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**MUZIKOS
KOMPONAVIMO
PRINCIPAI:
muzikos archetipai**

**PRINCIPLES
OF MUSIC
COMPOSING:
Musical Archetypes**

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Pratarmė

Šis leidinys yra sudarytas iš mokslinių straipsnių, perskaitytų VIII tarptautinėje muzikos teorijos konferencijoje „Muzikos komponavimo principai: muzikos archetipai“, surengtoje 2008 m. balandžio 23–25 d. Konferencijos rengėjai – Lietuvos muzikos ir teatro akademija bei Lietuvos kompozitorių sąjunga.

Dvidešimt pranešimų, kurie sudaro šį leidinį, perskaitė muzikologai iš dešimties šalių (Rumunijos, Estijos, Jungtinės Karalystės, Rusijos, Graikijos, Serbijos, Prancūzijos, Lenkijos, Brazilijos, Lietuvos).

Prelegentai aktyviausiai atsiliopė į tris konferencijoje numatytas potemes: 1) archetipo sąvoka ir teorinės koncepcijos (požiūriai, ištakos, plėtotė); 2) archetipai ir nacionalinis muzikos savitumas. Etnomuzikos archetipai; 3) archetipų apraiškos šiuolaikinėje muzikos komponavimo praktikoje (XX–XXI a.).

Pirmajai potemei priskirta (tiesa, šiek tiek sąlygiškai) devyni pranešimai. Visi jie nagrinėja bendrąsias teorines muzikos archetipų problemas, į kurias autoriai žvelgia įvairiai. Antai Rastko Jakovljević pastebi, kad tarp visų rūšių muzikos yra glaudūs ryšiai, leidžiantys manyti apie egzistuojančius archetipus, panašius į C. G. Jungo aprašytas vizualines ir psichologines figūras. Muzikologo nuomone, efektyvus yra toks muzikinių archetipų tyrinėjimo būdas, kai dėmesys sutelkiamas į pagrindines pasikartojimo ir kontrasto charakteristikas.

Vertindamas interstilistinius muzikos stilių raidos tarpsnius archetipiniu žvilgsniu, Pavelas Puščas siūlo du mąstymo modelius – anarchetipą ir eschatipą, holistiškai apibūdinančius stilių perimamumą.

Įdomus ir kitas šio muzikologo pranešimas, kuriame bandoma išsiaiškinti, ar simbolinės tonacijų konotacijos priklauso archetipams. Pasitelkdamas semiotines priemones, mokslininkas kuria tonacijų apibrėžimus, nustato jų išraiškos jėgą bei konfigūracijos strategiją.

Martas Humalas savo požiūrį į muzikos archetipą, regis, atranda polemizuodamas su H. Schenkeriu. Kaip žinoma, elementarių struktūrų pagrindu yra konstruojamos aukštesnio lygmens kontrapunkto struktūros (temos, kompozicija). Pastarąsias M. Humalas vadina archetipais. Joms yra būdinga ne tik viena iš H. Schenkerio „Ursatz“ formų (tonikos prolongacija per visą formą), bet ir joms priskirtina archetipinė keturbalsės balsavados matrica.

Kiek netikėtą požiūrį į archetipą, susietą su muzikos anonimiškumu, matome Panayotis Demopoulos pranešime. Muzikos anonimiškumą, susijusį su ištisa kultūrinių vertybių sistema, muzikologas interpretuoja kaip esminį šiandieninės muzikos archetipą. Jis labiausiai išryškėja talentingiausiuose šiuolaikinės muzikos kūriniuose. Muzikologas mano, kad būsimajai muzikai svarbus poetinis archetipas.

Muzikologas Igoris Vorobyovas atskleidžia įdomias paraleles, prototipiškai siejančias XX a. antrojo–trečiojo dešimtmečių muzikos avangardą su totalitariniu menu (sovietinis, Trečiojo reicho ir pan. menas). Prototipiniai bendrumai, muzikologo nuomone, pasireiškia keliais požymiais: neigimo estetika, antiromantiniu, futurologiniu kryptingumu, socialiniu-politiniu atspalviu ir kt.).

Dabarties muzikai būdingas pasitraukimas į autonominę nelinejinę išraišką suaktualina, Margaritos Katunyan nuomone, struktūrinių archetipų (serija, agonas, ciklas), kilusių iš archajiškųjų ritualų, reikšmę. O ankstesnei muzikai (Monteverdi, Mozartas) ypač svarbi žodinė sintaksė bei retorika.

Kostas Chardas pabrėžia muzikos archetipų (sonatinės formos, tonalaus trigarsio, kvintinio santykio, plagalinės kadencijos ir kt.) svarbą dabarties muzikos suvokimui. Muzikologą taip pat domina intencijos, paskatinusios tokių archetipų taikymą.

Elvio Cipollone atkreipia dėmesį į archetipinę retorinę figūrą, susijusią su muzikinės pauzės reikšme. Muzikologas išvelgia skirtingas muzikos nutylėjimo prasmes (*in absentia* ir *in presentia*).

Antrajai potemei priskirti penki pranešimai. Trumpai pristatysime.

Pasak Kalliopi Stigos, įvairialypės graikų muzikos šaknys, leidžiančios atrasti nemaža muzikos archetipinių tekstų, juntamai veikia tiek šiuolaikinę graikų muziką bei dainos žanrą, tiek graikiškąjį muzikos charakterį.

Rimantas Janeliauskas mano, kad daugelis spontaniškai sukurtų ir neįvardytų M. K. Čiurlionio fortepijoninės muzikos ciklų pasižymi archetipinėmis binarinėmis struktūromis, susijusiomis su lietuvių muzikos tautinėmis šaknimis. Nemaža dalis pastarųjų yra prognozuojamai spontaniški „Neatpažinti ciklai“.

Zlatos Marjanović nuomone, Juodkalnijos kaimiečių specifinis balso virpinimas atliekant dainas galėtų būti laikomas tam tikru archetipu. Tai rodo jo išplitimas visame Dinarų kalnyno regione.

Daiva Vyčinienė išryškina anapestinės ritmo formulės archetipinę reikšmę įvairiuose lietuvių muzikos folkloro kloduose, taip pat jos paplitimą įvairių tautų melodijose.

Rimantas Astrauskas sutelkia dėmesį į archetipinius, gilią senovę ir pirmavaizdį atspindinčius intonacinius procesinius archetipus, išryškinančius ritualinius lietuvių muzikos folkloro bruožus.

Trečiajai potemei priskirti šeši pranešimai.

Bogumiła Mika siekia atskleisti, kaip nacionalinės ir religinės dainos „Bogurodzica“ melodinis archetipas determinuoja XX a. lenkų kompozitorių kūrinių nacionalinį identitetą ten, kur šis archetipas yra taikomas.

Liduino Pitombera ir Luciana Gifoni tyrinėja, kaip etnomuzikos ir geometrinių archetipai pritaikomi šiuolaikinės muzikos kontekste, kaip pastarieji pasireiškia Pitombeiros kūrinyje *Seresta Nr. 9*.

Tyrinėdamas vieną iš aštuonių B. Bartoko „Improvizacijų“ (Op. 20/IV), Rimantas Janeliauskas pastebi, kad kūrinio kompozicinė struktūra yra nuosekliai išvesta iš vengrų valstiečių dainos melodinio archetipo.

Lygindama O. di Lasso ir R. Mažulio *Cum essem parvulus* (kūrinius, sukurtus pagal tą patį tekstą), muzikologė Gražina Daunoravičienė pastebi ne tik kompozicinius skirtumus, sąlygotus nutolusių stilistinių epochų, bet ir bendrumus (rafinuotą stilių, moteto žanrą), kurie galėtų būti įvardyti kaip tam tikri muzikos prototipai.

Ewa Kowalska, žvelgdama per tradicinio klasikinio kvarteto, kaip archetipo, prizmę, tyrinėja XX a. lenkų kompozitorių styginių kvartetų – jų evoliuciją, stilistinius pokyčius.

Žymaus prancūzų elektroakustinės muzikos kūrėjo François Bayle'io taikomi muzikos archetipai (statinis, dinaminis, pozicinis), muzikologo Gaël Tissot nuomone, padeda suvokti kompozitoriaus kūrybinį procesą ir jo kūrinius.

*Vyr. redaktorius ir sudarytojas
doc. dr. R. Janeliauskas*

Foreword

The present publication is comprised of scientific reports made at the 8th International Music Theory Conference (April 23–25, 2008) “Principles of Music Composing: Musical Archetypes”. The organizers of the conference are the Lithuanian Academy of Music and Theatre and the Lithuanian Composers’ Union.

Twenty reports that comprise the content of the present publication were made by musicologists from 10 countries (Rumania, Estonia, the United Kingdom, Russia, Greece, Serbia, France, Poland, Brazil and Lithuania). The speakers most actively responded to the following three subthemes of the conference: 1) conceptions and definitions of Archetype (outlooks, sources and development); 2) archetypes and a national identity of music; ethnomusical archetypes; 3) Manifestation of archetypes in composing practice of contemporary music (20th–21st c.).

Even nine reports, although rather conditionally, were attributed to **the first subtheme**. All of them discuss the most general theoretical issues of musical archetypes. The report-makers approach them from different aspects. For example, Rastko Jakovljević notices that there is a close relationship between all the types of music, making possible to think about existing archetypes similar to the visual and psychological figures described by C. G. Jung. In the opinion of the musicologist, an effective manner of the investigation of musical archetypes is the concentration of attention on the basic characteristics of recapitulation and contrast.

Pavel Puščaš, marking interstylistic phases in the development of musical styles through an archetype glance, proposes two models of thinking, i.e. anarchetype and echatype, holistically characterizing the continuity of styles.

Of interest is the other report made by the same musicologist. He makes an attempt to clear up whether symbolic connotations of tonalities belong to archetypes. On the basis of semiotic means, he works out definitions of the tonalities, determines the force of their expression and the strategy of configuration.

Mart Humal seems to have discovered his approach to a musical archetype in the polemics with H. Schenker. It is known that the higher-level structures of counterpoint (themes, composition) are constructed on the basis of elemental structures. M. Humal calls the latter archetypes. They are marked not only by one of H. Schenker’s ‘Ursatz’ forms (prolongation of tonic though the entire form) but also, in the musicologist’s opinion, an archetypal four-part voice-leading matrix attributed to them.

A somewhat unexpected association of an archetype with the anonymity of music is disclosed in the report made by Panayotis Demopoulos. The anonymity of music related to the entire system of cultural values is interpreted by the musicologist as a principal archetype of contemporary music. It is best witnessed by the most talented works of contemporary music. The musicologist thinks that a poetic archetype is of great importance to the future music.

Igor Vorobyov unfolds an interesting parallel, prototypically connecting the avant-garde music in the 1910s–1920s with a totalitarian art (Soviet, the Third Reich art, etc.). Prototypical common points, according to the musicologist, manifest themselves by means of several traits: aesthetics of negation, anti-romantic, futurological directedness, a social and political slant, etc.

A retreat to an autonomous non-linear expression characteristic of the present-day music, in the opinion of Margarita Katunyan, makes the importance of the structural archetypes (series, agon, cycle), originating in the archaic rituals, more topical whereas a verbal syntax and rhetorics was of great importance to the music of earlier periods (Monteverdi, Mozart).

Kostas Chardas accentuates the importance of musical archetypes (the sonata form, the tonal triad, the perfect-fifth relation, the plagal cadencies, etc.) for the perception of the present-day music. The musicologist is also interested in the intentions stimulating the use of such archetypes.

Elvio Cipollone directs his attention to an archetypal figure of rhetorics related to the importance of an interruption of the musical tissue. The musicologist points out different figures of suppression (in absentia and in presentia).

The second subtheme includes five reports.

The diverse roots of the Greek music, in the opinion of Kalliopi Stiga, enabling one to discover quite a number of musical archetypal texts, make a perceptible impact both on the Greek contemporary music and ‘art songs’ as well as on the Greek musical character on the whole.

Rimantas Janeliauskas thinks that the majority of piano musical cycles, spontaneously written and untitled by M. K. Čiurlionis, are marked by archetypal binary structures related to the national roots of Lithuanian music. They serve to a certain extent as a basis for the prognostication of spontaneous “un-recognized cycles”.

Zlata Marjanović is of the opinion that a characteristic voice-shaking of rural singing in Montenegro can be considered as a certain archetype. It is witnessed by its spread in the whole Dinaric region.

Daiva Vyčinienė reveals an archetypal importance of the anapestic rhythmic formula in various folklore genres of Lithuanian music and its spread in the melodies of other nations.

Rimantas Astrauskas focuses his attention on the intonational processual archetypes, witnessing high antiquity, which bring out ritual features of the Lithuanian musical folklore.

The third subtheme consists of six reports.

Bogumiła Mika makes an attempt to reveal how the melodic archetype of the national and religious song ‘Bogurodzica’ determines a national identity of the works by 20th century Polish composers there, where this archetype is employed.

Liduíno Pitombeira and Luciana Gifoni investigate how ethnomusical and geometrical archetypes are applicable in the context of contemporary music, and how they manifest themselves in Pitombeira’s work *Seresta No 9*.

Investigating one of B. Bartók’s eight ‘Improvisations’ (op. 20/IV), Rimantas Janeliauskas notices that a compositional structure of the work is consistently derived from a melodic archetype of a Hungarian rural song.

Comparing *Cum essem parvulus* by O. di Lasso and R. Mažulis, i. e. the works written on the basis of the same text, the musicologist Gražina Daunoravičienė come across not only compositional differences conditioned by distanced stylistic epochs but also their common points (a sophisticated style, the motet genre), which can be called as certain musical prototypes.

Ewa Kowalska explores string works by 20th century Polish composers, i. e. their evolution and stylistic changes, glancing through a prism of a classical quartet as an archetype.

In the opinion of the musicologist Gaël Tissot, musical archetypes (static, dynamic, positional) employed by François Bayle, a prominent composer of French electroacoustic music, make possible to perceive the composer’s creative process and his works.

Editor-in-chief and compiler
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1

**Archetipo sąvoka ir teorinės koncepcijos
(požiūriai, ištakos, plėtotė)** **Conceptions and
Definitions of Archetype
(Outlooks, Sources,
Development)**

Rastko Jakovljević ...10
Pavel Puščas ...18
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Encoding the Archetype: The Cases of Repetition and Contrast in Music

Throughout time music has crossed distant road from music of first communities and civilisations to contemporary when this culture practice exist in three general categories or systems: traditional or folk, popular and artistic music. Every category has its regularities, but can be connected on basic level as well, just like popular music is in some sense ideal crossover from traditional to artistic music. However, there has to be some deeper connections among these practices, specific or generative musical features which are uprising in every one of them, without any exceptions. The question can be asked: Does all music have something in common, or those specifics were individually developed? Premise that archetype may be the key of conjunction can play major part in solving of stated problems.

At this point it seems that specific quest in looking for identical or similar elements and principals are in act. If we turnover on Jung's figures/symbols and principles, we can find some of the starting point in solving the problem. Jung's archetypes are mainly associated with visualisations or narrative models, and of course their semantic potential, so if we desire to transfer them and identify in another context system, like music, we have to make a systematic and accurate conversion, encoding visual symbol into auditive. This means that is necessary to define characteristics which maintain and represents the *meaning* of principals and their immanent attributes. If we take closer look at Anima and Animus then we can see that their mutual feature is dichotomy and the significance of contraposition or opposition in one entity (whole), and that main conception of those figures are based on same principle – contrast. Persona or Shadow can be referred as every type of deformation of basic structure or distortion, because Persona represents mask which disguise true identity, while the Shadow is in fact the dark side of the Persona. In addition, the archetype of Cora, as a symbol of infinity or indeterminacy can represent stated principal of depersonalisation or 'mask', and in most reductive sense follow the contours of contrast. If we recall that archetype of Water is in fact figure that reflects the state of transformation or the place of transfiguration, than it is obvious that this archetype can be determined as figure that carry potential of contrast in self. Maybe most transparent are symbols of (Great) Mother and Trickster which as most prominent characteristics points dualistic nature and prevalence of contrast as a result. Also, this principle can be noticed in Metempsychosis because it requests the identity change or contrast.

On the other side, other symbols or figures that Jung constructed represents the idea of something that is constant and in some sense monolithic. Figures of Child, Wise old man, and Mandalas are operating as factors of stability, fixation and everything that is in opposition to contrast. On one side the Child archetype represents syzygy of past and present, while Wise old man holds authoritative ratio toward past. Relation to past, as past itself hold potentials of fixation or repetition, and not just because we experience it as something completed and finished, but because it can define present and make influence on future. If we take Mandala as example we can be able to behold this figure, which is conceptualised as unity, stability and circling or totality, as obvious symbol navigated by principles of fixation, and finally encoding it to music repetition.

One of the most important and most frequent archetypal principles in music is repetition. Besides contrast, repetition is considered as one of the basic principles of musical form, communicating with the past events and anticipating the future at the same time (Encarta, Musical Form). Generally, repetition can be manifested in several ways: 1) exact or strict repetition, 2) variational repetition, 3) selective repetition (taking one motif or his part which can produce new repetitive module in advance), 4) developmental or contrastable repetition, which tends to induct new module. Above all those repetition 'formulas', one can say that this principle is present in every type of music from psalms of Gregorian choral to tribal chants.

In traditional music, repetitiveness is one of the most important factors of musical form. This principle is most evident in music which follows trance rituals, but in some other cases, i. e. rhyme songs or children music, songs of psalmody character (litany/recitative song types) etc. Repetition can be developed in several ways: repetition based on tone oscillation, continual repetition of one just one tone, which can be considered as a type of *logogenic*¹ repetition, but it can be comprised of several tones, conditioning

¹ Under *logogenic* music Curt Sachs understands 'use of melody as a mere vehicle for words and keep it in a medium pitch and a medium power of voice without emotional stress' (cf. 1943: 41).

the development of the repetition of higher order. However, repetition of specific melo-rhythmic patterns, precisely motifs can create conditions for organisation of repetition of higher order like ostinati, but after all it can be distinguished in formal distribution of thematic or motif material, considering this case as a eventual morphological repetition. It is necessary to emphasise that this principal can be accomplished with particular organisation of rhythm and melody, but with synergy of rhythm, melody, harmony, and in some cases even text as well. One of the indicative examples is monochordal Song of Superiors, sung during the ritual of adoration of the young man in Tierra del Fuego (South America), in which the melody has taken the stagnation (in sense of tone movements) or repetition, while the rhythm is acting like dynamic counterpart.

Yamana, *Talauwaia* (death lament), Tierra del Fuego (South America), after Hornbostel. F. Bose, Op. cit., p. 165.



Although rhythm is diverse in this example, repetition can be noticed in both music components – melody and rhythm, like i.e. in melody of Botokudos (East Brazil), formed on bichordal base (g1–f1), constantly insisting on exposing just one motif.

Botokudos, after Strelnikov. Sachs, Op. cit., p. 32.



Another step in that direction can be demonstrated with one Russian song structured of one bichordal motif whose tones are in intervallic distance of fourth (note that four is considered as archetypal nominal value).

Chuvash (Russia), according to Wiora, Op. cit., p. 194.



Of course, repetition is absolutely not just specific feature of vocal but instrumental traditional music as well, i. e. in Aboriginal *didgeridu* music.

Besides so-called ‘primitive’ music we also mentioned music which accompanied trance rituals. Such music is generally based on high frequencies of repetition modules. Suggestive rhythm, which creates ecstatic states, is often performed on some percussion instrument, while vocal examples are very rare (i.e. mystical *kûrtâna* songs in Bengal; cf. Rouget, 1985: 105). The dynamism of those monolith rhythmical patterns is mainly achieved with dynamical (mostly with crescendo) or agogic means, such as *staccato*. However, their distinctive nature is repetition, which is highly related to context or specific ritual needs.

In the area of popular music we can notice the exact or same importance of repetition like in traditional music. As a form-creating principal it is present in almost every genre, although in some of them repetition is much more evident and important, such as in technomusic, where one motif can be repeated throughout entire song. Karen E. Collins, dealing with problems of industrial music, dystopia and machine aesthetics, believe that repetition is the central point in aesthetics of the machine, always demanding standardisation and automatism (2002: 377). However, that repetition can create high tension, because in the atmosphere is present the notion and feeling of *erwartung* (expectation) of change, even though that change might not happen at all (cf. Ibid., 382). In Collins’ study she argues that in that sense impulsive rhythmical *ostinati*, especially those in bass or drum line, is contributing the impression of rigorous and unstoppable process or, in final instance, the feeling of doom which is out of every control (Ibid.). As it has been already noticed, in specific electronic genres repetition of single motif can last through entire song, but it can be noticed in some non-progressive or even non-electronic genres of popular music. As one of the examples we can recall of John Williams’ Imperial March (Darth Vader’s Theme) from Star Wars movie (1977).

Williams, Star Wars, "Imperial March" (Darth Vader's theme)

III. The Imperial March (Darth Vader's Theme)

JOHN WILLIAMS

Ala Marcia (♩ = 112)

Ala Marcia (♩ = 112)

1 From the Lucasfilm Ltd. Production - A Twentieth Century Fox Release THE EMPIRE STRIKES BACK
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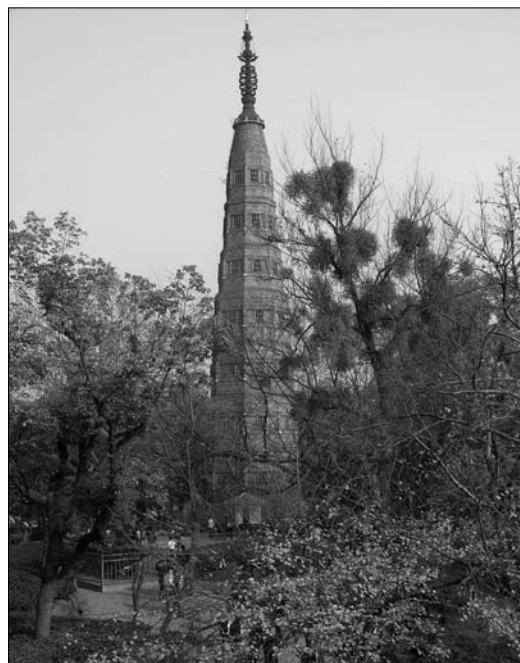
Examples of repetition in classical music are numerous. This archetypal principle can be followed from Renaissance to music of the 20th century, especially minimalism in which resource reduction imply the reduction of all musical parameters. If we listen to Steve Reich's *Music for 18 Musicians* (1974–1976) it is obvious that can be easily compared with some song that follows shamanistic or trance ritual. Poetics of many 20th century composers headed that direction in creating specific ritual atmosphere in their works, in what the repetition was one of the most important factors in actually doing this.

Besides mentioned examples of repetition it is necessary to stress on drones as symbolic and special type of repetition. In two general categories drones can be formed as 1) continual (which lasts without interceptions or breaks), and 2) rhythmised (which can have developed rhythmical structure). Although there are some cases of drones based on two or several pitches, it can be considered that its basic appearance is as continual duration of one tone. Having on mind that drones emphasise on one side duration, almost on the principal level, and insistence of one tone, on the other, it can eventually be said that drones are one of the specific forms of repetition, and finally that it can be argued as one of the archetypal figures in music.

Another type of archetypal relations can be formed through different means which are not dealing with musical elements as sound factors, but as pure sound symbols as well. The structures that in one form connects musical elements or musical symbols from different, or even diametric time periods can be also argued as one of the musical archetypes. Elements of 'old' and already affirmed or fixed can provide ideal conditions for entering and affirming some 'new' element. It can be said that adaption of 'new' element is being done on the 'burden' of 'old', because it is matter of implementation with the help of credibility of that 'old', established element, doing that this 'old' element becomes instrumental value which is subjected to progress. This particular act can be founded in almost, if not every area of human culture, and examples can be found in everything that culture comprises. One of the most evident culture areas on which this idea can be easily demonstrated is certainly visual arts and architecture. For example, in postmodern architecture 'old' elements can be expressed with different – 'new' sources. This means that traditional fixed form has selected and accepted new content, which must fit in to that archetypal matrix. One characteristic example can be The Petronas Towers, currently highest building in the world, located in Kuala Lumpur (Malaysia): American architect (originally Argentine) developed his creation with combining traditional Malaysian – Islamic architectonics and contemporary materials, such as stainless steel etc (see pictures 1 and 2). Realisation of *Sacra Sindone* dome, which embraced architectural technique of old Persian



Picture 1. Cesar Pelli, The Petronas Towers, Kuala Lumpur, Malaysia



Picture 2. Baochu Pagoda, Java

wooden mosque from Erzerum (Anatolia, Turkey; see pictures 3 and 4), or Louvre pyramid (museum entrance), which represents contemporary, glass made Egyptian-originated building structure, certainly can be added as some of the specific examples of connecting past with present in one form (see pictures 5 and 6). In music really exists so many examples of this particular idea, from models like *maqam* or *raga* in traditional, citations in classical to using samples in popular music. From those examples it is evident that 'new' elements must have support of the 'old' ones, which like echoes resonates throughout newborn whole. But this cannot be considered as a question of conflict or dichotomy, because it is in fact a case of coalition of two temporal distanced narratives that symbolise one crossection of time. In that pooling form 'old' elements represents past, and something that is proven and understand, while new is taking the shape of that resonance, and for that reason whole form of relations can be marked as *diachronical archetype*. Although every archetype resonance or morphic resonance in name already imply diachrony, under this term can be considered forms based on implementation of traditional elements, or 'samples' which are adapted in new, contemporary context.



Picture 3. Guarino Guarini, Capella della Sacra Erzerum, Sindone, Torino (1668–1694)



Picture 4. Woden dome, Ul mosque, Seljuk, cca 1150 A.D



Picture 5. I. M. Pei, Louvre Pyramid, Paris



Picture 6. Sneferu Red Pyramid, Dahshur, Egypt

The second mentioned archetypal principal is the contrast, a principle which is developed on the bases and relations of dichotomy. We are able to observe a great deal of musical factors which bears the contrast potential. Some of the most evident dichotomies in music which can be considered are tonal relations or positioning such as high-low, or upper-lower pitched tones, but also with a melodic leap, which can produce strong symbolical effect in specific melody. The nature of this contrasting figure can be comprised with the concept of intensity and relaxation, which is, according to most musicologists, considered as basic and immanent feature of music itself. German musicologist Fritz Bose suggests that 'during the singing after intense and dynamically strong there is always relaxed tone which succeeds' (1989: 63). It seems that this type of contrast effluents from physic attributions or habits of the music interpreters, which subsequently means that this archetype can be considered as one of the so-called 'biological archetypes'. If we observe

Meyer's gap-fill archetype more closely we can be in the position to see that this figure is based on certain contrast, comprised of fourth/fifth leap on the beginning of the melody, representing intensity, while the compensation of particular leap, with skipped tones, can be considered as a relaxation. However, contrast is certainly not present just in linear/melodic component but can be essential for rhythm as well. Even in the context of repetition domination, contrast can be introduced and presented very subtly, and influence on melody and sound colour as same as on time flux. Arguing on Harold Davis' experience, Curt Sachs as one of the hypothetical ideas of instrumental music origin quotes one illustrative example of rhythmical contrast:

There can be no doubt that a species of rhythmic intoxication is the natural consequence of this vigorous clashing; and many cases have been experienced by the writer where an unwillingness to sing on the part of the native has been overcome by beating together a couple of boomerangs. In every case it acts as a stimulant to greater enthusiasm. Man does not listen to the seconds of his watch or the jolts of his railway car without decomposing the endless sequence of uniform beats into an alternation of accented and unaccented beats. He organizes monotonous tick-tack into a sequence of tick-tock periods and would even unite every two of these periods to form a higher unit: tick-a tock-a. Tick-a tock-a is more than just strong-weak/strong-weak. It is also light-weak/dark-weak, or bright-weak/dull-weak. Two of new elements have entered rhythmic organization: timbre and pitch. (1980: 46)

However, rhythmical contrast can be realised with velocity and flow frequency/rhythmical pulse, like, i. e. in shamanistic or trance rituals. In addition to this, if we mention dynamical contrasts 'strong-weak' (*crescendo-decrescendo*), than the totality of this principle is rounded and accomplished.

But, archetype can engage the domain of tonal dynamics as well. As a specific case we can abstract the use of transposition, practice known to all musical types and forms. If octave can be considered more as 'sound spreading' than as polyphonical element, in similar ways of expression transposition can be considered as 'spreading' of tonal area. Although Bose considers that this kind of 'spreading' is realising when the 'principal motif is being repeated on one pitch down' (1989: 64), we cannot be sure that the transposition would not occur in some other intervallic model. Hence, it can be considered that transposition can be formed on any intervallic relation, although some relations can be more typical for some music cultures, which can be considered as their local archetypal features. However, it is also necessary to emphasise that tonal change (in western music meaning of the term) is not recognised in traditional music because most of such music very often doesn't have 'pure' (or diatonical), but special types of tonal organisation and intonation as well. Walter Wiora distinguishes that transposition should not be identified with modulation, yet to rather be considered as 'motif which with all of his material is being sung/played on different tone pitches' (1959: 201). Melodies of such tonal organisation Wiora is naming as *ladder melodies* in which 'motif of several tones is being perceived on higher or lower pitches until voice again make another step upwards and transpose the motif several times again' (Ibid.). Considering that in classical music this is quite often practice, we need to stress that in popular music transposition is one of the main factors of dinamisation, and that in some genres (i.e. pop music) second up transposition in last refren execution has become routine.

As one more indicative example of contrast as archetypal musical principle we can mention a special manner of performance, which can be described as 'voice masking'. Such masking can be accomplished with specific timbre, or distortion of natural voice colour and register, and it's been often used in music of the so-called 'primitive' societies, and indigenou people; let's just remember shamanistic rituals and mask wearing during the performance which can significantly alter the voice qualities. Sachs quotes that 'primitive' singer often

refrains from utmost pitch and power; but when frenzy pushes him to extremes, his singing is strained: it is, and is meant to be, unlike the performer's speech voice; it is expected to be superhuman; indeed, supernatural. He ventriloquizes, sings through the nose, cries and yodels, yells and squawks, but is never what modern singers strive to be: at liberty and natural. Primitive singers even have used special devices to veil their inborn voices – voice masks might be appropriate term. With the Chukchi in Northeastern Siberia, 'the shaman uses his drum for modifying his voice, now placing it directly before his mouth, now turning it at an ablique angle.' (1980: 23)

Except this example we can quote typical manner in playing didjeridu among Australian Aborigines as well, which can consider production of sounds that can be described as murmuring, growling, roaring effects, overtones or other mimetic sounds, imitating sounds produced by birds and other animals. If we add drone, deep tones to this soundscape, produced with air insufflations into the tube of the instrument than we couldn't say that it can sounds very natural. In the same manner we can treat overtones which can be considered as voice distortive elements as well. Some of the examples of this type of distortion can be found in Tuvan or Mongolian overtone or throat singing or distortion of natural voice timbre in specific

songs among Vlachs in South eastern Serbia. On the other side, some instrumental pieces can contain elements of untypical timbre or register usage. Such example can be specific style of interpretation on pipe (frula) in Serbia, but also other musical cultures, realised through air insufflations in the instrument and at the same time using guttural sounds that complements to instrumental sounds, and creating specific latent polyphony or accompaniment.

Čačak, on pipe (frula); Zaplanje – Southeastern Serbia – after recordings of M. Zakić; transcription by R. Jakovljević

♩ cca 83

Although the distortions of instrumental sounds are frequently used in popular music, special semantic meanings have distortions comprised of numerous sound effects. The emergence of those distortive sounds can be considered as a need of creating specific atmosphere, but it can be understood as the need of creating the voice of the Other, unnatural and transcendent voice. The meaning of these phenomena of ‘voice mechanisation’ Karen Collins sees not just in creating of physical otherness or strangeness, but also psychical because it creates special dystopian atmosphere (2002: 400). Serge Lacasse has dedicated whole study on the problems of specific forms of mutation or voice distortion in popular music such as reverberation, echo, overdubbing, phasing, velocity modifications etc. It seems that the need of alterations of sound quality, performed vocally in most cases, is highly spread in popular music. We can say that the function is (almost) the same as in traditional music, which leads us to believe that this figure can be argued as universal and archetypal.

At the end of this discussion one can ask a question is it possible to appoint analogies between ‘past’ and ‘present’ archetypes? Do these similarities can be considered as elements of archetypal in music? The answer can be brought in several directions; if we consider archetypes as unchangeable acts, emerging from anything that we have around us and that we create, the acts that represents natural inevitable, that means that alteration of the context would not harm the structure and meaning of the archetype. Secondly, we can assume that archetypes are just one way in reading present through the past or they can be considered as a pure aesthetical artefact which tries to find answers on how can we read our biological/natural codes. In any case, the archetypes may have different contexts, different ways of expression, but they still repeat the same message, representing resonances of the past. This paper should be considered as one of the possible ways of their constituting, encoding and reading in diverse musical systems, and it should be argued as on possible view on the problems of musical archetypes as such.

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Santrauka

Užkoduojant archetipą: pasikartojimas ir kontrastas muzikoje

Studijuojant muzikinius archetipus ryškėja, kad tarp visų rūšių muzikos egzistuoja glaudžios ir reikšmingos sąsajos. Tačiau muzikologai iki šiol šiek tiek vengia muzikos archetipų klausimo, o dėl jo sudėtingumo, informacijos miglotumo ir tinkamos metodologijos trūkumo nesugeba išnaudoti visų teorinių galimybių. Todėl šiandienos mokslas, reikalaujantis dar kartą patvirtinti ir naujai suformuluoti jau įsigalėjusias ar atmetas teorijas, įnešė naujų perspektyvų ir pažangos į jų (re)interpretaciją. Kadangi archetipai C. G. Jungo teorijoje iš esmės apibrėžiami kaip vizualinės ir simbolinės figūros, tai neturint jokių rodiklių, kaip juos perkelti į muziką (o ką jau kalbėti apie muzikinių archetipų nustatymo problemą), vienas iš uždavinių yra numatyti muzikinių archetipų modelių formavimo būdus ir nustatyti, kaip jie atitinka minėtas C. G. Jungo figūras.

Prieš nustatant, kokie yra nemuzikiniai archetipai ir kokios jų prasmės užkoduotos muzikoje, būtina išskirti būdingas paties archetipo savybes. Trumpai tariant, vienos vizualinės/simbolinės archetipinės figūros prasmė turi būti tiesiogiai perkelta į muzikinę/klausos plotmę. Nors muzikiniai archetipai nėra tokie pat aiškiai suprantami kaip jų vizualiniai atitikmenys, jie turi daug ką bendra, ypač pirminiame lygmenyje: abiejų rūšių archetipai pasižymi dviem esminiais principais – pasikartojimu ir kontrastu. Šie principai gali būti laikomi archetipinio muzikinio mąstymo pamatu, ir ne tik dėl savo universalumo, bet dar ir dėl to, kad jie yra savarankiški ir būtini pačios muzikos principai. Tačiau nors tradicinėje, klasikinėje ir populiariojoje muzikoje pasikartojimas ir kontrastas pasireiškia pačiais įvairiausiais būdais, pagrindiniai jų tikslai išlieka tie patys.

Pranešime pristatomas efektyvus muzikinių archetipų tyrinėjimo būdas, sutelkiant dėmesį į pagrindines pasikartojimo ir kontrasto charakteristikas. Pasikartojimo klausimas sprendžiamas nagrinėjant tokius charakteringus muzikos elementus ir technikas kaip garsinis/ritminis pamatas (arba motyvai), ostinato, burdonas ir diachroniniai archetipai, o kontrasto klausimas – nagrinėjant įtampą/atoslūgį, tonacinę dinamiką ir deformacijas. Nagrinėjant specifinius (daugiausia tradicinės muzikos) pavyzdžius ir kartu laikantis įprasto požiūrio, ši metodologija grindžiama C. G. Jungo ir vėlesnėmis teorijomis, kognityviaja psichologija, etnomuzikologija ir kitomis įprastomis muzikos teorijomis. Siekiant esminių išvadų, idėjos yra taikomos autentiškiems analitiniams modeliams. Pagrindiniai tikslai – pasiūlyti muzikinių archetipų analizės ir jų užkodavimo kryptis, prisidėti prie diskusijos apie muzikinių archetipų nustatymą ir suformuluoti archetipinio muzikinio mąstymo teorijos pagrindus.

Symbolic Connotations of the Tonalities – are these Archetypes?

1. Prolegomena

The live act of interpretation of musical discourse and the evaluative perception of musical communication, as well as what can be termed as “musical thinking”, have been defined by certain specific stereotypes active all along the hundreds, or even thousands of years of practicing the European art of music. Obviously, this concept is rooted in the Pythagorean doctrine of the musical act, conceived rather as a benefic, thaumaturgical action, suitable for being used in practice under any malefic circumstances, whether of organic origin (somatic affections, dysfunctions, diseases) or of psycho-somatic nature (what we call today stress, neuroses or psychoses). The truth is that the Pythagorean tradition integrated the art of music viewed in its pragmatic aspects into a complex of actions beneficial for the equilibrium and health of the individual and collectivity, along with meditation, strict diet, control of morals and behavior. The art of music was only a component of this inextricable synthesis, deriving from a holistic ideology of the world. As far as the philosophical and scientific aspects are concerned, these were clearly distinguished from the practical applications, while the speculative considerations related to the “harmony of the universe”, to the music of the spheres and to the constructive proportions integrated in the laws of the universe, were completely separated.

This practice, probably thousands of years old, which had its connections with the mythologies of the Near East (Mesopotamia and Egypt) and the Far East as well (India and China), in fact with the oldest human civilizations, has later become the basis of various theories of musical science and art. These will take over, amplify and stabilize in specific canons the capacity of some musical structures of objectively generating “controllable effects” on the psyche of the listeners, in short, a real “theory of the musical ethos” will be constructed. As it can be concluded from the expression, the musical ethos has important correlations with philosophical theories and constructs in the domain of behavior and ethics, generating either malefic, condemnable or at least reprovable effects, or, on the positive side, benefic effects, behavioral models to be followed and modalities of expression suitable for stimulating these values.

A long tradition, which the classical philosophers of ancient Greece had taken over from the last Pythagoreans, survived in the Middle Ages, founded on and infected by the same orientation. From Theetetos, Architas of Tarent, Damon of Athens, through the authoritarian syntheses of Plato (*Republic*, *Theetetos* and *The Sophist*) and Aristotle (*Poetics* and *Rhetoric*) this great tradition will continue through: Aristoxenes, Diogenes, Ptolemy, Plotinos and up to the first medieval theoretician, Boethius. In general, as we can expect, such a continuity, based on the authority of the masters, contains few modifications (only with Aristoxenes and especially with Ptolemy), and the degree of constancy of the correlations between the musical mode, capacity of expression and the effect on the listener proves a remarkable constancy.

The decoding and interpretation of these correspondences is one of the most complex problems of musical hermeneutics. It is extremely difficult to distinguish between the objective-acoustic and the subjective-arbitrary part in the field of this tradition, which has been maintained for more than two millennia. And in the middle, in connection with both extremes, there is the perception of sonority, which is quasi-unconscious if this capacity of influence is objective, or a mental construct if it is subjective.

The belief in the musical ethos still functioned at a latent but profound level among musicians, critics, esthetes, philosophers in the modern period (between the 17th–19th centuries). However, it started to be questioned especially due to the development of a scientific acoustics, and later, at the end of the 19th century, of a psychology of perception, integrated into a perceptive, generalized metrical psychology. One of the biggest enigmas of contemporary perceptive psychology, in connection with musical esthetics, lies in the very fact that, acoustically speaking, despite of some consistent, responsible and prolonged objective research, no scientific argument can be brought for an etiology of musical expression, while, on the other hand, the study of composing, esthetics and theory of interpretation do not seem to be willing to renounce this correspondence, which they consider to be fundamental in the elaboration and evaluation of the musical discourse. In this way we face an obvious paradox, within which we prolong to the extremes old idiosyncrasies which are highly prevalent, both at the level of professionals and at the level of the large amateur public and, respectively, in the incapacity of musical acoustics, physiology and psychology

(whether perceptive or cognitive) of finding justifications for this obstinate “illusion”, considered even today basic in the interpretation and evaluation of the musical discourse.

On the other hand, why should we not accept these specific modalities of thinking about the construction of musical structures as long as a sociological esthetic perspective emphasizes the fact that the majority of participants in the social musical act have firmly believed in these aspects, and have not questioned the capacity of certain structures (chords, cadences, modes, tonalities) of primarily expressing some affective contents and of being suitable for creating communication with specific content? Things advance as far as a biunivocal correspondence between a certain tonality and its expressive spectrum, which characterizes the 16th–19th centuries, and after all, if Monteverdi, Bach, Mozart, Beethoven, Schumann, Brahms, Mahler etc. believed in these correspondences, there are no reasons to reject their decoding in the same register of semantic reception, no matter whether we can find or not scientific arguments in favor of such correspondences.

In a larger perspective, we can also consider other types of synesthetic associations – e.g. spatial ones (in architecture), chromatic ones (in painting), and rhythmical ones (in poetry or choreography) – of determined expressions, which could also have a physiological basis. Partially, these things are studied and demonstrated in the sense in which we are influenced by the spaces we live in (rectangular, ovoid, spherical), we are basically determined by a code of colors (though variable from a cultural point of view), or we are as well made to assign precise expressive values to some rhythms, and, as a consequence, to the tempo of the discourse. However, the problem is much more complex and apparently suspended in the arbitrary, within the framework of musical tonalities.

As far as music was thought, composed, interpreted and received within the determined framework of diatonic modality (the ancient cultures and medieval culture, and partially also Renaissance culture), this seems to be justified. Independently of the acoustic system, which founds and regulates the relationships among the sounds: Pythagoras, Dydimos, Aristoxenes, Ptolemy, then Gafurius, Glareanus, Zarlino, we are, though variably, within the framework of an essentially vocal music, which, by using a live sonorous source, adaptable in real time, which is the voice, can overcome any intonational difficulties and subtleties, independently of the relations established as intervals between sounds. A monodic music is completely indifferent (technically speaking) to the acoustic system in which it is actually interpreted, as the voice can instantaneously adapt to any type of intonation, the interdictions being of a cultural or educational nature. Even a homophone or polyphone vocal music can practice perfectly, for example, a Pythagorean or Zarlilian intonation without being, in this way, brought in the situation of “falsifying” the structure through intonational compromises. In this way, in a modal musical culture, in which the intervals of the mode are not “standardized”, and are not brought to an ideal average, it is perfectly normal to accept the fact that modes with different bases (or finals) contain other types of seconds, thirds, fifths etc. This intonational specificity can confer a different expressivity on vocal music and can make us accept the fact that the musical modes can have a different “ethos”, and they can be suitable for expressing certain contents rather than others. It is a viable and acceptable conclusion which can ground the notion of musical ethos in the case of ancient and medieval vocal music.

However, the appearance of the instruments totally changes this perspective. Obviously, the instruments (and here we mean the tunable ones, which emit sounds with definable pitch), whether stringed or wind-instruments, have always existed. However, today we are aware of the fact that human voice tends to instinctively adopt an intonation defined by the Zarlilian system, and also of the fact that the stringed instruments are mainly defined within a Pythagorean intonation, and the wind-instruments are defined within a natural, acoustic intonation. Here we are dealing with three intonation systems, the differences of which can no longer be ignored as we put together these different sonorous sources and wish to build up a vocal-instrumental discourse coherent from an intonational point of view.

There are no data about the “problems” the ancient Greeks might have had, who practiced vocal genres accompanied by instruments, neither about the possible difficulties of accompaniment in the music of the troubadours or of the *Ars Nova*. However, the problem rose, abruptly and acutely, in the 16th century, when the instruments, discretely at the beginning, then with a growing significance and determination towards the end of the century, start to present complex discourses, which compete, rival and finally overcome, in the Baroque, the prestige of vocal music. Again, it is evident that in the case of stringed or wind-instruments there is a limit of adaptation, of optimization of the emitted sound, which has a smaller or bigger *plajă* of variability of intonation. The appearance of the instruments with keys will cause insolvable problems to the manufacturers, theoreticians, acousticians and in general to men of science, because here **there is no**

perfect system, only more or less acceptable compromises. As long as the discourse develops only in a certain mode or a certain tonality, these problems can still be ignored, but once the framework has been enlarged by a new kind of thinking in the art of composition and by the quasi-obligation of a musical discourse to perform (by modulation) several modes or tonalities, the differences between the intervals, which in theory ideally should be identical, as they are established by the same step of a tonality as compared to the base, create enormous difficulties to the tuning.

Today we are aware of the fact that there is no perfect system and that all our endeavors are reduced, in principle, to acceptable compromises in this domain. However, at the same time, the smaller the selection/sampling within the octave, the better, as this phenomenon reduces in principle the errors of intonation. The acceptance of the partial temperament (in tens of variants) and finally the equal temperament leads to the establishment of the dominance of musical thought over expression through the falsification of intonation. The equal temperament¹ opens up phenomenal perspectives of the evolution of structural thinking related to the musical discourse, and at the same time, completely destroys the basis on which we could perhaps ground a theory of the ethos of tonalities. Most of the musicians of the 18th and 19th centuries were no longer capable of understanding and realizing the consequences of musical acoustics, which, from Marin Mersenne, Atanasius Kircher, Anton Huygens, through Euler, Legendre, Savart, Poisson and Helmholtz created an acoustics based on mathematical instruments and physical theories equally inaccessible for composers, interpreters and listeners. Probably this fact led to the perpetuation, especially among musicians, of this obstinate blind belief in the ethos of tonalities up to beyond Helmholtz, who expressed his total frustration for not being able to find any physical justification of the expression “different” in C major and D flat major, for instance. Musicians and listeners in general, continue perceiving significant differences between the tonalities, which seem to be rather “selective mythologies”, built on an old tradition, prolonged through masterly exercise until the 20th century.

Moreover, the physical falsity of such theories is revealed by the fact that the absolute tuning of the instruments with keys, which constituted the basis of tuning for the entire orchestra working together, varies extremely between the 14th–19th centuries. The variation includes plus-minus a major second, so that, although from a physical point of view G major could perfectly be an F major if we tune the sound A=402 Hz, for example, or in A major, if the A were tuned to 484 Hz, the expressive connotations would still be maintained. In fact, we should say that the ethos of musical tonalities exists only in the score and not in the physical reality of the complex sonorous signal, and maybe we should go even further, saying that the ethos exists only at the level of musical notation and in the mental associations of the composers and interpreters who automatically relate a certain tonality to a certain zone of expression, sometimes surprisingly and even scandalously precise.

In this way, it is possible to explain the shocking constancy of expressivity, associated with a tonality of a period of three centuries, and inversely, the profound belief of the composers that some pieces of music, for some occasions, with some contents, must be necessarily composed in E flat major, whereas others need to be put in D major or A major. Another, even more emphasized and obstinate expressive evaluation of the tonalities manifests itself in the minor tonalities, and the expressive connotations of the c minor, d minor, or g minor advance towards their use from concretely affective correspondences to metaphysical justifications.

2. Connections, Idiosyncrasies, Canons

We can find both continuities and discontinuities when considering the diachronic viewpoint on the correspondences of certain structures bearing expressive features and specific content. This reveals not only the fact that music (as communication process) is socially determined, but also the existence of a multitude of factors and vectors that are orientating and defining the type and permanence of a certain association. As a result, it is natural for these correspondences to be integrated in the more comprehensive framework of a poetical or even philosophical concept, which is dominating in a certain period, therefore specifying, defining and even conventionally and arbitrarily imposing certain correspondences that are neither technically nor artistically supported. In the same time, among those actively practicing the artistic discourse, there are certain widespread idiosyncrasies, which are adopted in principle by masterly authority and exercise.

¹ After Paul Hindemith: “the biggest revolution from the history of European music” (Unterweisung in Komposition, Band I).

The history of music and musical esthetics often reveals such persistent idiosyncrasies, which are laid down in certain periods, becoming constants of artistic conception and even determining expressive and technical aspects, up to the level of the construction of form and typology of musical genre.

Antiquity. From the antiquity there are very scarce sources regarding the musical ethos. It is true that we can find a large number of collateral sources included in the corpora of historical, philosophical or esthetical writings, from which it is possible to extract certain concepts related to the subject. In the same time, it is worthy to note that in a context in which the theory of music is far better known than its direct practice, these assertions should be treated with the required circumspection. We have learnt about certain aspects of Pythagorean doctrine, integrated in a more comprehensive concept bearing ethical connotations, which established correspondences between certain types of musical discourses, individual or social behaviors, cultural level and specific diet. We could say that these considerations were rather some general assertions issued in the framework of a cosmological conception referring to the world and established on the basis of some “harmonic” correspondences. This means that musical and behavioral typologies had to have an intimate correspondence because music was able to induce certain psychic states, effects and emotions, which were put into practice by an ethical behavior. Of course, the way of constructing these correspondences was mainly deductive, by means of global legalities governing the whole universe. It is noteworthy that the Pythagorean School had shaped the first articulated conceptions regarding the theory of music, which were later taken up and have been used up to the present day: the concept of harmony, the notions of consonance-dissonance (*synfonia-diafonia*), the musical modes, intervalistics etc. Unfortunately, most of these writings were lost and the scarce references we have are provided only through the later writings of certain theoreticians and philosophers. Presumably the first more concrete musical conception based on technical examples was presented in Damon of Athens’ lost tract, where we could find also some references at the level of Platonic dialogues.

An essential summary on the musical ethos regarding the Greek modes practiced in those times could be found in Plato’s well-known passage from *The Republic* (Book III, chapter 10). There are described here the modes considered to have in themselves the capacity and power to configure certain affective and emotional contents, implying in accordance with the Platonic conception that a biunivocal correspondence is connecting modes, contents and specific ethic values. The Dorian mode is described as the mode of heroic and tragic values, while the Phrygian mode is related to equilibrium, proportionality, harmony etc. There are fleetingly mentioned also the correspondences of metrical feet and especially of their prosodic combinations, proposed to be adopted in certain types of discourses. The thesis generated a kind of obsession in the field of music and poetry; the concept was used in the exactly same spirit up to the 19th century and also later on. These Pythagorean fundamentals that were filtered through the Platonic reformulation constitute a remarkably durable and persistent ethos of modes.

In his *Poetics*, Aristotle is elusively resuming this capacity of musical structures to express specific values, quality that recommends some of them for tragic poetry, while others for other discourse types. This conception appears more concretely described and is also applied in his *Rhetoric* (chapter VII–VIII), where Aristotle is treating the subject from a social viewpoint, taking into account the efficiency of educational process. Even if the detailed knowledge of musical theory and practice was the privilege of professionals, the classical Greek civilization has widely disseminated the belief that these typologies, which are after all arbitrary from our point of view, were compulsorily associated with an exact ethical value.

The Middle Ages. In the broader sense of the term, the Middle Ages lasted from the 5th (6th) through the 13th (14th) century, covering a more extended period of time than the Greek-Latin Classicism preceding it and the European Renaissance following it. From a theoretical point of view, this period developed almost nothing that could have challenge the conception and complexity of antique theories or surpass the syntheses of Aristoxenes, Ptolemy or Boethius. The old tracts of musical theory were only rewritten, reshaped and sometimes reoriented according to a dominantly Christian dogmatic and philosophic conception. Besides the significant mutation concerning the sense of reading the musical modes (from down upwards), which reveals an equally important mutation in the spatial conceptualization of musical construction, the Middle Ages proceeded to a drastic simplification towards a diatonism that practically allowed four principal (authentic) and four secondary (plagal) modes. However, each mode was associated with a certain specific expressive typology. Or rather, we could say that musical practice itself has created certain habits of using the modes in certain discursive typologies, with reference to both the properly

so-called text and the general contents of ideas and emotions expressed by music, which constituted a poetical-musical synthesis. In this way, the modes are associated with specific features.

By means of a long-term theory adopted through authoritative traditions, the space of the Middle Ages is pervaded by these relatively constant connotations, from their first theoretical conceptualization (Oddington, Joseph of Moraria) up to the Renaissance and the later ages. They were adopted even by Protestant music, for example, by Martin Luther.

Taking into account that each mode had a certain specific structure, which evinced sounds that were already connected to some functions of the discourse, it is relatively obvious to attach to them expressive values and different structural ethical capacities. Each mode is characterized by a *finalis* that usually determines the beginning and ending of the composition, by a dominant note (*repercusa*) that represents a significant part of the upper space of melodic development and by a *medianta* that constitutes a supporting step for the different melodic figures. The authentic modes usually possessed *finalis*, *repercusa* and *medianta* (Dorian, Phrygian, Lydian), while the plagal ones only *finalis* and *repercusa*. This is leading to an essential contrast between authentic and plagal modes. In the same time, it is noteworthy that Mixolydian and Hypomixolydian modes are exceptions from the general classification.

In the context of an almost exclusively vocal music that was intentionally and intervallically subjected to the Pythagorean based theory, the relations of fifths were fundamental within the mode. We do not know and it is probably impossible to find out whether the intentional practice was actually Pythagorean or instinctively natural – that is to say Zarlirian. Possibly both intonation types were effectively used in accordance with the perceptive differentiation instead of that theoretical, in the monodic (solistic or choral) and in the later primitive polyphonic vocal discourse, in different places, periods and by different schools.

A mode is not only a simple list of musical notes, because the internal permutational relations are connecting sounds. The mode is made up and described in the same time by opening (introitus) or closing (cadences) melodic types and figures, by simple or more complex figures of reaching the *repercusa*, of oscillation around it (*flexa*), and by other expressive figures as well. When considering the melodic typology of a mode, it is possible that we must take into account also the temporal value associated with certain steps through longer or shorter values. In conclusion, a mode is, in itself, an independent system that could reveal structure, expressivity and own value as well. Moreover, in case that we assume that the height of a certain step is not compulsorily identical (due to different intonational systems or specific execution habits), then we could affirm that the medieval modes were actually different. On this basis we can justify the theories, which have attached to each of them own expressive features, contents of ideas and ethic aspects. It is very possible that the singers themselves utilized various texts in different modes. Accordingly, although we could not issue clear and precise arguments in order to confirm or refute the assertions of medieval theoreticians, it seems that we have a rather solid base, in the framework of the medieval theory and practice subsumed to the specific affective conception regarding the modes, to consider this fact a reality for the medieval music.

In the same time, it is difficult to make distinctions. This is because a certain conception, which was reinforced by tradition, influenced the choice of the composer to create, by means of certain modes, certain compositions with specific compulsory content, drafted and then consolidated and froze certain genres (like the missa or the motet), according to multi-secular traditions concerning the mode in which a certain part or section of the composition must be created. And reversely, the question is to what extent the choice was determined by the real expressivity of the discourse in itself. After all, the dilemma is probably unsolvable, taking into account that a huge part of the musical practice was constituted in this period not necessarily of “explicit codes” statable by means of theoretical assertions mentioned in tracts, but rather of “implicit codes” related to the mentality of the age, governing ethic and religious values, as well as to the artisanal practice that lasted up to the 15th century and later on.

In conclusion, even if we can assert that the substance of the music that was practiced is justifying the ethos of medieval musical modes, it is difficult to distinguish between theory and practice, preconception and compositional reflection of professionals.

3. Expressivity in the Homogeneous Sphere of Tonalities

The mutation from the tradition of diatonic modes towards that of the future tonality has occurred relatively slowly, during almost two centuries (1450–1650), partly due to the restrictive character of tonality that allows only two modes in the musical configuration, and partly to the fact that the approach of tonality required the resuming of all the major problems of musical acoustics related to definition of

structural intervalistics of major-minor mode. The beginning of the process is signaled by the acceptance of Ionic-Eolic duality, together with the other four diatonic modes, a fact that has generated a structure comprising six authentic and six plagal modes. The mirror symmetry of the major mode against the minor mode became a significant problem to be solved and led to the conclusion that the perfect major mode is the Ionic and the perfect minor mode is not the Eolic, but the Phrygian.

However, the determinant vector in the later evolution of musical art was harmony. As a mode, and later a tonality, it had to justify by its own structure (the inner interval relation of each sound to the other six) the grounding of a major or minor trison. This instance launched a parallel process, the definition of harmonic entities which theoretically were supposed to be homogeneous, determining thus the musician (or at least the composer) to move in an isotropic space which would allow him to place the trisonurle on any pitch, these keeping their perfection in tuning.

Obviously, this launched an acoustic frenzy which mobilized this time not only an arithmetic and geometric speculation based on a true visual “imagology” of the relation between sounds, but also modern physics, algebra, and mathematics with much stronger instruments (sequence theory, algebraic functions, the corpus of algebraic equations, etc.). It was this approach which interested the entire 17th century, from Mersenne and Kircher until the beginning of the 19th century, to Huygens, Euler, Savart, etc. However, for the first time in musical history, mathematical acoustics became so complex that most musicians lost their access to justifying discourses. Mathematical instruments and projections could no longer be precisely translated into images and could no longer be understood only on an intuitive level. This was probably the fact which made mathematical acoustics an ever more important branch of modern physics, while the cleavage between acousticians and composers was becoming more and more emphatic. It is also the reason for which musical imagology still contains extremely persistent falsities passing from one generation to the next, which, lacking a clear scientific justification, have more and more expressive, affective, and even ethical connotations. The composer, banished from this abstract, logical and rational space of scientific justification, constructs a different space of perceptive habits, consolidated in increasingly intuitive-connotative assertions on the expressivity of musical tonalities. These, although mostly not corresponding with the acoustic-mathematical reality, are as important as they are persuasive.

In order to lay the foundations of a theory of tonality, it is necessary to summarize the main systems of intonation as well as, especially, the difficulties these have to face and **do not solve**. In fact, it is much more significant to examine the level of ignorance which mostly derives from the impossibility of solving acoustic problems. Unfortunately, there is a metaphysical gap between physical and mathematical reality and the ideality of the expressive compositional space, and at the same time an essential impossibility to translate the laws of the one to the space of the other, causing thus a quasi-complete asymmetry. No system of intonation can solve these essential problems because music needs simple, clear, and homogeneous harmonic entities which cannot be obtained from this physical and mathematical space.

In short, the problem of the Pythagorean system of intonation can be resumed to the physical fact that seven octaves do not equal twelve perfect fifths $(2)^7 \neq (3/2)^{12}$, as it should be. This generates in fact the appearance of what is called the Pythagorean coma, which aggravates the homogeneous application of interval relations and the impossibility to close up the cycle after 12 octaves. The Pythagorean system is built in fact upon the 2 and 3 prime numbers. Any interval can be expressed by the proportions of the powers of 2 and 3. However, these whole numbers cannot rationally express the interval mutation on all 12 chromatic sounds.

The Renaissance solution to this problem was to introduce the number 5 beside 2 and 3. As we shall see, a system of intonation is in fact a system built on the proportions of prime numbers. The more advanced these are, the higher the possibility of a good, yet never perfect, approximation. This is the system known as Gioseffo Zarlino’s, although it had already been proposed by Aristoxenes of Tarent, a disciple of Aristotle. Working in the same field of whole numbers, he could perfectly define a major (4:5:6) or minor (10:12:15) chord within one single mode, or later in Zarlino’s case, one single tonality. The immediate problem resulting from here is the appearance of different semitones, the diatonic (15:16), the chromatic (24:25), and the tempered (17:18). None of these intervals satisfy the closing of the system in a perfect octave. There has been a long debate over the hypothesis that this system might have been extracted from the phenomenon of natural resonance. Neither Aristoxenes, nor Aristotle knew or intended such a thing. It is the result of 17th century acoustics, which establishes the isomorphism of the two projections.

A fine later solution is that of the mezzotonic system. This system balanced the difference between a *Major Major* second (8:9) and a *Major minor* (sic!) second (9:10), introducing an average value of $\sqrt{5/2}$

for balancing the system. As an irrational value itself, it does not solve the problem either acoustically by the impossibility of reaching a sufficient mathematical precision in defining $\sqrt{5}$, or practically, as by the use of this procedure the fifths and fourths built on mezzotonic sound are falsified.

A long row of theoreticians followed, who tried different tunings for each of the 12 chromatic sounds of the scale, proposing a rational falsification generally under the level of the perception of the human ear. Andreas Werkmeister invented no less than 15 such temperaments, Mathessohn at the beginning of the 18th century proposed three such temperaments, and Kirnberger other four typologies in which each time the tuning is just by the falsification of certain sound, thus certain intervals becoming false. Each time, the result is preferential tuning. Certain tonalities sound better than others. This is a real physical basis for the later connotations of expressive typologies and the ethos of tonalities. As an illustration, I will offer the examples of certain widespread typologies in musical practice, which have generated in time certain interpretive and expressive habits both in case of musicians and of interpreters.

In Johann Mathessohn's² approach the expressivity of major tonalities is as follows.

This is the generally average basis of tonal typologies which appear statistically as the most often used tonalities in musical creation. The extreme areas of tonalities with several alterations have connotations of special characteristics, and are used intentionally, willingly in certain sections, parts or pieces of special expression. This area of extreme tonalities was studied by Christian Friedrich Daniel Schubart.³ He analyzed these extreme tonalities in general with reference to Bach's work, especially his great oratorios, the *St John Passion* and the *St Matthew Passion*. His analysis was completely justified as the world of Bach's oratorios is an unprecedented and unequalled field of application for the expressive dialectics of tonalities. Here are certain connotations of extreme majors.

As far as Kirnberger is concerned, he had a theory of his own, establishing the partly identical, partly idiosyncratic connotative attributes of tonal structures by using the typology of temperaments. The complete inventory of the most important theoretical approaches to the ethos of tonalities is not as important though as the fact that this "belief" was widely spread in the 17th and 18th centuries and it functioned for musicians as a certainty or at least a compulsory requirement. Consequently, the strategy and dialectics of the tonal construction of musical discourse was largely subordinated to these entirely extra-musical determinations. Another significant aspect is that musicians, especially composers, needed the projection of a field of expressive values, organized according to certain criteria of distancing (by alteration) from the original tonality (C major) and creating a space of expressive tensions, and thus the possibility of exploring the world of affections and of visual or poetical imagery at the same time, reaching even to the level of theology or philosophy and metaphysics. It is difficult to assess the actual contribution of this approach to the evolution of European musical art, and to the creation and formation of the greatest masterpieces of music in the 17th through the 19th century. It is clear however, that these masterpieces responded to a real need of the composer to deal with a determined problem of the subject of a musical piece by concrete compositional methods (harmony, structure, subject, tone and form). This interest created the possibility of an over-determined space of expression, that of a hermeneutic decoding, by emphasizing certain aspects of the content by a perfectly abstract art, at least on the level of instrumental music.

4. Sociological projections of tonality

The history of European musical art reveals the fact that the tonal language is probably the most coherent and persistent linguistic structure that had ever existed in the course of discursive historical evolution. Naturally, during the thousands of years of music practiced, the music imagined and theoretically perceived in a modal language dominates quantitatively. But as far as the structure and legislation of musical thinking is concerned within the discourse of tonal language, it is much more consistent, generating probably for the very first time a consistent concept of language, coherent, with its own rules, and autonomous with regard to musical syntax, aspects of notation, as well as with regard to the content, subject, or consistency of the idea articulated by the musical discourse.

The range of the three centuries of the tonal age, between 1600 and 1900, witnesses probably the most consistent episodes of musical thinking and creation in Europe, known usually as styles: the Baroque, Classicism, Romanticism, Post-Romanticism, etc. The particularities of these styles, such as territorial typologies in the Baroque or the national schools of Romanticism, are also subject to the same linguistic

² Das Neu-Eröffnete Orchester, Leipzig, 1713.

³ Aesthetik der Tonkunst, Wien, 1803.

rules generated by the tonal language. Tonality is presented as strongly connected with important social changes at the end of the 16th and the beginning of the 17th century. We know of speculations of philosophers, esthetes, or musicologists who attributed to the tonal structure the quality of being a logical “summary” of social relations and hierarchy. Just as in the 12th, 13th centuries the basic structure of a Gothic cathedral was perceived as a concrete, material image which related hierarchical elements to each other: the nave, the vaults, the apses, or apsidioles to social strata: kings, dukes, counts, knights, etc., the typology of tonality is connected both to the social structures and to the new imagology of conceptions about the world in the 17th century.

Certain somewhat oversimplifying speculations ascribe to the tonic (the fundamental, and also incipient and final sound) the role of the king in the absolute royalty, especially French, of the 17th century. It is followed by the dominant, which is assimilated to the position of a prime-minister, the other levels being taken by ministers, secondary ministers, lower officials, etc. Evidently, this is a reductionist imagery, yet having some circulation, and still existent today in certain explanatory discourses of the tonal language. At the same time the mutations that occur in the case of architecture tend to assimilate the new organic, hierarchical concept around a fundamental structuring principle – the main vertical axis, marked by the central dome, while the other elements are built in a strong connection and subordination to it. It has been and still is tempting to represent a phenomenon as strong and complex as tonality by simple images and, as far as possible, general principles. This is why the idea of “gravitational” harmony is also advanced in connection to tonal harmony, because in the new tonal conception each chord has a tonic which generates the remainders of the components, these gravitating around it (around always meaning above) at various distances and this distance establishes the degree of “attraction” of the elements to the tonic. At the same time the system is generalized for all the seven steps of tonal heptatony, the tonic being reckoned as a sort of central element (the star around which the planets gravitate, around which again other satellite elements gravitate). Interesting about it is that it was not the 17th century, fundamentally marked by mechanics, celestial mechanics, and Newton’s theory of universal attraction, which created this image, but later interpretations.

Actually, the definition of affections, sentiments, attitudes, and finally the purified appearance of values has always been an essential preoccupation both of religion and of leadership. In the great Far Eastern civilizations, as well as in Mediterranean and later European cultures these elements of the definition of man in social context have always been objectives equally for study and for control by norm. It is possible that tonality brought to European cultures the kind of universal unification to which 17th century rationalism and later 18th century Enlightenment was tending. At any rate, every time philosophy embraces a discourse over social subjects, over the foundations which must justify the principle of the hierarchical structure and leadership of the society, it always has to refer to musical analogies and specifically to the framework of tonality. Already since the end of the Renaissance, the music which had still been composed on the basis of a diatonic modal language started to become increasingly aware of the necessity of a structure of triadic (harmonic) elements, as these are more or less subordinated to a tonal centre. The notion of centre may create confusions, because in the case of the tonal that what is called a tonal centre is in fact the frame of reference which is the starting point and the finality of a musical discourse. It is equally impossible and senseless to have a spatial, geometric projection of tonality, as it only exists in its continuity, its perpetual formation in which all avatars, all “adventures”, everything which means a distancing from the tonic, have their precise role and must be symmetrically rebalanced in order to conclude again in the reference area of the tonic. This discursive and continuous convergence is mainly connected to an eschatological religious principle and, if so we desire, to the fundamental inertial principle of Galilean and Newtonian mechanics. There are diverse forms which exert an influence over harmonic entities (which are no longer sounds, but harmonic triads), mobilizing them, and the vectors of the forces must be “carefully calculated”, subjected to precise discursive rules in order to keep the coherence of the whole. This fundamental principle of tonality made tonal language to be able to pass through changes in style, concept, and notation unthinkable at the beginning of the 17th century, and ultimately made it able to cover all syntactical and technical necessities of notation. High and late Baroque, then Rococo, Classicism, early and high Romanticism and post-Romanticism have always enlarged the limits of tonality from elementary diatonism towards the enlargement of the concept of harmonic function, from a simple accidental sensibilization to a generalized one, from modulatory inflection (mostly a patch of color) to distant modulations and then to the quasi-perpetual modulation of Wagner and finally to the dissolution of tonality in post-Romantic language, from Liszt to Wagner, Bruckner, Strauss, Mahler, Scriabin, etc.

Essentially, the irrepressible tendency of theoreticians to interpret tonality by social or spatial-architectural analogies reveals the basic essence of tonality. Because, as Arnold Schönberg suggests, tonality is only an “instrument” invented in order to produce unity. Only an “instrument”, but at the same time a very powerful, supple and creative one. However, the actually artificial and illusory character of tonality must also be underlined, which generates a “false” sense of unity, of community in which the whole is made up of autonomous voices; this projection surpasses in fact the limits of the musical discourse and reveals once again the extreme force of the utopian philosophical discourse as a legitimizing reflection over the social ideal of order, discipline and harmony.

At this point, music is in fact one of the best arguments for political order, for the “harmonization” of the social division of work, in which a large class of individuals, groups, states of mind compete for the harmony of the social body. At the same time, this is the field of one of the most corrosive “attacks” on the unity of the social body when, exceptionally, it proposes not unity but rupture, not balance but expressive conflict, not harmony but abstract functionality. Even more aggressive is the undifferentiated interpretation of the sonorous space as a homogeneous and isotropic field of elements completely equal among which relations become arbitrary. This is why in terms of the above interpretation dodecaphonism has constituted a real exercise of anti-social “volunteerism”, later bruitism an aggressive rejection of a dialoguing-concerting collaboration, and finally stochastic or totally improvisational music revealed a completely disorganized field, a sort of social “anarchy” which, at a higher level is regulated by inhuman and asocial laws.

Instead of conclusions I would like to offer a memorable fragment of Adornian meditation⁴ on the issue of music signification:

- *Music resembles a language. Expressions such as musical idiom, musical intonation, are not simply metaphors. But music is not identical with language. The resemblance points to something essential, but vague. Anyone who takes it literally will be seriously misled.*
- *Music resembles language in the sense that it is a temporal sequence of articulated sounds which are more than just sounds. **They say something, often something human.** The better the music, the more forcefully they say it. The succession of sounds is like logic: it can be right or wrong.*
- ***But what has been said cannot be detached from the music. Music creates no semiotic system.***

Santrauka

Simbolinės tonacijų konotacijos: ar tai archetipai?

Hermeneutinis muzikinės komunikacijos turinys yra vienas iš subtiliausių, sudėtingiausių ir nuostabiausių aspektų, apibrėžiančių muzikos meną. Kaip ypatingas reiškinys, hermeneutinės tonacijų konotacijos (tonaliojoje funkcinėje sistemoje) nuo XVI a. iki pat XX a. kelia daugybę klausimų ir pateikia ne mažiau atsakymų. Yra daug prasmų, įvairiais lygmenimis įtvirtintų istorinės ir sisteminės muzikologijos: melodiniai, harmoniniai, tekstiniai atitikmenys, numerologija, muzikos formos proporcija ir t. t. Viena iš jų – problema (tikra arba klaidinga) dėl tonacijų ir jų vidinės jėgos (objektyvios arba įsivaizduojamos) reikšmės perteikiant konkrečią idėją ar turinį, ji yra didelių debatų tarp fanatiškai nusiteikusių šalininkų ir nuolatinių priešininkų objektas.

Pranešime šią temą bandoma gvildinti pasitelkiant semiotines priemones, sukuriant konkrečius apibrėžimus („neutralus“ požiūris), nustatant vidinę išraiškos jėgą („estetinis“ požiūris) ir konfigūracijos strategiją („poetinis“ požiūris).

Vienareikšmis sprendimas negali aiškiai konkretizuoti šio tikslo, nes muzikoje (taip pat ir muzikologijoje) mokliškai nenuginčijamų sprendimų nėra. Nuo seno vykstančiuose debatuose dėl archetipų ir jų raidos yra įvairiausių nuomonių – nuo analitinių minčių iki filosofinių spekuliacijų. Tačiau renkantis tarp plačiai paplitusio įsitikinimo (populiaraus tarp daugelio didžiųjų kompozitorių) ir destruktuvios kritikos (dominuojančios šiandieninėje muzikologijoje) semiotinis požiūris gali pasiūlyti naujų idėjų ir naujų perspektyvų.

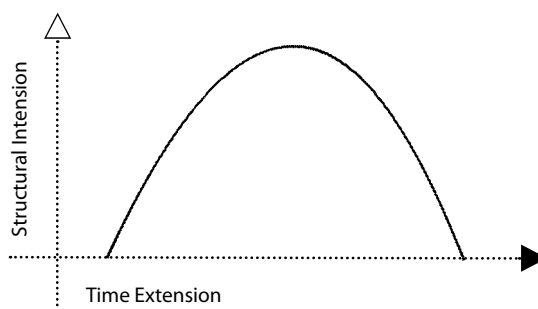
⁴ T. W. Adorno. Music and Language.

