoje esantiesiems. O praūžus performatyvumo ir poststruktūralistiniams vėjams, atlkimui suteikiant kur kas platesnį žvilgsnį (Richardas Schechneris), imtas kvestionuoti ir šokio pateikimo mechanizmas bei jo perteikiamos prasmės.

Prancūzų choreografas ir šokio filosofas Jérôme'as Belas kūrinyje „The Show Must Go On“ imasi iškoduoti visą spektaklį, akcentuodamas teatro mechanizmą, publikos ir

atlikėjų santykius: šviesos salėje užgėsta ir užsidega scenoje ne po keleto sekundžių, o po 8 min.; į sceną ieina daug savanorių nešokėjų, kurie pagal dirigento mostą įsijungę gro-tuvėlius ima stripinėti pagal tik jiems ausinėse skambančią muziką, o žiūrovams belieka laukti, kol kuris įsijautęs sudainuos paskirą frazę ir išaiškės, pagal ką jis šoka³. Skirtingi „nepastatyti“ kūnai reprezentuoja tik save, jie tolygūs žiūrovams, tad prasideda bendra abipusė kūryba – stebeti ir būti. Spektaklyje „Gala“ spalvingi savanoriai iš pradžių mėgina atliki baletinį sukinį, sukeldami juoką bandymais paklusti baletu reikalavimams: ar baletas bus tikras, jei be puanų ir tutu, o šokėjai bus vyresnio amžiaus, su kelnėmis ir spalvotomis kojinėmis?

Šokis kaip tradicijų, susitarimų kvestionavimas iškyla Jérôme'o Belo ir tajų šokėjo Pichet Klunchuno pokalbyje-paskaitoje apie Europos ir Tailando šokio ypatybes (*Pichet Klunchun & Myself*, 2005, Vilniuje – 2015). Pateikiami pavyzdžiai apie skirtinges kūno ir gestų kalbas, bet akcentas yra ne „etnografinis“ kitonišumas, o tiesiog pasaulio skirtumai ir tradicijų įvairovė. Finale Belas pristato savo „mégstamą“ sceną, kurioje jis tiesiog stovi ir nieko nevyksta. Net nėra reprezentacijos ir vengiama intensyvaus buvimo. Greta to Belas įveda signatūros, kūrėjo parašo, fenomeną: savo antrajį spektaklį pavadino tiesiog „Jérôme Bel“ (1995), ir nors tai nebuvo apie jį, bet visada viskas buvo sukurta jo, net jei scenoje ir nedalyvavo. Jei dailėje signatūra seniai yra svarbi, tai kur ją dėti scenoje, jei ne į patį pavadinimą?

„Pastarųjų metų kultūrinė slinktis itin ryški šokio srityje, kuri tapo politinio aktyvumo epicentru“, – teigia Potsdamo universiteto medijų studijų profesorė Marie Luise Angerer. Savo esė, paskelbtoje Berlyno „Volksbühne“ teatro sezono pristatančiame leidinyje (*Volksbühne Spielzeit Buch 2*), ji mini ir amerikietė teoretikę Donną Haraway, kuri kalba apie šokį kaip bendrą tapsmą (*dancing as co-becoming*). Pasak Angerer, intensyvi šiandienos aplinka pasižymi „nuolatiniu troškimu kirsti ribas ir drauge nuolatiniu troškimu kontroliuoti“ (*the desire to constantly transgress and the desire for total control*), ir šioje sankirtoje kūnas iškyla kaip naujoji medijų technologija, tapdamas dirbtinių ir natūralių komunikacijų siuntėju ir priėmėju. Naujosios technologijos, metančios iššūkį žmogaus intelektui, kuria para-žmones (*para-humans*), ir esminis klausimas yra ne apie darbo rinką tuoju užimsiančius robotus ir žmonių išstumimą, o apie tai, kad žmonės patys bando elgtis kaip robotai, o gal net irapti jais (Angerer 2018: 77–78).

Jei Lietuvos šokio scenoje tai atrodo dar kaip tolimas peizažas, galima konstatuoti: pastaraisiais metais ir čia pastebima ryški slinktis, ryškesnė nei kituose scenos menuose. Birutės Banevičiūtės šokio spektaklius kūdikiams galima stebeti ir kaip pirmąsias

3 Puiķų paties Jérôme'o Belo pasakojimą ir spektaklio aiškinimą žr. https://www.youtube.com/watch?time_continue=12&v=sSw5U46xiZs

edukacijos pamokas, bet aptariamame kontekste ryškus bet kokio naratyvo atsisakymas, tiesioginis šokėjų buvimas ir bendravimas su technologijų dar „nesukalibruotais“ vaikais. Naujausias Gretos Grinevičiūtės „Šokis dulkių siurbliui ir téčiui“ ironizuojant net ignoruoja medijų kuriamą komunikaciją (pokalbiai telefonu tampa mechaniski, be tikrojo ryšio, todėl „be ryšio“, o televizija atlieka pramogos kūrėjos vaidmenį jos įsivaizduojamam konstruktui, neaiškiams dirbtiniams intelektui). Tačiau svarbu, kad kūrėja išviešina ir savo pokalbius su tikru téčiu, ir kalba apie save bei savo buvimą, bandydama įsisprausiti į ribas tarp buvimo ir pasakojimo / imitavimo.

Viename konceptualiausių šiuolaikinio šokio spektaklių – Agnietės Lisičkinaitės „Z+“ – erdvė, santykiai tarp šokėjų ir su publika yra takūs, jie yra čia pat vykstančio tyrimo momentinis rezultatas, ir net atsitiktinumui paliktos detalės toliau plečia koncepciją, kviečia improvizuoti jos temomis: kaip mes reaguojame į kitą, į jo kvietimą šokti, kaip elgiamės su technologijomis, kaip (ne)paklūstame kvietimui jungtis ir vis tiek esame bendroje erdvėje-scenoje. Atlikėjos tiesiog šoka gatvės šokius (*urban dance*), fotografuoja ir fotografuoja kitus išmaniaisiais telefonais ir tuo pat dalijasi nuotraukomis (kuria *Instagram*), kviečia / provokuoja kitus šokti, filmuoti ir dalintis, apšvesti jas pačias išmaniju žibintuvėliais. Jų stiprus fizinis buvimas yra be naratyvo, sustruktūruotas tik *keidžiškumas* laiko atkarpomis su visais galimais atsitiktinumais. Taisylės žiūrovams tik iš pradžių kiek neaiškios, nes nepaskelbtos, instrukcijų nėra, bet tai ir yra pagrindinė taisylė: būti–tarpti–aptapti drauge.

Dar 2001 m. spalio mén. choreografai Jerome'as Belas, La Ribot, Xavier Le Roy ir kiti susitikime Vienoje sukūrė „Europos atlikimo politikos manifestą“ (*Manifesto for a European Performance Policy*), kurį pasiraše daug Europos choreografų. Jame teigiamai: „mes suvokiame, kad ribos tarp disciplinų, kategorijų ir tautų turi būti takios, dinamiškos ir tirpios... Mes suprantame dialogą, mąstymą, tyrimą ir kūrimą kaip lygias mūsų darbo dalis“ (Lepecki 2004: 171). Manifestas, išaugęs iš 7–8-ojo dešimtmečių performatyvaus meno įtakos ir šiuolaikinio meno slinkčių, choreografijos meną ir šokio praktiką ryžtingai sieja su tokiais terminais ir kultūriniais kontekstais kaip performanso menas, hepeningai, įvykiai, kūno menas, įvietintas menas, instaliacijos, multimedijų spektaklis, fizinis teatras, konceptualusis šokis, postkolonijinis šokis / spektaklis, gatvės šokis, šokio performansas ir kiti.

Manifestas kilo iš reikiamybės ne vien apibrėžti patį meną, bet ir paveikti kultūros politiką, suskirstytą į įvairias disciplinas ir pagal jas remiančią, o tai stipriai koreguoja meno lauko realijas (lėšų stokos atveju nauji tarpdisciplininiai reiškiniai visada linkstami „numesti“ kitai sričiai). Drauge manifestas ne vien nužymėjo nueitą kelią ir galimas perspektyvas, bet ir paragino išvysti bekintantį kultūrinį peizažą ir tokį jį pripažinti.

Jei tokios strategijos yra diskutuotinos ar bandomos paneigti, tai nėra klausimas apie kelią, kuriuo turi ar neturi eiti kultūros politika ir mokymo įstaigos. Akivaizdžiai kyla klausimas tik dėl noro pripažinti jau įvykusią realybę ir dalyvauti joje ar nuo jos užsiderstyti, o kūrėjai ją kasdien tvirtina savo darbais. Pagal žanrą tai primena hepeningą, kuris jau įvyko.

Taigi matome, kad sugrįžtančio į sceną kūno politika aprépė gerokai platesnius vandenis nei atskiras atlikimas, uždaras vakaras ir prasmės siuntimas iš scenos į salę. Realaus kūno eksponavimas tapo išlaisvinančia energija, kuri mezga ryšius su auditorija ne vien to atlikimo metu, bet ir po jo, nesislepią kūrinio erdvėje, kvestionuoja įprastas jo pateikiimo formas, atveda į sceną ignoruotą kasdienybę ir kviečia drauge ją (per)kurti. Vadinas, pati forma tampa sociali ir politiška.

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The Dance Stage: Political Challenges and New Strategies

SUMMARY. Contemporary dance has been a distinctive social and political phenomenon ever since the emergence of the first artists' works. The creative process became the arrival of the Other in the world of established norms, while his/her presentation involved certain parts of society and created a synergy between the women's movement (often among the Suffragettes) and new art streams (Isadora Duncan, Loie Fuller). Rather than simply representing a narrative, an important theme in personal freedom and its expression became hearing one's body and one's impulses. The juxtaposition of art with the established traditions is continually being continued: concentration into oneself and the maximum reduction of everything that is unnecessary is visible in the work of Yvonne Rainer from 1966, *Trio A*, and is related to the performative turn. Pina Bausch's method allows dancers to become co-authors, taking a deeper look into their psyche. Jérôme Bel generally questions the traditions of representation and deconstructs them. Today's intense environment is noted for its "desire to constantly transgress and the desire for total control," – Marie Luise Angerer.

Lithuania's dance stage also demonstrates a clear shift towards performativity, to stage presence, and relations between dancers and the public are changing where they are becoming more fluid. Strict classifications no longer apply, they must be denied, and the dynamism of art is also becoming an object of cultural policy.

KEYWORDS:

associations, movement,
dance history, Taylorism,
urbanism, Loie Fuller,
Isadora Duncan,
Yvonne Rainer,
Jérôme Bel, the Other,
manifestation of a body,
performance policy.



Virtualus choras: ištakos ir premjera Lietuvoje

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ANOTACIJA. Straipsnyje nagrinėjamas virtualaus choro atsiradimas, apžvelgiama JAV kompozitoriaus Erico Whitacre'io (g. 1970) kūryba, aptariamas pirmą kartą Lietuvoje įgyvendintas projektas „Virtualus choras. Lietuva“. Pagrindinis dėmesys skiriama virtualių chorų meniniams ir techniniams sukūrimo darbams, projektui Lietuvoje pristatymui. Straipsnio objektas – virtualus choras, jo ypatumai ir apraiškos užsienyje bei Lietuvoje. Straipsnio tikslas – atskleisti virtualaus choro ypatumus; uždaviniai – išanalizuoti naują kūrinio chorui atlikimo galimybę, aptarti ryškiausius virtualaus choro pavyzdžius, atliki jų interpretacines analizes. Susipažinus su literatūra, išanalizavus Whitacre'io virtualius chorus, keliamas klausimas: ar įmanoma tokio pobūdžio projektą sukurti Lietuvoje. Publikacijoje taikomi aprašomasis, lyginamasis, komparatyvistinis, interpretacinių analizės, empirinis ir taikomasis tyrimo metodai.

**REIKŠMINIAI
ŽODŽIAI:**
virtualus choras,
Ericas Whitacre'is,
„Virtualus choras.
Lietuva“,
Juozas Gudavičius,
„Kur giria žaliuoja“.

1. Virtualus choras. Atsiradimo prielaidos ir idėjos autorius

Chorinis dainavimas kaip žodžių ir muzikos sintezė – viena žinomiausių meno sričių. Kaip kolektyvinio atlikimo menas, savo prigimtimi jis yra masinis menas. Chorinis dainavimas organiškai įsilieja į visuomeninį gyvenimą ir yra neatskiriama visos kultūros sudedamoji dalis. „Chorai mobilizuoją ir jungia žmones aktyviai kūrybinei veiklai, vienija jų mintis, jausmus ir valią“ (Mačikėnas 1981: 4).

Plačiai populiarindami pasaulio tautų liaudies dainas, klasikų ir šiuolaikinių kompozitorų kūrinius, chorai atlieka didelį vaidmenį žmonių meninio, muzikinio auklėjimo baruose. Mūsų tautos istorija rodo, kad nė vienas stambesnis kultūrinis renginys neapsieję be chorų: jie buvo ir yra įvairių švenčių, žymių istorinių datų ir svarbių politinių įvykių minėjimų puošmena. Muzikos istorijos faktai rodo, kad ne vienas žymus menininkas savo profesinį kelią pradėjo būtent dainuodamas chore.

Žodis *choras* turi labai daug reikšmių:

- ◆ muzikos kūrinys dainininkų kolektyvui; atskiras žanras (daina, choralas, madrigalas, motetas) arba didesnės apimties kūrinio dalis;
- ◆ dainininkų kolektyvas;
- ◆ giesmininkų vieta bažnyčioje, katedroje;
- ◆ rūmų reprezentacinės salės galerija (balkonas);
- ◆ choristais vadinami antikinio teatro dainininkai ir šokėjai (Ambraziojeus 2000: 249).

XX a. sparti technologijų pažanga iš dalies prisdėjo prie įvairių naujų muzikinių formų atsiradimo ir jų panaudojimo išskirtinių atlirkimų metu. Elektronika suvaidino svarbų vaidmenį muzikos raidoje¹. Tradiciniams chorui, įprastai stovinčiam scenoje ir tik minimaliai judančiam atlirkimo metu, vis dažniau taikomas naujoviškas požiūris: greta vokalo imta naudoti fonogramas, šviesų efektus, choristai turėjo išmokti ne tik dainuoti, bet ir dainuodami šokti ar vaikščioti². Chorų koncertų metu naudojamos įvairios ins-taliacijos, rodomi vaizdai ar net kino filmai³. Šiuolaikinės medijos, siūlančios savo produktus, dabar nėra tik „komunikacijos kanalai“, jos veikia kaip tarpininkai, sukuriantys kultūrinį foną, kuriame klausytojai drąsinami įsigytį ypatingas tapatybes: medijos su-teikia „gamybos technologijas“, skirtas tiems, kas nori susikurti naują, kitokį, įvaizdį ar patobulinti senąjį. Virtualus choras – vienės tokios realizacijos pavyzdžių.

Virtualaus choro pradininkas Ericas Whitacre'is (g. 1970) apibūdina jį kaip cho-ro dainininkų sukurtą visuotinį reiškinį, kuris iš viso pasaulio suburia žmones, mylin-čius muziką ir gebančius pažvelgti į chorinį dainavimą šiuolaikiškai. Pasak internetinės

1 Negirdėti saskambiai patraukė tokius kompozitorius kaip Johną Cage'ą (1912–1992), Edgarą Varèse'ą (1883–1965) ar Karlheinzą Stockhauseną (1928–2007). Nuo 1970-ųjų kompiuterių naudo-jimas įsimenant, perdirbant ir žaidžiant ištisomis kompozicijomis pradėjo naują inovatyvią muzikos kūrimo kryptį. Pavyzdžiu, Steve'as Reichas (g. 1936) „žaidė“ impulsais – į kompoziciją sudėdavo du tokius pačius muzikinius modelius, tik nevienodo greitumo (Giford). XX a. muzikoje buvo naudo-jami ne tik visi įmanomi garsai ir triukšmai, bet net ir mikrofonais sustiprinti žmogaus smegenų impulsai ar tolimų galaktikų virpesiai.

2 Pavyzdžiu, Bronius Kutavičius (g. 1932) panaudojo įvairius teatrinius efektus – neįprastą atlirkėjų išsidėstymą salėje aplink klausytojus ar susodintus scenoje ratu. Dalis Kutavičiaus partitūrų yra geo-metrinės formos (rato, kvadrato, kryžiaus, akies), pavyzdžiu, oratoriuje „Magiškasis sanskrito ratas“ II dalis partitūroje nurodyta saulės formos, VI – žvaigždės. Oratoriuje „Iš jötvingių akmens“ dain-ninkams reikia judėti partitūroje nurodytomis kryptimis ir dainuoti. Vidmantas Bartulis (g. 1954) pats pasirodo scenoje ir atlieka vieną svarbesnių vaidmenų: kamerinėje operoje „Pamoka“ teatriškai diriguoja dainuojantiems aktoriams, virtualiam orkestrui ir pan.

3 Karlo Jenkinso (g. 1944) mišių „The Armed Man“ („Ginkluotas žmogus“) atlirkimo metu yra rodo-mas filmas „The Armed Man“, režisuotas Hefino Oweno (Jenkins). Čia chorus atlieka modernias mišias ir įprasmina rodomus karos vaizdus.

enciklopedijos *WhatIs*, virtualus chorus – tai geografiškai išsibarsčiusių dainininkų kolektyvas, atliekantis chorinį kūrinį. Atskiros partijos (soprano, alto, tenoro ir boso) įrašomos save filmuoojant, o vėliau kompiuterinėmis programomis suvedamos į vieną garso takelį ir sukuriamas vaizdo klipas. Kultūrinių pokalbių publicistė Laura Coccocia rašo paprasčiau: virtualus chorus sukuriamas, kai iš visų dainininkų vaizdo įrašų sumontuoja ma graži vizualizacija. *The Angel Band Project* svetainėje rašoma, jog virtualus chorus – tai projektas, leidžiantis dainuoti bet kokio išsilavinimo ir skirtingų pažiūrų žmonėms.

Whitacre'į įkvėpė jo kūrybos gerbėja Britlin Losee, kuri sudainavo jo chorinės kūrybos dainą ir įkėlė vaizdo įrašą į *YouTube* („Sleep“ – Eric Whitacre). Tada Whitacre'ui gimė sumanymas sukurti virtualų chorą, kuris būtų pasiekiamas bet kokio amžiaus, socialinių sluoksnių žmonėms. Tai buvo tarsi pareiškimas skirtingoms tautoms surasti bendrą kalbą per chorinį dainavimą, kur visi gali dainuoti.

Atsiradus virtualiam chorui, šia idėja imta remtis vis dažniau. Chorų dirigentai, projektų organizatoriai pradėjo kurti naujovišką chorą ir dalytis su pasauly. Dawnas Marie Edwardsas (g. 1975) 2015 m. liepos mėnesį įgyvendino virtualaus choro sumanymą: į dainos „We are one Mitakuye–Oyasin“ („Mes esame vienas, mes visi susiję“) atlikimą įtraukė Pietų Dakotos (JAV) vaikus. Šis socialinis projektas subūrė vaikus su skirtinė dainavimo patirtimi. Mažieji buvo renkami iš visos Pietų Dakotos, įrašomi ir nufilmuojami specialia profesionalia technologine įranga (mikrofonai, kameros, apšvietimas). Dalyvavo daugiau kaip 200 vaikų nuo 2 iki 18 metų. Dainavimui akompanavę 27 instrumentai (smuikas, altas, violončelė, kontrabosas, arfa, fleita ir 21 skirtinės būgnas) taip pat buvo nufilmuoti studijoje. Rezultatas – profesionaliai parengtas vaizdo įrašas. Vaikų chorus, kompiuteriu išlyginus balsus, skamba švariai ir maloniai. Skaidrus vaikų dainavimas ir instrumentų skambesys sukuria autentiškų indėnų melodijų įspūdį. Dainos žodžiai yra paimti iš Pietų Dakotos indėnų genties dainos. Aranžavo ir chorui pritaikė Dawnas Marie Edwardsas, Kevinas Steveras ir Sequoia Crosswhite'as. „We are one Mitakuye–Oyasin“ kompozicijos pavadinimas sudarytas iš dviejų kalbų žodžių: anglų „we are one“ – „mes esame vienas“ ir Šiaurės Amerikos indėnų laktotų genties: „mitakuye – oyasin“ – „viskas yra susiję“ („Elan of life“). Ši kompozicija yra tarsi žinutė, skirta skleisti meilę ir harmoniją pasaulyui, kuriame visi lygūs.

Dar vieną virtualaus choro projektą organizavo vienuolės karmelitės. Giesmę „Nada Te Turbe“ moterų chorui aranžavo kompozitorė vienuolė Claire Sokol (g. 1954). 93 vienuolės iš 24 šalių sudainavo giesmę „Nada Te Turbe“ (lot. „Tegul niekas tavęs netrukdo“), skirtą šv. Teresės (St. Teresa of Avila) 500-osioms gimimo metinėms. Projektas įgyvendintas 2014 m. spalio mėnesį. Joms akomponavo Sietlo (JAV) St. James (Šv. Jokūbo) katedros orkestras. Vaizdo klipe – vienuolės ir dirigentas James'as Savage (g. 1960)

(„Nada Te Turbe“ – A Virtual Choir of Carmelites). Šis projektas sulaukė daug dėmesio vien dėl to, jog dainuoja tik vienuolės. „Nada Te Turbe“ atlieka keturbalsis moterų chorus: I, II sopranai ir I, II altai. Įraše girdimas puikus balsų derėjimas ir gražus chorinis skambėjimas, natūralus balsų vibravimas. Diapazonai neplatūs, kompozicija gana pa-prasta, faktūra homofoninė, todėl svarbiausia buvo darnūs akordų sąskambiai. Vienuolių karmeličių chorui pavyko tai įgyvendinti. Skamba labai pakylėta ir šviesiai. Orkestras puikiai akompanuoja ir užpildo kompoziciją.

Virtualus chorus „Soma Christou“ (gr. Kristaus kūnas) – JAV stačiatikių idėja, parodyta 2014 m. balandžio mėnesį (Dominic de Souza. Virtual Choir of 90 Voices Sing Hounting „Soma Christou“ Hymn). Kūrinjį aranžavęs kompozitorius Tikey Zes (g. 1927) sugalvojo suburti Amerikos ortodoksus, kad šie sugiedotų himną „Soma Christou“. Iš viso gieda 90 žmonių iš Amerikos. Projektu norėta atliliki vienintelį išlikusį senosios graikų ortodokṣų chorinės muzikos kūrinį ir atgaivinti tradicijas. Kompozicija homofo-ninės faktūros, skirta mišriam keturių balsų chorui. Atlikimas profesionalus, nors įraše girdēti balsų nederėjimas, vietomis ne visai tikslios intonacijos. Šiuo atveju akivaizdi darbo su surinktais įrašais svarba. Kokybę gali nulemti garso režisieriai, suvedinėdami ir apdorodami balsų takelį.

Virtualūs chorai buvo sukurti šv. Kalėdų ir Jėzaus Kristaus gimimo tematika. Pirmasis – 2011 m. gruodžio mėnesį YouTube svetainėje paviešintas JAV Katalikų Bažnyčios 180-ies žmonių chorus iš viso pasailio (Liquid Church Virtual Christmas Choir), dainuojantis kalėdinę giesmę „Tyli naktis“ (angl. „Silent Night“). Antrasis – 2013 m. gruodžio mėnesį paskelbtas „Cantores Connexi“ vaizdo įrašas, kuriame specialiai susi-būrės virtualus chorus atlieka giesmę „Tyli naktis“. Iš viso – 34 dainininkai iš skirtingu šalių. Du skirtinių atlikimai. Pirmajame šešis kartus daugiau žmonių dainuoja tradicinę giesmę, skirtą keturių balsų mišriam chorui. Įraše girdēti, kad tariant nuolat nesutampa skiemenu pradžios ir pabaigos, dažnas neintonavimas ir detonavimas. Garso takelis su-montuotas labai at mestinai. Neaišku, ar tuo norėta parodyti natūralų atlikimą, taip kaip buvo įrašyta, ar nebuvvo galimių, reikiamais technikos ar profesionalių garso režisierių, kurie sutvarkytų, bent kiek sulygintų garso takelius. Antrasis virtualaus choro vaizdo įra-sas tvarkingesnis ir profesionalesnis. Galbūt tą lémė mažas dainininkų skaičius. Kalėdinę giesmę aranžavo Patrickas Williamsas (g. 1939), ji atliekama anglų ir vokiečių kalbomis. Šis chorus dainuoja aštuoniais balsais: I, II sopranas, I, II altas, I, II tenoras ir I, II bosas. Faktūra homofoninė, diapazonai platūs – taigi partijos gerokai sudėtingesnės nei pirmojo virtualaus choro dainininkų, atlikusių tradicinę keturių balsų giesmę. Abu atlikimai skamba šventiškai ir pakylėta. Vienas žavus žmonių įvairove, paprastumu bei natūralumu, kitas atiduoda duoklę profesionalams ir profesionalesnio lygio chorinei muzikai.

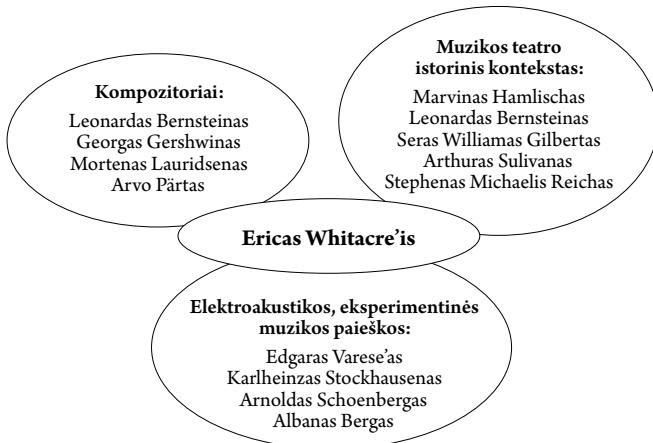
Virtualus chorus pasaulyje – gyva idėja, besiplečianti ir varijuojanti skirtingais padalais. Dainuoja šalys ir tautos, pasirenkamos įvairiausios dainos atitinkamai progai, pasitelkiami instrumentai ar net visas orkestras, o visus netikslumus padeda ištaisyti technologijos, tad lieka pats geriausias variantas.

2. Erico Whitacre'io veikla, chorinė kūryba ir virtualūs chorai

Ericas Whitacre'is – kompozitorius, dirigentas, novatorius, oratorius bei sėkmingas savo geriausių įrašų platintojas. Jo chorinė muzika yra viena populiausiai ir dažnai atliekamų visame pasaulyje. Whitacre'is savo muzikinę karjerą pradėjo Nevados universitete Las Vegase: čia studijavo kompoziciją pas ukrainiečių avangardo kompozitorių Virko Bailey'ų (g. 1938) ir chorinį dirigavimą pas Davidą Weillerį (g. 1943).

Whitacre'is kompozicijos magistro darbą apsigynė Juilliardo (JAV) mokykloje. 2007 m. jis pelnė „Grammy“ apdovanojimą už geriausią chorinės muzikos atlikimą albumą „Cloudburst and Other Choral Works“, o 2012 m. „Grammy“ apdovanotas albumas „Light and Gold“.

Whitacre'io kūrybai turi įtakos kitų kompozitorių kūriniai, teatro muzikos kontekstas, elektroakustinės, eksperimentinės muzikos paieškos. Kūrybos kontekstą iliustruoja ši schema⁴:



Whitacre'io kūryba pirmiausia yra siejama su kompozitoriais Leonardu Bernsteinu (1918–1990), Georgu Gershwinu (1898–1937), Mortenu Lauridsenu (g. 1943) ir Arvo Pärtu (g. 1935), kurie labai skiriasi savo kūryba ir muzikine technika. Visi šie

⁴ Schema sudaryta remiantis Eric Whitacre, *Research Contexts for Sound and Vision*.

kompozitoriai daug dėmesio skiria žodžiams, jų reikšmei ir sąveikai kartu su muzika. Tai svarbiausias dalykas kuriant chorinę, vokalinę muziką. Pärto stiliaus įkvėpimo šaltinis – Renesanso ir viduramžių muzika, ypač giesmės. Muzikos stilius dažniausiai grįstas griežtais, minimalistiniais principais. Dažnas matematiškai tikslus ryšys tarp vienos muzikinės vokalinės linijos ir kitos. Whitacre'io kūryboje taip pat reikšminga kiekvieno ilgumo nata, jai būdingas minimalizmas. Gershwinas savo kūriniuose derino afroamerikietišką džiazą ir europietišką muziką, jo kūryboje svarbiausia ritmas ir melodija. Jo laisvos interpretacijos, naujojiškas muzikos ir žodžių supratimas padarė didelę kūrybinę įtaką Whitacre'ui. Lauridsenas yra vienas iš unikaliausių šiuolaikinių amerikiečių chorinės muzikos kūrėjų. Jo muzikos skambesys neaprēpiamas, neapibrėžtas: viduramžių ir Renesanso muzikos pavyzdžiu komponuojami madrigalai, motetai skamba naujojiškai, nestandartiškai, atonaliai. Tieki Lauridseno kūryba, tiek ir Whitacre'io muzika pulsuoją naujovėmis, garso lyrika, atonalumu. Whitacre'is stengiasi išnaudoti ir įvairią naują muzikos kūrimo techniką: minimalizmą (kūrinyje orkestrui „Equus“), sonoriką (kūriniuose chorui „With a lily in your hand“, „When David Heard“ ir kt.), elektroakustinę skambesi, vizualines priemones, internetą – virtualūs chorai sujungia gyvą choro dainavimą ir *skype* programą, per kurią atliekamas tas pats kūrinys.

Teatro muzika turėjo didelę reikšmę formuojantis Whitacre'io muzikos garsui, erdviviskumui, kitokiam nesceninių kūrinių supratimui. Kiekvienas jo kūrinys istoriją pasakoja kaip teatre. Didžiausią įtaką padarė libretų autorius Williamo Gilberto (1836–1911) ir kompozitorius Arthuro Sulivano (1842–1900) duetas, su humoru, patosu pristatęs pasauliui turinio ir formos naujoves, tiesiogiai paveikusias XX a. muzikinio teatro plėtrą ir Whitacre'io kompozicijų vizualizacijos idėjas.

Whitacre'is priskiriamas postmodernistinės muzikos kūrėjams, jo kūrybą galima atpažinti iš savitos sudėties akordų, kurie yra vadinami *Whitacre chords*: naujodama tik dalis trigarsio, nuo kurio toliau, pridedant garsą po garso, sudaromas akordas. Šis savitas komponavimo stilius turi progresiją ir yra vadinamas *pridėtų tonų akordais*. Pateikiamas *pridėtų tonų akordo* pavyzdys (1 pav.).

1 pav. Eric Whitacre, „Lux Aurumque“,
1–2 taktais

Adagio, Molto Legato ($\text{J} = 60-66$)

SOPRANO

ALTO

TENOR

BASS

Lux,

Lux,

Lux,

Lux,

Virtualus chorus – vienas iš Whitacre’io įvairios kūrybos pavyzdžių. Gavęs pirmąjį vaizdo ir garso įrašą iš atlikėjos Britlin Losee („Sleep“ – Eric Whitacre), Whitacre’is nuspindė pasidomėti, ar ir kiti dainininkai norėtų dalyvauti kuriant virtualų chorą. 2009 m. kompozitorius pasiūlė žmonėms sudainuoti jo chorinę kompoziciją „Lux Aurumque“. Savo YouTube puslapyje kompozitorius ir idėjos autorius įdėjo natas, mokomuosius vaizdo įrašus, kaip įrašyti partijas, ir įrašą, kuriame pagal fortepijonu grojamą muziką pats diriguoja savo kūrinį „Lux Aurumque“. 2010 m. kovo 23 d. chorus debiutavo. Šio virtuaus chooro pasirodymo įrašą YouTube peržiūrėjo beveik 5 mln. žmonių (Eric Whitacre’s Virtual Choir – „Lux Aurumque“).

Daugelis pirmojo virtualaus chooro dainininkų savo partijas atliko miegamuojuose, stovėdami prie paukščių narvų, svetainėse, prie kompiuterių, o tai sukėlė problemą garso komandai. Pasak Whitacre’io, pirmajame sujungtame įraše dainininkai „skambėjo kaip krūva girtų „zombių“, tačiau būdamas projekto vyriausiuoju produiseriu jis nuspindė norį, kad kiekvieno balsas būtų išgirstas (*Leading the world in song – virtuality*). Taip kompozitorius įgyvendino projektą, kuris galiausiai tapo *Virtualiu choru 1.0*, jį atliko 185 dainininkai iš 12 šalių: Austrijos, Argentinos, Kanados, Didžiosios Britanijos, Vokietijos, Airijos, Naujosios Zelandijos, Filipinų, Singapūro, Ispanijos, Švedijos ir Jungtinių Amerikos Valstijų. Whitacre’is sakė: „Nenuostabu, kad šis projektas sulaukė didžiulio susidomėjimo ir palaikymo. Manau, sékmės paslaptis ta, kad buvo suteikta galimybė pasireikšti kiekvienam – nei amžiaus skirtumai, nei didelis atstumas nesukliudė siekti užsibrėžto tikslų. Galima nemėgti chooro muzikos, konkretaus kūrinio ir jo autoriaus, tačiau nesižavėti tokia idėja turbūt neįmanoma“ (Žymų archyvai: virtualus chorus).

Iš viso Whitacre’is yra sukūręs keturis virtualius choros. Kiekvieną kartą jų dainininkų skaičius augo, virtualų chorą keitė naujos muzikos išraiškos priemonės, eklektiškai mišsuojami garsai ir vaizdai; ši meno forma dar labiau išplėsta dėl socialinių tikslų: siekta pritraukti nedainuojančius žmones, paremti Afrikos vaikus ar tiesiog atgaivinti chorines tradicijas. Iš pradžių virtualūs chorai buvo tik *a cappella*, tačiau vėliau jau girdime instrumentus ar net orkestrą, įrašytą elektroninę muziką, kompiuterinius efektus. Antrame virtualiame chore (2011 m. Virtual Choir 2.0 – „Sleep“) jau buvo 2 052 dainininkai iš 58 šalių, trečiąjame (2012 m. Virtual Choir 3.0 – „Water Night“) – 3 746 balsai iš 73 šalių ir ketvirtame, rekordiname (2012 m. Virtual Choir 4.0 – „Fly To Paradise“), – 5 905 dainininkai iš 101 šalių (Eric Whitacre’s Virtual Choir).

Antrojo virtualaus chooro premjera įvyko TED (*Technology, Entertainment, Design*) konferencijos metu, jį transliavo daugelis radijo stočių, JAV nacionalinė televizija (Eric Whitacre. Virtual Choir 2: „Sleep“). Trečiasis virtualus chorus skambėjo „Titaniko“

100-osioms žūties metinėms paminėti. Šis chorus taip pat buvo rodomas ant Londono Tūkstančio tilto 2012-ųjų olimpinių ir parolimpinių žaidynių garbei.

Ketvirtojo virtualaus choro projektas buvo įgyvendintas iš dalies finansuojant „Kicksarter“ kompanijai, kuri paleido virtualų chorą kartu su kompanija „DCINY / Soaring Dreams“. „Fly To Paradise“ istorija siek tiek skiriasi nuo ankstesnių virtualių chorų: čia kompozitorius norėjo ne tik gerai techniškai sumontuoti garso takelius, bet ir atsižvelgti į kiekvieno dainininko aplinką, gyvenimą, socialinę padėtį. Todėl pastarojo choro klipe ypač daug dėmesio skiriama vaizdo raiškai.

Kompozitorius ir dirigentas Whitacre'is įkvėpė tūkstančius muzikuojančių pasaulio žmonių, sujungdamas juos visus vienam vaizdo įraše. Virtualaus choro idėją kompozitorius plėtoja ir toliau: 2013 m. pirmąkart virtualus chorus buvo sukurtas realiu laiku, kai 32 dainininkai iš įvairių pasaulio šalių per *Skype* programą prisijunge prie choro, koncertuojančio scenoje (TED 2013: *Our First LIVE Virtual Choir*).

Virtualaus choro idėja netrukus pasklido po kultūros pasaulį. Su kiekvienu nauju projektu jis įgaudavo naują išraišką – pasipildydavo realiais instrumentais, elektronine muzika, animacija. Virtualus chorus dažnai „išspraudžiamas“ į socialinius rėmus: dainuojančios vienuolės, dainavimo nesimokę vaikai, religinių mažumų saviraiška ir kt. Ši idėja leidžia dainuoti kiekvienam, reikštis ir kurti gražią muziką turint mažai medžiagos, bet naudojantis technologinėmis priemonėmis. Whitacre'ui virtualus chorus – tai savo kompozicijų skleidimas, viešinimas pasauliui pritraukiant tūkstančius žiūrovų. Po šio projekto jo muzika tapo dar populiarėsnė, kompozitorius yra nuolat kviečiamas dalyvauoti renginiuose, koncertuose kaip dirigentas, oratorius ir mokytojas visame pasaulyje.

3. Projektas „Virtualus chorus. Lietuva“

„Virtualus chorus. Lietuva“ buvo pirmas Lietuvoje tokio pobūdžio projektas, sujungęs chorinį meną ir šiuolaikinių technologijų galimybes. Projekto pagrindiniai siekiai – išskirtinėmis priemonėmis skatinti ir aktyvinti chorinį dainavimą šalyje, atliliki reikšmingą lietuvių autoriaus kūrinj, suvienyti kuo daugiau šio meno puoselėtojų ir gerbėjų. Aptariamame projekte naudojamos naujoviškos priemonės – kompiuteris, videokamera, per atstumą nutolę choristai ir virtualus dirigentas. Išskirtinio projekto pagrindinis bruožas – naujoviškas chorus, išlaikantis tautiškumo dvasią ir populiarinantis chorinę muziką Lietuvoje, įtraukiantis įvairių socialinių sluoksnių atlikėjus, netaikant amžiaus cenzu. Šiuo nauju projektu norėta įprasminti chorinio muzikavimo svarbą, skatinti chorinio meno kūrybos plėtrą bei sklaidą šalies mastu.

Projekto įgyvendinimo eiga sudarė trys etapai:

- ♦ paruošiamieji darbai (internetinės svetainės, dirigento vaizdo įrašo sukūrimas, dainos sugrojimas fortepijonu ir įrašymas, informacinės sklaidos veikla);
- ♦ vaizdo įrašų rinkimas (informacinė sklaida: plakatai, socialiniai tinklai, internetinė svetainė; chorų vadovų informavimas ir kvietimas dalyvauti, žmonių grupių rinkimas ir filmavimas Lietuvos muzikos ir teatro akademijos Muzikos inovacijų studijų centre);
- ♦ projekto realizavimo darbai (garso takelių „švarinimas“, visų įrašų montavimas į vieną takelį ir vaizdo klipo kūrimas)⁵.

Internetinė svetainė www.virtualuschoras.lt buvo kuriana 2015 metų pirmą pusmetį. Kadangi tai buvo pirmas toks projektas Lietuvoje, svarbiausia buvo įvardyti jo idėją, projekto iniciatorių, išsamiai aprašyti visą darbo eiga: kaip atlikėjai turi pasirengti dalyvavimui, iš ką turi atkreipti dėmesį (apranga, apšvietimas, aplinkos garsai – neturi būti triukšmo) ir pan. Tad kuriant svetainę buvo stengiamasi visą būtiną informaciją pateikti paprastai ir aiškiai.

Įgyvendinant virtualaus choro projektą „Virtualus chorus. Lietuva“ buvo siekiama surinkti kuo daugiau vaizdo ir garso įrašų. Nuo 2015 m. rugsėjo mėn. iki 2016 m. balandžio mėn. buvo gauta 100 įrašų. Tai nebuvo taip paprasta ir greitai pasiekama, kaip tikėtasi. Nepaisant projekto organizatorių iniciatyvos, trūko reklamos ir informacijos, tad pradžioje viskas vyko lėtai, ilgai teko laukti pirmųjų vaizdo įrašų. Informacija buvo skelbiama virtualaus choro internetiniame puslapyje, socialiniame tinkle *Facebook*⁶, paskleistos žinios, pranešimai spaudai įvairiuose kultūros, meno tinklalapiuose (bernardinai.lt, 7md.lt, kamane.lt ir pan.), kalbėta radijo stotyje „*Laisvoji banga*“ ir LRT Kultūra laidoje „*Muzikinis pastišas*“⁷. Siekiant kuo greičiau surinkti norimą vaizdo ir garso įrašų kiekį, buvo nuspręsta pasinaudoti LMTA Muzikos inovacijų studijų centro paslaugomis: tam tikru laiku čia buvo skelbiami filmavimai ir renkami žmonės, norintys dalyvauti projekte, tačiau neturintys galimybų to įgyvendinti namų sąlygomis.

- 5 Siekiant įgyvendinti projektą, buvo pateikta paraiška Lietuvos kultūros tarybai ir pasirašyta sutartis (Nr. S/MUZ – 159 (6.21) / 2015 08 28), pagal kurią buvo finansuota dalis projekto paruošiamųjų darbų. Virtualaus choro projekte dalyvavo viešoji įstaiga „Open Minds“, darbo vadovė ir organizatorė, dirigentė ir internetinio puslapio turinio autorė Ingrida Alonderė, LMTA garso režisieriai Julius Aglinskas, Jurgis Jarašius, garso takelio montuotojas Paulius Ramonas, vaizdo režisierė Milda Averjanovaitė, dirigavimo vaizdo ir garso klipo kūrėjas Andrius Alonderis, kūrinio fortepijonu atlikėjas Linas Balandis. Didelį informacijos skleidimo ir viešinimo darbą atliko programuotojas Antanas Rudaitis, suktūrės projekto internetinę svetainę.
- 6 „Virtualus chorus. Lietuva“ *Facebook* paskyroje: https://www.facebook.com/virtualuschoras/?ref=aymt_homepage_panel.
- 7 LRT laida „*Muzikinis pastišas*“ 2015 11 13: http://www.lrt.lt/mediateka/irasas/1012320839/muzikinis_pastišas_2015_11_13_12_10.

Pirmojo lietuviško virtualaus choro dalyvių amžius buvo 11–81 metai; 94 žmonės buvo iš Lietuvos, penki dalyviai – iš JAV (Linas Polikaitis – Los Andželas; Romualdas Zableckas – Koloradas; Laisvidas ir Ilona Kisieliai – Koloradas; Irena Nakienė-Valys – Niujorkas) ir vienas iš Ispanijos – Danielius Monteagudo-Garcia.

Vienas svarbiausių projekto baigiamųjų darbų buvo vaizdo įrašų montažas. Ilgai svarstyta, kaip patraukliai ir kokiomis priemonėmis vaizdo montaže atspindėti pirmą lietuvišką virtualų chorą. Po ilgų diskusijų nuspręsta žiūrovams pateikti jūros imitaciją plokščia animacija: lėtai banguodama jūra priartina ir nutolina atlikėjų bei dirigentės veidus. Šis variantas labiausiai įprasmina dainos charakteristiką: lėta, „liūliuojanti“ melodija, lėtas tempas ir ramus ritmas, ilgos frazės (2 pav.).

Projekto vaizdo montažas ryškus ir išskirtinis. Vizualus dainos „Kur giria žaliuoja“ atlikimas jūros fone kartu imituoją miško ramumą ir medžių siūbavimą, nors ekrane vyrauja mėlyna, turkio ir žalsva spalvos. Dirigentės ir dainininkų vaizdai keičiasi pagal dainos formą bei režisūrinius sprendimus: pradžioje rodomas dirigentės mostas, nurodantis chorui įstoti, o vėliau „įsisiūbuoja“ choro „jūra“. Vietomis, kai dainuoja tik merginų ar vaikinų grupė, atitinkamai rodomi tik jie.

Be jūros, buvo sukurta antra animacija, labiausiai atspindinti dainos pavadinimą. Dainininkų veidai buvo įmontuoti medžių lapuose. Toks neįprastas vaizdas labai tiko šiam projektui bei dainos žodžių įprasminimui (3 pav.).

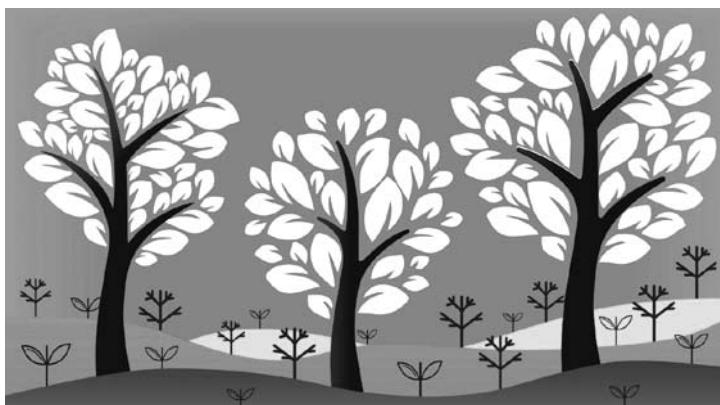
Nusprendus sukurti projektą „Virtualus chorus. Lietuva“, buvo daug svarstoma, kaip ir kur būtų galima ji pristatyti. Projekto darbams įsisiūbavus, lietuviško virtualaus choro kūrėjai sulaukė pasiūlymo parodyti virtualų chorą renginyje „Kultūros naktis“. Šio kasmetinio renginio organizatoriai susidomėjo projektu ir palankiai įvertino galimybes ji pristatyti 2016 m. birželio 17 d. koncerte, kuris įvyko LMTA Centrinių rūmų vidiniame kieme. Toks pasiūlymas atvėrė galimybę pamatyti projektą kuo didesniams žmonių skaičiui. Pristatymo metu virtualų chorą papildė gyva instrumentinio ansamblio improvizacija.

4. Juozo Gudavičiaus kūrinio „Kur giria žaliuoja“ pasirinkimas virtualiam chorui, jo interpretacija ir technologijų vaidmuo

Projekto „Virtualus chorus. Lietuva“ dalyviai atlieka Juozo Gudavičiaus (1863–1938) dainą „Kur giria žaliuoja“ (ž. Ksavero Sakalausko-Vanagėlio (1869–1946). Šis kūrinys yra svarbus Lietuvos choriniams gyvenimui: jis nuolat skamba Dainų šventėse, svarbiausiuose chorų renginiuose, yra bene visų Lietuvos chorų repertuare. Dainos populiarumo priežastys yra jos turinio aktualumas ir meninis patrauklumas: Vanagėlis sukūrė



2 pav. Virtualus chorus – galutinis vizualizacijos variantas



3 pav. Virtualus chorus – girios vizualizacija

žodžius apie Tėvynės gamtos grožį, liaudies moralinių ir tautinių jausmų tyrumą, kvietimą vienytis. Kompozicija „Kur gilia žaliuoja“ atitiko ir virtualaus choro projekto idėją vienijančius segmentus – *choras* ir Lietuva. Svarbu, kad šio kūrinio savybės buvo parankios numatant techninius virtualaus choro realizavimo darbus: lėtu tempu, nesudėtinga ritmika įrašytas partijas lengviau sudėti į bendrą choro takelį, nekeičiant esminių skambėjimo principų – įstojimų ir žodžių „nuėmimų“ vienu metu, kvėpavimo dažnumo, frazuočių ir pan.

Kūrinio „Kur giria žaliuoja“ forma – trijų nereprizinio tipo, nesimetriškų dalių. Aštuonis teksto posmus Gudavičius padalijo pusiau po keturis posmus: du pirmi posmai tenka pakartotai pirmajai daliai, trečias – vidurinei, ketvirtas – trečiajai, antrajai daliai, atitinkamai, tenka penktas–aštuntas posmai. Dalys kontrastuoja viena su kita teminiu, faktūros, tempo atžvilgiu, tačiau ši asimetrija negriauna muzikinės darnos. Pirmoji dalis chorališka, melodija siauro diapazono, lėta akordų kaita grindžiama pagrindinėmis harmonijos funkcijomis. Vidurinė dalis (3 ir 6 posmai) kontrastuoja su pirmaja tembro atžvilgiu – ją atlieka tik moterų balsai, naudojamas aukštesnis registras. Trečioji dainos dalis – iškilminga, himninė: čia naudojamas vyru balsų unisonas ne tik pabrėžia fanfarių intonacijų melodijos galingumą, jos skanduojamajį pobūdį, bet ir pajairina faktūros raišką. Dalies pabaigoje įsitrukia ir moterų balsai, 4 ir 8 posmai užbaigiami *forte* dinamika ir pakilia nuotaika.

Projekte „Virtualus chorus. Lietuva“ Gudavičiaus daina interpretuojama atsižvelgiant į jau tradicija tapusį šio kūrinio atlikimą, griežtai laikantis gaidose nurodyto tempo, dinamikos, frazuotės. Šio kūrinio atlikimo tempas dažniausiai sulėtėja tik tada, kai atliekamas išskirtiniuose renginiuose – pavyzdžiu, Dainų šventėje. Kai ji atlieka vienas chorus, tempas dažniausiai būna labiau kintantis ir laisviau interpretuojamas: gali būti ir greitesnis, ir lėtesnis – tai priklauso nuo dirigento požiūrio. Pavyzdžiu, paskutiniai keturi kūrinio takai gana dažnai būna skirtingai diriguojami ir choristų interpretuojami: 30-ame take pirmoje ir/arba antroje (4 ir/arba 8 posme) dalyse dirigentai „jdeda“ fermatas ant pirmojo arba antrojo skiemens. Pirmoje dalyje (4 posme) rečiau pasitaiko tokią interpretaciją, tačiau antrojoje fermatos dažnesnės (4 pav.).

4 pav. Juozas Gudavičius, „Kur giria žaliuoja“; 29–32 taktuose nurodytos kartais atliekamos fermatos

Projekte „Virtualus chorus. Lietuva“ dirigentė Ingrida Alonderė pasirinko tokį kūrinio atlikimo tempą, kuris atitinka nurodytą natose. Abi kūrinio dalys pradedamos vidutiniu tempu (*Andante con moto*), kuris palėtėja (pagal natų užrašymą) dainuojant merginų grupei nuo 17-o takto (su prieštakčiu). 25-ame takte (su prieštakčiu) dainuojant vyru grupei ir 29-ame (su prieštakčiu) išstojant likusiems balsams, sugržta pradinis tempas. Vyru grupei skirtose natose parašyta *Allegro moderato*, tačiau, norint išlaikyti kūrinio vientisumą bei numatant darbą su techninėmis detalėmis, išlaikytas vienodas vidutinis tempas. Pirmo posmeliu pabaigoje (29–32 taktais) néra *ritardando* (it. – retinant) ir fermatų (30 taktas), antrojo pabaigoje (29–32 taktais) tempas létinamas.

Paprastai atliekant šį kūrinį stengiamasi išlaikyti fražių vientisumą, išdainuoti neatiskvepiant po keturis taktus (1–4, 5–8 taktais). Taip logiškai rutuliojasi kūrinio tékmė ir nepertraukiamu muzikiné mintis. Tačiau projekte „Virtualus chorus. Lietuva“ dainininkai savo partiją dainavo po vieną; būtent dėl šios priežasties dauguma choristų vaizdo įrašuose dainavo dažniau atsikvēpdami, nei buvo rodoma dirigento vaizdo įraše.

Interpretuoojant dainą „Kur giria žaliuoja“, lietuviškame virtualiame chore buvo stengiamasi išlaikyti tokią dinamiką, kokia nurodyta autoriaus redakcijoje. Projekto „Virtualus chorus. Lietuva“ dirigentės vaizdo įraše dinamika taip pat rodoma pagal natų redakciją, tačiau dauguma mègėjų dainininkų, siuntusių vaizdo įrašus, mažai į tai kreipė dėmesį, todėl vėliau kilo problemų bandant suvesti garso įrašus į vieną bendrą garso takelį.

„Virtualus chorus. Lietuva“ darbai ir įgyvendinimas truko dvejus metus. Kadangi toks projektas pirmasis Lietuvoje, buvo sunku įsivaizduoti, kaip į jį reaguos žmonės, ar pavyks pritraukti dainininkus naujoviška, dar neišbandyta idėja. 100 surinktų įrašų byloja, kad daugiausia domėjos choro dainininkai iš didžiujų miestų ir užsienio lietuviai iš Jungtinės Amerikos Valstijų. Sunkiausia buvo sudėti visus vaizdo įrašus į vieną virtualų chorą – toks išskūkis pirmą kartą teko garso ir vaizdo režisieriams – ir sukurti estetiską J. Gudavičiaus dainos chorui „Kur giria žaliuoja“ apipavidalinimą, kuris turėjo būti spalvingas ir traukiantis akį, kaip atsvara ir kontrastas létam muzikos tempui ir banguojančiai melodijai. Visi kūrybiniai sumanymai buvo įgyvendinti ir sudėti į pirmąjį lietuvišką virtualų chorą.

Kuriant virtualų chorą, didžiausias vaidmuo teko technologijoms. Sumanystas projektas, kuris būtų pasiekiamas bet kokio amžiaus, visų socialinių sluoksnių žmonėms, turbūt yra puikus šiuolaikiškumo pavyzdys siekiant sujungti žmones, priminti bei populiarinti chorinį dainavimą. Įgyvendinant tokias idėjas, dažnai tenka susidurti su techniniais nesklandumais. Techniškai sudétingiausia buvo sujungti vaizdo ir garso įrašus į atskirus vienetus. Garso takelio montažas buvo bene sudétingiausias uždavinys.