Archetype, Anarchetype and Eschatype in the Dynamics of Musical Style

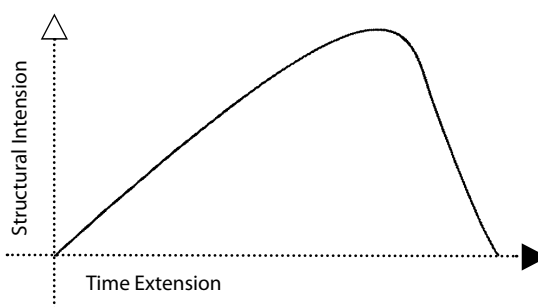
1. Discursive Dynamics of Musical Style

When speaking about the discursiveness of the evolution of stylistic changes, it is obvious that one must approach it in a wide, historical as well as systematic, perspective. The reason for this wide perspective is the fact that historical styles are the basic units of an evolutionary discourse, correlated with all the other values and areas of human culture. Historical sociology and psychology are accustomed to primarily treat evolutionary phenomena in a statistical way (by quantitative methods which also allow for qualitative conclusions), and secondarily by a mathematical-type evolutionary algorithm (probability chains, Markov chains, conditioned probabilities, non-linear programming, etc.). Regardless of the way of treatment, the conclusions are both synthetic and qualitative. Here one may recognize the limits and also the subtlety of the interpretation of the philosophy of history, which infers from quantitative aspects the basic vectors of evolution – a questionable procedure, yet the only validated one in historical research so far.

A style is placed within an age as a collection – or rather “arsenal” – of techniques, coherent solutions, technologies, and procedures of accomplishment specific for the issues of that age. Quantitatively, its evolution is subordinated to a general pattern, known in mathematics as the Gaussian bell-shaped curve. This particular function describes the statistic distribution of a great variety of phenomena with regard to the general state of the frame of reference. It has been confirmed that this statistic pattern configures a considerable class of real phenomena, modeling and describing both the momentary distribution, and the evolution of the phenomenon.



This is the ideal distribution according to mathematical algorithms. Placing on the vertical axis the intensity of the phenomenon (the quantitative measure) and on the horizontal one the extent in time (conventionally related to the measurement of time), the Gaussian curve is deformed in the direction of vectorial evolution, in our case to the right. In fact, any evolutionary phenomenon has a period of incubation, then of evolution, a climax (relatively constant – flat in depiction), followed by a mathematically inexplicable sudden fall, which is however perfectly normal in relation to the mentalities of the age.



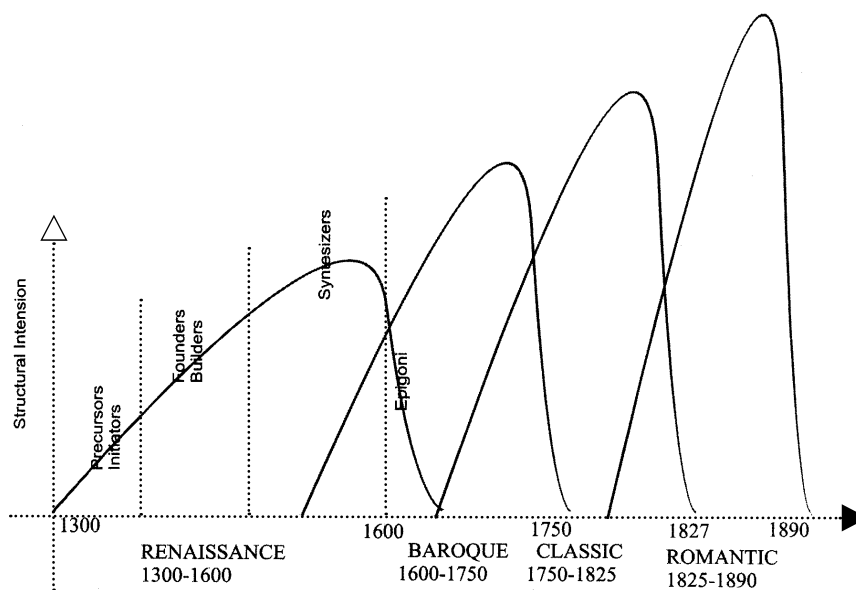
This deformation is even more justifiable given the fact that it is connected to a socio-temporal phenomenon with a quasi-biological evolution. A mental pattern will only be assimilated with difficulty, in time,

but it is rapidly left behind on becoming aware of, and accepting new values. Any style in particular can be analyzed according to this pattern, and its evolution will entirely obey the configuration of the function. This means that:

- a. the function describes with sufficient precision the intensity- and diachronic evolution of a style;
- b. by its generalness, it constitutes an evolutionary pattern of musical styles.

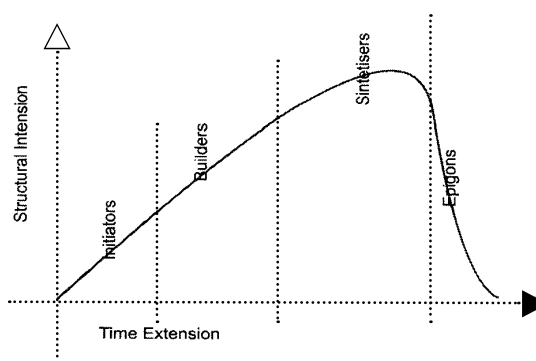
The problem is that the styles do not succeed each other mechanically, successively eliminating the previous one. Most times the appearance of a style coexists with the highest period of the preceding style in an indistinguishable synthesis.

From the point of view of musical history this means that the pre-requisites of the following style are already present in the period of adulthood of the existing one.



Furthermore, the consequences of this approach clearly state that there is no isolated, “in vitro” style, but there is always a filiation, a superposition of simultaneously existing patterns.

Every style can be divided into four main periods of evolution:



a. The **precursors or initiators**, those who imagine new algorithms, new formal patterns, in a (sometimes violent) contrast with the accepted and generalized mentalities of the age. This is the territory of the “revolutionaries”, who are recognized as such only occasionally, and with a delay. It is here that the new ideas about the structure and the discursive patterns of display are born. The examples are: Giovanni and Andrea Gabrieli for the Baroque, Tartini and Stamitz for the Galant style, or Dittersdorf and Altdorfer for Classicism, etc.

b. The **founders or builders** mark the second period, that of the fixation and generalization of the procedures. At this time appear the correlations between the subject matter and the new rhetorical patterns of representation, along with the technical solutions of the achievement of new forms and genres. This is the period of the slow, yet persistent ascendance of each style. Examples are: Monteverdi and Bardi for the Baroque, C. Ph. Em. Bach, Galuppi, and Stamitz for Classicism, Beethoven for the third period of Romanticism, and so on.

c. The **synthesizers** accomplish in their works both the formal patterns, and the intimate relationship between form and content on the highest level of esthetic and especially artistic achievement. In the first period, the (a) coordination between esthetic, stylistic, and artistic value was practically absent, while in the second one (b) it was only materialized on a stylistic and artistic level. In the third stage, (c) the coordination is complete, all values tend towards the same “fugal point” of esthetic perspective, achieving the greatest possible synthesis of the three aspects. This is the subliminal cause which makes the **style** of the great synthesizers to be *a posteriori* identified with the style of the entire age. Although this is historically false, it is esthetically true nonetheless, because in this approach the historical reality is modified according to its finality, and the value of the work of art is judged not by the evolutionary, but by the actual highest criteria of outstanding achievements. This also lies at the basis of the intense conflict between a highly personalized individual style of great artists and the historical style as a common practice of the entire artistic guild. Here the examples can be identified with the essence of the historical style: Palestrina and Lassus for the Renaissance, Bach and Händel for the Baroque, Mozart and Beethoven for Classicism, Schubert, Schumann, Liszt, Wagner, Brahms for Romanticism, and so on.

d. The **epigones** mean in fact the period of extinction of a style. Due to the great achievements which instantaneously form the universal patrimony of culture and the prestige of a pattern of artistic and esthetic achievement, the style continues its (already non-viable) perfectly understandable existence by the epigones. The epigones are usually mostly ignored because of the prestige of the founders and the synthesizers, and also because of the lateness and lack of “originality” of their own work. They are especially remarked for belated theoretic generalizations. The examples are: Zarlino (1620) and J. J. Fux (1725!) for the Renaissance, (Padre) Martini, Rameau for the Baroque, Kirnberger and Mattheson for the Galant style, etc.

This dynamics of the mixture and superposition of the styles shows both a quantitative and a qualitative increase in which the dynamics of the procession and application of previous stylistic models in a new approach turns to concreteness in new syntheses.

The philosophy of history and the studies on the psychology of the mentalities of historical ages do not offer an exhaustive explanation of the succession of styles, yet they observe their permanent acceleration. While the musical art of the Middle Ages encompasses a period of approximately 700 years (600–1300), the Renaissance extends to a period of approximately 300 years (1300–1600), the Baroque to a period conventionally established as 150 years (1600–1750), Classicism to a period of 77 years (1750–1827), and Romanticism to a period of 50 years (1825–1875); this illustrates (even if lacking a demonstration) the acceleration of the succession of stylistic periods. Actually, musical styles, as well as artistic, and more generally speaking, esthetic styles are subordinated to the general dynamics of history, which tends in the last millennium to display an emphatic and **permanent** acceleration.

The later development of the phenomenon of music (post-Romanticism, Impressionism, Atonalism, and all kinds of neo-trends, then the appearance of unique artists, embodying styles of reference in themselves – Stravinsky, Schönberg, Bartók, Messiaen, etc.) no longer obeys this generalized dynamics of the evolution of styles. It is possible that our approach is too close in time to this age (actually, the last 80 years), or that the ever more accelerated evolution no longer allows the establishment of the necessary congruence for the definition of a historical style. There are phenomena related to schools (the serialists or the post-Webernians), then phenomena connected to the emulation of a great model (Stravinsky’s epigonal imitation or Messiaen’s Parisian school), but there are no generalizations of a musical style on the level of an entire age.

There are two main possibilities of interpretation for this situation. Firstly, this is an *a posteriori* historical permanence. The previous periods are “frozen” into immovable configurations (even if sometimes false) and are taken as *a priori* truths. Thus historical styles appear as a point of reference in relation to which the present is always incoherent and insufficiently thick/compact in its meanings as connected to these idealized aspects.

Secondly, if we take into consideration the present unfolding of strictly contemporary musical phenomena and its accompanying manifestations, we may draw the conclusion that this is also a permanence (this time a different kind of permanence, however!) of the experience of history. The difference between the French and German school of the Baroque probably marked for the contemporaries a distance just as significant as that of the national cultures during Romanticism, or that of individual styles in the present age. One may conclude (with due circumspection) that the **historical style is an *a posteriori* idealized reality**, and in fact it does not even exist (as a determination in its strict contemporariness).

The conclusion is drastic enough to be also problematic at the same time. However, it still marks the impossibility of a “true” view of contemporariness, implicitly sending to Gödel’s mathematical concept. A system cannot be **simultaneously complete and non-contradictory**. If we search for comprehensiveness (the entirety of the experience and achievement of values in one’s own, contemporary age), the result will necessarily be contradictory (actually, the “live work”, which is always ontic, and not gnoseologic); and the other way round, if we search for a coherent system, we will have to ignore (consciously or unconsciously) the specific particularities of a certain age. In fact, this sends us again, once more, to the dialectics of unilateral contradiction. Without the illusion of comprehensiveness, I will attempt nevertheless to sketch a synopsis of the stylistic features of the musical art of the past six centuries of continuous stylistic evolution and transformation of European musical art, based on certain defining elements of the language of music.

It is the luck (or ill-luck) of the researcher who (subsequently) investigates a phenomenon which has already left the viability of musical practice, to be able to construct a system valid for his contemporariness, creating his own private view over the prior discursive and evolutionary phenomenon of a certain art.

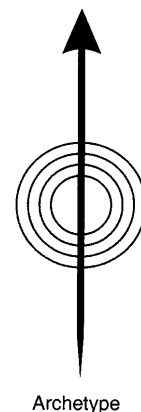
The analyzer must accept his limits, while the conclusions drawn from the examination of a style must bear the mark of imprecision and non-predicability, characteristic for the analysis of esthetic phenomena. Actually, art criticism and analysis continue to remain, as Kant and later Riemann had observed, a matter of taste. “The old ones had expressed the same ideas as we did, but in a shorter and better way.” And, finally, it can be stated together with G. Bachelard (see the motto of this chapter) that superficiality and simplifying explanations are usually imprecise!

2. Archetype, Anarchetype, Eschatype

The problem of archetypes has long been debated in the fields of philosophy, esthetics, art philosophy, and also psychology, sociology, psychoanalysis, or even the more recent fields of research, such as mathematical esthetics and imagology. The ARCHETYPE, as a logical, configurative state of any kind of discourse, had appeared relatively early in European culture, having been articulated already in Platonic philosophy, which has turned this typology into one of the central concepts of the intellectual structure of the discourse, as well as of the logic and teleological meaning that it had implied from the very beginning.

Theoretically, the archetype is a mental and psychological structure which guides, orientates, and determines a pattern of the development of the discourse, which can take on countless forms, but in which one may recognize a dominant typology both at the level of the specific content, and especially on that of the form of display. In this sense, the musical discourse also contains hierarchically different entities which can be characterized as archetypes. The slow, then more and more rapid development of the succession of stylistic configurations of European musical art always contains typical morphological elements, as well as syntactic relationships of a generative force to be found within the musical discourse. This is not the place to cite them in detail. Generally speaking, they are the conclusive essence of an analytic work on the musical discourse which is concentrated on the “stylemes” (stylistic elements) specific to every different style and language. “Wherever there is constancy, there are stylemes, and wherever there are stylemes, there is style.”¹

What is interesting indeed is not so much the fact that each style (Renaissance, Baroque, Classicist, Romantic, post-Romantic, etc.) can be characterized by its specific stylistic elements which may be raised to the dignity of an archetype in the sense of structural patterns and logical and compositional operations, but rather the internal dynamics of change



Archetype

¹ Herman, Vasile, *Formă și stil în noua creație românească* (Form and style in new Romanian art), Editura Muzicală, București, 1982.

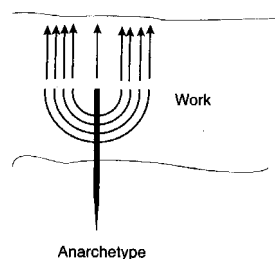
of these real stylistic paradigms which correspond to a wider dynamics of the change of the images and conceptions of the world, simultaneously present in science as well as in myths and imagology.

The way in which an archetype exhausts its “energy of formation” and is necessarily replaced by other archetypes in a new age, is connected to a complex configuration of factors which cannot always be completely determined; what is more, using a mathematical parallel, one could even speak here of “equations with multiple and/or undetermined variables”. At any rate, the most important aspects of musical archetypes are contained, paradoxically, not within their complete application during the dominant periods of a style and in its most valuable works, but in the periods of a stylistic interregnum, which are usually more feverish, frenetic, innovative, and original.

For more than two millennia we use the idea of archetype in a generalized fashion in analyzing literary, artistic, and even musical works, creating fundamental patterns from the level of compositional syntax to that of musical form and even to the organic whole of the musical genre.

My proposition is the widening of the concept of archetype into two more dynamic aspects, because not all musical works and not all creative concepts and esthetic orientations are subject to order, unity, and the organic; instead, for more than a century, new models of creation have appeared more and more insistently.

The second aspect is the ANARCHETYPE. Evidently, the anarchetype, having the same etymological root, means the negation of the previous concept. It must be highlighted that the attachment of the negative preposition ‘an’ to the verb ‘archein’ – to command, to rule, to organize – causes the negation of the original or primary model offered by the archetype, by changing its fundamental meaning. Thus, it corresponds to an “anarchic” pattern, and it is in fact an “anti-archetype”. The temptation of the anarchetype is already present at Plato, who in the *Parmenides* places before Socrates the alternative of ideal, separate, distinct forms; for insignificant things the alternative is obviously explicitly rejected. The matter appears again in the *Sophist*, posing the same questions once more, this time with reference to the art of image: an art which reproduces the model (*eikon*) with precision and fidelity or, conversely, an imaginary modality which gives birth to inexistent creations (*phantasma*).

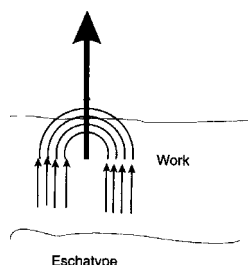


Naturally, such an alternative is all the more rejected as it brings about inconsistent and even monstrous images. This has been a matter of esthetics obsessively discussed from Aristotle to Plotinos, then Augustine, Thomas Aquinas, Massilio Ficino, Descartes, Leibniz, Kant, Hegel, and on the threshold of modernity, at Nietzsche and Baudelaire. The statement of the rights of imagination, of the works of imagination had to endure an obstinate and determined resistance for over two millennia. The creation of new premises in a period of rapid philosophical as well as conceptual changes – I mean here musical post-Romanticism – and then the sudden announcement of modernity at the beginning of the 20th century by the “four knights of the musical Apocalypse” (Scriabin, Schönberg, Bartók, Stravinsky) have created important mutations in the treatment of the artistic discourse. Even if the archetype has preserved its rights, the anarchetype as a creative possibility also insinuates itself next to it. The anarchetype imposes exactly the avoidance of a pattern or any dominant structural relationship, and, consequently, the abandoning of any integrative concept or the wish to endow a work with a unique and coherent meaning. The appearance of certain baffling works, such as those of Satie, Varese, Boulez, Xenakis, Cage, and others are all due to these anarchic and anarchetypal concepts.

We are not speaking merely about the negation of unity or the rejection of a past-oriented concept, but also about the acceptance of an anarchic creative pattern being just as rightful, and containing the same validity of expression than the archic one. Today the works of contemporary composers are considered as relatively normal, reaching beyond any doubt to an expressive and artistic, and not merely conceptual, value.

It can be clearly seen that the archetype and the **anarchetype** creates a polar duality. The former, in order to impose a principle of finiteness, closure, and completeness; an archetypal work has an equilibrium which does not allow any uncontrolled, arbitrary digressions or amplifications, developments. An **anarchetypal** work, on the contrary, shows openness, non-finiteness, and incompleteness. Naturally, a new concept is present here, connected to Gödel in scientific thinking and to Umberto Eco in its artistic discourse.

However, there is a possibility of a third model of typology which eliminates both the *arche* and the *archein*, stating a principle which at the beginning seemed completely different and original.



There are works of art which start from indetermination, from a quasi-arbitrary articulation (with several examples in literature, cinematography, fine arts and even music), and which gain their meaning only by the exhaustion of the discourse.

This meaning is not a uniquely determined one, but it is suspended by a possible hermeneutic interpretation which leaves nevertheless these discourses in a position of exception and a non-canonic condition. In his great synthesis entitled *Anatomy of Criticism*, Northrop Frye finds one more possibility of integration of the discourses due to the “techniques of disintegration”. There certainly are historical precedents in the imaginative exuberance of many writers, becoming more and more frequent during the 20th century. Such a discourse will only find its meaning at its conclusion; therefore, while the first pattern offers a clearly teleological (archetypal) perspective from the very beginning, the second offers a just as clear rejection of the teleological (anarchetypal), and in the third aspect the pattern is left to be clarified only as the discourse is entirely passed through, and the perspective is no longer a positively or negatively teleological, but an eschatological one. The old Latin *adagium*, “*cuius modus videtur ad finem*”, could be paraphrased here by stating that the “conceptual modality” will only be freed, crystallized at the end of the work.

While the archetype and the anarchetype generate, as previously shown, a dual polarity, the eschatype, although related to both of them, offers a new and independent mode of structuring the discourse. Once these shades of the concept of archetype are accepted, let us try to apply it to the periods of archetypal mobility: that of the stylistic interregnum.

3. Stylistic Codes and Cultural Patterns

Taking into consideration DEGEN’s categorical assertion, that “each genre, each formal prototype can only be understood from the perspective of the given time, from a **single given period**”², one may just as well reverse the terms and thus the meaning of the statement. This is so because, analogously, each given period of art history can be understood through its genres and formal structures raised to the level of prototypes. Actually, this would correspond to a rather inductive definition, starting from typologies and arriving to the age in general, in opposition to the one cited above, which is clearly deductive.

Interfering into this context with Jacques ATTALI’s³ notion of artistic “prefiguration”, by which he understands the fact that the patterns, codes, and artistic structures of an age reveal the global essence of that age, one may witness a possible communication between the various types of communication which tend towards a common ground.

Each major change in the history of music was prefigured by (or itself prefigured – see Attali) great spiritual changes in the ways to perceive the world. One can identify thus the real “synchronisms” of cultural-spiritual patterns also in the music of a given period:

² DEGEN, Helmuth: *Handbuch der Formenlehre*, 1957 (apud S. TODUTA – *Formele Barocului...*, vol. II, p. 19). Emphasis mine, P. P.

³ ATTALI, Jacques: *BRUIITS*, Paris, P. U. F., 1977.

- a. The “revolution” in meter, rhythm, and form of the ARS NOVA is contemporary to that what historians call “the industrial revolution of the Middle Ages” (end of 12th, beginning of 13th century).
- b. The passage from Renaissance polyphony to the aria with accompaniment, and finally to homophonic music occurs simultaneously with the period of the European consciousness stepping outside itself, and exceeding “geographic provincialism” – the age of great geographic discoveries.
- c. Musical temperament, which was to open up great perspectives by the technique of transposition and the tonal level (which for P. Hindemith was “the greatest revolution of the art of music”) coincided with a new vision of the world – the cone-shaped projection of maps representing the globe. Even more so, as the “author” of the two views is the same person: Mercator.
- d. Harmonic “rationalization” (Rameau 1724), which orders harmony into a greatly logical and efficient simplicity and elegance, is contemporary with the works of Newton, Huygens, or Leibniz. The analogy is also noted in intellectual history as a truism: tonal functional harmony is analogous to the theory of universal attraction.

The analogies may as well continue, since art and science are nothing else than the specific answers of an age to the same problems. And in the works of great creators of the art of music one will equally find the ardent contemporary questions of sciences or the humanities. Here are some of the possible relevant analogies:

WAGNER	– theory of thermodynamics (BOLTZMANN, MAXWELL)
DEBUSSY, MAHLER	– psychoanalysis (FREUD, ADLER)
SCHÖNBERG	– quantum theory (RUTHERFORD, PLANCK)
STRAVINSKY	– theory of relativity (EINSTEIN)
WEBERN	– uncertainty principle (HEISENBERG)
VARESE	– wave-particle duality (DE BROGLIE)
MESSIAEN	– genetics (WATSON, CLARK)
THE POST-WEBERNIANS	– information technology (SHANNON, TURING, WIENER), etc.

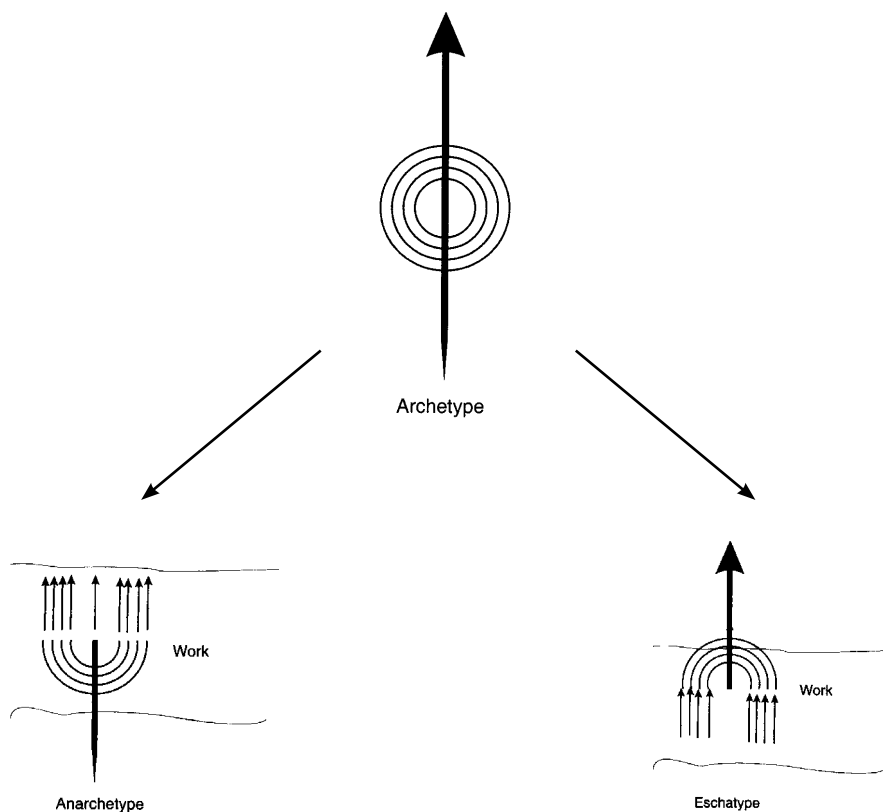
4. Conclusions – Archetips and Anarchetips in Music

Actually, wherever two kinds of stylistic configurations are superposed, there is always a struggle between a **dominant archetype** which intends to resist, and the **innovating anarchetype**, which appears as a need for evolution. In fact, what appears here are the new patterns, new typologies, and new paradigms – actually, the “new structural archetypes”. One must not forget that these still are “anarchetypes” from the perspective of an existing contemporary stylistic period, which only mean to deconstruct, destroy, and cancel the previous, and still stable, order. What is important here is the capacity of the new (still mobile and indefinite) to impose itself as a new configurative and stylistic standard.

As for the **eschatypes**, they are extremely rare. They are not part of the normal order of evolution, but appear in a random-like, unexpected, and destructive way. Usually, by the removal of the very idea of order, they are marginal, and almost always interpreted as a gratuitous, unconstructive, and negligible “aggression”. These are *avant la lettre* phenomena, and are usually ignored by contemporaries. We may refer to the Venetian monk, who in the 11th century applied the *chromatic total*, or to the typologies of proportional canons of the French-Flemish school; or, later, we may refer to Gesualdo, Satie, or Varèse, who remain unconnected to their contemporaries, and have no direct heirs. The **eschatypes** are the great exceptions which do not fit into the rules of the dynamic evolution of the STYLE.

This is why the archetypes are carriers of **configurative restrictions – of stability and redundancy**, while the anarchetypes will always carry the **innovative elements of the breaking, dissolution, and later evolution of musical style – of pure stylistic entropy**.

This is why one can speak about the universality and coherence of a style only in the field of configurative archetypes, while in the field of anarchetypes, of stylistic freedom and dispersion. Actually, the history of music is nothing else than the discursive succession of dramatic confrontations between tradition and innovation, coercion and freedom, configuration and imagination. And this is achieved by the integration of new, innovative Anarchetypes as New configurative Archetypes. We think that this polarity can be objectively found only by distinguishing the explicit and implicit aspects, by the evolutionary dialectics of the **Archetype** and the **Anarchetype** within the concept of MUSICAL STYLE.



Santrauka

Archetipas, anarchetipas ir eschatipas muzikos stiliaus raidoje

Muzikos stiliaus raidoje yra ypatingų laikotarpių, apibūdinamų kaip inter-stilistiniai, sustojusių tarp „dar ne“ ir „jau čia“. Šie laikotarpiai valdo ir padaro įmanomą perėjimą iš vieno konkretaus stiliaus į kitą. Muzikologiniu požiūriu jie suteikia daugybę galimybių ir žavi savo ypatingu laisvumu, stulbinančiomis naujovėmis, o labiausiai – savo įtaka tolesnei muzikos meno plėtrai.

Šiais laikotarpiais – ilgesniais ar trumpesniais – sukuriamos naujos tipologijos, atrandami nauji sprendimai, atsakantys į klausimus, iškilusius ir susikaupusius beišsisemiant kokiam nors muzikos stiliui. Paprastai tokie sprendimai jau būna naudojami „pažangiųjų“ kompozitorių, tačiau dar nebūna nusistovėję ir/ar teoriškai suklasifikuoti. Tai kūrybos ir mąstymo erdvė, kurioje bus sukurti nauji struktūriniai modeliai, taikytini muzikos rašymui ir muzikos formų bei žanrų kūrimui.

Struktūriniai modeliai, perteikiantys muzikos stiliaus tapatybę, iš tikrųjų yra archetipai, ryškiai sąlygojantys muzikos tekstų tipologiją. Muzikologas gali stebėti, analizuoti ir identifikuoti, bet vaizduotėje susikurti modeliai negali paaiškinti muzikos meno fenomenų visumos, o dar mažiau – pačios didžiosios muzikinės kūrybos esmės.

Taigi mes siūlome du naujus mąstymo modelius – anarchetipą ir eschatipą, kurie išbaigs subtilaus ir dinamiško muzikinės kūrybos ir muzikinio mąstymo proceso vaizdą. Jų funkcionalumas, nors įprastai ir ignoruojamas, pateikia labiau holistinį muzikinės kūrybos aiškinimą.

The Voice-Leading Matrix as an Archetype of Tonal Counterpoint

From the very beginning of the development of counterpoint, one of its essential aspects has been the hierarchy of structural levels. In the theory of counterpoint, this becomes evident when comparing the “first-species” counterpoint (“punctus contra punctum”) with the second- to fifth-species (“diminished”) counterpoint. Whereas the first-species counterpoint is restricted to consonances, the “diminished” counterpoint contains both consonances and dissonances. The latter, known as passing or neighbouring tones, suspensions etc., are subordinate to consonances and represent the lower levels of the contrapuntal structure, unlike consonances representing the higher levels. Contrapuntal analysis (including the Schenkerian theory) arranges all the structural elements of a theme or a composition, from the lowest level of detail through the highest level of an entire work, into a hierarchy of structural levels. In this hierarchy, certain typical high-level structures are projected onto lower levels.¹ These high-level structures can be regarded as archetypes of tonal counterpoint.

In Schenkerian theory, such an archetype is represented by one of the three forms of the two-part *Ursatz* (fundamental structure) and its upper voice *Urlinie* (fundamental line), which have its roots in the “species counterpoint” of Josef Fux’s *Gradus ad Parnassum*, codifying the 16th-century strict counterpoint. According to William Pastille, “[t]he ultimate significance of the *Ursatz*, then, is that it functions as the archetype for all musical pitch relations because it encapsulates symbolically both the horizontal and the vertical aspects of pitch relations. It is at the same time the universal model of both melody and harmony.”²

Unfortunately, there has been always a mystical aura hovering over the concept of *Ursatz*. Schenker himself claimed: “Every religious experience and all of philosophy and science strive towards the shortest formula; a similar urge drove me to conceive of a musical work only from the kernel of the *Ursatz* as the first composing-out of the tonic triad (tonality); I apprehended the *Urlinie*, I did not *calculate* it.”³ Ironically, had he “calculated” it, he perhaps would have avoided some of the contradictions inherent to the concept of *Ursatz*.

However, the *Ursatz* is not the only possible high-level archetype of tonal counterpoint. Since the high-level contrapuntal structure consists harmonically only of the initial tonic, prolonged throughout the form and leading to the concluding cadence, the high-level contrapuntal structure of a theme or a composition can be interpreted also on the basis of another archetype – a four-part *voice-leading matrix* (VLM),⁴ representing the cadential model of the 18th- and 19th-century functional harmony.

As we know, Schenker warned against the identification of the *Ursatz* and the cadence:

The forms of the fundamental structure must not be confused with the cadences of the conventional theory of harmony. In the case of such cadences as shown in Fig. 8 [Example 1], the greatest importance is attached to the harmonic progression of the bass; the upper voice can have various forms. <...> This contrasts most significantly with the fundamental structure, whose upper voice, the fundamental line, knows only the descending direction. Therefore, at 1, the similarity of the illustrated cadence with the form of the fundamental structure <...> is merely external.

¹ “Schenker assumed that whenever a prototype is transformed, the resulting material will always conform to the same laws as the prototype itself. This idea of preserving laws through transformation is known in mathematics as recursion” (“Matthew Brown, “Rothstein’s Paradox and Neumeier’s Fallacies,” *Intégral* 12, 1998, 95–132, 117).

² William Pastille, “The Development of the *Ursatz* in Schenker’s Published Works” (*Trends in Schenkerian Research*, edited by Allan Cadwallader, New York: Schirmer, 1990, 71–85), 82.

³ Heinrich Schenker, *The Masterwork in Music*, ed. William Drabkin, vol. II, trans. Ian Bent (Cambridge [England]; New York: Cambridge University Press, 1994), 18–19.

⁴ The term is used, for example, by William Renwick. According to him, a *voice-leading matrix* as “a fundamental expression of tonal voice-leading, a primal basis for unlimited expansion and development”, “works out in full the voice-leading implications of Schenker’s $\hat{3} - \hat{2} - \hat{1}$ fundamental structure, utilizing root motion in the bass and scalar and common-tone connections in the upper parts.” (William Renwick, *Analyzing Fugue*. – New York: Pendragon, 1995, 81).

Furthermore, in the fundamental structure, the upper voice (the fundamental line) is the source of all the voice-leading transformations, a role that the upper voice in the cadences of customary harmonic theory never plays.

Finally, in the cadences of harmonic theory the voices are led mechanically, according to the rule that common tones are to be retained. Since this rule is no longer valid even in thorough-bass, how much less must it apply to a fundamental structure where the inner voices are subordinate to the outer voices, that is, to the fundamental line and the bass arpeggiation.⁵

Example 1

However, these arguments can be better used in favour of the cadence rather than against it. Particularly, it seems to be impossible to analyse adequately the *tonal* counterpoint (unlike some earlier forms of counterpoint as, for example, the 15th-century practice of successively composed voices with its discant-tenor framework⁶) without the equal status attached to its voices.⁷ The similarity of the first cadence of Example 1 with one of the forms of Schenkerian *Ursatz* is by far not external – this cadence, identical in its outer voices with our VLM, also corresponds to the “basic form” of Fred Lerdahl. According to him, “Unlike the *Ursatz*, which it superficially resembles, the basic form is not an a priori generating structure but a description of a common reductional state, reflecting the trajectory from structural beginning to cadence.”⁸ Similarly to Fred Lerdahl’s “basic form”, our VLM as a background structure is a typical “framing” pattern described by Richard Littlefield and David Neumayer as follows: “The outcome is a simple but powerful narrative structure directly reflecting Aristotle’s dramatic model of beginning-(continuation)-ending, where “beginning” and “end” are the most readily definable corresponding structural functions and “continuation” is the collection of events occurring between them.”⁹

I

Structurally, cadences can be divided into:

- 1) Unprolonged cadences (without the pre-dominant chord; I–V–I);
- 2) Prolonged cadences (with the pre-dominant chord), the latter being either of Paradigm zero (I–VI–V⁶⁻⁵₄₋₃–I or I–G⁶–V⁶⁻⁵₄₋₃–I), etc., of Paradigm *a* (I–IV–V–I), or of Paradigms *b* and *a/b* (I–II⁶–V–I or I–V/V–V–I);
- 3) Expanded cadences where the initial tonic is prolonged by means of and interrupted (deceptive) or evaded cadence.¹⁰

Tonally, cadences can be divided into:

- 1) Non-modulating cadences (concluding in the initial key);
- 2) Modulating cadences (concluding in a new key).

In the present study, only non-expanded non-modulating cadences will be discussed.

⁵ Heinrich Schenker, *Free Composition* (New York: Longman, 1979), 17.

⁶ Carl Dahlhaus, *Studies on the Origin of Harmonic Tonality*. Trans. Robert O. Gjerdingen (Princeton: Princeton University Press, 1990), 85.

⁷ See also David Neumayer (“The Three-Part *Ursatz*,” *In Theory Only* 1987/1–2, 3–29) and Geoffrey Chew, “The Spice of Music: Towards a Theory of the Leading Note,” *Music Analysis* 2/1, 1983, 35–53). In the latter, especial emphasis is laid on the lower-neighbour figure embellishing the tonic (usually in the “alto” voice) by means of the leading tone.

⁸ Fred Lerdahl, *Tonal Pitch Space* (Oxford and New York: Oxford University Press, 2001), 25.

⁹ Richard Littlefield and David Neumayer as follows: “Rewriting Schenker: Narrative – History – Ideology” (*Music Theory Spectrum* 14/1, 1992), 61.

¹⁰ See Mart Humal, “The Expanded Cadence as Deep-Middleground Structure” in Mart Humal, *Studies on Tonal Structures: Introduction and Fourteen Analytical Studies* (Tallinn: Eesti Muusika- ja Teatriakadeemia, 2007), 140–143.

Example 2



In the unprolonged cadence (Example 2a) there are three possible melodic patterns for the three upper voices of the VLM:

- 1) The Mediant descent (MD) $\hat{3} - \hat{2} - \hat{1}$ (normally in the “soprano” voice);
- 2) The Tonic Lower-Neighbour Figure (TLNF) $\hat{8} - \hat{7} - \hat{8}$ (normally in the “alto” voice),
- 3) The Dominant Pedal (DP) $\hat{5}$ (normally in the “tenor” voice).

The three upper voices are supported by the Bass Arpeggiation (BA) $\hat{1} - \hat{5} - \hat{1}$ creating the simple harmonic progression I–V–I, in which the dominant (V) can be elaborated by means of interval pattern V_{4-3}^{6-5} (Example 2b).

These melodic patterns constitute four continuous (or structural) voices of a tonal counterpoint.

The concept of VLM is connected with that of *chordal scale* and *imaginary continuo* proposed by William Rothstein. According to Rothstein, “Lerdahl’s concept of the ‘triadic scale’ might be extended into a *chordal scale* by relating it not only to the tonic p[itch] c[lass] but to any chordal root, and by including chords other than triads, especially seventh chords... A further degree of abstraction may be introduced by considering not only the basso continuo but also the *imaginary continuo* <...> Briefly, the imaginary continuo is a continuo ‘accompaniment’ abstracted from a composition that does not actually call for one. The imaginary continuo generates enormous numbers of implied tones, since every chord calls forth its entire chordal scale – all of its constituent p[itch] c[lasses] in all registers between bass and soprano, and to a lesser degree in outlying registers as well.”¹¹ In lower levels of structure, these implied tones create possibilities for various doublings and octave transfers of individual voices of the VLM. To put it simply: prior to the structural $\hat{2}$, every $\hat{3}$ belongs potentially to the MD, every $\hat{1}$ – to the TLNF, and every $\hat{5}$ – to the DP (except for those belonging to the bass line).

In addition to these continuous voices, a tonal composition exhibits a great number of brief lower-level progressions, connecting like stairs the continuous voices. These progressions fill basically the interval of a third. A fourth-progression will be analysed as a combination of a third-progression and a neighbour figure (or that of two neighbour figures), a fifth-progression – usually as a combination of two third-progressions. These third-progressions will be referred to as ascents (ascending third-progressions) and descents (descending third-progressions).

Prolonged cadences – those of Paradigm zero (Example 3), Paradigm *a* (Example 4a), Paradigm *a/b* (Example 4b) and Paradigm *b* (Example 5) – arise from the unprolonged cadence as a result of the elaboration of melodic progressions of its individual voices¹²:

- 1) $\hat{3}$ of the BA can be preceded by the Dominant Lower-Neighbour Figure (DLNF) $\hat{5} - \hat{4} - \hat{5}$, conceptually belonging to an inner voice (Examples 4–5a), or it can be elaborated by the Dominant Unfolded (DU) $\hat{2} - \hat{5}$ (Example 5b).

¹¹ William Rothstein, “On Implied Tones” (*Music Analysis* 10/3, 1991, 289–328), 296–98.

¹² There are many instances of Paradigm *b* in *Free Composition* (see Figures 7a, 12, 13, 39.1, 40.3, 42.2, etc.). On the other hand, in cadences of Paradigm *a*, Schenker interprets $\hat{2}$ as a *complete* rather than incomplete neighbour note, and the subsequent $\hat{3}$ (supported by the cadential six-four) – as a returning primary tone (see *Free Composition*, Figures 35.2, 40.7, and 44.2). An abstract example of Paradigm *a* with $\hat{4}$ as an incomplete neighbour but without the cadential six-four is provided by Felix Salzer (Felix Salzer, *Structural Hearing: Tonal Coherence in Music*, New York: Dover, 1962, Figure 146a). The reading of $\hat{3}$ as a passing tone supported by the cadential six-four (as in our Paradigm *a*) is probably not to be found in the literature until 1970ies. See, for example, Carl Schachter, “Rhythm and Linear Analysis: A Preliminary Study” (*The Music Forum IV*, New York: Columbia University Press, 1976), 292, Example 6, and *ibid.*, “Rhythm and Linear Analysis: Durational Reduction” (*The Music Forum V*, New York: Columbia University Press, 1980), 212, Example 8f.

Example 3

Example 4

Example 5

Example 6

- 2) The sustained $\hat{5}$ (DP) can be embellished by means of the Dominant Upper-Neighbour Figure (DUNF) $\hat{5} - \hat{6} - \hat{5}$ (Examples 3–5) or, in the case of the V/V as the predominant chord, by means of the DLNF $\hat{5} - \hat{\#4} - \hat{5}$ (Examples 3b, 2c and 5b).
- 3) The second tone of the MD $\hat{3} - \hat{2} - \hat{1}$ can be preceded by the embellishing lower-level third-progression – Subdominant Descent (SD) $\hat{4} - \hat{3} - \hat{2}$ (Example 4) or $\hat{4}$ as an incomplete neighbour. The second tone of the TUNF $\hat{8} - \hat{7} - \hat{8}$ can be preceded by the embellishing lower-level third-progression – Supertonic Descent (STD) $\hat{2} - \hat{1} - \hat{7}$ (Example 4b).
- 4) MD can be in inverted ($\hat{1} - \hat{2} - \hat{3}$) in an inner voice, resulting in a voice-exchange (Example 5a). This inversion will be referred to as *mirror doubling*. The second tone of the MD $\hat{3} - \hat{2} - \hat{1}$ can be followed by an embellishing lower-level third-progressions – Supertonic Descent (STD)¹³ $\hat{2} - \hat{1} - \hat{7}$ (Example 4), and that of and its mirror doubling ($\hat{1} - \hat{2} - \hat{3}$) – by the Supertonic Ascent (SA) $\hat{2} - \hat{3} - \hat{4}$ (Example 5a, second part).¹⁴ The second tone of both MD and its mirror doubling can be embellished by means of the Supertonic Upper-Neighbour Figure (STUNF) $\hat{2} - \hat{3} - \hat{2}$ (Example 5a, first part, and Example 6b).

Omitting the final tonic, all types of full cadences can be turned into half cadences.

Except for the unprolonged cadence (Example 2a) without interval pattern V_{4-3}^{6-5} , the paradigm-a cadence without cadential six-four and some cases of the Paradigm-zero cadence (with the characteristic parallel fifths), $\hat{5}$ of the BA and $\hat{2}$ of the MD never arrive simultaneously.

Unlike the unprolonged and Paradigm-zero cadences where the cadential six-four and dominant arise from the initial tonic as a result of interval pattern 3–6–5 (for example, $\begin{smallmatrix} E-E-D \\ C-G-G \end{smallmatrix}$), in the Paradigm-a, Paradigm-a/b and Paradigm-b cadences, the cadential six-four arises as a passing chord (Examples 4–5a), except for the case of V/V as the predominant chord (Example 5b) where the cadential six-four arises as a neighbour chord.

¹³ *Leittonterzzug*, according to the terminology of Karl-Otto Plum (Karl-Otto Plum, *Untersuchungen zu Heinrich Schenkers Stimmführungsanalyse*. Regensburg: Gustav Bosse Verlag, 1979, 47).

¹⁴ Because the MD ends with an unresolved seventh, it is not usable in the case of a half cadence.

II

An analytical theory of tonal counterpoint based on the VLM, rather than the Schenkerian *Ursatz*, possesses a number of advantages, compared to Schenkerian theory. Whereas there is essentially only one form of the highest-level VLM, harmonically consisting only of three chords: I–V–I (provided the normal tonal structure beginning with a prolonged tonic harmony and ending with a perfect authentic cadence), the *Ursatz* has three basic forms.

Similarly to the VLM, the bass voice of a Schenkerian *Ursatz* consists of the bass arpeggiation $\hat{1}-\hat{5}-\hat{1}$. The upper voice consists of an *Urlinie* in the form of a diatonically filled-in descent $\hat{3}-\hat{1}$ (“third line”), $\hat{5}-\hat{1}$ (“fifth line”) or $\hat{8}-\hat{1}$ (“octave line”) (Example 6).¹⁵ The fundamental line $\hat{5}-\hat{1}$ (as well as the fundamental line $\hat{8}-\hat{1}$, practically almost not used nowadays) is characterised by an *unsupported stretch* (*Leerlauf*).¹⁶ According to Allen Cadwallader, “[A] $\hat{5}$ -line may exhibit one of two possible unsupported stretches: $\hat{5}-\hat{4}-\hat{3}$ or $\hat{4}-\hat{3}-\hat{2}$...”¹⁷ The former is suggested by Carl Schachter as follows: “The analyst must keep in mind the possibility that the fundamental line might begin on $\hat{3}$ and that the line from $\hat{5}$ to $\hat{3}$ might be a prolongation belonging to a later level. Some recent theorist, going much further than Schenker, conclude that a fundamental line from $\hat{5}$ is an impossibility or at least a great rarity.”¹⁸ Unlike the fundamental line $\hat{3}-\hat{1}$ which is always entirely involved in the cadence, the fundamental line $\hat{5}-\hat{1}$, when containing the unsupported stretch $\hat{5}-\hat{4}-\hat{3}$, is only partly – without its first two tones – involved in the cadence (usually constituting the Paradigm-*a* or Paradigm-*a/b* cadences). These two upper tones, being part of the prolongation of the initial tonic, have a lower structural status than the last three tones, and, therefore, do not belong to the background level of structure.¹⁹

In the case of the unsupported stretch $\hat{4}-\hat{3}-\hat{2}$, the situation is quite different: here the *Urlinie* is entirely involved in the cadence, constituting, with its bass support, a special kind of cadence, which I have elsewhere labelled as the “Paradigm-c cadence” (Example 7).²⁰

Example 7

The image shows a musical staff in treble clef. The upper voice (melody) consists of five notes: G4 (labeled 5), F4 (labeled 4), E4 (labeled 3), D4 (labeled 2), and C4 (labeled 1). The lower voice (bass) consists of five notes: C3 (labeled I), D3 (labeled ii(6/5)), E3 (labeled V4), F3 (labeled 3), and G3 (labeled I). The notes are connected by a series of slurs and beams, indicating a continuous melodic and harmonic progression.

Here the *Urlinie* tones $\hat{4}$, $\hat{3}$ and $\hat{2}$ are supported by the pre-dominant, cadential six-four and dominant, respectively.²¹ The passing status of the cadential six-four, similar to that of the Paradigm-*a* or Paradigm-*a/b* cadence, makes this cadence as a *background* structure very questionable. According to Joel Lester, “I believe a background structure (including a fundamental line) should contain melodic and harmonic interactions that are fully complementary – a melodic pitch qualifies for inclusion in a background structure not only because it is part of a descending line, but also because it is supported in a manner appropriate to

¹⁵ Quoted from Matthew Brown, *Explaining Tonality: Schenkerian Theory and Beyond* (Rochester, N.Y.: University of Rochester Press, 2005), 73.

¹⁶ “[T]he $\hat{4}$ is dissonant as it passes over the root. <...> In this context the first part of the fundamental line $\hat{5}-\hat{4}-\hat{3}$ has more the effect of a transiently filled space of a third; it is not quite like a linear progression of a third that is worked out with the help of a counterpointing bass progression. This creates a certain void, of unsupported stretch, at the very outset of the fundamental line of a fifth, and occasionally gives rise to the question whether the form of the fundamental structure is not actually $\hat{3}-\hat{2}-\hat{1}$.” (Heinrich Schenker, *Free Composition*, 19–20).

¹⁷ Allen Cadwallader, “More on Scale-degree Three and the Cadential Six-four” (*Journal of Music Theory* 36/1, 1992, 187–198), 190.

¹⁸ Carl E. Schachter, “A Commentary on Schenker’s *Free Composition*” (*Journal of Music Theory* 25/1, 1981, 115–142), 125.

¹⁹ See *Free Composition*, Figures 20.1–3; 40.8–9; 42.1; 48.1; 62.9; 73.2; 74.2; 76.3; 76.5; 88.4; 89.2; 95b.7; 100.1b; 103.6; 109b; 110a1–2; 119.1; 119.11; 121.2; 128.6b; 135.2; 136.2; 150; 152.4; 154.3–4; 156.1.

²⁰ See Mart Humal, “Counterpoint and Musical Form: Some Remarks about Schenkerian Backgrounds” in *Principles of Music Composing. Aspects of Historical Dispersion* (Vilnius: Lietuvos muzikos ir teatro akademija, 2004), 55–56.

²¹ See *Free Composition*, Figures 39.3 (= 120.6a); 76.3; 83.2; 87.3b; 87.5 (= 132.6); 88.4, Ex. b; 100.2b; 104.3; 119.9d; 121.1; 124.6a; 132.1; 136.4; 148.1; 149.1; 154.1.

a background pitch.”²² The most serious objection against the Paradigm-c cadence (or, for that matter, the fifth-line) is that in this case, the cadence cannot be reduced to its unprolonged form, without destroying the upper-voice line. To put it simply: this line contains too many notes.

It seems that the Paradigm-c cadence arises from the Paradigm-a or Paradigm-a/b cadences, as a result of the voice exchange, the DP being temporarily placed to the upper voice and the MD – into an inner voice. Frequently the tones of the DUNF $\hat{5} - \hat{6} - \hat{3}$ are divided between two octaves (Example 8).

Example 8



An examination of cadences in Mozart’s piano sonatas shows that, in the case of the non-modulating Paradigm-a and Paradigm-a/b cadences, there is usually (at least in figuration) either a descending second $\hat{6} - \hat{5}$ above the second $\hat{4} - \hat{3}$ of the MD,²³ or at least one of its tones – either $\hat{6}$ above $\hat{4}$ ²⁴ or $\hat{5}$ above $\hat{3}$.²⁵ This fact suggests another interpretation of the upper-voice $\hat{5}$: it is essentially a cover tone, embellished by means of the DUNF $\hat{5} - \hat{6} - \hat{3}$, with its last tone possibly transferred into an inner voice, rather than the *Kopfton* of a fundamental line $\hat{5} - \hat{1}$. This register transfer suggests that it is an inner, rather than the upper voice that is the “proper” place of this DUNF.²⁶

The unsupported stretches can be avoided by rejecting the fundamental line $\hat{5} - \hat{1}$ and the Paradigm-c cadence as structural models. In this case, all the types of prolonged cadences can be interpreted as the prolongation of basically one single type of unprolonged cadence (provided by the normal tonal structure, beginning with a prolonged tonic harmony and ending with an authentic cadence) containing in any voice only scale degrees $\hat{1}$, $\hat{2}$, $\hat{3}$, $\hat{5}$ and $\hat{7}$ – those contained in the triads of I and V (Example 2).

Among other things, the rejection of the fundamental line $\hat{5} - \hat{1}$ (and the Paradigm-c cadence) presupposes a reinterpretation of the structural upper voice (for example, the use of the concept of the *initial descent* along with that of the *initial ascent*). One of the greatest advantages of this rejection is that, by analysing polythematic forms (including the sonata form), it makes it possible to avoid conflicting background structures of their themes.²⁷

²² Joel Lester, “Reply to David Beach” (*Journal of Music Theory* 36/1, 1992, 199–206), 203.

²³ See K. 279, I, bars 9–10 and 11–2, III, bars 45–46; K. 280, II, bars 19–20; K. 181, I, bar 37, III, bars 65–66; K. 282, III, bars 29–30 and 33–34; K. 283, I, bar 42, II, bar 13; K. 284, I, bar 43, II, bar 16, III, bar 16; K. 309, III bar 130; K. 310, I, bars 33–34 and 44, II, bar 21; K. 331, III, bars 54–55; K. 332, II, bars 17–18; K. 457, I, bar 66, III, bars 6–7 and 14–15; K. 570, III, bars 55–56; K. 576, I, bars 39–40.

²⁴ See K. 279, I, bars 15–16; K. 181, II, bars 33–34 and 37–38, III, bars 3–4; K. 284, II, bar 8, III, bars 3–4; K. 309, II, bars 7–8 and 15; K. 310, II, bar 7; K. 311, II, bars 3–4 and 7–8, III, bars 47–48; K. 330, II, bar 35, III, bars 6–8; K. 331, I, bars 17–18, III, bars 22–23; K. 332, III, bars 30–31, 63–64 and 72–73; K. 333, I, bar 37, II, bar 20; K. 457, II, bar 3; K. 545, II, bars 7–8; K. 570, II, bar 2; K. 576, I, bars 50–52.

²⁵ See K. 283, I bar 9, III, bar 71; K. 576, II, bar 38.

²⁶ In some analyses, $\hat{6}$ is regarded as “substituting for $\hat{4}$ ” of the *Urlinie* $\hat{5} - \hat{1}$. See, for instance, Example 11.1. (p. 305) in Allen Cadwallader and David Gagné, *Analysis of Tonal Music: A Schenkerian Approach* (Oxford: Oxford University Press, 1998), where $\hat{6}$ (bar 13) not just “substitutes” for $\hat{4}$ but also is followed by $\hat{5}$ in the next bar, concluding the DUNF.

²⁷ According to Peter H. Smith, when analysing the *recapitulation* of the major-mode sonata form (with the third-line in the first group and the fifth-line in the second group), “[t]he analyst must retain the fifth-progression only on the second mid-ground level and graph its upper two members as part of a prolongation of $\hat{3}$ ” (Peter H. Smith, “Brahms and Schenker: A Mutual Response to Sonata Form”, *Music Theory Spectrum* 16/1, 1994, 84). Such a reading is especially questionable in the case of Paradigm-c cadence in the second group, having the unsupported stretch $\hat{4} - \hat{3} - \hat{2}$, rather than $\hat{5} - \hat{4} - \hat{3}$. The same problem arises in a minor-mode sonata *exposition* (with the tonal plan i-III), having the fifth-line in *both* the first and second groups. On the other hand, in sonata expositions with the tonal plan I-V or i-v and the fifth-line in *both* groups, this problem generally can be avoided only by graphing the interruption at the end of exposition in an inner voice, as proposed by Ernst Oster in his commentary on § 316 of *Free Composition* (Heinrich Schenker, *Free Composition*, 139). Ironically, whereas the *exposition* of the minor-mode sonata (with the tonal plan i-III) having the fifth-line in the first group and the third-line in the second group, is favoured by Carl Schachter because here “the unsupported stretch, $\hat{5} - \hat{4} - \hat{3}$, might lead to a tonicisation of III <...> and integrate into the unfolded tonic of the background structure the potentially disruptive tendency of minor to gravitate to III” (Carl E. Schachter, “A Commentary on Schenker’s *Free Composition*”, 126), no general solution has ever proposed for the background structure of the *recapitulation* in this case.

According to Matthew Brown, “[H]e [Schenker] reformulated his new laws in a procedural form as a system of prototypes (*Ursätze*), transformations (*Verwandlungen*), and levels (*Verwandlungs-Schichten*, *Stimmführungs-Schichten*, or *Schichten*). This system allowed him to reach two important conclusions: 1) all functional monotonal pieces can be derived from a single prototype; and 2) there are only three possible prototypes for all functional monotonal compositions.”²⁸ Matthew Brown regarded Schenker’s concept of the *Ursatz* as his main contribution to music theory.²⁹

However, it seems that unlike such essential principles of tonal counterpoint as the transformations and structural levels, the concept of individual forms of *Ursatz*, and particularly that of the *Urlinie*, are flawed. As such, these are fictions, although undoubtedly there does exist a kind of prototype in the tonal counterpoint. Rather than the *Ursatz*, it can be imagined as the VLM discussed above. And what is more: insisting on the erroneous concept of *Urlinie*, Schenker was not able to develop consequently, up to the end, his idea of structural levels. This resulted in some arbitrary prescriptions³⁰ and in confusion of structural levels at the highest background.

According to David Neumeyer and Julian L. Hook, “<...> so long as the *Ursatz* – the heart and soul of Schenker’s ideology – remains, the specter of compromise will hover over every practitioner and pedagogue. The only solution is to reject the assumptions that gave rise to the paradox in the first place: either abandon the *Ursatz* or abandon the notion that Schenker’s method constitutes a theory.”³¹ In this study, we chose the first option. It is doubtful, whether “[t]he costs of abandoning the *Ursatz* and of severing Schenker’s analytical methods from his main theoretical tenets are enormous; they amount to giving up the first recursive theory of tonality,” as Matthew Brown put it.³² According to David Beach, “[t]here is common thread among all the attempts to formalize Schenker’s work, namely that his ideas are inadequate as presented and thus require some modification to rid them of any ambiguities and inconsistencies.”³³ Replacing of the concept of *Ursatz* as the background structure by that of VLM can be one of these modifications.

Santrauka

Balsavados matrica kaip tonaliojo kontrapunkto archetipas

Nuo pat kontrapunkto ištakų vienas iš pagrindinių jo aspektų yra struktūrinių lygmenų hierarchija. Kontrapunkto analizė (neišskiriant ir H. Schenkerio teorijos) klasifikuoja visus struktūrinius temas ar kompozicijos elementus, nuo žemiausio (elementų) lygmens iki aukščiausio (viso kūrinio) lygmens, į struktūrinių lygmenų hierarchiją, kurioje tam tikros tipinės aukšto lygmens struktūros konstruojamos žemesniųjų lygmenų pagrindu. Šios aukštojo lygmens struktūros gali būti laikomos tonaliojo kontrapunkto archetipais.

H. Schenkerio teorijoje tokiam archetipui atstovauja viena iš trijų dvibalsės *Ursatz* (pirmapradės struktūros) formų, kurios šaknys glūdi Josepho Fuxo veikalė „Gradus ad Parnassum“, apibendrinusiame XVI a. griežtąjį kontrapunktą. Kadangi aukštojo lygmens kontrapunkto struktūra harmoniškai susideda tik iš pradinės tonikos, pralanguojamos per visą formą ir vedančios į kadenciją, kontrapunktinė temas ar viso kūrinio struktūra gali būti interpretuojama taip pat ir kito archetipo pagrindu – keturbalsės *balsavados matricos*, atstovaujančios XVIII–XIX a. funkcinės harmonijos kadenciniam modeliui.

Tonaliojo kontrapunkto analizės teorija, pagrįsta balsavados matrica (bet ne *Ursatz*), turi tam tikrų pranašumų, lyginant su Schenkerio teorija. Kadangi *Ursatz* turi tris pagrindines formas, tai iš tikrųjų joje yra tik viena aukštojo lygmens balsavados matricos forma, harmoniškai susidedanti tik iš trijų akordų: I–V–I (jei tik yra normali tonaliosios struktūros pradžia, tonikos harmonijos pralungacija ir tobuloji autentinė kadencija pabaigoje). Tai leidžia išvengti tokių problematiškų Schenkerio teorijos aspektų, kaip „nepagrįsti epizodai“ (būdingi kai kurioms *Ursatz* formoms) arba konfliktuojančios antraplanės struktūros (daugiatemėse formose).

²⁸ Matthew Brown, *Explaining Tonality: Schenkerian Theory and Beyond*, 66.

²⁹ “Matthew Brown, “Rothstein’s Paradox and Neumeyer’s Fallacies”, 97.

³⁰ “[H]e [Schenker] preferred not to compose out a $\hat{3}$ -line with a preliminary descent from $\hat{5}$ – $\hat{3}$ since that transformation would create a $\hat{5}$ -line descent at the deep middleground. (Matthew Brown, *Explaining Tonality: Schenkerian Theory and Beyond*, 87.

³¹ David Neumeyer and Julian L. Hook, “Review: *Analysis of Tonal Music: A Schenkerian Approach*, by Allen Cadwallader and David Gagné” (*Intégral* 11, 1997, 205–222), 219.

³² “Matthew Brown, “Rothstein’s Paradox and Neumeyer’s Fallacies”, 132.

³³ David Beach, “The Current State of Schenkerian Research” (*Acta Musicologica* 57/2, 1985, 275–307), 297.

‘The Third Song’ – Anonymity as an Avant-garde Archetype

Occidental historiographies share a tradition of teleological thought. Bearing in mind that European political environments have adopted an enthusiasm for progress in the 20th century, the histories of the so-called avant-garde movements of both the inter-war and post-war years display an understandably antagonistic relationship with the music of the past. The counter-argument of post-modernity has also been based on an iconoclastic impulse so much so that in place of a free progress of things, 21st century composers face the boundaries of historiographical trivia.

This paper will propose that a series of value judgements is necessary in order for an event or quality to become an archetype, or a work to be considered a prototype, and will seek to prove that contemporary archetypes are market-induced objects and that their inherent value is determined by their cultural modification and their economical attributes. To conclude, a very short but very crucial reference will be made to anonymity, as a possible poetic archetype of archetypes for the future.

The veneration of novelty as dominant political environment is a fairly recent phenomenon. Even though we can trace the negotiation of discovery as a virtue in the beginnings of our historiographies, in the Homeric Epics and their Indo-European counterparts, it is only with the establishment of musicology itself as a science that linear progress in musical thought has become an unquestionably natural condition.

Discussing this condition is not a matter of negative criticism in this particular case. But it will be of some interest to examine what the influence of the historiographical apparatus is on the creation of any new music which is not immediately concerned with its placement on the chronological map. No examples will be discussed, but the meaning of the paragraphs below will be suggestive of what the fate of non-compliant new music can be.

Let us commence this inquiry abruptly, by ascertaining the axiom that no music is written in the 21st century without a desire, secret or stated, to occupy some space in the collective historical memory of our society. This suggestion is somehow presumptuous, in that it presupposes a general and complete knowledge of all music that is written – no excuse will be offered here, one often deduces the general from a plethora of particulars, even if such deductions are academic taboo. Still, even if we were to concede that such a knowledge is attainable, what qualifies the second part of the statement, that we can identify the causes and desires of music writing?

The answer follows logically to an extent: Music is not “written down” – one could write an Ionescan play on this physiological metaphor. Rather, directions for the performance of music are written down; a linguistic but necessary remark. This means that notational practices, from their neumatic beginnings to the complexities of the fully armed “Sibelius factory” and the phantasmagoric limits of handwritten scores, are only a delusion of sorts. Musical notations are incomplete, very much like a functional interior of a building without any access from the outdoors, for want of a better simile.

Indeed, with the exception of some impractical, impossible scores of an experimental nature, the vast majority of scores are written with the communion of performance in mind. The process of realising the score is the purpose of the score, even if the purpose is to question the very directions of the score. Therein, in this theatrical ritual of music writing and the necessity for signifier, signified and receiver to cooperate we discern that scores are still written with a communication pattern in mind. This is, in turn and self-evidently, an attempt to occupy historical space or one might have chosen to not record these directions but simply improvise them himself or with a group of people for a communion with an audience.

If we accept the above, although there is no true reason why we should¹, we already identify the causes and desires of music writing as those which characterise any historical event. Whether this event be recorded publicly or only witnessed by two people, the signifier and the receiver, the process has been completed through the validation of its assigned historical proportion. These are the true limits of a music score. If a score is written – whether it be an academic exercise with little chance of a performance or a popular piano piece known by every pianist in the world – thus requiring the transition from the ideal to the

¹ A proposition is not a fact, nor is a fact a proposition.

corporeal, then, in fact, the score is a utility and it serves a specific purpose. The social rhetoric espoused by many composers from the Baroque era onwards suggests that this was not always the case. Invariably, nonetheless, musical practice suggests that it was.

What is it in the score that enhances its utilitarian purposes? In the commodity-led cultures of the Occident we witness an obstinate intuitivism. Historical placement appears to be a measure of virtue. An ethical evaluation, which judges the utilitarian worth of both objects and subjects, permeates most critical thought. And so, identity as mercantile investment, emerges as the single most valuable trait in a quest for originality and a distinct placement in the mosaics of value, the visible surfaces of musical activity.

The marquee of a composer can be a number of things: intellectual impenetrability, personality disorder, psychographic affinity, the secrecies of depth, the transparencies of “breadth”; at any rate these traits are all of very little importance. Economical prowess transpires as the sole true merit of any composer, text, or activity which functions as a musical identity deserving historical attention. With the absolution from tonal theory, the abstractions of mathematical limit and the passage into the abyss of free sound, these identities became ever more the property of the economically powerful; the hierology of technical capacity – flawed and artificial as it might have loomed in the first place – became irrelevant and was replaced by purely economic identities.

Let us illustrate in simplistic terms, for this is a simple paper:

A young boy screams at the top of his voice for a short while at a family meeting and is subsequently threatened and criticised violently by his family². The behaviour of the young boy is deemed intolerable, unsocial and problematic.

The very same act is carried out by a young boy in a concert hall at the request of a venerable composer of 21st century music theatre, common decency permitting that there be such a figure! The context is much different admittedly: to contextualise, historicists say, is to be alive. To comprehend *in vacuo* is to be dead. There, the mottos of the merchant order. This second, blessed boy, so early absorbed by the sonic-warrior ranks of new music, is met with rapturous (if clearly forced) applause, in the premiere of this rather original (prototype) work. The work’s score reads: “A boy is to scream at the top of his voice for a few minutes. Then to look down. Never rehearse.”³ A political statement exhumes from the every breath of this young artist.

The operative difference, in true context, since we *must* contextualise, is obvious: the first boy cost his surroundings a pleasant social interaction by disrupting it, the anomaly of his behaviour being incompatible with the norms which are required in society. The cost is higher than the gain. The second boy produced profit. His screams were scheduled, advertised, attended and meant to be. The market-place validates their use. They were a utility and as such they were welcome. The two boys performed exactly the same action, whilst the economical context alone changed, varying the reception of their acts dramatically.

Still, what of the third boy, or rather the third song? This is a creature which shouts at the top of its voice in the absence of society so that the absence of bargain is irrelevant. History does not punish or reward those screams. They are anonymous. They are heard perhaps, but they do not belong in transaction and so they are not evaluated.

We shall now move on to consider what may happen in a world which witnesses the polyphony of anonymous counterpoints of this nature. Ironically, not unlike the thoughts of our ancestry, our thoughts ought to be queueing for their place in history!

Anonymity is the mightiest saboteur of literary economies. It negates the hold of market laws on dialectic activity, it is subversive and shows no respect for the notions of political and social responsibility. It will continue to be the weapon of the underclasses regardless of regulation adjustments and the sophistication of identity allocation. This is not a eulogy, nor a criticism; simply an observation and an historical one at that.

Further to the piracy and social resistance or usurpation which anonymity breeds and serves, being a hiding place of secret identities, there is another aspect to assuming it.

We examined, briefly, the nature of musical artefacts and commented on their role in history. There are, nevertheless, those extremely articulate and abstract scores which do not grant social hermeneutics an interpretation conducted through the prism of purpose. They are the anonymous, undated scores of the pre-

² A common sight and sound in provincial Greece, where this essay is being written.

³ The archetype for this fiction is well understood by educated musicians – others are not as unfortunate.

Enlightenment era, not ascribed to any one person in particular. For all that musicologists, palaeontologists, archaeologists and all logists can prove, these pieces were written by some living creature in a Monastery: this could be a monk, a monk's wife⁴, or a miraculous, literate donkey. Thankfully, no conclusive proof can be drawn and so the author may not become a bust, a book, a portrait or an emblem; the music exists in its performance which is not directly disturbed by extra-musical context. The singers sing the words, the listeners listen to the sounds and the only immediately discernible context outside the performance itself, is that someone, somewhere, wrote this at some point in history. Perhaps it was forged. Perhaps it predates everything that looks and sounds like it by a stunning 10 centuries and it is in fact the first scored piece of music preceding all other Western music. Perhaps not. The audience can evaluate the text for what it is, what it could be, what the audience wants it to be, what the music wants the audience to be, what the music sounds like. Musical communion has been restored. History must, this once, be vague and unable to cast its shadow on the sounds of music.

Today, anonymous musical practice is very much more likely to inform similarly fortunate musical experiences. The archetypes of our music are artefacts with a narrative form to be replicated. They are the emblems of a progressive and evolving identity. The prototypes are artefacts which escape the fate of the replicant but fail to become archetypes for subsequent works.

Furthermore, the social narrative of an anonymous work has always negated the necessity for reference to archetypes or the desire to be a prototype, for it is not valued on account of its historical placement and it is conscious of its independence. The anonymous work is a pseudotype in that it does not typify its essence; rather, not unlike a virus (or a blessing, to read less polemical), it changes the nature of the relationship between listener and sound.

To conclude, anonymous music does not belong; it exists or subsists. Perhaps, before historiographical obsessions oblige the writer of this essay to operate the *lapsus calami* of authorship over something so oecumenical and valuable as the invaluable purposes of anonymous Art, it ought to remain to the reader to declare whether this text ever really belonged to any one writer; the undersigned carrying a pseudonym more than a name. Or perhaps to end with the authority of historical quotation "we may be the servants of musical traditions, but we are not quotations, footnotes, archetypes, prototypes or slaves"⁵.

Santrauka

Anonimiškumas kaip tikrasis avangardo archetipas

Rytietiškomis istoriografijoms būdinga bendra tradicija pagarbiai žvelgti į progresą ir teleologinį mąstymą. Turint omenyje, kad ir XX a. europinėje politinėje aplinkoje ši tradicija buvo entuziastingai vertinama, vadinamųjų tarpukario ir pokario avangardistinių judėjimų istorija atskleidžia savaime suprantamą antagonistinį ryšį su praeities muzika, visų pirma siekdama kopijuoti tai, kas formavo praeitį, būtent „atsiribojimą nuo praeities“. Postmodernizmo ir neoromantikų kontrargumentas taip pat ikonoklastinis, juolab kad XXI amžius, regis, yra įstrigęs cikliškai grįžtančioje ikonoklazmo situacijoje, kai ikonos vaizduoja istorines figūras, naikinančias ikonas. Užtuot laisvai progresavę, kompozitoriai dažnai yra varžomi nereikšmingų istoriografinių detalių.

Techniškai originalumo yra siekiama per notacijos sudėtingumą ar iki tol nevertotą notacinę praktiką, akustinį nesuvokiamumą ar kraštutinumą, beprecedentinę organologinę ir morfologinę praktiką, kultūrinį įvairialypiškumą ir – ypač dažnai – per asmeninį originalumą. Tačiau kad ir kiek visa tai turėtų reikšmės, norma ir pusiausvyra turi būti išlaikyta.

Siekiant suvokti tikruosius sėkmingų naujosios muzikos pavyzdžių privalumus, pranešime aptariamos šiai muzikai būdingos klaidos. Kad geriau suprastume, kokios XXI a. muzikoje vyraujančių archetipų savybės yra veiksmingiausios, analizuojami nenusisekę kūriniai, vertintini kaip būdingi šios muzikos pavyzdžiai, lyginant juos su neabejotinai sėkmingais darbais. Pastarieji kritiškai analizuojami įvertinant jų retorinį, semantinį ir sociologinį lygį, nustatant jų privalumus bei reikšmingumą. Kadangi tam, kad kokia nors ypatybė ar reiškinys taptų archetipu arba koks nors kūrinys taptų prototipu, būtina nemažai įvertinimų, tai šiuo pranešimu siekiama įrodyti, jog visi šiuolaikiniai archetipai iš tiesų yra sukurti rinkos, o jų tikrąją vertę lemia jų kultūrinė modifikacija.

⁴ They are said to have existed unofficially, but also officially in Medieval Europe.

⁵ An anonymous quotation found on the writer's desk.

The Avant-garde as a Prototype of Totalitarian Art (Sketches of the History of Russian Musical and Non-Musical Avant-garde)

In the history of Soviet art of the first half of the 20th century it seems that there are no manifestations as contrasting, opposing each other phenomena than the avant-garde and the totalitarian art of the Stalin era. Indeed, it is hard to find any points of connection of these antitheses which are presented on one pole by the experimental, revolutionary artistic search and on the other pole – by the dogma of socialist realism. Here the revolutionary character of the first entity is contrasted with the post-revolutionary, preservationist tendency of the second entity; dynamism is contrasted to stagnation, the spirit of liberty – to a conservative limitation, a pluralist worldview – to an ideological hermetic closeness, a veneration of experimentation – to the canon, the aesthetical domination of the category of form – to the category of content. These contrasts could be enumerated infinitely, especially since it is particularly avant-garde which is the first to be placed into the sphere of ideological ostracism during the era of the grand style, while the struggle with class enemies on the political front in art turns into a struggle against *formalism* (in essence, with the avant-garde).

Incidentally, just as in relation to the so-called proletarian aesthetics, the mutual repulsion of the avant-garde and the socialist realist art demonstrates the universal character of the law of dialectics concerning unity and the struggle of polar opposites. In other words, it is impossible to characterize fully the process of the formation of totalitarian art without considering the role played by the avant-garde of the 1920s and early 1930s. At that the aesthetic necessity of the avant-garde for the formation of the grand style turned out to be more essential than, as one would initially suppose, the proletarian culture or the academic tradition. After all, neither academicism nor proletarian art were able to form in the 1920s the style of the epoch, nor do they reflect in such a multifaceted and diverse way the spirit of the revolutionary transition, striving and breakthrough. Both (to use the expression of Prokofiev) the “Karamzin language” of the academic composers and, even more so, the language of proletarian art, who during the 1920s was merely at a formative level (in the range from the pseudo-folk to the extremist avant-garde) represented, undoubtedly, a very limited panorama of the time. The scale of the avant-garde as the aesthetic symbol of the era of the 1920s and as a form of art, not unjustifiably claiming the role of the art of the future, undoubtedly could be correlated with the imperial ambitions of the official art. “If the primary indication of totalitarianism could be considered the proclamation of its ideological doctrine (whichever one it may be), the solely true and the solely mandatory one, then the artistic avant-garde of the 1910–1920s could make a claim toward a priority on the establishment of a similar ideology in the domain of art,” as Golomstock notes (2, 31). This way, the acuteness of the conflict between the world-view positions of the avant-gardists and the ideologues of the grand style was determined, first of all, by the necessity of leadership on the cultural front. The struggle which took place was one between two eras. For the totalitarian ideology the victory in this struggle meant the ultimate establishment of the party dictatorship in the country and the fall of the last bastion of the past: the spirit of independent art. In this light, the dissolution of the avant-garde should be recognized as one of the most crucial concerns of the official aesthetics.