Formuojant virtualaus choro garsą teko iškarptyti ar pritildyti skirtinę žodžių tarimą, netikslų intonavimą, neritmiskumą, triukšmą garso įrašo aplinkoje, labai stiprą, garsų kvėpavimą ir pan. Teko atsisakyti maždaug 50 proc. atsiųstų garso įrašų vien dėl to, kad buvo neįmanoma pašalinti trikdžių, gadinančių galutinio garso takelio visumą. Reikia pažymėti, kad idėjos autorius Whitacre'is savo virtualiuose choruose taip pat negalėjo išnaudoti visų jam atsiųstų įrašų ir sujungti tiek žmonių balsų (tūkstančius!) į vieną chorą.

Paminėsime būdingiausias vaizdo ir garso įrašus siuntusių atlikėjų kladas: dainininkai tarė ne tuos žodžius, per anksti, per vėlai įstojo ar „nuėmė“ žodžio skiemę, skubėjo, nežiūrėjo į dirigentą, dainavo savo tempu, be dinamikos, aukštessni balsai (soprana, tenorai) vietomis neintonavo. Taigi vienam gerai dainuoti chorinės partitūros partiją yra labai sunku, o ypač tokią létą ir lyrišką dainą, kuriai reikia daug pastangų, kvėpavimo atramos bei tikslios intonacijos.

Darbo metu išryškėjo du svarbiausi dideli skirtumai tarp tradicinio ir virtualaus choro. Pirma – tai vaizdo klipas, o ne gyvas atlikimas. Žiūrint vaizdo klipą visas dėmesys tenka vaizdui – kokie atlikėjai matyti, kaip jie atrodo. Nebelieka pirmilio kūrinio prado – kas dainuojama, kodėl dainuojama. Žinoma, choro meno profesionalai į tai gali reaguoti ir skeptiškai. Tačiau kuriant tokius projektus galvojama, ką nauja ir naudinga pasiūlyti choro muzikos mylėtojams, kas visus galėtų vienyti ir skatintų dainuoti. Galima tiesiog namie paspausti mygtuką ir įsitruksti į tokio pobūdžio globalią veiklą. Antra – dirigento įvaizdis. Virtualiame chore iš priekio matomas dirigentas nufilmuojamas, o vaizdo įrašas įkeliamas į internetinę erdvę. Toks filmavimas paprastai gali užtrukti nuo 3 iki 10 kartų diriguojant kūrinį. „Virtualus choras. Lietuva“ vaizdo klipe jo įvaizdis yra kaip atskiro dalyvio, viską sujungiančio. Judesiai, išraiška, veido mimika išlieka tokie patys, kokie būtų ir stovint scenoje prieš chorą, tačiau virtualioje erdvėje jis matomas visiems, ne tik dalyviams, iš priekio. Dažnai choro dirigentas pernelyg susikoncentruoja į aiškių ir logiškai pagrįstų interpretacijos kriterijų paiešką, o tai susiduria apibrėžiamą meno kūrinio prasmę. Virtualiame chore jis įgyja kitokį pavidalą, tokiose skirtinose interpretacijose kūrinys nepraranda savo tapatybės, atvirkščiai, meno kūrinio esmė skleidžiasi per atlikimo ar perskaitymo variacijas.

Pirmojo Lietuvoje virtualaus choro sėkmė ir 2016 m. Lietuvoje apsilankiusio kompozitoriaus Whitacre'o palaikymas paskatino 2018 m. imtis antrosios projekto dalies, kuri skirta Lietuvos 100-mečiui. „Šiomet minimas Lietuvos valstybės 100-metis pasulteravo projekto repertuaro pasirinkimą. Pirmiausia nutarėme atlikti *Tautiską giesmę*, kurią diriguoti pakvietėme Lietuvos nacionalinės filharmonijos meno vadovą ir vyriausiąjį dirigentą Modestą Pitrėną, o kartu inicijuoti specialiai virtualaus choro medijai skirto naujo opuso sukūrimą. Su šiuo pasiūlymu kreipėmės į vieną ryškiausią lietuvių choro

muzikos autorių ir praktikų, kompozitorių, choro *Jauna muzika* meno vadovą ir dirigen-tą Vaclovą Augustiną“, – dalijosi mintimis projekto iniciatorė Ingrida Alonderė. „Ijun-giau nenuutrūkstamo skambėjimo funkcija, atsisėdau ant supamosios kėdės, užsimerkiau ir leidau tam skambančiam trigarsiui giliai giliai įsiskverbtį mano sąmonėn, gal net už-snūdau. *Sanctus, sanctus, sanctus* – skambėjo galvoj, lyg tolimų varpo dūžių aidas“, – apie naują kūrinį *Sanctus* kalbėjo Augustinas. Antrasis virtualus chorus jau surinko daugiau dalyvių: „Tautiską giesmę“ gieda 164, *Sanctus* – 79 dainininkai. Šiaisiai metais dainininkų sąrašą papildė ir daugiau užsienio lietuvių iš JAV, Austrijos, Ukrainos, Venesuelos, Rusi-jos bei užsieniečių iš Austrijos, Ukrainos ir Ispanijos.

„Virtualus chorus: Lietuva [Vol. 2]“ pirmą kartą skambėjo 2018 m. rugsėjo 3 dieną.

Išvados

- ◆ Choras (ir žanras, ir atlikėjas) kinta ir įgauna vis kitų bruožų, kaip ir visos šiuų die-nų naujovės. Technologijos, instaliacijos ir šviesos, neįprastos erdvės, internetinė erdvė – šie svarbūs elementai tapo šiuolaikinio choro pasirodymų ir kompozicijų atlikimo dalimi. Naujausia šiuolaikiškumo išraiška chorinėje muzikoje – virtua-laus choro atsiradimas.
- ◆ Virtualaus choro pradininkas Whitacre’is įrodė, kad chore gali dainuoti visi: jau-ni ir vyresnio amžiaus, profesionalai ir mėgėjai. Šiuolaikinėmis priemonėmis jis sukuria ne tik garso, bet ir vaizdo kūrinius, kurie iš kitų chorinių kompozicijų išsiskiria originalumu ir estetikos skaidrumu.
- ◆ Kuriant pirmą virtualų chorą Lietuvoje tapo akivaizdu, kad idėja labai originali ir patraukli visiems, norintiems dainuoti. Susipažinus su literatūra ir šaltiniais, išanalizavus Whitacre’io virtualius chorus, tokio pobūdžio projektas buvo sukurtas Lietuvoje ir pristatytas plačiajai visuomenei 2016 m. birželio 17 d. renginyje „Kultūros naktis“.
- ◆ Pirmojo lietuviško virtualaus choro projekto darbai ir įgyvendinimas truko dve-jus metus. Kadangi tai buvo pirmasis toks projektas Lietuvoje, sunku buvo įsi-vaizduoti, kaip jų tai reaguos žmonės, ar pavyks pritraukti dainininkus naujoviška, dar neišbandyta idėja. 100 surinktų įrašų byloja, kad daugiausiai projektu domė-josi dainininkai iš didžiųjų Lietuvos miestų ir tik keletas užsienio lietuvių. Sun-kiausia buvo sudėti visus vaizdo įrašus į vieną virtualų chorą – toks nemenkas iššūkis teko pirmą kartą tai darantiems garso ir vaizdo režisieriams, animacijos kūrėjams.

- ♦ Juozo Gudavičiaus „Kur giria žaliuoja“ virtualiam chorui buvo pasirinkta todėl, kad yra gerai žinoma choristams ir chorvedžiams, dažnai atliekama koncertuose, Dainų šventėse. Sukeliant visus įrašus į vieną bendrą garso takelį, buvo prieita prie išvados, kad Whitacre'is tikriausiai taip pat nepanaudojo visų jam atsiustų garso įrašų. Galima daryti prielaidą, kad tik geresnės techninės galimybes leistų tinkamai apdoroti ir panaudoti daugiau įrašų (gal net visus) virtualaus choro sukūrimui.
- ♦ Naujoviško choro idėja Lietuvoje jau prigijo ir tampa tradicija: Virtualaus choro [Vol. 2] premjera įvyko 2018 m. rugsėjo 3 dieną.

Iteikta 2018 07 15

Priimta 2018 09 01

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Virtual Choir: Roots and Premiere in Lithuania

SUMMARY. The article presents an analysis of the emergence of the virtual choir, a review of American composer Eric Whiteacre's (1970) work, and discusses the project "Virtualus choras. Lietuva" (Virtual Choir. Lithuania) – the first of its kind in Lithuania. Most attention is given to virtual choirs, the artistic and technical work involved in their creation, the analysis of interpretations of Whiteacre's compositions and presentation of the virtual choir project in Lithuania. The aim of this paper is to reveal the features of the virtual choir. The objectives were to analyse this new way of performing choir works, to discuss the most prominent examples of virtual choirs, to conduct an interpretative analysis of them, and to see the realisation of this kind of project for the first time ever in Lithuania. Descriptive, comparative and interpretative analyses, and the empirical and applied research methods were applied in order to complete this paper. The hypothesis that was raised is that having become familiar with the available literature and sources, and having analysed Whiteacre's virtual choirs, creation of a project of this kind was found to be possible in Lithuania.

KEYWORDS:

virtual choir,
Eric Whitacre,
Virtualus choras. Lietuva,
Juozas Gudavičius'
Kur giria žaliuoja.

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Solistu virtuozo sampratos radimas ir raida šiandienos kultūroje

ANOTACIJA. Šių dienų muzikiniame gyvenime esant didžiulei koncertų ir kitų muzikinių įvykių įvairovei, atlikėjas, palyginti su anksčesnėmis epochomis, susiduria su visiškai kita profesiniais sunkumais: nebeužtenka vien tik būti geru instrumentalistu. Išplėtojės techninius gebėjimus ir suformavęs individualią stiliaus pajautą, atlikėjas styginiuose instrumentais priverstas ne tik laviruoti tarp skirtingų muziko pozicijų (grojimas solo, kameriniuose ansambliuose, orkestruose), bet ir gebėti atlikti skirtingų žanrų ir laikotarpių kūrinius. Greitai įsitvirtinančiai ir vis dažniau muzikantų pasirenka mai laisvai samdomo menininko (*freelancer*) profesijai reikalingas atlikėjo polifunktionalumas, kuris tampa šiandienos ir netolimos ateities pagrindiniu iššukiui. Straipsnio tikslas – apžvelgti virtuoziškumo istoriją ir prigimtį, pagrindinių dėmesį sutelkiant į smuikininko profesijos istorinę raidą. Pasitelkiant konkretiųjų Patricijos Kopatchinskajos ir Sergejaus Malovo pavyzdžius, bus aptariama šių dienų solisto virtuozo figūra.

**REIKŠMINIAI
ŽODŽIAI:**
smuikininkas,
N. Paganinis,
virtuoziškumas,
polifunktionalumas,
P. Kopatchinskaja,
S. Malovas.

Ižanga. Virtuoziškumo samprata

Nors virtuoziškumo reiškinį paprastai siejame su XIX a., kai koncertinis gyvenimas iš rūmų, pilių ir bažnyčių perėjo į koncertų sales, virtuoziškumo savoka pasireiškė dar prieš romantizmo epochą. Iš pradžių šis terminas buvo vartojamas apibūdinti kompozitorius, teoretikus ir atlikėjus. 1703 m. pirmą kartą Sebastieno de Brossard'o užfiksotas termino apibrėžimas skamba taip:

„*Virtu* reiškia ne tik tą sielos polinkę, kuris daro mus priimtinus Dievui ir priverčia mus elgtis teisingai, bet ir talentą, įgūdžius ir gebėjimus, kurie daro mus pranašesnius vaizduojamuosiuose menuose. Būtent iš šio žodžio italai sukūrė būdvardžius *virtuoso* ir *virtudioso* kaip pavadinimą ar pagyrą tiems, kuriems apvaizda suteikė tokį pranašumą ir kompetenciją. Jiems puikus dailininkas ar sumanus architektas ir t. t. yra virtuoza, tačiau jie dažniau šiuo žodžiu pavadina tuos, kurie prisitaiko prie muzikos teorijos ar kompozicijos. Taigi pasakymas, kad jis yra virtuoza, dažniausiai reiškia, kad jis yra puikus muzikantas“ (Pincherle 1963: 16).

S. de Brossard'o minimas virtuoziškumas asocijuojamas su muzika, tačiau pirmiausia jis siejamas su muzikos teorija ir kompozicija, o ne su muzikos atlikimu. XVIII a. pabaigoje, klestint operos žanru ir instrumentinei muzikai, terminas „virtuozas“ buvo taikomas solo karjera užsiimantiems atlikėjams. Tik vėliau ši sąvoka įgijo naujų atspalvių ir reikšmių, kai atlikėjo technikos demonstravimas tampa pagrindiniu pasiodymo uždaviniu. Muzikos virtuoziškumo raidą galima apibūdinti kaip létą, bet sistemingą procesą, kuris aukščiausią brandą pasiekė 1750–1850 metais. Ši samprata kito kartu su svarbiais muzikos teorijos pokyčiais, instrumentų tobulejimu ir žmogaus individualizmo idealais. Muzikantai nuolat tobulino savo amato technines ir kūrybines ribas. XIX a. pakito ne tik socialinė ir politinė struktūra, bet ir menininkų bei jų auditorijos santykis. Socialinių modelių pokyčius skatino pramonės revoliucija, urbanizacija ir silpnėjantis klasių skirtumo jausmas. Pirmą kartą buvo rimtai suabejota didžiųjų Švietimo mąstytojų idėjomis ir planais, ir kaip pirma rimta alternatyva siūlomas romantizmas. Romantikai atmetė išaukštintą savarankišką žmogaus protą, jo galią švesti ir tobulinti pasaulį. Jie siekė įteisinti vaizduotę ir emocijas, gamtos ir estetikos gilumą. Knigos *The Romantic Virtuoso* (1995) autorius M. Peckhamas romantišką virtuozą charakterizuja kaip atlikėją, švenčiantį meno egzistavimą, siekiantį atskleisti vaizduotę, mažinti tradicinius skirtumus ir suteikti galimybę inovacijoms bei radikaliam kūrybiškumui (Peckham 1995: 76). Išaugus atlikėjo individualybės reikšmei, pirmąkart muzikos istorijoje jo funkcija įgyja savarankiškumo muzikiniame procese. Atlikėjas tampa ne tik mediumu tarp kompozitoriaus ir atlikėjo, bet ir stiliaus bei skonio formuotoju. Romantizmo epochos menininkai literatūroje, muzikoje, tapyboje ir skulptūroje siekė estetinio pranašo vaidmens ir kartu ištirti jų sukurtą jaudinantį, naujų kūrybos pasaulį. Donaldo J. Grout knygoje *A History of Western Music* (1980) teigama:

„Muzika yra romantinė meno sritis. Jos garsas ir ritmas beveik visiškai atskirtas nuo konkrečių objektų ir šis atsiskyrimas priartina muziką prie įspūdžių, minčių ir jausmų pasaulio. Tik instrumentinė muzika, laisva nuo žodžių naštos, gali pasiekti šį emocinį bendravimo tikslą. Todėl instrumentinė muzika yra idealus romantinis menas. Jos atsiskyrimas nuo pasaulio, jos slėpinys ir sugestijos galia, tiesiogiai veikiant be žodžių, XIX a. tapo reprezentatyviausiu ir dominuojančiu menu“ (Grout 1980: 552).

XIX a. suklestėjus virtuožų kultui, muzikavimo aktas, neįprasti sugebėjimai įgavo specifinę prasmę. Instrumentinis virtuoziškumas, kaip akivaizdžiausias asmenybės talento įrodymas, yra tipiškas romantinis estetinių idealų ženklas, išaugęs iš to meto stilistinės aplinkos. Viena iš solistų virtuožų savybių buvo išorinis teatrališkumas (daugybė judesių, grimasų) ir teatrališkumas, susijęs su muzikos turinio programiškumo įsivaizdavimu, siekis perteikti kūrinio įvaizdžius ir asociacijas. Virtuožai tobulino įvairią atlikimo techniką,

įspūdingais pasirodymais siekė pritraukti dar daugiau publikos. Jie reklamavo savo veiklą laikraščiuose ir plakatuose, raše apie save arba samdė kitus rašyti apie juos knygose ir žurnaluose. Jie siekė šlovės, apdovanojimų, didelių honorarų (Metzner 1998: 1). Ano amžiaus virtuozių solistai-instrumentalistai tapo estetiniai herojai, ypatingą svarbą įgavo demoniškumo bruožai, sukoncentruota įtaiga, asmenybę pabrėžiantis hipertrofotas emocingumas.

Išaugus viešujų koncertų popularumui, daugelis virtuozių piktnaudžiavo gebėjimu pritraukti minias klausytojų ir demonstruoti savo talentus. Todėl imta diskutuoti apie genijaus ir talento sąvokas. Techniniams muzikos kūrinio atlikimui pirmenybę teikiantys muzikai virtuozi tapo diskusijų objektu kritikų, muzikantų ir akademikų apžvalgose. Kompozitoriai prieštaringai vertino atlikėjus, pasižymintių ypatingais sugebėjimais ne tik meistriškai valdyti instrumentą, bet ir pritraukti publiką išoriniu techniniu blizgesiu. Antai italų smuikininkas ir kompozitorius Francesco Geminiani teigė, kad „ranka yra labiau vertinama nei smegenys, interpretatorius – labiau nei kompozitorius“ (Odea 2000: 45). Ne vien tik kompozitoriai pasisakė prieš virtuoziškumą. Vokietijoje susiformavusiai atlikimo ir pedagogikos krypčiai nebuvo būdingas romantinis viešpataujančios atlikimo paradigmos hiperbolizavimas; daugiau dėmesio buvo skiriama detalių jungimui, muzikinei konstrukcijai. Žymiausia šios krypties atstovė Clara Schumann raše: „Kuo daugiau skambinu viešumoje, tuo labiau pradedu nekėsti gryno virtuoziškumo“ (ibid.). Vykusios diskusijos išlieka aktualios ir šiomis dienomis, kai koncertiniame gyvenime vyraujančios tendencijos ir tradicijos pirmiausia yra susijusios su atlikėjo techniniais gebėjimais. XX a. vartojamose virtuoziškumo sąvokose įžvelgiamas pavojuis individualiam muzikanto atlikimui: Ericas Blomas muzikos žodyne *Everyman's Dictionary of Music* (1991) teigia, kad virtuoziškumas yra puikiu technišku meistriškumu pasižymintis muzikos atlikimo būdas, tačiau dažnai juo piktnaudžiaujama, jei atlikėjas nepateikia kitokios interpretacinių kokybių (Blom 1991: 645). Willis Apelis ir Ralphas T. Danielis panašios pozicijos laikosi apibrėždami virtuožą kaip atlikėją, puikiai išmanantį techninius sugebėjimus, ir pridurdam, kad terminas kartais vartojamas kaip nuoroda į atlikėją, kurio grojimas išskirtinai techniškas, tačiau stokoja gilesnio muzikinio kūrinio supratimo (Apel, Daniel 1960: 333). Kitaip tariant, virtuozas užgožia kompozitorių ir jo sumanymą, tinkamą muzikinės kompozicijos ir atlikimo idėją. Nors malonumas klausytis muzikos be virtuoziškumo sumenksta, didžioji dalis teoretikų ir muzikų kritiskai žvelgė į perdėtą virtuoziškumo demonstravimą.

Estetikos tyrinėtojas, menotyrininkas ir literatūros kritikas Jonas Grinius knygoje *Grožis ir menas* (2002) dalijasi panašiu nerimu: „Kai kūrėjas visą dėmesį sukoncentruoja į techniką, kai ją tiesiog demonstruoja, kai jis lieka savo technikos virtuozas, tada giliajai

kūrybai gresia pražūtis, nes technika yra priemonė, o ne tikslas“ (Grinius 2002: 151). Vėliau cituodamas prancūzų menininką ir estetikos klausimų tyrinėtoją Pierre'ą Guastallą J. Grinius teigia: „technika neturi kito tikslo kaip būti tobula, kad išnyktų, kad leistų menininkui pasakyti, pati netapdama jaučiamą“ (ibid.). Kitaip tariant, atlikėjo technika neturėtų dominuoti atlikime, taip kaip ir kiekvienna kita priemonė, padedanti siekti galutinio rezultato – kūrinio idėjos išbaigimo.

Kiekvienas Europos muzikos amžius turėjo savus virtuoziškumo kriterijus: kas viename amžiuje atrodė virtuoziška, kitame tapo visiškai įprastu, muzikavimo praktikoje įtvirtintu reiškiniu. Šalia akivaizdaus žmogaus gebėjimų demonstravimo – techninių sunkumų įveikimo – virtuozišumas įsisikverbė į kompoziciją kaip speciali raiškos ir kūrinio struktūros dalis. Jis tapo būtina muzikos atlikimo meno dalimi, neatsiejama nuo praktikavimosi, atlikėjo techninių galių tobulinimo.

Kvintesencinis smuiko virtuoza Niccolò Paganinis

Smuikas buvo dominuojantis XIX a. instrumentas, itin tinkamas virtuoziškumui atskleisti. Kaip savo disertacijoje *A Theory of Virtuosic Performance: Exploring the Suasory Dimensions in Paganini's Mastery of the Violin* (1997) pažymi Davidas L. Palmeris, solo pasirodymai buvo palyginti naujas reiškinys, įkvėpęs gyventojų mases jais domėtis ir taip skatinęs muzikantų konkurenciją (Palmer 1997: 64). Solistai virtuozai darėsi vis labiau priklausomi nuo savo auditorijos aprobabavimo, o jos reikalavimai svyravo tarp koncerto ir cirko, ir tai lėmė atlikėjų grojimo būdus. D. Palmeris išskiria tris kategorijas, nusakančias smuikininko virtuoziškumą – tai techniniai gebėjimai (kairės rankos technika, intonacija, garso kokybė, garso spalva, vidinė ramybė atliekant techniškai sudėtingus dalykus), individuali interpretacija bei originalumas renkantis kūrinius (ibid.: 69). Solinius virtuožų instrumentalistų koncertus pradėjo rengti N. Paganinis, iki tol toks koncertų žanras neegzistavo. Visoje Europoje pasirodymus rengęs N. Paganinis stebino auditoriją anksčiau nepatirtu, šokiruojančiu techniniu bei kūrybiniu lygiu.

Beveik visi virtuoziškumą nagrinėjantys autoriai išskiria N. Paganinį ir laiko jį paradižiniu virtuozu, kurio įnašas į virtuoziškumo idėją išliko svarbus iki šių dienų. Kaip ir ankstesni virtuozai, N. Paganinis turėjo ypatingų techninių gebėjimų, leidusiu jam smuiku demonstruoti stulbinamą meistriškumą. Koncertų lankytojai ir kiti muzikantai buvo sužavęti ne tik N. Paganinio technika, bet ir išraiškinga jo garsine kantilena (Odea 2000: 41). Smuikininko pasirodymai žavėjo publiką dėl anksčiau nepatirtų įspūdžių; apakinti technikos, intensyvios atlikėjo išraiškos, klausytojai N. Paganinį laikė kažkuo nežmonišku, demonišku. 1829 m. *Leipziger Musikalische Zeitung* rašė:

„Šis ilgų juodų plaukų ir šviesaus veido vyras garsais mums atveria pasaulį, kurį anksčiau galėjome patirti tik sapnuose. Jo išvaizda tokia demoniška, kad vieną akimirką matome užslėptą velnioniškumą, kitą – angelo sparnus“ (Sachs 1982: 15).

Norint suvokti N. Paganinio įtaką muzikos raidai, būtina paminėti techninių instrumento galimybių išplėtimą – jos gerokai praturtino ne tik smuiko, bet ir viso styginių orkestro muzikinį žodyną. Michaelas T. Roederis, knygos *A History of the Concerto* autorius, išskiria šiuos N. Paganinio naujai išrastus ir pritaikytus smuiko technikos ypatumus (Roeder 1994: 234):

- ◆ smuiko derinimas neįprastu būdu, arba skordatūra¹;
- ◆ dvigubų natų atlikimo technika;
- ◆ kairės rankos *pizzicato*;
- ◆ kartotinis *staccato* naudojant vieną stryko perbraukimą;
- ◆ platūs intervalai;
- ◆ įvairūs štrichai, pakeitę įprastą stryko artikuliaciją aukštyn ir žemyn; vienas iš dažniausiai pasitaikančių – *ricochet*;
- ◆ visame kūrinyje arba jo dalyje naudojama tik viena styga.

N. Paganinis buvo viena pirmųjų koncertinės rinkos pasaulio žvaigždžių, mitinio atlikimo meno figūrų. Šio smuikininko veikla ne tik iškėlė auksčiausio lygio virtuoziškumą, tobuliausio technikos įvaldymo reikšmę, bet ir atskleidė žmogaus kaip menininko galimybes. N. Paganinio virtuoziniai gabumai ir grojimo mitas formavo publikos skonį, norą girdeti ir matyti techninių gebėjimų „cirką“. Norėdami perprasti magišką N. Paganinio grojimo poveikį klausytojams, daugelis to meto muzikologų ir muzikos kritikų, netgi gydytojų ieškojo smuikininko paslapties fizinėse jo savybėse ar ypatingame smuiko laikyme. Įvairiomis legendomis apipinta spalvinga asmenybė, dariusi didžiulį poveikį publikai, – visa tai išskyri N. Paganinį iš kitų. Kadangi jis buvo ir kompozitorius, kūryboje puikiai užfiksavo savo virtuozinį grojimo būdą. N. Paganinio kūriniai ir šių dienų žymiausiuose smuikininkų konkursuose yra įtraukiami į privalonų atlikti kūrinių sąrašą.

Mitiniai romantizmo virtuozaikai sukūrė nevaržomos muzikanto individualybės įvaizdį, muzikuodami jie rėmėsi bendraja to meto estetika, romantinės kalbos normomis. Virtuozaikai formavo epochos skonį, madas, veikė pedagogines tradicijas, vertybinius kriterijus, estetinius publikos idealus. Taip XIX a. instrumentinis atlikimas pasiekė savo klestėjimo viršūnę.

1 Skordatūra – laikinas styginių muzikos instrumentų išderinimas; padeda lengviau atlikti kai kuriuos akordus, pakeičia garso tembrą ir stiprumą; ji nebūna didesnė kaip $1\frac{1}{2}$ tono (prieiga per internetą: <https://www.zodynai.lt/gaires/muzikos-terminai>).

Šiuolaikinis virtuoziškumas

Šiame straipsnyje taip pat norima aptarti, ką reiškia virtuoziškumas šių dienų muzikiniame gyvenime. Lina Navickaitė-Martinelli straipsnyje „Atlikėjo vaidmuo ir vertė sociokultūrinuose procesuose“ (2014) siūlo tris sampratas, padėsiančias aprépti kai kuriuos esminius aspektus, susijusius su mąstymu apie muzikos atlikėjų veiklą: 1) muzikos atlikimą galime suvokti kaip medijavimą, arba interpretavimą; 2) traktuodami atlikėją kaip socialinę figūrą, galime patyrinėti jo pripažinimo visuomenėje, arba žvaigždžių kulto, problemą ir 3) galime atkreipti dėmesį į muzikos atlikimą kaip į kultūros prekę, t. y. nagrinėti atlikėjų (savi)reprezentaciją, arba reklamavimą (Navickaitė-Martinelli 2014: 167). Galima teigti, jog mūsų laikais atlikėjas tampa visiškai savarankiška muzikinio gyvenimo figūra. Anksčiau plačiai paplitęs požiūris į atlikėjų kaip į tarpininką tarp kompozitoriaus ir klausytojo šiandien gerokai keičiasi – išplėtojės techninius gebėjimus ir suformavęs individualią stiliums pajautą, atlikėjas priverstas ne tik laviruoti tarp skirtinę muziko pozicijų (grojimas solo, kameriniuose ansambliuose, orkestruose), bet ir gebeti atliliki skirtinę žanrų ir laikotarpiai kūrinius. Techniškai tobulai atliekamų kūrinių koncertuose nebeužtenka. Atlikėjai pradeda rūpintis viešaisiais ryšiais, kontraktais su įrašų studijomis, siekia būti pripažinti ne vien dėl talento ir meninių pasiekimų – jie save pateikia kaip komercinį produktą. „Ne mažiau svarbu atlikėjų socialiai nulemtiems vaidmenims ir viskam, kas vyksta koncertų salėje bei už jos ribų, yra signalai, siunčiami per jų elgesį scenoje ir ne tik, verbalinę komunikaciją, rašomas knygas, kuriamus mitus“ (ibid.: 173). Analizujant šiuo metu žymiausius atlikėjus virtuozius susidaro įspūdis, kad paties atlikėjo pasaulėžiūra, charakterio savybės ir net aprangos stilius tampa stimulu domėtis jo koncertine karjera.

Gyvename kultūroje, kurioje vizualūs dirigikliai yra labiau dominuojantys nei garsiniai. Rezultatas – klasikinės muzikos koncertai vis labiau siekia būti panašūs į performansą ar trumpą spektaklį nepriklausomai nuo to, koks kūrinyς atliekamas. Ieškoma naujų papildomų išraiškos priemonių muziką jungiant su kitomis meno šakomis². Koncertai organizuojami naujose, neįprastose klasikiniams koncertams atlikimo vietose: miesto turgavietėse, geležinkelio garažuose, apleistuose baseinuose ir pan.

2 Kaip pavyzdį paminėsime 2017 m. gruodžio mėn. smuikininko Gidono Kremerio pristatytą solo rečitalį „Preliudai pradingusiam laikui“. Jame skambėjo lenkų ir žydų kilmės kompozitoriaus Mieczysława Weinbergo – vieno ryškiausių XX a. kompozitorių – 24 preliudų ciklas, kurio transkripcijas smuikui, sukurtas paties G. Kremerio, papildė vieno ryškiausių šio amžiaus Lietuvos fotomenininkų Antano Sutkaus nuotraukose užfiksuoti vaizdai.

Šiandien sėkmingas smuikininkas yra tas, kurio muzikinė veikla nėra vienoda, jis neapsiriboja turima pozicija viename orkestre. Šiaisiai laikais muzikantai vis dažniau renkas laisvai samdomo atlikėjo statusą (*freelancer*) ir savo karjerą matuoja atlirkę projekty skaičiumi. Dažnas vaidmenų keitimas (grojimas orkestre arba kameriniuose ansambliuose), gebėjimas atlikti skirtingu epochų kūrinius ir vadybos žinios yra minimalūs reikalavimai ieškantiems muzikos atlikėjo darbo. Dabar nebeužtenka būti tik kvarteto primarijumi ar griežti orkestre: didelė konkurencija ir augantis techninis meistriškumas suteikia orkestrams, ansambliams ir festivaliams galimybę turėti aukščiausio lygio muzikantus. Galima teigti, kad virtuoziškumas šių dienų muzikiniame gyvenime reiškia ne tik techninį meistriškumą, bet ir kitų smuikininko gabumų iškėlimą. Vienas iš išskirtinių pastarojo meto projektų buvo pristatytas 2015 m. Švedijoje: čia J. S. Bacho Goldbergo variacijas scenoje interpretuoja ir atlieka 11-os muzikantų ansamblis su 5 šokėjais. *Andersson Dance* šokių trupės ir *Scottish Ensemble* muzikantų sukurtame projekte pateikiами trys modeliai, skirti nemigai apibūdinti. Šis J. S. Bacho kūrinys suvienijo dviejų skirtingu profesijų atstovus: tiek muzikantai, tiek šokėjai buvo lygiaverčiai atlikėjai scenoje, jiems vienodai buvo taikomos choreografinės užduotys. Trumpame vaizdo įraše³ matyti, kad šalia grojimo instrumentais muzikantai atlieka ir šiuolaikinio šokio junginius, dažnai priešingai nei reikėtų muzikos kūriniui (akompanuojantys balsai kartu), atlikėjai scenoje išsidėstę laisvai ir sugeba atlikti šokio judelius. Tokie projektais gali būti vienas iš pavyzdžių, kaip pritraukti publiką į dažnai atliekamo kūrinio dar kitokią interpretaciją ir kartu mažinti muzikų atskirtį nuo kitų scenos menų.

Viena ryškiausiai šių dienų virtuozių yra laikoma moldavų kilmės smuikininkė Patricia Kopatchinskaja. 2014 m. Britanijos Karališkoji filharmonija nominavo smuikininkę geriausia metų instrumentaliste ir apibūdino ją kaip nepaprastą gamtos jėgą: aistringą, nebijančią iššūkių ir visiškai originalią. Būtent originalumas išskiria P. Kopatchinskają iš kitų šių dienų smuikininkų. Šalia stulbinamos technikos ir talento suprasti bei išreikštį muziką atlikėja stebina savo publiką tiek dalyvavimu scenoje, tiek už jos ribų. Koncertuose P. Kopatchinskaja visada griežia basa, atsakingai renkas tiek scenos partnerius, tiek atliekamus kūrinius.

Smuikininkės puikiai įvaldytas virtuoziškumas pasireiškia jos solo karjeroje, kameriniuose ansambliuose (Kopatchinskaja griežia tiek I, tiek II smuiko pozicijose), kartu su *Akademie für Alte Musik Berlin*, *Orchestra of the Age of Enlightenment* ir *Music Aeterna* orkestrais ruošiant senųjų epochų kūrinius. Išskirtinis ir smuikininkės balso naudojimas

³ Prieiga per internetą: <https://vimeo.com/152657217>

atliekant šiuolaikines kompozicijas⁴. P. Kopatchinskają galima išvysti ir pirmojo smuiko pozicijoje kai kuriose programose kartu su *Britten Sinfonia*, *Mahler Chamber Orchestra* ir *Australian Chamber Orchestra* kolektyvais. Smuikininkė rengė savo vardo festivalį Šveicarijoje, prodiusavo keletą sceninių pasiodymų, o nuo 2018-ųjų rudens tapo *Camerata Bern* orkestro meno vadove.

Kitas polifuncionalaus virtuozo pavyzdys – rusų smuikininkas Sergejus Malovas, ne vieno tarptautinio konkurso laimėtojas, savo koncertuose atliekantis techniškai sudėtingiausius kūrinius, daug dėmesio skiriantis savo amplua vaizdiniam aspektui. Koncertai, nuotraukos, vaizdo klipai, net atlikėjo koncertinė apranga, – viskas turi savo apgalvotą teatinę idėją: „Man patinka teatras. Mégstu mąstyti, ieškoti, kas dar šalia garso gali padėti išbaigti įspūdį“ (Navickaitė-Martinelli 2018: 59). Vadinti šį atlikėją vien tik smuikininku virtuozu būtų netikslu, nes S. Malovas puikiai groja trimis styginiiais instrumentais: barokiniu smuiku, altu ir violončele *da spalla*. S. Malovas taip pat domisi smuikavimo istorija ir gilinasi į griežimo barokiniais styginiiais instrumentais subtilybes. Koncertuose ir įrašų studijose jis gali griežti vienu iš trijų instrumentų arba visais jais pakaičiui. Dar vienas unikalus šio smuikininko pasiodymų elementas – naudojama kilpų technika, daugiatakelio įrašinėjimas. Būdamas šios technikos panaudojimo klasikinėje muzikoje pradininkas, S. Malovas siekia sureikšminti improvizacинę muzikos atlikimo pusę. Pasitelkdamas, tarkime, N. Paganinio ar E. Ysaÿe kūrinius, atlikėjas ieško, kas toje muzikoje reikšminga, šiuolaikiška. Šalia solinės karjeros S. Malovas yra dažnas kamerinės muzikos festivalių dalyvis, yra subūrės savo styginių kvartetą bei trio *La Compagnie Pochette*.

Išvados

Atlikėjo asmenybė šių dienų koncertiniame gyvenime yra ypač atraktyvi klausytojams: techninių igūdžių demonstravimas, išskirtiniai gabumai ir kitos komerciškai patrauklios savybės, tokios kaip išvaizda ar asmeninės charakterio ypatybės, neabejotinai bus pastebėtos. Muzikoje ne mažiau negu sporto srityje žiūrovus jaudina išskirtinis fizioliginis pranašumas, visuomenės susižavėjimas spalvingomis personalijomis skatina daugelį muzikantų tenkinti publikos norus. Pasak Tylerio Coweno, atlikėjo noras užsi-

4 P. Kopatchinskaja pasitelkia balsą keliose kompozicijose, pvz., Johno Cage'o „Living Room Music“, Jorge'o Sanchezo-Chiongo „Crin“, Michaelio Herscho Duo smuikui ir violončeliui „Das Rückgrat berstend“, Heinzo Holligerio „Das kleine Irgendwas“, savo pačios sukurtoje kadencijoje György'io Ligeti koncertui smuikui ir Otto Zykanui „Das mit der Stimme“. 2017 m. smuikininkė atliko Arnoldo Schönbergo kūrinio „Pierro lunaire“ balso partiją, įraše Kurto Schwitterio dadaistinio nesamoninguo poemą „Ursonate“.

dirbtį pragyvenimui lemia tai, kad neretai pasirenkamas abejotinos meninės vertės repertuaras ir koncertuojama taip dažnai, kaip tik įmanoma (Navickaitė-Martinelli 2014: 171). Muzikantui daugiau laiko praleidžiant kelionėse turo metu ar organizuojant koncertus, vis mažiau laiko lieka įsigilinti į atliekamą kūrinį. Pirmiausia atlikėjas turėtų suprasti muzikos kūrinį ir labiausiai suprantamu būdu visa tai perteikti klausytojui. Stebint šių dienų koncertinius pasirodymus galima teigti, kad virtuoziškumas įgavo dar daugiau reikšmių atlikėjo profesijoje. Atlikėjai pasižymi savitais polinkiais, meistriškas technikos valdymas tampa ne išskirtiniai muzikanto gabumais, bet privalomomis raiškos priemonėmis. Šių dienų virtuozai formuoja individualią stiliaus pajautą, kuria savo viešąjį įvaizdį įtraukdami įvairias medijas ir stengiasi atstovauti abiejų grupių – kompozitoriaus ir neviensalytės viešosios auditorijos – interesams ir lūkesčiams.

*Iteikta 2018 10 03
Priimta 2018 10 10*

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The Emergence of the Soloist-Virtuoso Concept and its Development in Today's Culture

SUMMARY. In today's musical life, with a great variety of concerts and other musical events, the artist, in comparison with the previous epochs, faces completely different professional difficulties: it is no longer sufficient to be a good instrumentalist. After developing technical abilities and shaping an individual style, the performer is forced to rotate between different positions (playing solo, chamber music, orchestra music) and should be able to perform works of different genres and periods. Today, many musicians are generally choosing a freelance career. The rapidly growing number of freelance musicians requires an artist's polifunctionality, which is becoming the main challenge for the performers of today and the near future. The aim of the article is to review the history and nature of virtuosity, focusing on the historical development of violinist as a musical profession. With the specific examples of Patricia Kopatchinskaja and Sergei Malov, the virtuoso profession of the soloist will be discussed.

KEYWORDS:

violinist, N. Paganini,
virtuosity, polyfunctionality,
P. Kopatchinskaja, S. Malov.

Transmitting an Experience: A Sound Exercise for Filmmakers

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ABSTRACT. An educational programme for filmmakers or directors rarely contains a course on sound which is at the same level as the visual training and script writing. Sound for film is mostly taught as just a technical discipline in the function of film making. However at KASK, School of Arts Gent, filmmakers are trained to develop sound concepts for their films in both theoretical and practical courses. A sound exercise organised for the students of the third bachelor is presented in this article. The background for this exercise is a study on the phenomenological approach of sound and listening in film. Key concepts are: a pre-reflective, non-thematic awareness of sound, the resonating body at the centre of listening, the situated body and the passive synthesis as the unity of situational space and movement. This exercise starts from a very personal life experience of the students, something they went through and they know very well. The challenge is to transmit this experience in sound before combining the sound with image. The students are trained in peer feedback and each project takes place as a dialogue with the other students. The presence of the group is needed to understand the inter-subjectivity of sound and listening. Strong aspects of the exercise are the fact that the terminology and method used does not reduce the creative and intuitive flow of the students. The fact that the students have to start from a personal experience and are not able to 'plan' their results, invites them to go deeper into their own creative potentiality.

KEYWORDS:
phenomenology of
sound and listening,
embodied listening,
sound education,
film sound.

In this article I describe a specific method to teach about sound to filmmakers, embedded in a phenomenological approach of sound and listening in film. I presented this method in the GEECT conference in Vilnius, in September 2017.

Not only will I illustrate the exercise itself, but also the position of this exercise within film sound theory and the curriculum of the film education at KASK. Rather than being a preparation for working in the film industry, this exercise invites the students to explore the possibilities of film sound starting from recorded sound and the way they connect personally with sound and listening. Therefore, they have to start from a very personal experience.

1. Teaching sound to filmmakers

I have been teaching *Sound and Music for Film and Animation Film* for more than thirty years. As part of my research on a coherent method to think about sound and music in film, in the function of the creative process of filmmaking, I dived into musicological books and periodicals. From the very start, I was confronted with different approaches of sound and music in film, based on the language and culture of the authors. German articles and books were different from the French and different from the Anglo-Saxon ones. But despite the availability of data in different languages, the research did not yield a satisfying result. Most books were too technical or too general.

At the same time, Michel Chion¹ published a series of very inspiring articles titled “Un promeneur écoutant” in a French magazine.² As a disciple of Pierre Schaeffer, Chion developed his thoughts on sound and music in film with his theoretical background in the “musique concrète”.³ More of his books were published in the following years.

Meanwhile there was a growing interest in sound in film. In 1996, Larry Sider and Diane Freeman Sider founded the School of Sound⁴ to bring scholars and practitioners in contact with important guests like Michel Chion and Walter Murch.

However, it was a book written in German that caught my attention: *Ästhetik der Filmmusik* by the Polish philosopher Zofia Lissa written in 1959 and published in 1965.

1a. The ‘functionality’ of film music and film sound and the audio-visual concept

Lissa approaches film music as one of the elements in film as a synthetic art. To her, speech as well as sound and music as image have to function on the same level in film. The fact that music is seen as a ‘servant’ to the image, is in her opinion a legacy of the silent film. As sound film functions differently, she emphasises that the analysis of the functionality of music has to start from the interference between music and image and not from a musicological analysis. She introduces the functionality of music and sound in film from an analytical perspective. Focusing on the equivalent importance of sound and image in film, she opens the domain of thinking about film as a whole. This is a

1 Michel Chion is a composer and filmmaker, but primarily, he is a researcher, writer and historian on film sound and film music <<http://michelchion.com>> (accessed May 21, 2018.)

2 Michel Chion, “Un promeneur écoutant”. The articles are bundled in the book (1993) by the same title. Paris: Plume/Sacem, 196 p. <<http://michelchion.com/books/42-le-promeneur-ecoutant>> (accessed May 21, 2018.)

3 Pierre Schaeffer. French composer, founder of the “Musique concrète” (1948) and author of *Traité des objets musicaux: essai interdiscipline*. Paris: Les éditions Seuil, 1966.

4 <<http://www.schoolofsound.co.uk>>

perspective that can lead us to the film theory of Gilles Deleuze⁵ who, inspired by Pierre Boulez⁶ thoughts on musical composition, defines film as a totality (*un tout*) where the relations between the elements create this totality instead of the elements in themselves (Deleuze 1985: 20–21).

In his second film book (Deleuze 1985), Deleuze proposes a ‘he-autonomous’ relation between sound and image in film, which means that sound can function together in film in two manners: in relation to the image and in relation to the audience.

1b. How should we consider movement in sound and image?

In her book, Zofia Lissa starts from the function of music in film, focusing on movement in music and image. With this she follows the path Sergei Eisenstein introduced.⁷ She writes about movement within the image itself, and the movement that emerges through the editing. But she also introduces the way the music plays a role in the linking of certain passages in the film (a functional role in the composition, the totality of the film). She distinguishes film music from autonomous music by the fact that the music is not only working in itself, but also works (functions) in connection with the edited image. Even if her book is primarily about film music, it is also interesting to apply her way of thinking on sound in film.

1c. Towards a concept:

audiovisual perception is different from audio + visual perception

Lissa writes about audio-visual perception in a less theoretical or conceptual manner than Theodor Adorno and Hanns Eisler in *Composing for the Films* (1947). She observes a synchronous or an a-synchronous relationship between sound and image and the possible analogy between visual and auditory movements. But she also emphasises that ‘illustrative’ music is not always interesting. It is not necessary to see and to hear everything at the same time. This makes the music too dependent on what is visually happening on screen (Lissa 1965: 124). Sound, music and image are complementary: the spectator/listener is bringing ‘the whole’ together. It can be said that the image is more concrete and that the sound is more abstract. Through music, emotions are transmitted so that the spectator can identify himself with what happens on screen.

5 Gilles Deleuze, French philosopher and author of *Image-mouvement. Cinéma 1*. Paris: Editions de Minuit, 1983. And *Image-temps*, Paris: Editions de Minuit, 1985.

6 Pierre Boulez, French composer and author of *Penser la musique Aujourd’hui*. Genève: Gonthier, 1963.

7 See also Robertson Robert, *Eisenstein on the Audiovisual: The Montage of Music, Image and Sound in Cinema*. London: I.B. Tauris, 2011.

In fact, Lissa formulated two complementary ways of thinking on sound and music in film: on the one hand she introduces a way to analyse the functionality of sound and music in film starting from the image and the story. On the other hand, she introduces a method to think about sound and music in film starting from perception (and not only the emotion) of the spectator/listener. These two perspectives to approach sound and music in film are the core of my ‘theoretical’ courses for filmmakers.

2. Phenomenology as the theoretical framework?

In my personal research, I focus on the act of listening and sound in cinema from a phenomenological perspective. This approach gives the possibility to describe very precisely our listening without reducing sound to an image, a meaning or a concept. This phenomenological approach enables the guidance of an intuitive but also very disciplined way of working. Which is quite interesting in education.

But before introducing this phenomenological approach, it is worth to start with a thought about the possible position of sound and listening in film.

In *Cinema, a Sound Art* (2009) Michel Chion wrote:

In cinema the notion of the auditory field is completely a function of what appears on the screen. In other words, in film there is no autonomous auditory field⁸; its real and imaginary dimensions are created in collaboration with the image; and at the same time sound is always overflowing and transgressing it. It is in this double movement that film sound operates (Chion 2009: 249).

Chion’s proposition starts implicitly from an presumption that sight is dominant in audio-visual perception. However, with the start of the sound film, V.I. Pudovkin made us aware of the fact that sometimes our attention is attracted through a sound without seeing what we hear. Already in 1934 he evoked the possibility of defining sound as the expression of an interior content in his article on asynchronicity (Pudovkin 1985). When sight and sound do not correlate, our senses are brought together in an audio-visual perception or an audio-visual experience. And there is more: looking at something does not stand in the way of being at the centre of our listening at the same time.

So let’s change some words in Chion’s quote in order to make listening and sound instead of sight and image a starting point for an audio-visual work.

In cinema the notion of the image is completely a function of what appears in the auditory part of film. In other words, in film there is no autonomous visual field; its real and imaginary dimensions are created in collaboration with the sound; and at the same time

⁸ Underlined by myself – M. H.

sound is always overflowing and transgressing image. It is in this double movement that film sound operates.

This variation on Chion's words, invites us to a deeper insight into the relation between sound and image. From the auditory perspective Don Ihde emphasises in his phenomenology of sound that sound reveals the invisible part.

The deliberate change of emphasis from the visual to the auditory dimension at first symbolises a hope to find material for a recovery of the richness of primary experience that is now forgotten or covered over in the too tightly interpreted visualist traditions. It is to the invisible that listening may attend! (Ihde 2007: 13–14).

2a. About phenomenology

In phenomenology perception is not a simple reception of information, but it involves an interpretation which frequently changes according to the context. Phenomenology starts with experience rather than by what we expect to find, given our theoretical commitments. It asks us not to let pre-conceived theories form our experience, but to let our experience inform and guide our theories. In phenomenology we are interested in how the things appear as correlates of our experience (Gallagher, Zahavi 2008: 1–12).

In phenomenology what we see or what we hear, not the object in itself but an appearance, is a phenomenon revealed through our senses. To perceive something is not a one-on-one thing, but the intentional object is constituted in the intentional act. Phenomenology makes a difference between *hyle*, the intentional act, and the intentional object.

In the case of sound and listening this means that sound is always correlated with the listening and that the meaning or the source of the sound is 'constituted' in the intentional act. The very special feature of listening is thus that the listener always stands in the middle of his listening. This is different from sight: you can look at something that is external to your body. You can take a distance. This difference implies another 'grammar' to put images together, then putting sounds together. Sound editing is not only a question of structurally putting elements together (as a language). Sound editing has more to do with placing layers on top of each other, interacting with each other. In the act of listening the layers are brought together through the listener's body in his mind.

The difficult point to talk about, is that we are not always aware when we are listening to a sound. A lot of sounds are surrounding us, without feeling the necessity to reflect on them. There is a distinction between a pre-reflective, non-thematic awareness of sound, and a reflective thematic awareness of sound, which leads to the perception of sound.

According to the phenomenologist Edmund Husserl, the intentional act is motivated by kinaesthetic experience, which is not yet reflectively constituted in origin. A thematic experience will only happen under the condition that the kinaesthetic experience and inner time awareness have occurred. This makes it possible to consider a pre-reflective, non-thematic awareness of sound. In that case we experience sound rather than perceiving it. In phenomenological terms, it means that the intentional act is not leading to an intentional object, but becomes a bodily intentional act that leads non object-directed intentionality. We experience the sound, without giving it a meaning or without searching for the source of the sound. The body of the listener resonates.

Pierre Schaeffer described this way of listening as *musicianly listening* (listening to the qualities of the sound itself produced by a musician), and Roland Barthes (1976) talks about *Panic Listening*: the open listening, for Barthes connected to the act of listening of a psycho-analyst in order to discover what is evoked by those aspects of sound that do not ‘mean’ anything.

2b. About phenomenology and editing sound

But how can a unity take place without structuring precise elements?

As a non object-directed intentionality, the bodily intentionality leads to a passive synthesis. The body at the centre of its listening is a situated body. In line with Husserl, the phenomenologist Maurice Merleau-Ponty formulated:

The word “here” applied to my body does not refer to a determinate position in relation to other positions or to external coordinates, but the laying down of the first coordinates, the anchoring of the active body in an object, the situation of the body in face of its task (Merleau-Ponty 1958: 115).

This means that, in terms of the transmission of an experience through sound, the unity of a situational space is not defined by a geometrical or objective ‘system’ imposed from outside (e.g. image), but by the transmission of the situatedness of the listener in the sound recording, editing and mixing.

2c. The phenomenological key-concepts

The phenomenological key-concepts⁹ in the third Bachelor sound exercise at KASK consist of:

⁹ See also Huvenne, Martine. “Sound in film as an inner movement: towards embodied listening strategies”. *Moving Imagination*, ed. H. De Preester, Amsterdam: John Benjamins, 2013, p. 133–148; Huvenne, Martine. “Editing space as an audio-visual composition”. *Film Text Analysis. New Perspectives on the Analysis of Filmic Meaning*, ed. J. Wildfeuer and J. A. Bateman, New York/Abingdon:

- ◆ A reflective thematic awareness of sound and a pre-reflective, non-thematic awareness of sound. (Husserl)
- ◆ The resonating body at the centre of listening. (Merleau-Ponty)
- ◆ The situated body and the passive synthesis as unity of situational space. (Merleau-Ponty)

3. Transmitting an experience, the assignment

Transmitting an experience is a purely practical course for the third Bachelor of the film program. This course is taught in collaboration with two other teachers: Griet Van Reeth, who is specialised in sound recording, and Michel Coquette, a specialist in sound mixing. Before the start of this practical course, we had deep discussions over a period of time about how the content of a film is defined by sound in relation to the work-flow dictated by the industry.

In these discussions, I understood that with my background in music and dance, I could think more freely about sound and music in film. I started from movement and a ‘thinking in movement’¹⁰ to develop concepts and to compose the sound for and in a film. We brought our expertise together. In line with my research on a phenomenological approach of sound and listening, we started with this exercise on sound and film. Our aim was to give the students tools to develop their sound in film in connection with their content and the experience they wanted to transmit in their films, rather than to learn to fit in a pre-decided work-flow. In this exercise they start from sound (no music, no speech) and learn how sound recording, sound editing and sound mixing are connected with each other in the process of filmmaking.

As I explained before, this exercise is substantiated through a phenomenological approach. However for the students it is an exercise they are doing step by step, without knowing where the following step will lead them. They begin to write down an experience. At that moment they don’t have any idea how they will materialise this experience starting from sound recording and finalising the materialisation of this transmission of an experience in an audio-visual work.

Routledge, 2016, p. 46–65; Huvenne, Martine. “Embodied listening: a moving dimension of imagination”. *The Oxford Handbook of Sound & Imagination*, ed. M. Grimshaw, M. Walther-Hansen and M. Knakergaard. London: Oxford University Press, 2018.

¹⁰ See also Sheets-Johnstone, Maxine. *The Primacy of Movement*. Amsterdam: John Benjamins Publishing, 1999.

4. Film training at KASK School of Arts Gent, an art school

In KASK, cinema is positioned among the arts. The film education at KASK forms filmmakers by teaching the different aspects of filmmaking: writing, camera work, sound recording and editing. The educational focus lies on the development of a personal audio-visual language.