The struggle with the left-wing art was begun even prior to the establishment of the conception of socialist realism and was carried on intensively, using all the possible levers and resources. The avant-garde was subjected to merciless criticism by Trotsky and Bukharin, who saw in the utopian conceptions of the avant-gardists a danger for the party conception of art. For the proletarian currents the avant-garde personified by itself “the face of the class enemy” (as the artistic image of Alexander Moslov had been defined), since left-wing art had placed the world-view priorities in a dependant position towards aestheticism. The cold negation of academic circles was determined, in its turn, by an antagonism of the aesthetics, since in the avant-garde art the traditional picture of the world underwent destruction.

At that, in order to guess the veritable essence of all the attacks and to understand why the art works of the avant-gardists, many of them outwardly loyal in terms of politics and even revolutionary in spirit, were mercilessly denigrated, it is necessary to examine and reveal the very definitions of avant-garde and avant-gardism in art, as well as the characteristic features of the aesthetics of the avant-garde.

Basing my assumptions on the experience of numerous researchers (Krusanov, Nakov, Vlasov and others) as well as on my own positions, stated in my books “The Russian Avant-garde and the Works of Alexander Mosolov of the 1920–1930s” and “The Composers of the Russian Avant-Garde” I shall dwell first of all on the conclusions, made as a result of researching the avant-garde art of the first third of the 20th century.

1. Avant-gardism and the avant-garde should be examined as an independent phenomenon of the artistic culture of the 20th century; the genetic connection with the art of modernism, asserted by a number of art critics (including Sarabyanov, Jacquard, etc.) do not allow it to be brought out in the guise of a style-defining component. Modernism and avant-gardism present themselves as a world-viewing, aesthetical and stylistic opposition, in which modernism presents itself as a conglomeration of trends and directions, which develop and transform the late romantic conception of art (hence the dominant role of the subjective, hypertrophic, emotional beginnings, the evolutionary path of transformation of language, the dominating sense of the classical perceptions that a particular content should correspond with a particular form). Avant-gardism, on the other hand, comes out under the banner of the aesthetics of negation (hence: anti-romanticism, the striving towards objective qualities, anti-emotionalism, the revolutionary character of innovations of language and the basis of the thesis of the primacy of form which creates its own content).
2. Avant-gardism, the avant-garde, modernism and the modern style are born in periods of social-political, economical and cultural crises. However in the socio-cultural context these phenomena carry out different functions, presenting themselves as various types of reflection of reality. The modern style and modernism express a world-view of crisis, and in their framework the means of artistic generalization are subservient to the goal of constructing a myth about the apocalypse of European civilization and culture, the destruction of religious and ethical values of classical eras. Avant-gardism and the avant-garde are connected with the formation of an anti-crisis world-view, a definition of a futurological utopia. It is not accidental that the modernist aesthetics is for the most part retrospective, aimed towards a “golden” past age of culture, permeated with a sense of pessimism and nostalgia. In contrast to this the avant-gardist aesthetics opens up the perspectives of progress (social, scientific, etc.). its spiritual meaning is the awakening of a historical optimism and hedonism.
3. The avant-garde in a conjunction of similar philosophical and aesthetic positions presents an epoch in artistic culture, which expresses itself by means of a complex of similar stylistic features (such are the avant-garde of the 1910–1920s and that of the 1950–1960s). the avant-garde of the 1910–1920s in this regard is characterized by a) an aesthetics of negation, b) anti-romanticism, c) a futurological aim d) a social-political slant and e) a festive world perception.

Let us examine more closely the aforementioned traits, in order to determine the level of their correlation with the art of Stalin’s time.

The aesthetics of negation or the artistic nihilism of the avant-garde present themselves as its chief attributive feature. It is particularly the full-fledged negation of the classical heritage, the severance with tradition are what distinguish the avant-garde into a self-sufficient era in the art of the 20th century. It is particularly the crisis of classical culture at the beginning of the century which caused the conditions for creating a principally new anticlassical model of culture and art, which were meant to serve the cause of overcoming the apocalypse of world-view.

The process of crystallization of the anticlassical anti-traditionalist aesthetics, called for to find new paths in the arts, was connected with a radical juxtaposition of a new, left-modernist (which is how the avant-garde was called at that time) style with the manner of the previous eras, as well as a search of artistic media and methods, which would be principally different from the customary ones. Experimentation with the artistic language and form, their constant renewal presented themselves in this regard as the primary of all aesthetic trends, which is perfectly illustrated by the famous motto of V. Shklovsky “One must not create in already found forms”.

Simultaneously the most important criteria for artistic success of musical compositions was their programmatic-philosophical aspect, declaratively destroying within the consciousness of the listener perceptions of classical norms. At that, naturally, the avant-garde aesthetics had enhanced the functions of theory to a much greater degree in comparison with romanticism or modernism. The ideological, world-view and methodological sides of the musical compositions replaced to a great degree the traditionally understood artistic content. As a result the theoretical foundation of the primacy of form or, in essence,

the basis of the primacy of construction became the aim of the creative process; the intellectual, rational attitude towards the material of art determined the essence of art.

The broadening of the functions of theory in its turn conditioned the phenomenal quality of journalist-type art, the provoking aggressiveness, the scandal, the discursive quality and, as a result, its anti-aesthetic quality (in the classical sense) of the art works pertaining to the avant-garde. What becomes their personification and at the same time is the symbol of the nihilism of the era is the literary manifesto as a quintessence of the aesthetic and theoretic constructions of thought. The manifesto turns out to be the most important instrument for propaganda and of the assertion of the historical inevitability of the new art, whatever its artistic results may be. At the same time it is necessary to emphasize that in the programmatic assertions of these different art trends, for instance, the Russian futurists, ego-futurists, suprematists, etc., the future of the artistic culture was interpreted from mono-polar positions. The young avant-garde art saw itself in the role of the *dominating* aesthetics, without any concessions, in an a priori manner excluding the possibility of the development in the future of differing trends and directions. This crucial feature of the manifestos, expressing a rather aggressive striving towards exclusivity in its turn affected virtually all the art works of the avant-garde, especially its dramaturgy, the principles of composition, content, subject matter, etc. (such as, for instance, in the opera “The Victory over the Sun” by Matyushin, Malevich and Kruchyonykh, the “Anti-religious Symphony” by Mosolov, the Symphony for Factory Whistles by Avraamov).

Along with the journalistic sharpness and a discursive belligerence the aesthetics of negation attacks tradition with the aid of a particular kind of *quasi-religiosity*. It is commonly well-known that the tone of many art works pertaining to the avant-garde, similarly to the manifestos and declarations, are marked with particularly a prophetic pathos (which is perfectly illustrated by the messianic approach of Khlebnikov). The quasi-religiosity relied to a great degree on the myth of a religious, social and cultural universality, which was so popular at the time of the creation of the new artistic epoch, due to the new religious philosophy (Soloviev and Bulgakov), as well as the aesthetics of symbolism. However in the context of the avant-garde this myth was considerably modernized, since the accents in it were moved from the sphere of a solely spiritual experience into an aesthetic one. The universal qualities of the language of art totally replaced the strivings of the spiritual and ethic kinds, since the language of art was entrusted with transfiguring and reforming functions. It suffices to remember that it was particularly language and not the subject matter served as a basis of the first futurist opera and particularly the word presented the weapon which “killed” the Sun in this opera.

This is why the quasi-religious pathos revealed itself with the greatest apparentness not in the formation of the spiritual foundations of art (such attempts had been made but as a rule they modulated into the sphere of aesthetics, such as, for instance, in the work of Kandinsky “Concerning the Spiritual in Art”) but, on the contrary, into aesthetic dogmas and canons of language, which were called upon to play the role of the cornerstones of a single style of the era, an artistic universe (such as, for instance, in the suprematist doctrine of Malevich, the constructivist speculations of Rodchenko, the conceptions of the innovative language of Zdanevich and Kruchyonykh, the pre-dodecaphony of Roslavetz, the microtonality of Matyushin and Wyschegradsky, etc.). On the other hand, in the context of the aesthetic utopia the artistic style the *artistic style* is perceived as a *means for transforming reality*. Art in particular was called upon to change the world, to form it according to its image and likeness. The “aesthetic amorality” which the priest Zenkovsky wrote about manifested itself to the fullest degree. The aesthetic inclinations replaced the problems of morality and took the place of the ethical imperative.

The aesthetics of negation, undoubtedly, reflects the social-political vector of history as well. The *revolutionary qualities* of the content of avant-garde art, directed at overthrowing of the existing aesthetical norms, is conditioned by the spirit of the revolutionary times, which attacks the aged positions of the old world, autocracy in the first place. The avant-garde, as it seemed, entered into a race with the revolutionary political parties in its formation of a negative perception of a degrading system of governmental and social relations, on the culture that was falling apart. “I place a *nihil* over everything that was established”. These striking words are by Mayakovsky, and they demonstrate an artistic nihilism in both the aesthetical and the social-political aspects!

*This way, the aesthetics of negation expressed the **historical purpose** of the new art, its actuality and inevitability. I marked the creation of a historical and cultural opposition to the aesthetics, culture, morals and norms of the social and political relations of the previous century, which by that time had already been exhausted. At that the realization of the nihilistic world perception became to an established degree dependent on the dogmatic, mono-polar and extremely aggressive means of influence on*

the social conscience, having undergone a great amount of circulation during the revolutionary era (it suffices to compare the language of the avant-garde manifestos with the language of political discussions, the declarations and programs of political parties).

The *anti-romantic* features of the avant-garde manifests itself in the form of a style-determining component. It was particularly anti-romanticism which becomes an original type of strategy of revolutionary art, uniting into itself numerous trends and directions, each of which in its turn tried to obtain a personal type of tactics, to define its own line of behavior within the artistic world. Let us bring our own quotation from the aforementioned book about the Russian avant-garde. “The anti-romanticism of the avant-garde <...> points at that inner substance of movement, since notwithstanding all the anti-traditionalism of the aesthetics the object of negation and reevaluation of in the avant-garde was not all “old art”, but primarily romantic art and its transformations, i.e. the art of the historically interconnected period, which possessed a polar world perception and world view. On the contrary, in the art of the pre-romantic periods, the pagan and non-European cultures the avant-gardists sought for the foundation for the anti-romantic conception of artistic creativity. For instance, the turning of Kharms and Mosolov to the traditions of Russian critical realism, Goncharova’s interest in ancient Russian art or Khlebnikov’s interest in the poetics of 18th century Russian classicism presented itself not as a recreation of traditions, but a means of expression of a new world-view, some of the characteristic features of which were a rationalistic perception of the world and an overcoming of subjectivism and emotionalism... In the artistic systems of the avant-garde there was no place for romantic sensuousness and romantic exaltation. <...> Thus, the avant-garde strove for a creation of a certain universal artistic model, a universal image of the world, in which the aspects of super-subjectivity and total humanity played the most crucial role. In this connection the norms of language within the avant-garde presupposed a constructive attitude in its approach towards the creative process and a development of such universal means, which would exclude a prevalence of the emotional element.” (I, 21–22).

This was the way for the formation of the **utopia** about form as a concentration of the meaning of art in general as well as of a work of art in particular. Basic importance in this utopia was attached to the primal elements of the language of art (color, dimension, sound, rhythm and phoneme), which would play the role of the undoubted constants, personifying this or that form of art in general. It is not by accident that compositional principles, the formation of subject matter, the creation of form, as they were presented by the romantic aesthetics were rejected from opposing positions. Depiction was replaced by abstract forms, semantic coherence – by a regular destruction of all levels of communication and the traditional, tonal harmonic system – by new tonality, serialism, microtonality, etc.

In terms of general aesthetic analogies, one must emphasize the fact that in its anti-romantic direction the avant-garde of the 1910–1920s was aligned with various trends and directions of art, which strove for obtaining artistically universal qualities, based on an objective, unemotional depiction of reality. As a result the *spectrum of artistic compromises* of the avant-garde (especially in the 20s) turned to be exceptionally wide: neoclassicism (through the prism of the works of Stravinsky, Prokofiev, Popov and Lourie), neofolklorism (Stravinsky), the revolutionary and proletarian art (the mass festive actions of the first post-revolutionary years in Russia, Schillinger, Mosolov, Deshevov, Shostakovich). Naturally, the aesthetical compromises presumed a more supple attitude towards the dogmas of form or experiment. The move beyond the boundaries of the aesthetics’ hermeticism allowed a broadening of the system of genres and even to find points of connection with tradition.

The possibilities of stylistic compromises on the basis of the already formed dictionary of contemporary art was demonstrated by the avant-garde in full measure in the late 20s and early 30s. It was particularly then that the anti-romantic pathos found its expression not only in the non-romantic interpretation of artistic forms but in a new content which fully reflected the dramatic substance of the epoch (Shostakovich, Scherbachov, Popov, Mosolov, Lourie, Roslavetz, Mayakovsky, Zabolotsky, Zamyatin, Platonov, Kharms, late Malevich, Deineka, Petrov-Vodkin, etc.).

The futurological direction presents itself on one hand as an essential feature of the avant-garde and on the other hand as a methodological element. The very circumstance that futurology is associated by us with the essence of the phenomenon could be explained by the fact that from the moment of its inception the avant-garde has identified itself with the art of the future. The great majority of avant-garde directions form their conception of art as a utopia, as a world-view which projects the image of the future into contemporary reality, which does not correspond to the ideals. The style and methods of the avant-garde was examined by its followers in terms of the necessities of tomorrow. The new style and the new aesthetics,

according to the train of thought of Mayakovsky and Meierhold, Malevich and Roslavetz, should be a replacement for the out-of-date art of the past which had lost its relevance and is no longer capable of any self-development. Of course, the revolutionary crisis which the culture of that time was undergoing was not helpful towards the construction of argumentative schemes for the new. Moreover the language systems of the trends and directions of the avant-garde were distinct for their experimental slant and also, frequently, a polarity of aesthetic positions. Their lack of sturdiness along with the swift changes of conceptions did not have the ability, as it seemed, to create a counterbalance for tradition. However during the revolutionary era in a particular sense tradition itself demonstrated itself as being on the side of the avant-garde. After all, the romanticism which had discredited itself as well as the academicism of the *conservatism of academic art in the guise of decadence turned out to be the most serious arguments in favor of the art of the future*, which at that time had existed only in theory, only as a perceived necessity.

This is why at the first stage (in the 1910s) futurology asserted itself so conspicuously and so declaratively in the sphere of the pragmatics of avant-garde, as well as in the aspiration to become a recognizable feature at any cost, marking the boundaries of the unknown. This is why it could be found in works by avant-gardists in unusual, daring aspects. Firstly, futurology manifests itself here as a consistent violation of the canons and classical norms of the language. The experimental perspective of the creative work of the avant-gardists creates the precedent of the anti-communicativeness of the aesthetics, its elite and hermetic quality. The reasons for this are all too apparent: the language of the art of the future, being in a stage of formation, cannot be accessible and accepted by everybody. Secondly, futurology manifests itself on a level of a lack of social communication of art. Nihilism presumes the usage of provoking, scandalous means and forms of effect on society; it consistently establishes the boundaries between the present day and the future norms and conventions of behavior. As a result the scandalous and sensational aspects of the avant-garde become its symbols, since the art of the future is unthinkable without the struggle of both aesthetical perceptions and ethical canons.

Nonetheless, one of the strongest points of the avant-garde is in its capability of adapting itself in difficult times of crisis. It is not by chance that the etymology of the concept (“going ahead” or “at the vanguard”) reflects the most important vector of the aesthetics. During concrete historical conditions this vector not only indicates at the capability of art in being ahead of the current events in the sphere of artistic culture itself (i.e. continuously to discover something new, to create the future forms for art) as well as in the social sphere (i.e. to personify by itself specific social and political tendencies). In this respect during a revolutionary era the avant-garde expresses primarily a social utopia (which had not yet formed itself into a concrete ideological scheme in the 1910s). the idea of the liquidation of the old regime’s state organization, the ideas of large-scale reforms were, of course, were exceptionally close to the world-view of the radically inclined artistic intellectual milieu. Moreover, the utopia of a just society corresponded to the utmost degree with the utopia of new art. Thus, gradually in the pre-revolutionary era the conception was being formed of the identity of the new world and of its art (which would subsequently become the basis of the world-view of the new Soviet avant-garde), as well as the utopia of the possibility of the rejuvenation of the world by means of art (bringing to mind the mystical-philosophical concepts of Malevich, the Russian futurists, the musical-philosophical conceptions of Scriabin, Lourie and Wyschnegradsky). Here futurology came out on a level of reflection and a global generalization of the most profound historical processes.

It is not an accidental occurrence that in the dimension of the method of the avant-garde futurology establishes such schemes of language and dramaturgy which fixate the basic moods of the world-view of the society contemporary to it. Among its most important components which should be especially noted are *mono-polarity and a tri-temporal domain of language and dramaturgy*.

The *mono-polarity* as an artistic principle and as a means for selection of the expressive means and at the same time their organization, is based on the nihilistic basis of the avant-garde aesthetics. From the perception of the futurological utopia this nihilistic perspective marks the boundary between the art of the past and that of the future in the most precise manner. Nevertheless, the aesthetics of negation emphasizes not as much the polarity as particularly the mono-polarity of the perception of art. After all, the past as viewed in the framework of the orthodox avant-garde approach is evaluated from the point of view of its absolute irrelevance. “To throw the great old masters form the steamboat of modernity” was the slogan that determined the artistic and historical inapplicability of tradition for the future times. Hence the language of the art of the future, which was recognized de facto as the solely permissible and historically justified, is formed under the sign, as had already been emphasized, of the absolute opposition to tradition: depiction was countered by figurative representation, syntactic coherence – by intellectual absurdity, tonality – by

atonality, etc. Classical harmony in music, the canons of depiction and the classical canons of poetry do not find any applicability in the dictionary of new art. Their aesthetic value is denigrated from the point of view of the artificially created mono-polar system.

In its turn, the discrediting of classical canonic norms takes place on the level of form and dramaturgy. Firstly, classical principles of form building are consistently avoided by means of the usage of antitheses of structure and genre, as well as various original “language innovations” (“Symphony of Factory Whistles” by Avraamov, “Mysterium buffa” by Mayakovsky, “Svadebka” (the title of “Les Noces” used in the diminutive form in Russian) by Stravinsky, “The Iron-Concrete Poem” by Kamensky, as well as the abstract art of Kandinsky and Malevich), in which direct allusions to classical art are deliberately avoided. Secondly, if the classical primary images do occasionally appear in the art works of the avant-garde, as a rule they undergo a merciless type of revision or destruction (for instance, the grotesque parody presentation in the works of Mosolov, Kharms, Mayakovsky, Shostakovich, etc.). in any case the classical heritage appears not as an object worthy of imitation, not as a “Golden Age” of culture (which is the most characteristic perception of historical retrospective for the art of the 17th–19th centuries), but as an object of aesthetic aggression for the sake of asserting the new aesthetics.

The “*tri-temporal domain*” (here we base our definitions on the point of view offered by A. Kamensky in regards to the compositional systems of revolutionary art of the turn of the decades of the 1910–1920s) in a certain sense elucidates the priorities of mono-polarity in terms of language and dramaturgy. The tri-temporal scheme presented itself as a characteristic product of the revolutionary era. Moreover, it was particularly the avant-garde aesthetics which formed this scheme for the sake of the philosophical and artistic foundation for the revolutionary transformations. This scheme reveals the necessity of changes in the life of culture of society by means of a vindication of the future, representing a free world, filled with happiness and creative artistic impulses. However, in order to create the artistic symbol of the future, it did not suffice merely to counter the established norms of language and dramaturgy. It was necessary to build a system of their interaction. In a certain sense the “tri-temporal” principle solved this problem.

Thus, in the aspect of the dramaturgy in works of art the following chain of interaction is laid out. The primary time frame of this system is the past, the secondary time frame is the present and the third one is the future. The *first* of these is connected with the grotesque negative rendition of images (such as, for instance, in the “Mysterium-buffa” by Mayakovsky and Meierhold). At that the objects of the past are brought out of the proper condition of norms of communication (since everything which is connected with the repellent perception of the world, even features of everyday mundane life, undergoes a destructive type of deformation, – for instance, if the luxury of wealth is depicted, then from the perspective of left-wing artists this presents an ugly, repellent luxury). In their turn, just like in folk theater, the characters depicting the past are as a rule bereft of psychological depiction or demonstration of their individuality. Being classified a priori into the category of evil, they are reduced to the sole function of masks (such are the characters of the works of Mayakovsky, Eisenstein, Kozintsev, Filonov, Meierhold, Zoschenko, Mosolov and others). The *present* as a rule is presented in two aspects. On one hand, these are images taken from the past, but relevant for the present day (historical figures, revolutionaries, etc.). On the other hand, it presents the thicket of contemporary events, including the revolutionary and social changes. Nevertheless, this sphere of images is presented at a no less distance from everyday mundane reality. The positive imagery is also interpreted at a maximally generalized manner, where the most essential elements from the point of view of revolutionary futurology are emphasized: heroism, bravery, self-sacrifice, nobleness, etc. the individual, peculiar, personal elements do not find a place in the characteristics of these characters. Such are the images of the revolutionary, rebellious character (folk heroes, heroes of myths and legends, such as, for instance, Prometheus, the heroes of the French Revolution and, of course, the creators of the art of the future themselves – such is the Aviator in the opera “Victory over the Sun,” the image of the poet in Mayakovsky’s poetry, the Chairman of the Earth Globe in Khlebnikov’s works). At the same time, despite all of their generalized characteristics, the positive images in avant-garde art acquire details that are very recognizable to their contemporaries. An important feature of this bringing in these numerous details is in the documentation, the likeness to historical factuality (which is typical for Mayakovsky, the masters of LEF, the constructivists and even in music the revolutionary contemporaneity is frequently connected with quoted material, namely revolutionary song; such are the quotes from the famous song containing the nickname “Apple”, the “Marseillaise” of the Russian revolution in Deshevov’s ballet “The Red Whirlwind” and in Lourie’s String Quartet, the “International” in Mosolov’s opera “The Dam”, as well as the numerous song quotations in Schillinger’s symphonic rhapsody “October”, etc.).

The collision arising upon the juxtaposition of the past of the present is projected onto the future. The outward collision of the polar image spheres (upon the lack of a real conflict, since the functions of the spheres are indicated from the beginning and the outcome of their struggle is predetermined) leads toward the creation of the third time, which fulfills the role of the dramaturgical constant (the philosophical symbol around which the conflict between the past and the present takes place). In the avant-garde art this third time was interpreted differently at various periods. However, in the 1910s as well as in the 1920s the meaning of the third time extended beyond the domain of a one-dimensional ideological projection. The third name, which was the future, was conceived of in terms of an expression of ethical and aesthetical imperatives of the era, as the revolution itself was perceived by the radically leaning intellectuals under the sign of primarily a spiritual and aesthetical transfiguration. Only in its secondary aspect it was perceived of as a means of social reform.

In this connection, images which predict and vindicate in advance the revolutionary catastrophe: such are Scriabin's "Prometheus" as well as Malevich's famous "Black Square" which appeared for the first time as a result of polarizations of the past and the present in the opera "Victory over the Sun"; such is the aesthetical result of Mayakovsky's "Mysterium-buffa". In the 1920s the futurological picture of the gleaming world, inheriting the utopian views of More and Campanella, Chernyshevsky and Marx, was replaced by more concrete symbols, determined by the changed image of the world. Firstly, the expected revolution became the reality, and secondly the future obtained features of reality and accessibility, because it started to be associated with the program of its creation. The future in the eyes of Mayakovsky and Meierhold, Deineka and Selvinsky is perceived as a symbol of the highest level of the scientific-technical and industrial progress, as a symbol of the communist justice, order and cessation of all conflict. The present scheme, which appeared in the art of the 1920s in the guise of a produced utopia, created an independent sphere of imagery. It was represented first of all by mask-images (including those of the familiar heroes and leaders, including Lenin), which symbolized not merely a new world-view but particularly that of the future; secondly, the fantastic pictures of collective labor and happiness (such as the painting by Juon "The Conquered Planet", Mayakovsky's Finale to the comedy "The Bedbug", Mosolov's final act of the ballet "Four Moscows", Deshevov's "The Red Whirlwind", Shostakovich's "The Golden Age"); thirdly, the images of production themselves, the labor on machines (Mosolov's "Iron Factory", Shostakovich's "The Screwdriver", Prokofiev's "Steel Prancer", Polovinkin's "Elektrifikat", subject matter dealing with production in works by Deineka and Filonov, as well as the poetic lauding of machine labor by the production workers and constructivists).

Of course, laying out a tri-temporal dramaturgy found correspondence in new principles of organization of language. For the first time the *possibility of stylistic compromise*, the simultaneous usage of the language of the art of the past in conjunction with contemporary tried-out means and techniques of an experimental type was perceived of as a stylistic inevitability. Finally, the dropping of stylistic barriers, the intermixing of "high" and "low" was regarded as a basis of a new vocabulary for art and of its aesthetics. The artistic range of stylistic compromises was explored in the 1920s (thus, for instance, in the music of Mosolov and Shostakovich the past appeared in the form of romantic clichés in the harmony, melody and texture, the present was embodied into sound-images which were developed by the aesthetics of modernism and of the avant-garde and the future acquired features of an advancing, robust sound-depicting motor quality).

Thus, in conclusion one can assert that the futurology of the avant-garde complements and discloses the characteristic features of artistic nihilism and anti-romanticism, forming a developed and varied system of interactions of language and dramaturgy. At the same time futurology created a central image sphere of the avant-garde aesthetics, connected with a vindication of the art and culture of the future. Within its framework the ethical and aesthetical priorities of the avant-garde is asserted, personified by means of a mono-polar and tri-temporal schemes of language and dramaturgy. Moreover, the interconnection between these schemes turns out to be exceptionally important within the context of the avant-garde as a whole as well as in the context of separate works in particular. The mono-polarity carries out the function of separation and limitation. The tri-temporal domain discovers a reverse connection, projecting the collision of the past with the present to form the ideal future. *In this utopian picture the meaning of the semantic constant becomes firmly attached to the time of the future. This becomes the aim of art and the aim of world history.*

The social-political slant of left-wing art points at the significance of the ideological aspect in the aesthetics of the avant-garde. It is not an accidental occurrence that the outward hermetic and elite qualities

of the aesthetical conceptions were compensated in the artistic context of the era by a bright social and political resonance of the avant-garde. The aesthetical utopia sought and found common features with various world-view and political utopias of the time. The radical character of the avant-gardists' views sought for support in radical political and ideological programs. A brilliant expression of the spirit of the times in the 1910s turns out to be in the *national-patriotic* moods of the leftists. This is conditioned in general by a wave of patriotism during the pre-war era, manifesting itself in the peculiar renaissance of the folk and ancient Russian art in the works of artists who were close to the avant-garde (such as Khlebnikov, Stravinsky, Roerich, Larionov, Goncharova, Prokofiev and Mayakovsky). Incidentally, attention should be paid to the similarity of the national-patriotic tendencies of the Russian and the Italian futurists (the sympathies of the latter toward fascism are well-known). Marinetti, Russolo, De Chirico and others also attempt to lay out a futurological concept on the basis of a patriotic utopia which was supposed to recreate the spirit of the great historical past.

No less apparently the ideological vector of the era is reflected by the pro-revolutionary, pro-proletarian world-view. The sympathies towards the left-wing parties would subsequently turn many of the representatives of the avant-garde into large-scale social and governmental activists during the first years of the Soviet regime (such as Mayakovsky, Lourie, Roslavetz and Meierhold). At this point the artistic world-view already merges directly with the *revolutionary utopia*, the art works turn into creating art in life, art and politics are interpreted as organically unified entities.

During the 1920s the political directedness of the avant-garde acquired new features. The aesthetics of the avant-garde gradually transcends the poly-ideological stage. The national-patriotic and revolutionary world-view is modified by the mono-polar, single-party system of the emerging Soviet state. Thus, the development of the new phenomenon of artistic culture, particularly of the Soviet avant-garde was already taking place under the sign of adherence to the party, becomes tinged more and more with the red color. The avant-garde movements which end up being in opposition to the new influences gradually get evicted from the scene of the artistic life. The proletarian and communist models of ideology take one of the central positions in the aesthetics of the avant-garde and in the theme of the compositions. The search for a compromise with the Proletkult (as expressed by the participation of the futurists in it), the revolutionary, pro-communist phraseology of the manifestos (for instance the OBERIU or the masters of analytical art), development in art works of the subject matter of the proletarian revolution, the revolutionary history and socialist construction – all of this indicates an extremely important trait for the self-realization and self-development of the avant-garde: to present in itself not only the combination of numerous artistic trends, not only an era in art and, finally, not only a style, but, in essence, *a large-scale social union which influenced the formation of Soviet culture, on the ideological program of the government*. Of course, the ambition connected with the winning of dictatorial powers in cultural politics was in reality just as utopian and hardly achievable as the artistic utopia. It was even more the cases as it met with a decisive resistance from the proletarian groups, academic circles and, finally, the Bolshevik politicians themselves. The leaders of the avant-garde were not in a condition to realize these kinds of ambitions, among other reasons, due to their extreme dispersion, in contrast to the well-organized proletarian unions, which frequently fulfilled their aims not in the sphere of artistic creativity but in the crafty takings over of key positions in the mass media and propaganda, as well as in the committees for repertoire and censorship. Nevertheless, the social-political acuity, the modern quality of sound remained the significant features of the avant-garde up to the early 1930s, which found its manifestation in a whole set of masterpieces, permeated with the spirit of the revolutionary era. Among them are Mayakovsky's poes "Vladimir Ilyich Lenin" and "Good", Selvinsky's "Ulyalyayevschina", Shostakovich's Second Symphony – "Tribute to October" and Third Symphony – "May First", Mosolov's opera "The Dam", Deshevov's ballet "The Red Whirlwind" and opera "Ice and Steel", schillinger's "October", Roslavetz's "Komsomolia", Tatlin's "Memorial to the Third International" and the depictive panorama of the revolution in the works of Malevich, Rodchenko, Filonov, Deineka and others.

The revolutionary spirit of the aesthetics of the avant-garde, the desire to overthrow all types of norms and conventions, the very nihilistic, anti-romantic, futurological, social and political doctrines themselves gave birth to a special tone of the art, the characteristic feature of the emotional condition of which was the mood of *festivity*. Festivity, a joyful and young acceptance of everything new, the directedness "towards the new shores" (as one of the music journals which glorified revolutionary art in the 1920s was called) was conditioned by the victorious procession of the revolution, both the artistic and the social. The state of festivity was born as an emotional climax of the tri-temporal optimistic tragedy of the revolution, in

which victory was achieved by the idea of the future. The festivity of world perception created the necessary emotional opposition to the art of the past. The revolution was perceived here through the prism of *historical optimism* in counterbalance to the academic and modernist traditions, in which contemporaneity appeared in an apocalyptic view. At the same time the festive mood compensated (taking into account the constructive, universal and supra-individual traits of the artistic systems of the avant-garde) the dearth of emotional background and the limitation of the specter of the direct artistic impact.

Equally important was the artistic gear of the festive aspect. Let us quote the astute observations of A. Kamensky in regards to the festive spirit of revolutionary art. "Each carried out social revolution throughout the entire course of its development breathes with a pathos of historical justice, its victory over the unrighteous, the inhumane, the outdated and hence contains an element of victory (and, in this sense, of festivity), which is the most important element for its historical dynamism". At the same time, "The October Revolution presented itself not only as the outcome but also the beginning of a new era. The conviction that we are witnessing in front of our eyes an overall renewal of social structures and – broader than that – of all of life – veritably determined during the first post-revolutionary years the world perception of contemporaries, which in this sense acquired a traditionally festive direction" (4, 9). "Peace and brotherhood of peoples – this is the sign under which the Russian revolution is taking place"; "Sooner or later everything will run in a new manner, since life is wonderful", declared A. Blok. Kamensky comments the poet's words in the following manner: "Of course this interpretation has an emotional, romantic character – in front of us is a classical festive utopia. It is profoundly humanistic, but presents the post-revolutionary world as good, kind, light "generally", as a symbolic image, only indirectly connected with the historical and national concreteness" (ibid., 10).

The utopia as an ideal, mythological model of society and of its culture appealed in essence to the archetypal religious consciousness. The future, which was perceived as a joyful and magic antithesis to the past, was something that it was necessary to *believe* in. its foundation was connected first of all in the rejection of the overturned world, with the fallen autocracy and capitalism, and not in a definite program of a just organization of the presently achieved world. Hence the inevitability of the forthcoming of the future world was imprinted into the consciousness as a *creed*, while the festive atmosphere of the brilliant and little understood art served as a background for this new faith, just like in the Christian tradition the rhythm of the church festivities and liturgies by means of its joyful exit from everyday life spoke about faith, about the past and the future. In essence, all the representatives of the avant-garde without exceptions became participants, to one degree or another, in the creation of the new ideologically charged creed, tinted with a positive festive color.

Such is the design of the avant-garde aesthetics as described in general terms. Let us now turn to the parallels with the grand style of totalitarian art, in order to present the argument for the proposed thesis of that significant role that the avant-garde played in its formation.

1. The *aesthetics of negation* in the avant-garde found its reflection in the creation of a common aesthetical program of totalitarian art, connected with the aggressive opposition of its own method and style to other trends and directions. The authoritarianism of the aesthetics, to which the avant-garde aspired, was realized in full measure by totalitarian art. The destruction of the preceding artistic traditions under the supposedly sole right point of view was successfully carried out within the framework of the new cultural politics. This destruction had, just like the case of the avant-garde, a selective directedness (everything which corresponded to the aesthetic criteria of the new art was acquired for usage). In other words, not all tradition was rejected. Naturally, direct rejection and ostracism was imposed on the avant-garde and modernism, which ended up being placed under the common definition of "bourgeois art", as well as the greater part of Western art, which was evaluated from analogous positions. Harsh criticism was exerted on proletarian art as well as a manifestation of ultra-left-wing ideology. At the same time, among the models and canons of the method and style, as is well-known, folk art, realism and the Russian natural school were accepted. Nevertheless it would be far from correct to assume that selection from the classical heritage as a model of a stylistic basis presented itself as a symbol of revival of tradition. The past in both the avant-garde and in the context of the grand style was viewed as a peculiar type of allusion, demonstrating not the old qualities of the artistic traditions but the new aesthetic approach. Indeed, at the basis of the aesthetics of totalitarianism a core feature was brought in, which was in a certain sense the *nihilistic imperative*, dividing the art of the era of Stalin and the Russian art of the new times, namely *the rejection of the freedom of individual artistic creativity, the assertion of the priority of collective*

attitudes towards an art work, which was expressed primarily in the concept of the party-line in art. The fixation on the stereotype of world perception in its turn dictated a strict regulation of themes, genres, artistic means, techniques, etc.

2. The *anti-romanticism* of the avant-garde likewise finds its reflection in the grand style. Firstly, the anti-romantic directedness of the grand style, even in its least amount of manifestation, presents itself in the *cardinal lack of interest of totalitarian art in the discovery of the complex, self-contradictory world of the human being, of revealing the tragic conflict of the individual and society or, on the other hand, of the inner conflict of the personality.* At a dominating position is the tendency of lack of conflict, which is capable of emphasizing in the most pronounced manner the ideological and world-view imperatives. It is not by chance that the perception of the human being as a function in the context of history, the state, culture, etc., brings closer together the conceptions of the avant-garde and the grand style, notwithstanding the fact that the difference in the concrete artistic reflection of this function brings a specific difference between them (the avant-garde destroys the anthropocentric picture of the world, while totalitarianism restores it). Secondly, the search for similarities in the history of culture brings the avant-garde and the grand style first of all to the restatement of those aesthetical focal points from the past, which demonstrate a universality, aspiration towards a stylistic unity (even at the expense of the artistically individual or author's personal elements), finally, the objective traits of the language of art (from hence comes imitation of the archetypical features of religious, canonical art, the folk tradition, the art of the pre-romantic epochs and non-European cultures, etc.). At the same time such features demonstrated by the grand style as: the demand for an active emotional tone, affected rhetoric, romantic pathos, the outward aspiration towards expressivity and simplicity of artistic means, – though they place totalitarian art in a position of outward opposition to the avant-garde, still they do not bring in the contradiction into the thesis about the anti-romantic tendency. Thirdly, the drive towards universality and objectivity of language in the ideological domain of avant-garde art formed a specific anti-romantic *artistic symbolism, which served as the means for the expression of certain world-view canons.* The spiral-shaped construction of the Monument to the Third International by Tatlin in this sense presented in itself a dialectic ladder, turned towards a utopian future. The Black Square symbolized the myth of the victory of the creative, futurist element over the outdated principles of copying reality, the victory of the new over the old. Shostakovich's Second Symphony unfolded a depictive sound diptych, a "poster", recounting of the movement of revolutionary masses to the center of the insurrection and the very apotheosis of the revolution. *The supra-individual, supra-emotional (in terms of expression of the collective emotional surge), the poster-like and, thus, the non-conflict interpretation of the most important categories of ideology and aesthetics accepted by the avant-garde as a type of dramaturgical canvas and artistic technique, undoubtedly, obtained further development in the grand style.* It is remarkable that even at the level of a system of images many features were taken over by socialist realism from the avant-garde. Such is, for example, the unity of the *hyperbolic (mythological) and factually veritable space*, the features of which are superbly demonstrated in the poems of the Russian avant-garde poets Kruchyonykh and Kamensky about Lenin, set to music by the well-known proletarian composers Davidenko and Schechter.

3. *The futurological utopia* is also inherited by totalitarian art. It is possible that particularly this feature is the one that indicates towards the essential likeness of these two conceptions. After all, in the center of the aesthetics of the avant-garde as well as that of totalitarian art happens to be the myth about the society and human being of the future. "The avant-gardist concept of creating the new human being became later an esoteric mission of totalitarian culture" as I. Golomstock notes. Hence the creation of the new art, its theoretical foundation, relies in many ways on the world-view, philosophical and political myths. In its turn, the revolutionary character, as well as the well-known artificiality of the new types of aesthetics, rejects the direct dependence on the speculative foundation of ideological dogmas and on the artificiality of political utopias.

Especially striking is the reflection of the dominant features of the dramaturgy and language of the avant-garde in the grand style, which is in the mono-polarity and the tri-temporal domain. It is not difficult to notice that the mono-polar aspect of the futurology of the avant-garde presents a mirror duplication of the social and political zombie aspects of the time period, moreover, of the 20th century in general – namely, the aspirations of the social groups and unions, the political parties and social stratum, finally, the governments, to create mono-polar, single-party, social, state and world systems, in which this given mono-polarity would be interpreted from the point of view of the highest stage of civilization, the model of perfection and the world of the future. At the same time, the dominating features in any totalitarian

or imperial model, of any mono-polar doctrine, was particularly the discrediting of the experience of the past and the consistent destruction of tradition. In the aspect of dramaturgy and language, the grand style, likewise to the avant-garde, consistently expressed this mono-polar ideology. Any hostile phenomenon in the domain of world-views (which, in its turn, was associated with the past, such as, for instance, the contemporary West in the eyes of the Soviet ideologues was the embodiment of conservatism and agedness of social relations) unfolded in the art works of the grand style through the prism of the grotesque, comical and unreal perception, presuming its rejection on moral grounds. The images of political adversaries, the enemies of the new government, underwent merciless denigration, in them the lowest human qualities, as well as the physical and moral handicaps were emphasized. Just as in the avant-garde style the negative characters were turned into a metaphor of evil, imitating the typical perceptions in folk art of the polar uniformity of good and evil, as well as the absolute necessity of the victory of good over evil. It is remarkable that this type of archetypal cognition of the aims of art was demonstrated not only by Soviet ideologues. Let us bring forth a quotation from Adolf Hitler: "Of course, art had also continuously demonstrated the tragic contradictions of life, and it had always shown, utilizing them in its creations, the struggle between good and evil, that is between the useful and the harmful. However, this was not done to accept the victory of the harmful, but in order to prove the necessity of the useful" (3, 8).

Of course in regards to the stereotypes of language the mono-polar domain in the grand style was filled not by means of juxtaposing the vocabulary of experimental art with that of the classical tradition. Moreover, the creation of utopian reality in totalitarian art was connection not of a hyper-new language but, following Lenin's and Stalin's directions, in the reevaluation of the artistic experience of civilization, with the restoration of the classical systems in literature, the visual arts and music. In this regard, a mono-stylistic model was being formed. Correspondingly, beyond the scope of the language of totalitarian art was a type of art the language norms of which contradicted the classical ones. This category included modernism, the avant-garde, certain trends in proletarian art, as well as any experimental trends (for instance, electronic music). Parallel to this, keeping in mind the ideological engagement of the grand style, outside of the scope of its language domain was all the art with religious and spiritual content, as well as subcultures, associated with the concept of bourgeois art (practically all the trends in Western art, in which the vindication of revolution and communism was absent, as well as mass culture, including jazz and the light music of cabarets and music halls). In light of what was stated earlier it becomes apparent that the inclination towards the revival of the classical tradition in this case was followed in the grand style by its virtual canonization, the transformation of the models of form and language into a comfortable media for a reevaluation of world perception. As a result the artistic method of totalitarian art became even more hermetic than any of the most orthodox artistic method of the art of the left (for instance, orthodox serialism). Likewise to the avant-garde, the deviation from the norms was regarded as a compromise with a hostile aesthetics, which contradicted the meaning of new art (for the avant-garde the aesthetic value of a work of art disappeared as a result of repetition of artistic means, whereas in the grand style the same effect was achieved as a result of any deviation from the already established means). Similarly to this, as becomes apparent, is the demonstration of the same tint of mono-polar negation, albeit in a mirror reflection to the similar phenomenon in the avant-garde style.

The tri-temporal conception of dramaturgy in the grand style enhanced the ideological mono-polar aspect and, undoubtedly, served the cause of asserting the futurological conception. Albeit the futurological utopia acquired in totalitarian art a principally different tint than that of the avant-garde art, nonetheless, the scheme of correlation of images and language forms, symbolizing the temporal triad, was preserved in its general features. However the accents within the scheme were shifted. Of course, totalitarian art, which expressed the dogmas of the totalitarian regime, was called upon to reject the past, and with it the hostile present. Undoubtedly, totalitarian art asserted the future in the form of the aesthetic and spiritual symbol of the epoch. However, the future in the totalitarian conception, which was initially devoid of the dynamism of self-development, was in effect identical to the present. The victory of the revolution and socialism substituted with itself the great victory of communism, toward which revolutionary art aspired. Hence, the language of the future, the futurist, intellectually paradoxical, the OBERIU language, etc., all the languages of the avant-garde epoch turned out to be meaningless sound effects of a tradition that was not relevant within the new, historical context and, hence, an alien one. During the Stalin era the present-future was already geared towards the documental, democratic, historically conditioned language, devoid of the boldness of experimentation, though a universal one, which formulated a united system of image and style.

4. *The social and political slant, as well as the festive mood of totalitarian art* has no need for additional argumentation. Strictly speaking, these present the same features, without which it becomes impossible to recognize the grand style of totalitarian art. The grand style relies upon the ideological and social-political dogma, recreating its focal positions in the form of artistic symbols, tinted in positive festive tones. The distinction from the avant-garde art could be determined here, once again, on the level of interpretation of the tri-temporal utopia. The festive mood as a foretaste and the victory of the revolution in the grand style is turned into an imitation of the final victory of the *present-future* over the past. The apotheosis of the present-future becomes the central theme in art. Here the contemporary leaders are brought out onto an supra-temporal, supra-historical pedestal, the party becomes the symbol of eternal state power, the international model is personified with the sought-after brotherhood of peoples, formed by an ethnically undifferentiated mass of people. Of course, for the revolutionary avant-garde such an outcome of events could hardly present itself as an acceptable one. *In the tri-temporal festive conception of totalitarian art there was no place for the future, since the mythologized reality substituted for the image of the latter.*

As could be observed, most of the features of the aesthetics of the avant-garde are able to find their modification and development within the framework of the totalitarian model. The avant-garde, as a form of art born from the necessity for social and artistic revolution, prepares the aesthetic and ideological ground for the grand style, along with the Marxist-Leninist aesthetics, pro-totalitarian philosophy, communist ideology, a proletarian world perception, etc. Similarly to totalitarian art the avant-garde in its historical scale demonstrates itself as a form of reaction to social and political crisis (hence the revolutionary and futurological qualities), as a reaction towards the decentralization of the state and of culture (hence the aspiration towards a universality, stylistic unity, a mono-polarity of world perception), as a reaction to the decadence of culture (hence the festive mood and the historical optimism). The conclusion could be made that the aspiration itself toward a world-view mono-polarity, a stylistic universality, the ability to play the functional role of a mirror, which reflects the extreme political intensity of the epoch, **endow the avant-garde with the features of being one of the forms of pro-totalitarian art** and in a certain sense one of its **prototypes**. Nevertheless, these same features are able to turn the avant-garde into a victim of totalitarianism. The power over the human consciousness and soul in the mono-polar ideological dimension can pertain to one sole form of aesthetics, one world-viewing system, which excludes the possibility of contradictions, conflicts and, correspondingly, pluralism.

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Santrauka

Avangardas kaip totalitarinio meno prototipas. Muzikinio ir nemuzikinio avangardo istorijos eskizai

Sąvoką „totalitarinis menas“ reikia suprasti kaip normatyvinės estetikos rūšį, atspindinčią ideologinius totalitarinės sistemos pagrindus (XX a. ketvirtojo–šeštojo dešimtmečių sovietinis menas, Trečiojo reicho menas, trečiojo–penktojo dešimtmečių Italijos menas ir pan.).

Sąvoką „avangardas“ reikia suprasti kaip meninės kultūros epochą, įgaunančią išraišką per panašių stiliaus požymių kompleksą (XX a. antrojo–trečiojo, šeštojo–septintojo dešimtmečių avangardas). Šiame kontekste antrasis–trečiasis dešimtmečiai charakterizuojami šiais bruožais: a) neigimo estetika; b) antiromantizmas; c) futurologiniu kryptingumu; d) socialiniu-politiniu atspalviu; e) šventiška pasaulėjauta.

Neigimo estetika – tai atributinis avangardo bruožas, suteikiantis pagrindą antiklasikinio meno modelio sukūrimui. Pagrindiniai šio modelio bruožai: nihilistinis požiūris į praeities meną, revoliucingas kalbos traktavimas, siekis besąlygiškai dominuoti savos epochos meninės kultūros kontekste ir, tam tikra prasme, antiestetškumas (Michailo Matiušino, Kazimiro Malevičiaus ir Aleksejaus Kručionych opera „Pergalė prieš saulę“, Arsenijaus Avraamovo „Fabriko sirenų simfonija“ ir kt.).

Antiromantizmas – tai pagrindinis ir stilių nusakantis avangardo estetikos komponentas. Neigimo objektu tampa ne visas senasis menas, bet būtent romantiškasis menas su jo subjektyviu ir hipertrofuotai emocionali pasaulio suvokimu (Arturo Lourie „Formos ore“, Nikolajaus Roslaveco trečiojo dešimtmečio kūrybos stilius ir technika, Vladimiro Ščerbačiovo ir Gavriilo Popovo trečiojo dešimtmečio kūriniai ir kt.).

Futurologinis kryptingumas – esminis avangardo aspektas. Avangardas tapatinamas su ateities menu kuriant „laimingos ateities“ ir jos kultūros utopiją. Iš čia išplaukia ryškūs dramaturginiai akcentai: „vienpoliškumo“ principo naudojimas, vadinamosios „trilaukės erdvės“ formavimas kompozicinės sistemos lygmeniu (Josepho Schillingerio „Spalis“, Aleksandro Mosolovo opera „Užtvanka“ ir simfoninis paveikslas „Gamykla“, Vladimiro Deševovo baletas „Raudonasis uraganas“ ir kt.).

Socialinis-politinis atspalvis išryškina ideologinio aspekto reikšmingumą avangardo estetikoje (Dmitrijaus Šostakovičiaus Antroji ir Trečioji simfonijos, Nikolajaus Roslaveco „Komsomolija“, Vladimiro Deševovo „Ledas ir plienas“).

Šventiškumas – tai revoliucinės-utopinės ir socialinės-politinės avangardo doktrinų išraiška. Šventiška nuotaika sukuria emocinę opoziciją romantizmo ir modernizmo menui *istorinio optimizmo* požiūriu (instrumentinė ir orkestrinė Dmitrijaus Šostakovičiaus kūryba, trečiojo–ketvirtojo dešimtmečių Leonido Polovinkino, Aleksandro Mosolovo, Vladimiro Deševovo ir Josepho Schillingerio kūriniai).

Esant visų išvardytų aspektų kompleksui, avangardas tampa totalitarinio meno prototipu. *Neigimo estetika* atsispindi bendroje estetinėje totalitarinio meno programoje (agresyvi priešprieša kitokiems metodams ir stiliams, universalumas, kanoniškumas). *Antiromantizmas* pasireiškia visišku totalitarinio meno nesuinteresuotumu atskleisti sudėtingą vidinį žmogaus pasaulį, siekti nekonfliktiškumo (pvz., muzikoje tai paryškinama epinio bei dainingojo tipo intonacijų vyravimu). *Futurologinė utopija* atsispindi mito apie ateities žmogų ir visuomenę kūrime, o *socialinis-politinis atspalvis ir šventiškumas* – ideologinio mito apie alternatyvos neturintį socialinį-ekonominį modelį kristalizavimesi. Nors ir nerasdamas tiesioginių analogijų su avangardo kultūra kalbos ir formos dimensijose, ketvirtojo–šeštojo dešimtmečių totalitarinis menas, neišskiriant ir muzikos, turi stebėtinų panašumų su avangardo estetika (puikių šio estetinio giminingumo pavyzdžių yra Šostakovičiaus, Popovo, Ščerbačiovo, Mosolovo, Miaskovskio, Chačaturiano ir kitų kompozitorių kūryboje).

Structural Archetypes in Composition: Monteverdi, Mozart, Martynov

Let us begin with clarifying our concept of archetype. In this context it is treated according to the analytical psychology of Carl Gustav Jung, i.e. as motifs and their combinations existing in the conscious and the “unconscious” and characterized by their ubiquity (Ubiquität), specifically, those surviving in the myths and cults of different ethnic groups, in the forms of thinking and in man’s dreams. Hence, archetypes constitute an anthropological property generally inherent in the human mind. It reveals itself in the forms of behavior, perceptions of the external and internal world, and in structural codes of the rational and the irrational.

According to Jung, archetypes are schematic patterns shaping man’s perceptions. An archetype is a “formal element” existing outside the subject matter, “a priori innate ability... to shape perceptions”¹. But as a figure existing outside the subject matter, an archetype carries a prime core of the meaning which, while entering into the mind, “is filled with the material of conscious experience”, emotional tones. Archetypal figures, embodied in the forms of perception, can impress, suggest and captivate owing to their force of suggestion, infusing into the mind of the perceiving person also through archetypes.

The shaping of meanings and forms in arts is realized through the same models of archetypes, which are also ubiquitous and eternal. In order to formulate them, let us turn to an archaic ritual where these archetypes are exposed most conspicuously.

When analyzing the sources of literary plots and genres in the structure of myths, archaic rituals and in their semantics, Olga Freidenberg points out² that archaic thinking, though it rests on the sole category of identity, unfolds in a diversity of concrete ritual forms and mythological plots. Out of the numerous examples cited in her book, we can distinguish three genre groups whose structures, in our view, are fundamental and archetypal. Even though this scholar is preoccupied primarily with rituals, literature and the theatre, the ideas developed in her book are significant not only for this field of research since we can clearly discern the prototypes of musical forms in her descriptions of ritual genres. The analysis of structural logic in modern music also reveals certain regularities inherent in structural archetypes. Below we are going to discuss these structural archetypes.

Herewith we offer the ritual theory of encoded structural archetypes unfolding in the history of musical forms.

Scheme 1

Genre, ritual	Invocation	Agon	Roundel
Spatial-temporal structural archetype	Series (row)	Opposition, symmetry	Circle, cycle
Functional system	Monomial	Binary	Summary
Number	1	2 = 1	3 → ∞ = 1

Series represents a successive row of units identical in meaning and structure. A simple repetition or a sequence of similes mean a rhythmic organization of time, its periodic structure. Series is a metaphor of growth. Its stylistic forms embrace **invocations**, i.e. incantations, such as summons, laments, dirges, and litanies.

Agon represents the principle of opposition, expressed in the form of antinomies, such as day/night, beginning/end, and good/evil. The struggle, a contest, and the play of contention embody the assertion of life, its victory over death.

Circle represents an integral set. A series in closed form with all its members interconnected according to the common law (of rhythm and number) is used as a mixed metaphor of the structural wholeness

¹ Jung C.G. Von der Wurzeln des Bewusstseins. Zürich, 1954. S. 96.

² Freidenberg, O. Poetica sujeta i genra [The Poetics of Plot and Genre]. Moscow, 1997.

of the Cosmos. A circle the same as a cycle expresses the entirety of all aspects involved, the winding up of coverage. It pertains to the form of processions, roundels, and refrain songs, symbolizing the Sun and a constant flow of life. The structural fundamental principle of a circle is identity. The principle of series/circle gives rise to the form of folk games: *addition* (a series of units augmenting by a constant) and *subtraction* (diminishing series).

As a series, agon and a circle are parallel metaphors of the same identity, duplicating one another, their forms are easily combined in invocations, antiphons and cycles.

It is essential to take into consideration that structural links in ritual forms are brief and, therefore, their regular change, the principle of repetition produces the effect of mounting energy and unifying force, their stream becoming all the more powerful with the growing number of participants involved in a ritual. The energy stream of a series, agon or a roundel, where the total energy of all participants joining hands is augmented by refrain repetitions (circle), rhythmic exclamations of the protagonist, taken up by the choral replies (agon), possesses a great force of suggestion. Let us assess the manifestations of structural archetypes by drawing on the following examples.

MONTEVERDI

His style of composition is built up at the junction of two doctrines: modal and early tonal, polyphonic and homophonic music. Monteverdi's early pieces are completely modal, and his style of writing corresponds to the motet form, which he calls *prima prattica*. The motet form dating to Monteverdi's early pieces still upholds the tradition of cantus firmus (although being already devoid of cantus) and it is built up according to the series principle, following text: sector by sector – A, B, C, D, E ..., each presenting new thematic material. The movements perform one and the same function, i.e. not differing in the type of writing. All of them, so to say, are expositional, being equal in their function and, therefore, ranking in a series on a par with one another.

But here you observe an interesting regularity: in the transitional periods of culture, structural archetypes become more visible. During the renouncement of old forms, until the new forms have not as yet taken shape, the archetypes come to light and act with clear-cut openness. This occurs at the turn to the 17th century when textual-musical forms of polyphonic motets and madrigals give way to the simplest couplet-type forms, generating the new principles of structuring proper musical forms. Composers have always turned to folklore when, upon exhausting the resources of a certain style, they found themselves at a crossroads. At the end of the 16th century, the Renaissance borrowed from folklore the vertical harmonic mode and the simplest structures based on the ritual archetypes of forms. The phenomenon of "new simplicity," which is associated with Monteverdi's Canzonets for three voices, has revealed itself in the primitive folk-like couplet structure of these new songs written by the master of polyphonic music. There is no trace left of polyphony here, but at the same time the dynamics of alternating couplets carried a new charge of energy contained in an open extended form when a rhythmic interchange of couplets came to be used instead of the flowing mass of sounds in polyphonic madrigals. The novelty lay in the rhythm of form, which directly expressed the principle of a series. The category of time constituted the novelty which was called forth by that age. But instead of the folk mythological "everlasting" time, the composers discerned the time extrapolated into the future. There appeared the linear time directed "from... – towards the indefinite time in ...". The new concept of time gave rise to new forms (couplet-strophic in origin): variations on basso continuo (on the definite sequence of chords), variations on basso ostinato and variations on basso figurato. This type of form expresses the principle of a series consisting of identical links fulfilling one and the same function.

The new principle, though in the not so clear-cut form, passed on to the opera *Orpheus* (1708) and *Vespers* (1710), i.e. "high" genres, wherein it proved to be quite fruitful. Upon undertaking his "second practice", Monteverdi launched into experimenting with contrasts and repetitions, adding the principle of refrain/ritornello to the couplet-type of writing. His *refrain motets* are built up on the alternation of strophes and refrains delivered in different ways: a sharp textural contrast arises from a change of polyphonic horizontal relationships in strophes and vertical relationships in the "simple contrapuntal" technique used in refrains. Instrumental ritornellos enhance a contrast in timbre and genre. The principle of agon manifested itself in the concerto, which turned into a symbol of baroque art. Thus, a refrain motet appeared as the founder of instrumental baroque concerto based on the archetype of agon, that is, a contest. It is realized through dualism of all the parameters: strophe – ritornello, piano – forte; vocal – instrumental, solo – tutti,

left-side chorus – right-side chorus, male voices – female voices, recitative – cantilena; horizontal and vertical types of relationships in texture.

Scheme 2. Monteverdi. *Ave maris stella*

Verses and ritornello	I	II		III		IV		V		VI	VII
			Ritornello		Ritornello		Ritornello I		Ritornello		
Performer	chorus I+II Motet Tutti	chorus I	instrument. cappella	chorus II	instrument. cappella	soprano I solo	instrument. cappella	soprano II solo	instrument. cappella	tenor solo	chorus I+II Motet Tutti

Refrain forms go back also to the roundel, easily predicting the rhythm of form, but these forms are more intricate than the couplet types owing to the presence of going away and comeback, which makes them all the more intriguing. The recurrent alteration of movements in various modes forms an interchange, a dialogue between them – verbal, musical, spatial-plastic. It comprises the elements of a ritual, game and theatre.

MOZART

The use of structural codes in the heyday of classical forms is a specific subject to discuss. But when turning to Mozart, we cannot pass over the very essence of his talent, i.e. the fundamental element of game, in particular, his playing upon words. It is common knowledge that his passion for games revealed itself vividly even in his letters, including the distortion of words, transposition of letters, retrograde writing, all leading to the formation of a new meaning or funny nonsensical verbal derivatives, such as Oktober-rebotko, Mozart-trazoM. All of this is nothing but combinatorics and variations, which is the fundamental property of a series. But with Mozart, the archetypical game is associated with structural combinatorics. He builds up long series: “You are writing, You are expressing your opinion, You are opening your heart, You are announcing, You are informing me, You are declaring, You are hinting...”

Or: recurring phrases – refrains. The text of a letter in the form of rondo turns into a verbal abracadabra for it loses the narrative function and turns, from the viewpoint of linear logic, into a game of the absurd. And like any game, it is built up according to the ritual laws. “Why not?” (“Warum nicht?”). This refrain combines the phrases unrelated in their meaning but familiar to both correspondents in a paragraph extended for over nearly a page.

There are palindromes of numbers, e.g. 12345678987654321, made up of straight and retrograde series: addition and subtraction, variations of series. It is identified with agon and a closed circle.

Or: the succession of rows, their alternation dictated by the change of a criterion: a series of rows, or a cycle of cycles. Here is a remarkable passage: “May the lightning strike dead the skies, thousands of devils, the Croatsians’ hard lot, demons, witches, kikimoras, a battalion of the Crusaders, and overthrow all the elements, air, water, earth and fire, Europe, Asia, Africa and America, the Jesuits, Augustines, Benedictines, Capuchins, Minorites, Franciscans, Dominicans, Cartesians and Crusaders, canons regular and irregular, and all the idlers, villains, swindlers, insolent fellows and scoundrels of all kinds, asses, buffalos, oxen, fools, simpletons and dim-wits!” (Mozart’s letter to his cousin of November 13, 1777). His passions ran so high just because his correspondent had failed to send him her portrait. In its intricate hierarchical structure, this passage is akin to litany in archetypical sacral ritual form.

The principle of series in Mozart’s music. In his **Fantasia c-moll**, KV 475 (preceding the sonata) harmonic development of the *initial theme* is determined by the genre of fantasia, i.e. not by the stereotyped harmonic formulas but the individual principle selected for the given movement, namely: basso continuo by the chromatic scale. It is striking that chromatic progression was already treated by Mozart hardly

as a rhetoric figure *passus duriusculus* with its relevant imagery, but rather as a structural pivot akin to *cantus firmus*. Harmonic progression is determined by the bass, the same as two centuries earlier it used to be dictated by the tenor. Let us recall the words of Sergei Taneyev asserting that “each chord may be followed by any other chord”. Here we observe the same. The road of development is similar to wandering in a labyrinth wherein the bass line is meandering.

Clearly, this progression is led not by tonal logic “from... – towards...” because the key tonality is sustained only at the very beginning by two chords, never to recur again. In this case the principle of harmony involves the principle of a series since each sound of the chromatic scale is functionally *identical* to each other sound, whereas the chromatic scale does not point to the center of tonality. There are certain gravitations of chords but their resolutions fall short of expectations because of their retrograde motion from the tonic rather than towards it.

Verbal games and harmonic fantasies show that the laws of linear development designed to convey a message and tell a story fail to act in this case. The classical form is not built on such harmonic development. But here we have a classical fantasia, or the composer’s play of fancy, which is governed by its own laws.

The archetypes in operatic plots, quite the reverse, are absolutely classical. We can distinguish Mozart’s three operas where one of the three archetypes is predominating.

Don Giovanni is subjected to the principle of a series. *The Magic Flute* is based on the number 3 and, therefore, it is cyclic (the structure of a circle). *Così fan tutte* is built up on opposition.

The emblem of *Don Giovanni* is listing. It opens with the aria of Leporello enumerating his master’s victims as if in a catalogue. The principle of a series applies to the recurrent plot lines (four scenes of enticement), as well as a gallery of female characters. It is striking how the structure of *Don Giovanni*’s own aria with champagne persistently adheres to this principle. It is almost entirely made of the phrases of equal duration (in two measures) with its mono-rhythmic configuration akin to *ostinato*. Its monostructure somewhat reminds of patterns used in a minimalist composition. It is striking because the principle of periodicity – “obstinate repetition” – is not typical of classical forms. It would be hard to cite another such case in classical music. But then in its message this aria represents the same listing, enumeration, which reflected itself in its specific form.

The Magic Flute is not the only opera among Mozart’s masterpieces that has been subjected to the stage directors’ boldest interpretations. But in contrast to any other opera, such treatment is quite justified in this case owing to the mythological quality of its semantic structure. Mozart together with Schikaneder, the librettist, have created an ideal mythological structure entirely consisting of plotline archetypes, which (as shown by Freidenberg and Lévi-Strauss in the structures of myths) underlies the logical foundation of many plots. These archetypes can be easily adapted to the various stage modernizations; perhaps, it is one of the reasons why this opera enjoys such great popularity with modern stage directors. Its mythological structures include the archetype of binary oppositions and the archetype of a circle, that is, cyclicity.

Oppositions are traced in horizontal and vertical relationships, displaying night and day, life and death, the male and the female, duplicated at the three levels in the hierarchy of worlds:

Supreme world: gods, kings, and high priests: Sarastro (light) – The Queen of Night;
Medium world: humans, Tamino and Pamina;
Lower world: half-human–half-birds, Papageno and Papagena.

All are dominated by the chief ethical opposition of good to evil.

The nonlinear nature of the plot is delineated in *cyclic repetition* of logical binary and triple structures. The number 3 (a ritual figure, and not solely the known Masonic symbol) plays a structural part: three worlds, three temples in a holy grove, dedicated to Wisdom, Reason, and Nature, groups of three ladies and 3 boys. Cyclicity is expressed in ritualism (in place of linear narrative): three trials, etc.

The Magic Flute, therefore, involves action, rather than narration. Hence, it becomes clear why the nonlinear logic of its plot caused allegations about the imperfection of its libretto. The underlying message of *The Magic Flute* cannot be reduced to its story line: a certain protagonist finds himself in a certain country where he goes through some trials and gets awarded for his feats by a beautiful bride. This story line is archetypal, making the basis of numerous plots, such as *The Mastersingers of Nuremberg*, *Turandot*, and *Snow White and the Seven Dwarfs*. The point is not in a story line but in its structure: each fairy tale is based on a cosmogonic myth. *The Magic Flute* being a fairy tale is regarded in the modern theatre as a metastructure. And irrespective of whether it displays modern socio-political realities viewed through

the prism of present-day mass media (Graham Wick), speaks in the reference language of a circus (Achim Freyer), exists in the forms of modern fantasy (Uwe Schwarz) or a puppet show (Katya Pospelova), its mythological structure displays a certain picture of the world.

The principle of agon permeating Mozart’s opera *Così fan tutte* may be delineated in the following scheme:

Scheme 3. W.A. Mozart. Opera *Così fan tutte*

I act			II act		
Ferrando+Dorabella	Ferr Gull	Ferr → Dor Gull → Fior	Ferr → +Fior	Ferr → Dor	Ferr+Dor
Gulielmo+Fiordiligi	↓ ↑ Alfonso	Alfonso → Desp →	Gull → +Dor	Gull → Fior	Gull+Fior
↑ ↑ Alfonso Despina				↑ ↑ Alfon + Desp	

So, their form-shaping action at all times reflected the character of their cultural paradigm in conformity with its program and tasks. In the case of Monteverdi, the archetypes of identity transformed time from metaphysical “everlasting” (Renaissance) into metaphysical linear time by dividing it into equal durations (Baroque). In the case of Mozart, the same mechanisms allowed him to switch over from linear time to metaphysical (*Fantasia*) and mythological time (*Don Giovanni’s* love “record”), where it was necessary to make linear discourse all the more dynamic (*Così fan tutte*) and even work on both temporal conceptions concurrently (*The Magic Flute*).

Each sphere in the avant-garde and post-avant-garde arts of the 20th and 21st centuries has expanded its intra-lingual space. Its perception and assimilation leads away from a literary plot line, cause-and-effect linearity and thingness to autonomous systems of language. As a result, in nonlinear thinking pure color, the timbre of sounds, the phonemes of speech, and plastic figures feel the effect of universal prime structures of a series, agon and a circle as ritualistic-mythological archetypes, unfolding them in temporal and spatial categories, which proves to acquire a highly topical and novel weight.

The logic of series or a series of rows (a cycle of cycles) turns into the new principle of meaning- and form-shaping in modern literature.

The Blue Copybook No 10 by Daniil Kharms (1937) provides an illustrative example of the absurdity aesthetics, when the action of narrative and structural archetypes find themselves in a clinching situation:

Once upon a time there lived a red-haired man
 Who had neither eyes nor ears. He had no hair either,
 So he could hardly be called a red-haired man.
 He could not speak because he had no mouth.
 He had no nose either. He had no even arms or legs.
 He had neither a stomach nor the back, nor the spine,
 And no intestines, either. He had nothing at all!
 So it is not clear whom we are speaking about.
 So it would be better not to speak about him any longer.

The structural logic of a series underlies the logic of narrative. The absurdity arises from combining two logics: of the narrative (“Once upon a time there lived a man”) and that of a game – “the diminution of elements in a series” (subtraction). For Kharms’ alogism as a transfer to the “the unconscious” (Roland Barthes) meant the penetration into “pure” “supra-individual” reality. And the principle of a series with its innate objective orderliness, a sign of “pure” reality, was designed to overcome individualism.

When translated into the musical language, Kharms’ text may be presented as a twelve-tone series from which all the 12 sounds diminish one after another. The composer of the diminishing series is Manfred

Niehaus, who set this poem by Kharmis for voice and chamber ensemble in his incidental music to the play *A Red-Haired Man*. His dodecaphonic structure provided an accurate scoring of Kharmis' game code.

Another example in its form reminiscent of Mozart's above-cited letter is a fragment from the novel *A School for Fools* (1976) by Sasha Sokolov. The fictional master Leonardo gives his pupil the following homework: "... describe the crocodile's jaw, the mouth of a humming-bird, the stalk of a bird cherry, the curve of the Lethe river, the tail of a township pet dog, the night of love, mirages over the hot asphalt, a lucid midday at Berezovo, the face of a giddy person, the hellish foliage, compare a colony of termites with an ant hill in the forest, a sad lot of leaves with the gondolier's serenade, convert a cicada into a butterfly, turn rain into thunder, day into night, give us our daily bread today and for all time, a vowel into a hushing sound, prevent a train crash while the train driver is sleeping, repeat the thirteenth of Herculean labours, give a cigarette to the passerby, explain youth and old age, sing me a song about a titmouse going in the early morning to fetch some water..." (italics are mine – M. K.).

Any enumeration by using commas, simple designation of objects makes them functionally identical. Any enumeration turns into the description of daily existence. In this respect let us recall the exhibition arranged by Peter Greenaway "100 objects To Represent The World" (1997) and concurrently all his films marked by their archetypal series structure, motto themes and figurative sequences. The same is true of paintings drawn by Andy Warhol. Sasha Sokolov unites disparate categories with operational criteria (describe, compare, transform), rather than with hierarchical or material measures as it was done by Mozart. That's why Mozart's picture of the world is well-ordered like a litany, full of life, no matter how playful it may seem; whereas the stream of consciousness in the fantasizing widely-read teenager from Sasha Sokolov's novel describes the picture of the world as chaos and labyrinth, embracing the particular and the general, the mythical and the ordinary, the exquisite and the banal, the colloquial and the bookish...

MARTYNOV

The composition method of Vladimir Martynov gives an example of the conscious adherence to the archetypes. Only in his treatment, series and agon are defined as "*repetitiveness* and *binary oppositions*". As for the principle of a circle, cyclicity, though undefined as such, it is consistently used by the composer as a *conceptual message* through a number forming cycles or series of cycles.

The Lamentations of Jeremiah (1992). Disputing the tradition of sacred music from the "new period" – the 17th–20th centuries – from Monteverdi, Bach and Mozart to Ligeti, Schnittke and Artyomov, i.e. the tradition in which sacred texts are given an emotional and psychological treatment, Martynov instead treats the text in a canonic manner. To set the book to music or to sing in accordance with the book means to reproduce its sacred significance through its structure. The structure of the *The Lamentations of Jeremiah* in the Old Testament is unique: its five chapters contain 22 verses – the number of letters in the Jewish alphabet – and every verse begins with a letter-word. The structural idea is that of a repeating circular acrostic using the letters of the alphabet but without any repetition of the verses. The alphabet and the subjects spelled out in the acrostic express the world-order – they are all united by the lamentation: out of the many appears a single whole. The total lamentation is revealed through the fullness and order of everyday life. Hence, we have Martynov's "lamentation over Jerusalem, as over the universe".

The music of *The lamentations of Jeremiah* repeats the structure of the ancient book. The composer transfers the alphabet as a symbol of the plenitude of the world into a numerical equivalent in Christian symbolism this is the number seven. In each of the five chapters the 22 verses are grouped into three cycles of seven verses plus one (as in Chapters 1 and 3) or into seven cycles of three verses plus one (as in Chapters 2 and 4). The sound equivalent of the symbol and of the number seven is the diatonic scale with its seven degrees. The numerical and musical analogies are developed in *The lamentations of Jeremiah* as a transparent structural principle: the whole musical texture is permeated by this sacred numerical symbolism. Numbers determine the inter-val, the diapason of the melody, the number of voices, and the degree of the scale. The word which reveals the letter and the number is sung before each verse, and the note on which it is sung provides the pitch for the chant, the in-terval, the diapason, the quantity of degrees contained in the verse melody and, in the second chapter, the number of voices.

Scheme 4. Vladimir Martynov. *The lamentations of Jeremiah*. Chapter 2

Modus	Numbers	Letter-word – verse	Number of cycle
	Alphabet	Number of voices, voices female – voices male	
re	1 Aleph	1 — 1	1
	2 Bet	2 — 2	
	3 Gimel	3 — 3	
mi	4 Dalet	1 — 1	2
	5 He	2 — 2	
	6 Waw	3 — 3	
fa	7 Zajin	1 — 1	3
	8 Chet	2 — 2	
	9 Tet	3 — 3	
sol	10 Jod	1 — 1	4
	11 Kaf	2 — 2	
	12 Lamed	3 — 3	
la	13 Mem	1 — 1	5
	14 Nun	2 — 2	
	15 Samech	3 — 3	
si	16 Ajin	1 — 1	6
	17 Pe	2 — 2	
	18 Zade	3 — 3	
do	19 Kof	1 — 1	7
	20 Resch	2 — 2	
	21 Schin	3 — 3	
re	22 Taw	3 — 3	Coda

Example 1. Vladimir Martynov. *The lamentations of Jeremiah*. Chapter 2

ALEF

А - - - - - леф

ка-ко ом-ра-че во-гне-ве сво-ем гос - подь дшерь си о - ню свер-же с не-бе-се на зем-лю сла-ву из - ра - и - ле-ву...