In the first year, the film students start with studio classes in both fiction and documentary film. A class *Audio-visual research* is added to the curriculum, constructed as an open space for the students to explore and experiment with different aspects of the audio-visual language. During the three Bachelor years, sound becomes increasingly important. In the first Bachelor, the students have a theoretical course on (musical) composition. However, they use sound in their practical work.

In the second Bachelor, an analytical course on audio-visual composition gives the students insight in the different ways sound, music, speech and image can be combined. Different sound concepts were explored in film history and each of these concepts invite the audience to different strategies of audio-visual perception. Alongside their practical courses in filmmaking the students are trained in sound recording and editing in function of their proper projects.

In the third Bachelor, the students have to make an audio-visual work, where they have to transmit a personal experience through sound. This course enables the students to understand how different the grammar of sound is from the grammar of editing images. Not necessarily edited in function of the image or the narration, sound can be edited in function of the transmission of an experience.

4a. The different steps of this exercise can be described as follows:

- 1) **Writing** down a very personal experience. Their experience is their benchmark for themselves as well as for the feedback they will receive during this exercise.
- 2) **Recording three sounds.** We listen in small groups (not more than 8 students) to the work of each student. The students are ‘resonating’ with the sounds, not always knowing the experience. They have to avoid any criticism. They have to react directly, without giving an expression, a meaning or an emotion. This is the first peer feedback on the recorded sounds. This feedback gives the student an indication of if he/she is on the right track, which means that the sound recording does not start from thinking in concepts, symbols or images. The framework for this peer feedback is a phenomenological approach to sound and listening.

The concepts of resonance, the non-thematic awareness of sound and ‘thinking in movement’ are introduced.

- 3) For the third step, the students record more sounds and present a first **editing of the sounds**. Again, the peer feedback starts with resonating with the sound and trying to verbalise what is evoked through the editing. In this step, the position and the situatedness of the listener is important. Questions are: where am I positioned as a listener? Does the sound evoke a certain space? Does the edit combine spaces? How am I moving through those spaces as a listener? With the situatedness of the listener, another aspect of the relation between the listener and the sound comes into focus: how important the sound is to the listener, is he touched by the sound?
- 4) In step 4, we go back to the experience and put the **focus on the right sounds to evoke the experience** (dynamics, haptic qualities, space in sound, situatedness of the listener...). Peer feedback.
- 5) Step 5 **focuses on the sound edit** (composition of sound, rhythm, dynamics, evocation of spaces, superimposition of spaces, evocation of feelings, contrasts...). Peer feedback.
- 6) In step 6, **an external person** who knows nothing about the experiences, with open ears and able to **verbalise what he/she is hearing/feeling/understanding** is invited to listen to the sound edits of the students.
- 7) In step 7, the **sound edit is refined** and the students try to combine **their soundtrack with images**. Peer feedback. This very difficult step makes clear that the timing in an image edit can differ from a sound edit. Some sounds do not allow certain images or actions. By doing this, the students learn how to make space for sound in an image, and with this, to work out how complementary sound and image are. They also learn that, as an audience, we switch easily from listening to looking and vice versa in our audio-visual perception.
- 8) **Mixing the sound of an audio-visual project.** With this step, the students learn how to prepare their sound edit in a professional way to work together with a professional sound mixer.

4b. Peer feedback coaching

This exercise is organised in small groups of 8 participants at most to enable the peer feedback. The ‘external ears’ of the peers are very important in the process. It is a way to give the student within the creative process the possibility to work in a very personal way

without losing the interpersonal communicative track. There are some rules formulated for this feedback:

- ◆ Never speak in terms of good or bad, or even interesting, these are all judgments revealing a certain opinion or taste. The first comments have to start from **an open listening**. The external listener tells about the way he/she **resonates** with the sound: what does this sound **evoke**? (Questions about the kinaesthetic experience, sound without fixing a meaning or a source.)
- ◆ **Resonating** with a sound implies an **embodied listening to a felt sound**.¹¹
- ◆ A third comment is about the **situatedness** (Merleau-Ponty 1958: 115) of the **listener** in the sound. This is not only about the positioning of the listener in space through sound, but also about the way the listener is engaged in the sound through haptic, dynamic or movement qualities.
- ◆ Once the sound editing starts, the **auditory spaces** are a topic in the feedback and with this the **possibilities of the superimposition of auditory spaces**.¹²
- ◆ As in every experience, different time elements are intertwined; the editing of spaces will be connected to the concept of time as a field, rather than to a linear time construction.

This brings us back to the phenomenological approach of sound and listening in which the experience does not take form as a re-presentation of something, but as a **presentation of the experience**. With the body in the middle of the lived auditory space, unifying all filmic elements in the audio-visual perception and the layering of the auditory spaces, the unity of the virtual space and the transmission of the experience occur. It is not the understandable construction of the elements to re-present the experience, but rather an interpersonal resonating feedback that is used as a method.

4c. An example: the experience of Noemi Osselaer (2017)

Biking during nightfall.

The sky colors orange. Here and there a stroke of sunlight on the road.

I'm looking at the houses in the street. This moment is deeply soothing. Far away

I hear the shutters falling down, a farmer bringing in his harvest.

The sun disappears at the horizon. The landscape is intensely beautiful.

But with darkness, a tension begins.

Streetlights are flashing on.

¹¹ For felt sound, see also Petitmengin, Claire et al. "Listening from within." *Ten Years of Viewing from Within: the Legacy of Francisco Varela*, ed. Claire Petitmengin. Exeter: Imprint Academic, 2009.

¹² See also: Huvenne, "Editing space as an audio-visual composition".

I become very alert and a bit paranoid.
I have to take a path without houses, through the dark fields.
I don't feel safe and expect someone will surprise me.
I bike faster.
Adrenaline flows through my veins.
I focus on biking instead of on the environment.

<<https://vimeo.com/290246798/8aa0995cf0>>

4d. Comments of Val Kuklowsky on this exercise

In 2018 we invited sound supervisor Val Kuklowsky¹³ as the 'external ear' for our exercise. This was a wonderful experience for all of us and I asked Val for some comments on this exercise from the perspective of a sound professional who might collaborate with one of the filmmakers we are forming.

What he finds very important in this exercise is that the students learn how sound is able to communicate as sound. As they are not allowed to use understandable words or music, they have to communicate in sound as an abstraction that can lead to an emotional response that can evoke an experience.

As an external listener, not knowing the story, he had just two possibilities to connect with the sound: the geographical location and the emotional impact of the sound. So sometimes he was able to capture the meaning, or to reveal the essence of the experience but this was not always clear.¹⁴

Val suggests using the voice more as a vocal presence, not as a medium for words. He also suggests giving the students a little incentive: to give them the possibility to pick one necessary sound effect from a sound library. That one sound effect might give them the definition of what they need and bring them to another level of thinking.

Another very interesting remark he gives is about the editing of sound and image. He explains: There are two levels of sound: the one is the abstraction and the second one is movement. The students can develop this further with extra attention to the movement and the correlation between movement in the image and the movement in sound.

¹³ We met Val Kuklowsky in the GEECT meeting in Vilnius September 2017 where he gave a lecture on "The Hollywood sound in everyone's backyard". As sound supervisor (which includes sound design and the production of the sound), Val Kuklowsky always worked in close collaboration with film directors, understanding the needs for the film and organising the materialisation of those needs.

¹⁴ Although he managed very well to reveal the essence of the experience in each of the projects.

From his perspective Val Kuklowsky wrote:

Being led into a room full of sound exercises was akin to being blind folded which immediately proceeded with a spontaneous overview/critique of what I just heard. Each of the student pieces were drawing from personal experiences and meant to relate that story sonically.

Because of the students' lack of sonic vocabulary, they did seem to understand diegetic geographical identification and without realising it – how sounds can express emotional underpinnings of their feelings. My "blind" critique(s) centred around that rather than erroneously guess what the specific experiences/stories were.

Critiquing in front of the entire class allowed the other students to compare their own ideas against my notes, as well as get deeper analyses that they could eventually build their own vocabulary from. My suggestions also gave options to accomplish their assignments on a more advanced level.

All in all I felt this is a wonderful exploration to use as an important tool in their filmmaking vocabulary. I encourage Martine to keep nurturing this idea.

4e. Effect and output of this exercise

Let us be clear: this exercise is one of the puzzle pieces in the curriculum of film education at KASK. However, for some students this exercise is the trigger to find their personal film language. This was already the case in the first year we organised this course for Nathalie Teirlinck, who was nominated in 2010 for the European Short Film Award in Berlin. The comment on her work was: *"An experimental attempt to recount childhood memories from the interior with a complex montage technique. Pictures, sound and editing blend into multilayered storytelling"*.

The emphasis on the transmitting of an experience gives the students a tool to combine storytelling with the transmission of an experience. They understand how it is possible to engage their life experience in their script writing and the realisation of their film and to express the invisible. In this perspective I invite everyone to discover the film *Girl* (2018) by Lukas Dhont who won the Camera d'or in Cannes.

5. Conclusion

I presented a sound exercise organised for filmmakers in the third Bachelor in KASK. Three teachers teach this exercise, each with a different expertise in sound.

In this exercise practice, research and a phenomenological approach as a theoretical framework come together.

Strong aspects of the exercise are the fact that the used terminology and method is not reducing the creative and intuitive flow of the students. The fact that the students have to start from a personal experience and are not able to ‘plan’ their results, invites them to go deeper into their own creative potentiality. Starting from sound gives them insight into the different grammars of sound and image. The peer feedback is an essential part of the exercise. With the comments of Val Kuklowsky, we are invited to improve this sound exercise.

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Perteikti patirtį: garso pratybos filmo kūrėjams

SANTRAUKA. Mokslas apie garsą filmo kūrimo procese yra jauna, bėsivystanti disciplina. Viena pirmųjų filmo garso teorijos novatorių – lenkų mokslininkę Zofia Lissa. Analizuodama regimojo ir girdimojo judesio jungtį, ji išskyrė muzikos ir garso vaidmenį kine.

Šiame straipsnyje apžvelgtos garso pratybos, skirtos KASK (Gento meno mokyklos) III kurso bakalauro programos studentams, įkūnija neįprastą, bet labai veiksmingą požiūrių į filmo garsą. Fenomenologijos teorinė sistema leidžia studentams reflektuoti jų darbą neribojant kūrybinio ir intuityvaus srauto. Pristatydami labai asmenišką gyvenimo patirtį, studentai turi perteikti ją garsu dar iki jo redagavimo ir sinchronizavimo su vaizdu. Pagrindinės šių pratybų sąvokos: priešreflektinis, netematinis garso suvokimas, klausymo metu rezonuojantis kūnas, pozicionuotas kūnas ir pasyvi sintezė kaip erdvės ir judesio jungtis. Kiekvienas projektas plėtojamas bendraujant su grupė. Klausytojo pozicionavimas garso redagavimo procese, garsinės erdvės prioritetizavimas, laikas kaip terpė ir klausymo įkūnijimas tampa esminėmis įžvalgomis.

Garo konsultantas Valis Kuklovsky'is, pakviestas dalyvauti kaip nepriklausomas klausytojas, savo trumpame komentare teigia, kad šios pratybos padeda studentams formuoti filmo kūrimo žodyną. Be abejonių, daugumai studentų garso ir jo redagavimo filme galimybų pažinimas kartu su asmenine patirtimi ir klausymo įkūnijimu tampa reikšmingu žingsniu link jų individualios filmo kalbos.

REIKŠMINIAI
ŽODŽIAI:
garso ir klausymo
fenomenologija,
įkūnytas klausymas,
garso edukacija,
filmo garsas.

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Director of Sound vs. Sound-Operator

ABSTRACT. The article arose from the material of a presentation given during the CILECT-GEECT Conference of the LAMT in 2017 and was inspired by the author's personal experience in work-flows and discussion processes concerning filmmaking and doing the soundtrack for several projects. The article begins with the actual situation of today's work-flow for film sound, particularly in German cinema-film and TV productions. The topical situation is stamped by an understanding that sound people are seen in production and post-production as technical employees and they see themselves partly also in such a way, who deliver a sedate, technically clean sound for the final mix "in nice" layouts made by directors and editors. These sound engineers are not seen as creatives, neither as co-authors on the same level with authors, directors or editors. If there is, however, a position of a Director of Sound, compared to a Director of Photography, producers and directors would have a co-author for sound in the team, who would also be acting as the leader of a whole team in sound crafts. Incidentally, there was already the position of a sound producer in the 1940s in the US film industry, and this position exists in Indian film as the Director of Audiography even today. Topical Teamwork models (Scrum or Design Thinking) – above all, in the development of software or complex game projects – can be models of a modern cooperation for film sound and bundle up the group-intelligence of specialists creatively. It is time to discuss these forms of collaborative working, as to how to lead such teams and on how to be an interlocutor with the screenplay-writer, director and editor. This is important because a majority in the profession of sound operators will become superfluous in the foreseeable future, being replaced by Artificial-Intelligence-Automation.

KEYWORDS:

sound design,
soundtrack,
composition, author,
director, director of
sound, leader, editor,
operator, scrum,
agile working, design
thinking, team,
work-flow, education.

The CILECT-GEECT announced a sound-conference would be held in Vilnius in 2017. The Bachelor program Film & Sound of the University of Applied Sciences and Arts in Dortmund was accepted as full member of the CILECT in spring, 2017 and I thought it might be a good occasion to give a lecture about my ideas for another view on how sound-creatives could participate as authors for film projects. I hoped that within

the scope of the conference in Vilnius, I would be able to appeal as much to scriptwriters as to directors and producers. Unfortunately, these professional groups were hardly present in Vilnius, nevertheless, an illustrious circle of sound-creatives met in Vilnius who engaged in a lively discussion about the ideas from my presentation.

I base my considerations on this subject from experience gained from films, TV productions and student projects in Germany. Indeed, thanks to the numerous international conferences I have visited, I know that my observations are also quite similar to those made in other countries, which can be of international interest here regarding the addressed problems and solutions.

Sound-creatives – except music-composers – are booked in the topical film production process as a rule as operators. One cannot also master all the available audio engineering, so one needs an engineer who will understand exactly what is needed for the movie. It is the scriptwriter, director, perhaps also the producer and editor who decide what should be moved, but not the “sound engineer”. The definition of an engineer as an employee for sound comes from the tradition in radio or television, as in film, the creative core of the team is built up by the producer, the author and the director. In the production process for a film, the Director of Photography is accepted as a creative employee, in the usual process of post-production, this is the editor. For decades, sound was equally cut in a montage together with the picture in the editing process by the editor. Because this process is the most important one after the screenplay and the shooting, it is accepted that the director/producer is present regularly, if not daily. Since editing has become digital, it is not seldom that directors also cut themselves. In this process, the moving pictures are placed sequentially, however, just also in this arena, the sound layout is already present: Dialogues, Off-Screen-Text, important elements of the sound scenery, diegetic and non-diegetic music (Temptracks), maybe already Voice over. Because this sound layout is often produced with qualitatively insufficient, fast found sounds, a sound engineer is needed at the end to finish the layout “nicely”. Whether this engineer is called the sound-engineer, sound designer or sound editor is less important for the principal: the central issue is, he understands the layout, fortifies this around usual shares like Foley, Atmos and effects, and ultimately delivers good basic material for the final re-recording mix, which is determined essentially again by the director.

In German film-sound-studios, the sound designer is mostly also synonymous with the sound editor and the sound editing supervisor and he can supervise and influence the whole expiry of the post-production, mostly in his function as a sound supervisor. However, as a sound editor he has to compile a few of the crafts described above, in the team with other sound editor's colleagues. Besides, the sound designers concentrate

in their sound-assembly activity mostly on Atmos-, effects- and SFX-work. Hence, I use the different job titles in the following system:

- ◆ The **Sound Editor** is a sound cutter who compiles one or a few sound crafts according to the given order and delivers this – without any larger contribution of his own sound draft – by order for the final mix.
- ◆ The **Sound Designer** is the sound creator who works by given order on several sound crafts, though in very limited communication with the director, the producer and often also the editor. For certain tasks (layers), he gives orders and also communicates closely with sound editors and makes certain demands of them. Mostly he takes over the core creation layers in the sound-editing himself, because he compiles a sound draft and moves this strictly after consultation with his principals. Very often, he is also the re-recording assistant, and less often he is also the re-recording sound engineer for the final mix.
- ◆ The **Sound Supervisor** (Supervising Sound Editor) must not work as an editor, however, he is engaged – comparably to a composer for the film music – the concept artist who sketches in addition to the editors work on the one hand, the sound conception and the narrative sound-formative dramaturgy in support of the screenplay and the present cut version. He gives orders to sound editors, and is responsible for the very efficient cooperation within the whole work-flow, the technical standards and the communication between the departments on how to organise the single sound crafts. At the same time, he very often has to present layouts to the director (often also to the producer) and communicate with the music-composer. In an ideal case, he is involved in the mix on an equal decision level beside the director and producer (sometimes also the editor) for making final decisions, and being responsible for the final shape of the Sound editing/ Sound design.
- ◆ The **Film Music Composer** is classically the composer who is responsible for the harmonious, rhythmic and the melodic passages in the film. Whether he allows this music to be played with instruments, generates it electronically or composes a mixture of both is his decision, and merely depends on the agreed choices in communication together with the director.

Unfortunately, the actual situation is, as a rule mostly also in Germany, that sound designers and music composers know that there is also somebody in parallel who works on the soundtrack for the same film, but they mostly do not know what they do or how!

With smaller productions, the sound designer is at the same time a creative and co-ordinator of his sound editors working together with him. This is good for the

“creative downpour”, however demands on his time soon pile up if he must also co-ordinate external appointments, supervise technical standards and transfers, and above all soon faces a lack of understanding from the director or producer on what concerns the technical work-flow demands for sound post production.

Unfortunately, cost pressure is decisive in Germany, so that a sound supervisor is not mandatory and nor is a Post-production Supervisor hired, who could organise and co-ordinate, above all logically and technically, the whole process in picture and sound after the trick. The result is, in this case, that the necessary communication has to be done directly with each other and has to be tuned within a team, often without having cleared hierarchy and technical standards, and any emergent problems have to be handed on to the producer. As a consequence, too often this results in situations which cost a lot of time and strength and hardly deal with the creative work, because filmmakers rarely know the system and the professional vocabulary of film sound. It would be extremely advisable for producers to hire a Post-production Supervisor and consequently also a Sound-Supervisor, if they are interested in utmost creativity within a problem free work-flow.

Film sound is such a complicated symbiosis from the most different admissions at the most different times and purposes that this would require an experienced Music Concète Composer or just of a composing sound designer to structure the material, to make a semantic mount for the purposes of the storytelling, or to orchestrate the right degrees of sound timbre mixing to each other. If this person also has to be the technical coordinator, a good communicator and an interesting co-author for the film material, this already requires quite a lot from a single person.

Or: Film sound is such a complicated symbiosis from the most different admissions at the most different times and purposes, that it requires a team of specialists that can communicate very well, in order to structure the material well, to edit semantically for the purposes of the storytelling or to orchestrate the right degrees of sound timbre mixing with each other. However, this kind of team always needs a team leader who has the last word and can possibly mediate – be “modest” in term of their own work – and can defend team decisions in front of the principals.

I think both possibilities are feasible and practice both models in my university teaching. Both possibilities contain the potential to create a soundtrack “from a downpour”. This would be a composition in harmony of the heterogeneous materials: language, music and noises in regarding their architectural, melodic and rhythmical values and their effects on the moving picture. At the same time, this composition would vary in its motive, cover broad combinations of the different key words, noises or musical

motives horizontally dependent on each other and assemble accompanying sounds to unfold in a clearly-structured and vertically-connected way, leading to a dissociated or even counter-point arrangement for the whole construction of the sound layers and their development “musically, to sound-linguistic senses”. Following on from the statement by Michel Chions that “there is not a soundtrack” functioning autonomously, independent of the moving picture in the film context, the question arises:

What do I hear from what I see and what I am not hearing – and what do I see from what I hear and what I do not see! – And what is the meaning of these decisions?

In the first case it requires a type of sound designer who thinks in terms of compositions, who knows how to use microphones, a field recorder, DAWs, sound synthesis programmes and mixing desks as instruments. He must know as much about filmmaking as his director and editor colleagues. In addition, he must be competent in the possibilities of film sound creation and be at the standard of art relating to international discourse about film sound and the according vocabulary. As he works creatively with hardware and software, he must be technically trained in sound and know the topical technical standards, and understand the sound-technical vocabulary as well. He must know all the sound editing crafts and has to ideally already have work experience in these. He must be a communicative person, know how to put a team together and has to be able to lead.

The second case requires a type of “sound master”, a “Director of Sound” who creates – thanks to his communication skills and mutual respect – the team composition of a soundtrack together with his sound colleagues, being aware of their technical knowledge and specialisations. Part of this team is also the music composer as the specialist for harmonious sounds, like the specialist for the spoken word, atmosphere, noises and special effects. These five layers should exist beside each other with equal rights and should be worked door to door or virtual in an daily exchange with the whole STEMs in a DAW, if possible. This would offer the opportunity of being able to listen to the work of the respective specialists on an ongoing basis, to gain inspiration from this, or to share advice on the sound design, since one works or has worked parallel on the same sequence on another layer. If one has the opportunity to put two, three, four or all five layers as layouts quickly and spontaneously, parallel again and again and therefore to come together to discuss it with each other and to immediately go back into his studio again to work further to this, then there is a chance for a collective composition.

A team always needs a supervisor – even if it still functions well – someone who makes decisions and is accountable for the artistic and formative aspects, comparable to the film-director in the team of set designers, costume designers, camera team,

light-technicians and actors on the set. This Director of Sound should be the most experienced and universal person in the team, who already has worked practically in most if not in all basic five layers. By the way, such an universally experienced sound director is the prototype of the type described in the first case of a sound designer with the extended role of planning, co-ordinating, supervising, leading and communicating by delegating practical work completely to a team of "arrangers" or "interpreters". A Director of Sound (or Supervising Sound Editor) corresponds most to this type, if one does not equate him – as is usually the case – merely to being the administrative and technical organiser and supervisor of the sound post-production. The organisational supervision, calculation and communication with the producer, the supplying studios and special companies for processing should be incumbent upon a post-production manager, the technical care and supervision – on a sound engineer. The formative, respectively, the compositional planning and care of the whole soundtrack process, however, should be incumbent upon the sound designer, or even better to the type of Director of Sound described above! This type of composer is, in my opinion, the creative future of film-sound design. If a music composer is also in co-operation on his team there is a chance to create a "soundtrack" which earns this kind of name and does not lead to a collision of two independent sound layers compiled on top of each other in the final mix...

It is imperative for education institutes to form such "sound teams" as models in project work. It is advisable for bigger film sound studios to create these kinds of working structures and rooms, and to offer such packages to the film sound market. It should be the job of every producer to organise sound post-production in such a way that these forms of temporal and spatial co-operation become possible. If this cannot be realised in one space, nowadays it is no problem to organise this virtually via Cloudsharing of video files and Sound-STEMs and to arrange to meet regularly in video conferences for arranging the worked layers and to discuss creative ideas and reactions with the other partners.

The film producer or quality TV productions hire topical film sound studios or freelancer sound editors in the function of a supervisor, who will know enough sound editors and also original sound teams for a film production. Then this person has to prioritise the task of communication between producer and director on the one hand, his sound teams on the other hand, and finally with the mixing sound engineer, and if necessary also with the music composer. Starting from this communication process, he has to logically co-ordinate the work-flow, as well as to develop a sound draft arising from the talks and possibilities, to communicate and to supervise this. In his position as Supervising Sound Editor, he has to combine ideal communication skills to be able to talk

to very differently trained creatives, he has to have the ability to think conceptually and to be able to formulate these drafts. He has to be strong in structural thinking, in having a good knowledge of the used hardware and software and he has to have the ability to organise the technical and logistic work-flow. Ideally this creative also has something of an understanding of moving picture editing, so that already in the screenplay discussions also the audio visual possibilities can be roofed and co-compiled. If so, this can have an effect in the editing process in the form of a co-edited sound layout. Of course, he must also understand so much from music and the dramaturgical possibilities for the application of film music, that he is the ideal contact person for music composers and if necessary also musicians and music sound engineers. By the way, often a competent sound designer develops into an editor; the best known example is Walter Murch who began with sound editing, then sound design, onto sound montage which he named himself, finally, onto audio-visual editing.

By the way, the circle of the other side closes at this point, which was broken open at the end of the 1970s. Even today, older editors state with pleasure that the occupation of a sound designer/sound editor is actually superfluous, because sound was edited earlier also by the film editor directly at the Steenbeck. After editing a sound-movie, it earlier times it only required a sound engineer to adapt the sounds levels, to pull non-synchronous sounds and to form smoother crossings, before the re-recording mixing sound engineer made the final mix on tape. Ongoing differentiating development of sound-creatives has given us the sound designer, sound editors, original sound recording engineers and editors, Foley studios, ADR studios, plus composers and musician crafts who work separately, distinguishing the audio-visual crafts themselves from each other. It is only relatively recently that DAWs have become the tools of sound editors, as for music composers, and modern editing software allows doing a layout of a number of soundtracks, and the crafts are increasingly growing together again. However, because the sound process has become much more complicated in multi-layer thinking, and working is mostly still on a picture frame referring to sequential picture editing, sound editors devote themselves increasingly also to moving picture montage and become therefore audio-visual editors with a stronger weighting of the picture sound interaction than has been the case in earlier times.

Because the available technology – software in the form of editing software or DAWs – increasingly became more complicated, yet graphic user interfaces have also made it easier to learn and are manageable even intuitively, requiring no extensive technology studies for the use of these programmes. Instead of the usual 4–5 years studying electrical engineering, audio engineering, picture technology and video technology, etc.,

to eventually have a job profile of a sound engineer or media engineer, today other skills are in demand.

In terms of a proper understanding of the job profile of an audio-visual supervisor, ultimately he has to be accepted as a co-director who can pursue material development with the director, the author and also with the Director of Photography on the one hand. On the other hand, he is the expert who can train and co-ordinate a whole team of sound specialists! Of course, this person must have studied film extensively and all the movie crafts, dramaturgical drafts, as well as music and sound creation, editing and the suitable technical skills, as well as have a profound logistic knowledge, no longer being merely the engineer or operator, but a technical, scientific and creative team player for the filmmakers!

Older filmmakers will hardly get involved in this type of creative cooperation, because film sound was understood for too long only as a technical service. Hope rests on young filmmakers who understand that future filmmaking is teamwork among equal creatives!

The normal case of material development (regardless of whether it is for film, video, television or computer or even games) should be that everybody who is responsible for plot, picture and sound creation works together on the material, long before the work goes to the production process. If enough time is given to this process, just as to the realisation and the post-production, there is a chance to create a media-masterwork of art.

Since the digitisation of products, and especially in software development, new models of co-operation have emerged since the 1990s for the advance of software products. The implementation of these developments has led to the set up of agile, interactive drafts with high-achieving accountable teams facing up against the linear “waterfall model” of the analogous production (the production line). Concepts like agile, incremental and iterative – and beyond the draft stage, also SCRUM or Design Thinking – operate entire work-flows. Not only film sound studios, but also film production companies could learn from such models and apply them in creative work if they want to receive a very high creative input from all crafts for their film projects, and thus break away from the old author’s filmmaker/hierarchy principle.

For sound people, the advice would be to develop as fast as possible into Directors of Sound according to the above-described definition, with a suitable competence spectrum to become creatives on the same level as scriptwriter, director and editor. This should be discussed as a basic condition for the development of film projects. The actual galloping development into automation processes will not stop for professional sound editing, and already in the foreseeable future tools will become available that can operate

Foley editing, ADR, Atmo editing and maybe even effects-sound design automatically, according to picture analysis and access to large sound-libraries. Experience tells us that everything that can be automated with a unique investment will be used by financiers – in this case, those responsible for TV production and film producers. Why are sound editors still needed then, one may ask? With the current state of understanding, these crafts would be further significantly degraded only to operators and mistake-controllers of automation processes. However, topically the automation tools are not able to do some things as well as humans:

Inventing, improvising, arguing, bring together unconnected fragments in a semantic manner, having splendid ideas, experimenting with audio-visual interaction or copying from well made models – and more.

A Director of Sound should be distinguished just by these kinds of competences and should then not have any fears of one day being replaced by artificial intelligence...

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- Wikipedia, *Director of audiography* <https://en.wikipedia.org/wiki/Director_of_audiography>

Garso režisierius vs garso operatorius

SANTRAUKA. Šį straipsnį inspiravo konferencijoje (CILECT-GEECT 2017, LMFTA) skaitytas pranešimas, diskusijos bei asmeninė autorius patirtis statant filmą ir kuriant garso takelius keliems projektams. Straipsnio pradžioje pristatomas filmų garso kūrimo procesas šiandieninėje Vokietijos kino filmų ir televizijos pramoneje. Garso baro žmonės gamybos ir vėlesniuose etapuose yra traktuojami kaip techniniai darbuotojai (jie ir patys iš dalies save taip traktuojasi), kurie galutiniam montažui pateikia techniškai švarų „gražų“ garsą, atitinkantį režisierių ir montažo režisierių reikalavimus. Šie garso inžinieriai nelaikomi kūrybiniais darbuotojais, ką jau kalbėti apie jų traktavimą bendrautoriais, kurių profesionalus darbas prilygsta autorų, režisierių ar montažo režisierių darbui. Jei vėl atsirastų garso režisieriaus pozicija, panašiai kaip vaizdo operatoriaus, produiseriai ir režisieriai savo komandoje turėtų garso bendrautorių, kuris vadovautų visai garso meistrų grupei. Praeito amžiaus 4-ajame dešimtmetyje JAV kine egzistavo garso produiserio pozicija. Šiandieninėje Indijos kino pramonėje ši pozicija vadinama audiografijos režisieriumi (*Director of audiography*). Komandinio darbo modeliai (*Scrum* arba *Design thinking*), pasiteisinę kompiuterinių programų bei sudėtingų kompiuterinių žaidimų kūrime, gali tapti ir modernaus bendaradarbiavimo pavyzdžiais filmų garso srityje. Šiandien yra aktualios dialogo su scenarijaus autoriais, režisieriais ir montažo režisieriais paieškos ir vadovavimas tokioms komandoms. Tai svarbu, kadangi artimoje ateityje didžiąjį garso operatorių darbo dalį perims dirbtinio intelekto įrengimai ir ši profesija taps neberekalinga.

**REIKŠMINIAI
ŽODŽIAI:**
garso dizainas, garso takelis, kompozicija, autorius, režisierius, garso režisierius, vadovas, montuotojas, operatorius, saviorganizacija, lankstusis darbas, kūrybinis mąstymas, komanda, darbo procesas.

◆
Ross Adrian WILLIAMS

Sound as an Equal Partner in Film Production: Can Academic Instruction Change Industry Practice?

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Nanyang Technological
University, Singapore

ABSTRACT. Although previously neglected, or relegated “to minor status” (Chion 1994: xxv), the importance of sound in film studies is now universally acknowledged. The varied and complex relationships that exist between sound and image are being constantly examined in the context of an equal partnership. This rich body of new scholarship seems to have had little effect on the process of film production, where sound has not achieved equal status with image. Practitioners of film sound have complained about the lack of true collaboration between the sound and image departments, and how this diminishes the potential for complex, interesting and integrated sound design. Models of collaborative filmmaking, as evidenced by the creative output of Walter Murch working with George Lucas and Francis Ford Coppola, remain as exceptions to the prevailing filmmaking process. That process is often reflected in film production pedagogy, and this paper argues that pedagogy has an important role in addressing the sound/image imbalance. An initiative titled “Sound Across the Curriculum” has been proposed to investigate pedagogical approaches to better integrate sound across the entire filmmaking curriculum. By integrating and elevating sound as an equal collaborator within film production pedagogy, it is hoped that in time, industry practice will also be affected. Some pedagogical approaches addressing the goals of sound across the curriculum are presented in this paper.

KEYWORDS:
film sound pedagogy,
film production, sound
design, collaborative
filmmaking, director
of sound, pre-sound
design, sound
shot, sound across
the curriculum.

Introduction

Why does the serious consideration of the creation of a film’s sound design often only occur once the image track has been created? It is a common lament from film sound professionals that they are not involved soon enough, or not at all, in creative decisions in other important areas of film production. Essentially, the sound area in general is not often given consideration as an area for creative collaboration. A common perception is that sound will simply react to image and often a sound designer is not involved until picture editing has already commenced, and where their ability to influence

or creatively contribute to the story has been diminished. Once image and narrative are fixed, the sound design possibilities are similarly constrained. What role can film production pedagogy play in addressing the “...schism between sight and sound that is replicated at each stage of the production process?” (Sider 2003: 7). I hope to add to the discussion of this question that was begun at the “Music and Sound Design in New Media” conference held in Vilnius, Lithuania.

Sound is no longer a neglected area of scholarship in film studies, and the privileged status of image is largely giving way to a more balanced approach between the domains. Chion’s (1994) “Audio-Vision”, Altman’s (1992) “Sound Theory, Sound Practice” and Gorbmann’s (1987) “Unheard melodies: Narrative film music” are but three of many important examples of this increasingly large body of academic writing. The placement of sound as an equal partner to image in film theory acknowledges the “audio-visual totality” (Jordan 2010: 3) of the medium and concurs with the (chronically overused) quote attributed to George Lucas, that “Sound is 50 percent of the movie-going experience”.¹ While not the first director to articulate the importance of sound, the collaborative model of filmmaking that he, Francis Ford Coppola, Walter Murch and others at American Zoetrope fostered, was in the late 1960s and even today, a somewhat rare example of truly collaborative filmmaking. The newly created American Zoetrope aimed to “continue the flexible, collaborative model they had practised in film school at the University of Southern California (USC) and the University of California, Los Angeles (UCLA)” (McGrath 2015: 8). Sound designer Walter Murch’s collaboration on Lucas’ *THX1138* (1971), produced by Coppola, is a notable early example of this and of the powerful use of sound in cinema.

The collaborative filmmaking at American Zoetrope, based in San Francisco, was geographically and philosophically removed from the prevailing studio system of Hollywood, and more akin to a European mode of filmmaking (Andriano-Moore 2017: 6). The inflexible union and studio structures in Los Angeles restricted meaningful collaborative filmmaking between domains. The newly minted film graduates of USC and UCLA, having not gone through the prevailing union apprentice system, were very much on the outside. Coppola, Lucas, Murch and their contemporaries desired to make movies as they had made them in film school and they found the freedom to do this in Northern California. Where, as Murch recalls, “...from the beginning of American Zoetrope, all of us, George, Francis and myself, were interested in pushing sound to be a greater contributor to the story” (Blair 2010: 3). *The Conversation* (1974) and *Apocalypse Now* (1979) are two notable examples of the close collaboration between the domains from preproduction onwards.

¹ Although quoted extensively the original quote remains elusive.

From Murch we have the term “sound designer” that he describes as someone with the overall responsibility for the soundtrack from preproduction to the final mix, with creative input throughout. Sound designer Alan Splet, and his collaboration with David Lynch on films from *Eraserhead* (1977) to *Blue Velvet* (1986), fits into Murch’s conception of a sound designer, but represents, as with Murch, a rare example of this. Although the term is now in wide use, its definition has become quite ambiguous and typically refers only to aspects of audio post-production. As Sider reminds us, “Murch’s concept of sound design never really took hold” (Sider 2003: 6) and with it the possibilities of true collaboration between sound and image in the service of the narrative have diminished. The powerful and complex ways in which sound can transform image, and the potentials of sound-image relationships, go relatively unexplored in mainstream cinema. The influence of recent film sound scholarship has yet to be fully realised within film production, and arguably also in film production pedagogy (Greene 2018: 19).

In 1999, Oscar winning sound designer Randy Thom (1999) wrote an article titled “Designing a Movie for Sound” in which he enunciates his thoughts on what sound design is, and then describes the “bleak realities faced by those of us who work in film sound” and some ways to address it. In short, he laments the lack of time and consideration devoted to sound in all phases of film production and how this limits the possibilities for complex and interesting sound design. His proposals for how to integrate sound into all areas of filmmaking touch on practical and aesthetic considerations alike and have relevance to film sound pedagogy. Production sound mixer John Coffey’s (2014) “An Open Letter from your Sound Department” written with help from many notable film sound professionals (including Randy Thom) echoes, from a production sound perspective, many of these same concerns and likewise has ideas on how to mitigate them.

The separation of film into sound and image that stills prevails in professional film production, typically also occurs, in various degrees, in film school. Curricula will generally include some “sound”-focused classes and many “image”-focused ones. The amount of overlap between domains varies, depending on the nature of each course. Other factors, such as its technical, practical or theoretical focus and place in the curriculum also play a role. Still generally, the bifurcation of sound and image remains a prevailing pedagogical model in film schools.

It is my contention that the “bleak realities” that Thom describes, can be addressed, at least in some degree, in the way film sound is addressed and taught in film schools to filmmakers. More specifically, how film sound is integrated into classes that are not sound focused, and that occur in a practice-based film production program.

Sound across the curriculum

At the start of 2017 I began to develop in the film program where I teach², an initiative dubbed Sound Across the Curriculum (SATC) that is concerned with developing ways to better integrate film sound into all areas of the film production curriculum. This was in response to my observation that many of the fundamental concepts about sound and its relationship to image, that were taught in my audio production and post-production classes, where not being fully applied when my students created their films. Specifically, sound was often not considered seriously until the post-production process had begun. The issues that Thom and others had raised, were to a small degree, in evidence in the filmmaking process of my students. Getting them to think more about sound in the process of writing and creating their films would hopefully lead to better and more sophisticated use of sound, and an even more collaborative approach to filmmaking. Breaking down the barriers between the domains so that instead of “decorating the picture”, sound will enter “into a dialogue with it” (Sider 2003: 6). To achieve this, relevant film sound concepts need to be addressed and reinforced across the curriculum, and potentially new tools and pedagogical approaches developed.

In September of 2017, I attended the Music and Sound Design in New Media³ conference in Vilnius, Lithuania where I presented the SATC idea as part of a talk titled Pedagogy of Sound Design: Teaching film sound analysis to filmmakers. The concept was well received and the resulting discussions confirmed that what I had been experiencing at my film school was common in other film schools around the world. At the conference was veteran Hollywood sound supervisor Frederick (Val) Kuklowsky who suggested that the initiative should be developed for wider dissemination. We commenced working together towards this goal and were encouraged by the executive of CILECT⁴, the international organisation of film and television schools (the conference was held as part of the European section of CILECT), to develop the initiative. We introduced SATC at the CILECT North America conference Sound and Storytelling held at Chapman College in Orange County, U.S.A in March, 2018. We proposed researching current best practice in film sound pedagogy as well as developing pedagogical guides for all filmmaking areas. We also discussed the issue of a common film sound

2 General filmmaking program: School of Art, Design and Media, Nanyang Technological University, Singapore.

3 <http://filmsoundmedia.lmta.lt/program/>

4 Centre International de Liaison des Ecoles de Cinéma et de Télévision – CILECT has over 180 member schools worldwide. See: <http://www.cilect.org>

language that all areas could employ. The ability to discuss sound with a common and agreed upon vocabulary is essential to ensure meaningful dialogue between filmmaking disciplines. Additionally, there can be different film sound terms used by theorists and filmmakers (Greene 2018: 21). This is an area of on-going research as part of SATC.

Prior to the conference, we sent out a survey to the participants asking general questions about how film sound was taught in their film programs. The short survey⁵ asked about how many required and elective film sound classes are in their institutions' general filmmaking curriculum, as well as opinion questions. The questions most relevant to this discussion were:

- ◆ In your opinion, how well integrated is sound into other (non-sound focused) classes in the curriculum?
- ◆ What area of the film curriculum do you think would benefit the MOST from having sound more integrated into it?

We received 29 responses from schools in 15 countries, over 75% from film programs within universities and the remainder from dedicated film schools.

The results of the first question are shown in Figure 1 below. Almost 50% of respondents thought film sound was poorly, or somewhat poorly, integrated into non-sound focused classes and less than 17% thought that film sound was very well or excellently integrated.

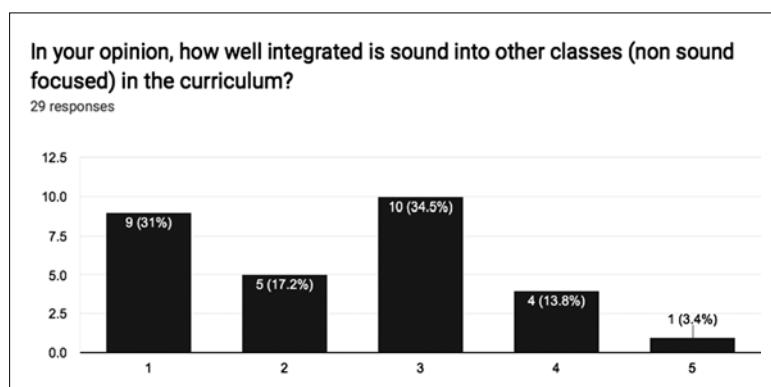


Figure 1. Respondents chose from a scale from 1 (poorly integrated) to 5 (excellently integrated)

5 The complete survey is available here: <https://docs.google.com/forms/d/e/1FAIpQLScte8lWfEUrvR-13kto2O1jM9eM5eaI0OsNL26shFkexWGZow/viewform>

The results to this question add weight to the conclusion that the integration of sound into the wider curriculum is not as effective as it might be in many film schools. The second question addressed which areas could benefit from better integration and the results are shown in Figure 2.

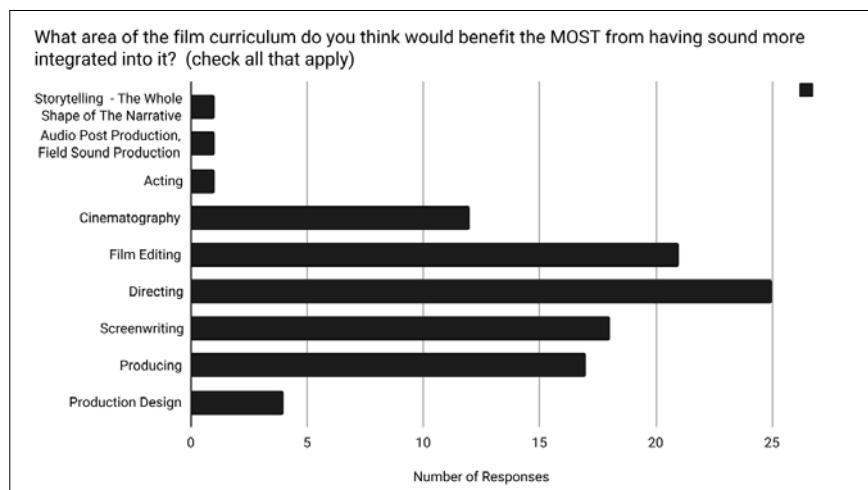


Figure 2. Respondents could check more than one area

The results show four areas in particular that would benefit the most or need better integration within the filmmaking curricula. They cover pre-production through to post-production and indicate pedagogical areas that will be researched first.

As already indicated, new pedagogical approaches or techniques might need to be developed but equally, effective existing pedagogical techniques will be researched and incorporated into SATC research output. Sharing successful teaching strategies and methodologies in relation to film sound and its integration within the curriculum is an important component of this endeavour. With that in mind, I present some pedagogical approaches, some in development, and some already in practice, that speak to the goals of SATC.

Pedagogical approaches

One of the problems with students not conceiving of their sound design in pre-production is the absence of what I call “sound shots” once the shoot has finished and the edit has commenced. A sound shot is a shot that indicates something about the sound

world by showing the source of a sound. A sound shot may show a character listening to, or reacting to a sound, or by implying the presence or absence of a sound. Sound shot analysis is a simple pedagogical tool developed to explore visual grammar as it relates to sound and the relationships between the two. Specifically, what do we need to see, to hear what we need to hear? It is a simple addition to a typical shot by shot analysis of a scene. It helps to show how sounds, especially off-screen sounds, are often motivated visually, and importantly, how the image track can impact sound design possibilities.

I have seen in student work, and experienced professionally, situations where sound design strategies (for off screen sound in particular), desired by the director, were not realistically supported by the image track. Thom (1999) articulates a good example:

we may want to have a strange-sounding machine running off-camera during a scene in order to add tension and atmosphere. If there is at least a brief, fairly close shot of some machine which could be making the sound, it will help me immensely to establish the sound.

Sound shot analysis is a pedagogical tool that can utilised in many filmmaking disciplines and can be useful to forge a dialogue about sound and image relationships. Most importantly, it stresses the importance of conceiving of the sound design in pre-production.

An obvious place for enhanced integration of film sound is the picture edit. Ideally, both areas are in constant dialogue as the film is shaped to completion. George Lucas states the importance of this saying:

I've always had the sound editor working alongside the picture editor so that when we're looking at cuts, we're looking at things with [proper] sound, so we don't look at it in isolation. We can incorporate sound editing into the picture editing work and actually look at the cuts with those ideas intact so we can say, "That works" (Black 2004: 3).

Unfortunately, the ideal that Lucas describes is not common practice and the traditional wall between the editing and sound departments is a significant barrier to overcome.

An approach to teaching editing was presented by Norman Hollyn⁶ at the aforementioned Sound and Storytelling conference. In his presentation "Sound Design Before Sound Designers come into the Process", he articulated that his film editing students are taught the aesthetics of sound design and are required to perform basic sound design as part of their picture edit. From adding ambiences and missing sounds to cleaning up dialogue, they are required to create a basic soundtrack, free of audio

⁶ Professor of Editing at the School of Cinematic Arts, University Southern California, U.S.A.

distractions. The editor is creating in effect a “pre-sound design”, which has a number of advantages. Importantly, the students are required to integrate sound more completely into their editing process and that in turn informs their edit and helps to structure it. For instance, something as simple as adding extra frames at the end of a scene to allow time for an effective audio transition now becomes an obvious thing to do, where in the past it may not have been. Deciding if the edit “works” is really only possible if the image and soundtrack are working together. Now that all major editing software allows for sub frame editing, it is easier to manipulate sound, and quality sound libraries allow swift access to suitable sounds. The “pre-sound design” that this pedagogical approach offers has application in other disciplines.

Pre-visualisation of the image track is a standard in the pre-production process, while pre-sound design or “pre-sounding” is not. The application of pre-sound designing has interesting pedagogical potential, and in the program that I teach we are researching ways of implementing it in pre-production. For the coming semester (August 2018), we will incorporate “pre-sounding” within a scriptwriting class. Our intention is to have the students record scenes they have written and to add simple sound design according to the script. The pedagogical goal is to allow the students to hear how their written words translate into a performance and importantly, to be able to experiment with removing words or lines, to manipulate pacing, timing and other aspects of performance. We hope that having the students hear their film first and imagining how it might sound, will lead to them incorporating sound into the earliest stages of their filmmaking process, ultimately becoming standard practice.

Inspired by a presentation by Jorg Lensing⁷ at the Music and Sound Design in New Media conference, we are planning to establish the director of sound as a standard position in all film productions in our program. This is a person who is responsible for all aspect of a film’s soundtrack from pre-preproduction to final mix. While similar to Murch’s original conception of a sound designer, although perhaps more akin to the role of director of photography. The sound director position has existed in the Hollywood system as someone who “followed sound from the initial budgeting and scheduling, through the final 2-track print master...” (Yewdall 2012: 57). However, this position no longer exists⁸. Facilitating communication between the sound department and the other film areas is an important aspect of the position, but equally important is communication

⁷ Professor of Sound Design: Dortmund University of Applied Sciences and Arts, Germany.

⁸ In Indian filmmaking, there is the position of Director of Audiography, who heads the sound department and is responsible for the planning and execution of the production sound recording and audio post-production.

within areas of the sound department, including music. Pedagogical benefits are many and will be fully examined in Professor Lensing's article in this volume. We envision all student productions will include someone acting in this role and that every student will function as a director of sound, at least once in the course of the film program.

Conclusion

The divide between image and sound that has been closed in film studies largely remains in film production and film-making pedagogy. Dissolving the barriers between sound and image, and integrating them more completely across the film school curriculum, might also start to alter industry practice. Film sound practitioners have been calling for this, and to be recognised as storytellers in their own right. That sound should not simply be asked to react to image but as, Thom wrote, "rather to design the film with sound in mind, to allow sound's contributions to influence creative decisions in the other crafts" (Thom 1999). The sound across the curriculum initiative, although in its infancy, has already attracted interest from film schools across the world. The pedagogical approaches offered are not meant to be in any way prescriptive, but rather presented as tools to be used and adapted as is relevant for an individual class or program. They represent a small starting point on a long journey. The hope is that through incremental changes in pedagogical approach or methodology, the status of sound as an equal collaborator will be the norm, and constant dialogue between sound and image in the film-making process an expectation.

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Garsas kaip lygiavertis partneris kino produkcijoje: ar akademinius mokymas gali pakeisti pramonės praktiką?

SANTRAUKA. Dar neseniai buvusio „žemesnio statuso“ (Chion 1994: 25) garso svarba kine šiandien pripažintama visame pasaulyje. Įvairiapusis ir sudėtingas garso ir vaizdo santykis dabar traktuojamas kaip dviejų lygiaverčių partnerių sąveika. Tačiau šios naujos išvados, regis, dar neveiksmingos kino kūrybos procese, kuriame garsas vis dar neprilygsta vaizdui. Kino garso operatoriai pasigenda tikro bendradarbiavimo tarp garso ir vaizdo komandų. Kaip teigia Walteris Murchas, dirbęs su Georgu Lucasu ir Francisu Fordu Coppola, toks bendras kino filmų kūrimas vis dar lieka išimtimi kino pramonėje vyraujančio darbo modelio kontekste. Straipsnyje teigiamą, kad kino pedagogika turėtų atkreipti dėmesį į garso ir vaizdo disbalansą. Siūloma iniciatyva „garsas mokymo programoje“ (*Sound Across the Curriculum*) galėtų gvildinti pedagoginius metodus, padedančius visapusiškiai integravoti garso discipliną į bendrą kino produkcijos mokymo programą. Tikėtina, kad garso integravimas ir prilyginimas kitiems kino gamybos proceso parametrams pedagogikoje laikui bégant paveiktu ir kino pramonės praktiką. Straipsnyje pristatoma keletas garso mokymo prograome taikytinų metodų.

REIKŠMINIAI ŽODŽIAI:

kino garso pedagogika,
kino gamyba, garso
dizainas, jungtinė
kino gamyba, garso
režisierius, ikigarsinis
dizainas, garso kadras,
garsas mokymo
planuose.

Įkalinta, bet nepalūžusi: dainininkės Marijonos Rakauskaitės gyvenimo asimetrijos

Danutė
PETRAUSKAITĖ

Lietuvos muzikos ir teatro
akademija

ANOTACIJA. Marijona (amerikietiškuose dokumentuose Marion) Rakauskaitė (1892–1975) – Čikagoje gimusi lietuvių dainininkė (dramatinis sopranas), iki 1923 m. gyvenusi ir koncertavusi JAV. Gavusi pakvietimą dainuoti Valstybės operoje, ji apsigyveno Kaune, kur ir mirė, nesulaukusi iš okupacinių valdžios leidimo aplankyti Amerikoje likusius artimuosius. Lietuvoje dainininkė gyveno daugiau nei 50 metų, tačiau apie sovietmečio periodą mažai ką žinome. Tik negausus epistolinis palikimas leidžia nora akies krašteliu pažvelgti į ši Šaltojo karo negandomis paženklintą laikotarpį ir susidaryti vaizdą apie buvusios scenos žvaigždės būtį ir buitį. Šioje publicacijoje spausdinami septyni laiškai, rasti Juozo Žilevičiaus-Juozo Kreivėno lietuviškos muzikos archyve (toliau – ŽK LMA) bei Liudo Truičio ir Marijonos Rakauskaitės memorialiniame muziejuje (toliau – TRMM). Reikia tikėtis, kad jie padės geriau suprasti SSRS teritorijoje atsidūrusių Vakarų šalių piliečių likimą ir praturtins liečių vokalino meno istoriją.

**REIKŠMINIAI
ŽODŽIAI:**
Marijona Rakauskaitė,
Anna Marija Rakauskaitė,
Cyrilis Rakauskas,
Liudas Truičys, Stasys
Pilka, Kaunas, teatras.