BEF

Беф - - - - -

пог - ру - зи гос-подь и не по-ша-де вся крас-на-я и а - ко вля ра - зо - ри - я рос-ти - ю сво - е - ю твер - ды-ни...

GIMEL

Ги - - - - -

сок - ру - ши во гне - ве я - рос - ти сво - е - я рог из - ра - и - лев об - ра - ти вспять дес - ни - цу е - го

сок - ру - ши во гне - ве я - рос - ти сво - е - я рог из - ра - и - лев об - ра - ти вспять дес - ни - цу е - го

сок - ру - ши во гне - ве я - рос - ти сво - е - я рог из - ра - и - лев об - ра - ти вспять дес - ни - цу е - го

The singing of this music is a ritual; it neither represents nor expresses, but *existential* taps in to that “*energy flow*” (Martynov) which, in the words of the composer, represents ancient prophetic lamentation.

The meaning of prime structures for Martynov is the same as for Kharms, i.e. the rejection of individualism in favor of an the objective order and “pure” reality. All these factors make up the constituents of what is most essential for the composer, namely, – rituality. It may be viewed as a return to archaism and syncretism.

Santrauka

Struktūriniai archetipai komponavime: Monteverdi, Mozartas, Martynovas

Įvairių menų sąveika visada yra reikšminga. Nuo pat atsiradimo iš archajinių ritualų, kuriuose jie egzistavo kaip sinkretinė vienybė, visų rūšių menai niekada „nepamiršo“, kad jie yra vienos kilmės bendrybė. Šios „atminties“ pėdsakų menų sintezės ar simbiozės formomis randama įvairiausiose jų sąveikose. Tačiau bendras šaknis galima pastebėti taip pat ir tada (o gal net ypač tada), kai jie pasireiškia grynomis ir laisvomis nuo visokių išorinių įtakų savo kalbos formomis. Dar daugiau – jų ryšiai pasirodė tokie tvirti, jog galima manyti, kad jų sinkretizmas tęsiasi ligi šiol.

Nors muzika visada seka paskui žodį, tačiau jų derinimas skirtingose epochose buvo paremtas skirtingais bendrumo kriterijais.

1. Sintaksė. Sintaksė – esminis kriterijus. Iš jos kilo tekstinė-muzikinė sintaksė, kuri iki pat Naujųjų amžių išliko visų tekstinių-muzikinių formų (neišskiriant nė vadinamosios motetinės kompozicijos) pagrindu.

2. Retorika. Retorika *idiomų lygmenyje* leido išplėtoti moderniąją muzikos kalbą, pagrįstą melodinėmis formulėmis, retorinėmis figūromis ir nusistovėjusiais posakiais, skirtais perteikti žodžio prasmę – sąvokas, simbolius, emocijas. Ji nulėmė savaiminį muzikos formos plėtojimą. Retorika į muziką įnešė siužetinio tipo linijinio mąstymo principą „pradžia– vidurys–pabaiga“. Taip pat ji suformavo muzikos tėkmės trifaziškumą – „nuo... per... iki...“ – ir loginius dėsnis, padedančius atskleisti „priežasties–pasekmės“ ryšius ir jų siužetinį nepakeičiamumą kaip vientisą dinaminio plėtojimo liniją.

3. Struktūriniai archetipai. XX–XXI a. avangardiniame ir postavangardiniame mene šalia naujų tarpusavio sąveikos tipų paieškų plečiasi ir kiekvienos meno rūšies vidinė meninė kalba. Jos suvokimas ir asimiliacija traukiasi nuo literatūrinio siužetiškumo, „priežasties–pasekmės“ linijiškumo, nuo daiktiškumo į autonomines kalbos formas, tokias kaip gryna spalva, garso tembrai, žodžių fonetika ir plastinė figūra.

Nelinijinio mąstymo sąlygomis naujų formų susidarymas atskleidžia pirminių struktūrų vaidmenį, visoms meno rūšims bendrus ritualinius-mitologinius archetipus. Struktūriniais archetipams galima priskirti *seriją*, *agoną* (*opoziciją*) ir *ratą* (*ciklą*). Jų vaidmuo susidarant formai visada atspindi jų kultūrinės paradigmos specifika sutinkamai su jos programa ir tikslais. Šiandienos mene, kai pirminiai kalbiniai elementai, tokie kaip garsas, gestas, ritmas, yra savarankiškai reikšmingi, šios loginės laiko ir erdvės struktūros, kilusios iš archajiškų ritualų, vėl tampa aktualios. Jų pagrindu formuojasi tai, ką mes vadiname *naujuoju sinkretizmu*.

Minėtų struktūrinių archetipų veikimas demonstruojamas pasitelkiant Monteverdi, Mozarto ir Martynovo kūrybos pavyzdžius.

Old Ideas in New Contexts: The Presence and (re)Interpretation of Tonal Archetypes in 20th-century Music

Introduction

From the modernist (neoclassical or other) music of the early twentieth century to the avant-garde and the post-modernist music after 1945 the tonal tradition acts as an endless repository of compositional ideas. The present paper first examines the manifestation of a variety of tonal elements which have an archetypal function within the tonal tradition (from harmonic vocabulary to harmonic motions and formal moulds) in post-tonal and atonal contexts. The focus is on the semantic incongruities that their presence within the new context arises, and their dialogue, interaction or symbiosis with the non-tonal elements. Moreover, discussion will also critically focus on analytical readings of post-tonal contexts against the normative and ‘self-contained’ functions of tonality; in other words, in readings in which tonal elements or concepts provide analytical tools for the problem of apprehending structure in post-tonal and atonal environments.

Tonal archetypal elements in new contexts

The triad in post-tonal or atonal contexts

The triad, an archetypal element in the tradition of tonality, found a place in the music of the twentieth century. Although, in most cases, the focus is on what was considered new and tonally deviative at the time of the composition of this music, the triad unequivocally remains an aurally recognizable and familiar element of the musical surface. However, there is a great difference in its presence in the new contexts. In tonal music, the triad is “both the prevailing sonority of the musical surface and the background generator of the entire pitch structure” (Straus 1990: 74). On the other hand, as Joseph Straus has pointed out: “Twentieth-century composers enmesh the most characteristic and fundamental sonority of common-practice music in a new network of structural relations ... striving to neutralize its tonal implications and to redefine it within a post-tonal context” (Straus 1990: 74).

In many cases the unorthodox presence of the triad essentially seems to underline the distance of the present to the past. Much of the irony that many commentators locate in Igor Stravinsky’s ‘neoclassical’ music derives from the unorthodox presence of the triad. Richard Taruskin, for example, mentions that in the first theme of the Octet the triad on *D* is given emphasis from the very opening; however, the theme ends with the normally unstable, in tonal terms, second inversion of the triad at the end of bar 14 (Taruskin 2005: 483–485). Another example is given from the *Serenade in A* for piano. The piece opens with an F major triad in first inversion (see Example 1a). It is rather the melodic emphasis on *A* that hints at its priority, while the triad on *A* is highlighted by being the final outcome of the first phrase in bar 6. However, the absence of clear-cut traditional cadences thereafter thwarts any traditional tonal expectations. Moreover, the final endings of all the movements on the note *A* confirm the priority of this single note and not of the triad. It is interesting to mention that the sense of stability at these endings is mainly the outcome of the abrupt textural dissolution, thus of non-pitch parameters (see Example 1b).

Example 1a. Igor Stravinsky, *Serenade in A*, Hymn, Bars 1–6

Maestoso ♩ = 58

Example 1b. Igor Stravinsky, *Serenade in A*, the end of Rondoletto

♩ = 125

However, since the triad is the most stable sonority of the tonal system, its presence in alien contexts carries with it this association. Edward T. Cone has pointed out in an early but remarkably penetrating critical discussion on the issue of tonal references in non-tonal environments (in the article ‘Beyond Analysis’ of 1967), these references function “not so much syntactically as associatively, bringing with them implications of the orientational and expressive values inhering in tonal contexts” (Cone 1989: 71). Straus, focusing on the use of the triad in such environments, underlines that it “retains its sonorous identity but not its structural power” (Straus 1990: 75); thus it can act “as a point of repose” and retaining “its sense of stability and rootedness but is otherwise stripped of its traditional function” (Straus 1990: 76–77).

In the following three examples the triad seems to offer an aurally recognizable point of stability at important junctures of the structure. In Debussy’s *L’Isle joyeuse* the opening material is drawn from the whole-tone scale that includes A, while the same scale recurs as a stable resource throughout the piece. However, at the beginning of the first theme the A major triad provides the stability of a solid start of the thematic argument, while the same triad is given emphasis at important formal places throughout the piece and at the very end, disregarding the prevalent modal environment. Arnold Whittall has made an interesting observation regarding the dialogue of the new with the old in the large-scale unfolding of the piece: “most of the triadic centres emphasized in the piece are themselves related whole-tonally rather than tonally” (they belong to the same whole-tone scale) (Whittall 1975: 78).

The second example is Arthur Honegger’s *Hommage à Albert Roussel*. Here the constructive principle is non-tonal since the melodic presentation of the name of Roussel (see the upper voice in bars 1–4 in Example 2a), which is first heard on its original pitch and then on various transpositions as a melodic ostinato, does not yield any explicit tonal implication. Despite the harmonization of the first two notes of the second presentation of the ostinato as a D major triad (bar 5), this triad does not acquire any focus in tonal terms throughout the piece. However, it gains emphasis at the last nine bars. Here the D major triad provides a point of repose by its very nature (which contrasts the preponderance of more complicated sonorities in the piece). Moreover, there is a strong sense of a dialogue of the non-tonal constructive principle with tonal functions: the sense of stability is locally enhanced in tonal terms because the first eight first components of the ostinato melody are functionally absorbed within a D tonal environment (see, for example, the II–V–I motions in bars 44–48, Example 2b).

The third example demonstrates the presence of the triad in twelve-note contexts. At the end of a twelve-note piece by the Greek composer Yannis Papaioannou (see Example 3), the F# major triad, which is embedded into the series, enhances the cadential sense which is also gesturally created by the left hand repetition. In this case the twelve-note segment acquires an additional ‘tonal’ meaning, which is crucial in the aural understanding of the notion of closure.¹

Example 2a. Arthur Honegger, *Hommage à Albert Roussel*, Bars 1–5

Example 2b. Arthur Honegger, *Hommage à Albert Roussel*, Bars 40–48

Example 3. Yannis A. Papaioannou, *Invention III*, Bars 18ii–20; Triadic ending

¹ It is noteworthy that a major triad has not been highlighted elsewhere in the movement.

The perfect fifth in post-tonal and atonal contexts

The perfect fifth is a structural component of the triad and also of the theory and practice of tonality in general. While the problem of succession and continuity in twentieth-century music has been underlined by many commentators, perfect-fifth motions, an archetypal element of progression in the tonal tradition, often acts as a local mediator of the sense of direction in post-tonal contexts. A representative example is given by the ubiquity of the perfect fifth as the interval of the entries of the fugal subject in pairs throughout the second movement of the Michael Tippett's *Quartet No. 2*, which is a 'fugue'. The subject starts with C# and the 'answer' with F# at the expositions at the opening and also at the end, making overt reference to the formal archetype of the tonal fugue. The entries of the subject in pairs throughout the movement also follow this archetypal pattern, providing a local sense of progression (see Example 4) (Puffett 1986: 240). However, as Derryck Puffett's close analysis of this movement has wonderfully shown, these motions do not suffice for a unified analytical perception of the movement in tonal terms (Puffett 1986: 257, 260–261).

Example 4. Michael Tippett, *Quartet No 2*, Fugal entries (reproduced by Puffett 1986: 240)

Exposition Entries	C# – F# (twice)
Middle Entries	E – A (twice)
Final Entries	C# – F#

In other instances, the perfect fifth is part of a fruitful dialogue between the collective tradition and the contextual present. At the opening 'fugue' of Bartók's *Music for Strings, Piano and Celesta* the second entry of the subject is heard a perfect fifth above the first, while the third voice enters a perfect fifth below the first. Thereafter, this pattern is further developed as shown in Example 5: the entries are heard at successive perfect fifths alternately above and below the original entry up to bar 27. Thus, although in this piece there is an unmistakable reference to the archetypal subject-answer pattern, this pattern essentially participates in the contextually established priority of the concept of symmetry, since the first entry acts as an axis of symmetry for the later ones.²

Example 5. Béla Bartók, *Music for Strings, Piano and Celesta*, Fugal entries up to bar 27

	E	B	F#
A			
	D	G	C

Hierarchy as a compositional archetype in post-tonal and atonal contexts

In the above-mentioned fugue by Tippett, the reappearance at the end of the pair of entries on the opening pitch level implies the priority of F#, which is fulfilled by the final ending on an F# minor triad. The key signature of the F# minor gives further evidence for this compositional intention. Thus, although the sense of large-scale hierarchy is not created by the normative functions of tonality, there is an overtly expressed in notational and musical means compositional intention for a hierarchical distinction of pitches. As Perle, Lansky and Headlam (2001) point out in the entry on atonality in *New Grove Dictionary*, the hierarchic superiority of certain pitches or pitch configurations in post tonal environments testifies that "the concept of a musical language as inferred from tonality extends deeply into atonality and forms a significant basis for the development of new ideas".

The following statement by Anton Webern (1963: 54) is, I believe, totally representative of the archetypal function of tonal hierarchy in his twelve-note music:

The original form and pitch of the row occupy a position akin to that of the 'main key' in earlier music; the recapitulation will naturally return to it. We end 'in the same key!' This analogy with earlier formal constructions is quite consciously fostered; here we find the path that will lead us again to extended forms.

Indeed, as shown by Kathryn Bailey (1991), the serial reprise plays, in many cases, an important role in the delimitation of the large-scale form in Webern's twelve-note music. Some of the early twelve-note

² As shown by many commentators the concept of symmetry is central in the understanding of this music in many levels: harmonic vocabulary, large scale harmonic scheme, formal unfolding (see, for example, Lansky / Perle / Headlam 2001 and Wilson 1992: 29–32).

Example 6. Igor Stravinsky, *Octet, I*, Tonal Centers in Exposition and Recapitulation

Exposition		Recapitulation	
1 st Theme	2 nd Theme	2 nd Theme	1 st Theme
E _b	–	E	E _b
	semitone		semitone
	D		

music of Schoenberg demonstrates similar ideas, while in his later music the priority is given to the first pair of hexachordally combinatorial series.³ The same idea is met in the serial music of Stravinsky⁴ and is transformed in the serial music of Nikos Skalkotas, a pupil of Schoenberg. In Skalkotas's serial music the referential configuration of pitches is a complex of twelve-note series which are presented by parallel contrapuntal melodies (Mantzourani 2001).

While Webern, Schoenberg, Skalkottas and Stravinsky assigned a superior position in the pitch place to the initial transpositional level of the twelve-note series, many composers gave this position to single pitches. For example, as discussed above, in Stravinsky's *Serenade in A* the announcement of the priority of A by the title is literally confirmed by the emphasis on this single pitch at the end of all four movements. Written testimonies of the intention for providing a superior hierarchical status to certain pitches are given by many composers in the description of their own music. For example, describing the first movement of his Fifth Quartet, Bartók states: "The first theme has two principal degrees: Bb (tonic) and E (dominant like); the beginning, middle part and end of the movement produce the following tonalities: Bb, E and Bb" (reproduced in Wilson 1992: 37). Although the use of the term 'tonalities' by Bartók is not to be taken without speculation, pitch class centrality is one of the means by which he and other composers of the twentieth-century used in order to reinterpret the archetypal closed forms of the tonal tradition.

Reinterpretations of sonata form

One of the most paradoxical uses of the forms of tonal tradition in the twentieth century is by Berg in his operas *Wozzeck* and *Lulu*. Discussing the motivation for the use of these forms especially in *Wozzeck*, Perle mentions the following: "Berg offered as the *raison d'être* of this novel conception of operatic design not general principles but the special problem of basing an opera on a selection from twenty-six loosely constructed, partly fragmentary scenes by Büchner" (Perle 1980b: 68). Thus in this instance Berg seems to rely on the familiarity of the listener with the narrative process of the closed forms of tonal tradition, as a means of providing formal articulation in the overall structure of a fragmentary text.

Reinterpretation of the form in twelve-note contexts

The expectations of the listener by the traditional formal model and the playing with these expectations are the focus in the twentieth-century compositional reinterpretations of sonata form.⁵ A characteristic example of this playing is provided by the reinterpretations of the form with twelve-note means, in which the second theme appears a perfect fifth above the first. Such is the case, for example, in Schoenberg's *Klavierstück* Op. 33a (Perle 1962: 125–129), Webern's Trio Op. 20 second movement (Bailey 1991: 154–163), and the large-scale application of the formal scheme in the overall formal structure of Skalkotas's Third Piano Concerto (Mantzourani 1999: 138–142). Although the compositional intention to provide an analogy with tonal sonata is quite evident in these cases, the efficacy of this scheme has been seriously questioned by many commentators.⁶ The focus of this questioning is on the relationship or not of this large-scale perfect-fifth motion to the structural elements of each composition, since the twelve-note music is from its very nature contextual. In fact, much of the analytical work on twelve-note music, which is impossible to review here, has developed methodologies in order to show the integration of compositional detail (derived

³ Ethan Haimo states that: "In the mature twelve-note works Schoenberg tends to treat the opening IH-combinatorial complex [the inversionally and hexachordally related complex] as a referential region, a kind of metaphor for the tonic in tonal composition" (Haimo 1990: 29).

⁴ Straus (2001: 10) states that "Stravinsky accepted from the outset the Schoenbergian idea that four members of the series-class ... might function as a referential norm, somewhat in the manner of a tonic region in a tonal composition".

⁵ Silvina Milstein (1992: 17) notes for Schoenberg: "The fusion of the twelve-note method with Baroque and Classical forms furnishes a composition with a repertoire of fixed relations existing prior to the particular composition, thus providing a more stable context of reference and expectation than that which existed in the atonal works".

⁶ See, for example, Webster 2001.

from the series) with large-scale formal structure (see, for example, Hyde 1982 for Schoenberg's music and Mead 1993 for Webern's). An early example of this attitude is given by Perle's analysis of Schoenberg's Op. 33a in his book *Serial Composition and Atonality*. Perle (1962: 125) suggests that the transpositional scheme of the piece, which gives emphasis to the perfect fifth in the second thematic area, is an expansion of the initial three-note unit of the series, which includes two consecutive perfect fifths (Bb–F–C).

Other compositional devices used in order to recreate the functional differentiations between the sections of the archetypal form by twelve-note means include: the use of different series or different segmentation of the series for each thematic section and in the development. With great differences in compositional application these devices are met in the twelve-note music of Schoenberg, Webern, Skalkotas and others.

The role of large-scale symmetry

The tonal traditions of the sonata form are based on the polarity of the two thematic areas, either in tonal terms (in the 18th-century tradition) or in character (in the 19th-century tradition). The recapitulation, especially in the 18th-century tradition, acts as a large-scale resolution of this polarity, while the resolution is transferred, in many cases, near the end in the romantic tradition (Webster 2001). As shown by Straus and other commentators, this dynamic and directional aspect of the form in its twentieth-century recreation often gives way to the concept of large-scale symmetry. The form thus becomes rather circular and static since the recapitulation often acts as a large-scale counterpart of the exposition (Straus 2001: 128). This idea is met not only in Schoenberg's late twelve-note works in which inversionally combinatorial series govern the moment-to-moment unfolding of the musical surface, but also in the reinterpretation of the sonata form by Stravinsky and Bartók. For example, in the first movements of Stravinsky's Octet and Bartók's Quartet No 5 the recapitulation of themes in reverse order is only one aspect of the large-scale symmetry. As shown in example 6, in the Octet the upward semitonal motion between the centric notes of the two themes in the exposition are 'counterbalanced' by the downward semitonal motion towards the overall centric note of Eb in the reversed recapitulation (Straus 2001: 103–106). A similar instance, now with Bb as center, is seen in Bartók's Quartet (Rosen 1988: 403–408).

Tonality as an archetype in the analytical understanding of twentieth-century music

Centric notes

Despite the unequivocal compositional intention of composers such as Bartók and Stravinsky to provide hierarchical priority to particular pitches, the actual location of these pitches in the musical surface is itself an analytical interpretation not without multiple results. However, there is a relative consensus on the basic methodological assumption of this interpretation: the priority of these pitches is the result of quantitative and not qualitative emphasis. In other words, as summarized by Perle for the presence of centric pitches in the atonal sections of *Wozzeck*, a centric pitch is established through "its exposed position in the melodic contour (highest and lowest note), its exposed temporal position (last note), repetition and temporal preponderance" (Perle 1980a: 131).

Locating hierarchy

Beyond the location of emphasis on single notes, the transformation of the concept of hierarchy has been a stimulating idea in much analytical thinking in post-tonal music. Tonal hierarchy generates the sense of stability and instability which in turn generates the unfolding of the overall form; analogous functions are assigned by analyses of post-tonal music to pitch constructs which do not belong to the tonal vocabulary and are contextually emphasized. Taruskin, for example, gave a new light to the analytical understanding of Stravinsky's *Petrushka*, far beyond the famous opening bitonal structure. The outcome of his analysis centres on the hierarchical superiority of octatonic collection III in Toorn's nomenclature (Toorn 1983): "In the end, the best one can do, in answer to the question 'What is the key of *Petrushka*?' is to say 'Collection III'. It is more than a collection, though: if key means anything at all, then in this ballet it is a key; for it governs a hierarchy of pitches – contextually established, to be sure, but eminently consistent and regular ... In *Petrushka*, Collection III is a point of harmonic reference from which departures and to which returns are effected by a variety of clearly articulated techniques" (Taruskin 1990: 91–92). However, it is noteworthy that one of these techniques is not contextual but a fundamental function of tonality which is taken for granted: that of the leading note – i.e. semitonal voice-leading as providing local direction towards a hierarchically superior pitch. The same observation can be made for analytical endeavours to the music of Bartók, which, however, offer a stimulating interpretation of the concept of hierarchy in his music (e.g. Wilson 1992).

New 'normative' concepts

The recognition of the importance of symmetry in twentieth-century music prompted the theorization of the concept in an attempt to provide analytical tools common in the understanding of music from a wide array of styles (e.g. by Berg, Stravinsky, Bartók, etc). Thus the 'diminished seventh' chord in tonal terms (a symmetrical construction), can be shown to act as a common structural element between immensely diverse music such as Bartók's *Music for Strings, Piano and Celesta* and Varèse's *Density 21:5* (Perle / Lansky / Headlam 2001). Another stimulating concept is the axis of symmetry. This is based on the idea that every pitch or set of pitches can be seen to have its / their counterpart(s) around a pitch or set of pitches (e.g. D is the axis of symmetry of C and E). Although this concept is admittedly abstract, it permits the theoretical organization of the twelve-note pitch space, allowing an identification of common aspects of symmetry between different works. As regards the role of symmetry in the functional differentiation of sections within the same work, Headlam states: "Where it occurs, symmetry is thus in a constant state of interruption and regeneration, tension and release, somewhat analogously to tonal stability and instability by motion away from and back to a tonic key" (Perle / Lansky / Headlam 2001). Although this statement refers to the whole array of symmetrical functions, as regards especially the axis of symmetry I would like to mention that I find more convincing and close to the aural experience of music the analyses in which the actual notes that represent important axes of symmetry are projected by the musical surface and they do not function only as an abstract referential element (e.g. Straus 2001).

Transforming the Schenkerian archetype

The Schenkerian Fundamental Structure (*Ursatz*) and its graphic presentation (on different structural levels) of the organic relationship of the harmonic surface with an archetypal tonal background structure intrigued the analytical thought on post-tonal music. A pioneer in this stream of thought was Felix Salzer. Salzer introduced the idea of Contrapunctal Structural chords, sonorities which are contextually assigned significance and they are important in the large-scale elaboration of the 'tonic' (through semitonal voice-leading motion) (Salzer 1962: 160–162). However, later analysts have persuasively discussed in detail the problem of prolongation in post-tonal environments; in other words the inability of this thinking to provide an understanding of how every single aspect of the musical surface is functionally connected to an unequivocal hierarchical process in which the structural pitch configurations are prolonged (Straus 1987). Thus the idea of 'association' between contextually asserted structural points in the place of the idea of prolongation has given a widely accepted model for the understanding of long-range relationships in post-tonal contexts (Straus 1987, Wilson 1992).

Epilogue

With the rise of pop tonal / modal culture as a major component of our everyday perception of music and the domination of classical tonal repertoire in the concert-hall, tonal elements surely have not lost their central place in our musical experience. Thus, consciously or unconsciously we still apply aspects of our tonal hearing in listening to twentieth-century music, much in the way that the composers of the twentieth century could not escape from a basic element of their musical studies.⁷ Moreover, as shown by the above condensed reference to the analytical thinking on this music, the tonal system still inspires the search of a method of understanding the common features that may underpin the stylistically diverse twentieth-century music in providing a general plateau of precompositional functions, like in tonality. However, the power and success of these readings resides actually, I think, on how they relate to the way one listens to this music. In this respect, it is crucial to underline that the listener has in some way to be alert of this deep connection in order to activate his / her hearing with a specific understanding. And it is actually here that the problem begins: firstly because of the stylistic diversity of this music, secondly because in many cases the analytical explanations concern a really small part of the perceived musical surface, and thirdly because, in most cases, the common plateau resides in abstract concepts (such as symmetry) and not in real acoustical facts.

⁷ See Straus 2001 for an interesting reading of the relationship of the twentieth-century composers with their tonal past against the idea of the 'anxiety of influence' by Harold Bloom.

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Santrauka

Senosios idėjos naujuose kontekstuose: archetipų naudojimas ir naujas interpretavimas XX a. Europos muzikoje

Didžiausią įtaką tam, kaip klausytojas girdi ar suvokia muziką, pradedant ankstyvojo XX a. moderniaja (neoklasicistine ar kita) ir baigiant pokario laikų avangardistine, turi senųjų archetipinių elementų panaudojimas. Šis aspektas tampa dar svarbesnis muzikoje, kurioje tokie elementai naudojami siekiant perteikti konkrečią vietovę ar pabrėžti nacionalinį identitetą. Straipsnyje nagrinėjamos tokių elementų, kilusių iš skirtingų tradicijų, apraiškos stilistiškai įvairialypėje XX a. muzikoje. Straipsnio tikslas – iširti, kaip šie archetipiniai elementai koegzistuoja ir sąveikauja su naujais originaliais elementais, kurie turi esminės įtakos naujai terpei formuoti. Kitaip tariant, aptarti semantiniai nesuderinamumai, kuriuos sukelia šių elementų sugretinimas.

Nagrinėjami šie iš skirtingų tradicijų kilę archetipiniai elementai: sonatos forma ir naujas jos interpretavimas naudojant tonalias ir atonalias priemones (pvz., Stravinskio, Bartoko, Schönbergo, Bergo ir Skalkotto kūrinuose); mažorinis arba minorinis trigarsis atonaliuose kontekstuose; grynujų kvintų santykiai netonaliosios muzikos mikro- ir makro- struktūrose (pvz., nustatantys antrosios teminės medžiagos dvylikatonės sonatos formoje arba atsakymo fugoje transponavimo lygmenį modalinėje terpėje); teminiai pasikartojimai ir teminio plėtojimo nebuvimas (archetipinis reiškinytis liaudies muzikavimo tradicijoje)

muzikoje, kurioje naudojama folkloro medžiaga (pvz., graikų kompozitoriaus Yanno Konstantinidi kūryboje); plagalinės kadencijos graikų kompozitorių muzikoje, kurioje naudojamos bizantinės dermės (tai gali būti laikoma archetipinio kadencinio proceso, būdingo Vakarų muzikai, perkėlimu į kitokią garso aukščio terpę); ir melodinė padidintoji sekunda (archetipinis intervalas, būdingas rytietiška laikomai graikų muzikos pakraipai).

Siūloma įvertinti ir impulsą, skatinantį minėtų elementų naudojimą ir funkcionavimą naujose terpėse kaip ideologinio klimato, kurio produktas jie ir yra, išraišką. Taigi, pvz., plagalines kadencijas bizantinės muzikos derminėse terpėse galima laikyti apibendrintu siekiu suvakarietinti to laikotarpio Graikijos muziką, o platų kvintų santykių naudojimą naujame Skalkotto sonatos formos serijinio pobūdžio interpretavime galima vertinti kaip tradicinių formų modelių laikymąsi, taip pat kaip ideologinio Vienos naujosios mokyklos reikalavimo – organicistinio požiūrio į istoriją – išraišką.

The Sound of Silence

Many musical works present a peculiar moment, the moment when the notes give way to the absence of sound, to the silence. We are used to analysis focused on harmony, on counterpoint, or more recently on timbre; but we lack in a syntax of what is purportedly not said, either because it is implied or because it is cut out in a more or less violent way from the musical flow.

Working on ancient¹ and modern² Figurenlehren, I will try to follow the Not-Said and its relationship with time, whether continuous, fissured or fragmented. This will be done by using perceptive archetypes which, according to the rhetorical tradition, I call *figures*. I will develop here the *figures by suppression*.

Before examining in detail each *figure by suppression*, however, I would like to point out two general behaviors related to the elimination of the speech matter: first of all, laconism, the “manner of speaking particular to the Spartans, characterized by the reduction of the speech to its essence”³. It is the concision of Caesar’s turns of phrase, it is the lightness desired by Italo Calvino for the literature of the years to come⁴. The so-called “contemporary music” too is rich in “laconic” compositions: the *Variations pour une porte et un soupir (Variations for a door and a sigh)* by Pierre Henry for instance, a piece of *musique concrète* lasting one hour, is entirely elaborated from the squeaking of a door and the sighs of a person.

Musical stasis appears also in the whole production of the American composer Morton Feldman, characterized by extra-long, motionless, never-ending notes. Among the very barest compositions we can count Salvatore Sciarrino’s ensemble piece *Infinito nero*. At the beginning of the piece, the confidential slap-tongue dialogue of flute, oboe and clarinet barely breaks the surrounding silence. The composer himself describes this peculiar beginning:

Silence is not the vacuum but the birth of the sound, the experience of life. Perhaps my silence is now more sober. I would never have thought of being able to write this beginning, with its breathing rate/rhythm. Are we listening to our own heart?⁵

Farther, he asserts laconism as a precise poetic choice:

I really reached the depths, the very sound of silence. My recent works are practically naked. This nudity is determining for listening. On that condition only music may take hold of us. All the forms of language and experience deteriorate, lose their normality when they are limited; yet one single sound is enough to make us understand what is sound or what is silence.⁶

There is a second type of extended suppression: the rhetorical *percursio*, i.e. an introduction, a rapid glance at or an actual summary of the speech to come. In my piece *Nitide imprecisioni*, the piano repeats in

¹ Joachim BURMEISTER, *Hypomnematum musicae poeticae*, Rostock, 1599; Joachim BURMEISTER, *Musicae practicae, sive artis canendi ratio*, ivi, 1601; Joachim BURMEISTER, *Musica autoschediastike*, ivi, 1601; Joachim BURMEISTER, *Musica poetica*, ivi, 1606; Johannes NUCIUS, *Musicae practicae*, Neisse, 1613; Joachim THURINGUS, *Opusculum bipartitum*, Berlin, 1624; Athanasius KIRCHER, *Musurgia universalis sive ars magna consoni et dissoni*, Roma, 1650; Elias WALTHER, *Dissertatione presso l’Università di Tubinga*, manoscritto, 1664; Christoph BERNHARD, *Tractatus compositionis augmentatus*, manoscritto, 16...?; Wolfgang Caspar PRINZ, *Phrynus Mytilenaeus, oder Satyrischer Componist*, Quedlinburg, 1676–79; Johann Georg AHLE, *Sommer-Gespräche*, Mülhausen, 1697; Thomas Balthasar JANOWKA, *Clavis ad Thesaurum magnae artis musicae*, Praga, 1701; Mauritius Johannes Gregorius VOGT, *Conclave Thesauri magnae artis musicae*, Praga, 1719; Johann Gottfried WALTHER, *Praecepta der misikalische Composition*, manoscritto, 1708; Johann Gottfried WALTHER, *Musikalische Lexicon*, Leipzig, 1732; Johann MATTHESON, *Der vollkommene Kapellmeister*, Hamburg, 1739; Meinrad SPIESS, *Tractatus musicus compositorio-practicus*, Augsburg, 1745; J. Adolf SCHEIBE, *Der Critischer Musicus*, Leipzig, 1745; Johann Nikolaus FORKEL, *Allgemeine Geschichte des Musik*, Leipzig, 1788-1801

² AA.VV., *Les Unités Sémiotiques Temporelles: Éléments nouveaux d’analyse musicale*, Marseille, Éditions MIM – Documents Musurgia, 1996; AA.VV., *CD-ROM Les UST: Nouvelles clés pour l’écoute*, CD-Rom MAC/PC, Production MIM – Réalisation Cosa Mentale, 2002; AA.VV., sito Internet del MIM: <http://www.labo-mim.org>; Salvatore SCIARRINO, *Le figure della musica – da Beethoven ad oggi*, Milano, Ricordi, 1998.

³ B. MORTARA GARAVELLI, *Manuale di retorica*, Milano, Bompiani, p. 254.

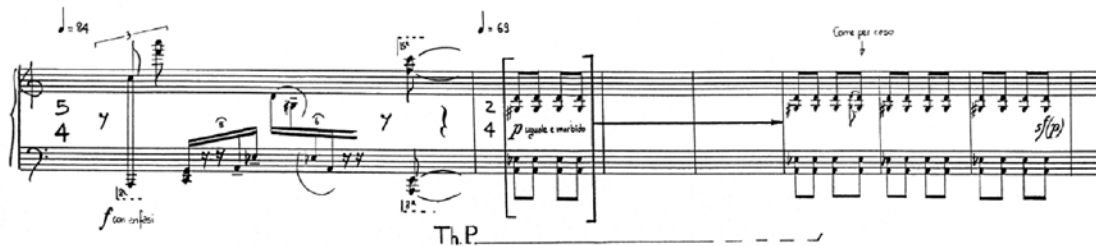
⁴ Italo CALVINO, *Lezioni americane*, Milano, Garzanti, 1988.

⁵ <http://www.divertimentoensemble.it/Rondo%202004/info%20pezzi/02%2021%20marzo.html>

⁶ Ibid.

an obsessing way a four notes chord until something like a “defect”, a “flaw” of execution comes to disjoin the two hands, thus creating an imperfection which will make possible the birth of the musical discourse. The piece starts with a very articulated and seemingly unexplainable gesture, which will be understood gradually and turn out to be a condensed anticipation of what occurs in the central part of the piece.

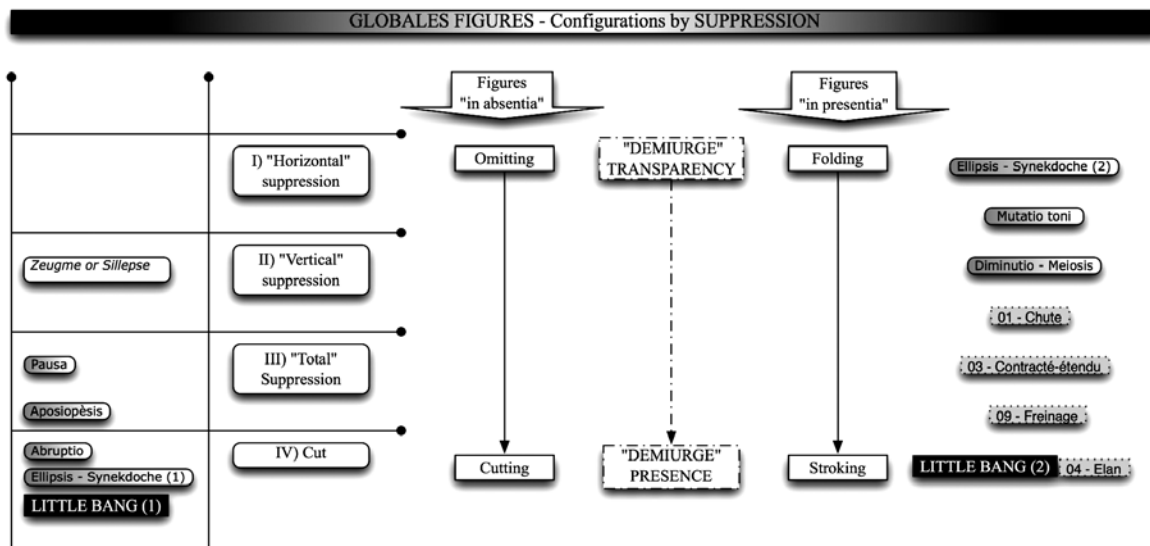
Figure 1. E. Cipollone, *Nitide imprecisioni*, pour piano – 1994 (beginning)



In order to organize the totality of *figures by suppression* despite the lack of anterior classifications, I tried to be imaginative: I first arranged the figures in generic constellations, then in a more and more precise way, up until when I could determine two main “suppressive” paths, both supported by a common logic which I called “demiurge presence”. The sudden interruption of the musical tissue and of temporal continuity can turn up either without any apparent reason, either provoked by a precise sound event; metaphorically, the hand which carries out the suppression may be visible or not.

I found the “demiurge” principle useful, but not sufficient for the organization of the *figures by suppression*. The artist’s hand (whether visible or not) can use a sharp knife or a blunt one: in the first case, the sound-matter, cut abruptly, will be followed by silence; in the second one, the sound-matter will be “shaken” and undergo a change, but without solution of continuity. To extend the metaphor, sound-matter and time, in this case, will only have been bent. To suggest the presence or the absence of sound following the suppression, I called the two paths “suppression *in absentia*” and “suppression *in praesentia*”.

Figure 2. Figures by suppression



Configurations “in absentia”

“Horizontal” suppression

What makes us understand that there has been an elision? A syntax – the tonal syntax for instance – shared by the composer as well as by the listener. In the following example, drawn from the first of the three Schumann’s *Fantasiestücke* op. 73, the clarinet does not complete the descending scale which, from relative G, seems to aim at relative Eb tonic. And neither the piano reaches the expected resolution for the

B leading-note at the right hand. We are faced with what could be called a “hole”: the notes suggested by our tonal ear miss, and in their place we find only silence.

Figure 3. R. Schumann, *Fantasiestücke* op. 73 for clarinet and piano, I (bars 17–21)



The rules of tonality are however not the only way to make the elision perceptible: in any syntax, tonal or not, the line “with the holes” can be doubled by another line, which will always remain complete. Thus in *Au bord de l’eau* the piano, which at the beginning simply accentuates the pulse by repeating the same chord, will quickly start to double the voice at bar 3. Whereas the right hand continues the melody until the end of the phrase, the voice keeps silent during four notes and joins up with the lost flow only *in extremis*.

Figure 4. G. Fauré, *Au bord de l’eau*, for voice and piano (beginning)



Figure 5. R. Schumann, *Fantasiestücke* op. 73 for clarinet and piano, III



The expectation of a determined behavior, moreover, can be induced by means of repetition. Again in Schumann's *Fantasiestücke*, but this time in the third and last one, the clarinet opens the movement brightly, with a swoop of eighth notes which cannot but arise the attention of the listener and be engraved in his memory. Slightly transposed and with a different piano accompaniment, the same gesture reappears at bars 5, 9 and 17. After the reprise, however, the piano starts alone the *n*th swoop: as if the clarinet took the time to breathe, it drops out the first four eighth notes, and joins up only at the end of the bar. In the three following reprises however, and until the end of the piece, the gesture will be repeated without particular changes.

Figure 6. W.A. Mozart, *Piano Concerto in D minor K466, III (finale)*

The finale of Mozart's *Piano Concerto in D minor* also presents elisions made perceptible by the means of repetition. The first frame indicates the end of the first phrase: the following phrase being similar to the first one, one would expect a similar conclusion. On the contrary, as a glance to the second frame reveals, Mozart decides to surprise us by emptying the sound field. The elision is not absolute, but almost: we do not deal with a hole, but with a "cobweb". This thin thread, however, this little trifle played by the brass will, with its disarming simplicity, contaminate the whole orchestra. Gradually, all the instruments will imitate, taking turns frantically, this descending *arpeggio*, will make it grow beyond measure, to the point of saturating the entire sound field and finally conclude, with this "overflow", the piece.

"Vertical" suppression

In this second type of *suppression* it is no more a single line or part of it that lacks, but all the lines altogether: from the horizontality of a single voice we pass therefore to the verticality of the whole musical staff. It is worth specifying what I mean by *vertical suppression*, and in what extent it differs from the *total suppression*: in the latter, which I will treat farther, all the instruments are silent, plunging the room in the reverberating silence of a *Große Pause*. In the *vertical suppression*, instead, there are no silences, but phrases made "wobbly" by the suppression of a bar at their beginning, in their middle or at their end.

Apropos, the *ouverture* of the *Marriage of Figaro* starts, precisely, by a tacit initial bar. The phrase follows the classical scheme *a – a' – a"*, where the first two fragments are made of two bars, and the third of four. Mozart, however, has removed the first "theoretical" bar, so that *a* is composed of only one bar.

Figure 7. W.A. Mozart, *Le Nozze di Figaro*, Overture (opening)

The image shows a page of a musical score for the opening of the Overture to *Le Nozze di Figaro* by Mozart. The tempo is marked 'Presto' and the time signature is 3/8. The score is arranged in two systems. The first system includes parts for 2 Flauti, 2 Oboi, 2 Clarinetti in A, 2 Fagotti, 2 Corni in D, 2 Trombe in D, and Timpani in D[undA]. The second system includes parts for Violino I and II, Viola, Violoncello, and Contrabasso. The bassoon part (Fagotti) and the string parts (Violino, Viola, Violoncello, Contrabasso) feature a descending arpeggio. The woodwind parts (Flauti, Oboi, Clarinetti, Corni, Trombe) are mostly silent, with some activity in the bassoon and timpani. The score is marked with 'pp' (pianissimo) for the strings and bassoon.

"Total" suppression

The *total suppression* coincides with the *Große Pause*. Already Burmeister mentions this musical situation, and calls it *aposiopesis*:

Aposiopesis is a total silence in all the voices, indicated by a given sign.⁷

⁷ J. BURMEISTER, *Hypomnematum musicae poeticae*, Rostock, 1599: «Aposiopesis est totale omnium vocum silentium quocunque signo datum.»

The particularity of the *total* suppression compared to the *cut*, which we will see in a moment, is its relative predictability: the *total* suppression comes at the end of a phrase, while a *cut* occurs when we least expect it.

In the *Prelude of Pour le piano*, Debussy uses this device to stop a gestural and temporal continuum otherwise very regular. The regular module is stopped a first time at bar 26, by three simple scale fragments accentuated on the first note. These groups of four notes are repeated once again, then everything stops, for a moment only, giving way to a very short but absolute silence.

Then the piece starts again from the beginning. When it comes to the same place, however, not only the scale fragments do not disappear after their second repetition, but the first group of four notes is repeated in an obsessing way six times, doubled in octaves, reinforced by other notes on the beat, and finally amplified by a *crescendo* which explodes bar 43. With the third appearance of the scale fragments, towards the end of the piece, Debussy succeeds in finding yet another solution: as at the beginning, here he stops again the flow of sounds with a silence. But this time, after the pause, he at last continues the always outlined but until then never realized descent of the groups of four notes.

It is not difficult to associate this figure to the *pausa* of the baroque treaties which, as Thuringus, Kircher, Printz, Janovka and Walther describe it, simply indicates a silence in a musical composition.

Figure 8. C. Debussy, *Pour le piano*, Prélude

The image displays two systems of musical notation for Debussy's 'Pour le piano' Prélude. Each system consists of two staves (treble and bass clef). The first system shows a scale fragment in the right hand, marked 'm.d.' (mezzo-dolce), which is repeated and then followed by a moment of silence. The second system shows the same scale fragment repeated six times, with dynamic markings 'p' (piano) and 'pp' (pianissimo) indicating a crescendo, followed by a moment of silence. Ellipses [...] are placed between the two systems to indicate that the score continues.



Cut

The traditional rhetorical meaning of the term *aposiopesis* (reserve) does not coincide with the just stated definition of Burmeister. The latter lacks, indeed, the voluntary, abrupt and unexpected rupture described by Mortara Garavelli:

The reserve or *aposiopesis* consists of the abrupt interruption of a speech when a subject has already been addressed <...> It is the rhetoric of silence, of an understatement so strong that it lets understand much more than what is actually said.⁸

The musical equivalent of what I called «cut» seems rather to be found as well in Vogt's definition of *abruptio*:

ABRUPTIO

There is *Abruptio* when a musical passage is stopped by a pause placed at its end.⁹

as in one of the two acceptations of the *ellipsis* given by Forkel:

ELLIPSIS or SYNEKDOQUE (1)

A notable form of expressing a sentiment occurs when its expression is suddenly suspended and broken off after a gradual and successively intensifying growth. This figure is called *ellipsis*. The art expressed by this device must seek to illuminate the path of the affections for the imagination, as it were. This can be achieved by two methods: first, when a gradually intensifying passage which has grown to great vehemence is unexpectedly interrupted, only to resume anew and proceed with an entirely altered thought. This form of *ellipsis* is found in the following Bach sonata:¹⁰



⁸ B. MORTARA GARAVELLI, *op. cit.*, p. 255.

⁹ Mauritius Johannes Gregorius VOGT, *Conclave Thesauri magnae artis musicae*, Praga, 1719, p. 1: «Abruptio est, cum periodus musica in fine posita aliqua pausa abruptitur.»

¹⁰ Johann Nikolaus FORKEL, *Allgemeine Geschichte des Musik*, Leipzig, 1788–1801, p. 56: «Eine auffallende Art von Aeußerung einer Empfindung ist die, wenn sie, nachdem sie nach und nach zu einem hohen Grad von Stärke angewachsen, auf einmal plötzlich stille steht, und abbricht. Diese Figur wird Ellipsis genannt. Die Kunst, die diese Art von Aeußerung ausdrücken will, muß sie daher so in ein Bild zu bringen suchen, daß dadurch der Gang der Leidenschaft für die Einbildungskraft gleichsam sichtbar werden kann. Sie kann es auf zweyerley Art bewerkstelligen, nemlich 1) wenn ein nach und nach zu einer großen Lebhaftigkeit angewachsener Satz unvermuthet abbricht, sodann aber mit einem ganz veränderten Gedanken aufs neue wieder anfängt, und weiter fortgeht. Von dieser Art ist folgende Ellipsis in einer Bachischen Sonate: »

In the first act of *L'incoronazione di Poppea*, Monteverdi provides us a beautiful example of *cut*. The last phrase of the fourth scene is truncated in a very clear way. It is true that the text underlines this cut, but it is present all the same in the musical part alone, which stops abruptly on what seems to me more a simple dominant chord than a real half-cadence.

Figure 9. C. Monteverdi, *Le Couronnement de Poppée*, act I, scene IV (finale)

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Ben sei paz - za ben sei paz - za se cre - di che ti pos - sa - no far cou -
(Mosso)

-ten - ta e sal - va un gar - zon cie - co un gar - zon cie - co et u - na

cie - ca u - na cie - ca cal - va ben sei paz - za ben sei paz - za se cre - di.

Towards the end of the first movement of the *Piano Sonata* in Bb, Schubert's use of *cuts* is so massive that it brings almost to aphasia. It is an actual musical "stammering", extremely dramatic, which makes the sounds and the thoughts face the silence; the speech and the temporal flow seem to stop not because they came to their conclusion, but because they cannot be delivered anymore. Like Lucio Fontana in his *cuts*, Schubert lets us foresee another dimension, beyond the one which is in the foreground: a dimension made of the most deafening silence.

Figure 10. F. Schubert, *Piano Sonata in Bb Major D 960*, I (bars 315–332)



SCIARRINO – Little bang (1)

When the composer shows us what provokes the cut, the cause which has silence as an effect, we are faced with what Sciarrino calls, with a little reminder of the theory of the origin of the universe, the “little bang”. The sicilian composer, to tell the truth, associates this figure to multiple causal relationships: for my *Figurenlehre*, I preferred to split the *little bang* in two: when a musical situation is suddenly stopped by a specific event and is followed by silence, we deal with a cut in which the presence of the “demiurge” is quite visible.

In the other case, a specific event can come and disturb or deviate a musical situation without stopping the flow of time and sound. I will treat this last case with the figures by suppression “in praesentia”.

An excellent example for the first case, the *little bang* as a cut, is provided by the Italian opera. Puccini concludes the third act of *Bohème* by cutting the musical plot with a violent deflagration which leaves us, amazed, immersed in silence. The same act opens with a symmetrical gesture, which tears the silence to immediately plunge us in the heart of music (fig. 11).

On a quite smaller temporal scale, Mahler closes the first movement of his first symphony in a similar way: large blocks of sound are reduced to silence by some very loud timpani strokes. The resemblance of this passage to the quoted finale of Schubert’s sonata is surprising: in this case the piece finishes as an aporia, without resolution, as if to suggest to the modern listener that “Whereof one cannot speak, thereof one must be silent”.

The ability of Mahler, who succeeds in perfectly concluding the movement with the few means he allotted himself, is disconcerting all the same. In an orchestral fabric strewn with intervals of fourths jumping all over, the *timpani* burst in, repeating the same intervals, but this time alone, like a voice not in sync with the rest of the chorus.

At the time the First Symphony was composed, the *timpani* were undergoing a remarkable technical revolution: the fixed tuning system was about to be abandoned for the benefit of the pedal. Before the

Figure 11. G. Puccini, *Bohème*, act III (opening and finale)

Musical score for the opening and finale of Act III of Puccini's *Bohème*. The score includes piano accompaniment and vocal lines for Mimì and Raoul. The piano part starts with a tempo of 112 and a dynamic of *ff*, then *subito pp*. The vocal lines are marked with dynamics like *f* and *pp*, and include the lyrics "Ci la - - sce - _rem al _la stagion dei fior!". The score also features various performance instructions such as "un poco allarg.", "rall.", "Sostenendo", "dim.", and "espressivo".

invention of the pedal, for centuries the interval of fourth had been (with rare exceptions) the only possible interval for this instrument. The outbreak of the *timpani* in this *finale* is so violent that it gives the impression of an assertion of historical identity, exactly at the time when the nature of the instrument is changing radically.¹¹

Anyway, the strength of the “bang” is so impressive that the orchestra keeps silent for two bars and a half; it starts again but to be instantaneously silenced; it begins one more time and this time it lasts a little longer; then, after the *n*th interruption, it finally concludes the movement. As we already said it, Mahler’s talent is revealed by his conclusive strategy: breaking the rigorous alternation, he partially superimposes the intervention of the percussion to that of the other instruments, so that, gradually, the *timpani* and the orchestra fuse into the final *tutti* (fig. 12).

¹¹ James BLADES, article “Timpani”, in *The New Grove Dictionary of Musical Instruments*, London & New York, Macmillan Press, 1984, vol. III, pp. 596–7: «Mahler seems not have relied on lever-operated timpani for his First Symphony (1888), as in the last movement, at a point during a roll when the pitch of the drums is simultaneously lowered by a semitone, instructions are given for the second timpanist to effect the change. Regarding a performance of his Seventh Symphony, however, Mahler stated in a letter (1908) that ‘the timpanist must have a very good mechanical pedal drum’».

Figure 12. G. Mahler, *First Symphony*, I (finale)

The musical score for the finale of Mahler's First Symphony, I, is a complex orchestral work. It features a variety of instruments, including woodwinds (flutes, oboes, clarinets, bassoons), brass (horns, trumpets, trombones), percussion (snare drum, cymbals, triangle, tom-toms), and strings (violins, violas, cellos, double basses). The tempo is marked 'Schnell.' (Allegro) and the dynamics range from 'f' (forte) to 'ff' (fortissimo). The score is divided into sections by 'G.P.' (Grave) and 'Schnell (bis zum Schluss)' (Allegro). The score includes various performance instructions such as 'sempre stacc.', 'gestopft', 'mit Sord.', 'arco', and 'geh'. The score is written in a key signature of one sharp (F#) and a 4/4 time signature.

In a very similar way, the UST Impulse is composed of an initial and a final phase, separated one from the other by an event. The final phase may consist of sound or of silence. The definition of this topos will be given in the following paragraphs.

Configurations «in praesentia»

From the Folding...

If we regard musical fabric as a matter, we can imagine the suppression like an external “stress” undergone by this matter. This stress can be violent, and “tear” the matter by leaving the vacuum of silence, or be less incisive, and only “fold” the matter without breaking it. It can also stop before bringing about rupture, be very fine and hide the hand of the composer (it is what we call *folding*); or it can be more vigorous, and reveal the presence of the author (and this is what we call *stroke*). The figures of musical rhetoric, the USTs and Sciarrino’s Figures mark out the course between these two extremes. Let’s start with the second meaning Forkel assigns to the word *ellipsis*:

There is ELLIPSIS or SYNEKDOCHE (2)

Second, it occurs when a likewise gradually intensifying passage progresses to a form of cadence but, instead of proceeding to the expected cadence based on the preceding harmonies, proceeds to a so called evaded cadence, and thereby breaks the thread of the modulations, as in the following example:



The more intense the sentiment which is to be abruptly interrupted, the more foreign and remote must be the cadence which replaces the expected one.¹²

It is a “deviation” from the envisaged course, achieved by means of a deceptive cadence.

MUTATIO TONI is of the same kind. Lengthily treated by Bernhard and Walther, it indicates a sudden change of mode – for the first author – or of tonality – for the second.

In the DIMINUTIO or MEIOSIS, however, we have no more one phrase altered in its continuity, but a particular long note parcelled out in many shorter notes of the same pitch:

The diminution or reduction has a double musical significance: the *diminutio notarum*, and the *diminutio subjecti* or *thematicis*. There is *diminutio notarum* when a longer note, a half-note or a whole-note for instance, is divided into many shorter notes.¹³

The definition of the first UST (the underlinings in the text are mine), a unit made up of two phases following one another separated by an “edge” – a true *folding* – represents the prototype of the suppression “in praesentia”. Unfortunately, the definition given by MiM conceals an evident contradiction: the pitch is regarded first as a fundamental component of the *topos*, then like an additional component. In spite of this inaccuracy however, the temporal course of the UST *Falling* remains clear and univocal.

¹² J. FORKEL, *op. cit.*, p. 56: «2) Wenn ein ebenfalls nach und nach sehr lebhaft gewordener Satz bis zu einer Art von Cadenz fortgeführt wird, anstatt aber diejenige Cadenz zu machen, die sich aus der vorhergehenden Modulation hätte erwarten lassen, in eine sogenannte ausfliehende Cadenz fällt, und dadurch den Faden der Modulation abreißt, z.B.

[EXAMPLE MUSICAL]

Je heftiger aber die Empfindung ist, deren Lauf schleunig unterbrochen werden soll, desto fremder und entfernter muß auch die Cadenz seyn, in welche die gewöhnliche verändert wird.»

¹³ Meinrad SPIESS, *Tractatus musicus compositorio-practicus*, Augsburg, 1745, p. 156: «Verkleinerung, Verminderung, hat ein doppelte Bedeuten in der Music: eine wird genennet Diminutio Notarum, die andere Diminutio Subjecti oder Thematicis. Die erste geschiehet, wann aus einer Nota eines grösseren Valoris, v.g. aus einer Noten eines ganzen oder halben Tacts mehrere und kleinere gemacht werden.»

UST 1 – Falling

Global Morphological Description

Unit delimited in time with two successive phases.

1st phase: is broadly uniform, even if the matter is animated by an internal movement.

2nd phase: comprises a movement of acceleration and evolves in pitch, either going up, or going down.

Other relevant and necessary characteristics

The 2nd phase cannot evolve uniformly. It must comprise an acceleration but not necessarily a variation of pitch.

The passage from the 1st to the 2nd phase is done by an abrupt change (“angular point”) and not in a continuous way <...>

Also the two *Unités Semiotiques Temporelles* which follow are bound by their bipartition: two distinct phases follow one another, without interposed pauses, but with a more and more evident rupture of continuity. In *Contracted-Outstretched* the irregularity transforms itself into regularity thanks to a “rupture” of continuity; in *Braking*, the kinetic dash is stopped and deviated of its course:

UST 3 – Contracted-outstretched

Global Morphological Description

Unit delimited in time, with two contrasting successive phases.

“Contracted” phase: discontinuous and irregular matter.

“Outstretched” phase: broadly uniform.

Other relevant and necessary characteristics

<...> the transitional phase: cannot be a continuous trajectory. There is a rupture. <...>

UST 9 – Braking

Global Morphological Description

Unit delimited in time, with a single phase, with a non-linear progression, made up of two opposite profiles following one another.

Semantic description

<...> Although morphologically one cannot distinguish two phases, semantically one feels 2 movements: a first one which “pushes ahead”, a second one who “withholds”.

Other relevant and necessary characteristics

The unit must last long enough to give the impression that the trajectory did not follow a normal unfolding, effect underlined by an evolution of intensity or of pitch.

...to the stroke

SCIARRINO – Little bang (2)

“Temporal continuity is thus made by small discontinuities of conscience.”¹⁴

“Now imagine a thesis enlarged and extended to two groups of sounds. The first group is more energetic, the second is light like a cloud and seems to spout out in the wake of the first one.”¹⁵

“It does not take a gigantic explosion for the two components to be associated, the most energetic component and its wake, the explosion and the fragments it projects.”¹⁶

UST 4 – Impulse

Global Morphological Description

Unit delimited in time, with three successive phases:

1st phase: more or less long accent in the form of a homogeneous or iterative overall uniform sound, or of a short sound.

2nd phase: short profile, in the direction of an accentuation of intensity, pitch or another morphological feature; with or without accent on its end.

3rd phase: resonance, or its homogeneous decrescendo, or silence.

¹⁴ Salvatore SCIARRINO, *Le figure della musica – da Beethoven ad oggi*, Milano, Ricordi, 1998, p. 60.

¹⁵ S. SCIARRINO, *op. cit.*, p. 67.

¹⁶ *Ibid.*, p. 68.

When comparing the definition of the UST *Impulse* with the description of Sciarrino's *Little Bang*, even if the names and the contexts are different, it is easy to see that they actually concern the same *topos*: a temporal continuity is disturbed by a specific intervention, which comes to modify the initial situation. A very clear example in this respect can be found in the second movement of Schubert's Quartet op. 161. The *tremolo* by the second violin and the viola, frantic but globally motionless, is shattered by a single and precise pizzicato, which transforms instantly the *tremoli* into triplets.

Figure 13. F. Schubert, *Quartet op. 161, II* (bars 145–154)

After such abundance of musical examples, after this long speech around archetypes of time and silence, it is not easy to conclude. Let's do it abruptly, by letting resonate the suggested ideas in an nth, last silence.

Santrauka

Tylos skambėjimas

„Džen sodo esmė yra ne tai, kas jame yra,
o greičiau tai, ko jame nėra.“

Džen aforizmas

Daugelyje muzikos kūrinių galima pastebėti ypatingą reiškinį: tarp natų atsiranda vietos begarsiams momentams – tylai. Mums įprasta, kad muzikos analizė yra sutelkiama į harmoniją, kontrapunktą arba (pastaruoju metu gana dažnai) į tembrą. Tačiau mums trūksta sintaksės to, kas yra sąmoningai nutylima – arba dėl to, kad tai suprantama iš potekstės, arba dėl to, kad tai švelnesniu ar šiurkštesniu būdu tiesiog pašalinama iš muzikos tėkmės.

Nagrinėdamas senąjį ir šiuolaikinį *Figurenlehren*, pabandysiu pasekti šių nutylėjimų ir jų santykio su laiku – nepertraukiamu ar baigtiniu – pėdomis. Tai bus daroma pasitelkiant aiškius archetipus, kuriuos pagal retorikos tradiciją vadinu *figūromis*.

Norėdamas susisteminti *nutylėtas figūras*, aš pabandžiau pasitelkti fantaziją (nes nėra ankstesnių klasifikacijų): iš pradžių suskirsčiau jas į rūšis pagal kilmę, vėliau klasifikavau tol, kol nustačiau du pagrindinius „nutylėjimo“ būdus, pagrįstus įprasta logika, kurią pavadinau „demiurgo esamybe“. Staigus muzikinio audinio ir laikino nenutrūkstamumo sutrikdymas gali įvykti tiek be aiškios priežasties, tiek išprovokuotas tam tikro garsinio įvykio, o, metaforiškai sakant, trikdančioji ranka gali būti arba matoma, arba paslėpta.

Mano nuomone, „demiurgo“ principas yra naudingas, tačiau sisteminant *nutylėtas figūras* vien jo neužtenka. Menininko ranka (matoma ar paslėpta) gali naudotis aštriu arba atšipusiu peiliu: pirmuoju atveju šiurkščiai nurėžtą garsinę medžiagą keis tyla; antruoju – medžiaga pajus kirtį ir transformuosis, tačiau neišlaikys savo tęstinumo. Pratęsiant metaforą, šiuo atveju garsinė medžiaga ir laikas tiktai įlinkis. Įvardydamas garso buvimą arba nebuvimą, atsirandančius po nutylėjimo, tuos du būdus aš pavadinau „nutylėjimu *in absentia*“ ir „nutylėjimu *in praesentia*“. Visi šie būdai bus iliustruojami muzikos pavyzdžiais.

2

Archetipai ir nacionalinis muzikos savitumas. **Archetypes and a National Identity of Music.**
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Musical Archetypes and the “Greek Musical Character” through Time...

In this epoch, wherein there exists the exponential and merciless growth of globalization which erodes the populace socially and culturally brushing aside national traditions and cultures, the problem of *Greekness* which has repeatedly preoccupied artists, philosophers and politicians, remains at the center of controversy.

From the Greek enlightenment which was the corner stone of the Greek Uprising of 1821 to the Destruction of Asia Minor of 1922 and the period between wars to our days, the definition of “what is the meaning of *Greekness*” remains an object of study and reflection.

According to Konstandinos Tsatsos (1899–1987), President of the Democracy of Greece, Academic, Professor of the Philosophy of Law and Literaturist,

Greekness is that which exists from the time of Homer to the present day intact in the depth of our souls, while on the surface its façade is interchangeable through the centuries. Hellenism is that which comprises unison, the basic identity of the Greek spaces of all ages.

This Greekness is a meeting of the spiritual and intellectual, of virtues and vices, of charisma and negativity which are expressed in the ethos, the fine arts, the philosophy and the Religious state. At times through the ages virtues dominated at others malices, at others the Greeks reached infinity, while at other times they fell tragically. The basic structure remained consistent. Greekness. Probably the most beautiful aspect of the Greek Revolution is the uprising of Greekness, of our historical conscience which had never really been extinguished in the Hellenic space and has defined the path of our nation for the future¹.

Now, many years later, Mikis Theodorakis, the Greek composer, politician and intellectual, in his work titled “*On the problem of Hellenism*”, commenting on the work of two great Greek poets of the 20th C., Odysseus Elytis (Nobel Prize of Litterature, 1979) and Yannis Ritsos (Lenin Prize for Peace, 1977), he states:

What is really the common aspect of Elytis and Ritsos? Undoubtedly, the Greek language, the Greek ethos, the presence of Greek space and time in their work combined with the knowledge and the love of historical tradition and the cultural values of the Greek populace which preside; when characterized in one word, it is Greekness².

The evidently unbreakable link of the term with tradition, provokes from time to time negative comments, as some choose

to attach Greekness to regression to long past forms of tradition, to an art movement equivalent to social constructs and ways of life which belong to the past, brushing aside the social conscience of our epoch.³

Taking into consideration these conflicting points of view and limiting myself to the art of music and more specifically to the song, I shall attempt in this paper to prove, using particular examples, that continuity exists in the music of Greeks from ancient times to present. This historical journey will reveal to us the musical archetypes which portray the character of Greekness in the music of my country allowing us, as a result, to speak of “*Greek music*” and not simply of “*the music of Greece*.”

I consider it essential to stress from the outset that I interpret the term archetype as that which results from the etymology of the word: *αρχή + τύπος*, as the original type, the prototype, the model which appeared in a defined time in history, evolved, was transformed over the centuries, retaining however its essence as a common point of reference.

Due to the obvious need for time limitations we are not allowed an indepth reference to the complete parameters of music, in this paper we are restricted to the study of instrumentation, scales and rhythm.

Based on the archeological findings as well as the sparse written sources which have been saved, the music of the wider greek world appears around 3000 B.C. Representations from this period which belong

¹ TSATSOS Konstantinos, “The Greeknes as pedestal of the Nation. The 1821 and our historical countenance”, in “Manual to the Dissertation of Ideas” (Θεμέλιο στην Έκθεση Ιδεών), Athens, 1988, Ed. Baharakis, vol. 3, p. 119.

² THEODORAKIS Mikis, “About the problem of Greekness”, in “Greekness and ‘intelligencia’”, Athens, 2007, Ed. Ianos, p. 20.

³ VOURNAS Tasos, GARIDI Eleni, “The tradition and its survival in today’s civilization”, Athens, Ed. Tolidis, p. 24.

to the Cycladic culture, illustrates two musical instruments: one portable type of harp, the *angular harp* as well as a *double aulo* (*double pipe*) or *diaulo*. Later representations which belong to the Minoan and Mycean cultures (2000 B.C.) illustrate mostly the *lyra* as well as a large selection of musical instruments which were derived from the cultures of Mesopotamia and Asia.

In the time of Homer (8th Century B.C.) a flourish in music is defined. At this time, the most ancient form of music the *epos* appears. This is a long-form narrative song chanted at the symposia of the leaders from the *aidos* accompanied by the *phorminx*. The flourish of music spreads to archaic times – 7th to 5th Centuries B.C. – with the development mainly in Lesbos of the lyrical poetry: of the choral lyrical poetry – for chorus – and of the monody – songs – which is interpreted to the accompaniment of the *lyra* and *aulos*. While at the same time, in Sparta, choral poetry and music flourished – music interpreted by young men and women. The choral song was accompanied by the *lyra*, the *aulos* and a dance movement. A particularly significant type of choral song is the *dithyramb* – a song interpreted with the accompaniment of the *aulos* in honour of the God Dionysos – which was transformed into a type of savant form by Arion around 600 B.C. The *dithyramb* is considered as the basic form of the *anapaistika* and of the choral songs of the ancient drama. The *anapaistika* were musical reading with guitar accompaniment while the choral songs – for example, the *stassimon*, the *kommos*, the *monodic songs* or *amoivaia meloi* – were chanted with the accompaniment of the *aulos*.

However based on the findings of the ancient Greek art and pottery, it was revealed that other musical instruments were used: namely the *tympanum*, the *epigoneion*, the *pandoura* or *trichordion*. More evolved forms of these instruments appear even today.

More particularly:

- the *double pipe* or *diaulos* was a wind instrument with two flutes which were played synchronously. Whether the same melody was played by both or whether one played by one melody and the other a steady note, a kind of unison was heard. In the first case the double pipe is considered as the first form of the modern bagpipe of the islands named *tsambouna* and in the second case of the modern *gajda* of Balcan⁴.
- the *tympanum* of Ancient Greece, which consisted of a skin membrane of a cow stretched over a wooden hoop or the lip of a shallow clay bowl, is similar to the present day *defi* or the cypriot *toubeleki*⁵.
- the *epigoneion* was a string instrument which belonged to the category of the *psalterium* – the chords were set to the palm movement with the fingers – and played in a horizontal position. The evolution of which is today's *kanonaki*⁶. It is considered an instrument of eastern origin, since few are the references to its use in the Greek world.
- the *pandoura* or *trichordion* was a string instrument with three chords in the form of the *lute* with small body and a long neck. In most cases it is present in the representations of the great cultures of the middle east. Under the same name but also as *tambura* or *tambur* it is known in the Byzantine period⁷; while in the present age it is called the *tambouras* and is considered as the first form of the *bouzouki*.

In reference to the *lyre* and the *guitar*, it should be mentioned that they continue to be called by these names but bear no resemblance to the ancient Greek instruments known by these names and can not be considered as their first forms. The only possible element connecting them is that the ancient Greek instruments and the modern day instruments both belong to the string instruments category.

In reference to a later period in particular the “*Byzantine period*” which lasted from the 7th Century A.C. to 1204 the year in which the first fall of Constantinople took place at the hands of the Crusades, synchronously to the ecclesiastical music of the christian orthodox church, the later termed “*Byzantine Music*”, the “*acritic songs*” were being developed. By this term we mean the heroic songs which were being developed from around the 8th–9th Centuries and later, in the beginning, in the eastern border areas of the Byzantine Empire – in the Ponto and in Cappadocia – and which spread later to Epiros, the Ionian islands,

⁴ MAVROIDIS Marios, Ancient Greek Musical Instruments: Lectures in Faculty of Music in Ionian University (Greece), 1993.

⁵ Ibid.

⁶ Ibid.

⁷ ANOGIANNAKIS Foivos, About Rebetikon Song, in Roads to Rebetikon of Gail Holst, Ed. Denise Harvey, Limni Evoias, 2001, p. 197.

Crete and Cyprus. The main purpose was the telling of the stories of the achievements of the “*akrites*”, that is of their courageous protection of the borders against the arabian attacks – the term “*akrites*” has its roots in the Greek word “*akra*” = *synora* = *borders*. The songs of the akrites which comprise the oldest examples of “*demotic music*” (= Greek folk music) in comparison with the Byzantine music which is solely phonetic, is accompanied by musical instruments. According to Samuel Baud Bovy, “*these musical instruments were mainly types of lute with a long neck, in a variety of forms and names.*”⁸

The first fall of Constantinople is followed by one of the most significant modern Greek cultures: the epoch of the Venetians in Crete which began around 1210 and ended with the occupation of Handakas – called Herakleion nowadays – by the Turks in 1669. During these four centuries, Handakas constituted possibly the greatest cultural center of the era.

Music appears in three forms: ecclesiastical music, mondain music and traditional folk music of the residents of the country-side. It is characteristic that for the first time western polyfonia can be detected in ecclesiastical music while at the same time the use, according to sources, of small portable church organs. Parallel the development of mondain music resulted in the appearance of precece types of demotic fanfare. The most widely used instruments were the trumpet, the flute, the lute, the guitar, the violin and the viola da gamba. And so it is that occidental musical instruments appears for the first time in Greek music. Finally, in reference to the popular traditional music of Crete, the western influence was mostly evident in Eastern Crete: the songs and dances were the same as those which have survived upto date while the instruments have diversified. Then in use were “*askomantoura*” and “*thambioli*” (a kind of flute) and not the modern lyra of Crete which appears in the wall paintings of the Byzantine and Meta-Byzantine period. The modern lyra of Crete were eastern in origin and arrived in Crete around the 17th Century.

During the Turkish occupation (1453–1821) even though every kind of cultural creativity had ceased, there was the development of a new form of demotic poetry and music, the “*kleftika songs*”. They took their name from the “*kleftes*” that is the arm Greeks who fought against the Turks and for whom their achievements have become legends. The composer and the lyricist of the “*kleftika songs*”, which from time to time were interpreted to the accompaniment of instruments, are generally anonymous. An exception were some “*kleftika songs*” which were inspired by the members of the Greek revolution themselves, such as Makrygiannis who according to witnesses “*not only sung admirably the kleftika songs and play them on the tambouras but improvised too.*”⁹

It is also worth noting the revolutionary “*Thourio*” eventhough it is not a demotic-kleftic song. The work is that of Rigas Velestinlis, the savant visionary instrumentalist of the Greek Revolution who with his inspiring texts attempted to move the subservient Greek. According to witnesses Rigas “*sung and played the Thourio on the aulo making shivers run down people’s spines.*”¹⁰

We can not overlook the inevitable influence on the Greek culture and art of the culture of the different national tribes which co-existed in harmony in Constantinople, the capital of the Ottoman Empire. This influence on the music was evident both in the musical instruments adopted from the eastern cultures such as the *nei*, the *outi* or the *santouri* as well as in the rhythms and the scales.