Marijonos Rakauskaitės muzikinės veiklos apžvalga

Pirmąsias muzikines žinias Marijona kartu su seserimi Juozapina¹ gavo iš vienuolės nazaretės – sesers M. Vladislavos. Pastarosios įkalbėta Rakauskų šeima įsigijo pianiną, pradėjo dukroms samdyti mokytojus ir mokyti jas dainų bei giesmių, net surado režisierių bei keletą aktorių ir, įkūrusi teatro trupę, ėmė statyti nesudėtingus sceninius kūrinėlius. Kostiumus jiems siuvo jaunuoją dainininkę mama². Vėliau Marijona dainavimo mokėsi *Fine Arts* studijoje Čikagoje ir papildomai lankė privačias pamokas. I muzikinę veiklą ji įsitraukė dar lankydamas vidurinę mokyklą – dalyvavo Vinco Greičiaus³ suorganizuotame „Keliaujančiame kvartete“, kuris išiširo jos seseriai Juozapinai 1912 m. įstojus

1 Juozapina Magdalena Rakauskaitė (1894–1989) – mokytoja, rašytoja, vienuolė kazimierietė Anna Marija.

2 Marijona Klimaitė-Rakauskienė (1873–1940).

3 Vincas Greičius (1886–1950) – chorvedys, vargonininkas, pedagogas.

į vienuolyną. Didelį vaidmenį M. Rakauskaitės gyvenime suvaidino „Birutės“ chorą. Ji atlikdavo pagrindines partijas jo statomose operetėse – Miko Petrausko „Birutėje“, „Šienapjūtėje“, Stasio Šimkaus „Čigonoose“, Williamo Rhys-Herberto „Silvijoje“, Juliaus Eichbergo „Bailiame daktare“. Dirbdama kasininke Tomo Edisono Čikagoje įsteigoje kompanijoje, lietuvių dainininkė dalyvavo ir jos statomuose spektakliuose, o šios kompanijos surengtose vokalistų varžybose net buvo laimėjusi pirmąją vietą. Už tai gavo progą padainuoti Čikagos radijo stoties muzikinėje programoje ir atliki kelias lietuviškas dainas. Pirmojo pasaulinio karo metais ji tėsė koncertinę veiklą ir užsitarnavo dideles tautiečių simpatijas.

Kaune įsikūrus Valstybės operai, imta ieškoti dainininkų ne tik Lietuvoje, bet ir užsienyje. 1923 m. M. Rakauskaitė gavo pakvietimą tapti nuolatine šio teatro soliste ir ilgai nedvejodama apsigyveno laikinojoje Lietuvos sostinėje. Pasiilgusi tėvą, brolių ir seserų, ji aplankė juos 1937 m. ir surengė koncertinę turnę. Išgirdės jos balsą, Juozas Žilevičius apibūdino dainininkę kaip improvizacijų ieškotoją: „Ji pasižymėjo stipria dramatine išraiška, kūrybine improvizacija, nepaprastai įdomia muzikine fra [...]zuote, jos pačios sukurta. Turėdama plačios apimties balso skalę, sugebėjo puikiai atkurti ir pagyvinti savo vaidmenų asmenybes, išgauti visokius žodžio ir sakinio kirčiavimus, pabrėžti spalvingumą, iškelti įvairius dinaminius ir muzikinius efektus.“⁴

Tarpukario metais Kaune M. Rakauskaitė jautėsi laiminga. Ką tik atvykusi į Lietuvą, 1923 m. vasarą ji dainavo su Kipru Petrausku Palangoje, rudenį surengė rečitalį „Balto-sios gulbės“ salėje Kaune, o 1924 m. vasario mén. debiutavo teatro scenoje, atlikdama Karmen vaidmenį to paties pavadinimo G. Bizet operoje. Šioje scenoje per kelis dešimtmečius ji sukūrė per 30 vaidmenų ir tapo Valstybės operos primadona. Publiką žavėjosi jos įkūnytais personažais: Liza, Toska, Miuzete, Neda, Rachele, Čio Čio San, Ortruda, Amelija, Gražina... Iš Nepriklausomos Lietuvos solistė galėjo netrukdomai išvykti ir keliauti po Europą ir JAV, o pasikeitus santvarkai pasijuto perkeltine ir tiesiogine prasme atsidūrusi už grotų – pirmosios sovietinės okupacijos metais buvo įkalinta Kauno sunikuju darbų kalėjime. Tiesa, 1945 m. ji sulaukė apdovanojimo – LSSR nusipelniusios artistės vardo, tačiau nuo 1948 m. teatro scenoje jau buvo nepageidaujama ir prarado vienintelį pragyvenimo šaltinį. Vienų nuomone, tai įvyko dėl suprastėjusio jos balso, kitų – dėl politinių priežasčių. Dainininkė kaip JAV pilietė buvo laikoma ideologiškai nepatikima, dėl to negalėjo sugrįžti į Ameriką ir gauti jai skirto mirusiu tėvų palikimo.

⁴ J. Ž. Mariona Rakauskaitė. *Lietuvių enciklopedija*. T. XXIV. So. Boston: Lietuvių enciklopedijos leidykla, 1961, p. 455.

Nepadėjo ir vizitas pas Justą Paleckį⁵, kuris dar tarpukario metais spaudoje buvo puikiai įvertinęs dainininkės talentą. Priešingai – net pakenkė. Visada rėždavusi į akis teisybę, M. Rakauskaitė tikriausiai visas negeroves išklojo ir šiam komunistų partijos veikėjui. Prasidėjo moralinis teroras, persekiojimas, gyvenimo baimėje metai. Tai turėjo iškəsti ne tik pati dainininkė, bet ir jos ištikimas draugas bei globėjas scenografas Liudas Truikys⁶. M. Rakauskaitei mirus, tik jo dėka pavyko gauti leidimą pašarvoti ją apatinėje teatro fojė, tačiau Kauno menininkų panteone, Petrašiūnų kapinėse, vietas neatsirado – buvo palaidota Romainiuose. Nuolatinės įtampos paveiktas scenografas buvo įsitikinęs, kad jo garbinama scenos dievaitė mirė ne savo mirtimi, o buvo KGB agentų nunuodyta. Tik daug vėliau dainininkės palaikai atgulė Petrašiūnų smėlynuose, o šalia jos – ir L. Truikys.

Amžininkų atmintyje M. Rakauskaitė liko kaip nepriklasoma menininkė, didelių ambicijų moteris, kurios gyvenimą sovietinė sistema sužlugdė, bet stipraus charakterio nepalaužė. M. Rakauskaitės laiškų yra išlikę labai nedaug, nes tiek ji, tiek jos artimieji vengė palaikyti ryšį saugumo sumetimais. Dainininkės susirašinėjimas su broliu Cyriliu, jos sesers Juozapinos Rakauskaitės (vienuolės kazimierietės Annos Marijos) ir aktoriaus Stasio Pilkos⁷ atsiminimai yra itin vertingi dokumentai, padedantys geriau suvokti režimui neįtikusių menininkų likimus sovietmetyje.

Cyrilio Rakausko⁸ laiškas seseriai Marijonai

1960 11 27

Brangi Mariona,

as̄ apgailestauju, kad po visų šių nesusirašinėjimo metų turiu tau rašyti tokioje situacijoje. Tu gali manęs gerai nepažinoti, nes vengimas susirašinėti su bet kuo yra mano ryškiausias trūkumas.

5 Justas Paleckis (1899–1980) – žurnalistas, politikas, aktyviai prisidėjo įvedant sovietinę santvarką Lietuvoje, 1940–1967 m. buvo LSSR Aukščiausiosios Tarybos prezidiumo pirmininkas.

6 Liudas Truikys (1904–1987) – dailininkas, scenografas, Marijonos Rakauskaitės gyvenimo draugas, 1932–1940 m. dirbo Kauno Valstybės teatre. Oficialiai su Marijona Rakauskaite nebuvo susituokęs, bet dainininkės artimieji ilgą laiką to nežinojo.

7 Stasys Pilka (1898–1976) – aktorius, režisierius, vaidino Valstybės teatro spektakliuose ir tuo metu susipažino su Marijona Rakauskaite, 1926–1929 m. gyveno ir darbavosi JAV, po karo, emigravęs iš Lietuvos, galutinai išskūrė Amerikoje.

8 Cyrilis Rakauskas (1913–1967) – jauniausias vaikas Rakauskų šeimoje, kurioje augo trys broliai ir keturios seserys.

Kaip tu žinai, aš esu vienintelis iš mūsų, likęs Waukegane⁹. Evė¹⁰ ir aš perėmėme iš Tėvelio¹¹ reikalus, kuriuos jis mums paliko. Jau metai, kai Tėvelio nebéra, ir mes vis dar bandome sutvarkyti reikalus taip, kad jie derėtų su įstatymais. Tu gerai pažinojai Tėvelio būdą, taigi tau nėra staigmena, kad liko daug neužbaigtų reikalų po jo mirties. Visa tai reikia tvarkyti, kad kiekvienas pasakytu, jog turto klausimas yra išspręstas.

Aš pridedu juridiškai įteisintą formą, kuria tu turi pasirūpinti, kad nuosavybė būtų įregistruota to pavadinimo kompanijoje ir atsiimta iš testamentų klausimus sprendžiančio teismo. Aš taip pat pridedu teisininkų paaiškinimą, ką tu turi daryti su ta forma. Niekas iš mūsų nesame susipažinę su žingsniais, kuriuos tu turi padaryti pildydama šią formą, bet mes tikime, kad tu padarysi viską, ko reikia, ir pasirūpinsi mumis kaip įmanoma greičiau. Pagal įstatymą turtas gali būti patvirtintas praėjus devyniems mėnesiams po to, kai jis buvo įrašytas į testamentą. Devyni mėnesiai praėjo ir aš žinau, kad mergaitės¹² yra sunerimusios dėl reikalų tvarkymo užbaigimo. Pasiskubink su įmanomai didžiausiu greičiu, Mariona, kad visa tai, galų gale, būtų išspręsta. Kas dėl manęs, tai aš noriu veikti pagal Tėvelio testamente nurodytas sąlygas, bet turiu išpainioti įstatyminę painiavą, kad galėčiau tai įgyvendinti. Aš tikiu, kad tu man padësi.

Evė ir aš tapome šitų namų dalimi nuo tada, kai susituokėme. Tik keliems mėnesiams prabėgus nuo mūsų vedybų, Motinos liga privertė Evę ir mane įsikurti čia, kad galėtumėme rūpintis ja ir Tėveliu. Kai ji mirė, Tėveliuui reikėjo mūsų daugiau nei bet kada ir mes padarėme tuos namus savo namais. Žvelgiant į praeitį, sunku pasakyti, kaip mums būtų susiklostę, jei būtume turėję galimybę rinktis, bet žvilgsnis atgal niekada nieko nesprendė, taigi, padarėme viską, ką galėjome, ir tam tikra prasme mums malonu, kad mes tai padarėme, nes atsižvelgę į visas aplinkybes suvokėme, jog viskas galėjo būti daug blogiau.

Mes per tuos metus patyrėme daug sielvarto ir rūpesčių, besikartojančios ligos dažnai mus stabdydavo, bet apskritai galime būti dėkingi, kad reikalai nesusiklostė prasčiau, negu iš tikrujų buvo.

Mūsų kontaktai su Cile ir Rose¹³ nėra dažni. Daugiausia per laiškus. Sesuo skambina telefonu retkarčiais ir kartas nuo karto apsilanko. Jų sveikata yra gera, jų vaikai suaugę ir seniai gyvena savarankiškai. Jie taip pat gyvuoja puikiai, bet mūsų kontaktai yra gana

⁹ Waukegan (Vokiganas) – miestas JAV šiaurėje, netoli Čikagos, Ilinojaus valstijoje. Jame nuo 1906 m. gyveno Rakauskų šeima.

¹⁰ Eva Sedar (Sederavičiutė) – Cyrilio žmona.

¹¹ Mykolas Rakauskas (1864–1960) – buvęs knygnešys caro valdomoje Lietuvoje, 1888 m. emigravę į JAV.

¹² Matyt, čia turimos galvoje Marijonos Rakauskaitės seserys.

¹³ Cecilia ir Rožė – M. Rakauskaitės seserys.

reti dėl to, kad jie visi gyvena Vakarų pakrantėje, todėl atstumas neleidžia mums dažniau būti kartu.

Mariona, aš norėčiau smulkiau parašyti, kaip mums sekasi namie, bet kadangi laikas spaudžia, aš siunčiu šį laišką dabar ir pažadu tau parašyti artimoje ateityje. Prašau, padaryk viską, ką gali, kad kuo greičiau sutvarkytum šį reikalą. Mes kantriai lauksime tavo atsakymo.

Geriausiai linkėjimai tau nuo mūsų visų. Šventiniai linkėjimai tau ir tavo Vyrui.

Visada tavo brolis,

Cyrilis

TRMM

Marijonos Rakauskaitės laiškas broliui Cyrilui

Kaunas, 1961 01 28

Mano brangus Cyril!

Man sunku rašyti – mano rankos beprotiškai dreba.

Man atsiųstus dokumentus dėl Tėvelio testamento aš grąžinu tik su savo parašu, nes aš nesu ir niekada nebuvalau Truikienė. Liudas Truikys, įrašytas testamente, yra tik mano draugas, kuris rūpinasi manimi ir padeda man visuose reikalauose. Aš pridedu jo asmeninį laišką, kuriame jis prašo, kad tai, kas paskirta Tėvelio testamente mums abiems, būtų perrašyta tiktais man. Akivaizdu, kad Tėvelis nežinodamas padarė mažą klaidele, o tai neatitinka mano tikrosios oficialios padėties. Aš negaliu gauti „antspaudo“, kurio reikalaujama, bet aš tikiu, kad tai nebus kliūtis tvarkant šį reikalą.

Pinigų, skirtų man pagal Tėvelio valią, nuoširdžiai prašau nesiųsti. Manau, vietoje to tau nebus didelė našta atsiųsti retkarčiais man rūbų, avalynės, *nescafe*, stimulatorių sveikatai palaikyti.

Aš jau baigiu, nes nebenoriu uždelsti su reikalui, kurį užlaikiau dėl savo ligos. Atleisk man, prašau, už formalumą ir trumpumą. Greit vėl parašysiu.

Su meile visiems,

Mariona

P. S. Privedu pasirašytą paveldėjimo teisės perdavimo dokumentą.

TRMM

Annos Marijos Rakauskaitės laiškas Juozui Žilevičiui

Maria High School
 6727 South California Avenue
 Chicago 29, Illinois
 1960 12 30
 Brangus Tamsta,

gaila, kad Jums esant Chicagoje su savo muzikologijos archyvo reikalais, negalima buvo asmeniniai sueiti, nes buvau Marijos mokykloje tuom tarpu. Man Sesuo M. Bernarda¹⁴ pranešė apie Jūsų apsilankymą tik Jums išvažiavus.

Apgailestauju ypatingai tuo, kad asmeniniai apie savo seselę Marioną būtų buvę gal patogiai išsiaiškinti. Su Marioną nesusirašinėjame ir prisipažistu, jog tiksliai ir privengiamime. Prisibijome, nes gal sudarytumėme jai sunkumą, kadangi turime žinių, jog jie Kaune yra griežtai sekami.

Jums reikiamos datos kas link Marionos muzikalin[ių] studij[ų] Amerikoje neturiame faktų. Kuomet ji mokėsi dainavimą, aš jau buvau įstojuusi į vienuolyną ir nesidomėjau sužinoti apie jos studijas. Žinau tik, kad ji mokėsi Chicagos Fine Arts Studijoje prie Mrs. Blair, kuri Marioną įstatė tiesioginiai į operos repertuarą.

Kaip toliau vyko, smulkiai nežinau, nes, man esant Lietuvoje, Marioną (1922 metais) atvyko Liet. Valstybinės Operos direkcijos kviečiama. Ten nuo pradžios ji pateko mokoma Madam Pavlovas operos repertuare, kai tuom tarpu Pavlovas, žinomas mūsų muzikas-kritikas, prigelbėjo draminėse interpretacijose. Madam Pavlova, buvusi Marijos Operos solistė, su vyru apsigyveno Lietuvoje bolševikmečiu¹⁵. Abu Pavlovai Marioną ne vien lavino, bet prirengdavo kiekvienam spektakliui. Tuomi Marioną džiaugėsi, dažnai pareikšdama, kad abejotina, ar būtų buvusi labiau prirengta, jeigu būtų vykusi į užsienį – kad ir į Milaną.

Tokiose aplinkumose palikau Marioną 1924 metų pavasarį, kai jau Marioną nuo 1922 m. gruodžio pasirodė savo pirmame spektaklyje Carmen roleje¹⁶.

Gal tiksliau būtų klaustis pačios Marionos Kaune. Ji su vyru (Liudu Truikiu) gyvena Vaižganto 34b, 2. Jos vyras tebeveikia prie operos sceninių dekoravimų.

¹⁴ Sesuo Marija Bernarda Venskus (1902–1998) – dirigentė, kompozitorė, vienuolė. Muzikos mokėsi Šv. Kazimiero akademijoje Čikagoje, kur vėliau mokytojavo.

¹⁵ Olga Pavlova (mecosopranas) 1904–1918 m. dainavo Maskvos Didžiajame teatre, vėliau emigravo į Lietuvą. Muzikos kritikas ir kompozitorius Vladas Jakubėnas mini ją savo straipsnyje „Marijonos Rakauskaitės meninės plėtotės kelias“ (*Lietuvos aidas*, 1934 03 12). Apie jos vyrą Pavlovą žinių aptiktii nepavyko.

¹⁶ M. Rakauskaitė Karmen vaidmeniu Valstybės operoje debiutavo 1924 m. vasario 28 d.

Tačiau būtų lyg ir nepatogu klausinėti apie jos archyvų reikalaujamas datas, kadangi tuom tarpu reikalingesnis dalykas yra jai pagalbą išrūpinti. Ir pati nusimanau, jog net ir archyviniuose aprašymuose šitas jos pamiršimas skaudžiai įtars visus, kurie turėjo galios šiek tiek išrūpinti jai pagalbą.

Niekur nesigirdi, kad kas tuomi rūpintuysi. Ji jau kelis kartus pasiguodė, kad esanti „taip greit užmiršta“. Ji, visgi, savo nusistatyme ištesėti kitų nevarginant gal ir ištesės garbingai. Tas bus jai gal ir geriausias memorialas.

Gaila, kad negaliu Marionai daugiau patarnauti. Tėvelis buvo jai didžiausia parama. Jis mirė pereito sausio 18 dieną – 96 metų amžiaus. Iki paskutinių dienų Tėveliuui Marionos Lietuvoje kentėjimas buvo skaudžiausias sopolys. Prieš mirsiant jis pareiškė, kad jis viliasi, kad ji iš savo vargu išsilaisvins.

Tiek perduodama Jums, pasitikiu nusimanyosite, kas yra rašytina archyvams, ir tuom tarpu rasite būdus asmeniniai susiekti su Marionai.

Tegul Aukščiausias Jums padeda toje samariečio pareigoje.

Su gilia pagarba

Sesuo Anna Maria (Rakauskaitė), S. S. C.¹⁷

ŽK LMA

Barytės Kripkauskienės¹⁸ laiškas Annai Marijai Rakauskaitei

1966 12 12

Mieloji Sesele Anna Maria,

seniai jau noriu Jums parašyti, bet vis tas atidėliojimas, ir nepajunti, kaip savaitės mėnesiai pralekia. Ir, pasirodo, kuo gyvenimas monotonis, juo pilkesnė kasdienybė, tuo laikas greičiau bėga...

Bet prie reikalo: rugsėjo mėn. pabaigoje mano duktė su žentu lankėsi Lietuvoje. Jie turėjo teisę sustoti tik Maskvoje ir Vilniuje. Vargais negalais per protekciją pasiekė išgauti leidimą nuvykti į žento téviškę – apie 30 km nuo Kauno žemiau prie Nemuno. Juk žento tikslas ir buvo pasimatytu su senais tėvais. Iš ten Laimutė labai trumpam laikui pasiekė Kauną. Liudą ir Marijoną surado teatro rūmuose. Buvo ką tik po operos „Travata“ spektaklio premjeros su Liudo dekoracijomis. Visas operos personalas susirinkęs prie vaišių stalo. Liudas buvo pas ją iškvieistas. Žodžiai „sveikas, dėde“ ji tiesiog apstulbino. Vėliau prisipažino, juk šmēstelėjusi mintis, ar nebus čia pasiusta kokia provokatorė. Gal

17 Šv. Kazimiero seserų kongregacijos (kazimieriečių) oficialus trumpinys.

18 Barytė Kripkauskienė – Liudo Truikio sesuo, gyvenusi JAV.

bus jau atėjusi jo valanda... (Kaip baisu gyventi nuolatiname netikrume, bijoti žmogaus niekuo nenusikaltus.) Susipažinimas buvo dramatiškas, su ašarom. Pristatė savo „amerikonką“ susirinkusiems, tik gaila, kad neturėjo galimybės prieiti prie Marijonos, nes ji sėdėjo už stalo, o ankštoje patalpoje nebuvo praėjimo. Liudas, palikęs Marijoną pažįstamų globoje, palydėjo Laimutę keliom valandom atgal į kaimą.

Marijona atrodė labai gerai, geriau ir jaunesnė už Liudą. Tinkas saikingas grimas, lygiai sušukuoti balti plaukai, juoda vakarinė suknelė (tik labai senos mados, matyt, iš senų gerų laikų išsilaičiusi) darė ją elegantiška. Tik, varge, jos rankos taip dreba, vos stiklinę nulaiko. Ir pastebimas nervingumas.

Liudas sakė moraliai esąs atstatytas, bet materialiai skursta¹⁹. Ten tie sotūs ir apsi-
rengę, kurie pritelpa ir sugeba „kombinioti“. Tik ne Liudas ir Marijona. „Traviatos“ dekoracijos, tai antras jo laimėjimas (pirmas – „Don Carlos“) po daugelio metų. Galvojasi apie pensiją, nes pavyduolių ir intrigų netrūkstą. Be to, Marijona reikalinga aptarnavimo. Žiemos metu beveik iš kambario neišeina. Siuncia abu linkėjimus ir prašo pasakyti, kad ji jokio igaliojimo dėl a. a. Tėvelio palikimo prisiusti negali, nes jos parašo niekas ne-patvirtins, ji gyvenanti be paso, net siuntinį jos vardu siųstą negalėtų atsiimti. Liudas atrodas gana pavargęs, bet šiaip bendra išvaizda nebloga. Iš čia nusiųsti dažai ji išgelbėjė iš katastrofiškos padėties, ten ir rūšis bloga, ir pinigų nebuvę, o darbas terminuotas. Kalėdoms gaus siuntinį – dažų, „Instant“ kavos, šiltų apatinį, kojinių, chalatus (robe) abiem. Kol dar patiemis nereikia vaistams ir daktarams, padésiu, kiek galédama, nes gerai suprantu jų gyvenimą... Jie per daug kuklūs, kad ko prašytų, tik dažų sykį paprašė.

Ta pačia proga nuoširdžiai sveikinu su artejančiomis šv. Kalėdomis ir Naujuosiųose Metuose linkiu sveikatos ir Aukščiausiojo palaimos.

Viso viso kuo geriausio!

Jūsų B. Kripkauskienė

P. S. Gal bus įdomu perskaityti meno kritikės V. Kulešovos (lietuvių, ištekėjusi už rusu²⁰) straipsnį. Draugė man prisiuntė iškarpa.

ŽK LMA

¹⁹ Liudas Truikys 1948 m. iš dailininko pareigų Lietuvos valstybiniam operos ir baletu teatre buvo atleistas ir tik praėjus dešimtmeečiui po Stalino mirties vėl gavo leidimą kurti scenografijas.

²⁰ Laiško autorė, matyt, suklydo, nes meno kritikė Vera Kulešova buvo ištekėjusi už lietuvių dailėtyrininko Stasio Budrio.

Stasio Pilkos laiškas Annai Marijai Rakauskaitei

1971 02 09

Didžiai gerbiama Sesuo Anna Maria,

būdamas Europoje ir veik netikėtai užklydės į Lietuvą, Kaune aplankiau Tams-tos seserį Marioną ir jos vyrą dailininką Liudą Truikį. Mano vizitas jiems buvo tikra staigmena, o man jų bute praleistas laikas – didelis bei retas malonumas. (Tai buvo sausio mėn. 2 diena.) Miela Mariona atrodo veik nepasikeitusi, išlaikiusi orumą ir pirmaujančios solistės gerąsių ypatybes.

Prašė mane Jos vardu Tamstą ir Californijoje gyvenančias seseris pasveikinti. Ji norėjo sugrįžti Ameriką, bet, deja, neleido. Kol nepakeitė paso, negavo pensijos, o jos vyrui net 15 metų neduodavo darbo, – tai tėsėsi veik 15 metų. Dabar gyvena atokiai, mūriniame name. Jų butas – tikras vertingų meno dalykų muziejus. Viskas skoninga ir jauku. Nors prie namo prieiti teko apsnigtais kalneliais sniegu šliaužti. Pats jėjimas į namą ir laiptai skurdūs.

Marionos adresas: Lermontovo 14, Kaunas. Lithuania. USSR. Jei būtų reikalas susiekti, geriausiai, manyčiau, telegrama (So called „Night letter“). O gal būtų tinkamas ir laiškas. Dabartiniu laiku jų padėtis jau nėra per daug įtempta.

Pildydamas prašymą, informaciją siųsdamas, šia proga prašau priimti ir mano nuoširdų pasveikinimą bei šviesius linkėjimus.

Pagarbiai

Stasys Pilka

ŽK LMA

Stasio Pilkos laiškas Annai Marijai Rakauskaitei

Chicago, 1971 02 26

Gerbiamoji Sesuo,

aciū už laišką. Jei nesusitiktumėm, noriu pridurti dar kelis patirtus įspūdžius.

Kaune savo valia esu vizitavęs tik du namus. Vienas jų buvo Marionos ir Liudo pastogė. Mano palydovas buvo parinkęs ne visai tinkamą kelią, todėl teko aukštais kalneliais slidinėti. Yra, pasirodo, daug patogesnis į gatvę išejimas.

Jiedu gyvena pirmame aukšte. Pačios išejimo durys ir laiptai skurdūs, neapšvesti. Tačiau du gyvenamo buto matytai kambariai primena gerų meno kūrinių muziejų (ir rinktinį!). Senųjų stilių baldai, ant sienų labai vertingi keli gobalenai. Ant grindų – geri kilmai.

Apskritai scenos menininkės Lietuvoje atrodo neišpasakytais pasenusios. Marionai sudaro laimingą išimtį: lyg tie metai nebūtų jos palietę. Girdėjau, kad kurį laiką negalėjo paeiti, tačiau, man būnant, judėjo laisvai. Labiau pakitęs yra Liudas. (Jis, tarp kitko, profesoriauja meno institute ar panašioj įstaigoj²¹.)

Abu išliko principiniai nepalūžę, nebiją nuomonę tarti. Kas, žinoma, anose sąlygose netinka, bet tokie jų būdai. Tarp kitko, Marionai dar nėra praradusi ar tai amerikoniško akcento, ar jaunystėje įprasto kalbėjimo būdo, ar manieros. Balsas tebeskamba mums įprasta energija.

Vaišino mane miltelių (instant) kava, kurios Lietuvoje yra net kelios užsieninės rūšys. Aišku, *demi-tasse*²² ir sidabras. Senų dienų, matyt, palikimas. Marionai sėdėjo fotely, o Liudas šeimininkavo. Juodu, be abejo, nustebino nelauktas vizitatorius. Betgi susitikome kaip geri bičiuliai. Gaila, ankstyvesnis įsipareigojimas neleido pas juos ilgiau pasisvečiuot. Tarp kitko, Liudas yra padaręs dviem operom didelio pasisekimo sulaukusius scenovaizdžius: dekoracijų bei kostumo didelio meistro originalus, meninis darbas. Marionai vis karščiavosi, kad be laiko ją privertė aplieisti operos sceną. Tik man bebūnant ir jos vardas-pavardė su efektinga nuotrauka buvo pasirodės viename rimtesniame žurnale.