The consolidation of the musical instruments of eastern origin into Greek music is cemented with the development, at the end of the 19th Century, of the urban popular song, later known as the *rebetikon*, which grew mainly after the catastrophe of Smyrni and more precisely between 1930 and 1950 in the urban centers such as Athens, Piraeus or Thessaloniki where the emigrants settled. The term “*rebetikon*” is possibly derived from the Turkish word *rebet*¹¹ which means “a man that can not be governed, that is rebellious, unlawful”, or from the Slavic word “*rebenok*”¹² which means brave men. The characteristic rebetik orchestra comprises instruments which originated in the East such as the *bouzouki*, the *baglamas*, the *outi*, the *santouri*, the *toubeleki* which can co-exist with the violin, the clarinet, the guitar, the accordion and the piano.

A few years later, at the beginning of the sixties and within the framework of efforts to create “*a music for the masses*”, the Greek composer Mikis Theodorakis suggests the marriage of traditional instruments

⁸ BAUD-BOVY Samuel, *Essay about Greek Demotic Song*, Ed. Foundation of Folkloric Culture of Peloponnisis, Nauplio, 1996, p. 37.

⁹ BAZIANAS Nikos, *About our Folk Musical Tradition*, Ed. Typothito, Athens, p. 144.

¹⁰ *Ibid.*, p. 141.

¹¹ VOLIOTIS-KAPETANAKIS Ilias, *One Century of Popular Song*, Athens, Ed. Nea Synora-Livani, 1989, p. 84–85.

¹² Article about “*rebetikon song*” in the Greek Encyclopaedia Papyros Larousse Britannica, vol. 51, p. 333.

of popular music with that of the instruments of the symphonic occidental orchestra. The creation of the popular oratorio “*Axion Esti*” wherein the *santouri* and the *bouzouki* are incorporated in the symphonic orchestra strengthening the “national divide” which had broken out in 1958 with the setting in music of the “*Epitaph*” of Giannis Ritsos by Mikis Theodorakis. Then the composer innovatively dares to use a popular instrument; the *bouzouki*, in his setting in music of the poetic text of a savant poet. This could be considered a reply to the request of the Greek composer Manos Hantzidakis, who had from 1948 “*stressed the need for a return to the source and the wealth of popular sensitivity*”¹³ with the aim of the renewal and rejuvenation of the Greek song. The use of such a popular instrument could not help but create a strong reaction amongst Greek intellectuals even more so particularly since this instrument was in no way of Greek origin!

Despite all of this, the attempts of Mikis Theodorakis not only achieved the results desired, from then on the regular popular orchestra comprises two *bouzouki*, a guitar, a basso, a piano and drums as well as leading other young Greek composers to use in their orchestrations the instruments of traditional music with those of western orchestra. A characteristic example is the use of the *lyra* of Crete, of the *lute*, of the *santouri* by the noted Cretan composer, Giannis Markopoulos (such as in the song “*Hilia Myria Kymata*”).

The retention of this archetypal instrumental ensemble, which was the result of the perfect fusion of the eastern and the western influence in the musical art of Greece, is most significant and desirable only when it is achieved with complete respect for the tradition.

As mentioned previously the influence of non-Greek cultures on the music of Greece, is also evident in the scales as well as the rhythms. In particular, if we return to Ancient Greece and its music, we can discern a tendency for the dependency on ancient Greek modes: the *dorian*, the *frygian*, the *lydian*, the *myxolydian*, the *aeolian*, the *ionic* and the *hypolydian*- each of which had its own *ethos*. In using the term *ethos*, the ancient theoreticians of music referred to “*the expressive character of each mode and to the fact that they could inspire the soul of the audience*”¹⁴; for example, the *dorian* expressed masculinity, the *hypodorian* expressed a proud, dynamic, epic type, the *myxolydian* a sad type etc...¹⁵

These modes were carried over into the Byzantine era and renamed *echos*: *echos A'*, *echos B'*, *plagal echos A'* etc. Dependent on these *echos* were both the Byzantine music and the acritic demotic songs.

Also based on the ancient Greek modes was the music of medieval Europe <...> upto the point where around 1500 and due to the domination of instrumental music- while the Byzantine, the demotic and the ancient Greek music were dependent on the human voice-, the western world passed from Modal to Tonal systems.¹⁶

Tonality is introduced into the music of Greece with the savant composers of the Ionian School (19th Century) such as Nikolaos Halkiopoulos-Mantzaros, the composer of the Greek National Anthem, Spyridon Xyndas who wrote the first opera with Greek libretto titled “*Υποψήφιος Βουλευτής*” (“Candidate for Parliament”) and Philiskos-Spyridon Samaras the composer of the “*Anthem for the First Olympic Games*” in 1896. These composers due to their studies in the West were initiated into tonality, were influenced in particular by the Italian opera of the 19th Century and were hence unable to provide work with Greek character.

From the composers of the Ionian School and thereafter tonality shadowed modality without as such that implying that modality was completely abandoned. Modern Greek composers such as Manolis Kalomiris – main representative of the Greek National School, Nikos Skalkotas – main representative of the Greek avant-garde, or Mikis Theodorakis who initiated the movement of the “*art-song*”, reintroduced modality to their work. For example, many times in his songs Theodorakis inspired by the context of the poetical passage and in effort to support it better, he sets it to music considering the ethos of Greek ancient modes such as in the cycle of songs “*Lyrikotera*”¹⁷.

¹³ MYLONAS Kostas, History of Greek Song, Athens, Ed. Kedros, 1985, vol. 2, p. 22.

¹⁴ REINACH Theodore, The Greek Music, Ed. Payot Paris 1926 and Ed. Institute of Book – A. Kardamitsa, Athens, 1999, p. 77.

¹⁵ Ibid., p. 79.

¹⁶ THEODORAKIS Mikis, “About the problem of Greekness”, in “Greekness and ‘intelligencia’”, Athens, 2007, Ed. Ianos, p. 44.

¹⁷ STIGA Kalliopi, “Mikis Theodorakis: the cantor of the link between ‘scholarly music’ and ‘popular music’”, PhD, Université Lumière-Lyon 2, France, November 2006, vol. 3: “Interview given by Mikis Theodorakis to Kalliopi Stiga, Athens, 9-6-2001”, p. 324.

Moreover we can not overlook the influence of the Rebetic scales which were applied to Modern Greek musical creations. The scales of *rebetika* known as “*dromoi*” are no more than a fusion of Byzantine *modes* with the *makam* of Arabic and Turkish music. The most often used *dromoi* are: *rast*, *houzam*, *hitzaz-kiar* or *piréotikos*, *niavent*, *sabah*¹⁸:

The image displays six musical staves, each representing a different *dromoi* scale. Each staff is written in treble clef and contains a sequence of notes with accidentals. The scales are labeled as follows:

- Rast**: A scale starting on C, with notes C, D, E, F#, G, A, B, C.
- Houzam**: A scale starting on C, with notes C, D, E, F#, G, A, B, C.
- Hitzaz-kiar**: A scale starting on C, with notes C, D, E, F#, G, A, B, C.
- Pireotikos**: A scale starting on C, with notes C, D, E, F#, G, A, B, C.
- Niavent**: A scale starting on C, with notes C, D, E, F#, G, A, B, C.
- Sabah**: A scale starting on C, with notes C, D, E, F#, G, A, B, C.

I believe that Greekness which characterizes the complete works of Mikis Theodorakis is due in the main to the co-existence of ancient Greek modes, rebetic *dromoi* and western tonality, such as in the cycles of songs “*Politeia A*”, “*Politeia B*”, “*Politeia C*” and “*Politeia D*”¹⁹.

Finally, there is one further element which defines Greekness in the music of Greece. They are the frequently used single rhythms which according to Greek researchers as well as foreign ones – as Thrasvoulos Georgiadis, Giorgos Amargiannakis, Samuel Baud-Bovy... – it has been proven derive from the archetypal meters of the ancient Greek poetry – such as the iambic, the trochaic etc.

Take, for example, that which is widely used in Greece, the seven part rhythm used in the traditional dance of *syrtos kalamatianos* which is a combination of a three part iambic rhythm or a three part trochaic rhythm with a four part spondious rhythm:

The image shows the musical notation for the *Kalamatianos* rhythm. It consists of two staves in 7/8 time. The first staff shows a sequence of notes: a dotted quarter note, followed by two eighth notes, and then a quarter note. The second staff shows a sequence of notes: a quarter note, followed by two eighth notes, and then a quarter note. The rhythm is labeled as **Kalamatianos**.

¹⁸ The scales are written according to the use of the *bouzouki* players. As the strings of the *bouzouki* are tuned on *re-la-re*, all scales are transported so that their tonics or other important notes of the scale are one of those notes.

¹⁹ Ibid., p. 489.

The nine part rhythm of the dances of Asia Minor, the Ponto, the Dodecanese, as the *zeibekikon* in 9/8 or 9/4 and the *karsilamas* in 9/8 present in the form, of the two part rhythm in the tragedies of Euripides²⁰:

The image shows four musical staves. The first three staves are in 9/4 time and represent the *Zeibekikon* rhythm. The first staff shows a sequence of eighth notes. The second staff shows a sequence of eighth notes with a dotted quarter note. The third staff shows a sequence of eighth notes with a dotted quarter note. The fourth staff is in 9/8 time and represents the *Karsilamas* rhythm, showing a sequence of eighth notes. Labels 'Zeibekikon' and 'Karsilamas' are placed to the right of the second and fourth staves respectively.

The rhythm of 9/8 is also one of the basic rhythms of the rebetic songs; for example, of the song «Συννεφιασμένη Κυριακή» (“*Cloudy Sunday*”):

Ζεϊμπέκικο παλιό «ΣΥΝΝΕΦΙΑΣΜΕΝΗ ΚΥΡΙΑΚΗ» = «Dimanche ennuagée»

The image shows four staves of musical notation for the song «Συννεφιασμένη Κυριακή». The first staff is in 9/8 time and shows the melody with a circled 9/8 time signature. The second staff shows the melody with a circled 9/8 time signature. The third staff shows the melody with a circled 9/8 time signature. The fourth staff shows the melody with a circled 9/8 time signature. Chords are indicated above the notes: D, G, D, D, Em, Em, D, (D7), G, A7, D, D, A7, D, D, Em, A7, D, G, A, A7, D, A, G, D, A, D. The lyrics are: Συννεφιασμένη Κυριακή, μοιάζεις με την καρδιά μου.

Moreover, these rhythms are used both by the modern savants and the modern popular composers, such as Kalomoiris, Hatzidakis, Theodorakis etc. For example, the song “*Drapetsona*” of the cycle of songs “*Politeia A*” of Mikis Theodorakis, is composed in 9/8:

²⁰ TYROVOLA Vassiliki, *The Rhythms of Greek Traditional Dances*, Athens, Ed. Gutenberg, 1998, p. 51.

This work has shown how the instruments, the scales and the rhythms to which we have referred are derive from the musical archetypes of Ancient Greece, and do not appear solely in the modern Greek space but characterize the music of most of the Balkans, the Middle East and European Asia. Implying that, the diversity of music across space and time is due to the marriage in various ways of the specific parameters. It has become clear that the geographical position of Greece together with its socio-political evolution over thousands of years have played a defining role in the creation of the Greek Character of music. However without the contribution of the spiritual charisma which characterises the Greeks, there would be no possibility of a reference to “Greek music” but only to one of the “music of Greece”. Any reference would simply be to a spatially limited music while now it is possible to talk about the ecumenical character of the music of Hellenism.

I believe that it is most appropriate to end where we began with the following words of Konstantinos Tsatsos:

Beneath all disguises, beneath all Religious and Political transformations, Greekness remains intact, that spiritual essence of Greece which reminds one of the depths of the sea which stays constant while the surface ripples with the repeated currents and storms.²¹

Santrauka

Muzikiniai archetipai ir „graikiškas muzikinis charakteris“ laiko perspektyvoje

Dėl Graikijos geografinės padėties ir šimtmečius vykusio socialinio bei politinio šalies vystymosi graikų civilizacija buvo veikiama ir Rytų, ir Vakarų kultūrų.

Graikiška muzika, kurios šaknys siekia senovės Graikijos laikus, pasiekė mūsų amžių įvairiomis formomis – kaip bizantinė, liaudies, populiarioji (rebetikos, autorinės dainos) ir akademinė (jonėninė mokykla, graikų nacionalinė mokykla) muzika.

Pranešimo tikslas yra, pirma, charakterizuoti graikų muzikinius archetipus, lyginant pasirinktus visiškai skirtingus (pagal geografinę kilmę, chronologiją ir pan.) muzikinius tekstus; antra, atrasti šiuos muzikinius archetipus autorinėse XX a. dainose, nagrinėjant įvairių kompozitorių, tarp jų ir Mikio Theodorakio bei Mano Hatzidakio, kūrybą; trečia, atskleisti šių muzikinių archetipų reikšmę „graikiškas muzikinio charakterio“ formavimuisi.

²¹ TSATSOS Konstantinos, “I am coming from Greece...”, in “Manual to the Dissertation of Ideas” (Θεμέλιο στην Έκθεση Ιδεών), Athens, 1988, Ed. Baharakis, vol. 3, p. 127.

Prognostic Criteria of M. K. Čiurlionis’ Spontaneous Musical Cycle

The composer’s ability to a priori know the sequence of the cycle’s movements makes his oeuvre particularly enigmatic in a psychological respect. Here topical is not only the expediency of the sequence of separate pieces but also their volumes and relative proportions. Incidentally, every composer faces similar things, the solutions, however, are found by different ways. Following the types of creative activities, some composers slowly mature an idea of the cycle’s next movement (“generate”), others discover it “mounting pieces” (“making”) or simply act according to a certain preliminary project and “fill it up” with notes (“imitate form”).

Čiurlionis’ cycles would often get realized as if spontaneously, writing down a piece (movement) day after day. V. Landsbergis writes: “In respect of a creative psychology it is of paramount importance to have in mind the dates of Čiurlionis’ manuscripts. Čiurlionis did not compose at any time or successively, every day. He would have possibly never recognized this kind of compulsory daily routine – to write music without inspiration. However, his creative potential, most likely his specific ideas, seem to have been continually accumulated and would burst out at particularly prolific periods”¹. The musicologist indicates the composer’s several creative outbursts, namely:

- “summer 1908 in Palanga or the early 1909 in Petersburg – in both latter cases his work was inspired by the love of his close friend Sophie”.
- In May-July and later September 1901 about 20 piano works and sketches were dated in Druskininkai.
- In February 1909 he wrote and sketched 8 piano works (alongside painted “Rex” and possibly composed “Jūratė”);
- within five days in March, also in Druskininkai, he wrote even some three, four pieces,
- within a week in May, again in Druskininkai (in April Čiurlionis stayed in Vilnius, organized the third exhibition of Lithuanian art, gave concerts, etc.) – seven preludes, the composer’s last master pieces...²

It is easy to notice that the composer’s creative elan would last merely a week or so. Such, a period or outburst of creative inspiration, taking into account its intensity, duration, geography and the results of work, can be conditionally nuanced as a gust, a rush, etc.

From a methodological point of view, it is most likely not very important whether a creative elan would manifest itself as the result of “a continuous accumulation of a creative potential or possibly some specific idea”³ or the composer would be carried away by a certain particular state or experiences, or simply, upon his return for holidays to Druskininkai he was less busy and could devote more time to music. It is important to perceive that the composer intensively wrote music.

Let us compare some typical outbreaks or intensities (Table I):

Table I

Outburst date	In all	Works	Intensity
24 11–01 12 1899 Druskininkai	8	6 (DK 31–35, 37)	≈1 (8 : 6)
10–15 06 1903 Druskininkai	6	6 (DK 134.2–8)	≈ 1 (6 : 7)
01–02 10 1906 Druskininkai	2	3 (DK 242–244)	≈ 1 (2 : 3)
12–14 10 1908 Peterburgas	5	4 (DK 288–290)	≈ 1 (5 : 4)
15–21 05 1909 Druskininkai	7	8 (DK 301–307, 316) 309, 311, 308, 314–315, 318–319, 313	≈ 1 (7 : 8)

¹ Landsbergis V. Čiurlionio muzika. Vilnius, 1986, p. 134.

² Ibid., p. 134–135.

³ Ibid., p. 134.

Here we can see some outbreaks from different periods. Their peculiar feature is a limited duration of time (3–8 d.) in the course of which the composer writes on average one piece a day. This regularity can slightly vary when two pieces (1:2) or vice versa (2:1) are written a day. If he writes two pieces a day, a two-day interval can emerge (1903). Hence it is logical to compare the intensity of a typical outbreak or gust to the figure of one (1≈7:8 or 6:7, etc.).

Sometimes an outbreak seems to be overlong and the intensity half as much, thus we shall it a creative gust (Table II):

Table II

09–20 06 1901 Druskininkai	12	6 (DK 87–92)	≈ 2 (12 : 6)
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The creative gust lasts about a fortnight, and the composer writes on average a piece in two days. This regularity, however, is not a rule but only a certain average. In the course of a gust, the composer usually writes rather unevenly (1:2–5:1), therefore, even several-day intervals can follow.

Creative gusts can be partly articulated even lacking more thorough chronological data, when an exact month and date of the written work are unknown (Table III):

Table III

10? 1904 Warsaw	?	4 (DK 149–150, 152–153)	≈ 1
06? 1905? Druskininkai	?	3 (DK 180–182)	≈ 1
28 05–? 06 1906 Druskininkai	?	5 (DK 236–240)	≈ 1
?–22 03 1909 Druskininkai	?	4 (DK 308–311)	≈ 1

The indicated outbursts are articulated by a limited number of works (3–5) and a permanent place. Here a typical intensity of the gust is also implied (2:1).

The third type of creative intensity stands out for its inner determinant. This type is not related to some definite outer circumstances of time and place. It can be particularly lengthy in respect of duration (even up to several months) with a variable geographical locality (Table IV):

Table IV

02–09?12 1905 Druskininkai – Warsaw – ?	Approx. 4 months	6 (DK 183, 184.1–4–185)	?
22 07–19 09 1908?? ? – Palanga, Kurklėnai	?	3 (DK 282–284)	?

Since a determinant of the work is alienated from a physical factor and acts as a kind of a constantly returning recollection (A. Šliogeris would say “the eternal present”⁴), it is expedient to call this creative intensity as “here and now”. Thus the type of creative intensity “here and now” can be only partly articulated on the basis of a consistent chronology of works and taking into consideration the fact that other intensive outbursts did not emerge throughout a longer period.

The absence of chronological data can give rise to the ambiguity of the articulation of outbursts (Table V):

Table V

1904 ? ? ?	?	5 (DK 142–146)	?
1906 ? ? ?	?	3 (DK 245–247)	?

⁴ Šliogeris A. *Transcendencijos tyla*. Vilnius, 1996, p. 154–155.

Here both typical and “here and now” outbursts can be noticed on account of the absence of the marked date of the month and place.

Various articulation criteria, such as the chronological sequence, regularity, the quantitative volumes of works, the change of place and the absence of intensive outbursts make possible to bring out the probability of spontaneous cycles.

As it has been indicated, a great intensity is typical of a creative gust seldom lasting more than a week. The first evident gust, which lasted mere few days, can be found in the composer’s biography in 1899. Six untitled pieces the majority of which are unfinished were written in the period between November 24 and December 1. The composer’s creative gust in his last summer is marked by an extraordinary intensity.

The psychology of the “gust” presents interest due to the fact that it witnesses a certain isomorphism of the composer’s activities and their results. The multitude of the works coincides with the number of the movements of the spontaneous cycle. Therefore, a possibility offers itself juxtapose the structure of the spontaneous cycle with the cycle of the composer’s activities (gusts) and to make an attempt (at least outwardly) to get a deeper insight into those psychological mechanisms which “arrayed” the movements of the spontaneous cycle.

The below analyzed structure of the creative gust is reflected in part by the sequence of the works and the dates complemented by various chronologies of the composer’s work (VL, DK, KJČ and ČDM) (Table VI):

Table VI

Works I	II	III	IV	V	VI	VII	VIII
Druskininkai, 15 05 1909	16	17	17	17–30?	19	20	19–20, according to the autogr. 21
Aut.: 15)(1909	16)(1909 Druskeniki	17)(1909	17)(1909 Drusk.	Autogr. Before DK314	19 Dr.	20)(Dr.	21)(Dr.
DK: 314	316	318	319	313	322	323	324
VL:338	339	340	341	337a	342	343	344 (344a)
KJŽ: 660	661	662	588	765	663	664	665
R 1.1.48; p. 18–21	24–29	32–37	38–40				
R 1.1.46, p.				1–2	6–8	13–17	10–12
R 2.1.11, p.							6–7

The table illustrates that the “gust” lasted mere few days (May 15–21) in the course of which 8 pieces were composed⁵. Sometimes two works were written down a day [Autogr. 17 (1909)]. The date of fragment V can be inferred from the place of the autograph of the work written before May 19 (DK 322). Work VII has two editions, the first of which (in graphite pencil with a rubbed off but discernible part of the right hand) is dated May 19–20 according to the features of the autograph. The specified chronology of the works (DK 313–314, 316, 318–319, 322–324) shows that the composer did not write any other works in the course of the gust. Besides, the closest works to “before” and “after” the gust bear markedly more distant dates (DK 311: March 1909, Druskininkai and DK 293, ed II: November 1909, Petersburg). Thus the structure of the gust is intensive, continuous and integral.

The changes in the characters of the works (let us compare their tempo and character marks, see: JČKF and VLKF) can be to a certain extent isomorphically associated not only with specific gust days but also psychological relived states of the composer writing the spontaneous cycle. In this respect the spontaneous cycle therefore seems to be the diary of the composer’s relived psychological elan at the same time fixing the cycle of fluctuating states and moods. Such a cycle of states is of interest due to the fact that in its side positions (beginning and end of the gust) it always discloses a contrast (light idyllic with dark restless), moving to the epicentre of the creativeness (May 17 – the most prolific!). Hence, undisclosed psychological secrets of Čiurlionis’ oeuvre, leading to the unfolding of the spontaneous cycle, and its more thorough elucidation, rest in the structure of a creative gust more than elsewhere.

⁵ See abbreviations.

More data on the creative gusts and a possibility to prognosticate spontaneous cycles can be obtained from the analysis of the placement of autographs in the composer's manuscript books.

Worthy of mention are several correlation cases of the dates of autographs and the metrics of pages.

The simplest seems to be the case when later dated autographs embrace the rest pages of the book. This kind of synchrony however is found seldom. The below presented extract from a manuscript book (following the catalogue drawn up by D. Kučinskas) facilitates to prognosticate a probable Unrecognized cycle.

- R 1.1.47: 1–3 – [Prelude] A major DK 309 (20 03 1909, Druskininkai)
 4–6 – [Prelude] A minor DK 310 (22 03 1909)
 7–11 – blank pages
 (For more see: NC XIV analysis).

A synchrony rule of dates and pages sometimes makes possible to specify a chronological sequence of autographs and strengthens prognostic possibilities of the Unrecognized cycle.

- R 1.1.43: 5–7 – [Prelude] D minor DK 288 (12–14 10 1908, Petersburg)
 8–9 – [Canon] D minor DK 289 (12–14 10 1908, Petersburg)
 10–13 – [Prelude] C minor DK 290 (14 10 1908, Petersburg)
 (See also: NC XII)

A similar synchrony rather often helps to infer the dates of unmarked autographs according to their position in the metrics of the pages. It also makes possible to more exactly determine the volume of the “gust” works.

This method often used by the compilers of chronologies can turn out to be greatly effective when several dated works succeed each other. All the mentioned factors give a possibility to more exactly prognosticate the volume of works:

- R 1.1.16: 162–163 – [Prelude] DK 242 (01 10 1906, Druskininkai)
 164–165₁₋₂ – [Prelude] C major DK 243 (02 10 1906, Druskininkai)
 165₃₋₁₂ – [Prelude] DK 244 (?)
 (See: NC VII)

The manifesting itself dominant of the metrics of the pages can continue even in respect of several autographs, the dates of which are unknown:

- R 1.1.16: 166–170 – Poem C major DK 254
 171 – the page has bar-lines but is not notated
 172 – [Impromptu] D minor DK 245
 173 – blank page
 174 – [Prelude] G minor/E flat major DK 246
 175 – not MKČ manuscript – Fugue A minor DKK 2.1.23
 176 – [Prelude] A minor DK 247

The lack of chronological markings in this case does not prevent from perceiving the volumes of the gust and prognosticating the Unrecognized cycle.

The prognostics of the Unrecognized cycle is motivated by a mixed link of autographs on the one hand as well as close dates and pages, on the other:

- R 1.1.16: 130–131 – [Prelude] B minor DK 250 (03 07 1907, Druskininkai)
 132 – [Prelude] F minor DK 251
 244 – [Prelude] D minor DK 252 (07 1907, Druskininkai)

Here one of the dated autographs is essentially detached from the metrics of pages, another, undated, written down beside the dated one. It is possible thus to “couple” the movements of the cycle through close pages or dates. A similar, but a more complicated case is as follows:

- R 1.1.3: 00421 – Prelude D minor DK 236 (28 05 1906, Druskininkai)
 R 1.1.16: 229 – Prelude D minor DK 237 (01 06 1906, Druskininkai)
 230 – [Prelude D minor] DK 238 (?)
 231 – [Prelude D minor] DK 239 (?)
 232 – [Prelude] D major DK 240 (?)

Here are only two dated autographs out of five. The first is in another book (R 1.1.3). Besides, the metrics of the undated autographs only partly reflect the sequence of the cycle's works. In spite of it, it is rather easy to prognosticate a creative outburst.

A chronological "coupling" of the cycle's movements can be partly reflected due to a common work in different fair copies:

R 2.1.6 (Jonas Čiurlionis' copy):

- 3 – Prelude DK 282 (?)
 4 – Prelude DK 292 (1908-1909, Petersburg)
 5 – blank page
 6–7 – [Prelude] C major DK 283 (22 07 1908, Palanga)
 8 – E. Morawski, Unidentified Work (DKK 2.1.25; 1909)
 9–10 – blank pages
 11 – F. Chopin, Prelude H minor op. 28 Nr. 6 (DKK 2.1.26; 1909)
 12–13 – Fughetta H minor (DK 178a; Druskininkai, 1904)
 14–15 – Mazurka H minor (DK 125; Warsaw, 1902)
 16–28 – blank pages

 R 1.1.11 (M. K. Čiurlionis' fair copy):

- 00665 – Prelude C major DK 283 (22 07 1908, Palanga)
 00666–00667 – Prelude D minor DK 284 (19 08 1908, Kurklėnai)

The work (DK 291, ed. I) copied into a fair copy once by the composer, another time by his brother Jonas, together with other nearby written works (DK 290) or (DK 10) enable one to prognosticate a cycle. Besides, blank pages of the fair copy left by Jonas Čiurlionis (as if more works were expected?) are also worth of attention. Writing down later dated autographs on the succeeding pages of the manuscript book, the composer would sometimes leave one or a few blank pages. After some time, he would fill up those blank spaces of his manuscript books with later composed musical pieces. This manner is explicitly demonstrated by his intention to write but unfinished cycle in the keys arrayed by the ring of the fifths.

- R 1.1.3: 00370–00371₁₋₂ – Postliudija C major DK 134.1 (31 05 1903, Warsaw)
 00371₅₋₁₄ – [Prelude] A minor DK 134.2 (10 06 1903, Warsaw)
 00372–00373 – [Lullaby] DK 134.3 (10 06 1903, Druskininkai)
 00374–33375 – Presto E minor DK 134.4 (12 06 1903). Unpublished
 00376₁₋₄ – Dance E major DK 166
 00376₇₋₁₄ – Fugue E minor DK 167
 00377 – [Prelude] G minor DK 142 (1904?)
 00378₁₋₈ – Prelude C major DK 168
 00378₉₋₁₄ – Prelude A flat major DK 169
 00379₁₋₈ – [Piece] D major DK 134.5 (05 13). Unpublished
 00379₉₋₁₁ – Variation on the theme "Sefaa esec" DK 154
 00380–00382 – [Piece] H minor DK 134.6 (06 14). Unpublished
 00383 – Adagio A major DK 134.7 (15 06 1903)
 00384₁₋₅ – [Prelude] T sharp minor DK 134.8. Unpublished

The works in this cycle are numbered DK 134.1–134.8; the rest autographs are in a chronological aspect distinctly set at some distance DK 142, DK 154, DK 166–9.

Similar insertions can seriously complicate the prognostication of the Unrecognized cycle. Therefore, conjecturing a cycle, it is expedient to base oneself on biographical or chronological references or, if possible, to discern individual possible symptoms of the cycle. The intervening episodes of music can be not only later written new works but also "working" sketches related to a conjectured cycle:

R 1.1.48: 16–17	– Blank pages
18–21	– [Prelude] G major DK 314 (15 05 1909, Druskininkai)
22–23	– [Prelude] H minor DK 315
24–29	– [Prelude] DK 316 (16 05 1909, Druskininkai)
30–31	– [Prelude] H minor DK 317
32–37	– [Prelude] D minor DK 318 (17 09 1909, Druskininkai)
38–40	– [Prelude] C minor DK 319 (17 05 1909, Druskininkai)
R 1.1.46: 1–2	– [Prelude] DK 313 (“Whit Sunday Prelude”)
3	
4	– [Prelude] DK 320 (in chemical pencil)
5	– [Duet] DK 321 (rubbed of)
6–8	– [Prelude] G minor DK 322 (19 05 1909, Druskininkai)
9	
10–12	– [Prelude] D minor, DK 324 (20–21 05 1909, Druskininkai)
13–17	– [Prelude] G minor DK 323 (20 05 1909, Druskininkai)
18–24	– Blank pages

The above presented works prove that the sequence of the dated autographs principally corresponds to the metrics of the pages, still quite a number of them are written in another book (R 1.1.46). Some short undated sketches, in respect of intonation close to the pieces of the cycle, intervene in earlier dated works (DK 315, 317). Similar insertions in another book, not necessarily related to the nomenclature of the cycle, can be established by the comparison of the means and character of writing (in chemical pencil instead of graphite, DK 320, in another place rubbed off, but legible – DK 321).

It is logical to judge about real movements of the cycle on the basis of the dates of the autographs marked by the composer himself, except “Whit Sunday Prelude” (DK 313). The importance of the latter and its belonging to a cyclic system is indirectly symptomatically witnessed by the position of the autograph at the beginning of the manuscript book (on initial pages of the book).

No less problematic aspects prognosticating the UC are related to asynchronic rotation of the dates and pages of autographs, i. e. when later dated autographs are written down on the preceding pages of the book:

R 1.1.3: 00301	– [Prelude] A minor DK 118.6 (24 06 1902, Leipzig, Nr. 6)
00302	– [Prelude] C major DK 118.5 (20 06 1902, Leipzig, Nr. 5)

The evidence of this case, besides the asynchronic rotation of the dates and pages, is also confirmed by the movements of the cycle numbered by the composer (No 6 and No 5, DK 118.6–118–5). Unfortunately, there is nothing known about the initial movements of the cycle (No_{1–4}). One can just guess whether the autographs of the first four movements of the cycle were lost or it was only the composer’s fancy to compose a 6-movement cycle first of all writing (even asynchronously) the final movements. Among asynchronic and synchronic cases of the dates and pages a kind of mixed one can be noticed, when the autographs dated alike are marked on different pages of the book:

R 1.1.3: 00408 _{7–14} –00409	– [Prelude] D minor DK 180
00410–00411 _{1–6}	– [Basso ostinato] DK 181 (06 1905, Druskininkai)
00411 _{9–12}	– Musical Monogram DK 195
00412 _{1–8}	– [Nightingale] DK 182 (06 1905, Druskininkai)

Here two autographs (DK 181 and 182) are marked by the same date (06 1905, Druskininkai). If in known synchrony cases works are notated in sequence, in synchrony it is logical to expect one marking in front of another. Therefore, the incorporation of the undated Prelude (DK 180) into the gust does not seem to be unacceptable. Besides, in the structure of the gust works one can notice an intervening episode (the written musical alphabet here is called a monogram DK 195) which is greatly distanced from adjacent works by the compiler of the chronology.

Having in mind that the works of the gust in question form a cycle based on the monogram BACH (see the UC IV)⁶, the marking of the mentioned alphabet does not look accidental and should be chronologically separated (D. Kučinskas dates the latter? 01 1906). Here seems to be the case, when the composer forming a cycle writes down working schemes on adjacent pages.

One of the most evident features speaking of M. K. Čiurlionis' creative spontaneity seems to be his untitled works which are most characteristic of his later period of work. In one of his letters to S. Kymantaitė (15 10 1908), he writes: "I've written three pieces (Lith. *gabalus*) for piano"⁷ (Čiurlionis, 1960, p. 220). This message in a semantic respect is not symptomatic. First, the word "gabalus" is from a natural speech vocabulary. In Lithuanian it means no musical term. Second, the meaning of this word – "a separate part of a thing"⁸. The message "I've written three pieces" witnesses in part that the composer did not plan his work in advance. With its emergence however it was necessary (at least outwardly, in connection with the message) to entitle the born "stranger". And he called it spontaneously, without any long consideration, attaching no particular importance but naturally and spontaneously, however, with an unerring intuition. As we shall see later, the "three written pieces" form an integral three-movement cycle. Therefore, the used conception "unrecognized cycle" has a much profound meaning in comparison with the fact that the cycle has not been identified up to now. First of all this conception witnesses the spontaneity and intuitiveness of the composer's creative process. The present titles of the works given by the editors later seem to have emerged "pressed" by the necessity to somehow entitle the "strangers". Thus the border ones of the "three written pieces" are called preludes (ČKF) and the medial Fugue XVII (ČPF), or a Canon (VL)⁹. The motives for entitling seem rather inert. J. Čiurlionytė in her "Explications" writes: "The majority of the works written in the latest periods are left untitled. Since they have a typical form and mood of preludes, the editor entitled them "preludes", and in the case of some doubt – "piece"¹⁰. The titles of the works seem to partly "smother" the spontaneous character of a creative process as well as the composer's genuine intentions and results.

This anonymity in search of Unrecognized cycles seems to have a much deeper sense than a somewhat artificial discovery of the missing titles. Leaving his pieces untitled, the composer as if instinctively leaves space for them to group into bigger cycles by themselves. Such an incentive can be partly explained by the composer's particular concentration the priority of which was always an artistic wholeness. It was an aspiration for the latter that would decide the cyclic character of his works. Having reached an artistic result, the composer seems to have been no longer interested in cycles, because he made no attempts to properly entitle them and his works. The composer's creative thought took wing conquering new horizons. Here it is particularly important to perceive the tension of a creative process which eventually determined the absence of (anonymity) the titles.

Composers usually designate their works entitling them, marking genre, form or cycle. It was not the case with Čiurlionis. After the canons and fugues written during his studies in Leipzig, the composer would more and more seldom entitle his works. It is unlikely that it can be justified only by the haste of the composer's activities. By no means. It is rather a psychological circumstance, obligating to no genre, form, commission, etc., but enabling the composer to freely compose and improvise within unrestricted limits.

The lack of the titles of works can be rather easily motivated from a physiological point of view – susceptible to spontaneous alteration of moods and states the composer did not associate himself in advance with any conventions of genre, form and the title of work. It seems that in this way he enjoys his freedom more. Incidentally, due to this manner of writing music the boundaries between what should be considered a finished and unfinished piece fade out.

⁶ There are identified 16 Unrecognized cycle for piano (UC). Each cycles contain this autographs:

UC I: VL 184–189.	UC IX: VL306–308.
UC II: VL 248–249, 252, 257.	UC X: VL 309–313.
UC III: VL 253–254, 259–260.	UC XI: VL 304, 318–319.
UC IV: VL 266–268.	UC XII: VL 322–324.
UC V: VL 269–272, 271a–272a.	UC XIII: VL 330–333.
UC VI: VL 294–297, 305.	UC XIV: VL 335–336.
UC VII: VL 300–302.	UC XV: VL 338–344, 337a.
UC VIII: VL 298–299, 305.	UC XVI: VL 325, 328, 345.

⁷ Čiurlionis M. K. Apie muziką. In: M. K. Čiurlionis. Apie muziką ir daile. Vilnius, 1960, p. 220.

⁸ DLKŽ – Dabartinis lietuvių kalbos žodynas (Contemporary Dictionary of Lithuanian language). Vilnius, 1972, p. 157.

⁹ See abbreviations: ČKF, ČPF, VL.

¹⁰ ČKF – Čiurlionis M. K. Kūriniai fortepijonui (ed. J. Čiurlionytė). Vilnius: Vaga, 1957, p. 222.

In order to better perceive the importance of these circumstances (“title” and “incompleteness”) it is logical to analyse one of his creative outbursts (03–08 09 1901, Druskininkai) during which the composer wrote several marked mazurkas in succession. Worthy of mention in the non-continuity of the completeness of this potential cycle. The two first mazurkas are expanded and complete, by the way, written during one day (DK 67, 68). As to the third one, only the first two episodes were finished (DK 69). The rest mazurkas have only the notation of the parts for the right hand. The melodies of the mazurkas disclose the reasons for non-continuity. The motifs of the first two mazurkas are alternative (one trochaic, the other iambic), besides, the works are written in contrasting keys (e flat, G flat). Further, the synthesis of motives was expected, unfortunately, nothing of the kind happened. The rest, slightly varying, failed to escape from the influence of the motif of the first mazurka. The composer seemed to have made an attempt to do it the fifth mazurka (DK 71). The melody of the latter is distinctly different, but it is not a mazurka (the composer did not entitle it). Thus a potential cycle (it is evidently witnessed by the balanced key plan of the work: e flat-G flat-d-fsharp-D flat-e flat) was principally left unrealized. The reason is very simple – the canonic clichés of the mazurka restrained the composer’s tuneful-melodic and textural inventfulness and became an impediment to form a consistent, continuous cycle. And more. A canonic character of mazurkas strikingly discloses even slight aspects of incompleteness in the accompaniment of melodic-rhythmic periods and form. It is again a serious hindrance for a continuous course of the cycle.

The placement of autographs in the manuscript book is also worthy of attention:

R 1.1.3:	00303–00304	– Mazurka E flat minor DK 67 (03 09 1901, Druskininkai)
	00304–00306	– Mazurka G flat major DK 68 (03 09 1901, Druskininkai)
	00307–00308 _{1–10}	– Mazurka D minor DK 69 (06 09 1901, Druskininkai)
	00308 _{11–14} –00311	– Preliudas F minor DK 72 (14 09 1901, Druskininkai)
	00312	– Mazurka F sharp minor DK 70 (08 09 1901, Druskininkai)
	00313 _{1–6}	– [Melodija] D-dur DK 71 (after 08 09 1901, Druskininkai)
	00313 _{7–11}	– Prelude F major DK 160 (for organ; 12 1904, Druskininkai)
	00313	– stave blank
	00313 ₁₃	– Fragmentas H minor DKK 1.7.5 (Istebna, summer 1906)
	00313 ₁₄	– Mazurka E flat DK 73 (15? 09 1901, Druskininkai)
	00314	– Mazurka E flat DK 73 (15? 09 1901, Druskininkai)
	00315 _{1–10}	– Fugette G minor DK 161 (for organ; 12 1904, Druskininkai)
	00315 _{11–14}	– Fugette C minor DK 162 (for organ; 12 1904, Druskininkai)
	00316 _{1–10}	– Mazurka E minor DK 74 (16 09 1901, Druskininkai)
	00316 _{11–14} –00317 1–10	– Mazurka B major DK 75 (after 16 09 1901, Druskininkai)

Here we can see an asynchronic rotation of dates and pages – the Prelude composed at least a week later is written down, and some left (DK 72) blank pages are filled with later composed pieces for organ (DK 160–2). The succession of the pages in the book illustrates that the undated (DK 69) and not fully dated (DK 73) autographs logically find their proper places within the limits of the outburst. Some later written mazurkas (DK 74, 75) should be considered to have overstepped the limits of the outburst.

Writing preludes the composer enjoyed his freedom more. During one of his early creative gusts (19–20 06 1901, Druskininkai) the composer wrote even 6 pieces and entitled them as preludes. All the mentioned works are formally finished. Worthy of mention is the fact that the works embracing this gust are not called preludes. One of them – Nocturne C sharp (30 05), the other – Polonaise B flat (01 07). The differences in these titles help to articulate the boundaries of the gust:

R 1.1.3:	00281–00281	– Prelude F sharp major DK 57 (27 05, 10 06 1901, Druskininkai)
	00283–00286	– Nocturne C sharp minor DK 58 (30 05 1901)
	00287	– Prelude F sharp minor DK 59 (09 06 1901, Druskininkai)
	00288–00289	– Prelude B major DK 60 (13 06 1901)
	00290	– Prelude D flat major DK 61, I red. (20 06 1902, Druskininkai)
	00291–00292 _{1–9}	– Prelude C minor DK 63 (20 06 1902, Druskininkai)
	00292 _{9–12}	– [Canon] G minor DK 119 (26 06 1901, Leipzig)
	00292 _{13–14}	– staves blank
	00293	– Prelude A minor DK 62 (15 06 1901, Druskininkai)
	00294 _{1–6}	– Fugette A minor DK 157 (for organ)
	00294 _{7–12}	– Prelude C major DK 158 (for organ)
	00294 _{11–14}	– Prelude G minor DK 159 (for organ)
	00295–00296 _{1–6}	– Polonaise B minor DK 64 (01 07 1901, Druskininkai)

The cycle of preludes was written in about 10 days. Of interest is the fact that after writing Prelude F sharp (09 06), the composer corrected Prelude F flat composed before some time. The composer seems to have groped a cycle. Now one prelude follows another (10, 13, 15, 20 d.). The last two preludes (DK 63, 62) are asynchronously rotated in respect of their dates and pages. The latter circumstance can be partly motivated by blank pages left before and after Prelude A minor (the blank pages were later filled with other works (DK 119, 157–159). The blank pages symptomatically witness that the composer groped the final prelude of the cycle prior to the formation of a dramaturgie line of the preludes in the cycle.

The composing of typologically characteristic spontaneous cycles can be considered as such only in the cases when the composer wrote pieces without titles. This kind of creative work began and lasted for some ten years (1899–1909). During this period the composer wrote more than 10 untitled works.

The below presented table illustrates one of the earliest outbursts of untitled anonymous works:

R 1.1.16:	118 ₉₋₁₂	– Mazurka E flat minor DK 29 (12 10 1899, Druskininkai)
	119 ₁₋₄	– [Musical Moment] DK 31 (24 11 1899, Druskininkai)
	119 ₅₋₁₂	– [Musical Moment] DK 32 (25 11 25, Druskininkai, unfinished)
	120–121 ₁₋₆	– [Prelude] F minor DK 33 (26 11 1988, Druskininkai, unfinished)
	121 ₇₋₁₂	– [Prelude] F sharp minor DK 35 (29 11 1899, Druskininkai, unfinished)
	122–123	– [Fantasia] E flat DK 34 (27–28 11 1899, Drusk., unfinished)
	124	– Mazurka B minor DK 37 (01 12 1899, Druskininkai)

The outburst is obviously articulated by the composer's entitled works – Mazurka E minor and B minor (DK 29, 37). The outburst embraces five untitled works. One of them is undated. Here, however, of great use is a consecutive metrics of the pages and the fact that the work can be included into the volume of the gust due to its anonymity. It seems to be a rather typical case of the gust. Moreover that the two last works asynchronously rotate dates and pages. In part, it symptomatically marks the composer's cyclic intentions, at least his intention to finish a series of sketches with an expanded virtuoso piece.

The gust works in the fair copy are written in brown ink (R 1.1.16). The latter circumstance is exclusive. There are no more spontaneous cycles (except the last UC XVI) written on a fair copy. Another circumstance evidently witnesses not in favour of the cycle, i. e. four unfinished works out of five. Thus even the finale of the cycle seems to be unfinished!

Besides, it can be mentioned that there are no particular structural features of the cyclic character among the works, i. e. neither distinct thematic intonational recapitulations among the sketches nor a constructive key plan as well as harmonious and single-type proportions.

The comparison of the first gust of anonymous works with the cycle of Preludes created some two not full years later evidently witnesses a great break made by the composer on the plane of a cyclic thinking.

The anonymity of the titles of autographs can be considered a general rule of unrecognized cycles, except solitary cases.

In the absence of titles, other references by the composer can sometimes symptomatically be of service, namely the numbering of the movements (DK 118.5–6), biographical references (“I have written three pieces”) or dedicative markings of the works. For example, the composer dedicated to his student Halina Wolman several autographs marked “to Halka”. All of them bear the date 1905 (UC V: DK 184. 1–4). Dedications are not basic criteria for the establishment either of an outburst or a cycle, however, similar works stimulate to check a probability of a cycle. It is worthy of mention that four works dedicated to H. Wolman's mother Bronislawa Wolman (“to B”), dated 1906, enter two unrecognized cycles (UC VI, VIII). The inclusion of the dedicated sketches in different cyclic systems urges one to think about the ambiguity of similar criteria.

Hence the anonymity of titles is an important symptom articulating the volume of a creative outburst and of an unrecognized cycle. But it happens in the case, when untitled works are surrounded by the titled ones.

It should be mentioned that the absence of titles can be functional and can partly serve for them. To put it briefly, the anonymity of the title is also a title, still in an opposite meaning.

The anonymity of works is a significant indicator of the spontaneity of the cycle, and it indirectly witnesses the absence of reflection in the would – be cycle. Worthy of mention are the following levels speaking of the anonymity of the work: an unmarked genre of the work, a title, a structure and partly the composer proper, because the authorship is motivated only by the phenomenon of spontaneity. All these levels of anonymity and respectively spontaneity can be easily noticed in the majority of unrecognized cycles.

Incomplete sketches without a formal cadence can also serve for the prognostics of an unrecognized cycle. Symptomatically, three aspects can be important. They are:

- 1) quantitative proportions of finished and unfinished works of the cycle (gust);
- 2) non-cadence finales of the works;
- 3) the factor of the finished final work.

Among 16 unrecognized cycles about 2/3 have unfinished works (movements) in their structure (i. e. 10 cycles). Each of the cycles stands out for a different relationship between finished and unfinished episodes. More often there are met the cycles containing more finished than unfinished episodes. Depending on the number of the movements, the relationship can be as follows (Scheme No 1):

Scheme No 1

Unfinished movements of the cycle	:	Finished movements of the cycle	
1	:	2	(UC IV, VII, IX)
2	:	3	(UC X)
3	:	4	(UC XV)

The scheme illustrates that the relationship between finished and unfinished movements yield to a harmonic proportion (1/2, 2/3, 3/4). Such a relationship of finished and unfinished movements can be one of the elements indicating the symptomatics of the cycle even in the case when the volume of the gust works is on the whole larger than that of the cycle's movements. For example, the gust 16–21 05 1909, Druskininkai embraces even 11 works, out of which only 7 correspond to the proportion of the finished and unfinished episodes of the movements of the cycle. The cycle "To Halka" makes a certain exception in this system of symptomatics (here respective movements correlate 1:4).

There are also some cycles which contain an equal number of finished and unfinished movements (Scheme No 2):

Scheme No 2

Unfinished movements of the cycle	:	Finished movements of the cycle	
1	:	1	(UC XIV)
2	:	2	(UC XIII)
3	:	3	(UC V)

In respect of symptomatics a reverse relationship between finished and unfinished movements makes a certain exception. In that case, the number of unfinished is greater than that of finished ones, for example, 3:1 (UC III).

The finales of unfinished works, particularly their final tones, spontaneously directing themselves to the next movement of the cycle, can just as well serve for the prognostics of the cycle.

In frequent cases "unfinished fragments", passing into the next movement, stand out not for their modal, harmonious or key-functional link or cadence but a much more complex acoustic or associative relation, which is wider known in the 20th-century music. Here texture and chords are of no great importance. Sometimes the sound of the final episode suffices in order to keep an interrelation between the movements. Several concrete cases of this relation are feasible. One of them reminds of the "leader's" semitone attraction to the initial chord and the key of the next movement. Such tones associating the "leader's attraction" can manifest themselves in several ways.

For the sake of evidence we present the following summary (Scheme No 3):

Scheme No 3

1. Semitones in one octave:
 - UC V : B – B flat
 - II → III
 - UC VIII: E – E flat
 - I → II
 - UC XIII: B flat – B
 - III → IV
2. Semitones in different octave:
 - UC IV: G sharp – A
 - III → IV
 - UC X: B flat – A
 - V → VI
 - UC II: B – B flat
 - III → IV
 - UC XV: E – E flat
 - V → VI

3. Double and triple semitones: UC X: C – B
 G – F sharp
 IV – V
 UC X: A flat – G
 I – V
 C – B
 B flat – B
 III → IV
 UC VIII: F – E
 E flat – E
 II → III
4. Semitones through intermediate notes: UC XIII: B flat (E-F-F sharp) – A
 I → II
 UC XIV: E flat (-A) – E
 I → II

In other cases is based on the link of a common tone (Scheme No 4):

Scheme No 4

- Link of a common tone in one octave: UC III B – B
 II → III
 UC V D – D
 V → VI
- Link of a common tone in different octaves: UC XV D – D
 IV → V

The finished movements of the cycle prognosticating a cycle can be connected by the links of a common tone and a semitone. For example (Scheme No 5):

Scheme No 5

- UC II D – D
 I → II
 C – B
 II → III
 B – B flat
 III → IV

The finales of unfinished works make possible to prognosticate the final movement of the cycle. The finale of the cycle is usually formally finished and has a concluding cadence. Several cycles end in this way (UC II, VIII, XIII). In the cases, when a directing end of the work cannot be realized by way of a separate finale, due to the absence of the finished final movements, one has to rely on reprise recapitulation of the first movement at the end of the cycle. Incidentally, semitone links are particularly typical (UC IV, V, X, XIV).

Thus the prognostics of the unrecognized cycle is based on three factors of a spontaneous origin, characteristic of the composer's oeuvre, namely a creative gust, chronology and the placement of autographs as well as directing finales of his works. The interrelated factors of symptomatics make possible to thoroughly diagnose a probability of the unrecognized cycle to a maximum.

Summing up it should be pointed out that F. Baron, a prominent specialist in the psychology of creative work, noticed that original and "creative people are more often unbalanced <...>, stand out for their energy, are able to "communicate" with the subconscious <...>". Besides, he comes to the conclusion that "an ability to connect everything is indeed a feature of a creative personality"¹¹.

Having in mind M. K. Čiurlionis' style to compose by means of outbursts, intensively and for short periods one can also perceive "top experiences" accompanying the composer. The famous psychologist A. Maslow characterizes the latter as "the passing moments of self-realization"¹².

¹¹ F. Barron's references (Barron F., 1957, Originality in Relation to Personality and Intellect. Journal of Personality. XXV. P. 736–742) here cited by Jankauskaitė-Karkockienė, 2003, Kūrybos psichologija. Vilnius: Logotipas, p. 43.

¹² A. Maslow's references (Maslow A. U., 1970, Religious, values and Peak-Experiences. New-York: Penguin Books) here cited by Trimakas K. A. 1996, Žmogaus aukščiausi skrydžiai. Kaunas: LKBTKK leidykla, p. 101–102.

The composer's creative power and top experiences enable one to perceive the paradoxicalness of the cyclic character and to clear up how this phenomenon is feasible.

First of all it is necessary to take heed of a noteworthy and paradoxical feature of the composer's creative process. On the one hand, the composer clearly perceived (knew) that he composed different pieces. It is evidenced by the dates of the manuscripts marked by the composer and the formal grammar of a musical text. However, on the other hand, he would not mark his works, and those notated pieces would more often remind of unfinished sketches. The latter circumstance hides the subconscious sides of a creative process and indirectly witnesses that "everything is united into one whole". Thus, the consciousness (knowing) and the subconscious (not finishing up), so to day, communicated.

The "communication" modus evidently had an influence on the pieces forming his cycles.

Abbreviations

- VL – The list of M. K. Čiurlionis' works compiled by Vytautas Landsbergis (Landsbergis V., Čiurlionio muzika. Vilnius: Vaga, 1986, p. 223–296).
 VLKF – Čiurlionis M. K. Kūriniai fortepijonui. Visuma. (Compositions for piano. Completed) Kaunas, 2004.
 KJŽ – Čiurlionytė-Karužienė V., Juodis S. E., Žukas V. Mikalojus Konstantinas Čiurlionis. Bibliografija. (Bibliography) Vilnius: Vaga, 1970.
 ČDM, Čm – New list of M. K. Čiurlionis' autographs introduced in the National M. K. Čiurlionis Museum of Art, since 1990.
 R – autographs.
 JČKF – Čiurlionis M. K. Kūriniai fortepijonui (Works for piano, ed. by J. Čiurlionytė). Vilnius: Vaga, 1957.

Santrauka

Prognostiniai M. K. Čiurlionio savaiminio muzikos ciklo kriterijai

Kompozitoriaus spontaniškas kūrybos būdas, be abejonės, buvo esminė prielaida savaiminiams ciklams atsirasti. Todėl kompozitoriaus spontaniškos veiklos simptomai tampa reikšmingais savaiminių ciklų prognozavimo kriterijais.

Neatpažintų ciklų tikimybę išryškina įvairių tipų kūrybiniai protrūkiai. Pagal įvairius požymius – chronologinį kūrinių nuoseklumą, kūrinių apimtį, pastovios geografinės vietos keitimą, laikiną intensyvių protrūkių nebuvimą skiriami įvairaus intensyvumo kūrybiniai protrūkiai: šuoras, gūsis, tęstinis. Kūrybinio šuoro metu, kuris paprastai trukdavo apie dvi savaites, kompozitorius vidutiniškai sukurdavo po vieną kūrinį per dvi dienas. Kūrybinis gūsis pasižymi ypatingu intensyvumu. Paprastai jis tetrukdavo vos kelias dienas, kai kasdien būdavo vidutiniškai parašoma po vieną kūrinį. Gūσιο struktūra itin intensyvi, tolydi ir vientisa. Jo metu sukurtų kūrinių chronologija neretai izomorfiškai atspindi dalių sekos tvarką.

Trečiasis kūrybinio intensyvumo tipas pasižymi vidine determinante. Šis tipas nėra susijęs su apibrėžtomis išorinėmis laiko bei vietos aplinkybėmis. Jis gali būti ypač išstęstas (net iki kelių mėnesių), gali keistis geografinė vieta. Kūrybos determinantė atitrūkusi nuo fizinio veiksnio ir veikia tarsi nuolat sugrįžtantis prisiminimas („amžinoji dabartis“, kaip pasakytų A. Šliogeris).

Kūrybinių protrūkių tipus padeda artikuluoti bent keli autografų datų bei rankraščių puslapių metrikos koreliavimo atvejai. Pažymėtos datos ir rankraščių puslapių metrika gali tarpusavyje neprieštarauti (synchronika) ar prieštarauti (asinchronika). Be to, gali išryškėti datų arba puslapių dominantės.

Autografų pavadinimų anonimiškumas laikytinas bendra neatpažintų ciklų prognozavimo taisykle, išskyrus tik retas išimtis. Šis prognostinis kriterijus ypač reikšmingas artikuluojant kūrybinio protrūkio bei neatpažinto ciklo apimtį. Pavadinimo anonimiškumas Čiurlionio kūryboje yra funkcionalus ir atstoja kūrinio įvardijimą. Ypač pažymėtini tie atvejai, kai neišvardytų kūrinių grupę chronologiškai supa kūriniai, turintys pavadinimus.

Kompozitoriaus kūrinių bei eskizų formalus neužbaigtumas taip pat yra reikšmingas neatpažintų ciklų prognostinis kriterijus, juolab kad bent 10 ciklų iš 16 savyje turi neužbaigtų kūrinių (dalių). Prognozuojant ciklą ypač svarbu pastebėti užbaigtų ir neužbaigtų kūrinių proporcijas, nekadencines kūrinių pabaigas bei paskutinio ciklo kūrinio formalų užbaigtumą. Labai dažnai paskutiniai neužbaigtų kūrinių tonai leidžia prognozuoti ciklo kūrinių (dalių) seką. Paprastai pabaigos tonai, *attacca* būdu nukreipiantys į tolesnę dalį, pasižymi ne harmonine jungtimi, bet asociatyviu akustiniu („vedamojo tono“) ryšiu.

“Full Voice” Songs of Montenegro Seacoast and Hinterland

On the Origins of the “Full Voice” Songs

“To the honor of the bridegroom’s guest!” If one would ask any person from the Montenegro seacoast which is the first association to this sentence, the reply would be that it reminds of the wedding toast required for any wedding in this area. Such a toast must be held but also it has to be sung in “full voice”.

The “full voice” singing is a traditional rural style of performing music in this area which is an open space circumvented by mountain cliffs. The “full voice” singing is very loud, piercing and vocal singing.¹

“When they sing”, the performers describe, “it could be heard far and wide”, because their songs are sung “from the top of ones lungs”, and due to that, “stronger vocal cords are required”. Therefore it is not surprising that such manner of singing on the Montenegro seacoast with Hinterland is usually called “full voice” singing (Grbalj, Maine, Spič) or “the back” singing (Boka Kotorska, Bijela and Gornja Lastva).

Besides defining loud and vocal singing, it should be mentioned that in the rural areas, it is common to use the term “full voice” singing and “back voice” singing for the certain group of songs (“full voice” singing – Grbalj, Maine, Paštrovići, Spič; “back voice” singing – Boka Kotorska).² Such songs are, traditionally, sung loudly, and due to their ceremonial use and tradition derived origin, that may be interpreted as one of the archetypical mode of musical expression of the people of the Montenegro Seacoast with Hinterland.

The “full voice” songs were passed from the continental areas and from the mountains, most of all from the ones in Montenegro.³ These songs are commonly sung by one performer, usually a man⁴ during the wedding celebration (at the table, when the bride had already entered the new home, or on the way while the wedding guests are going to bring the girl⁵ and the banner is risen on the house as a symbol that the wedding celebration has begun, in Boka Kotorska).⁶

A wedding is the crucial moment in a life of any person, and as such, it is based, since the old days, upon a desire to provide the continuity of human life. On the Montenegro Seacoast with Hinterland this act may also be considered a combination of magic rituals and religious rites which should enable “the eternal continuity”.⁷

¹ There three styles in the music of the Montenegro Seacoast with hinterland: the rural one (as a part of the cultural milieu of the continental area and of mountain area), the urban one (as a part of cultural milieu of the seacoast area and the Mediterranean area) and the rural-urban one (created by merging traditional features of both cultural milieus, see further: Marjanović Krstić 1998; Marjanović 2005a; Marjanović 2005b).

² Aside the name “full voice” songs which is common in the entire Montenegro Seacoast with Hinterland, in some areas these songs are called “velja popijevka” or that they are sung in “grand voice” (Paštrovići). See further:

³ According to the data from the existing literature the majority of the population of the Montenegro Seacoast with hinterland is of Slav origin, and they moved from the continental areas and mountain areas and from the rural-patriarchal areas of Montenegro. The majority of the population now living at the seacoast once again decided to live in the country (to grow cattle and to apply Mediterranean agriculture) and not on the seacoast but in the hinterland (Cvijić 1991: 130, 390, 396. Nakićenović 1999: 114, 118, 406, 418. Vukmanović 1960: 69. Vukmanović 1961: 10).

⁴ The full voice songs were once sung by women, witnessed not only by the verbal recount (Grbalj, Spič) but also by existing tapes (for example the footage made by the composer Nikola Hercigonja in 1954, in Morinj, in Boka Kotorska). The tapes are being kept in Phonoarchives of the FMU in Belgrade). Lately women do not perform the songs which are most likely due to the new life style resulted from the new social order that came to be in 1945. The great migrations from country to town happened at that period, and they were spurred further by the cataclysmical earthquake in 1979.

⁵ The wedding guests used to go to bring the girl to her new home either on horses or on foot, and on their way they would stop before every house whose host places a bottle of liqueur in front of the house. The guests would toast on this occasion not only using words, but singing “full voice” songs. Due to that moment the “full voice” songs are said to have nurtured the “travelling” songs (Boka Kotorska, Paštrovići, Marjanović Krstić 1998: 32; Miković 1998: 107).

⁶ On the area subjected to the research “full voiced” songs are sung during “djerkanje” which means mourning “after the deceased”. On the other hand, quiet singing of, for example, lullabies is called “under voice” singing.

⁷ “Full voice” singing can be noticed (on the researched area), on the saint patron’s day of the families, when it is used as a blessing and protection, and at Christmas Eve as sort of announcement that the traditional dry oak branch has burnt out (Grbalj). During the second half of the 20th century, the “full voice” songs were used as an announcement that the folklore dance is about to begin (Grbalj) and the shepherds would deal with boredom while spending their days on the meadows watching over sheep by singing “full voice” songs (Paštrovići). “Full voice” songs were sometimes satirical (for example, in Grbalj a singer Mara Baćina from Pelinovo is still remembered for her “criticism” of the wedding guests who were late and who arrived at the bride’s house in the late afternoon instead in the morning). The end of that type of singing is related to the great migration of the rural population into towns (the shepherds were no more), especially after establishing the new social order after 1945, and the cataclysmical earthquake in 1979.

The “full voice” songs of the researched area express, as it seems, through their features very old principles of the functioning of the human society and of human way of thinking: the magic imitative ritualistic expressions throughout the songs of blessings and protection, the perpetual circling, syncretistic connection of the songs to the specific moment in the ritual. The “full voice” songs are sung at the specific occasions determined by tradition (weddings, mostly), as well as the musical form also determined by tradition. That is how, in time, the “frame” was created for singing different toast lyrics. The melody which is based on a non-tempered tone line and the ambit which is narrow and does not exceed the range of a fourth,⁸ also witness the traditional character of the “full voice” songs:

Grbalj

A. bar-jak-ta - re , na va - še

8 po (ho ho...) - nj(o)e, haj! o.f. "To the honour of the banner barer!"

* shot

On the Archetypical Essence of the “Full Voice” Songs of Montenegro Seacoast Hinterland

Aside from the traditional basis of the “full voice” songs sang by the people of the Montenegro Seacoast with Hinterland the archetypical musical features can be noticed. There are several parameters derived from different levels, conditioned by the tradition of the area, and which are undisputedly related with the sound. The valuable research of ethnomusicologist MA Rastko Jakovljević on the archetypical in music is the initial point of the research in that area.⁹

“Full voice” songs start with melismatically performed syllables (“oj”, “ej”, “aj”), and that differs them from all other songs of the Montenegro Seacoast with Hinterland. The task of the singer is to maintain the voice tremors as long as possible while singing as loudly as possible (“the voice must tremble: ohohohoho...”, Paštrovići). This particular technique of the use of voice tremors could be interpreted as masking of the voice during the rites, when the performer “rises” to the higher level from other participants (who cannot sing in such manner).

The use of voice tremors can be seen as a sort of a sound weapon. According to the people’s beliefs it secures not only the successful wedding ceremony, but also the protection of all involved. So **masking** of the voice represents one of the main music features.¹⁰

The voice tremors in general sense may be seen as a form of repetition, i.e. as a specifically achieved sound oscillation of one tone, which, according to the research, is one of the most significant and most common archetypical feature in music generally speaking.¹¹

Due to the described voice tremors, the “full voice” songs of the Montenegro Seacoast could be related to the vast family of the songs that use voice tremors, and which are noted in the area of the Dinars

⁸ The ambit of the “full voice” songs has been diminished if we compare it to the songs of the urban style noted in the area of the Montenegro Seacoast with Hinterland, but it matches the style of the rural songs of that area completely.

⁹ Jakovljević 2007.

¹⁰ The importance of a voice tremor can be witnessed in performers’ need to emphasize the tremor by making jerky movements by pressing the finger against the external part of his earlobe (mad. Tragus). The masking of the voice has also been studied by an ethnomusicologist MA Rastko Jakovljević, as one of the archetypical music features (Jakovljević 2007: 47).

¹¹ Jakovljević 2007: 36 and 37.

Mountains (parts of Bosnia and Herzegovina and Croatia).¹² On the other hand, the “full voice songs” of the Montenegro Seacoast with Hinterland defer themselves from the other areas of the Dinars Mountain’s region by the fact that they are performed solo while the others are performed in duets.¹³

Another part of the “full voice” performing, are the lyrics of the songs which consist of particularly chosen words in the epic decasyllable. The lyrics first of all propose a toast and honor some of the important guests (bridesman, the best man, bridegrooms’ brothers) at the wedding or the host at the saint patron’s day by naming them or emphasizing their role at the wedding. The named guest must reply in the same fashion (by singing a “full voice” song) and then call out the next performer. Although the performers are not aware of it, one could recognize the adapting of the lyrics to the function of the rites (at the wedding the name of the roles of the guests is applied into the song), as well as previously mentioned attempt of establishing perpetual circling during the performance of the songs which rose from the belief that it is possible to influence the perpetual circling of life in that fashion as well. With such lyrics of the toast, the performer takes over the role of a priest because he gives a sort of a blessing.¹⁴

Health and joy that he wishes to the newlyweds are not mere words and their origins could be traced back in time when the cult of fertility (fertility is one of the desired results of the wedding) was at its peak.

The people of Montenegro Seacoast with Hinterland respect most of all the part of “full voice” songs where voice tremors are used. Such view can not be applied to the other folklore songs of the rural style in which voice tremors are not applied, but in which the lyrics are of great importance for the community because they describe some of the important moments of the event in progress.¹⁵ The performers on the researched area are very much aware of the voice tremors. However, all the performers cannot perform using voice tremors. There are few of those who can actually use voice tremors so such performing implies unquestionably high level of musical awareness of the performers on the researched area. It does not only reveal the obvious awareness of the performers about the melody component deprived of the usual role of the lyrics but it also represent one of the criteria according to which the performer recognizes an values one another.¹⁶ The lyrics of the “full voice” songs, in practice are not of great importance and the sound has the advantage over them (on the researched area some other wedding songs with similar content exist). The performers themselves say that the voice tremors are important but the “words” are not (Grbalj).

The third part of a “full voice” song, also has voice tremors similar to the ones in the beginning of the song that interrupt the lyrics. They are performed in the middle of the last word or the word before in the melostrophe, usually on eighth syllable, then on the eighth and ninth syllable or on the last: the tenth syllable.

According to the already stipulated and relative to the macro form of the “full voice” songs, it is possible to recognize another one of their archetypical features. They are made in contrasts, so behind the melismatically performed introductory part, the syllabically performed part follows and another melismatic part comes after that one.¹⁷ The tendency towards the infinity and continuity can be recognized is such a form of a song, mostly in the initial and the final part where the voice tremors are applied.

The second view of the archetypical musical features did not originate from the common music studies. The performing of “full voice” songs, in some parts of the Montenegro Seacoast with Hinterland, consists

¹² The similar performance technique has been noticed amongst the people of the region of the Dinars Mountain (aside from Montenegro, some parts of Croatia, Bosnia and Herzegovina), by many researchers starting from 19th century (see further: Vujović 1933: 36–39; Vukmanović 1960: 327; Miković 1998: 107; Kuba 1898: 516; Gavazzi 1988: 81; Rihtman 1963: 75, a group of authors DVD 2004, etc.), in parts of Croatia, for example, such singing is called “ojkanje” (due to the ornamental melodic entry and closing with an accent on the “oj” syllable) and “grohotavanje”, “orcanje”, etc. in east Herzegovina such singing is named “deleganje” or singing “by the ear” etc. (Rihtman 1963: 74; Gavazzi 1978: 81, a group of authors DVD 2004, Bezić 1959, etc.).

¹³ Opposing to the solo performing of the “full voice” songs on the Montenegro Seacoast with Hinterland (even when two performers sing them), as well as in the continental areas of Montenegro (Music from Montenegro 2005: 16), in some parts of Croatia “full voice” songs with voice tremors are usually performed in duets (commonly with secondary sound, Gavazzi 1988: 81, the group of authors of DVD 2004, Bezić 1959 and others).

¹⁴ According to the tradition, the priest cannot be present at the wedding when “full voice” songs are sung. The role of a priest during the wedding is limited to the church premises.

¹⁵ See further: Marjanović Krstić 1998 and Marjanović 2005.

¹⁶ The performers like Grbljanin Batuta are still remembered. Apparently, he was timing the duration of the voice tremors by the time needed to load up an old piffle. He would start singing before the beginning of loading the riffle, and sang while taking the powder, weighting it, stuffing it into the riffle, and ending the song only after he fires the shot.

¹⁷ Jakovljević 2007: 45.

of another part which is by its origin non-musical, and it is a part of the local musical dialect. According to the tradition this sort of performing must be followed by a rattle shot.

Such firing might be a substitute for natural phenomena that cause fire and loud noise (thunder, lightning) and as such it has multiple role in folklore beliefs from the days when cults were worshiped. According to the relevant research, the notions of lustrative and protective power of the fire gained from different sources were dominant in old religion.¹⁸ So the rattle shot at the end of the “full voice” song might bare the same significance. This non-musical part of the “full voice” songs signals that the archetypical view applied to the tradition may not be solely musical, but also non-musical. The performers claim that a “full voice” song sung without a rattle shot at the end might as well not be sang. In fact they sing to provoke shooting for pleasure.

In modern days the performing of the “full voice” songs on Montenegro Seacoast with Hinterland is so demystified that it is done regardless of the occasion and if there is one (wedding) at all. The rattle shot became the relevant motivation for performing “full voice” songs. The most important parts of the “full voice” songs are voice tremors and a rattle shot which must follow these songs.

This sort of people’s beliefs reveal the archetypical musical features related to the performing of “full voice” songs on Montenegro Seacoast with Hinterland. The emphasis on voice tremors and the rattle shots leads to the essence of “full voice” songs, which is lately utterly unknown to the performers, and it had originated from the ancient universal human need to achieve everything that is not common by something extraordinary as well as by something ordinary (a contrast again). From that point of view the archetypical musical features of the researched area are not solely made of melodic feature of “full voice” songs, or of lyrics, but also of the vision of common shepherd ones living in the continental region of the Dinars Mountains of how his arche-song should sound. Following that strain of thoughts the arche-song must be based on wide effects on general idea of a music blast (i.e. it must be based on loud singing and voice tremors as well as on the shot that follows it),¹⁹ which envelopes the human ideas from ancient times when the cults were worshiped (protection, securing success, the transformation of a common man in a being with supernatural powers etc.).²⁰ In that context the blast is a particular sound, unique, masked, piercing. Although it is related to the joyous and solemn occasions such as weddings, the blast spreads trough the open space and echoes against the foot of the mountain of the blast bearer’s native land. This blast, aside from the acoustic effect, has its symbolic meaning: it reflects the characters of the people that created it, because they are as the sound they make: simple, free, piercing and special, in their own original way since the old days, and they and their tradition are both fused with the land of their origin.

That is the manifestation of their idea of their world, which, finally, is one of the music features.²¹ In the archetypical need for the blast is unified all that has been presented as the archetypical features of the rural way of life on the Montenegro Seacoast with hinterland: the musical principles of masking, repetition and contrast as well as the non-musical principal.

The Archetype: Constant or Evolutionary Form of the “Full Voice” Songs of the Montenegro Seacoast

In favor of the idea that the archetypical relation of people living on the researched area towards music could be observed through their relation with a sound, are the “full voice” songs whose sound suffers a transformation on the researched area. The transformation is conditioned by abandoning the mountain region where they were made in favor of the existence on the seacoast.²²

¹⁸ Bandić 2004: 70 and 71. Firing from the fire arms during the wedding celebration has been recorded in the 19th century in the continental part of Montenegro (Karadžić 1985: 334).

¹⁹ Describing this way of performing on the researched area, in the first half of the 20th century, Slovenian ethnomusicologist Matija Murko said that it is “explosive” (Murko 1951: 225 and 555).

²⁰ At this point, it is important to present the opinion of the ethno musicologist MA Rastko Jakovljević, who claimed that intensity of the sound marks the importance of the occasion and impresses it upon the memory of the participants. Loud and strong performance may, also, “significantly add to causing the state of altered consciences or a trance” (Jakovljević 2007: 58).

²¹ The necessity to perform may be seen as an archetype, but also as one of the codes that enable recognition and explanation of the rural music of the people from the Montenegro Seacoast with Hinterland. In the same fashion the separate Montenegro (the Dinars Mountains) musical archetype may confirm the origins of the majority of population on the Montenegro Seacoast with Hinterland.

²² Referring to the populated areas such as Kamenari, Jošice etc. in Boka Kotorska, which were in the 19th century important merchant and marine centers of these areas.

Honoring the tradition of their ancestors, these people still sing textual toast at the weddings in the “full voice” manner, greatly reduced though, with less voice tremors, and they do not end their singing with a rifle shot. On the other hand, honoring the land they inhabited, they add to their “back voice attacca” the same lyrics sang with voice tremors and fused with cheery almost motoric melody with triple meter, with homophonic two-part singing or sporadically three-part singing:

This type of songs ends in one fifth chord which is also one of the elements of the archetypical musical feature but which is completely unknown to the people living in the Hinterland of the Montenegro Seacoast.²³ The archetypical musical features of the highlanders’ music accompanied by the desire for the archetypical effect of a blast are suppressed at this point. After abandoning the mountain region the blast has been “shuffled” by the sound of the sea.

It could be said that the songs of this part the Montenegro Seacoast with Hinterland are slowly ceasing to be “full voice” songs.²⁴ These songs can present how a highlander becomes a seafarer which, in spite of all, has not lost the essential comprehension of his songs. He has merely insured that they prevail by paying attention to the sound, as well as to its uniqueness, achieved by the Mediterranean musical features.

From that aspect perceived, the archetype of the Montenegro Seacoast with Hinterland can be presented as a general result of the eagerness of its performers to create a particular sound of their own. It is possible to specify the essence of the archetype of the music features of the tradition of the Montenegro Seacoast with Hinterland, and as such those features are constant and permanent, and due to the environment of creation and the appliance of the music feature its “wrapping” changes, i. e. the tools of musical expression.

²³ One fifth chord is one of the pillar intervals in classical music (starting with *Ars Antiquae*), and in traditional music of many nations as well (see further: Jakovljević 2007: 43).

²⁴ It has been already stated that the songs in which voice tremors are used are not, according to the relevant research, related to the tradition of any specific nation, but they are related to the tradition of the Dinars Mountains region on the Balkan Peninsula. It is even possible to assume that the origin of such musical features is pre-slav (Gavazzi 1988: 81, Rihtman 1963: 76).

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Santrauka

Archetipai ir muzikos nacionalinis identitetas: Juodkalnijos pajūrio ir šalies gilumos dainos *iz glasa*

Kadangi Juodkalnijos pajūrio ir šalies gilumos liaudies dainos patyrė įvairiausių įtakų, jose išryškėja įvairūs stiliai. Vienas iš jų yra kaimiškas stilius, kilęs daugiausia iš kontinentinės Juodkalnijos dalies. Senoji kaimiškoji dainavimo maniera, tradiciškai vadinama *iz glasa* (verčiant pažodžiui – „pilnu balsu“), turbūt yra seniausia Juodkalnijos pajūrio ir šalies gilumos gyventojų muzikinės išraiškos forma. Dėl jos pirminės magiškos-ritualinės funkcijos, išryškėjančios tiek muzikiniame, tiek žodiniame dainų turinyje, jokių abejonių nekyla. Specifinis balso „maskavimas“ jį virpinant ir garsiai dainuojant buvo tiesiog priemonė įvardyti, šlovinti ir, galimas dalykas, tam tikru būdu apsaugoti pagrindinius senųjų ritualinių apeigų (vestuvių ceremonijų) dalyvius. Dainos, atliekamos specifiškai virpinant balsą, galėtų būti laikomos kaimiškojo dainavimo archetipu ne tik Juodkalnijoje. Iš vienos pusės, tai rodo Juodkalnijos pajūrio ir gilumos muzikavimo tradicijų specifiškumą, iš kitos pusės – Juodkalnijos pajūrio ir gilumos muzikavimo tradicijas sieja su kitų vietovių (Hercegovinos, Bosnijos ir Kroatijos teritorijų, priklausančių vadinamajam Dinarų kalnyno regionui), kurioms būdingas panašus dainavimo būdas, muzikinėmis tradicijomis.

The Archetypical Structure of Lithuanian Folklore Rhythms: from *Sutartinės* to Feasting Songs

Lithuanian polyphonic songs called *sutartinės* are based on short rhythm motives that are combined to form various rhythmic structures (RS):

♪♪♪ ; ♪♪♪ ; ♪♪♪ ; ♪♪ ; ♪♪♪♪

♪♪♪ | ♪♪♪
 ♪♪ | ♪♪♪
 ♪♪♪ | ♪♪♪
 ♪♪ | ♪♪♪ etc.

One of the most common rhythm motives in *sutartinės* is the anapaestic pattern ♪♪♪. It is the most perceptible because it transmits assorted three syllable refrains, such as *tatatō*, *ratiliō*, *sadautō*, and many others. The importance of this rhythmic formula in Lithuanian folklore is also verified by the refrains *kalėda* and *leliumai*, which are from the Advent and Christmas cycle of songs.

In *sutartinės*:

ta-ta-tō,
ra-ti-liō,
li-na-gō,
dau-tu-vō,
ta-du-vō,
ti-ti-ty,
ei-di-jō,
ju-dab-rō,
ra-tu-tō,
mė-tau-jō,
ri-tin-gō
sa-dau-tō, etc.

In the Advent and Christmas cycle of songs:

ka-lė-da,
le-liu-mai.

It has been noted that eight bar (period) form *sutartinės* often contain RS, in which the rhythm pattern ♪♪♪ is doubled or extended by eighth notes ♪♪♪♪ and then “solidified” by repeating the same pattern. Hence, the entire RS becomes ♪♪♪ | ♪♪♪ | ♪♪♪♪ | ♪♪♪ (syllabic organization: 3 + 3 + 4 + 3). This is the subject of this paper.

In *sutartinės*, this RS may be entirely made up of refrain vocables, such as:

Siū-di-ja siū-di-jo, siū-di-ju-la ta-ta-to;
Ta-du-vo ta-du-vo, ta-du-va-la ta-du-vo;
Ra-tu-lo ra-tu-lo, ra-tu-la-li ra-tu-lo;
Dau-tu-vo dau-tu-vo, dau-tu-vė-la dau-tu-vo, and so on.

In this case the third (four syllable) measure is altered, i.e. the original form of the vocable is extended. Compare *siūdija – siūdjula*; *taduvo – taduvala*, *ratulo – ratulali*, etc.

In other cases, a four-syllable measure becomes a repeat of a previous segment of text:

Lioj dagilėli, / Lioj, kas kalnuose, / Da-gi-lėl, da-gi-lio, / Kas kal-nuo-se, ra-ti-lio

Sometimes the vocables are only related to the rhythm formulas of the first two measures, and the remaining measures develop the notional text:

Ti-ti-ty ta-ta-to, kas ti gra-žiai triū-bi-jo?
Tri-ju-la ta-ta-to, kur la-pe-la gu-lė-jo?
Oi ly-liaj ta-ta-taj, lai-de tē-vas sū-ne-lj.

Example 1. The *Sutartinė* “Titity tatato”¹

♩-72

1. Ti - ti - ty ta - ta - toj, kas ti gra - žė triū - bi - jo? Ty - ti - ti ta - ta - toj, kas ti gra - žė triū - bi - jo?

Ti - ti - ty ta - ta - toj, kas ti gra - žė triū - bi - jo?

2. Ti - ti - ty, ta - ta - toj, bro - lė gra - žė triū - bi - jo.

Ty - ti - ti ta - ta - toj, kas ti gra - žė triū - bi - jo?

Ti - ti - ty ta - ta - toj, kas ti gra - žė triū - bi - jo? Ty - ti - ti ta - ta - toj, kas ti gra - žė triū - bi - jo?

We can postulate that RS, which are totally made up of vocable refrains are important because they exhibit a finite, stable pattern (and possibly archaic origin). For example:

Siū-di-ja siū-di-jo, siū-di-ju-la ta-ta-to.

We will examine this assumption later.

This RS is known throughout Lithuania via the first part of the popular circle dance “Bitute pilkoji”:

Bi-tu-te pil-ko-ji, iš kur me-du ne-šio-ji?

It can also be expressed with an alternate text:

*Reik mo-kėt ir ži-not, kaip mer-ge-lę pri-vi-liot;
Dra ta tai, dra ta tai, q-žuo-li-niai pa-ma-tai;
Tu Kazy, juod-bru-vy, ko ne'at-jo-jai ru-denį?
Vis ge-rai, vis ge-rai, vie-nas daik-tas ne-ge-rai etc.*

Obviously, when the “Bitutė” melody is performed on various instruments (or instrumental ensembles of various configurations), the main RS is altered somewhat. These are possible variants of the main rhythmic formulas:

measure I and II (♩♩♩):

measure III (♩♩♩♩):

final cadence (♩♩♩):

¹ Aukštaitijos dainos, sutartinės ir instrumentinė muzika. 1935–1941 metų fonografo įrašai. Sudarė ir parengė Austė Nakiene ir Rūta Žarskienė. Vilnius: Lietuvių literatūros ir tautosakos institutas, 2004. Nr. 25.

In transcriptions, we see that the RS acquires textural characteristics related to each specific instrument (see some examples of notation: fiddle, dulcimer, mandolin, jaw's harp, and others):

Example 2. "Bitutė". The interpretation of the fiddle²

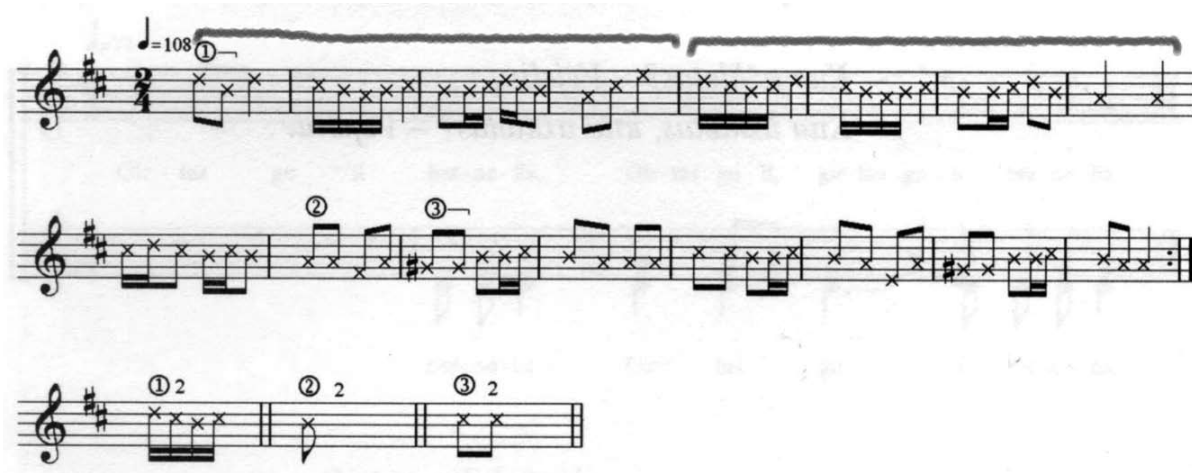
The image shows a musical score for the piece "Bitutė". At the top left, the tempo is indicated as $\text{♩} = 138$. The score is written in 2/4 time. It consists of three staves. The top staff contains the main melody with various rhythmic patterns and articulations. The middle staff is labeled "variantai" and includes trills marked with "tr" and wavy lines. The bottom staff provides a bass line with chords and single notes. The overall texture is characteristic of a fiddle interpretation.

Example 3. "Bitutė". The interpretation of the dulcimer³

The image shows a musical score for the piece "Bitutė" interpreted for the dulcimer. At the top left, the tempo is indicated as $\text{♩} = 96-120$. The score is written in 2/4 time. It consists of three staves. The top staff contains the main melody with numbered figures (1-6) above it. The middle staff contains a bass line with similar rhythmic patterns. The bottom staff contains a bass line with specific rhythmic patterns and articulations. The overall texture is characteristic of a dulcimer interpretation.

² Šermukšnis K. "Suktinis". Vieno šokio studija. Bakalauro darbo priedas. V., 1997. Rankraščio teisėmis. Nr. 3.

³ Ibid., Nr. 7.

Example 4. “Bitutė”. The interpretation of the mandolin⁴**Example 5.** “Bitutė”. The interpretation of the jaw’s harp⁵

Incidentally, the “Bitutė” dance melody is widespread not only in Lithuania, but in other European countries as well (compare the same dance melody found in the Czech Republic sung to the words *Na pivo, na pivo...*, encouraging guests to feast).

The same RS is found in many other popular Lithuanian dances that share melodies with other European countries. It is common in polkas or polka-like sections of various dances.

These include dances:

- “Lakišius”, “Latiša” (Part II – “Polka”)
- “Diedas pjovė rugelius” (Part II: *Su-ri-šk man, pa-duok man, į a-ruo-dus su-pilk man*)
- “Kur reiks senus diedus dėt” (Part II: *Į Ry-gą, į Ry-gą, į ta-bo-kos fab-ri-ką*)
- “Klumpakojis”, “Grąsukas”, “Grąsytinis” and others. (Part II – scolding)
- Polka “Dribsiukas” (Part II)
- “Mikita” (Part II: *Mikita Mikita, nuo ta šona ant kita, Mikita Mikita, Mikicienė, Mikita etc..*)
- “Šocas”, “Šucas” (Part I)
- “Grūstas” (Part II – “Polka”)
- “Dujalis” (Part II)
- “Labryt labryt, panyte” (Part II)
- “Vagis”, “Marcelė pana” (Part III – “žilvitis”, as in square dancing: “Grand right and left”)

Circle games:

- “Kas darži, kas darži” (Part I: *Kas darži, kas darži, rūtelių daržely*)
- “Gražus pilkas karvelėls” (Part II: *Mažai mūs, mažai mūs, eik, sesute, tu prie mūs*)

⁴ Ibid., Nr. 1.

⁵ Aukštaitijos dainos, sutartinės ir instrumentinė muzika..., Nr. 59(19).

Consequently, this RS can be considered an inherent rhythmic and inflectional structure in European dance music.

This structure is found in a good deal of Lithuanian vocal folklore besides *sutartinės*. For example, it can be heard in archaic songs that have a cumulative structure. In the children's song "Aš turėjau gaidžį" (LLD Vk 783)⁶ the RS is in the repeatedly sung text: *Vi-si nor(i) da-ži-not, kaip ta pa-ci va-dzi-nas*:

...Aš turėjau arklį,
Dabar noriu pačios,
: *Visi nor(i) dažinot,*
Kaip ta paci vadzinat. :
Mano paci Jadvyga,
O dukrelė Alena,
Mano arklys kumelnykas,
O aš patsai merginykas,
Mano jaučio kieci ragai,
Mano karvės baltas pienas,
Mano avies šilta vilna,
Mano kiaulė kriuku riuku,
Mano žūsis girgaros,
Mano ancis lepetos,
Mano višta šiurpė šiurpė,
O gaidelis anksti rytą gieda...

in the religious song "Žykel' žikialėli" (LS 741)⁷: *Pa-sa-kyk, žy-ke-li, kas tai yra sep-ty-ni*:

– Žykel' žikialėli,
Visų žiakų mokytojo,
Švinta rašta pildytojo,
Pasakyk, žykeli,
Kas tai yra septyni.
– Septyni sakramiante,
Šešios rožės, lelijos,
Pėnkios ronos Jėzusa,
Ketor' vangilyste,
Trys patrijarke,
Du Dieva sviatke,
Viens pons Jėzs Kristis,
Kuris donguj karaliauj
Ont amžiu...

and others.

It is also part of the melodic-rhythmic structure of later songs, as in the wedding song "Dar gaideliai negiedojo" (part II of the melody): *Kel-ki-ties, sū-ne-lia, stuov žir-ga pa-bal-nuo-ti*. This archetypal RS structure often "sticks out" in some improvisational feasting songs, like "Ir atnešė motinytė alaus uzboneļi": *Pa-si-gerč' i ry-toj, kad bač-ke-la ga-lė-tų*.

The RS is heard in the feasting song "Išgėriau vieną kaip saldų pieną" known throughout Lithuania (*Su-si-milk, dar į-pilk, dar ger-siu ir ant-rą* – with the exception of the last word, which contains three syllables, rather than two), "Pasigėriau kaip gaidys" (*Nei pa-čios, ne mar-čios, kas gi ma-ne pa-bu-čiuos?*) and others.

After initial research, it was apparent, that this RS is present in the folklore of many nations, eras and genres. So far it has been identified in Russian, Belarusian, Mordovian, Volga Marian, Estonian, Latvian, Christian Tartar, Kirghizian, Kazakh, Georgian traditional (vocal and instrumental) music.

Apparently, this RS is typical in:

- children's songs, lullabies, games, for example:

⁶ LLD Vk – Lietuvių liaudies dainynas: T. I: Vaikų dainos. Parengė P. Jokimaitienė, melodijas parengė Z. Puteikienė. Redakcinė komisija: A. Jonynas, K. Aleksynas, D. Kuzinienė, L. Sauka. Vilnius: Lietuvių literatūros ir tautosakos institutas, 1980.

⁷ LS – Dainos nuo Lygumų ir Stačiūnų. Parengė P. Krikščiūnas ir D. Vyčiniene. Lygumai. Stačiūnai. Vilnius: Versmė, 2001. P. 617–741.

Example 6. *‘Učiačia ulialia’*, Lithuanian children’s song (LLD Vk 461)

Musical score for 'Učiačia ulialia' in 2/4 time, tempo 96. The melody is on a treble clef staff with a key signature of one sharp (F#). The lyrics are: U - čia čia u - lia lia, vil - kas vi - jo vo - ve - rat - ti - pro - pu - šai - ti, pro - eg - bli - ti, už - si - ki - šis uo - de - įai - (ti).

Example 7. *‘Katins rāns, katins rāns’*, Lithuanian children’s song (LLD Vk 357)

Musical score for 'Katins rāns, katins rāns' in 2/4 time. The melody is on a treble clef staff with a key signature of one sharp (F#). The lyrics are: Ka - tins rāns, ka - tins rāns, pa - pil - vie gel - tuo - na, kuo - jis bal - tas, kuo - jis bal - tas, ūs - tai a p - šar - muo(ji).

Example 8. *‘Kius kius kius į Stakius’*, Lithuanian children’s song (LLD Vk 277)

Musical score for 'Kius kius kius į Stakius' in 2/4 time, tempo 88. The melody is on a treble clef staff with a key signature of one sharp (F#). The lyrics are: Kius kius kius i Sta - kius py - ra - gė - lių pirk - ti. Di - de - lių ne - ga - vau, ma - žė - lių ne - pir - kau. Pa - kat pa - kat na - mo - jo - jau, ne - mie - go - jau ne - mie - go - jau.

Example 9. *‘Di dė opapa’*, Lithuanian children’s song (LLD Vk 225)

Musical score for 'Di dė opapa' in 2/4 time, tempo 72. The melody is on a treble clef staff with a key signature of one sharp (F#). The lyrics are: Di dė o - pa - pa, mar - čių dė - dė su sna - pa. Di dė o - pa - pa, mar - čių dė - dė su sna - pa.

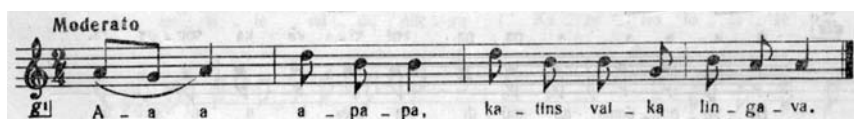
Example 10. *‘Katučių katučių’*, Lithuanian children’s song (LLD Vk 182)

Musical score for 'Katučių katučių' in 2/4 time, tempo 120. The melody is on a treble clef staff with a key signature of one sharp (F#). The lyrics are: Ka tu čių ka tu čių, duos ma - mu - te kruo - pu čių, o te ty te a ba lių - par ši - ki - ni pa - ga lių.

Example 11. *‘Aa aa liuliaukų’*, Lithuanian lullaby (LLD Vk 109a)

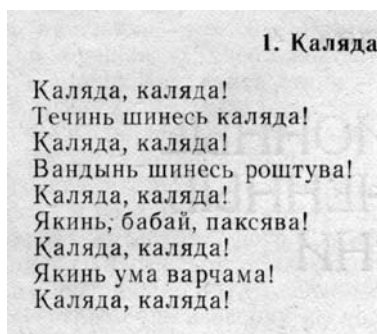
Musical score for 'Aa aa liuliaukų' in 3/4 time, tempo 84. The melody is on a treble clef staff with a key signature of one flat (Bb). The lyrics are: A - a - a - a liu - liau - kų, siugs mo - mu - lė šniu - rau - kų su - rau - do - nais gu - zi - kais, su gel - to - nais ap - li - kais. A - a - a - a ma - ži - tu - kų, a - a - a - a ka - ra - li - (kų), A - a - a - a ši - tų, duos die - vu - lis ki - tų.

Example 12. *Aa a arapa'*, Lithuanian lullabee (LLD Vк 63)



• ceremonial (calendar festival, wedding and work) songs, for example:

Example 13. *'Kaliada'*, Mordovian calendar festival song⁸



Example 14. *'Kaliada'*, Volga Russian calendar festival song⁹



Example 15. Christian Tartar Mardi Gras song¹⁰



⁸ Устно-поэтическое творчество мордовского народа. Т. 11. Народные песни мордвы Пензенской области. Саранск: Мордовское книжное издательство, 1987. С. 20.

⁹ Традиционные обряды и обрядовый фольклор русских Поволжья. Сост. Г. Г. Шаповалова и Л. С. Лаврентьева. Под ред. Б. Н. Путилова. Ленинград: Наука, 1985. С. 300, № 19.

¹⁰ Нигмедзянов М. Народные песни Волжских татар. Москва: Советский композитор, 1982. С. 57.

Example 16. Siberian Russian circle dance (working)¹¹

При-в долине лён, лён, При-в широкой бе-лай!
 Как же мне, ма-мь-ка, Ка-ко мне, су-да-рь-на,
 Бе-лый лён бо-ро-ни-ть?
 Вот так, вот и сяк, вот и етак, вот и так.
 При-в до-лине лён, лён, при-в широкой бе-лай!

Example 17. Latvian work song (drone polyphony)¹²

Brālīt, ta-vu drošu sirdi, Ta-vu drošu padomiņ';
 Brālīt, ta-vu drošu sird', Ta-vu drošu pa-do-miņ';
 Ta-vu dro-šu pa-do-miņ'.

Example 18. Volga Marian wedding song¹³

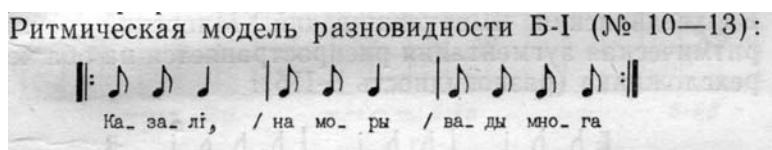
Э-л-нет гы-но ма-ри-йин
 о-лы-ке-шы-же йы-гыр ву-ян
 лүк-шы-жэ шо-чыл-ден.

¹¹ Хороводные и игровые песни Сибири. Отв. ред. А. И. Федоров. Новосибирск: Наука, 1985. С. 197, № 179.

¹² Mellēna, M., V. Mukturāvels, E. Spīcs. Ziemas grāmata. Rīga: Grāmata, 1991. Nr. 5.

¹³ Герасимов О. Некоторые замечания о музыкальном фольклоре елабужской группы восточных мари. Музыкальное наследие финно-угорских народов. Сост. и ред. И. Рюйтель. Таллин: Ээсти раамат, 1977. С. 402–437. С. 415.

Example 19. The RF of the Belorussian wedding songs¹⁴



• the later stratum of vocal folklore: humorous and feasting songs, ribaldry, “chastushkas” (Russian-style rhymed folk verses), etc. For example:

Example 20. Volga Komian (Finno-Ugric nation) song¹⁵



Example 21. Estonian lyric song¹⁶



• instrumental music (instrumental accompaniment of vocal music), for example:

Example 22. Georgian satirical song with *chonguri* accompaniment¹⁷



¹⁴ Варфоломеева Т. Б. Северо-Белорусская свадьба. Минск: Наука и техника, 1988. С. 65.

¹⁵ Чисталев П. И. Коми народная музыка. Музыкальное наследие финно-угорских народов... С. 451–472. С. 461.

¹⁶ Тампере Х. Эстонская народная песня. Ленинград: Музыка, 1983. № 133.

¹⁷ Czekanowska A. Kultury muzyczne Azji. Warszawa: Polskie Wydawnictwo muzyczne, 1981. S. 247.

Example 23. Kirghizian instrumental music (*komuz* 'lute')¹⁸

strój

Naiwnie i monotonne J. 96

komuz

p

(śpiew)

ак-кан суу

ак-кан суу

ак-кан суу

ак-кан суу

ак-кан суу

ак-кан суу

ак-кан суу

- dance music (dances and circle games), for example:

Example 24. 'Klumpakojis', the dance from Lithuania¹⁹

J = 108

I sm.

II sm.

J = 120

¹⁸ Ibid., p. 352.

¹⁹ Lietuvių liaudies smuiko muzika. 100 kūrynių. Lietuvių liaudies instrumentinė muzika. Sudarė ir parengė Gaila Kirdienė. Vilnius: Lietuvos liaudies kultūros centras, 2007. P. 198, Nr. 65.

Example 25. ‘Šocas’, the dance from Lithuania²⁰



Example 26. ‘Dribsiukas’, the dance (Polka) from Lithuania²¹



Example 27. A fragment of a dance ‘Mikita’ (from Belorussian)²²



²⁰ Šoks broliukai šokinį. Aukštaitijos, Suvalkijos, Dzūkijos bei Žemaitijos žaidimai, rateliai, šokiai. Vilnius: Lietuvos liaudies kultūros centras, 2001. P. 120.

²¹ Ibid., p. 221.

²² Традиційная мастацкая культура Беларусі. Т. 3, кніга 2. Гродзенскае Панямонне. Мінск: Вышэйшая школа, 2006. С. 238.

Example 28. 'Karvelėlis', the circle game from Lithuania²³

1

Gra-žus pil - kas kar - ve - lė - lis, ką jis ma - to, tai pa - sa - ko.

2

Ma - žai mūs, ma - žai mūs, cik, se - su - te, tu prie mūs.

Detailed description: This image shows a musical score for a Lithuanian circle game. It consists of two staves of music in 2/4 time. The first staff is marked with a '1' and the second with a '2'. Below the staves are two lines of lyrics in Lithuanian. The first line of lyrics is 'Gra-žus pil - kas kar - ve - lė - lis, ką jis ma - to, tai pa - sa - ko.' and the second line is 'Ma - žai mūs, ma - žai mūs, cik, se - su - te, tu prie mūs.'

Example 29. Mordovian (*erzia* ethnic group living by the Volga river) circle game²⁴

10

Лень, лень, мало лень! Мне не больно теп ло, мне не больно холодно,
При одень те ме ня, при за ку тай те ме ня...

Лень, лень, малолень,
Мне не больно тепло,
Мне не больно холодно,
Приоденьте меня,
Призакутайте меня,
С молодца кушачком,
С красной девушки платком.

Detailed description: This image shows a musical score for a Mordovian circle game. It features a single staff of music in 2/4 time. Above the staff is the number '10'. Below the staff are two lines of lyrics in Russian. The first line is 'Лень, лень, мало лень! Мне не больно теп ло, мне не больно холодно, При одень те ме ня, при за ку тай те ме ня...'. The second line is 'Лень, лень, малолень, Мне не больно тепло, Мне не больно холодно, Приоденьте меня, Призакутайте меня, С молодца кушачком, С красной девушки платком.'

Example 30. Belorussian circle game²⁵

$\text{♩} = 92$

1. О - ле, О - ле, Я - нка, кле - нкне на ко - ля - нка,
па - да - кні - се ў бо - чкі, ва - зьмісь за ва - чо - чкі,
У - мый - се, у - чэ - шсе і ву - бе - рай, ко - го хцэ.

Detailed description: This image shows a musical score for a Belorussian circle game. It consists of three staves of music in 4/4 time. Above the first staff is the tempo marking ' $\text{♩} = 92$ '. Below the staves are three lines of lyrics in Belarusian. The first line is '1. О - ле, О - ле, Я - нка, кле - нкне на ко - ля - нка,', the second is 'па - да - кні - се ў бо - чкі, ва - зьмісь за ва - чо - чкі,', and the third is 'У - мый - се, у - чэ - шсе і ву - бе - рай, ко - го хцэ.'

Example 31. Siberian Russian song (circle game)²⁶

150. Моя песня кругла, кругла

$\text{♩} = 124$

Мо - я пес - ня круг - ла, круг - ла, Ма - ты - шель - ма, доч - на - дру - га,
Бать - на - вор - ко - но - вод, Сын по у - ли - це и - дёт.

Detailed description: This image shows a musical score for a Siberian Russian song. It consists of two staves of music in 2/4 time. Above the first staff is the title '150. Моя песня кругла, кругла' and the tempo marking ' $\text{♩} = 124$ '. Below the staves are two lines of lyrics in Russian. The first line is 'Мо - я пес - ня круг - ла, круг - ла, Ма - ты - шель - ма, доч - на - дру - га,' and the second is 'Бать - на - вор - ко - но - вод, Сын по у - ли - це и - дёт.'

²³ Šoks broliukai šokinėj..., p. 132.

²⁴ Ананичева Т., Суханова Л. Песенные традиции Поволжья. Москва: Музыка, 1991. С. 41.

²⁵ Традиційная мастацкая культура Беларусаў..., с. 29.

²⁶ Хороводные и игровые песни Сибири..., с. 195, № 150.

Conclusions

- This RS is common to the rhythmic and inflectional structure of European dance music;
- The origins of the RS are connected to the earliest stratum of folklore: pastoral, children's songs, games, baby bounces and play-call songs; these genres exhibit many variants of the RS (and its parts), attesting to the improvisational nature of these pieces; calendar and wedding ceremony songs (in Lithuania this includes *sutartinės*);
- It is clear that this RS comes from an active rhythmic source, possibly related to movement (in a dance, game or infant bounce);
- The RS is more stable in vocal music, containing fewer variants than in instrumental music. This is related to the stable syllabic structure in the verbal tradition (3 + 3 + 4 + 3); notably in instrumental music this RS (like other characteristic patterns) is often committed to memory through spoken "notation" (as in *I Rygą, į Rygą, į tabokos fabriką* and others); for example, *sutartinė* for the five stringed *kanklės* 'zither' (*O-be-lyt gra-žuo-lyt, tū-to ly-lío tū-to*):

Example 32. The *Sutartinė* 'Obelyt gražuolyt'²⁷



1. *Obelyt gražuolyt, tūto lylio tūto.*
Obelytėle, tūtoj tūto lylio.

- The RS is particularly stable in Lithuanian *sutartinės*; in many of them it is a constant, fixed refrain pattern, i.e. *dau-tu-vo dau-tu-vo dau-tu-va-la, dau-tu-vo*;
- The RS is deeply and intuitively imbedded in folk singers and musicians. It is expressed in Lithuanian folklore traditions from its most archaic forms that include rhythmic improvisation, in polyphonic *sutartinės* with their stable rhythmic patterns, later dance music, the rhythmic-inflectional vocabulary found throughout Europe, as well as in trite little tunes; for example: the RS is heard in *Imk moni, imk moni, tu geresnės nerasi* ('take me, take me, you will don't finde better than me');
- The RS is heard in the folklore of nations belonging to different ethnic and linguistic groups (Baltic, Slavic, Finno-Ugric, Caucasian, Turcoman and others); also, it is found not only in the later stratum of folklore which clearly exhibits European commonalities in traditional music (conversely we might think that the RS was a later development in the folklore of the mentioned countries), but in archaic vocal genres: lullabies, bounces, calendar songs, etc.; all of this allows us to assert that this RS is universal, archetypical, and characteristic in the traditional music of many cultures;
- For the time being, questions regarding origin, age, and other issues surrounding this RS remain open, requiring further study.

²⁷ Aukštaitijos dainos, sutartinės ir instrumentinė muzika..., Nr. 7.

Santrauka

Archetipinė lietuvių folkloro ritmo struktūra: nuo sutartinių refrenų iki vaišių dainų

Lietuvių polifoninių dainų sutartinių muzika pagrįsta smulkiais ritmo motyvais, kurių įvairios kombinacijos sudaro skirtingas ritmo struktūras. Vienas dažniausių ritmo motyvų, pasitaikančių sutartinių muzikoje, – anapestinė ritmo formulė ♪♪. Ji labiausiai išsimeanti, nes „įgarsina“ įvairius triskiemenius refrenus: *tatatō, ratiliō, sadautō, linagō* ir daugelį kitų (beje, šios ritmo formulės svarbą lietuvių folklore rodo ir ja pagrįsti advento-Kalėdų ciklo dainų refrenai *kalėda* ir *leliumai*). Pastebėta, kad aštuonių taktų („periodo“) formos sutartinėse gana dažnai pasitaiko RS, pagrįsta minėtos ritmo formulės ♪♪ „sudvigubiniu“, jos savotišku „praplėtimu“ vien aštuntinėmis natomis ♪♪♪ ir „užtvirtinimu“, vėl pakartojant tą pačią formulę. Taigi visa RS yra tokia: ♪♪♪|♪♪♪|♪♪♪♪|♪♪♪| (skiemėninė sandara: 3 + 3 + 4 + 3). Ji ir yra šio pranešimo objektas.

Sutartinėse ši RS gali būti sudaryta vien tik iš refreninių žodžių: *Siū-di-ja siū-di-jo, siū-di-ju-la ta-ta-to; Dau-tu-vo dau-tu-vo, dau-tu-vė-la dau-tu-vo* ir pan. RS, išreikšta vien tik garsažodiniais refrenais, rodo ypatingą jos, kaip tam tikro baigtinio, stabilaus darinio, svarbą (o galbūt ir seną kilmę).

RS yra žinoma kaip visoje Lietuvoje populiaraus šokio – suktinio „Bitute pilkoji“ pirmoji melodijos dalis: „Bi-tu-te pil-ko-ji, iš kur me-dų ne-šio-ji?“ Beje, tai ne tik Lietuvoje, bet ir kitose Europos šalyse (pvz., Čekijoje, Slovakijoje) paplitusio šokio melodija. Tą pačią RS randame ir daugelyje kitų Lietuvoje žinomų šokių, kurių melodijos populiarios įvairiose Europos šalyse. Tai „Lakišius“ (II dalis – „Polka“), „Diedas plovė rugelius“ (II dalis: „Su-rišk man, pa-duok man, į a-ruo-dus su-pilk man“), „Klumpakojis“ („Grąsukas“) ir daugelis kitų. Taigi šią RS galime laikyti neatskiriama europinės šokių muzikos ritmo ir intonacijos struktūra.

Lietuvių vokaliniame folklore, be sutartinių, ją galima rasti tarp įvairių amžiaus klodų pavyzdžių. Pvz., ji gali skambėti archajiškos kumuliatyvinės struktūros dainose (vaikų dainoje „Aš turėjau gaidį“ ši RS skamba kaip nuolat pasikartojantis tekstas „Vi-si nor(i) da-ži-not, kaip ta pa-ci va-dzi-nas“; religinio turinio dainoje „Oi tu žeke žekeli“: „Pa-sa-kyk, že-ke-li, kas yr’ dan-guj ke-tu-ri“ ir kt.). Ši RS kartojama visoje Lietuvoje paplitusiose vaišių dainose „Išgėriau vieną kaip saldų pieną“ („Su-si-milk, dar į-pilk, dar ger-siu ir ant-rą“; tik paskutinis žodis čia ne triskiemenis, bet dviskiemenis), „Pasigėriau kaip gaidys“ („Nei pa-čios, nei mar-čios, kas gi ma-ne pa-bu-čiuos?“) ir kt.

Mus dominanti RS gyvuoja ir kitų tautų (pirminių tyrimų duomenimis – rusų, mordvių, estų, latvių, apkrikštytų totorių, kirgizų, kazachų, gruzinų ir kt.) įvairių stilių ir žanrų folklore (apeiginėse dainose, instrumentinėse melodijose, žaidimuose-rateliuose ir pan.). Kol kas lieka neaiškūs šios RS kilmės, amžiaus ir kiti klausimai.

Archetypes in Lithuanian Traditional Music: Intoning Aspect

An object of the research has been identification of particular durative archetypes¹ related to and found in Lithuanian traditional music. It is a well known fact that Lithuanian language is one of the oldest languages of Indo-European branch². By analogy one could expect that archaic qualities could be attached to traditional music as well. Some of them are typical to Lithuanian traditional music only, found, for example, in polyphonic Lithuanian songs *sutartinės*, many others are common for traditional music all over the world.

Whatever point of Lithuanian traditional music would be addressed – its phonetics, syntaxes, structure, way of performing, interrelationship of inner musical elements, variety and functionality of genres and styles, systems of modal organization, forms of polyphony, harmony – everywhere we could find phenomena that might be nominated as musical archetypes. If we agree with definition that musical archetype is an archaic musical specimen, an image, the musical form or its part then we have to admit that Lithuanian traditional music heritage would be considered as a granary of musical archetypes.

Leaving aside the utmost interesting but rather well-known archetypal aspects of Lithuanian traditional music such as bitonality, equitonics, oligotonics, khazmatonics, polytonality, isorhythmics and others, the main focus have been concentrated to the durative or processual aspects of question – to the music intoning³, which as well could be attached to the archetypal category.

The questions under research have been approached with the help of so-called theory of pre-modal types of thinking by Russian ethnomusicologist Eduard Alekseev⁴. Lithuanian traditional music has been investigated through the glasses of the aforementioned theory revealing alpha-, beta- and gamma-intoning types, and ritual peculiarities of tunes. At first the aim was to check out whether this theory could be applied on Lithuanian materials and after that the results have been checked taking into account numerous musical examples.

Archetypes in Lithuanian traditional folklore are met on various levels of folklore expressions – mythological, ritual, musical, choreographic, textual, etc.

Mythological dimension might be taken into account when particular genre of folklore is considered, for example, annual calendar or family feasts and rituals. World leading mythologists Sir James Geoge Frazer, Claude Lévi-Strauss, Mircea Eliade, Vladimir Toporov, as well as Lithuanian scholars Algirdas Julius Greimas, Norbertas Vėlius, Gintaras Beresnevičius, Nijolė Laurinkienė and others revealed close interrelationship between myth and traditional folklore recovering traces of such mythological archetypes as, for example, Cosmogony myth in calendar feasts, rituals and folklore, Hierogamy myth in wedding

¹ Archetype – Lat. *archetipum* from Greek noun *arkhetypon* adjective *arkhetypos* (αρχή ‘first’ or ‘original’ + τύπος ‘example, model, type, specimen’) means “first-moulded”. Term means “skeleton” in biology, also is used in linguistics meaning archaic form of the word or its part, in mythology – the first idea, image, symbolic figure, example repeated in mythic rituals and in psychology as psycho components, images based on previous experience of humankind, stored in collective sub-consciousness (term suggested by C. G. Jung). “Archetype” in music is rarely applied but could be considered as an archaic meaningful musical specimen, a symbol, an image, the musical prototype, form or its part, or typical way of its realization.

² “The Baltic languages, belonging to the Indo-European language family, seem to have changed more slowly than other Indo-European languages, so the contemporary languages have features similar to those of such ancient languages as Sanskrit, Greek and Latin. Although Old Prussian (a West Baltic language) is probably even more conservative than Lithuanian (an East Baltic language), the evidence of Old Prussian is scant and difficult to interpret. Latvian, also an East Baltic language, is less conservative than Lithuanian” (Schmalstieg, William R. *The Lithuanian Language – Past and Present*. In *Lithuanus: Lithuanian Quarterly Journal of Arts and Sciences*. Vol. 28, No 1 – Spring 1982. A. Klimas (ed.). ISSN 0024-5089); “It is the most archaic among live Indo-European languages still spoken” (*Lithuanian Language In Encyclopedia Britannica*).

³ By intoning the author means an expression of musical qualities during the process of performing practice.

⁴ Alekseev E. *Rannefolklornoje intonirovanije: zvukovysotnyj aspect*. Moskva: Sovetskij kompozitor, 1986 [An Early Intoning: The Pith Aspect, in Russian].

ceremonies and musical folklore, myth of Death and Rebirth of God in agricultural festivals and rites⁵.

Rites and ceremonies are treasury of ritual archetypes, which are mainly expressed in a magical formulas – it was believed that particular words and actions could ensure desired results by analogy, for example, it was believed that blessings and good wishes said during Christmas, or Easter holidays will come true, that walking in a circle around the rye field can protect the crops from storm damages, etc.⁶ This kind of archetypes is traced in fairytales, wishings, agricultural ceremonies and folklore. Ritual archetypes are presented in large quantities especially in writings on Lithuanian, Latvian, and Prussian customs, feasts, and music starting from the 15th century till the beginning of the 20th century.

Music – significant actor in the calendar (yearly) labor and family rituals. Musical archetypes are analyzed on various levels – meta-structural or pragmatic, functional or semantic and structural or syntactic. Pragmatic (meta-structural) level is characterized by oppositions and mediations in core-structure (e. g. semiotic square). Semantic (functional) level is represented by generic and stylistic qualities: shoutings, laments, prayers (recitations), illustration (repetition) of nature sounds, etc. Syntactic (structural) level is represented by basic elemental components of musical structure: modes, rhythmic models, forms, intonations, timbres, harmony, polyphony, ways of performing, etc. in fonetic-fonemic framework.

There are well known archetypal modal and rhythmical qualities in traditional music such as:

- Bitonality
- Equitonics
- Oligotonics
- Khazmatonics
- Polymodality
- Polytonality
- Isorhythmic
- Complementary rhythmic, etc.

Some of them (for example, bitonality, equitonics, polimodality, complementary rhythmic) are especially typical to Lithuanian *sutartinės*. They are rather known and well investigated⁷. I would like to add to those facts the archetypes of intoning.

Typology of intoning (pre-modal types of intoning) are based on methodics proposed by Russian scholar E. Alekseev⁸. He distinguishes three types of pre-modal intoning: α -intoning, β -intoning, and γ -intoning based on the level of stability and variety in sound producing:

- α -intoning is characterized by timbral priority and is based on registral contrasts of the voice – low and high tones;
- β -intoning is characterized by gliding voices and
- γ -intoning – on enlarged frames of variety of tone stability.

Let us find and consider some of the archetypal prototypes of intoning found in Lithuanian traditional folklore, defined as nature sound imitation, lamenting, shouting (calling), and praying prototypes.

1. Nature sound imitation prototype is characterized by imitation of natural soundscape in melodic patterns. This type of illustrative intoning is integrated into structure of many languages and it is called by linguists as “onomatopoeia”, e. i. sound equivalent to noise produced by particular bird, insect, animal or another natural phenomena like wind, rain, thunder, etc. Such characterization of verbs like “bark” for dog, “meow” for cat, “quack” for duck is widely used in English also. Onomatopoeic representation of natural soundscape is very typical to Lithuanian language as well as it is widely spread in traditional folklore. Onomatopoeia is one of the most important expressive means in children folklore, in hunting calls for

⁵ See Frazer, J. G. *The Golden Bough*. New York: Touchstone Books, 1996 (the 1st issue published in 1890); Laurinkienė N. Mito specifika ir jo ryšys su tautosakos rūšimis bei žanrais [The Myth Specificity and its Link with Folklore Types and Genres, in Lithuanian] // *Tautosakos darbai*, t. VIII (XV). Vilnius, 1998.

⁶ For more examples see Kulakauskienė D. *Lietuvių agrarinė magija (...)* Darbai ir dienos, 1999 Nr. 11(20). P. 95–119 [Lithuanian Agrarian Magic, in Lith.]. ISSN 1392-0588.

⁷ See Ambrazevičius R. Scale in Sutartinės: Psychoacoustic Viewpoint In *Traditional Music and Research in the Baltic Area. New Approaches in Ethnomusicology*. R. Astrauskas (ed.) Vilnius: Lithuanian Academy of Music and Theatre, 2005. P. 244–260; Janeliauskas R. Common Composition Traits in Archaic and Ancient Music In *Ethnic Relations and Musical Folklore*. R. Astrauskas (ed.). Vilnius: Lithuanian Academy of Music, 2001. P. 141–154.

⁸ See Alekseev E. *Rannefolklornoje intonirovanije*. M., 1986 [An Early Intoning, in Russian].

animals and birds, in pastural shoutings, signals addressed to animals and incantations. These genres of traditional music are marked with high importance of sound quality, its timbral richness. Timbre itself and timbral contrasts by no means are much more important here than mode or rhythm, or structure of tune which are fluctuating and unstable. According to Alekseev, prevailing here are α -intoning with timbral and registral contrasts, and occasionally β -intoning (voice gliding). Lithuanian equivalent of nightingale “song” could be provided as an example of sound imitation prototype (Ex. 1):

- Generic prototype: nature sound imitation
- Repetition strategy
- Timbre representation
- Prevailing α -intoning (timbral contrasts) occasionally – β -intoning (voice gliding)

Example 1. Children folklore: a nightingale voice imitation. 1965, Lauksodis.

Text and melody transcription – LTR 3783(1307), tape record – LTRF mg. j. 514(38). Published in LT-V 8047.

M.M. ♩=72 **Parlando** ♩=66

Jur — giuk, Jur giuk, Jur giuk, kin — kyk, kin_kyk, kin_kyk, va_

♩=54 ♩=48

žiuok, va_žiuok, va_žiuok, su _stok, su_stok, su _stok, trrrr!

Jurgiuk, Jurgiuk, Jurgiuk,
 Kinkyk, kinkyk, kinkyk,
 Važiuok, važiuok, važiuok,
 Sustok, sustok, sustok,
 Trrrr!

2. Lamenting prototype is another archetypal intoning, according to function, related to lamenting, weeping, begging. Melodic contour here is much stabler than in previous example. It is more or less based on repeating melodic formula – motive or fraze – which is characterized by descending contour and very often but not necessarily in every case sung in minor tertia interval. Descending melody contour has decreasing emotional effect which is very important feature and function of laments. Relatively stable intoning could be interrupted by unstable weeping or recitative expressions. Lamenting prototype of intoning is common in funeral and wedding laments, shepherd’s weepings, complaints, lamentations. Even if more stable intoning here is prevailing also are met interruptions of α -intoning with timbral and registral contrasts, and occasionally β -intoning (voice gliding) also.

In Lithuanian folklore we can find many interesting examples with combined features. As an example the incantation used by shepherds is provided. Onomatopoeic refrain *ku-ku* in the first and third bars are combined with lamenting intoning in the end of the first bar, in the second and the fourth bars. Intoning at the end of tune is unstable and could be attached to β -intoning (Ex. 2):

- Generic prototype (lamenting)
- Emotional release function (emotional decrescendo)
- Prevailing α - and β -intoning (voice gliding)
- Importance of timbre
- Repetition strategy

Example 2. Shepherds' folklore: a cuckoo incantation. 1968, Krokšlis, KTR 120 (16). Published in ČtDM 15b.

Sol¹-st¹(A12)

Ku - kū, ge - gu - te, Ke - lis aš me - te - lius 5 Ku - kū ku - kū,
 Ku - kū, rai - bo - ji, Pas mo - čiutę būs - iu?

Ke - lis aš me - te - lius Pas mo - čiutę būs - iu?

Kukū, gegute,
 Kukū, raiboji,
 Kelis aš metelius
 Pas močiutę būsiu?
 5 Kukū kukū,
 Kelis aš metelius
 Pas močiutę būsiu?

3. Shouting (calling) prototype is intoning with strong communicative function and ties with rituals. Usually it is sung in the open air with intense loud voice. This kind of intoning is typical to shepherd's calls, refrain parts of calendar, labour songs. Emotionally it has increasing development. γ -intoning here is prevailing, with β - and α -intoning met occasionally. γ -intoning means that the same calling function could be realized with wide variety of melodic contours, and intervals (Ex. 3):

- Generic prototype: shepherds calls, refrain parts of calendar songs
- Communicative function (emotional crescendo, loudness)
- Prevailing γ - and β -intoning (voice gliding) occasionally α -intoning
- Importance of dynamic and timbre
- Repetition strategy

Example 3. Shepherds' cry-out driving the herd home. 1960. Gervėčiai, KF 3334 (10). Publisher in ČtDM 9.

OO

Gi - li gi - li gi - li gi - li!

Calendar tunes sung during Advent time, on Christmas, St George Day, Easter, Whitsuntide saved to recent times dozen of specific refrains such as “Leliumai”, “Kalėda”, “Jurja”, “Vynelis vyno žaliasai”, “Vati olia” and others. These refrain parts of the song are often sung with archetypal shouting intoning manner and represent Shouting prototype. This kind of intoning we see in the first bars of Advent song “Leliumoj, gaidžiai gieda” (Ex. 4):

Example 4. Advent song. 1960. Žižmai village, Dieveniškės rural-district, Šalčininkai district. KTR 105(5), KF 940. Published in ČtDM 116b.

Sol¹-re²B5

1. Le - liu - moj, Gai - džiai gie - da, le - liu - moj, Jir vai -
 ruo - ja, le - liu - moj.

4. **Praying prototype** also could be attached to archetypal intoning. It also could be interpreted as remnant of archetypal ritual function. This type of intoning has specific generic determination: it is typical to orations, and wishes expressed during calendar festivities, wedding and labour rites and ceremonies. Melodically it is based on one tone repetition, is recited loudly. Sometimes it was used during pasturing ceremonies (Ex. 5):

Example 5. Shepherds' recitation riding to a night-watch, 1960. Gervėčiai. KF 3335(5). Published in ČtDM 13.

Sol' A

Jok jok jok! Nak - ci - go - nėn jok! Nie - ko ne - bi - jok, Mai - šu už - si - klokl!

⁵ Kai - li - nus iš - si - versk, Kai - lj ap - si - verskl Ark - lius ga - ny - sim,

Ug - nį kū - rin - sim. Lakš - tuo - tė mums lakš - tuos, ¹⁰ Rū - kas mus ap - juos!

Jok jok jok!
 Nalcigonėn jok!
 Nieko nebijok,
 Maišu užsiklok!
⁵ Kailinius išsiversk,
 Kailį apsiversk!
 Arklius ganysim,
 Ugnį kūrinsim.
 Lakštuotė mums lakštuos,
¹⁰ Rūkas mus apjuos!

Generic prototype: prayers, orations, wishes during calendar festivities, wedding and labor rite ceremonies:

- Communicative function (emotional crescendo, loudness)
- Prevailing – one tone recitative intoning
- Importance of dynamic and timbre
- Repetition strategy



Shepherds from the Vidiškiai village, Žemaitkiemis rural-district, Ukmerges district. Photo by Balys Buračas

Abbreviations

- ČtDM – Džukų melodijos. Sudarė ir parengė Genovaitė Četkauskaitė. Vilnius: Vaga, 1981 [Dzukian Melodies. Compiled by Genovaitė Četkauskaitė].
- LTR – Archives of Lithuanian Folklore at Institute of Lithuanian Literature and Folklore.
- LTRF – Archives of Sound Recordings at Institute of Lithuanian Literature and Folklore.
- KTR – Archives of Lithuanian Musical Folklore at Ethnomusicology Department of Institute of Musicology at Lithuanian Academy of Music and Theatre.
- KF – Archives of Sound Recordings at Ethnomusicology Department of Institute of Musicology at Lithuanian Academy of Music and Theatre.
- LT-5 – Lietuvių tautosaka. Smulkioji tautosaka, žaidimai ir šokiai. Medžiagą paruošė K. Grigas. T. 5. Vilnius: Mintis, 1968 [Lithuanian folklore. Small genres, games and dances. Compiled by K. Grigas. Vol. 5]

Santrauka

Lietuvių tradicinės muzikos archetipai. Intonavimo aspektas

Jeigu muzikinį archetipą (lot. *archetipum* iš gr. *arkhetypos* – *αρχή* ‘pradžia’ + *τύπος* ‘pavyzdys’) suprasi-
sime kaip gilią senovę siekiantį pirmąjį pavyzdį, įvaizdį, senovinę muzikos formą ar jos dalį, turėtume
pripažinti, kad lietuvių tradicinė muzika yra išsisais muzikos archetipų lobynas.

Kokį muzikos aspektą ar sandą bepaimtume – fonetiką, sintaksę, formą, atlikimo būdą, elementų
sąryšį, melodijų žanrų ir stilių įvairovę, jų funkcinę paskirtį, derminės organizacijos būdus, polifonijos
formas, harmoninės sandaros ypatybes, – visur rasime reiškinių ir faktų, kurie gali pretenduoti į archetipo
nominaciją.

Palikdamas nuošaliau labai įdomius ir lietuvių liaudies muzikai būdingus archetipinius reiškinius –
bitonalumą, ekvintoniką, oligotoniką, chazmatoniką, politonalumą, izoritmiką ir nemažai kitų, norėčiau
sutelkti dėmesį į procesinius intonacinius muzikos aspektus, kuriuos taip pat mėginu priskirti muzikos
archetipų kategorijai.

Tyrimo metodikos pagrindu pasirinkau rusų etnomuzikologo Eduardo Aleksejevo vadinamąją ikider-
minio mąstymo tipų teoriją. Ja remdamasis lietuvių liaudies muzikoje siekiu atskleisti *alfa-*, *beta-* ir *gama-*
intonavimo tipus, taip pat istoriniuose šaltiniuose užfiksuotus ritualinius muzikos bruožus, pailiustruoti
juos muzikos pavyzdžiais.

Pagal intonavimą išskirti ir apibūdinti keturi lietuvių tradicinėje muzikoje gyvuojantys archetipai –
gamtos garsų imitavimo, raudojimo, šūksnio ir oracinis (meldimo). Jie ypač dažni ganymo folklore.

3

**Archetipų apraiškos
šiuolaikinėje muzikos
komponavimo praktikoje
(XX–XXI a.)** **Manifestation of Archetypes
in Composing Practise
of Contemporary Music
(20th–21st c.)**

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***Bogurodzica* – as an Archetype for Polish art Music of the 20th Century**

Bogurodzica (Song to the Mother of God) – a magnificent Gregorian chant – was the first known hymn in the Polish language. It is the oldest Polish song preserved together with a melody and it belongs to the most important musical materials of Polish history.

Bogurodzica comes from 13th century and it was sung, through the Middle Ages not only in churches as a prayer – begging song – addressed to Virgin Mary, but also as an invocation on the battle-fields by the Polish knights (among other events, during the battle of Grunwald in 1410 when the Order of Teutonic Knights was defeated). Also later, „*Patrium Carmen*, as *Bogurodzica* was referred to, was inseparably connected with the history of Poland. It was performed during coronation ceremonies and announcements of pivotal decisions for the country.”¹

Because of two these factors, religious and heroic, *Bogurodzica* was very often treated as an archetype of an art music composed in 20th century Poland. Many composers used *Bogurodzica*, and especially its melodic contour, in their music. Through different uses of its quotations or interval models they incorporated into the art music programmatic meaning and specific emotional power.

Even superficial review of the repertoire of the 20th-century Polish art music allows one to find over 20 compositions stemming from this inspiration of *Bogurodzica*. These are both vocal compositions (masses, motets for *a cappella* choirs), vocal and instrumental compositions (masses, songs) as well as instrumental ones (e. g. symphonies, symphonic poems).

Figure 1. *Bogurodzica* – the first Polish national anthem

t.: z XIII w. (wg rękopisu z XV w.) m.: Siedl.

1. Bo-gu-ro-dzi-ca, Dzie-wi-ca, Bo-giem-sła-wie - na
Ma - ry-ja! U Twe-go Sy-na, Go-spo-dzi - na,
Ma - tko zwo - le-na, Ma - ry-ja, Zi - ści nam,
spuści nam! Ky-ri-e e - lei-son. 2. Twe-go dzieła Chrzci-
ciela, Bo - ży-cze, U-słysz gło sy, napełń myśli czło-
wie-cze, Słysz mo-dli-twę, jaż no-si-my. A dać ra - czy,
Je - goż pro-si-my: A na świecie zboż-ny po - byt,
po żywo-cie rajski prze-byt! Ky-ri-e e - lei-son.

¹ Ewa Obniska, *Muzyka dawna* [Old music], in: *Dzieje muzyki polskiej w zarysie* [History of Polish music in outline], ed. Tadeusz Ochlewski, II ed., Warszawa, 1984, p. 30.

Such frequent presence of *Bogurodzica* in 20th century Polish music (often as a quotation) may be explained, on the one hand, by its explicit baggage of patriotic and religious values, which were desired by a composer working on music of a national format, composed “to uplift the nation’s heart”. On the other hand a common knowledge of this song, which was the first Polish national anthem, helped composers to dialogue effectively with the tradition and be more in touch with their listeners.

Masses with *Bogurodzica* Themes

Masses are a considerable part of compositions that use *Bogurodzica* as their musical component – as an archetype. In his research of 21 Marian Masses composed in the 20th century Stanisław Dąbek enumerated seven compositions that use *Bogurodzica*² theme. Between them there are:

- Father Kazimierz Klein (1871–1927) – “*Missa in honorem S[ancti] Adalberti Ep[iscopii] et Mart[yrus]*” op. 2 (1903) for mixed choir a cappella;
- Feliks Nowowiejski (1877–1946) – *Msza Polska “Bogu-Rodzica”* (Polish Mass “*Bogu-rodzica*”) op. 25 no 5 (1922) for mixed choir a cappella;
- Kazimierz Jurdziński (1894–1960) – *Missa in honorem S. Andreae Bobola* (1938) for four-voices men-choir and organ;
- Father Leon Świerczek (1900–1980) – *Missa Solemnis ex motivis antiquissimi cantus “Bogu-Rodzica”* (II ed. 1938) for three-voices men-choir and organ;
- Feliks Rączkowski (1906–1989) – “*Missa Bogurodzica*” (1943) for four-voices mixed choir and organ;
- Zbigniew Penhowski (b. 1933) – “*Missa abstracta*” (1966) for symphonic orchestra, choir and soloists;
- Juliusz Łuciuk (b. 1927) – “*Msza dziękczynna*” (*Thanksgiving Mass*) (1974) for mixed choir a cappella (*Missa gratiarum actione per coro misto*).

It is quite often the case that in the said repertoire the presence of *Bogurodzica* is indicated in the very title. However, the most frequently used way of quoting this ancient Marian and knights’ song is incorporating it into a tonal tissue of the work, which then becomes the basis of a structural material for either a part or the whole form. One also has to remember that while quoting, composers used two preserved versions of the song: Cracow (more popular nowadays) and Gniezno one.

Father Kazimierz Klein used Gniezno version of *Bogurodzica* as the theme in *Credo* in his “*Missa in honorem S[ancti] Adalberti Ep[iscopii] et Mart[yrus]*”, emphasising in this way a symbolic connection with the eponymous figure of St. Adalbert (Wojciech) who sacrificed his life defending the faith³. 11 motifs of the song were used (both initial, internal and final ones). Ordered way of introducing themes from *Bogurodzica*⁴ was applied not only for technical purposes (as purely tonal – asemantic material). Sometimes, as Dąbek claims, „the composer combines semantics of the song’s lyrics with the words of the mass”⁵.

On the other hand Feliks Nowowiejski in *Msza Polska “Bogu-Rodzica”* (Polish Mass “*Bogu-rodzica*”) while using the material of Cracow version “is trying to integrate the whole seven-part cycle by a chosen theme of the song”⁶. He uses the material of the song for purely constructive, asemantic purposes, without “a direct correlation between the lyrics of the song’s theme and the Polish text used in the cycle”⁷. He uses seven themes of *Bogurodzica* (one theme usually integrates one part of the Mass), an initial theme is used in the first and the last part, which gives the entire composition a circular form. Differences between particular parts regard a different way of rhythmisation of quoted themes, too.

Three-part *Missa in honorem S. Andreae Bobola* by Kazimierz Jurdziński uses Cracow version of *Bogurodzica* as well. The composer uses five themes of the song (usually initial ones) which, like in the case of Nowowiejski, are “tonal and constructive material, without direct and semantic correlation with the lyrics of the song and the Mass”⁸.

² See Stanisław Dąbek, *Twórczość mszalna kompozytorów polskich XX wieku* [Mass’ creativity of Polish composers of 20th century], Warszawa: Wydawnictwo Naukowe PWN, p. 43–104.

³ Ibidem, p. 89.

⁴ See S. Dąbek, op. cit., p. 89.

⁵ S. Dąbek, op. cit., p. 89–90.

⁶ Ibidem, p. 93.

⁷ Ibidem, p. 90 i 93.

⁸ Ibidem, p. 95–96.

Both versions of *Bogurodzica* – Cracow and Gniezno ones – are the basis of *Missa Solemnis ex motivis antiquissimi cantus “Bogu-Rodzica”* by father Leon Świerczek. Eight themes come from Cracow version and seven from Gniezno one.⁹ The third theme of Gniezno version emphasised in *Gloria* and *Credo* shows, that the composer chose themes prudently and paid attention to a correlation between the lyrics and music. Dąbek explains: “This *motif of joy*, with ascending melodic line corresponds semantically or symbolically with texts of the mass with which it was used: Et in terra, Quoniam, Et incarnatus, Et resurrexit, Et iterum venturus <...>”¹⁰. Moreover, such extensive usage of themes of *Bogurodzica* (fifteen themes) makes one state that in case of Świerczek’s composition “it is rather a symbolic integration related to a melody of the whole song”¹¹ than a quotation.

For Feliks Rączkowski themes of *Bogurodzica* help to integrate the first part of the cycle “*Mass Bogurodzica*” (other parts of the cycle use other Marian songs). Again, we have an example of asemantic usage of a melody of the well-know song¹².

The initial theme of *Bogurodzica* is also to be found in *Missa abstracta* by Zbigniew Penherski composed for symphonic orchestra, choir and soloists. Quotation recognisable in the work was introduced, as the composer claims, unintentionally and the concurrence is a matter of a sheer coincidence.¹³ Penherski explained, that “*Missa abstracta* was not composed for Polish listeners, therefore quotations from *Bogurodzica* would be unclear”¹⁴. Since the Mass can be performed in Poland as well, Dąbek suggests that for Poles this unintentional quotation becomes obvious, clear and meaningful”¹⁵. Dąbek offers here the following symbolic interpretation of the quotation from *Bogurodzica*: spiritual victory of a girl named Mary, whose tragic history ended by death is told in a text by Różewicz being at the basis of the composition. A symbolic function of the quotation is emphasised here by homorhythmia, archaic-styled harmonisation and placing it in a final part of the composition – together with a word *Hallelujah*. A symbolic interpretation comes from a superior parallel Maria-Maryja (“*Bogiem sławiona / Praised in/by God*”)¹⁶. It is worth emphasising, after Dąbek, that the very title *Missa abstracta* (*abstractus* – pulled away, separate) suggests that the relation with the genre of a mass is rather loose here¹⁷.

For Juliusz Łuciuk a melic structure of *Bogurodzica* is the base of each of five parts of “*Msza dziękczynna*” (*Thanksgiving Mass*). Various themes of the song are used here¹⁸, and the presence of the themes is the most explicit in *Credo*. In this part “the composer reaches exceptionally high level of a material integration”¹⁹ repeatedly using themes, either clear or obliterated, that are transformed by means of variation. Again, *Bogurodzica* is treated asemantically in the whole mass and its presence contributes to “reaching a polistylistics of consonance”²⁰.

***Bogurodzica* in a Non-Mass Repertoire**

Due to the fact that *Bogurodzica* is commonly associated with a patriotic song that reinforces a myth of Polish bravery, its melody was used by Emil Młynarski (1870–1935) in four-part *Symfonia F-dur* op. 14 composed in 1910 called “*Polonia*”. As Warsaw-located press reported, this symphony: “<...> praises, by means of a speech of sound, history of our Homeland, its thick and thin times, glorious triumphs and painful defeats, dramatic fall and hope for undoubted revival”²¹. Review of the programme of the symphony placed

⁹ Ibidem, p. 96.

¹⁰ Ibidem, p. 97.

¹¹ Ibidem, p. 53.

¹² See ibidem, p. 100.

¹³ See ibidem, p. 103.

¹⁴ Ibidem, p. 103.

¹⁵ Ibidem, p. 103.

¹⁶ See ibidem, p. 103.

¹⁷ Ibidem, p. 27.

¹⁸ Ibidem, p. 295.

¹⁹ S. Dąbek, op. cit., p. 100–103.

²⁰ See ibidem, p. 215.

²¹ See Stefan Sledzinski, *Zarys dziejów symfoniki polskiej w XIX wieku* [Outline of history of Polish symphonic music in 19th century], in: *Z dziejów polskiej kultury muzycznej* [From the history of Polish musical culture], ed. Stefania Łobaczewska, Tadeusz Strumiłło, Zygmunt M. Szwejkowski, part. II, *Od Oświecenia do Młodej Polski* [From Enlightenment to Young Poland], Kraków: PWM, 1966, p. 444.

at the beginning of the edition prepared by Bote & Bock from Berlin as “Partitur zum Privatgebrauch”²² provided the following description: “Themes of undoubtedly Slavic character combined with the fact, that the old Polish melody [meaning *Bogurodzica*], which is inseparably connected with a memory of great war events and national uprisings in Poland, detectable in the whole work, allows one to conclude, that the symphony’s task is to make listeners aware of specific moments on a national importance”²³.

A theme of *Bogurodzica* emerged in *Symfonia [Symphony]* by Młynarski as a minor chorale theme in the first part (intoned in horns)²⁴. In the whole work more musical quotations and associations were used: *Scherzo* was based on a rhythm of oberek dance (lively Polish folk dance), the final included krakowiak dance *Albośmy to jacy tacy*. In the 60th of the 20th century Stefan Śledziński wrote: “Far from a dramatic pathos of Paderewski’s *Symphony*, *Symfonia F-dur [Symphony F major]* is a work of a balanced, academic style, belonging to then already fading neoromanticism. It did not reach a popularity of Młynarski’s violin concertos, especially the second one”²⁵. Commenting upon the composition in 2003 Irena Poniatowska reminded her readers that in *Symfonia [Symphony]* Młynarski refers to “an idiom of a folk nationality shaped in the 19th century. At the same time he is using tradition, a myth of a Polish bravery time-honoured by *Bogurodzica*”²⁶. Antoni Sygietyński suggested, that due to a symbolic allegory of the nation’s fight, Młynarski’s *Symfonia* “should be called *Polonia*, especially because it is connected with dramatic character of Grottger’s *Polonia*”²⁷. One should also say that usage of *Bogurodzica* in the work composed during the period of partitions was a manifestation of the composer’s patriotic attitude and a testimony of emphasising national values in the art.

In case of Tadeusz Kassern (1904–1957) who used *Bogurodzica* in the second of four “*Copernican Motets*” composed in 1937, it was the usage of a quotation in its stylistic function meant to archaize the whole composition. As we know in 1937 Kassern got interested in musical archaization of music, started using old Polish culture and his new creative attitude manifesting itself in his music in a melodic line, simplified fabric and intensified expression lasted about ten years²⁸. Discussed *Motets* dedicated for a four-voice a cappella choir were composed after Kassern’s radio oratorio composed to a symphonic poem by Nicolaus Copernicus entitled *Septem sidera*. Following the original lyrics in the central part of the second motet devoted to the Mother of God the composer used the melody of *Bogurodzica* (twice re-emitted and reduced to three bars)²⁹. Strong music and lyrics-related connotations in this particular motet were used by Kassern to construct a metaphoric vision of the world and the applied archaization, according to Dorota Maciejewicz, is a testimony of fascination by a Flemish polyphony (especially a technique of the generation of Josquin des Prèz). The whole motet is a kind of a “pastiche” of *Ave Maria*³⁰. It is worth adding, that according to a witness of the world premiere of the oratorio in 1937, Marian Sobieski, the melody of *Bogurodzica* was also a formative and structural material for the prelude preceding the second motet (cello part)³¹.

A quotation from *Bogurodzica* with an explicit semantic meaning is to be found in the last of the symphonic poems by Jan Maklakiewicz (1899–1954) – “*Grunwald*” composed in 1939–1944. A piano draft was composed already in 1939, however the composition itself got orchestrated as late as in 1943, whereas

²² See Irena Poniatowska, “*Polonia odrodzona*” w symfonii polskiej początku XX wieku [“Polonia reborn” in Polish symphony of the beginning of 20th century], in: *Complexus Effectuum Musicologiae, Studia Mirosław Perz Septuagenario Dedicata*, Kraków, 2003, p. 408.

²³ I. Poniatowska, op. cit., p. 408.

²⁴ See ibidem, p. 408.

²⁵ Stefan Śledziński, op. cit., p. 444.

²⁶ I. Poniatowska, op. cit., p. 410.

²⁷ See Antoni Sygietyński, *Emil Młynarski*, “Tygodnik Ilustrowany”, 1911, No 17, p. 326–327; see I. Poniatowska, op. cit., p. 410.

²⁸ See Violetta Kostka, *Elementy polskie w twórczości Tadeusza Zygryda Kasserna* [Polish elements in Tadeusz Zygfryd Kassern’s output], in: *Polskość i europejskość w muzyce* [Polish character and European character in music], “Forum Muzykologiczne” Sekcja Muzykologów ZKP, Warszawa, 2004, No 1, p. 78 (Internet version).

²⁹ See ibidem, p. 78.

³⁰ See Dorota Maciejewicz, *On the musico-verbal relations in the ‘Copernican Motets’ by Tadeusz Zygfryd Kassern*, in: *Music in the World of Ideas*, ed. by Helen Geyer, Maciej Jabłoński, Jan Stęszewski (dedicated to Michał Bristiger), Poznań, 2001, p. 278.

³¹ See Marian Sobieski, “*Motety kopernikowskie*” Tadeusza Zygryda Kasserna [‘Copernican Motets’ by Tadeusz Zygfryd Kassern], “Muzyka Kościelna”, 1938, p. 48, 51–52.

dynamics and agogic markings were added in 1944³². The very title of the composition points at specific events in the history of Poland, and consecutive fragments within the ranging form may be associated with the most important moments of the victorious battle. What is important here is that the composer did not add any verbal clarification to his symphonic poem. What makes the creative message unequivocal is, therefore, set of musical quotations – themes from *Bogurodzica*, themes from Easter song *Przez Twoje Święte Zmartwychwstanie* [Through Your Holy Resurrection], or a phrase from *Msza polska* [Polish Mass] by Maklakiewicz³³ himself at the very beginning of the composition. Maria Wacholc writes that “in numerous fragments of the composition one is able to find illustrative elements that express, as it is easy to conclude, prayers and singing of the military, hoofbeat of a cavalry, signals calling to attack, the clash of sword, turmoil of the battle, mourning for the deceased on the battlefield and glory of the victory³⁴. Suggestive picture of the poem is obtained, apart from the quotations, thanks to applied instrumentation.

Figure 2. Jan Maklakiewicz. *Grunwald*

³² See Maria Wacholc, *Jan Adam Maklakiewicz*, Warszawa 2000, p. 184.

³³ See *ibidem*, p. 184.

³⁴ *Ibidem*, p. 184.

A reference to the opening notes of *Bogurodzica* is found in two compositions by Henryk Mikołaj Górecki (born in 1933); in *Pieśni o radości i rytmie [Songs of Joy and Rhythm]* for two pianos and chamber orchestra (version from 1960³⁵) and *I Symphony “1959”* op. 14 (in the third part “*Chorał*”)³⁶. This, however, is a reference of a peculiar type. As Adrian Thomas observed, a basis of many musical solutions of Górecki (starting from the 60th) is usage of a master „motto” – a small interval sequence³⁷. The composer himself admitted that the said “motto” comes from the oldest Polish composition recorded on paper *Bogurodzica*³⁸. Thomas recognises the relationship with *Bogurodzica* as more of “conceptual than actual character”³⁹, however it is impossible not to notice, that the second topic of the coda of the final in *Songs of Joy and Rhythm* are clearly influenced by the incipit of *Bogurodzica*.

Figure 3. Henryk Mikołaj Górecki. *Songs of Joy and Rhythm*

A similar solution is applied in *Chorał* (part III) of *the First Symphony* of Górecki. Another interesting fact is, that the composer’s draft to *the Symphony* includes “seven initial notes of *Bogurodzica*”⁴⁰. In the said cases the sounds’ material from *Bogurodzica* is treated as a substance for further procedures of the composer. The source, the old Polish knights’ song, is at the very basis of a qualitative dimension of music, which is expressed by Thomas in the following way: “The real meaning of this fact lies not in identification of the source of this transformed by the composer material, but on Górecki’s recognition of his connections with old Polish music and, partly, with its modal character, long before they became the major part of his composing principle.”⁴¹

³⁵ *Pieśni o radości i rytmie [Song of Joy and Rhythm]* was written in 1956, but they were re-written in winter 1959/1960.

³⁶ Adrian Thomas, *Górecki*, Kraków: PWM, 1998, p. 39

³⁷ See *ibidem*, p. 23.

³⁸ See *ibidem*, p. 24.

³⁹ *Ibidem*, p. 24.