Tai tiek vizito smulkmenų.

Jiedu nieko neprašė, nors manau, jog prisimi[ni]mo siuntinėlis iš seserų nepakenktų, Amerikoje apmokant muitą ir persiuntimo išlaidas. Liudą, matyt, pradžiugintų gerų aliejinių ar temperos dažų komplektas.

Giliai pagarbai

Stasys Pilka

ŽK LMA

Annos Marijos Rakauskaitės laiškas Stasiui Pilkai

1971 03 03

Gerbiamas p. Stasys Pilka,

Jūsų dosnumu jaudinuosi ir šiuomis giliai, giliai dėkoju. Iš Kauno išsineštais aplinkumas įvertinimais tikslingiau išryškinote Marionos padėtį. Kad Marionai principe išliko nepalūžusi, tai gal vien per ašaras ir maldas – josios ir saviškių.

21 Tuo metu L. Truiikys dėstė Lietuvos dailės instituto Kauno vakarieniam skyriuje, Taikomosios dailės katedroje.

22 *Demi-tasse* (pranc.) – pusė puodelio.

Kokiose aplinkumose Marionai tesės, tas liksis spėliojimui gal iki vėl kas ten vizituos. Abejoju, ar tinka žiūrėti į tai vien kaip į atskiro asmens istoriją. Juk ji irgi tiktais tautos dalelė. Ir kaipo ta dalelė, žinoma, ir josios asmenyje turi eiti dviosios tyrimas-valymas, kad geriau pritiktų į tą šventą vienetą – tautą, kuriai Apvaizda yra pasirinkusi Savo Karalijon. Bet tiek Marionai, tiek ir mums visiems reikia ir laisva valia pamilti, pasireikšti ir įsijungti į tą vienumą – galutinei Laimei!

Mūsų Marionutę, kaip ir visi Rakauskų vaikai, įsižiebė iš tévelių pavyzdžių tą dievišką kibirkštélę – ir tikėjimo, ir doros, ir tévynės meilę. Iš mūs visų Marionai anksčiausiai išėjo į viešumą. Išėjo pas birutiečius ir kitus, kurių būryje buvo ir gan neapsisprendusiu. Gal patiko jai jų draugė, nes tarp jų buvo asmenų ją remiančių į karjerą. Tačiau mums, mūsiškiams, yra žinoma, jog ir be jų Marionai jau ir pati nors vargų vargais skynësi kelią į operą. Paskutinį kart mačiau Marioną 1937 metais pas tévelius Waukeganę. Pažaislyje teko mudvieni linksmų valandėlių drauge [praleisti] iki 1924 metų vasaros. Kokios dabar Marionoje eina dvasinės pamainos ir kokiu būdu ji savo pažiūras reiškia, tik spėju. Esu įsitikinusi, kad jos sielos gilumoje tebér ta téviškėje įziebta kibirkštélė ir tos šviesios valandėlės, praleistos pensionate St. Mary Academy – arti Milwaukee, Wisconsin (dabar Stritch College).

Perdaviau sesutėms apie siuntinių reikalą. Truputį prisilaikiau, nes abi sesutės po t[o] Kalifornijos žemės drebėjim[o] savo visas suautas deda į remontus. Cecilija jau yra siuntus; netiesioginiai pranešė gavimą. Pranešiu ir Liudo sesutei Kripkauskienei į Plymouth, Michigan. Ji neseniai jam išsiuntė dažų ir kt. Turbūt jau gavo. Tad, vėl prašydama priimti mano ačiū, linkiu Aukščiausiojo palaimos visuose Jūsų sumanymuose.

Pagarbiai

Sesuo Anna Maria Rakauskaitė, S. S. C.

ŽK LMA

Iteikta 2018-10-26
Priimta 2018-11-12

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Imprisoned but not Broken: The Asymmetry of the Life of Singer Marijona Rakauskaitė

SUMMARY. Marijona Rakauskaitė (1892–1975) was a Lithuanian-born singer (dramatic soprano) from Chicago who lived and performed in the US until 1923. When she received an invitation to sing in the Kaunas State Opera, she settled down in Lithuania and died there 52 years later. She never received permission from the occupational government to visit her family in America. Rakauskaitė lived in Lithuania for half a century, in the interwar period and in the Soviet era, however, we do not know much about the last three decades of her life. The publication presents seven letters found in the Žilevičius-Kreivėnas Lithuanian Music Archives in Chicago and in Liudas Truiķys and Marijona Rakauskaitė Memorial Museum in Kaunas. Hopefully, they will help to foster a better understanding of the fate of Western citizens in the USSR during the Cold War and will enrich the history of Lithuanian vocal art.

KEYWORDS:

Marijona Rakauskaitė,
Anna Marija Rakauskaitė,
Cyrilis Rakauskas,
Liudas Truiķys,
Stasys Pilka,
Kaunas, theatre.

Kronika. 2018

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MOKSLO MONOGRAFIJOS, STUDIJOS, ŠALTINIAI

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Jaunųjų muzikologų konferencija-konkursas „Naujų muzikos tyrimų žvalgytuvių“ (2018 m. kovo 13 d.)
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Rūta Vosylitė. „Fiksuoto ir nefiksuoto muzikinio teksto santykis italių baroko vokalinėje muzikoje: teorija ir atlikimo praktika“. Muzika (W300). Meno projekto kūrybinės dalies vadovė prof. Sigitė Stonytė, tiriamosios dalies vadovė prof. habil. dr. Gražina Daunoravičienė. Meno projektas gintas LMTA 2018 m. birželio 5 ir 6 d.

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Giedrė Beinoriūtė. „Vaikų vaizdavimas kine: režisūrinis aspektas“. Kinas (P05). Meno projekto kūrybinės dalies vadovas prof. Audrius Stonys, tiriamosios dalies vadovė prof. dr. Aušra Martišiūtė-Linartienė. Meno projektas gintas LMTA 2018 m. gruodžio 4 ir 5 d.

Brigita Bublytė. „Baldo tembro transformacijos: etninių tradicijų praktikos poveikis šiuolaikiniams atlikėjui“. Teatras (P04). Meno projekto kūrybinės dalies vadovė prof. Nelė Klimienė-Savičenko, tiriamosios dalies vadovė doc. dr. Ramunė Balevičiūtė-Liugienė. Meno projektas gintas LMTA 2018 m. gruodžio 5 ir 6 d.

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Bakalauro, magistro darbai

MUZIKOS TEORIJA IR KRITIKA

Bakalauro darbai

Ieva Gelžinytė. „Interaktyvumo teorijos adaptacija bei raiška Justės Janulytės monochrominėse kompozicijose“ (darbo vadovė doc. dr. Rima Povilionienė).

Skaistė Gorobecaitė. „Integruotojo miuziklo ištakos Lietuvoje: G. Kuprevičiaus „Ugnies medžioklė su varovais“ (darbo vadovė prof. dr. Rūta Gaidamavičiutė).

Laura Svirskaitė. „Trigarsio fenomenas ir kintanti jo raiška XX–XXI a. kompozicijose“ (darbo vadovė lekt. Eglė Gudžinskaitė).

Magistro darbai

Agnė Janušaitė. „Makrointervalinės sistemos šiuolaikinėje muzikos kompozicijoje“ (darbo vadovė prof. habil. dr. Gražina Daunoravičienė).

Gražina Montvidaitė. „NOA festivalis šiuolaikinės operos kontekste: operų-spektaklių intermedialumas“ (darbo vadovė doc. dr. Rima Povilionienė).

Jurgita Valčikaitė. „Tautiškumo aspektai lietuvių kompozitorų bažnytinėje muzikoje: XIX–XX a. sankirta“ (darbo vadovė doc. dr. Vytautė Markeliūnienė).

MUZIKINIS FOLKLORAS

Bakalauro darbai

Milda Andrijauskaitė. „Peterburgo armonikos: šiaurės rytų aukštaičių muzikavimo tradicijos“ (darbo vadovas doc. Evaldas Vyčinas).

Teresė Andrijauskaitė. „Mandolina tradicinėje lietuvių muzikoje“ (darbo vadovas doc. Evaldas Vyčinas). Greta Andriuškaitė. „Dainininkės Valerijos Mizinienės kūrybinis portretas: žemaitiškos tapatybės raiška“ (darbo vadovė prof. habil. dr. Daiva Vyčinienė).

Vera Venckūnaitė-Čepulienė. „Dieveniškių krašto dainavimo tradicijos kaita: XX a. antroji pusė – XXI a. pirmoji pusė“ (darbo vadovė prof. habil. dr. Daiva Vyčinienė).

Magistro darbai

Jurga Roličienė. „Paukščių medžioklė Lietuvoje: muzikinis aspektas“ (darbo vadovai doc. dr. Rimantas Astrauskas, doc. dr. Gaila Kirdienė).

Rūta Kotryna Vyšniauskienė. „*Rasos* šventė šiandien: etnomuzikologinis aspektas“ (darbo vadovai prof. habil. dr. Daiva Vyčinienė, doc. dr. Rimantas Astrauskas).

TEATROLOGIJA IR KINOTYRA

Magistro darbai

Lina Matulaitytė. „Planimetrinis kadras ir jo percepциja“ (darbo vadovė prof. dr. Rasa Vasinauskaitė).

Gabrielė Stasiūnė. „Vaizdinis naratyvas kine: nuo I. Bergmano iki Š. Barto“ (darbo vadovė prof. dr. Rasa Vasinauskaitė).

Deimantė Petruptytė. „Kino kalbos įrankis moterų rankose. Montažas“ (darbo vadovė doc. dr. Lina Kaminskaitė-Jančorienė).

Apdovanojimai

Lietuvos kompozitorų sajungos Garbės apdovanojimas skirtas prof. dr. Rūtai Stanevičiūtei už prarastomis laikytų Jeronimo Kačinsko Trio Nr. 1 ketvirtatoninė sistema (1933) natū suradimą Čekijos archyvuose ir šio kūrinio premjeros iniciavimą.

Onos Narbutienės premija skirta dr. Eirimui Veličkai už inovatyvią ir atvirą pedagogiką bei autentiškumo ir metodikos dermę monografijoje *Lietuvių etninė muzika pradinio muzikinio ugdymo sistemoje* (išleido Lietuvos muzikos ir teatro akademija).

Bronio Savukyno premija už publicistinius kūrinius skirta doc. dr. Vytautei Markeliūnienei.

Parengė *Zita Abramavičiūtė-Mučinienė*

Apie autorius

SUDIPTO ACHARYYA studijavo kiną Indijos kino ir televizijos institute (FTII) Punoje, specializavosi režisūros srityje (1997–2000). Baigė kino magistrantūros studijas Jadavpuro universitete (Kalkuta). Jo diplominis filmas „Uosto linija“ („Harbour Line“) įtrauktas į „No Masala Touring Film“ festivalį Vokietijoje. Filmas buvo parodytas Indijos ambasados organizuotame Azijos ir Europos trumpametražių filmų festivalyje „Festiva 2007“ Vašingtone. Pirmas režisieriaus savarankiškas darbas – „Weekend Chill“, skaitmeninis filmas, sukurtas naudojantis sutelktiniu finansavimu. S. Acharyya režisavo kelis trumpametražius filmus ir vieną ilgametražį filmą televizijai ir kitoms institucijoms. Šiuo metu jis dirba Indijos kino ir televizijos institute (Puna), dėsto Satyajit Ray kino ir televizijos institute, Roop Kala Kendro (Kalkuta), Kalkutos kino ir televizijos institute, Alababado universiteto Kino ir televizijos centre bei Whistling Woods tarptautinėje mokykloje (Mumbajus). S. Acharyya yra meninio tiriamojo projekto, kuriame dalyvauja BRICS valstybės, grupės narys. Projekte iš kinematografinės perspektyvos žvelgiama į socialinius atotrūkius.
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INGRIDA ALONDERĖ baigė Lietuvos muzikos ir teatro akademiją ir įgijo bakalauro (choro dirigavimas) bei magistro (muzikos teorija ir kritika) laipsnius. Studijų metais aktyviai dirbo akademinės kultūros srityje, su chorais, vokaliniais kolektyvais, koordinavo įvairius projektus, koncertus, konferencijas. Šiuo metu dirba Vilniaus savivaldybės choro „Jauna muzika“ vadybininke ir vokalinio ansamblio „B2“ producere. Nuo 2018 m. – Lietuvos kultūros tarybos ekspertė. Kaip muzikos kritikė I. Alonderė nuolat reiškiasi spaudoje: publikuoja kritikos straipsnius, recenzijas laikraščiuose, žurnaluose ir internetiniuose portaluose, dalyvauja radijo, televizijos laidose; kaip tyrėja ją domina klausimas, kokią įtaką kultūros laukui daro akademinė muzika. Jos muzikologinė veikla įvertinta šiaisiai apdovanojimais: 2016 m. Jaunųjų kritikų konkurse „Šiuolaikinis operos teatras: tradicijų sandūroje“ – I premija; 2018 m. NOA festivalio metu vykusiamje jaunųjų kritikų konkurse – I premija. 2016 m. ji sukūrė pirmąjį Lietuvoje virtualų chorą „Virtualus choras. Lietuva“, o 2018 m. – chorą „Virtualus choras. Lietuva [Vol. 2]“.
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ANTANAS KUČINSKAS Lietuvos muzikos akademijoje studijavo kompoziciją (prof. Vytauto Barausko kl.). 1997–2001 m. tėsė studijas šios aukštosios mokyklos doktorantūroje, kurią baigės apgynē humanitarinių mokslų daktaro disertaciją „Komponavimo principai šiuolaikinėje lietuvių kompozitorų kūryboje“. Savo žinias ir patirtį A. Kučinskas kaupė ir tarptautiniuose forumuose: 1995 m. stažavosi jaunujų kompozitorų kursuose Apeldorne (Olandija), 2003 m. gyveno ir kūrė tarptautiniame kompozitorų centre Visbyje. Be to, A. Kučinskas dėstė šiuolaikinės muzikos istoriją Vilniaus konservatorijoje (1991–1999), dirbo garso režisieriumi, muzikinės dalies vedėju Lietuvos nacionaliniame dramos teatre (1993–2013), šiuo metu yra Lietuvos muzikos ir teatro akademijos Kino ir televizijos katedros profesorius.

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ir elektroakustinių kompozicijų, penkias operas. Parašė muziką 30-čiai teatro ir šokio spektaklių, aštuoniems eksperimentiniams filmams. Nuo 2014 m. dirba muzikos padalinio vedėja Lietuvos rusų dramos teatre. 2014 m. Mačiliūnaitei paskirta Lietuvos mokslo tarybos stipendija už akademinius doktorantų pasiekimus, tais pačiais metais ji apdovanota ir Auksiniu scenos kryžiumi už spektaklių „59'Online“, „W(o)men“, „Eugenijus Oneginas“ muziką, o 2015 m. kartu su kūrybine grupe pelnė antrą Auksinį scenos kryžių už spektaklį „Smėlio žmogus“. 2017 m. apdovanota dar dviem Auksinių scenos kryžiais: už muziką spektakliams „Septyni fariziejaus Sauliaus penktadienai“ ir „Kodas: HAMLET“; už teatrinių žaidimų „Kodas: HAMLET“ („Teatras+“ kategorijoje, kartu su kūrybine grupė). Moksliniai interesai: postdraminis teatras, teatro muzikos kūryba, aktorių muzikinis lavinimas.
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Prof. dr. ANER PREMINGER yra nepriklausomas filmų kūrėjas ir kino mokslininkas. Jeruzalės Hebrajų universiteto ir Sapiro akademinių kolegijos docentas. Nuo 1986 m. režisierius, prodiuseris ir rašytojas, kino meno dėstytojas, veda režisūros seminarus. Pagrindinės knygos: *François Truffaut: Cinema as an act of love – An intertextual approach* (2015); *François Truffaut – The Man Who Loved Films* (2006); *Enchanted Screen: A chronology of media & language* (1995). A. Premingerio sukurti filmai: „Present Continuous“ (2012); „One Eye Wide Open“ (2009); „Moscobia“ (2001); „Ransom of the Father“ (2000); „Last Resort“ (1999); „Learning and Teaching Mathematics“ (1998); „On My Way to Father's Land“ (1995); „Blind Man's Bluff“ (1993); „Front Window“ (1990).

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medijų meno ir komunikacijos mokykla (Estija), specializuodamas fantastinio kino režisūroje. Jo profesinė karjera nukreipta į trumpametražių filmų, dokumentinių filmų ir muzikinių filmų režisūrinį ir operatoriaus darbą. Akademinių studijų metu jis gilinosi į kino, muzikos ir tapybos meno formų lyginamuosius tyrimus. J. Sarmiento trumpametražiai filmai buvo oficialios filmų festivalių Europoje, Lotynų Amerikoje ir Rusijoje programos dalis.
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ROSS ADRIAN WILLIAMS – Australijos kompozitorius ir garso dizaineris. Yra sukūręs įvairių stilių muzikinį ir garsinį apipavidalinimą teatrui, vaidybiniams kinui, koncertų salėms, šokiui, muziejuj instaliacijoms ir interaktyviajai medijai. Studijavo kompoziciją Australijoje ir Jungtinėse Amerikos Valstijose. Jo kūrinius tarptautiniu mastu atliko tokie kolektyvai kaip Vakarų Australijos jaunimo ir simfoninis orkestrai bei Australijos styginių kvartetas. R. Williamso darbai apdovanojimus pelnusiems abstraktiems, dokumentiniams ir meniniams filmams buvo parodyti festivaliuose visame pasaulyje. Jis yra išgijęs Vakarų Australijos universiteto bakalauro laipsnį ir Teksono Rice universiteto magistro bei muzikos meno daktaro laipsnius. R. Williamsas yra Nanyango meno dizaino ir medijų technikos universiteto (Singapūras) garso dizaino docentas. Pagrindinį dėmesį skiria dokumentinių, meninių ir abstrakčių ar eksperimentinių filmų garso dizainui. Jo tyrimų laukas aprépia dokumentinio kino garso dizaino estetiką, garso pedagogikos judančiuose vaizduose, garso dizaino poveikio kino vaizdamams klausimus.
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LORETA VASKOVA – teatro režisierė, Lietuvos muzikos ir teatro akademijos meno doktorantė. Baigusi Klaipėdos universitetą, magistro studijas tėsė Vsevolodo Mejerholdo centre Maskvoje. 2010 m. LR Kultūros ministerijos apdovanota Metų debiuto premija ir nominuota Auksiniams scenos kryžiui debiuto kategorijoje. Už 2013 m. Menų spaustuvės programe „Atvira erdvė“ sekurtą muzikinių koliažų spektaklį „59'Online“ nominuota Auksiniams scenos kryžiui jaunojo menininko kategorijoje. 2014 m. L. Vaskovos režisuotas spektaklis „Girti“ (Klaipėdos dramos teatras) „Lietuvos teatrų pavasario“ festivalyje įvertintas apdovanojimu nominacijoje „Geriausia jaunoji režisierė“. 2017 m. Klaipėdos valstybiniam muzikiniame teatre L. Vaskovos režisuota kamerinė opera „I Švyturį“ Klaipėdos teatro ir scenos meno apdovanojimuose „Padėkos kaukės“ įvertinta kaip geriausias metų spektaklis. Remdamasi doktorantūroje rengiamu meno projektu „Dokumentinis teatras: verbatim kūrimo būdai“, režisierė 2016 m. sukūrė teatinę ekskursiją po Klaipėdos dramos teatrą „Personalas“, o 2018 m. pristatė skaitymą „Šimtas metų vaikystės“ (LNDT), kuriuose išmègino įvairius verbatim kūrimo būdus.
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KATHRYN KALINAK, PhD, is Professor of Film Studies at Rhode Island College and the author of numerous articles and books on film music including *Settling the Score: Music and the Classical Hollywood Film* (1992), *How the West Was Sung: Music in the Westerns of John Ford* (2007) and *Film Music: A Very Short Introduction* (2010). She is the editor of *Music in the Western: Notes from the Frontier* (2011) and *Sound: Dialog, Music and Effects* (2015). In 2011, she was named the Mary Tucker Thorp Professor at Rhode Island College. Her area of expertise is film music and the thrust of her research involves how film music operates in a variety of different types of genres and national cinemas as well as in the work of individual filmmakers. Her first book, *Settling the Score: Music and the Classical Hollywood Film* (1992) situates the film score of the classical studio period in Hollywood in terms of historical, theoretical, and musical contexts. That research led her to *How the West Was Sung: Music in the Westerns of John Ford* (2007), which examined how the director John Ford, in his studio westerns, exploited music, especially song, in defining the geographical and ideological space of the American West. *Film Music: A Very Short Introduction* (2010) provides an overview of the discipline of film music as a global practice.

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the Bauhaus Dessau. Since 1996, he has been Professor for Sound Design at the Fachhochschule Dortmund; director of several short film-video and documentary DVD projects; he is the director of the film *Gregorius* and the author of three audio books and two music CDs released since 1999. In 2000, he worked on Sound Design Assistance for the international TV production “The Tunnel” in the Soundstudios Babelsberg/Berlin. The book *Sound-Design, Sound-Montage, Soundtrack-Komposition* was published in 2006/2009/2017. He was also the publisher of the German versions of *Audio-Vision* (2013) and *Audio-Logo-Vision* (2016) by Michel Chion.

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RITA MAČILIŪNAITĖ-DOČKUVIENĖ is a composer and contemporary music singer. She earned her Master's degree at the Lithuanian Academy of Music and Theatre in 2010, followed by a teaching qualification in 2012 and a PhD in Art in 2017. The composer has undertaken internships in Germany, Great Britain, Holland, Poland and Latvia, and took part in an exchange program at the Hague Royal Conservatory. Mačiliūnaitė has created many interdisciplinary performances, over forty acoustic and electro-acoustic compositions and five operas. She is an author of music for thirty theatre and dance performances, and eight experimental films. Since 2014, she has been working as Head of the Department of Music at the Russian Drama Theatre. In 2014, the Research Council of Lithuania granted her an award in recognition of her academic achievements. She was awarded with a Golden Stage Cross for the performances *59'Online*, *W(o)men*, *Eugene Onegin*. In 2015, she received another Golden Stage Cross, together with the colleagues for the performance *Sand Man*. In 2017, Mačiliūnaitė was again awarded another two Golden Stage Crosses for creating the music for the following performances: *The Seven Fridays of Saul the Pharisee* and *Code: HAMLET*, and for the theatrical game *Code: HAMLET* (in the Theatre+ category, together with her creative group). Her academic interests are post-dramatic theatre, creating music for the theatre and musical education of actors.

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ANER PREMINGER, Prof., PhD, is an independent filmmaker and a film scholar. He is an Associate Professor at the Hebrew University, Jerusalem, Sapir Academic College. He has been a director, producer and writer since 1986. A film tutor, he also teaches cinema studies and directing workshops. His main books include: *François Truffaut: Cinema as an act of love – An intertextual approach* (Sapir Academic College Publication, 2015); *François Truffaut – The Man Who Loved Films* (Hakibutz Hameuhad, Tel-Aviv University and Sapir Academic College Publication, 2006); *Enchanted Screen: A chronology of media & language* (The Open University, 1995). His filmography includes: *Present Continuous* (2012); *One Eye Wide Open* (2009); *Moscobia* (2001); *Ransom of the Father* (2000); *Last Resort* (1999); *Learning and Teaching Mathematics* (1998); *On My Way to Father's Land* (1995); *Blind Man's Bluff* (1993); *Front Window* (1990).

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JERONIMO SARMIENTO started his career studying Filmmaking and TV at the National University of Colombia (2010), took film courses in Image and Sound Design at the University of Buenos Aires (Argentina, 2007), and in 2017 received his Master's degree in the JMD Program KinoEyes (www.kinoeyes.eu), held by Universidade Lusófona (Portugal), Screen Academy Scotland (UK) and Baltic Film, Media, Arts and Communication School (Estonia), specialising in fiction film directing. His professional career has been focused as director and cinematographer for short films, documentaries and music videos. During his academic studies, he focused his research works on the comparative studies between cinema, music and painting art forms. His short films have been part of the official selection in film festivals in Europe, Latin America and Russia. After his last short film *Wild Game*, shot in the Estonian winter forests, he is currently developing his first feature film to be produced in 2018.

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Dr ROSS WILLIAMS is an Australian composer/sound designer who has written music and designed sound across a range of styles for theatre, feature film, concert hall, dance, museum installation and interactive media. Since studying composition in Australia and the United States, his works have been performed internationally by groups such as the West Australian Youth and Symphony Orchestras and the Australian String Quartet. His works for award winning abstract, documentary and narrative films have been shown in festivals around the world. He holds a Bachelor's degree in Music (honours) from the University of Western Australia and a Masters and Doctorate in Musical Arts from Rice University, Texas. He is the Assistant Professor of Sound Design for Film and Animation at the School of Art Design and Media at Nanyang Technical University, Singapore. His main focus is on the sound design and score of documentary, fiction and abstract/experimental film. His research interests include the aesthetics for sound design in documentary film, pedagogy of sound for the moving image, and the effect of sound design on image memory in film.
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LORETA VASKOVA is a theatre director who is currently pursuing a PhD in Art Studies at the Lithuanian Academy of Music and Theatre. She graduated from Klaipėda University and continued her MA studies at the Vsevolod Meyerhold Centre in Moscow. The Ministry of Culture of the Republic of Lithuania endowed Vaskova with Debut of the Year Prize in 2010. The same year, she was also nominated for the Golden Stage Cross as The Best Debutante. In 2013, she created a musical collage performance *59'Online*, which was presented at The Arts Printing House's program "Open Space" and nominated for the Golden Stage Cross in The Best Young Artist category. Vaskova's theatrical performance *Drunk*, directed at the Klaipėda Drama Theatre in 2014, was awarded The Best Young Director Prize at the Lithuanian Theatre Spring Festival. In 2017, she directed the chamber opera *To the Lighthouse* at the Klaipėda State Music Theatre, which was awarded The Performance of the Year Prize at the Klaipėda Theatre and Performing Arts Awards "Masks of Gratitude". Currently, Vaskova is pursuing a PhD in art studies and is conducting artistic research called "Documentary Theatre: Verbatim Ways Of Creation". In 2016, she created *Personnel*, a theatrical tour of the Klaipėda Drama Theatre based on her research. Vaskova also premiered *One Hundred Years of Childhood*, a theatrical reading at the Lithuanian National Drama Theatre in 2018, in which she experimented with various *verbatim* ways of creation.

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