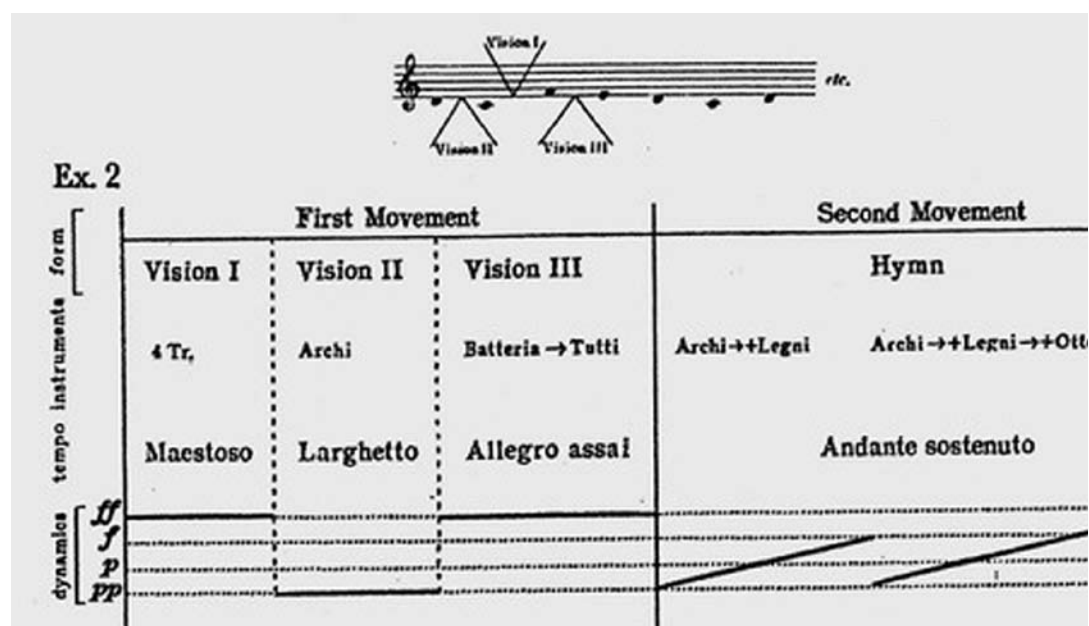
⁴⁰ *Ibidem*, see reference p. 39.

⁴¹ *Ibidem*, p. 24–25.

Religious and patriotic connotations were decisive in case of Andrzej Panufnik's usage of *Bogurodzica* in his *Sinfonia Sacra* (1914–1991). The composer used the following words to describe his work composed in 1966 to commemorate millennium of Christianity in Poland: “*Sinfonia Sacra*, my third symphony, was composed as a tribute to Poland's Millenium of Christianity and Statehood, and as an expression of my religious and patriotic feelings. Because of the source of inspiration, I wanted this composition to be very much Polish in character and also to emphasise the Catholic tradition so deeply rooted in the country of my birth. Therefore I based *Sinfonia Sacra* on the first known hymn in the Polish language, the *Bogurodzica*, a magnificent Gregorian Chant. Through the middle ages, *Bogurodzica*, like a national anthem, was sung not only in church as a prayer to the Virgin, but also as an invocation on the battlefields by the Polish knights. Both these factors, heroic and religious, I have endeavoured to incorporate into my symphony, stressing their emotional power. Therefore, without reading too much literary, programmatic meaning into the music, the listener might still feel the atmosphere of the battlefield and of prayer, these two persistently repeated elements having dominated Polish life throughout all the thousand years of its tragic history”⁴².

The first part of *Sinfonia sacra* – composed of three *Visions* – uses particular parts of intervals that exist between the first four notes of *Bogurodzica* as the harmonic and melodic base. These are a regular fourth in *Vision I*, a major second in *Vision II* and a minor second in *Vision III* respectively. The character of *The Visions* is as follows: flourish (*Vision I*), contemplative (*Vision II*) and dramatic one (*Vision III*). Mood of the last *Vision* calling upon “a climate of a battlefield, through a juxtaposition of wind and stringed instruments, with a considerable role of a suggestively applied percussion”⁴³ is relieved by *Hymn* full of a prayer character, in which a full melody of *Bogurodzica* is used for the first time. Melody developed gradually leads to the final culmination. Panufnik, therefore, refers to *Bogurodzica* both for purely structural and symbolic purposes. He uses the quality of the Polish hymn that comes not only from its national connotations, but also from the constructive layer of music itself. He creates, in a masterly way, a pithy work that is incredibly rich when it comes to its emotional power.

Figure 4. Andrzej Panufnik. *Sinfonia sacra* (compositional scheme)



⁴² Andrzej Panufnik, *Impulse and Design in my Music*, London: Boosey & Hawkes, 1974, p. 5.

⁴³ Beata Bolesławska-Lewandowska, *Narodowy charakter "Sinfonia Sacra" Andrzeja Panufnika a jej recepcja w świecie* [National character of 'Sinfonia Sacra' by Andrzej Panufnik and its reception in the world], in: *Polskość i europejskość w muzyce* [Polish character and European character in music], "Forum Muzykologiczne" Sekcja Muzykologów ZKP, Warszawa 2004, No 1, p. 83 (Internet version).

Andrzej Panufnik returns to the theme of *Bogurodzica* once again in 1981 in his *Sinfonia votiva*⁴⁴. This composition was dedicated to *Czarna Madonna* (“To the Black Madonna”) and composed during the times when “Solidarity” was born. The author was forced to emigrate due to political reasons, so the quotation from *Bogurodzica* was used mainly because of its semantic connotation of a patriotic song referring to a victory on a battlefield.

Quotations from *Bogurodzica* are also to be found in music of Wojciech Kilar (born 1932); in his “*Bogurodzica*” for mixed choir and orchestra from 1975 and “*Victoria*” composed eight years later, also for mixed choir and orchestra. The used quotations are of a clear semantic meaning. In “*Bogurodzica*” Kilar uses the first two and at the same time the oldest stanzas of the Polish hymn, which correspond to two musical stanzas – from the choir’s entrance to the final cadence.⁴⁵ A melodic quotation from the song is introduced in the epilogue and, as Leszek Polony puts it, “Doric mode in an octave unison of a choir centred around F sharp and accompanied by words “*Kyrie eleison*” sounds as a reminiscence of a distant past”⁴⁶. What is important here, is the fact that Kilar’s work was understood as a national composition calling for a fight for freedom. Potential victory was suggested by the quotation with positive connotations.

Figure 5. Wojciech Kilar. *Bogurodzica*

The image shows a page of a musical score for Wojciech Kilar's "Bogurodzica". The score is for mixed choir and orchestra. At the top, it is marked "FFF" (fortissimo). There are two tempo markings: "174 ♩ = ca 45" and "2 ♩ = ca 90". The score includes staves for Horns (H), Trumpets (TR), Trombones (TN, TB), Timpani (TMB, TMP), Soprano (S), Alto (A), Tenor (T), Bass (B), Violins (VN), Violas (VL), Violas (VC), and Cellos (CB). The vocal parts have lyrics: KYRIE ELEISON. The score is marked with "174" and "179" in boxes. There are also some handwritten markings like "FF" and "FF" on the timpani staves.

⁴⁴ Tadeusz Kaczyński, *Andrzej Panufnik i jego muzyka* [Andrzej Panufnik and his music], Warszawa, 1994, p. 34–35.

⁴⁵ See Leszek Polony, *Kilar. Żywioł i modlitwa* [Kilar. Element and prayer], Kraków: PWM SA, 2005, p. 127.

⁴⁶ *Ibidem*, p. 129.

Kilar's "Victoria" was born out of optimism and undeterred faith. The composition is treated as a kind of *postscript* to "Bogurodzica". Composed as a welcome song for John Paul II during his second pilgrimage to his homeland, this is a kind of a praising hymn⁴⁷. Here a quotation from *Bogurodzica* is used already at the very beginning and is a clear reference to the work composed eight years before. On the other hand the quotation clearly creates a very solemn and victorious mood. It is worth adding, that Kilar chose the following words of the Polish king Jan III Sobieski uttered to Pope Innocente as lyrical basis of his composition: "Venimus, vidimus, Deus vicit; we came, we saw, God won"⁴⁸.

Bogurodzica is also quoted in "Audycja VI" [*Broadcast VI*] by Andrzej Krzanowski (1951–1990) composed in 1982. "Audycja VI" was ordered by the Polish Association of Contemporary Music and dedicated to Karol Szymanowski for a centenary of his birth (the score has the following inscription: Karol Szymanowski in memoriam). The work is composed for a soprano with a violin quartet and inspired by poems by Juliusz Słowacki referring to God and His Mother – "Oda do wolności" (Ode to freedom), "Hymn" (I feel sad, God) and "Do matki" (To mother). A referral to the oldest Polish religious song is to be found in the central fragment of "Audycja" in a form of a picture of a melodic line's first theme (with a calm recitation) that is a clear reference to the used lyrics.

During the first days of a martial law in Poland (between January 1 and April 11, 1982) "Symfonia Polska" [*Polish Symphony*] by Krzysztof Meyer (born 1943) was created. Presence of three national anthems (apart from *Bogurodzica*, *Boże coś Polskę* and *Rota* are also quoted) has a symbolic character⁴⁹. The quoted anthems appear respectively in the third, first and fourth part of *Symfonia* [*Symphony*] and, as Wolfgang Osthoff explains, are "the proper key to understanding the work"⁵⁰. Meyer himself in his conversation with Irina Nikolska emphasised a necessity of a composer to participate in events of a surrounding world. He said: „Music <...> is called to reflect complexity and turmoil of our times; musical thinking goes simultaneously with thinking about the surrounding world and expresses, consciously or unconsciously, an artist's outlook"⁵¹. Leszek Polony commenting Meyer's *Symphony* in "Ruch Muzyczny" admitted, that this work, "hits the right spot in our current experience, moves extremely fragile string of a collective mental make-up"⁵², expressing at the same time doubts: "is it going to survive the test of time?"⁵³

Bogurodzica is the basis of the third part of the work in question. One can hear the beginning of the song several times, and one and a half of the stanza is used in full only once⁵⁴. The quotation from *Bogurodzica* is used both symbolically and illustratively; an invocation to Mary is gradually disturbed by an anxious melody of a violin leading to fortissimo, in which a percussion display "foreshadows danger, growth of pathos and tension"⁵⁵ related to the approaching catastrophe. W. Osthoff points at not so much quoting the anthems, but a unique way of linking them with a symphonic context. He writes: "in *Symfonia Polska* [*Polish Symphony*] songs emerge almost from silence, in all its naturalness, as if deprived of a fighting gear. Their power and phenomenon lies precisely here. Their peace is an expression of an attitude of a full distance: in a dominant monophony (part I), in reduction to the simplest, homogeneous accompaniment (part III), or in a metric autonomy from uneasy counterpoints in the fourth part"⁵⁶.

⁴⁷ Ibidem, p. 136.

⁴⁸ Ibidem, p. 136.

⁴⁹ See Krzysztof Meyer in the interview for "Przekrój": *Symfonia "Polska" Meyera* [*Polish Symphony by Meyer*], Kraków, 1984, No 2017.

⁵⁰ Wolfgang Osthoff, *Sztuka i wyznanie. Refleksje wokół "Symfonii Polskiej" Krzysztofa Meyera* [Art and confession. Reflections on 'Polish Symphony' by Krzysztof Meyer], http://free.art.pl/demusica/de_mus_9/09_08

⁵¹ Krzysztof Meyer in the interview with Irina Nikolska in April 1978, see Irina Nikolska, *Symfonie K. Meyera* [Symphonies of Krzysztof Meyer], in: Krzysztof Meyer. *Do i od kompozytora* [To and from the composer], ed. Maciej Jabłoński, Poznań: Ars Nova, 1994, p. 111.

⁵² Leszek Polony, *Krzysztof Meyer: "Symfonia Polska"* [Krzysztof Meyer, 'Polish Symphony'], "Ruch Muzyczny", 1983, No 13, p. 5.

⁵³ Ibidem, p. 5.

⁵⁴ In the score number 80–81.

⁵⁵ W. Osthoff, op. cit.

⁵⁶ Ibidem.

Figure 6. Krzysztof Meyer. *Polish Symphony*, third part

80

4 3 4

mf

vn I

f detaché

senza sord.
pizz.

vl

mf

pizz.

mf

Another work being a reaction to imposing martial law in Poland (perhaps not so direct like in the case of Meyer) is *Blanc-rouge* from 1985 by Zygmunt Krauze (born 1938). The work includes two quotations from the Polish anthems: *Bogurodzica* and *Boże coś Polskę*. The title itself points at a homeland, symbolised here by white and red. Krystyna Tarnawska-Kaczorowska notices, that the image of the country created in this music is “mocking, parodical, quasi-Gombrowicz-styled”⁵⁷, with “a tinge of a grotesque humour”⁵⁸. Krauze “puts boldly together low and high music, trivial and subtle music, crashes the profane with the sacred”⁵⁹, and the used quotations are manifestation of this pathos and lofty style. *Bogurodzica* resounds at the end: “unison, a bit rubato, in a metallic and silvery plate. A perfect performance. Impressive perfection. Subtlety. Glorification of chivalry, bravery, victory...”⁶⁰ – says Tarnawska-Kaczorowska. Once again a presence of the first Polish religious song serves to personalize a patriotic idiom, even if it is referred to not only for lofty and solemn purposes...

⁵⁷ Krystyna Tarnawska-Kaczorowska, *Zygmunt Krauze – między intelektem, fantazją, powinnością i zabawą* [Zygmunt Krauze – between intellect, fantasy, duty and play], Warszawa: Wydawnictwo Naukowe, 2001, p. 223.

⁵⁸ Ibidem, p. 223.

⁵⁹ Ibidem, p. 223.

⁶⁰ Ibidem, p. 224.

Conclusion

As Maja Trochimczyk mentions in her paper *Sacred/Secular Constructs of National Identity: A Convulved History of Polish Anthems*⁶¹ – *Bogurodzica* has various meanings, developed through ages. There are: religious aspects (in historical, social and national dimensions); national (in monarchic, military and symbolic dimensions), literary and linguistic (in historical dimensions) and musical meanings (historical and symbolic dimensions). All are important and, in my opinion, all are responsible for usage of *Bogurodzica* as a musical archetype in 20th century Polish art music.

Figure 7. Various meaning of *Bogurodzica* [after Maja Trochimczyk]

TABLE 1. The various meanings of <i>Bogurodzica</i>		
No.	Type	Description
1A	Religious (historical dimension)	A document of the use of the vernacular in Christian liturgy
1B	Religious (social dimension)	A supra-temporal prayer with general pan-European, Christian content
1C	Religious (individual dimension)	A current expression of individual piety and trust in Mary's maternal protection
2A	National (monarchic dimension)	Coronation anthem, a proto-national anthem associated with the crowning ceremonies of the Polish kings
2B	National (military dimension)	Battle hymn of the Polish army fighting against the enemies of the nation (Turkey, Teutonic Knights)
2C	National (symbolic dimension)	A symbol of traditions of the Polish kingdom as a once-powerful Christian monarchy
3A	Literary (historical dimension)	A document of artistic use of the Polish language in poetry (literary achievement)
3B	Linguistic (historical dimension)	A document of the history of the Polish language
4A	Musical (historical dimension)	A document of musical composition, in its European context, relationships, and with its artistry and complicated transmission history
4B	Musical (symbolic dimension)	A symbol of the cultural survival and continuity of Polish music in continuous development from its emergence in the Middle Ages

Frequency of referrals to *Bogurodzica* in an extremely diverse repertoire of the Polish music (used both structurally, as a material to construct music itself and purely semantically as a symbolic completion of a composer's message) still is a proof of an exceptional position of this religious and knights' song among contemporary Poles in the 20th century. Connoted for centuries with patriotic values, with victory and solemn character of events, bearing specific type of expression, through the usage of its sounds material, *Bogurodzica* helped to preserve the nation's identity in difficult historic moments, also in the last century.

⁶¹ Maja Trochimczyk, *Sacred/Secular Constructs of National Identity: A Convulved History of Polish Anthems*, in: Maja Trochimczyk, *After Chopin: Essays in Polish Music*, Los Angeles, 2000, Polish Music History Series, vol. 6 [Polish Music Center at USC], p. 273.

Santrauka

„Bogurodzica“ kaip lenkų profesionaliosios XX a. muzikos archetipas

Straipsnyje nagrinėjama religinė ir tautinė giesmė „Bogurodzica“ (Giesmė Dievo Motinai), kuri XX a. rimtojoje lenkų muzikoje daugybę kartų buvo traktuojama kaip archetipas.

Didingas grigališkasis choralas „Bogurodzica“ – tai pati seniausia giesmė lenkų kalba. Jos ištakos siekia XIII a. ir nuo tol per visus viduramžius ji buvo giedama kaip tautinė giesmė ne tik bažnyčiose, kaip malda šv. Mergelei, bet ir kaip lenkų karžygių malda nuožmių mūšių laukuose.

Dėl šių dviejų faktorių – religinio ir herojinio – daugelis kompozitorių naudojo giesmę (ypač jos melodinę liniją) savo kūrinuose. Įvairiai taikydami jos citatas ar intervalinius modelius, į savo muziką jie įpindavo ir programinę jos prasmę, ir ypatingą emocinę jėgą. Net paviršutiniškai apžvelgus lenkų rimtąją muziką, galima nesunkiai rasti daugiau kaip 20 kompozicijų, inspiruotų giesmės „Bogurodzica“.

Straipsnio tikslas yra parodyti, kur slypi šios archetipu laikomos giesmės fenomenas, ir pademonstruoti įvairius šio archetipo panaudojimo būdus konkrečiai pasirinktuose XX a. lenkų rimtosios muzikos pavyzdžiuose. Taip pat bandoma atsakyti, kodėl ir kokiose kompozicijose „Bogurodzica“ buvo naudojama taip dažnai; kaip kompozitoriai siejo jos melodinę liniją su jiems būdinga komponavimo technika; kaip įvairūs senosios ir naujosios muzikos integravimo būdai padeda perteikti muzikines prasmes.

Taigi šio pranešimo tikslas yra parodyti, kaip, naudojant įvairias komponavimo strategijas ir technikas, archetipas gali sąlygoti muzikos kūrinio pobūdį bei jo nacionalinį identitetą.

Compositional Archetypes, National Identity and Geometric Symbolisms

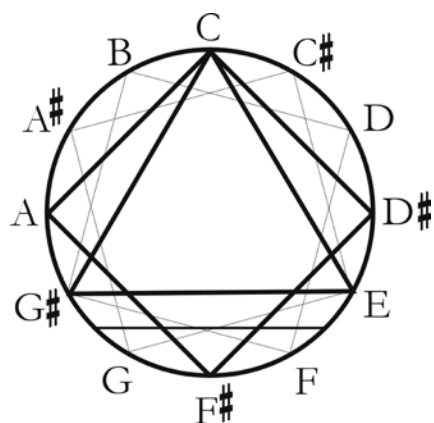
Four archetypes control the organization of the first movement of Pitombeira's *Seresta No 9 (Incelença)*: an augmented triad (048), a diminished tetrad (0369), a hexatonic pole (014589)¹, and the Brazilian northeastern major mode². The first three archetypes are intrinsically connected with geometric figures built upon numbers three, four, and six, respectively. As we will describe in the next paragraphs, these numbers seem to have a cultural symbolism associated with spirituality, materiality, and death. The last archetype makes a more explicit connection with Brazilian culture.

The *Incelença* (the title of the movement) is a type of folk vocal genre performed during funerals in the countryside of Brazil, especially in the northeast region. This genre, an heritage of the Portuguese culture, is sung with sinister and fearful intonation (MARCONDES, 1998, p. 379). Pitombeira's *Incelença* looks for a connection with this religious and spiritual universe without using literal quotations of the folk materials but emphasizing the fundamental points of the rite: the contrast between the sacred and the profane, the Heavens and the Earth, the divine and the human, being death the ultimate connection between these two contrasting universes.

The piece consists of the combination of numerological aspects with musical elements, a kind of game, in which numbers three, four, and six – representing spirituality, materiality, and death, respectively – control the organization of the harmonic, melodic, rhythmic, and formal parameters.

The augmented triad (048) seems to have a numeric relationship with the idea of trinity (three elements) – and consequently with the idea of spirituality. It divides the octave in three equal parts forming an equilateral triangle (fig. 1). The diminished seventh chord (0369) may be associated with secular elements. It divides the octave in four equal parts forming a square (fig. 1). The association of the square (and hence of the number four) with secular elements (ephemereal and unstable) is due to the fact, noticeable through experiment, that this geometric figure can be easily transformed in a losangle by moving its sides, with no length alteration (fig. 2). This flexibility of movement can be associated with mutability and instability, which are properties of the material world. The area of the this mutant figure varies from zero to L^2 . Figure 3, an engraving by Agrippa Von Nettesheim, quoted in Jung's *Symbole der Wandlung*, shows a man in format of cross, framed within a square (JUNG, 1986, p. 258).

Figure 1. Division of octave in three and four equal parts



In contrast, the equilateral triangle is a geometric figure that shows itself immutable when we try to perform the same experiment, i. e. it is impossible to move its sides laterally without changing their length (fig. 2). This immutability can be associated with ideas of eternity and spirituality.

The identification of Pitombeira's *Incelença* with the Brazilian northeastern ritual is suggested by the title of the movement and by the symbolic connection between the aforementioned musical archetypes with the contrasting spiritual and material planes. However, other archetypes, already culturally established, have a direct relationship with the ideas of death and Brazilian northeastern imagery.

The third archetype is a structure called hexatonic pole by Richard Cohn (2004, p. 285). This structure is built with six different pitch classes organized in six different chords (major and minor), which are disposed in a circle in a such manner that the difference between adjacent chords is of only one pitch class. Each opposite triad forms a hexatonic pole (fig. 4).

¹ Allen Forte's classification of sonorities will be used throughout this article.

² The Brazilian northeastern major mode consists of the Mixolydian mode with raised fourth scale degree. Example: C-D-E-F#-G-A-B# (OLSEN, 1998, p. 325).

Figure 2. Elasticity of the square and rigidity of the triangle

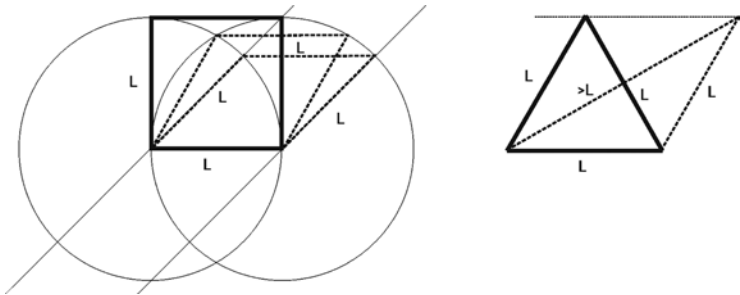


Figure 3. The secular man: a cross inside a square

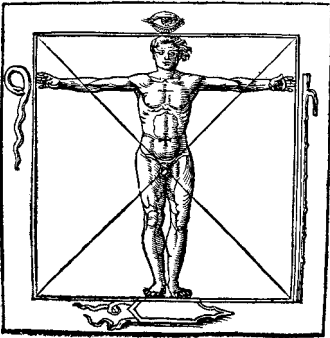


Figure 4. Hexatonic Poles

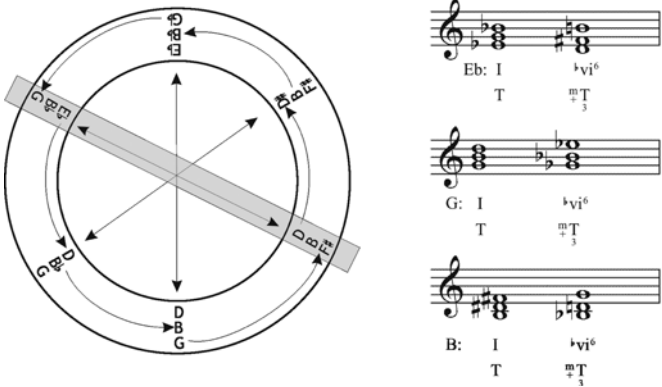
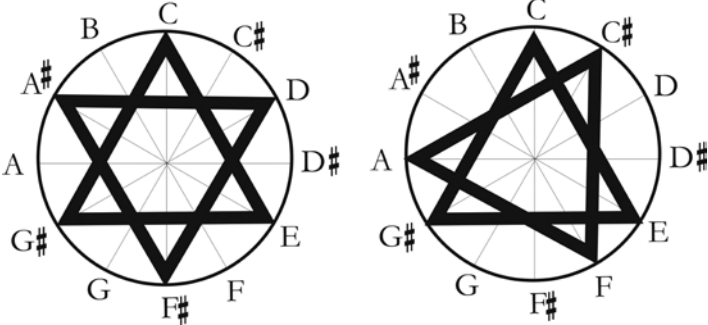


Figure 5. Whole Tone scale transformed in a Hexatonic Pole by internal rotation



Richard Cohn and several other authors³ associate the progression between these two triads with the ideas of death, paradox, supernatural, magical, etc. He gives several musical examples of composers⁴ that used this progression to represent uncanny phenomena and death.

The hexatonic pole (014589) can also be thought of as a distortion in the whole tone scale. See in figure 5 that a hexatonic pole can be produced by the rotation of 30 degrees in one of the triangles that comprises a whole tone scale. In this case, the triangle pointing down rotates 30 degrees counterclockwise. The 014589 is a mode of limited transposition level 4 (not one of the Messiaen's though), i.e. it exists in four different transpositional levels.

Each archetype (048, 0369, and 014589) is applied in the work in a specific manner, or through a series of operations, connected with its symbolism in the rite of *Incelença*. The operation for the spiritual archetype (048) consists of ascending chromatic lines, representing the rise of the human soul from the material world towards the spiritual and pure universe, through a type of metaphorical Jacob's ladder. It is the contact of a secular and inferior being with a celestial and superior world. This archetype appears sometimes combined with a bass line that progresses according to the cycle of fifths. Figure 6 shows an excerpt (with a reduction) of the piece where the first archetype is applied.

Figure 6. The first archetype, as it appears in the beginning of the piece

The material archetype (0369) operates only on fundamental level, punctuating important events in the piece as a Schenkerian *Baßbrechüng* and it appears only on the first section and in half of the second section of the piece. This fact has an important symbolic signification with the rite itself. The folk ritual in which the *Incelenças* are performed is divided into three parts: in the first part the soul is still connected with the moribund body, in the second part death happens and body and soul suffer separation, and in the third part the soul leaves the body and reaches its destiny. The second part is the most important moment of the ritual for that the participants (family and friends of the dead) must be in a state of maximum attention, respect, and reverence. At this point, the chants are differentiated and special. Therefore, the secular archetype, which operates only in the fundamental level, is interrupted in the middle section and does not come back again, symbolizing the death of the physical body.

Observing the reductive diagram of the *Incelença* in figure 8 (mm. 1, 10, 15 and 20), which shows the structural divisions of the piece into sections A (mm. 1–14), B (mm. 15–27), and A' (mm. 28–40), one can see that the 0369 sonority is structurally spread throughout the first section and part of the second section of the piece (B, G#, F, D) and how its completion is highlighted by the tuplet 4 : 3, symbolizing the crucial moment when the secular conscience stands before the spiritual essence: death is nearby (m. 20). Similarly to the ritual, in which death happens in the middle part, the climax of Pitombeira's *Incelença* also occurs in the middle section (B).

³ Hugo Riemann, Ernst Kurth, Carl Dahlhaus, Theodor Adorno, and Ernő Lendvai among others.

⁴ Carlo Gesualdo, Joseph Haydn, Richard Wagner, Edvard Grieg, Giacomo Puccini, Richard Strauss e Arnold Schoenberg.

The death archetype (014589), broken into two triads, is prepared throughout section B with the use of mediant in a non-functional harmonic context. The hexatonic poles happen on measures 23–24: B minor and Eb major constitute hexatonic poles. This is the central point of the piece in terms of a quasi-verbal intelligibility, since it is the very reason for the movement to be a funereal chant. It is noteworthy that, except for the B major triad, all chords of the hexatonic pole shown in figure 4, are used in section B. The G major triad appears inserted in the context of the Brazilian northeastern major mode (the fourth archetype), which occurs in a parenthetical fashion breaking the B minor triad, and is an important reference to where this particular death described in the piece takes place (northeastern Brazil). Therefore, measure 21–24 combined express clearly the essence of an *Incelença*: death rite in northeastern Brazil.

The guitar plays an important role in the build up of the climatic point of the piece (mm. 23–24). It enters only four measures before the third archetype confirms the symbolism of death. One could infer that the guitar stands for the messenger of death. Figure 7 shows that the guitar's harmonic material from measures 19 to 24 derives from the hexatonic poles described in figure 4.

Figure 7. The first entrance of the guitar

The figure shows a musical score for guitar in 2/4 time. It begins with a mezzo-piano (mp) dynamic. Measures 20, 21, 22, and 23 are connected by a dashed line. Measures 21 and 22 are bracketed together and labeled 'Brazilian Northeastern Major Mode'. Measures 23 and 24 are bracketed together and labeled 'Hexatonic Poles'. The score consists of a single staff with a treble clef and a key signature of one sharp (F#).

The piece is scored for Voice (no text), Recorders (tenor and bass), Bb Clarinet, 2 Flutes, Guitar, Bass Viola-da-Gamba, Psaltery, and Harpsichord. The second movement, titled *Desafio*, is scored for Recorders (soprano, alto, and tenor), 2 Flutes, Guitar, Bass Viola-da-Gamba, 2 Percussionists, and Harpsichord. The piece was composed in 2004 and integrates a cycle in progress⁵, written for several instrumental formations (including sometimes voice)⁶, that uses Brazilian dances, rhythms, sonorities and genres as compositional archetypes.

The essence of the folk ritual – and also of Pitombeira's piece – as we have described, consists of bringing into focus the human and divine natures, the paradoxical relationship between Heavens and Earth, within a religious context. It connects death and eternity, keeping these ideas with their original richness and evocative power, a cultural practice that is becoming gradually more distant from urban reality⁷. Thus, one perceives in the piece, some connections with postmodernism: juxtaposition of multiple musical elements, varied repertoire of influences, and preoccupation with aesthetics and with "symbolic game". However, such connections, instead of expressing a relativistic perspective of the meaning of death, or denying the ordinary ethical values, recuperates a more profound meaning of identity and of a significant ritual practice in northeastern Brazil. This brings the dense meaning of the tradition to another context, inviting us to look closely to it, opening the possibility of reflection.

⁵ Until March 2008, the cycle comprises sixteen pieces.

⁶ *Seresta No 11* is for voice, clarinet (or cello) and piano and *Seresta No 16* is for voice, flute and piano.

⁷ As noticed by Benjamin (1994, p. 207–208) in the 30s, in the text *The Storyteller, Reflections on the Works of Nikolai Leskov*. He says: "Death used to be a public episode in an individual's life. <...> Today, death has been gradually expelled from the living universe. In the past, there was no house and almost no rooms in which somebody had not died. Nowadays, the bourgeoisie lives in spaces cleansed from all vestiges of death and, when their time to die comes, they will be sent by their heirs to sanatoriums and hospitals. However, it is in the moment of death, that the knowledge and wisdom of a man, especially his living existence <...> achieves for the first time a transmissible form. Thus, as in the conscience of the moribund several images are displayed – vision of himself, where he had been present without perceiving – thus, the unforgettable suddenly appears on its gestures and images, conferring to everything connected with him the authority that even a poor devil has while dying, to the living persons surrounding him."

Figure 8. Reductive diagram of the *Incelença*

The diagram illustrates the reductive structure of the *Incelença* piece, divided into two main sections, A and B.

Section A: This section is divided into two parts. The first part, labeled 'Chromatic ascending line (clarinet)', spans measures 1 through 14. It features a series of chords and intervals, with specific notes marked with accidentals (sharps and flats). The second part of Section A spans measures 15 through 16, showing a sequence of intervals (+5, +5, +5, +5, +5, +5, +7) and corresponding notes (e.g., e, b, o, b, o, b, o).

Section B: This section is divided into three parts. The first part, labeled 'Brazilian Northeastern Major Mode', spans measures 17 through 22. The second part, labeled 'Hexatonic Poles', spans measures 23 through 24. The third part, labeled 'Aeolian Mode', spans measures 25 through 27. Section B also includes a piano accompaniment part with intervals (+4, +3) and notes (x, x, x, x).

Section A': This section spans measures 28 through 40. It features a series of chords and intervals, with specific notes marked with accidentals (sharps and flats). The piano accompaniment part shows intervals (+5, +5, +5, +5, +5, +5, +7) and notes (e, b, o, b, o, b, o).

Key annotations include measure numbers (1-14, 15-16, 17-27, 28-40), interval symbols (+5, +7, +4, +3), and mode names (Brazilian Northeastern Major Mode, Hexatonic Poles, Aeolian Mode). The diagram uses various musical notations, including treble and bass clefs, accidentals, and interval lines.

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Santrauka

Kompoziciniai archetipai, nacionalinis identitetas ir geometrini simbolizmas

Straipsnyje nagrinėjamas etnomuzikinių ir geometrinių archetipų naudojimas šiuolaikinės komponavimo praktikos kontekste. Keturių archetipų, iš kurių trys yra susiję su geometriniu simbolizmu, o vienas – su Brazilijos etnomuzikos elementais, pagrindu formuojama L. Pitombeiros Serenados Nr. 9 pirmoji dalis („Incelença“). Šiame kūrinyje išryškėja atokiaose Brazilijos šiaurės rytų kaimiškose vietovėse (*sertão*) liaudies apeigų metu giedamos laidotuvių giesmės „Incelença“ sąsajos su kompoziciniais archetipais.

The Relationship of the Composer with a Melodic Archetype in B. Bartók's Work

Bartók is known not only as a great composer but also as a folklorist who collected and explored old Hungarian, Rumanian, Serbian, Croatian and other nation's folk music and melodies for several decades. His long-lived and prolific practice was crowned with brilliant masterpieces of his original music. There are reasons to state that the composer's music is principally based on a structural archetype resting in archaic folk melodies. The author of the present article is of the opinion that the relationship of the composer with archaic melodies is particular, universal and topical for today's compositional practice.

The object of the investigation is Op. 20/IV, i. e. one of eight *Improvisations* based on the melodies of Hungarian peasant songs. The melody of the song chosen by the composer under the present analysis reminds to a certain extent of Lithuania archetypes of melodies. Quite unexpectedly to the author an idea struck him that the great Hungarian composer seemed to really recreate the Lithuanian *sutartinė* (polyphonic song). In a word, he carried out the work which Lithuanian composers had to perform a long time ago.

We intend to show that Bartók essentially did not harmonize the melodies of his nation, who is characteristic of Lithuanian composers' works (J. Gruodis, J. Juzeliūnas), but tried to create a conceptual structure of contemporary music derived from a deep-in archetype of ethnomusic.

At the beginning of the analysis it is reasonable to clear up what we have in mind using the conception a "melodic archetype".

Archaic folklore melodies of various nations, as a rule, stand out for the opposition of two parity sounding blocks. In frequent cases they are intonations of thirds – bichords are polarised at a second. Besides the thirds, an analogical function sometimes can be performed by quarter-note intonations – trichords and tetrachords. The oppositions of binary-sounding blocks clearly remind of a mythic polarization of a male and female rudiments (also friction, ousting) reflected by an archetypal structure of a monophonic and polyphonic melody.

The folk melody employed by Bartók is characterized by the opposition of bichords of thirds (Ex. 1). Here a higher block (+) is polarized with lower (–), Ex. 1a: +/--. Despite the fact that the low-pitched tone E of the higher-pitched block (G-E) appears later, besides in a rhythmically unaccented manner, it is of no great importance. The block of the bichord can be just as well represented by one of the tones based on thirds. Similarly, up to one tone, more voluminous blocks can be reduced – trichords, tetrachords and their expanded strings, or formations.

Ex. 1 (B. Bartók, op.20/IV m.1-7)



Ex 1a



Historically, archetypal structures started to take shape early, in the period before a national differentiation, therefore, no wonder that analogical archetypes can be found in musical folklore of various nations, including Lithuanian (Ex. 2). The melody of this example presented from a Lithuanian *sutartinė* (archaic polyphonic songs) makes possible to finally perceive the archetype of the cited Hungarian melody.

One can see binary blocks of trichords, where a third for once is close to a higher, another time – a lower quarter-tone interval (Ex. 2a). This kind of polarity does not negate the binarics of bichords of thirds but only makes it more exact. The archetypal structure of both Hungarian and Lithuanian melodies is formed by the contraposition of bichords of thirds with the help of a common quarter-tone for both. Thus polar bichords of thirds with the help of a common quarter-tone for both. Thus polar bichords have for once a common tone D (+), another – G (–).

Ex. 2 (SS 78, trejinė)

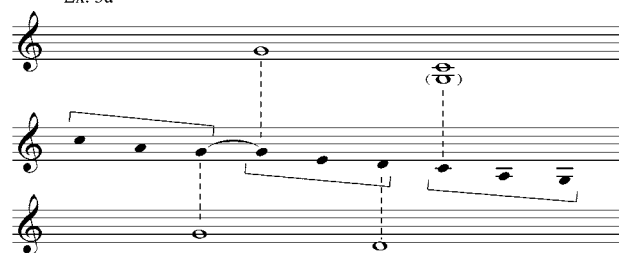


The first trichord of the Hungarian melody is shortly after repeated through a fifth lower in the second phrase. This “transfer” stimulates one to perceive a possibility of pentatonics (suffice only to pitch the medial notes of trichords lower at a semitone!).

It is of interest whether an immanent archetype characteristic of pentatonic binarics could be reflected in a Hungarian melody. For the sake of evidence we present a comparison with a Chinese folk melody (Ex. 3). The Chinese pentatonic melody contains no blocks of thirds and their parities, however, the encirclements focal points of fifths and fourths with adjacent trichord tones strikes one’s eye (Ex. 3 a, b, c, d). The distinctness of focal tones makes possible to notice another regularity of the ousting of binary blocks, manifesting itself through the oppositions of the joined and separated tetrachord systems (Ex. 3a). It is however not the binarics of thirds. Hence we can see here a separate system of trichords with the represented focal points at a fifth or an octave (G-C or G¹-G) and the joined system with the points at a fourth (G-D). Similar systems of oppositions are typical of Ancient Greek melopoia, but with more often employed tetrachords.

Ex. 3 *Moli Hua* from north-east of China

Ex. 3a



Both Lithuanian and the Hungarian peasant melody chosen by Bartók contain no peculiarities noticed in a Chinese pentatonic melody. As mentioned before, the archetypal structures of the latter are formed by the consolidation of the bichord positions based on thirds united with a common quarter-tone interval.

It is impossible to ignore the noticed functional similarity between the two binary archetypes: bichords and tetrachords. Suffice only to draw attention to their common denominator – the common quarter-tone and the common trichord or tetrachord of oppositional systems.

Therefore, the melody chosen by the composer stands out for the parity of bichords of thirds. The parity of blocks in the composition is made more distinct through the employment of chromatic variants of thirds (Ex. 4). For example, the pitched higher block beside E also contains E flat, and the lower – beside F sharp also F (later D flat also emerges). An analogical picture can be seen in the lower complex of bichords distanced at a fifth: A and A flat, B and B flat. Incidentally, the latter also contains G and G flat.

Ex. 4 (m. 9-10)

The chromatic variants of the fourth, as we shall see later, will be of paramount importance, structurally changing a fourth of trichords into a tritone and vice versa. The marked chromatic variants of thirds (fourths) are functionally identical, equivalent, both weightily representing the marked blocks. All the tones of the mentioned blocks can be compactly seen in No 9–10.

Presenting binary blocks of the work and their structural-chromatic variants, worthy of interest is the fact that both complexes of the blocks summarily exhaust all the quarter-tone chromatic sounds or those contained within compass of a tritone.

The principle compositional idea of the work, witnessing the fact that the work was composed on the basis of a binary archetype, is the topping of a polar complex. This layer is inverse to the structures of bichords and the trichord resting in melodics. As noticed before, each of the bichord blocks of thirds is a trichord manifesting itself inseparably from a quarter-tone by way of a bichord. For the sake of evidence we present this scheme (Ex. 5):

Ex. 5

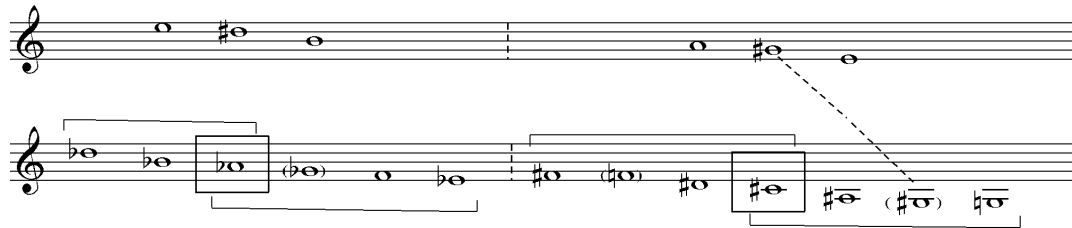
The scheme shows that each of the melodic trichords (a lower third) is echoed by an opposite block of trichords distanced at a tritone. In the text, this kind of topping can be most easily noticed, m. 13–16 (also Ex. 6). The elsewhere produced layer is not so evident, therefore, its blocks can be deciphered with the help of different schemes (Ex. 7, 8, 9). Scheme 1 (Ex. 7) helps to perceive the derivation of the three note cells of full tone and shows how they function through a semi-tone. Here it is important to keep in view the tones of a major third (A-C sharp, A flat-C) which express the polarities of bichords. Whereas the medial sounds of thirds (B and B flat) are only transitional, although of an opposite block. The three note cells summarily embrace an interval of a fourth and makes one once again to compare it with the exhaustion of chromatic tones, indicated in Ex. 4.

Here the chromatic exhaustion of the tones is within compass of a fourth only in a slightly different variant (there in the variants of thirds, here in the cells of full tones). The topped cells of full tones are easy to follow (m. 1–4 and m. 7).

Ex. 6 (m. 15-16)

Ex. 7 (m. 1-4)

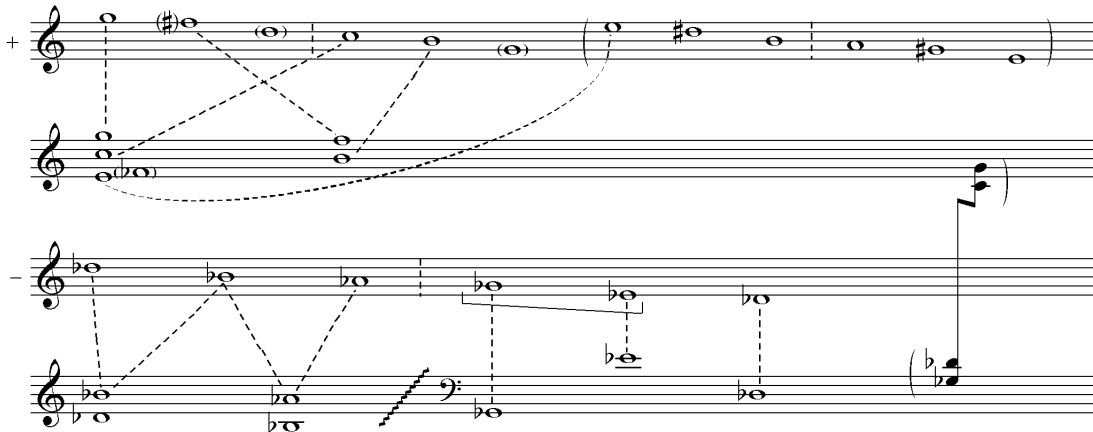
Ex. 8 (m. 17-27)



Scheme 2 (Ex. 8) makes possible to notice how the polar layer of trichords in division II of the work (m. 17–27) is condensed, employing the links of double trichords as a common sound (for once – A flat, another time – C sharp). They seem to be connected systems of trichords, however, in the context the link of a common sound is apparent. The upper tetrachords perform an accompaniment function (figures with a grace-note), whereas the lower – contrapuntal (seminotes are continued). Here the functions of tetrachords are differentiated due to which the opposite of the combined system – a separate system does not manifest itself. In the latter case we come across an analogous transfer of trichords at a fifth (D flat-B flat-A flat and F sharp-D sharp-C sharp) also characteristic of a melody. In this context (m. 17–27), the melodic phrases begin in trichords distanced at as fifth, but sound a third lower than in division I of the work. It should be mentioned here that the melodic trichords are started in lower tones of the higher bichord blocks. Thus in the first case melodic phrases began in the sounds G and C, now – E and A. The blocks of the binary nucleus were as follows: E-E / F sharp-D and the transfer C-A / B-G. It means that the block of bichords based on thirds implicates its structure in a larger plan of the divisions of the work.

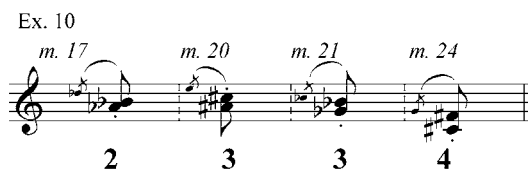
Scheme 3 (Ex. 9) demonstrates the verticalization of both trichord layers seen in m. 28–34. This culminating verticalization coincides with the end of the second entrances of the melody. It is useful to recollect now that the end of the first entrances of the melody coincided with the verticalization of melodic complexes (m. 11). Now the culmination of the work discloses more and demonstrates a binary parity of the layers of polar trichords.

Ex. 9 (m. 28-34)



It is not by sheer accident that the cited melody cannot be heard in the final measures of the work (m. 39–40), but only the accompanying figures of the fourths distanced at a tritone. Whereas principally it is a legalized binary parity of both trichord layers and their supports. This is the way a logical idea of the work is completed. It started in melodic toppings and finished in the alternation of polar verticals. This process was extremely consecutive. In order to make sure, suffices to compare the extension of melodic and harmonic intervals in different divisions of the work.

Let us start with the second division of the work. Here one can notice an accompanying figure whose intervals slowly extend from a second to a fourth (Ex. 10: 2, 3, 4). This vertical of the extension of intervals is prepared by the figures of the sixteenthths which disclose respectively widening intervals (Ex. 11: 4–5, 5–6, 6–7). Here one can see a direct link between horizontal and vertical intervals:



Ex. 11

The binary composing principle seen in the inverse topping of trichords was coordinated by the composer with conventional functions of tonality. Different from a traditional tonality, the presenters of harmonic functions in “Improvisations” are not customary chords but the earlier noticed complexes of bichords of thirds (Ex. 4).

The upper complex, embracing the tritone G-D flat, can be called tonic and the lower, distanced at a fifth and embracing the tritone C-G flat, – subdominant. The system of all the three functions is well illustrated by the known to us scheme of the topping of trichords (once more Ex. 5). Here the functions of tonality coincide with different tritones: G-D flat between the upper and lower trichord sounds, C-G flat upper and lower, similarly D-A flat. These three different tritones as if resound three major functions of tonality in a conventional way – tonics, subdominant and dominant (T-D-S). It is worthy of mentioning here that the sounds distanced at a tritone (and the complexes of bichords which in the scheme are reduced to trichords) should be attributed to one and the same function. (Incidentally, the functional identity of tritone sounds in Bartók’s works was noticed by E. Lendvai.)

The tonal-functional plan of the composition is based on the trichords of a fifth relationship, representing tonic and subdominant by way of transpositions at a tritone and a minor third. The seen transpositions are as follows:

- G-C, m. 1–7;
- D flat-G flat, m. 13–28;
- E-A, m. 17–24;
- E flat-B flat(A sharp), m. 21–24.

The first position (or transposition, following O. Messiaen) manifests itself between the initial sounds of melodic phrases (G and C). In order to see a fifth relationship mere 7 measures suffice.

The second transposition is distanced from the first one at a tritone. The first sound of the fifth relationship coincides with the grace-note D flat (m. 13) of the accompanying figure, and the second – the pedal-bass F sharp (m. 28). Even 16 measures are necessary to notice this relationship.

The third transposition (E-A) is distanced at a minor third both from the first and the second. In respect of its volume, it is close to the first (m. 8).

The fourth transposition is the shortest. Four measures suffice to notice it. It sounds in a continued counterpoint and coincides with the end of one melodic phrase and the beginning of another. The relationship of the fifth sound is rotated here, instead of the expected B flat-E flat (alike in other transpositions) E flat-B flat (A sharp) follows.

Thus two medium volume (7, 8 m.) transpositions (I, III) are resounded by one of their augmented (16 m.) and one diminished (4 m.) shape (II, IV).

All the four transpositions seem to be articulated towards two sides – of a medium duration (here a fifth relationship is directed downwards) and a modified duration (here a fifth relationship is directed upwards, see this scheme, Ex. 12):

Ex. 12

The rotation of the tones (E flat-B flat) distanced at a fifth undoubtedly serves for this kind of articulation together with the consolidation of the tone D flat of the augmented transposition later, i. e. after a segment with a pedal-bass F sharp (it is particularly evident from m. 34).

Hence the tonal plan of the work is articulated inversely. Its first half is characterized by the change in the tonic and subdominant functions (T-S), and the second on the contrary – that of the subdominant and tonic (S-T). This tonal-functional opposition perfectly matches with the polarity of blocks peculiar to binarics.

On the other hand, the keys contrasted at a tritone very naturally resound the small plan of the harmony in the work, i. e. the binarics of bichord of thirds. The transpositions of a medium duration, characteristic of both melodic entrances (G-C and E-A), are evidently related to an initial bichord of thirds (G-E). The augmented and diminished forms of transpositions are close to a polar bichord of thirds, i. e. D-F sharp, where D chromatically varies to D sharp (E flat). Thus the initial complex of bichords of thirds determines the outline of the tonal plan of the composition.

As illustrated before, the plan of transpositions realized two function of tonality (T, S). Therefore, a question is, how a dominant (D) function of tonality manifests itself in the work.

The dominant function is the most evident in short passages of the thirty seconds (m. 6, 35–37). The code message of these tone passages is illustrated by a scheme (Ex. 13):

Ex. 13

(D)

(D)

The scheme of the code message is based on two trichords distanced at a tritone. These trichords however are not monosemantic. Therefore, they rather often fill up a trichord space up to four or even more sounds. The dominant function acts particular intensiv at the end of the work. Here can be sometimes heard the passages of the thirty seconds. All the very end (m. 38–39) we can hear an intonation, when the summary of its all tones chromatically fills up the space of the tritone (B-F) (Ex. 14). Thus at the end of the work, the dominant shows itself within compass of all the tones, and, incidentally, is “resolved” to a primary complex of bichords in the final measure of the work (m. 40).

Ex. 14

(D)

It should be pointed out that the tonal functions show themselves not at a single but two intersecting tritones. It is characteristic of Bartók's works on the whole (E. Lendvai notices it). And so, the function of the dominant, besides the tritone F-B, manifests itself at the tritone D-A flat (see Ex. 13, m. 23). Whereas the tonic axis of the tritones (Lendvai's term), besides the tritone G-D flat, noticed analyzing the primary complex of bichords, also contains the tritone B flat-E. The analysis of the melodic intonations in the first division of the work furnishes the greatest amount of information on the indicated second tritone (Ex. 15). These intonations sound in secret lines in the passages of the sixteenths – upper, lower and medial.

Ex. 15

The image displays musical notation for Example 15. At the top, a single melodic line is shown in treble clef with a key signature of one flat. Below it, three separate lines of notation illustrate 'secret lines' of sixteenth notes. Each of these lines shows a tritone interval between measures 8 and 10, indicated by a dashed line and the label '8va' and '(T)'. The first secret line starts at measure 5, the second at measure 5, and the third at measure 5. The notes in these lines are: m. 5 (F4), m. 8 (C5), m. 10 (F4) for the first; m. 5 (F4), m. 8 (C5), m. 10 (F4) for the second; and m. 5 (F4), m. 8 (C5), m. 10 (F4) for the third.

The tritones (C-F sharp and E flat-A) of the subdominant axis, as noticed before, clearly dominate in the second half of the division of the work.

The conducted analysis leads to the following conclusions. Bartók's relationship with the archetype of the Hungarian folk melody in "Improvisations" IV is particular. The composer unites ingeniously binarics with tonality. As seen before, the tonal plan of the composition in the projection of the small one. The subtle aspect rests in the fact that the polar bichords of the binary nucleus determine the rotation of the keys distanced at a tritone, due to which they polarize them not only functionally but also in a binary aspect. We suppose that it says much more in comparison with E. Lendvai's principle of axis, mechanically perceived and declared.

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Santrauka

Kompozitoriaus santykis su melodiniu archetipu B. Bartóko kūryboje

Kaip žinome, B. Bartókas buvo ne tik didis kompozitorius, bet ir folklorininkas, dešimtmečius rinkęs ir tyrinėjęs senąją vengrų, rumunų, serbų, kroatų bei kitų tautų liaudies muziką. Šią ilgą ir vaisingą praktiką vainikavo nuostabūs jo originalios muzikos šedevrai. Per daug nesuklysimė teigdami, kad visa kompozitoriaus sukurta muzika iš esmės pagrįsta struktūriniu archetipu, glūdinčiu archajinėse liaudies melodijose. Straipsnio autoriui pasirodė, kad kompozitoriaus santykis su archajine melodika yra ypatingas, universalus ir aktualus šiandienos kompozicinei praktikai.

Tyrimo objektu pasirinktas kūrinys – op. 20/IV, t. y. viena iš aštuonių „Improvizacijų“, pagrįstų vengrų valstiečių dainų melodijomis. Čia tyrinėjama kompozitoriaus pasirinkta dainos melodija daug kuo primena lietuvių melodijų archetipus.

Vartojant sąvoką *melodinis* archetipas turima omenyje tam tikra darinių opozicija.

Archajinės įvairių tautų folklorinės melodijos paprastai pasižymi dviejų paritetinių skambesio lyčių opozicija. Labai dažnai tai būna tercijų intonacijos – bichordai „polinami“ per sekundą. Be tercijų, analogišką funkciją kartais gali atlikti taip pat kvartos apimties intonacijos – trichordai, tetrachordai. Binarinės skambesio lyčių opozicijos gerai primena mitinį vyriškojo ir moteriškojo pradų „polinimą“ (taip pat sakytume – trintį, išstūmimą), atspindimą archetipine vienbalsės arba daugiabalsės melodijos struktūra.

Archetipinės struktūros istoriškai formavosi anksti, dar ikitautinės diferenciacijos tarpsnyje, tad ne nuostabu, kad analogiškų archetipų esama įvairių tautų (taip pat ir lietuvių) muzikiniame folklore. Bartoko panaudota liaudies melodija pasižymi tercinių bichordų opozicija. Čia matome binarines trichordų lytis, kuriose vieną sykį tercija priglausta prie viršutinio kvartos intervalo tono, o kitą sykį – prie apatinio. Šis poliariškumas nepaneigia tercinių bichordų binarikos, o tik ją patikslina. Tiek vengrų, tiek lietuvių melodijų archetipinę struktūrą sudaro tercinių bichordų priešinimas, pasitelkus abiem bendrą kvartinį toną.

Šitaip pasireiškiantys trichordai yra tolimi kinų pentatonikai. Akivaizdumo dėlei siūlome palyginimą su kinų liaudies melodija. Kinų pentatoninėje melodijoje nėra tercinių lyčių ir jų paritetų, tačiau krinta į akis kvintinių ir kvartinių atramų apsupimai gretimais trichordų tonais.

Esmingiausia kūrinio kompozicinė mintis, patvirtinanti, kad kūrinys sukurtas pagal binarinio archetipo modelį, yra poliaraus komplekso uždėjimas. Šis sluoksnius yra inversiškas melodikoje glūdinčioms bichordų ir trichordų struktūroms.

Binarinį komponavimo principą kompozitorius derino su konvencionaliomis tonalumo funkcijomis. Skirtingai nuo tradicinio tonalumo, „Improvizacijos“ harmoninių funkcijų prezentantai yra ne įprasti akordai, o tercinių bichordų kompleksai.

Viršutinis kompleksas, apimantis tritonį *g-des*, gali būti vadinamas tonikiniu, o apatinis, nutolęs per kvintą ir aprėpiantis tritonį *c-ges*, – subdominantiniu.

Kompozicijos tonacinis-funkcinis planas yra pagrįstas trichordų, atstovaujančių tonikai ir subdominantei, transpozicijomis per tritonį ir mažąją terciją. Taigi išryškėja šios transpozicijos:

G-C, t. 1–7;
Des-Ges, t. 13–28;
E-A, t. 17–24;
Es-B (Ais), t. 21–24.

Kaip matome, dvi vidutinės apimties (7, 8 t.) transpozicijas (I, III) atliepia vienas augmentuotas (16 t.) ir vienas diminuotas (4 t.) jų pavidalas (II, IV).

Visos keturios transpozicijos suartikuluotos į dvi kryptis – vidutinės trukmės (čia kvintinis santykis nukreiptas žemyn) ir modifikuotos trukmės (čia kvintinis santykis nukreiptas aukštin).

Tokiai artikuliacijai išryškėti, be abejonės, padeda per kvintą nutolusių tonų (*es-b*) rotacija. Svarbu ir tai, kad augmentuotos transpozicijos tonas *des* įsitvirtina ir vėliau, t. y. po atkarpos su boso pedalu *Fis* (ypač tai akivaizdu nuo t. 34).

Taigi kūrinio tonacinis planas artikuluojamas inversiškai. Pirmoji jo pusė pasižymi tonikinės ir subdominantinės funkcijų kaita (T-S), o antroji atvirkščiai – subdominantės ir tonikos (S-T). Šis tonacinis-funkcinis atvirkštumas puikiai dera su binarikai būdingu lyčių poliariumu.

Kita vertus, per tritonį supriešintos tonacijos atliepia mažąjį kūrinio harmonijos planą, t. y. tercinių bichordų binariką. Vidutinės trukmės transpozicijos būdingos abiem melodijos vedimams (*g-c* ir *e-a*) ir yra akivaizdžiai susijusios su pradiniu terciniu bichordu (*g-e*). Augmentuota ir diminuota transpozicijų formos artimos poliariam terciniam bichordui, t. y. *d-fis*, kur *d* chromatiškai varijuotas į *dis* (*es*). Taigi pradinis tercinių bichordų kompleksas nulemia kompozicijos tonacinio plano metmenis.

Transpozicijų planas realizuoja dvi tonalumo funkcijas (T-S), o dominantinė funkcija labiausiai akivaizdi trumpuose 32-nių pasažuose (t. 6, 35–37). Pačioje kūrinio pabaigoje (t. 38–39) išgirstame intonaciją, kurios visų tonų sumarika chromatiškai užpildo tritonio (*h-f*) erdvę. Vadinas, pabaigoje dominantė pasireiškia visų tonų apimtimi, kuri, beje, paskutiniame kūrinio takte (t. 40) išsprendžiama į pirminį bichordų kompleksą.

Taigi galime reziumuoti, kad B. Bartoko santykis su vengrų liaudies melodijos archetipu yra ypatingas. Kompozitorius išradingai sujungė binariką ir tonalumą.

The Verbal Text as a Compositional Prototype and Inspiration: *Cum essem parvulus* by O. di Lasso and R. Mažulis

An interval of 420 years dividing up the two centred compositions *Cum essem parvulus* in this report is both the precipice and link between high Renaissance and the age of theoretical composition, as it was called by Benjamin Boretz and Edward T. Cone (1972, p. vii). Observing vocal settings of Orlando di Lasso and those of forty-year-old Lithuanian Rytis Mažulis according to the verbal text of the first epistle of St Paul to the Corinthians, I would like to treat them as compositional representations of the time. On this ground I will try to focus on the motivation of why this text crammed with apostolic signs has been chosen, to refer to traditions, fashions or means, compositional ‘instruments’ and strategies that bind and oppose both opuses. In other words, I will try to reveal what both opuses can tell about their authors and the time of creation.

The date of the creation of Motet *Cum essem parvulus* by Orlando di Lasso is approximate only (1579–1582). Different dates have been discovered yet, e.g., Allan W. Atlas affirms the motet was copied into one of the Bavarian court manuscript in 1579 (Atlas 1998, 629). In spite of that, the time of its creation is identified by the fact that his works make up seventy-nine volumes published during Lasso’s lifetime while a collection of Lasso’s motets “*Quinque et sex vocibus perornatae sacrae*”, published by his pupil Leonhard Lechner in 1579, does not contain such a motet yet¹. *Cum essem parvulus* can be found for the first time in *Mottetta, sex vocum, typis nondum uspiam excusa*, third edition of a three-volume appended publication of Lasso’s motets. Among 19 new motets published for the first time, three compositions contained words from the New Testament: *O altitudo divitiarum* from Romans, *Benedicto, et claritas* taken from the Book of Revelation and *Cum essem parvulus* from the first epistle to the Corinthians². Since no sufficient agreement has been arrived upon yet of what can be said about a piece of work of the sixteenth century, so as if copying artisans of paper cutting from the middle of the eighteenth century, let us at first ‘cut’ the text of the motet – *corpus carminis* – the body of the song (Joachim Burmeister) out of an empty list of the report and let us look at the remaining background and the assumptions of creating *Cum essem parvulus*.

Drawing closer to his semicentennial (Lasso’s date of birth – 1532 – is approximate only, indicated by himself, it is considered to have possibly been the year 1530), Lasso had already composed the majority of his 1678 works whose titles are mentioned by Boettischer (Boettischer 1958, 21) in nearly all known vocal Latin, French, Italian, and German genres of the time although the number of his published works including those published in modern times exceeds two thousand (Taruskin 2005, 714). Settling in Munich in 1556 and being employed as tenor, first of all, in the Bavarian court of Albrecht V (1528–1579), a great authority in art and a patron, Lasso came to be surprisingly close and unprecedented familiar with his patron, what reveals Lasso’s epistolary archive (see Hors Leuchtman. *Orlando di Lasso*. Bd. II. *Briefe*. Wiesbaden, 1977). It later determined not only their spiritual evolution and the affinity of Catholic faith but also the subsequent relationship crisis that as a result of various court plots, frustration and personal ambitions emerged at the beginning of the eighth decade. As Leuchtman writes, Lasso’s relationship with the old Albrecht V in 1574 was marked by a sharp irony and stubbornness of the composer himself.

¹ Later common statement, that Lasso himself amended and edited this selection is questionable. As Noel O’Regan noted, the copyright question is not answered. While publishing Lasso motets *Peter Berquist* took over Lechner’s amendments according to former Lasso publications. See: Orlando di Lasso. *Quinque et sex vocibus perornatae sacrae cantiones* (Venice, 1565), *Sacrae cantiones, liber secundus, tertius, quartus* (Venice, 1566). See item: David Crook. Review author[s]: Noel O’Regan. *Music & Letters*, Vol. 80, No 1 (Feb.), 1999, p. 162.

² See: Orlando di Lasso: *The Complete Motets* 13. *Mottetta, sex vocum, typis nondum uspiam excusa* (Munich, 1582). Edited by Rebecca Wagner Oettinger. R141, ISBN 0-89579-572-8, 2005. Over 800 motets represented one the most significant Lasso creation genre. The main motets source “*Magnus opus musicum*” (1604) – voluminous collection, consisting of 516 motets. The others, which were not included into collection are published in the new Lasso’s edition LW I (LWn I). Lasso has created various kinds of motets: ecclesiastical, wedding, eulogy, dedicated for ceremonials and etc. They were didactic, non ecclesiastical, but moralizing, as supposed dedicated for pupils. Also, humorous motets, the texts of which were annoyingly talking about the objects not tolerated by church, e.g. worship of wine. The least number of motets was composed for 2–3 voices; a few for 7 and more voices, approximately the fifth for 4 voices and two thirds for 5–6 voices.

A gradually deteriorating relationship with people of his close circle was one of the laws in Lasso's life. Generally speaking, his music, as Franzpieter Messmer noticed (Messmer 1982, 194), made a tremendous impression to young people as well as to nobility including Duke of Bavaria Albrecht V, his heir Wilhelm V, descendant of Valois, Charles IX, King of France, who, by the way, sang in his court choir from time to time, and to popes, etc. As mentioned above, this relationship usually got complicated afterwards.

The date of the death of Albrecht V (1579) marks Lasso's later creation, his third period of creation saturated with unmistakable signs of the restoration of Catholic faith – *der Restauration des alten Glaubens* (Boettischer 1958, 533), and those of the spreading of death theme. Albrecht V after a massive influence of Protestantism converted to Catholic faith even delegating his representatives to the Council of Trent in 1563. Lasso who remained Catholic throughout his life, after the death of his close contemporary Albrecht V (1579), spiritually modulated from intellectual, ironic and pride-spoiled *divin Orlande* famed in all Europe (according to the French poet Pierre de Ronsard), *princeps musicorum*, from familiar *Schelmi* as he called himself in his letter to Wilhelm V (7 April 1575 to Landshut)³ into a man of subsequent spiritual depression and a religiously possessed man. One can judge about this transformation from his letter of 28 March 1575 to Wilhelm in which Lasso confessed that 'The real path is the Creator, he is the Saviour and source of all good, so let us follow his teaching, let us follow his power without fear and shiver for our faults! I, a great sinner, am turning preachy and repainting my own depravity' (cited after Messmer 1982, 172). On the other hand, by refusing an invitation to Dresden from August von Sachsen, the Duke of Saxony, and offering to welcome his pupils instead with Lechner among them, Lasso not only referred to his own status – in a letter of 13 February 1580, he clearly declared his advancing age, *gnedigst entschuldiget zu halten <...> zu dem ich nuhn anfang Alt zu werden* (Boettischer 1958, 533), but he also rejected an opportunity to work in one of the centres of Protestantism.

The selection of Chapter XIII from the first epistle of Apostle Paul to the Corinthians (Gr. *epistolē pros korinthios A*, Lat. *epistula ad corinthios 1*) that was dictated to an unknown writer in 55 ad, Efez, was another sign of Lasso's spiritual processes. In the environment of the motet *Cum essem parvulus* in Lasso's masses, *Magnificat* settings, motets, psalms, German lieder etc, he somewhat deliberately pulled back from his earlier radical forms of composition, underwent the over-valuation of their modernity, showed symptoms of conservatism as if he regretted creative fallacies of his youth, e.g. *Prophetiae Sibyllarum* (probably written in 1560s), chromatics, satirical nature of some of his works. Chapter XIII from the epistle to the Corinthians that gave the Church a most beautiful hymn of unselfish love and proclaimed Lord's merciful love for the man – *caritas* (αγάπη – the love) and the attitude of God's mercy to the mankind⁴; it was good news for Lasso at the time. A typical way of thinking by a Renaissance man declared that he will be saved who properly creates himself and the world, adequately implementing God and man's architectural projects while the Resurrection was related to God's mercy, and pure love excels and exceeds almost everywhere.

St Paul's Text: The First Epistle of Paul, the Apostle, to the Corinthians, Chapter 13:11–13:

13:11

<i>Cum essem parvulus,</i>	When I was a child,
<i>loquebar ut parvulus,</i>	I spoke as a child,
<i>sapiebam ut parvulus,</i>	I understood as a child,
<i>cogitabam ut parvulus;</i>	I thought as a child;
<i>quando autem factus sum vir,</i>	but when I became a man,
<i>evacuavi quae errant parvuli.</i>	I put away childish things.

³ "Ich bin halt nur ein Schelmi, aber wir können nicht alle großen Herren sein, es muß auch mittlere und kleine geben" ("I am considered just as scamp, because we can't all be great sirs, we also need mediocrity and lower levels"). Quot from: Messmer 1982, p. 160.

⁴ Love – *caritas* (αγάπη) proclaimed by Apostle Paul – gracious, merciful God is watching at mankind – especially emphasized at the beginning of XIII chapter in the 1–8 lines. In the middle ages this conception of love took more outspread and complex philosophical shape. In many of theological works love was distinguished into sinful – sensual, erotic love and blessed – spiritual, intellectual love. On the basis of this distinction neopolitical hierarchical idea of love was developed, e.g. Thomas Aquinas, distinguishes two main groups – lowest *amor cupiscentiae* (desirable love) and *amor angelicatus* (angelic love) (Chydenius 1970, 53–55).

13:12

*Videmus nunc per speculum
in aenigmate, tunc autem
facie as faciem.*

*Nunc cognosco ex parte,
tunc autem cognoscam sicut
sicut et cognitus sum.*

Now we see through a mirror
in riddles, but then
face to face.

Now I know in part:
but then I shall know
even as I am known.

13:13

*Nunc autem manet Fides,
Spes, Caritas
tria haec maior autem his
est Caritas.*

And now there remain Faith,
Hope, and Charity,
these three: but the greatest of these
is Charity.

(The text from the Epistle of St Paul, 1 Corinthians 13:11–13)⁵

With regard to how Lasso composes a motet, it is worth mentioning *fact of culture*, an Ernst Cassirer's idea that man is a being who creates symbols. It is worth designating already in the St Paul's text what Lasso calls a *representative* symbolic meaning, a product of the representative function (*Darstellungsfunktion*) and a function of symbolic meaning, the *significative* function (*Bedeutungsfunktion*) (see Cassirer's three-volume *Philosophy of Symbolic Forms* 1923, 1925, and 1929). In lines 12–13 of the St Paul's Chapter XIII as if drawing a discursive map with affective significance, let us mark in bold the words Lasso had memorised. It is obvious that while reading the text Lasso compositionally signifies and symbolises the words of two natures that can be attributed according to one of the first sign-symbol theories – *De doctrina Christiana* by St Augustine's suggested types: *signa naturalia* (signifies only itself and its relation with the world and has an orientational function) and *Signa Divinus data* (signs of God that are characterised by the Lord's activity) – it is Trinity and final *Fides*, *Spes* and *Charitas* words (Chydenius, 1960). One should not forget that Lasso's real profession was actor. He possessed an unquestionable ability of writing and he composed texts for his works, his letters were full of emotional words, his language was unusually expressive and rich and verbose, by the way, that Leuchtmanntestifies himself (Leichtmann 1977). Hence St Paul's active words with two levels at least are marked differently. Lasso mimetically applies metaphorical, extravagant, and affective compositional means, confirming in this way the unmistakable nature of 'word painting' creative process. This method of compositional thinking was also defined by Gioseffo Zarlino's concept *imitatione* that was brought forward for the first time and materialised the Renaissance-born movement of the 16 c. *imitazione della natura*⁶ or *imitazione del concetto delle parole*.

Following Renaissance compositional traditions, all verbal text was cut by composers into notional phrases, text lines were aimed at creating a new *soggetto* or at developing already exposed material; they were noticeable in fragments followed by the cadence in a compositional text. Fine rhetorical repetitions of the word *parvulus* (child) in the St Paul's epistle were composed by Lasso as micro refrains – verbal rhetorical repetitions conformed to musical repetition here. Both Clode Palisca and Allen W. Atlas referring to the former, while reviewing Lasso's *Cum essem parvulus*, notice that this opus 'is a work in which texture and contrapuntal technique are completely subservient to the text' – the phrase 'When I was little' was set for the Cantus and Altus I, the high voice of child, and its motif was decorated with a semiminim run to evoke the diminutive movements of the child. The words *loquebar* (I spoke), *sapiebam* (I understood) and *cogitabam* (I thought) are given to the lover voices, representing the voice of apostle (Palisca 1994, 317). Lasso developed the idea of growth and maturity *quando autem factus sum vir* by the progressive expansion of the choir from two voices to six. The fragment *note against note* (*contrapunto di nota contra nota*) at the end of the 1st part resonates the meaning of the St Paul's text *face to face* (Palisca 1994, 317; Atlas Atlas 1998, 630).

⁵ NAWM, Vol. 1, No 33. The Holy Bible. Old Testament First Published 1609 by the English College at Douay. New Testament First Published 1582 by the English College at Rheims. Revised and Annotated 1749 by Bishop Richard Challoner. Online Edition Copyright © 2006 by Kevin Knight. Imprimatur. +James Cardinal Gibbons, Archbishop of Baltimore, September 1, 1899. Copyright 2007 by Kevin Knight, see: <http://www.newadvent.org/bible/1co013.htm>

⁶ Jean le Rond d'Alembert (1717–1783) together with Diderot after publishing the Encyclopédie, formulated their attitude in this way: "Music which depict nothing, is just a noise. <...> It will not please you more than senseless, unmarshalled, unconnected order of words." (Quoted from: Palisca 2006, p. 202).

Lasso's compositional intellect was a phenomenon of modern processes of *Musica nova* (New music) being standard alongside with Willaert, Gesuald, Vicentino, Rore, Philippe de Monte, Luca Marenzio, Monteverdi, Giachias de Wert, etc. With no theoretic works, Lasso and his creation became relevant examples in theoretical treatises of the time. In Vicentino's opinion, a new style was inevitable in those days, for 'music is composed to a text, and is made solely to express the conceits, passions, and affections in the words with harmony' (*L'antica musica ridotta alla moderna prattica*, 1555, bk. III, chap. 29). It was Vicentino at the time who insinuated the expressive deployment of technical elements, especially unusual intervals, applying them in word painting and demonstrating *una bella maniera di comporre*. Particularly apparent is the coincidence of the time when the motet *Cum essem parvulus* was composed and the appearance of the treatise *Dialogo della musica antica e della moderna* by Vincenzo Galilei. Part III of the treatise (p. 77–90) was a harsh critique of *contrapunto osservato* emphasising that its abstract rules work independently from textual considerations and does not contribute to the high ideals of vocal music to express the text and *affections* of words (Galilei 1581, 77, 79, 81). Therefore Galilei inevitably concentrated on the new compositional technique and manner – *world painting* and the list of the means to apply this technique named the ways of both visual and aural effects. These include:

- Tempo selection – fitness for separate words (*fuggire, volare* – quick tempo; *morire, morte* – slow tempo or important pause),
- Numerological accordance – conformity (*solo, due* – solo or duet texture),
- Colour association resulting from words often were realised by means of notation – e.g. *brune* or *bianche* are marked with black or white notes accordingly,
- Imitation of movement character and direction resulting from word meaning such as extended syn-copation for *onde*, or ascending for *beato, dolce, angelico* – happy, joyful, angelic and descending lines *lasso, sconcolato* – unfortunate, inconsolable, *dolore* etc.
- Unusual, usually chromatic, and 'alien' harmonies mark elaborate poetic conceits: *humile, gridare, piangere, ridere, cruda donna, strindere, duri lacci* etc. (ibid., p. 89).

Let us see whether Lasso in *Cum essem parvulus* really applies instructions of 'word painting – technique' described by Galilei and whether he creates *affeti meravigliosi* (*striking effects*) of new music?

We have already mentioned the seminum run related to the figurative word *parvulus*. By the way, it remains with the emergence of this microrefrain in the musical environment of the grown-up man (see bars 26–27). By special rhythmic augmentation, three Paul's words *Fides* (Faith), *Spes* (Hope) and *Caritas* (Charity) are stressed. Numeric diction is present not only in voice density and register shift marked by Palisca between *bicinia* and four voices at the beginning of the motet but also in the second part – see the text *Nunc cognosco ex parte* (Now I know in part): six voices are divided in threes by Lasso – two *tricinia*; polyphonic proposta by the echo principle will be repeated with a vertical conversion of lower voices in another pair *tricinium*. Actually, Lasso was fond of 'echoes' (canons) of rispostas, antinomic voice dialogue or oppositional principle applying vertical shifting of counterpoint (e.g. eight-part song *O la, o che bon Eccho*, four-part madrigal *Tutto lo di*). Not only an increasing number of voices (from *bicinium* reaching six-voice texture) becomes a metaphor of augmentation (*quando autem factus sum vir*) but also widening intervals *soggetto* – from thirds, through fourth and sixth (*evacuavi*) to a typical exclamation of minor second (*videmus*). Lasso emphasises an elaborate metaphor *Videmus nunc per speculum in anigmatic* (*Now we see through a mirror in riddles*), in Palisca's opinion, by a tone – E flat – extraneous to the mode (Palisca 1994, 317). Hence compositional mimesis of the meaning of key words or emotional connotations is achieved by Lasso through oppositions: four voices *versus* four, 'childish' voices *versus* male voices, diatonicism *versus* chromaticism, one choir *versus* another one, imitative counterpoint *versus contrapunctus simplex*, etc. By the way, Joachim Burmeister classified Lasso's counterpoint as *stylus mixtus* that, in his opinion, adjusted *stylus humilex* of other counterpoints – it uses smooth intervals and consonances; its opposite – the *stylus grande* – is based on large leaps and numerous dissonances; and *tylus mediocre* – elementus according to the significance and affections of the text (J. Burmeister. *Musica poetica*. 1606, Chap. 16). Adriano Banchieri who distinguished *contrapunto osservato* (old, traditional polyphony) and *contrapunto commune* (new counterpoint) attributed Lasso's polyphony to the latter.

Although *Cum essem parvulus* did not fall into the scope of Joachim Burmeister's rhetorical analysis in his first research works on music rhetorics *Hypomnematum musicae poeticae* (1599), *Musica auto-schediastike* (1601), and *Musica poetica* (1606) published in Rostock, he singles out 24 musical rhetorical figures based on Lasso's motets (the entire motet *In me transierunt* was analysed in Chapter XV

of *Musica poetica* with examples of sheet music); the list could be appended on the ground of the motet in question. His rhetorical figures will be named with reference to the works-theses of Burmeister himself and later works of Unger who indicates as many as 160 music rhetorical figures as well as the works of Horst Leuchtman and Dietrich Bartel. Our rhetorical analysis has been put in supplement.

Once again let us look at the compositional text but this time rhetorically: the beginning of the motet is associated by *auxesis* (Gr. – rise, climbing) or *climax* in Latin; the figure *gradation* is a rise of sequential nature (Gr. *anabasis*) and this *soggetto* can hide another – autobiographical – implication. Certainly, if we accept the idea that Lasso’s musical ‘signature’ sounded as solmizational equivalents of syllables *la-sol*, we would see their rearrangement. That is, however, a point for discussions although syllables *la-sol* were inserted in the text – lasso, non so – of the motet, e.g. *In dubbio di mio stato* and because of this *soggetto* was formed due to solmization (m. m. 30–33):

Example 1. Orlando di Lasso. Motet *In dubbio di mio stato*

A certain autobiographic character of this motet is strengthened by an inscription on the Lasso’s grave in the Franciscan Monastery, Fredhof, the poetic text of which is not only associated with the fragment of St Paul but it also stresses the transformation of growing up from the child who possessed a clear descant voice (*hellen, lieblichen Stimm*) due to which he was stolen twice in his childhood, to an old man confronting the approaching death⁷:

*Discant hab ich als Kind gesungen,
Als Knabe weih’ ich mich dem Alt,
Dem Mann ist der Tenor gelungen,
In Tiefen jetzt die Stimm’ verhallt.
Laß Wandrer, Gott den Herrn uns loben,
Sei dumpfer Bass mein Ton,
Die Seele bei ihm oben!*

Microritornello *parvulus* mentioned on repeated occasions – stepwise downward, *passaggio* (*passaggi*) of quarter notes or *passo e mezzo* – diminutions and embellishments moving by thirds – correspond to the rhetoric figure of *congeries* of equal chords, usually heaps of consonants. Generally speaking, the motet features even more voices moving by thirds since Lasso was fond of dubbing by thirds (e.g. *On doit le fer battre* Superius and Contra). With reference to the rhetorical aspect of the distribution of the word *parvulus*, one can single out the figure of *epistofa* (Gr.) – it is a repetition of a memorable, figure-shaping musical turn. One can also name here a rhetorical figure of *Hypotyposis* which Burmeister was fond of and which is described as a visual portrayal of phenomena, objects and moods by music. The logo of the motet is an expressive musical word painting of *parvulus* and, as other rows of the text, it ends in a beautiful, the so called Lasso’s cadence that migrates from voice to voice. It is based on the solution of major sixth to octave, what is already paradigmatic for Medieval and Renaissance music that was named by Hugo Riemann in the 19th c. as a *rule of thirds and sixths* (It. *Regola delle terze e seste*). If we follow a further development of these Lasso’s clauses and cadences, it will be useful to remember Adrianus Petit Coclico’s (1499/1500–1562) treatise *Compendium musices* (Nürnberg 1552) that demonstrated his teacher

⁷ Epitaph text from internet site http://de.wikipedia.org/wiki/Orlando_di_Lasso (viewed on 2nd of June 2007). In the place of abbey in Munich in the beginning of XIX century came on the scene Max – Joseph Platz and National theatre. Lasso himself since the age of 13 sang in the choir in St Michael church in Bergen (Kirche Saint-Nicolas) and at the same time he was taught to write, read and sing. In 1544 Lasso went to serve to Sicily in the Gonzaga estate.

Josquin's lessons and cadence creation and decorative figures: first of all he encouraged to use undecorated melodic pillars of cadences marked as *simplex* (simple), *communis* (common), *crudus* (rough) and only then decorate them in a delicate (*elegance*) shape.

Once again the figure of *fuga realis* (Lot. *realis fugae*) that Burmeister was fond of is a rhetoric figure of free imitations whose *soggetto* was created by Lasso with *exclamatio*, an expressive stride of sixth to tinge and compositionally signify the word *evacuavi* (I put away). Let us draw our attention to the fact that *soggetto* at the beginning of the motet is created by Lasso from 'small' intervals – thirds. The same expressive whoop of *exclamation* emphasises the word *videmus* (we see). The finale of the first part of the motet containing the text *facie ad faciem* is, no doubt, an ideal note against note or *contrapunto di nota contra notam*, *contrapunctus simplex* technique and also an ideal example of *Mutatione per noema* (Lat., Gr.). It was *Noema* that had been applied since Machaut's *Mass of Our Lady* (1364) as the art of shockingly contrastive facture. The metric and rhythmic augmentation of the repetition in words *facie ad faciem* still suggests the rhetoric figure of *emphasis* (Gr.) which is a special (augmented, in large values) accentuation of figure intonation and meaning.

The second part of the motet begins with *soggetto* by the rhetorical figure of *anabasis* (gradual rise) which is an imitation in another voice by the method of *ad fugal*. An intervening free counterpointing voice with a free imitation subsequently provides a more detail (*fuga realis* according to Burmeister) rhetorical naming for this fragment. This is how the rhetoric figure of *parembole* appears – it is a contrastive voice filling the harmonic vertical of the fugue. *Ad fugam* or fugue itself can be concretised by the two terms as *fuga unisona*, the entry of an imitational voice (voices) by the interval of unison or octave, and *fuga partiales* since the beginning of the motet sounds in the imitational (*deutera*) voice. The already mentioned contrast of two three-voice choir *tricinia* by the concert echo principle creates the rhetoric figure of *antithesis*. In other words, it is the creation of a musical contrast by contrasting musical formations, means of musical expression, and affects. The repetitive rhetoric figure of *anaploke* (Gr.) should be used in this situation by changing the register.

With the words *tunc autem cogniscam* (*but then I shall know*), extraneous phenomena for the mode originate where *pathopoiia* is an introduction of the semitone or chromatic tone outside the mode. The most massive decoration of the word *Fides* in the solo part *Cantus* in the whole motet emerged not only due to *causa pulchritudinis* but apparently due to Lasso's emphasis on the importance of his faith in protestant Germany as well. A smaller degree of decoration can be visible at the word *tria* (three). Notice that only three voices instantly remain there. *Amplificatio* (Lat.) (Fr. *élégance*), a figure of decoration and ornamentation, should be used alongside with *diminution*; the former can be described as an ornamentation of melodic normally not related to the direct symbolism of the word. As Diruta depicted such situations in *Seconda parte del Transilvano dialogo* (1622, bk. ii, ch II.), decorative figures (*elegans*) can be single out in the background of the main rhythmic⁸. Lasso also stresses the proposition of *maior autem his est* (but the greatest of these is) in large rhythmic values in separate voices; this is the rhetoric figure of *mimesis* (Gr.) – an imitation of meaning and facture contrast in various voice registers. At the end of the motet Lasso created a numeric trinity (triplet) multiplication: again, by means of *contrapunctus simplex* he creates the rhetoric figure of *noema*. The word *Charitas* sounds 18 times here (3 times x 6 voices) and the extended final cadence or 'coda' with a long continued sound in one of the voices. Finally, let us notice that Lasso – representative of *musica nova* in the 16th c. – finishes the work with a triad and the Picardian third; harmonic ratios of both parts as well as other structural (*fabrica* – according to Vicentino) cadences of Lasso's large cycles comprise modern T-D ratios (see *Mass Entre vous filles*, LWn IV, Nr. 22 *Confundantur superbi*, LWn IX Nr. 42; *Qui la dira*, LWn X, Nr. 49) while both parts of the motet are of even sizes. (The rhetorical analysis of motet *Cum essem parvulus* by O. di Lasso has been put in Supplement 1).

This analysis was to show how Lasso read the text of St Paul and how he impersonalised it in his motet. His expressive word painting was noticeable and acknowledged already by people of his environment. Samuel Quickelberg (1529–1568), the first Lasso's biographer and doctor of Albrecht V, already in 1566 declared Lasso's ability 'to place the object almost alive before the eyes' (*rem quasi actum ante oculos*

⁸ Diruta also discussed diminutions (adornments). He required, that small *contrapunctus osservato* notes – *semiminima* (quarter note), *crome* (quaver), *semicrome* (semiquaver) would be used in the way, that in the strongest places of tact could sound as consonances, except *minima* – *semiminima* – *semiminima* order, where the first from the two short notes could be dissonance. All tones which form jumps or marginal moving figures (*li fondi*; *le cime*) should be consonance. See: Diruta. "Seconda parte del Transilvano dialogo", 1622, Second book, Chapter 2.

ponendo) in his monographic article⁹. Another contemporary Gallus Dressler in his *Praecepta musicae poeticae* stressed Lasso's suavity and his skill in applying harmony aptly and appropriately through ornamentation to the words (Palisca 1994, 288).

The first text of the epistle of St Paul to the Corinthians was used, although sparsely, by other composers for their compositional settings. In Lasso's lifetime Tomás Luis de Victoria (da Vittoria', 1548–1611) used an intensive method of word-painting for the motet *Cum essem parvulus*. Among composers of the 20th c. it is Swede von Bengt Johannsson (1914–1989) who is worth mentioning and who wrote a choral opus in this text in 1969 as well as least familiar forty-year old Rytis Mažulis (b. 1961). Through the mirror of the analysis, let us turn back to this figure, for his composition of 2001 is not only an example of multicultural inspirations but also a fine instance of how texts produce other texts of art in conditions of postmodernism and intertextualism. The key reason to produce the opus, however, lies in the Latin translation of the name and surname of Rytis Mažulis – Matutinus Parvulus – because both words in Lithuanian possess their own meaning. When answering the question about inspirations, Mažulis mentioned both the Lasso's motet and two rows (*Videmus nunc per speculum / In aenigmate, tunc aute*) from the text by Umberto Eco *Sviluppo dell'estetica medievale* (in *Momenti e problemi di storia dell'estetica*, 1959; *Art and Beauty in the Middle Ages*, 1985). He treated fragments of the epistle of St Paul to the Corinthians as the motto of Oliver Messiaen – comments written in 9 meditations (Messiaens' *Méditations sur le Mystère de la Sainte Trinité* für Orgel, 1969).

And finally, both rows visually glimpsed for Mažulis in the movie *Wings of Desire* (*Der Himmel über Berlin*) by the German director Wim Wenders (Ernst Wilhelm Wenders) where two angels are opening pages. The Movie is about angels dwelling in the sky above the war-scared Berlin who put their efforts to harmonise desires of mortals.

Lied vom Kindsein

*Als das Kind Kind war,
ging es mit hängenden Armen,
wollte der Bach sei ein Fluß,
der Fluß sei ein Strom,
und diese Pfütze das Meer.*

*Als das Kind Kind war,
wußte es nicht, daß es Kind war,
alles war ihm beseelt,
und alle Seelen waren eins. (etc.)*

(See: <http://kotkavuori.blogspot.com>)

When the child was a child
It walked with its arms swinging,
wanted the brook to be a river,
the river to be a torrent,
and this puddle to be the sea.

When the child was a child,
it didn't know that it was a child,
everything was soulful,
and all souls were one...

(See: http://www.wim-wenders.com/movies/movies_spec/wingsofdesire/wingsofdesire.htm)

In his vocal composition Mažulis centres the single word *parvulus* and spreads it into modern compositional space by maximising its meanings. His work on the verbal text reflects radical processes of desemantisation originating from the time of Schönberg's *Pierrot lunaire* (1912). That was a path from interally-scattered syllables (Anton Webern), through blasting their coherence and the punctualistic hurls of shrapnel in various voices (Luigi Nono, *Sarà dolce tacere*, 1960) to the total sacrifice of word semantics and adoption of phonetics (Gieseler 1975, 119). Harmonic dichotomy of music and a verbal

⁹ Quot. By Sandberger 1984–1985 from: Palisca 1994, p. 288.

text disappears in the Mažulis' composition *Cum essem parvulus* while the desemantised text of St Paul becomes a precondition to articulate vocal sound only. If we make use of Peter F. Stacey's (Stacey 1989, 15–17) fragmentation scheme of a verbal text, then it will be possible to assert that Mažulis transforms the fragment of the text of St Paul (he uses only half the text Lasso uses) in three levels: I) highest structural – to destructure the structure of rows; II) syntactic – to undo the grammatical construction of sentences; III) phonetic – to separate words into structured phonetic components.

On the other hand, certain compensational mechanisms come into work in such kind of composition. The centred concept of *parvulus* like a genealogical commitment becomes energetic substance, starts spreading its own aura (that was discussed by Wolfgang Rihm)¹⁰ and can in fact serve as a conceptual code underlying Mažulis' microstructures. Opposite to Lasso's extensive word painting, the meaning of *parvulus* in this opus structurally organises the entire technology and alchemy of the musical material. *Parvulus* meant microdimensions in the first place for Mažulis – 'small' sounds (microintervals), 'small' rhythmic values so *Cum essem parvulus* was composed by Mažulis from microintervals the 'size' of 20 centas – from tenth-tones (*tonus*) fifth-semitones (*semitonus*) and especially minute differences of rhythmic units and tempos. Namely these jewellike nearly inaudible gradation elements set visually impressive scores of Mažulis. (Score of *Cum essem parvulus* by Rytis Mažulis has been put in Supplement 2.)

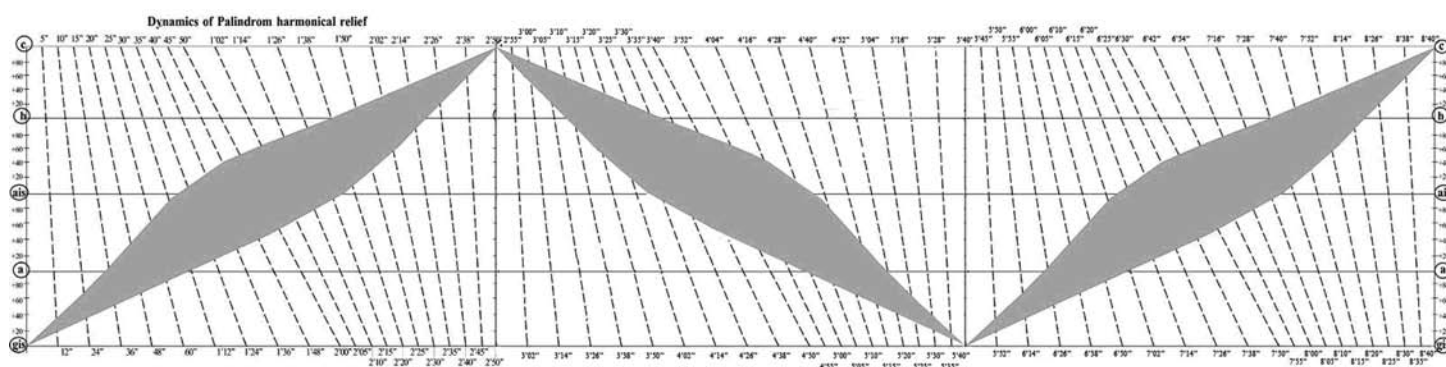
A number of pieces written in the last decade, although put in unchronological succession, make up the picture of progressively increasing division of a semitone into still smaller microintervals, starting with the semitones in "*Hanon virtualis*" (2002), quartertones in "*Mensurations*" (1992; 2000), quartertones and octatones in "*Palindrome*" (1996), decatones in "*Cum essem parvulus*" and ending up with the irrational 30-fold fractions into 29 microintervals spanning the 3,448275862 cents (cent being the 100th part of a semitone) in *Talita cumi* (1997), *ajapajapam* (2002), "*Forma yra tuštuma*" ("Form is Emptiness", 2006) etc. The tones of latter compositions fuse in gliding glissando which shades the differences heights. However, in the composition of Mažulis there are antipodes of microintervals – macrointervals. Such whole spiral canon of complete tones for four equal voices "*Stupefied eye lost the power of speech*" (1985), resounds the idea of J. S. Bach "*Musical victims*" canon per tones. Structures of multimediant chains characteristic to "*Canon perpetuus*" (2001), "*Canon aenigmaticus*" (1990–1992), also "*Pure Mind Clavier*" (1992–1994).

If in the "*Palindrome*" the fourth-tones and eight-tones coexisted at the same time and in the "*Sans pause*" (2001) the zones of tones, semitones and fourth-tones were aligned one after another, however, since 2007 the new structural stage has started in the work of Mažulis. The composer has started to practise the progressions of systematically shifting "sizes" of microintervals and the changing micro tempo differences. For example, *Schizmos* (2007) spectrum of microintervals for violoncello and Electronics extend starting the sound from 49 segments of semitones or 48 microintervals in the semitone (2,0833333 cnt.), later 47 (2,1276596 cnt.), 46 (2,173913 cnt.) microintervals and approaching to 23 microintervals (4,347826 cnt.) in the semitone. Meanwhile, the differences of voice tempos move from M.M. = 49, M.M. = 48 forward in declining course.

When speaking about the entire form of the composition *Cum essem parvulus* by Rytis Mažulis (see the score in Supplement 2), it is necessary to emphasise that this radical opus was created in a coherent tripartite form of *da capo* with macroclusters movement of microdimensions reflecting in the mirror and retrograde forms: the same cluster moves in the opposite direction (mirror-retrograde inversion) in the second part much like compositional 'face to face', and even more than the proposition from the Paul's text *Videmus nunc per speculum* (Now we see through a mirror). And finally, there third part of the opus is an ideal repetition *da capo* of the first part. In this way the composer shapes a perfect palindrome of microinterval and microdurations spectrum in *Cum essem parvulus* macroform:

¹⁰ "Wie kommt nun die Musik zum Text? Musik vollzieht, wenn sie Text vertont <...> oder besser; der Komponist vollzieht, wenn er einen Text musikalisch faßt, das nach, was an Aura um Wort, Text und Sinn, die ihrerseits vibrieren, vibriert. Was eine chemische Lösung, die zunächst unsichtbare Elemente durch Färbung sichtbar macht, kann Musik die textspezifische Aura sichtbar bzw. Hörbar machen" (Wolfgang Rihm). Qout. from: Wolfgang Rihm. Dichterischer Text und musikalischer Kontext. *Dichtung und Musik*. Hrsg. Von Günter Schnitzler. Stuttgart: Klett-Cotta, 1979, S. 29–30.

Example 2. Rytis Mažulis. *Cum essem parvulus* macroform



When we remember the oratorical (*Ut oratorium*)¹¹ actorlike compositional reading of St Paul’s text in the Lasso’s motet, we will see a radically opposite attitude in the composition by Mažulis: the composer separated the text structurally and nearly anatomically into syllables, phonemes and manipulated them on the basis of formal structural logic. The fragment of the New Testament congested with sacred meanings was ‘cut’ by the composer of the 21st c. into exact syllabic segments of thirteen syllables. Periods of micropitch shift with 10 sounds each, three syllables instantly leap and shift into a successive period of pitch. Different tempos of eight voices instantaneously ‘clusterise’ syllables of the text and they converge into textual ‘unisons’ only at the beginning or end of the clusters:

Cum-e-ssem-par-vu-lus-lo-que-bar-ut- | par-vu-lus ||
 Cum - e - ssem - par - vu - lus - lo - que - bar - ut - | par - vu - lus - ||
 Cum - e - ssem - par - vu - lus - lo - que - bar - ut - | par - vu - lus - ||
 Cum - e - ssem - par - vu - lus - lo - que - bar - ut - | par - vu - lus - ||
 Cum - e - ssem - par - vu - lus - lo - que - bar - ut - | par - vu - lus - ||
 Cum - e - ssem - par - vu - lus - lo - que - bar - ut - | par - vu - lus - ||
 Cum - e - ssem - par - vu - lus - lo - que - bar - ut - | par - vu - lus - ||

It is, by the way, not a single allusion to Renaissance mensural canons and izo-techniques. Certain senselessness of the text, although based on Latin only, associatively reminds of the idea of *glossolalia* (from Old Greek γλωσσά (glossa) – ‘tongue, language’ and λαλέω (lalô) – ‘to talk, speak’) that came from incomprehensible language intermixture known from the Prophet Books (Jesaja 28,10–13). Paradoxical is the fact that the rows of Chapter XIV from the epistle of Apostle Paul to the Corinthians tells about the dichotomy of the charisma of language gift and the notions of love¹². *Glossolalia*, speaking in languages and language gift, was treated as a spiritual present and charisma by the Christians. Paul wrote in this letter that ‘If you do not pronounce words clearly while speaking in languages, how one will understand what you are saying? You will speak for winds!’ (1 Kor 14, 9); he, however, did not forbid them to speak in them, ‘Then, my brethren, seek for the gift of prophecy but do not forbid to speak speeches’ (1 Kor 14, 39):

¹¹ Quintilian’s “*Institutio Oratoria*” (Roma, 1470) was one of the first books in XV century, which raised a question of music and speech relation. In the chapter “*De musica*” Quintilian praised music, which aroused dignified feelings and calmed down sick passions. The chapter “*De divisione affectuum et quomodo movendi sint*” classifies feelings and discusses changes of voice depending on emotional status of the speaker, comedy or tragedy character. Clode Palisca treats “*Ut oratoria musica*” as a mannerism motto (Palisca 1994, p. 287). Soon after this work the Latin translation (Giogio Valla, 1498, Venice) of Aristotle’s work “*Poetikos*” appeared: Simon Bevilaqua, also Giovanni Giorgio Trissino (1478–1550) “*La quinta e la sesta divisione della poetica*” (1549), who rendered painting dancing and music imitation examples and etc.

¹² *Glossolalia* – gift of tongues, Christians considered speaking in tongues and predictions as a spirit gift and charisma. In chapter XIV St Paul speaks about levels of charisma and states, that if one would have God’s gift and could predict, speak in tongues, explain the tongues, but would not have love, all this would be just nothing. Because love and gift of love are the most important and sublime, they are even greater than the belief itself.

Multilayered notions are used to describe the creation of Rytis Mažulis – neo-vanguardist (notion by Daunoravičienė), also microminimalist, pominimalist, superminimalist, mannered hyperpominimalist (notions of Šarūnas Nakas) – but his minimalism significantly differs from ‘holy minimalism’ associated with the compositions of Steve Reich or Arvo Pärt. In the context of this score, we will discover polytempo canon master Nancarrow, long cluster master Alvin Lucier and American composers who practice on nonstandard tunings (John Eaton, Ben Johnson, Easley Blackwood, Lou Harrison, Joel Mandelbaum, and Willam Schottstadt) and other silhouettes.

Confronting the two opuses *Cum essem parvulus* of the 16th and 21st c., from the perspective of many compositional attitudes, only radical opposition can be seen. When summarising, it would intrigue not to single out types of such confrontation but to attempt and look for affinities and resonances. Some of them will be mentioned here.

As the first affinity of both compositions, a common mannered position of Lasso and Mažulis must be referred to if mannerism¹³ can be described as intellectual sophisticated style or more precisely sophisticated stylisation (according to John Shearman (Shearman 1990)) or ‘the most original, unique and boldest creations of the human spirit’ (Arnold Hauser 1986, xvii). The meaning of this concept derives from Italian *maniera*, a term that first attained prominence in Renaissance’s literature with *concelto*. Intellectualism for composing processes, structural and formal complexity, searches for undistributable, stunning, even exotic compositional solutions and marvellous effects (*effetti meravigliosi*) can be named as the compositional emblem of the Age of Mannerism – Renaissance and an Early Baroque and new mannerism of the 20th c. The paradigm of ‘marvellous’ continually becomes more and more sophisticated and embraces deeper and more conceptual dimensions of composition. If Maria Rika Maniates named turning, harmony, counterpoint, chromaticism, and *musica reservata* (Maniates, 1979) as the firing grounds for the expression of Renaissance musical mannerism, then with my own efforts trying to sum up and draw conclusions, I will try to emphasise new manifestations of mannerism in expressionism and surrealism of the 20th c. in the 2nd vanguard and other trends of music. Let us drop a quick glance at the performance problem of the compositions by Lasso and Mažulis, not discussed here before.

Meraviglia is known to be based not only on a delicate style of compositional signs, the eloquence of their performance but also on the target of the art whose sensibilities appreciate the cognitive messages of the mannerist play. In the Munich court chapel during Lasso’s lifetime, not only the number of Italian and Spanish singers was increasing¹⁴ but, according to the information of John Rosselli (Rosselli 1988, 146), more and more castrati and eunuchs came to be taught by Lasso since 1574. Boettischer points out that the chapel of Lasso in the later period offered admission to *Verschnitten khnäblein* many times, with prevailing German and Spanish names/surnames. Since 1984 inscriptions *niederlendisch verschnitten khnaben* appeared in the number book twice (Boettischer 1958, 535), subsequently eunuchs were mentioned more often in the registration books of the Lasso’s chapel. Looking at the manner of solo singing of *cantus* and *altus I* in the Lasso’s scores, and especially at the tessitura and register *cantus* common to castrates, without exceeding the five-line staff, one can draw an assumption that castrates also performed these parts in *Cum essem parvulus*.

It was not obedience for the common view that women’s voices were not tolerant in the church according to the time-honoured instruction – women are silent in the church (*mulier taced in ecclesia*)¹⁵. Pietro della Valle actually called castrati *soprano naturali* in contrast to the *artificial sopranos* (Bukofzer 1947, 399) where *soprano* means higher. A special reason and treasure for Lasso’s manneristic attitude there could be both the meaningful association with the youth (as it had been suggested) by performing *parvulus* in solo and also a delicate manneristic presentation of the opposition of a child and adult with

¹³ Concept of mannerism derived from Italian word *maniera* and as a term emerged in the Literature of Renaissance together with Italian concept *concelto*.

¹⁴ In the middle of XVI c. in Italy, petit singers eunuchs were called in different concepts – “*putti*”, “*fanciulli*”, “*figluosi*”, “*cantorini*”, “*cantoretti*”. More about it see: Richard Sherr. Guglielmo Gonzaga and the Castrati. *Renaissance Quarterly*, Vol. 33, No 1 (Spring), 1980, p. 35, 40 (p. 33–56). Pietro della Valle called eunuchs *soprano naturali* as antithesis *artificial sopranos* (Bukofzer 1947, 399), because “*soprano*” meant “higher”.

¹⁵ The voices of women were not tolerated by church and in the ecclesiastical matters for a long time. In XIV chapter of 1st letter to the people of Corinth St Paul described: “Women let be silent in the meetings; they are not allowed to talk, they must be obedient as the law declare.” (“*Mulieres in ecclesiis taceant, non enim permittitur eis loqui, sed subditas esse, sicut et lex dicit.*”) (1. Kor. 14, 34).

an exotic power, sophisticated timbre, vocal virtuosity, and superiority of castrato singing. Apparently, two upper voices of the score were performed by the so called ‘whole boys’ (*figlioli entieri*) – *soprano naturali* (instead of *soprano falsettists*) and *alto naturali* (instead of *alto falsettists*)¹⁶.

Who sings *effetti meravigliosi* – microstructures of Rytis Mažulis in *Cum essem parvulus* that emerge out of his manneristic and sophisticated tuning as well as compositional manipulations and how? We have already discussed about certain spiritual commonness between the two composers – Vicentino and Mažulis. And not in vain. In his *L’antica musica ridotta alla moderna prattica* (1555), Vicentino stressed more than once that this new music – manneristic modern music of the middle of the 16th c. – cannot be appreciated by everyone. The *mirabil dolcezza* of chromatic and enharmonic styles is reserved for the elite (bk. I, chap. 4). Mažulis does not write music for a large audience, and it requires an intellectual and elite auditor. Tenth-tones with shifts of microrhythmic values in *Cum essem parvulus* exhibit a radical revolution in vocal and choral music of the present. Although quarter-tones in his compositions were acknowledged in 1990 as impossible to sing and play, Mažulis persistently crumbled them and when he achieved nearly utopic ‘sizes’ of microintervals undistinguishable by human’s ear – 3.3 cents – a miracle happened, for ‘living’ vocalists began to sing them ‘live’. The overturn occurred not only in the psychology of performers but also in the technical side of such singing. Not accidentally performances of Mažulis’ vocal works have been visualised by stretched wires on stage and the figures of soloists with ‘headphone’ in the past few years. Metronomes tick in those headphones or pilot tracks, sound synchronisers operate. Microscopic pitches and durations of microintervals are broadcasted to every soloist. This is, by the way, a more modern computerised expression of the endeavour that I. Xenakis attempted to adjust by ticking metronomes or H. Radulescu by twinkling bulbs. Such ‘pilot tracks’ not only correct performers of music but also become an inseparable part of Mažulis’ compositional method and visual performance. However, this revolution is defined even more radically from time to time. Performers (*Ensemble Court-Circuit*, *Neue Vokalsolisten Stuttgart*, and the *Latvian Radio Chamber Singers*) of microdimensional opuses of Mažulis are said to have become certain puppets that are controlled by the computer ‘brains’.

Another unexpected prove of commonness between the two compositions is a possibility to attribute the concept of an old anachronism (musical genre) – more precisely the concept of motet here. This moment is escalated by once expressed, striking, though too categorical proposition of Dahlhaus that there is not a single common features between the motets of 13th–17th c. (Dahlhaus 1974, 623). Meanwhile Walter Wiora speaks about the motet as a genre without a constant construction which ‘above all changes of forms, retains a way of permanent transition in its own tradition and development’ (Wiora 1966, p. 10–11). Such *mutatis mutandis* – shapes of constantly modulating historical genres of music – in their own way paradoxically unite the opuses of Lasso and Mažulis. The concept of the motet (*motus* – Lat. ‘motion’ but *motetus* – diminutive form – Fr. *mot* means ‘word’, ‘line of a poem’, ‘strophe’)¹⁷ stressed a specific relation between the opus and the verbal text. Athanasius Kircher in his *Musurgia universalis* (Roma, 1650) distinguished the style of the motet (*moteticus stylus*) from the ecclesiastical one (*stylus ecclesiasticus*) which is based on the Gregorian chant and emphasised its gravity (*gravitas*), grandeur (*majestas*), and also a multilayered and rich diversity (*varietas*). Johann Gottfried Walther in his ‘Musical Lexicon’ (*Musikalisches Lexikon*, Leipzig, 1732) defined the motet by the three specific features that with time turned into a paradigm of the genre: a text of spiritual content, an imitational technique and a vocal work, although with occurring instrumental accompaniment. All these definitions without any exceptions can be applied for the compositions *Cum essem parvulus* of both Orlando di Lasso and Rytis Mažulis.

¹⁶ The practice of descant or alto singing was called *Falsettregister*; meanwhile eunuch’s – “natural”. In Boettichers opinion high “*Eunucchi*” descants from 1590 were often mentioned in the account books of Lasso choir (*Zalhbücher*). (Boetticher 1963, p. 535).

¹⁷ Alongside the concept of “the motet” existed at the time many other concepts, such as: *modeta*, *motecta*, *motectum*, *motectus*, *motellus*, *moteta*, *motetum*, *motetus*, *motetta*, *motettum*, *motettus*, *mothetus*, *muteta*, *mutetum*, *mutetus* (Hüschen 1974, p. 6).

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Santrauka

Žodinis tekstas – kaip kompozicinis prototipas bei inspiracija: O. di Lasso ir R. Mažulio „Cum essem parvulus“

Straipsnis skiriamas aptarti dviejų kompozitorių – Orlando di Lasso ir Ryčio Mažulio – kūrinis, kurie buvo sukurti remiantis šv. Pauliaus Pirmojo laiško korintiečiams (13:11) teksto fragmentu *Cum essem parvulus*. 420 metų, skiriančių šiuos kūrinius, yra tarsi bedugnė ir kartu saitas tarp brandaus Renesanso ir teorinės kompozicijos amžiaus (taip XX amžių yra pavadinę B. Boretzas ir E. T. Cone). Šv. Pauliaus Pirmojo laiško korintiečiams žodinį tekstą įvardijant kaip šių opusų prototipą bei inspiraciją, minėti kūriniai analizuojami kaip savo laikmečio muzikos kompozicijos reprezentacijos. Jų pagrindu bandoma fokusuoti šio apaštalių ženklais plūstančio teksto pasirinkimo motyvą, siekiama įvardyti tradicijas, madas bei priemonės, kompozicinius įrankius ir komponavimo proceso psichologiją. Kitaip tariant, bandoma atskleisti, ką abu opusai gali paliudyti apie savo autorius ir juos sukūrusį laiką.

XVI a. II pusės muzikos kompozicija buvo stipriai tebeveikiama ekstrapuzikinių veiksnių, tokių kaip žodinio teksto poetinė forma, žanro modelis, struktūruojantis verbalinio teksto poveikis. O. di Lasso motetas (sukurtas ~1582 m.) atspindėjo savo laikmečio kompozicinę praktiką ir P. Bembo suformuluotą idėją apie žodžių prasmų atspindėjimo muzikos kompozicijoje būtinybę. Analizės būdu siekiama parodyti, kaip Lasso perskaitė šv. Pauliaus tekstą ir kaip jį kompozicinėmis priemonėmis perteikė savo opuse.

R. Mažulis savo opuse *Cum essem parvulus* (2001) kitaip perskaito ir kompoziciškai artikuliuoja šv. Pauliaus teksto reikšmes. Jis siekia nugalėti naratyvų (linearių) laiką, tyrinėja garso gelmes, ieško naujų muzikos laiko ir erdvės projekcijų. Kūrinio analizė rodo akivaizdžią Renesanso menžūrinių kanonų principų transformaciją, kuri natūraliai plėtojasi fraktalinio pobūdžio politempų kanono kūrimo kryptimi. *Cum essem parvulus* kanono struktūroje galima išvelgti kompozitoriaus matematinių manipuliacijų pėdsakus. Šiuo būdu kompozitorius sukūrė tobulą mikrointervalų spektro palindromą.

Minėtų opusų komparatyvistinė analizė parodo įvairias svarbiausių kompozicinių tendencijų kaitos kryptis per 400 metų. Straipsnyje kalbama apie įvairius aspektus, tokius kaip moteto žanro samprata, svarbiausių verbalinio teksto žodžių konceptualizavimo strategijų, kompozitoriaus mąstysenos, erdvės ir laiko sampratos radiklios transformacijos.

Priešpriešinant šiuos du opusus daugelio kompozicinių identifikacijų požiūriu matomos radiklios opozicijos. Tačiau apibendrinant įdomu pastebėti ne tik konfrontacijas, bet ir bandyti išvelgti tam tikrų bendrumų ir rezonansų. Kaip pirmasis abiejų kompozicijų tapatumas nurodoma panaši Lasso ir Mažulio manieristinė kūrybinė nuostata, jei manierizmą apibūdinsime kaip intelektualų rafinuotą stilių, rafinuotą stilizaciją (John Shermann) arba originaliausią, unikaliausią ir jėžūliausią žmogaus dvasios kūrybą (Arnold Hauser). Kitas kiek netikėtas abiejų opusų bendrumas sąlygoja galimybę juos abu įvardyti seno anachronizmo – muzikos žanro moteto – terminu.

Supplement 1. The score of motet *Cum essem parvulus* by Orlando di Lasso (from: Allan W. Atlas. *Antology of Renaissance Music. Music in Western Europe, 1400–1600*, W. W. Norton & Company, New York–London, 1998, p. 401–406.

Hypotyposis

89 ORLANDE DE LASSUS *Cum essem parvulus*

Auxesis (climax, gradatio) *Diminutio* *Congerie* *Syncopa*

Epistofa
Hypotyposis
Diminutio
Congerie
Epistofa
Syncopa

Exclamatio *Pathopoeia* *Exclamatio*

Epistofa
Hypotyposis
Diminutio
Congerie
Epistofa
Syncopa

Fuga realis

Exclamatio *Pathopoeia* *Exclamatio*

Epistofa
Hypotyposis
Diminutio
Congerie
Epistofa
Syncopa

Exclamatio *Pathopoeia* *Exclamatio*

Epistofa
Hypotyposis
Diminutio
Congerie
Epistofa
Syncopa

ORLANDE DE LASSUS *Chim esse[m] parvulus*

15

Pathopoeia

„Mutatione per noema

Ad fugam

Ad fugam

Fuga partiales Fuga unisona

Ecccho

Anaploke

ORLANDE DE LASSUS *Chim esse[m] parvulus*

Pathopoeia Noema

Pathopoeia

Diminutio Amplificatio

Diminutio Amplificatio

Fuga partiales Fuga unisona

ORLANDE DE LASSUS *Cum essem parvulus*
Amplificatio
Diminutio

Musical score for the first system, measures 61-69. It features six staves with vocal lines and a basso continuo line. The lyrics are: *deus, Spiritus, Sanctus, in gloria, dei patris, qui ex patre filioque Spiritu sancto procedit, qui cum patre filioque simul et coequalis et consubstantialis est, qui procedit a patre filioque simul et procedit in unum, qui procedit a patre filioque simul et procedit in unum, qui procedit a patre filioque simul et procedit in unum.*

Fuga realis

Musical score for the second system, measures 70-76. It features six staves with vocal lines and a basso continuo line. The lyrics are: *qui procedit a patre filioque simul et procedit in unum, qui procedit a patre filioque simul et procedit in unum, qui procedit a patre filioque simul et procedit in unum, qui procedit a patre filioque simul et procedit in unum, qui procedit a patre filioque simul et procedit in unum, qui procedit a patre filioque simul et procedit in unum.*

Musical score for the third system, measures 77-83. It features six staves with vocal lines and a basso continuo line. The lyrics are: *qui procedit a patre filioque simul et procedit in unum, qui procedit a patre filioque simul et procedit in unum, qui procedit a patre filioque simul et procedit in unum, qui procedit a patre filioque simul et procedit in unum, qui procedit a patre filioque simul et procedit in unum, qui procedit a patre filioque simul et procedit in unum.*

3 x 6

ORLANDE DE LASSUS *Cum essem parvulus*
Mutatione per noema Paragoge

Musical score for the fourth system, measures 84-90. It features six staves with vocal lines and a basso continuo line. The lyrics are: *qui procedit a patre filioque simul et procedit in unum, qui procedit a patre filioque simul et procedit in unum, qui procedit a patre filioque simul et procedit in unum, qui procedit a patre filioque simul et procedit in unum, qui procedit a patre filioque simul et procedit in unum, qui procedit a patre filioque simul et procedit in unum.*

Supplement 2. Rytis Mažulis. *Cum essem parvulus*. Score

To Neue Vokalstiftsten Stuttgart
Cum essem parvulus

Rytis Mažulis 2001

sempre p - pp

d = 120

d = 100

d = 86

d = 75

d = 67

d = 60

d = 54

d = 50

S1

S2

A1

A2

T1

T2

B1

B2

25^a

30^a

35^a

40^a

45^a

50^a

55^a

60^a

65^a

70^a

75^a

80^a

85^a

90^a

95^a

100^a

105^a

110^a

115^a

120^a

125^a

130^a

135^a

140^a

145^a

150^a

155^a

160^a

165^a

170^a

175^a

180^a

185^a

190^a

195^a

200^a

205^a

210^a

215^a

220^a

225^a

230^a

235^a

240^a

245^a

250^a

255^a

260^a

265^a

270^a

275^a

280^a

285^a

290^a

295^a

300^a

305^a

310^a

315^a

320^a

325^a

330^a

335^a

340^a

345^a

350^a

355^a

360^a

365^a

370^a

375^a

380^a

385^a

390^a

395^a

400^a

405^a

410^a

415^a

420^a

425^a

430^a

435^a

440^a

445^a

450^a

455^a

460^a

465^a

470^a

475^a

480^a

485^a

490^a

495^a

500^a

505^a

510^a

515^a

520^a

525^a

530^a

535^a

540^a

545^a

550^a

555^a

560^a

565^a

570^a

575^a

580^a

585^a

590^a

595^a

600^a

605^a

610^a

615^a

620^a

625^a

630^a

635^a

640^a

645^a

650^a

655^a

660^a

665^a

670^a

675^a

680^a

685^a

690^a

695^a

700^a

705^a

710^a

715^a

720^a

725^a

730^a

735^a

740^a

745^a

750^a

755^a

760^a

765^a

770^a

775^a

780^a

785^a

790^a

795^a

800^a

805^a

810^a

815^a

820^a

825^a

830^a

835^a

840^a

845^a

850^a

855^a

860^a

865^a

870^a

875^a

880^a

885^a

890^a

895^a

900^a

905^a

910^a

915^a

920^a

925^a

930^a

935^a

940^a

945^a

950^a

955^a

960^a

965^a

970^a

975^a

980^a

985^a

990^a

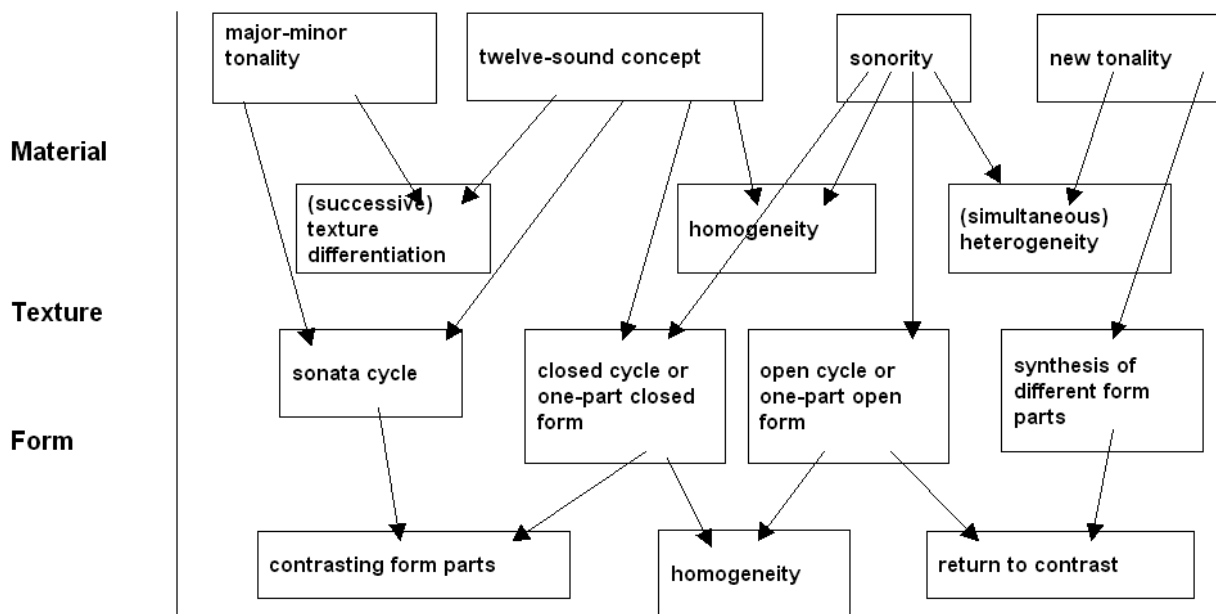
995^a

1000^a

The 20th Century Polish Composers towards the String Quartet Archetype

The main feature of 20th century Polish quartet output is its incredible dynamism and variety which resulted from the changes occurring in the field of composition, and also in music aesthetics. In the last hundred years, the genre of the string quartet underwent numerous transformations determined by the processes taking place in the field of sound material, texture and form, which can be shown in some simplification in the following schema:

Example 1



These processes were happening independent of each other at different levels and created a net of joint-relations leading to a deformation of the initial model.

What is then the characteristics of the genre and what features can we acknowledge as archetypal for a string quartet?

In the consciousness of composers and listeners this genre was associated with a definite formal scheme – with sonata form on the first position followed by the slow part, minuet or scherzo as well as the cycle closing sonata form or variations. These formal schemes had a specific feature being strictly connected to a particular set of harmonic norms resulting from the use of the tonal system. At the same time as this was happening their development had reached its prime, whereas the crisis of the dur-moll system became also a crisis of form. The sonata form and four-part cycle arrangement stabilized in Haydn's quartets, already about half a century later was questioned by the bold formal experiments of Beethoven last quartets. Keeping in mind the latest works of this composer, we can assert that the opposition to the formal rules, typical for a string quartet, and sometimes even their negation, stimulated the creation of outstanding compositions.

The endeavours to support this form shaped, along with the development of tonality based on new harmonic means, typical for the first half of the 20th century, produced some difficulties. Already the neoclassical string quartets of Grażyna Bacewicz or Alexander Tansman revealed a discrepancy between the formal model, which derived from musical tradition and the musical means to fulfill this model. Maria

Piotrowska mentions frankly the “auditive alienation of the former musical phenomenon”¹. The sonata form, which in the first half of the 20th century was almost accepted as the norm in the area of Polish chamber music, loses its dynamic, processional character by introducing new, typical at that time harmonic means. They constituted a wide spectrum of possibilities from diatonic (tonal reminiscences) through new modalism to the twelve-tone scale. Neoclassical string quartets combine within two separate qualities – the form, which was shaping itself in accordance with the improvement of the dur-moll system and deriving from this system its dynamic character and power, and new harmonic means. The new harmony did not create a closed system deprived of dynamism thanks to the substantial contribution of modal elements. The attempts leading to the merging of the form are becoming more important: these are monothematism based on the integration of the cycle with the help of mutual thematic material, as well as the reminiscences of that material or its anticipations. In neoclassical quartets there appeared also the original composer’s ideas serving the integration of the work. In Alexander Tansman’s output it was the rule of bridges, defined by the composer in a conversation with Tadeusz Kaczyński as “a certain method by means of which I obtain the formal integration. «The bridge» is a harmonic structure, rhythmical and melodic, used several times within a composition. This rule could be valid for one part or, like in *VII string quartet*, serve to integrate the whole cycle”².

Simultaneously with the dawn of neoclassicism, a clear limitation of the contrast function in string quartets took place, which in the horizontal aspect was leading to an increase in the homogeneity of a composition and the preference of a one-piece structure. The abandonment of a contrast in the vertical aspect led to the homogeneity of the texture and the decline of the individual parts differentiation. In the new harmonic situation, in which the emancipation of all chromatic tones occurred, the division into the dominant part which realized the melodic line and the concurrent accompaniment lost its importance. The lines are starting to get tangled in factual monolith, and in creating this homogeneity the heterophony was often helpful. This process had very serious consequences not only factual but also formal, one sign of which was smaller-in-size compositions.

A distinct caesura in the 20th-century quartet output constitute the compositions of Witold Lutosławski and Krzysztof Penderecki created in the first half of the 1960’s. In eight minutes long *Quartetto per archi* by Krzysztof Penderecki the dominant role is played by sonoristic means. This composition, thanks to a radically new look at quartet texture brought the illusion of new perspectives of the genre’s development. Not for long, however, as the presage of the crisis became, 8 years later, the *Second String Quartet*, in which Penderecki, working on the same area of sonoristic means – this time less varied than in the *First Quartet* – tries to build the dramaturgy of the composition in which the technique of multiple repetition of sound structures and the form-shaping role of dynamics play a part. However, it is not the depletion of the “new” sonoristic effects’ resources that is here the presage of crisis – after all nobody seemed to be deluding themselves that they are unlimited. However the disproportion between at the time very innovative sound means and the simplicity of the used architectonic models became apparent. (See Example 2.)

In the first part of the 1960’s there appeared another work important for the development of the genre – the *String Quartet* by Witold Lutosławski. It was so significant a composition that it constituted the first distinct trial to oppose the new model to the formal classic scheme and, similarly to the classical model established on the foundation of tonality the piece by Lutosławski was supported by its adherence to the strict laws of aleatoric harmonics. To the originality and uniqueness of the *String Quartet* form by Witold Lutosławski, contributes the combination of two – it would seem contradictory tendencies – the features of an open form (with the openness relying exclusively on the mobility of the individual composition layers), and the dramaturgy typical for the great closed form. The aleatoric technique, whose scope was gradually limited by the composer, did not disturb the formation of suspense in *Quartet*, nor its overall achievement. The mobility inspired by the kinetic sculpture by Alexander Calder did not lead here to stability – like in the case of the deriving from the same source output of Haubenstock-Ramati. The piece by Lutosławski is an example of the dynamic form in the clearly processual character. This composition had a clear influence on Polish quartet output, it was expressed by taking over only some of the most characteristic features of aleatoric technique. All its elements were subjected to the system, and makes the statement so personal that a direct continuation of this path by other composers was practically impossible. (See Example 3.)

¹ M. Piotrowska, *Neoklasycyzm w muzyce XX w.*, Warszawa, 1982, p. 118.

² T. Kaczyński, *Rozmowa z Aleksandrem Tansmanem*, “Ruch Muzyczny”, 1967, No 12, p. 6–7.

Example 2. Krzysztof Penderecki. *Quartetto per archi* p. 6, © by PWM.

The Polish composers' output of the 1960's and the first half of the 1970's questioned not only the typical architectonics of the genre, with a privileged role of the tonality-based sonata form, but also other features determining the string quartet archetype, like for instance the periodicity with the obligatory contrast rule between the parts, leaving as the only attribute of the genre, the strings as performers.

Example 3. Witold Lutoslawski. *String Quartet*, © by PWM.

42 APPASSIONATO

vno I
 (zaczni) razem z innymi
 begin together with the others
 ff
 sost. acc.
 rit.
 acc.
 poco a poco accelerando
 simile
 PRESTO (ca 10♩/sec.)
 fresc.
 ff
 powtarzaj aż do sy
 repeat until the c

vno II
 sost. acc.
 ff
 precipit. rit.
 acc.
 poco a poco accelerando
 simile
 PRESTO (ca 10♩/sec.)
 ff

vla
 v
 simile
 ff
 accelerando
 simile
 precipit. rit.
 acc.
 PRESTO (ca 10♩/sec.)
 ff
 powtarzaj aż do sygnału wiolonczelisty, po czym
 repeat until the cello's signal, then play to the

vc.
 ff
 a poco accelerando sim.
 simile
 sost. acc.
 poco cresc.
 PRESTO (ca 10♩/sec.)
 al ff

An example of a work that negates most properties of the genre can be the *Second String Quartet* by Zygmunt Krauze composed in 1970. It is a development and radicalization of the idea undertaken by the composer in the *First String Quartet* created five years earlier. The factual and materials' homogeneity of the work brings the composer closer to the idea already numerous previously undertaken in *Five Unistic Compositions* (1963) and *Polychromics* (1968). The idea of unistic form has been inspired by the paintings of Władysław Strzemiński. The resignation from the contrast having been so far a significant feature of the quartet genre – the rule regulating the continuum of the cycle form, and also one of the three (apart from repetitiveness and variationality) rules shaping the first link of the cycle (sonata form) had its serious factual and formal consequences. The limitation of the contrast function in horizontal aspect led to an increase the composition's homogeneity and a preference for a one-part-structure, whereas the abolition of contrast in vertical dimension – to the homogeneity of the facture and the disappearance of the differentiation of parts' role.

Example 4. Eugeniusz Knapik. *String Quartet* p. 27, © by PWM.

The negation of the genre's tradition in the output of Polish composers in the 1960's assigned to a string quartet, focused mainly on three areas: material, texture and form. It is changed from the earlier, derived from neoclassicism and connected with the classicizing attitude attempts to modernize the composer's technique by: systemity (in operating the twelve-tone-material), radicalism (in the use of sonoristics, resigning from typical for the genre factural ideas) and abandonment of the traditional, based on the periodicity form models. The changes we observe at the time on the area of the string quartet genre were determined by processes occurring in the field of sound material, facture and form, and were initiated by avant-garde artists. This led to their works gradual moving away of the created from the model genre structure, whereas the executory medium remained here a link with tradition.

The last quarter of the 20th century brings a diametrically different attitude towards tradition – including the genre one. The abandonment of the 'division between the sound of the past and present'³ and the more frequent 'entering into a dialogue with the past' – all this became a point of reference for the synthesizing tendencies, which referred to both aesthetics and material or form.

The composers' output of the end of the 20th century is proof of the genre's liveliness, including the string quartet genre, which fits perfectly the postmodernist music reality. The composers play a "game" with the classical model, not forgetting, however, about all those formal solutions, which are connected to avant-garde activity. Their consequence is the introduction of the form – hybrid, characterized by the elasticity of the mobile form and the dramaturgy of the closed form. The return of the narration idea, the discourse run by a neo-tonal language as well as the return to the previous hierarchy of elements –

³ J. Kramer, O genezie muzycznego postmodernizmu, "Muzyka", 2000, No 3, p. 66.

the primacy of melody with the accompanying harmonic background over the until quite lately all-important sonoristics, becomes significant. The melody, however, which clearly points at the second part of the *String Quartet* by Eugeniusz Knapik, not only regains its former meaning but also comes back in full glory with the romantic *Tempo rubato* and the simply ecstatic character. (See Example 4.)

Consequently, after the experiments of the avant-garde artists of the 1960's, we observe the gradual return to the roots – to the periodicity of form, contrast and factual differentiation. Nonetheless, these returns were not an indication that composers were totally dismissing the avant-garde's achievements. The condition of the postmodernist string quartet is best characterized by the terms: “synthesizing” and “heterogenic”, as the works then originating combined all those elements, which in the field of material, facture and form were elaborated in the phase of the avant-garde's activity.

The string quartets created in the last quarter of the 20th century indicate indeed a stronger unity with the genre's tradition, although they do not accept it uncritically. In the quartet compositions of the last two decades of the former century we perceive a wide spectrum of attitudes – ranging from the ironic to the nostalgic recollection of tradition with its vast range of senses and meanings. The traditional melodic or factual models undergo modifications, which can almost lead to their destruction, as were presented at Warsaw's Autumn in 1993, *Five compositions* for a string quartet by Paweł Szymański. The means used by the composer – the disturbances of the rhythmical course, the phase shifts of one of the polyphonic construction's lines or glissandos, serving to obliterate the contours – the favourite deformation tool, serve rather to transform the model than to deconstruct it.

An observation of the history of the 20th century string quartet illustrates the great vitality of this genre demonstrated not only by its special fertility as measured by the number of masterpieces, to which the 18th and 19th century history could already testify, but also its dynamism or susceptibility to transformations and changes. Undoubtedly, it is this dynamism in connection with the attractiveness of the executory medium that caused the string quartet, although perceived as an elitist genre, to enjoy an increased popularity in recent decades, especially among the representatives of younger generations of Polish composers.

Santrauka

XX a. lenkų kompozitorių požiūris į styginių kvarteto archetipą

Autorė nagrinėja styginių kvarteto modelio funkcionavimą XX a. lenkų kompozitorių kūryboje. Šio „modelio“ esmė yra originalioji sonatos forma su keturių dalių ciklu, įsigalėjusi J. Haydno kūryboje. XX a. lenkų kvartetiniams kūriniams yra būdingas ypatingas dinamiškumas, kurį sąlygojo kompozicinių technikų ir muzikinės estetikos pokyčiai.

Kompozitorių kūryba čia pristatoma remiantis istorinio modelio neoromantine atmaina, modernia ir neoklasicistine modifikacija, neigimu (avangardo laikais) ir postmodernistine samprata.

Septintąjį dešimtmetį tradicinės formos lenkų kompozitorių kūriniuose styginių kvartetui neigimas apėmė tris sritis: garsinę medžiagą, faktūrą ir formą, o vienintele sąsaja su tradicija išliko atlikimo priemonės ir žanro terminai.

Paskutinįjį XX a. ketvirtį atsirado visiškai kitoks požiūris į tradiciją, taip pat ir į muzikos žanrus. Panaikinus „ribą tarp praeities garso ir šiuolaikinio garso“, „leidžianti, o ne draudžianti“ (Kramer, 2000) postmoderniosios muzikos prigimtis bei vis dažnesnis žvilgsnis į praeitį paskatino sintezavimo tendencijas estetikos, medžiagos ir formos srityse. Kompozitoriai ėmė žaisti su klasikiniu modeliu, tuo pačiu metu neignorudami avangardistinių galimybių (atvirosios, mobiliosios formų). Pagaliau jie priėjo hibridinę formą, pasižyminčią mobiliosios formos lankstumu ir uždariosios formos dramaturgiškumu. Svarbūs jos elementai – ir vėl grįžtanti pasakojimo idėja, neotonioji kalba, senoji elementų hierarchija. Melodija kartu su ją lydintiu harmoniniu fonu pradeda dominuoti ir išstumti iki tol vyravusį sonorizmą. XX a. pabaigos styginių kvartetą galima apibūdinti kaip „sintezuojantį“ ir „heterogeninį“. Panašiai kaip neoklasicistiniai XX a. pirmosios pusės kvartetai, jis vėl pradeda remtis tradicija bei atsigręžia į klausytoją – būtent tai jį skiria nuo žymiausių avangardistinių kvartetų.

François Bayle's Music: Archetypes and Visual Thinking

Introduction

François Bayle is one of the most famous French electroacoustic composer, and was the director of the GRM (the Musical Research Group) in Paris from 1966 to 1997. He developed, from 1974, the idea of what he called “acousmonium”, which is an equipment constituted of many loud speakers on stage. The loud speakers are different, and each one has its own sound colour, just like string instruments in an orchestra for example. That is why sometimes the term “loud speaker orchestra” is used. The equipment is often completed by lightings or video. Whereas electroacoustic music, by definition, does not have any visual aspect since there is no performers on stage, the acousmonium has a clear visual impact. This is not the only visual aspect Bayle developed in his music. The idea of sound image for example is also very important, just as the use of visual archetypes when composing:

There are three kinds of archetypes for me.

The static archetype is about all what reminds the horizon, the gravitation, the temperature, the climate, defining the landscape and its population.

The dynamic archetype, all what is about catching, flight, simulation, prevision of before and after; appearance, bringing closer, removal, to night, to day, to right, to left, to space, to light, to shade.

The positional archetype sets up the difference between inside and outside, the scale of the body, the situation dominant/dominated, the call of the countless events that surround us.¹

Static archetype, dynamic archetype and positional archetype seem to guide François Bayle when composing. This is pretty unfamiliar, and several questions arise. What is the musical meaning of such archetypes? Are they only a guide for the composer, or can they represent something for the listener? In fact, do they permit to create points of reference, both from his point of view or from the listener's one? Can they guide the listening? Do they constitute some elements of a musical syntax specific to Bayle?

1. Figure and Background: Archetypes as a Guide for the Composer

If the archetypes defined by the composer seem a bit obscure at first, he clarifies them later. The static archetype, via the terms “climate” or “landscape”, refers to acoustic situations in which sounds do not evolve, or evolve slowly, and for which time development is not a distinctive criteria. These sounds are kind of textures, they could have always existed and could last forever. A good comparison, often made by François Bayle, is the idea of background in visual arts. Background is to not to be understood as something in the back, less important, but as something occupying a large surface. By contrast to the notion of background, the dynamic archetype refers to the idea of figure. It may include sounds contrasting with the preceding ones: they are shorter, well delimited in time, and have a time development clearly perceptible by the listener. They can be compared to Pierre Schaeffer's well balanced objects, that is sounds with short or medium duration, with a beginning, a development and an end². The positional archetype is a slightly different archetype, since it seems to include the two others. It refers to the duality inside/outside, and therefore to the notion of space. It is more a way of organizing the two preceding kinds of sounds rather than another type of sound. It may refer for example to the transitions between figures and archetypes, or the organisation of them. This later archetype will be commented later. The terms background and figure will now be used, respectively for the static and the dynamic archetypes. If these words are more restrictive, they are used more often by François Bayle, and have an easier mental representation.

¹ “Il y a trois sortes d'archétypes pour moi.

L'archétype statique concerne tout ce qui nous rappellera l'horizon, la gravitation, la température, le climat, définissant le paysage et sa population.

L'archétype dynamique, tout ce qui aura trait à la capture, à la fuite, à la simulation, à la prévision de l'avant et de l'après, à l'apparition, rapprochement, éloignement, à la nuit, au jour, à la droite, à la gauche, à l'espace, à la lumière, à l'ombre.

L'archétype de position va fonder la différence entre le dedans et le dehors, posera l'échelle du corps, la situation dominant/dominé, l'appel des événements innombrables qui nous entourent.”, BAYLE François, *Musique acousmatique : propositions, positions*, Paris, Ina-Buchet/Chastel, 1993, p. 76.

² SCHAEFFER Pierre, *Traité des objets musicaux: essai interdisciplines*, Paris, éditions du seuil, 1977, 712 p.

What is striking with these three archetypes is their relations to the visual domain. The duality between figure and background, for example, can be found in Kandinsky's paintings. In his book *Point and Line to Plane*³, whose title is already in keeping with the archetypes defined by Bayle, the painter explains how fundamental is the difference between figures (points and lines) and background (plane). Klee follows the same reasoning when he explains the dynamism of a line compared to the relative immobility of a surface⁴. François Bayle himself is fond of visual arts, and he often quotes painters or photographs. Several titles of his pieces refer directly to a visual artist, such as *Les couleurs de la nuit*⁵ by Magritte or *Aux lignes actives*⁶ by Klee. This may give a key to understand what could be called a "polyphony" in Bayle's music, and maybe in electroacoustic music in general. The meaning of polyphony in Bayle's music is to be understood as "sounds played together", rather than several voices which could be followed separately. These sounds are backgrounds or figures, and if translated into the graphical domain, their combinations create a kind of auditory landscape. Still having the graphical metaphor in mind, it is then possible to describe precisely the different types of polyphony. A brief typology reveals that some situations are recurring. Thus, a static background with figures appearing suddenly is quite common in Bayle's music, as it is the case, for example, in *Les couleurs de la nuit*⁷. Using different kinds of figures is also frequently used by the composer to create more complex situations. In *Petite polyphonie*⁸, it is possible to distinguish three types of figures. The first one, very short, is presented alone, whereas the second type, constituted of sounds with decrescendo and vibrato, and the third one, based on fragments of flute sounds, are introduced progressively. Knowing the archetypes of figure and background is a guide for the listener to understand how the sounds relate to each other. It permits to perceive the recurring situations, and thus the general structure of a piece, as well as some elements of the aesthetic of a composer.

What is kept by Bayle is the general way of thinking in visual arts, not only the result. In fact, the problematic arisen by the notions of figure and background is not specific to visual arts. What is underlying is the question of continuity and discontinuity, the figure referring to discontinuity, and the background to continuity. Beside the fact that thinking about this question using visual notions permits to create new situations that wouldn't have been thought using only a musical thinking, this is also a way to create a poetic world going beyond the music. Electroacoustic music often plays with this aspect. Thus, the use of recognizable sounds always opens to new prospects. For example, when François Bayle wrote the piece *Jeïta*, intended to be played in a cave in Lebanon, he used among others sounds of water, and sounds recorded in the cave, to recreate the atmosphere. For the listener, perceiving the archetypes of figure and background, consciously or not, opens the imagination toward painting. He can make relations between music and some visual works he may know, which can guide him while listening. The function of the archetype in this case is to reactivate things already known in another domains, in order to create poetic relations. As the composer says:

We are not listening to sounds any more, as soon as they are organised... And of course that is the more general function of music: metaphor and metonymy.⁹

If the general atmosphere of a piece can be understood using the three archetypes mentioned by the composer, the detail discourse can also be considered with the same tools. François Bayle often uses a limited material in his pieces. However, it sounds always renewed, and it is fascinating from beginning to end. Having a closer look, we notice that each sound is different from the others, but seems to be derived from a more general model. The composer plays on different variations of this model: the sound can be stretched or darkened, for example. In *Jardins de rien*, the composer uses several variations of the same model (a stroke on piano strings). The sound, presented under its original form at the beginning, is then transposed, cut, reverberated or filtered. All the different instances have a strong link with the model, while being all different. Another aspect of the archetype is brought to light here: the fact that it is

³ KANDINSKY Wassily, *Point and Line to Plane*, New York, Dover, 1979, 146 p.

⁴ KLEE Paul, *Théorie de l'art moderne*, Paris, Gallimard, 1998, 153 p.

⁵ MAGRITTE René, *Les couleurs de la nuit*, Bruxelles: Les Lèvres Nues, 1978.

⁶ Term used by Klee in *Théorie de l'art moderne*, op. cit.

⁷ BAYLE François, *Motion-émotion; les couleurs de la nuit*, compact disc INA_C 100, Paris, INA, 1986.

⁸ in BAYLE François, *Vibration composée; Grande Polyphonie*, compact disc MGCB 0392, Paris, Magison, 1992.

⁹ "Ce ne sont plus les sons qu'on écoute, dès qu'ils sont agencés... Et ça évidemment c'est la fonction poétique la plus générale de la musique: la métaphore et la métonymie", BAYLE François, *Musique acousmatique: propositions, positions*, Paris, Ina-Buchet/Chastel, 1993, p. 169.

a generic, idealized model of an object or a concept, from which similar instances are derived. In literature, for example, Ulysses or Don Quixote are two instances derived from the archetype of the hero. They share common characteristics, but each one has his own properties too. In the case of Bayle's music, this permits to constitute families of figures, closer or less to the model, and that the composer distributes along the piece. This is of course facilitated by the tools available to the electroacoustic composer. Effects such as editing, filtering, tape reversing, adding reverberation, can easily produce new sounds, whose origin remains recognizable, while having new personal characteristics. What is interesting is that the words used to describe these transformations often come from the visual domain. The words "stretch" and "darken" are the actual words used by the composer. Using visual archetypes implies for François Bayle the use of a visual vocabulary. It permits to describe transformations with a single word instead of a complicated technical description ("darken" would be, for example, "filter the highest frequencies"). It's then easier to think about multiple transformations, such as stretching and fragmenting a sound while darkening it.

The archetypes used by François Bayle are generally shared by the composers working at GRM. The writings of these composers often mention it, though with a different terminology. Some instrumental composers share some of these ideas too. This is the case, for example, for Xenakis, who worked for some time at the GRM. While the aesthetic preoccupations are quite different for the two composers, François Bayle agreed that they were both working on the concept of figure and shape¹⁰. Thus, the notion of figure and background can be considered as an archetype, and not just as an element of the aesthetic of a composer. This principal is general enough to permit freedom of writing for different composers.

2. Ambiguity in Perceiving Archetypes

However, if these archetypes seem to be shared among certain composers, it is not explicit. By nature, the archetype is general and can cover many different things. It can refer to a short electronic sound, as well as to a piano one with a long reverberation. From an auditory point of view, is it then useful to speak of such archetypes? Isn't it more interesting to consider each instance as unique and specific? A first observation in this way is the absence of conventional words to describe these archetypes, which may reveal the diversity and specificity of each instance.

For example, Bayle uses the words background, texture or plane to describe the static archetype. For the dynamic archetype, the terms figure, shape, emergence are used. Even if they all refer to the same model, there are several differences between these terms, they are not completely equivalent. This is even more true when considering that each term can have a different meaning when used by different composers, and therefore multiply the connections it has with the original archetype. If this does not question the existence of archetypes, it shows how differently the instances can be perceived. That is, when listening to a piece, the perception of the archetypes defined by the composer may not be obvious, and some other listening strategies may occur. For example, it may sometimes be more obvious to classify the sounds according to their reference (piano sounds versus water sounds, for example) rather than on their belonging to the types figure or background. The absence of convention in this domain makes the listener completely free to choose his approach. A parallel may be drawn with the absence of convention in writing electroacoustic music. The same figure or background will be represented differently according to which parameter of the sound is most important for the person realizing the score. The question of the graphic translation has always been important in electroacoustic music. Although not a necessity when composing, since everything is directly recorded on a medium, many composers have felt the need for a graphical representation of their music. Beside the practical aspect of doing so (to play the piece in a concert, for example), it reveals the necessity of a representation for analysis or reflection on music. The GRM has made several realizations in this domain. An attempt to create certain graphical conventions has been made with the development of a piece of software called "Acousmographie". This program is a tool to represent music with premade shapes. This is not an automatic tool: the user has to choose the shapes according to what he wants to highlight, and has to place them to the good time position. The two archetypes of background and figure are obvious when using such a representation, since shape and background are given data of the program. However, each representation is subjective, and different persons using the piece of software to represent the same music may use different shapes, according to what they perceive or want to emphasize. Thus, the perception of archetypes is personal and may vary from people to people.

¹⁰ Interview with François Bayle, November 18th 2007.

Moreover, it has to be reminded that the archetype, for François Bayle, is primarily a concept useful for the composer himself, before being useful for the listener. As he says,

Daydreams are not only a posteriori considerations on musical production, but are real tools.¹¹

Having archetypes in mind when composing is a guide for the composer, especially in electroacoustic music in which any sound can be treated as a musical sound. A first attempt in this domain had been realized by Pierre Schaeffer in *Le traité des objets musicaux*¹² in 1966. He defined several types of sounds which are a guide for some composers. However, certain conceptions such as reduced listening (that is listening to sounds for themselves, without imagining their cause), if useful for the composer, are very difficult to be practiced by the listener. In the case of reduced listening, listening to a door, for example, without actually hearing the reference to the door, requires concentration, and is almost impossible at first listening. There is a discrepancy between what may be obvious for the composer (the practice of reduced listening), and the perception of the music by the listener. Trying to find archetypes in music should always take into account the two points of view: the one from the composer, guiding him when writing, and the one of the listener, guiding him when listening.

Another important aspect of the archetype is the idealization of the object. Archetypes are abstract concepts, and can not be concretely fully realized. The actual instances are always copies more or less faithful to a model. Thus, pure figure or pure background never exist. Depending on the scale used, a figure may appear as a background, and vice versa. If referring to the Gestalt theory, the grouping phenomenon may play a role, and the repetition of the same figure may be considered, on a larger scale, as an homogeneous texture. Archetypes can not be quantified, thus, from a listening point of view, there is always a freedom of interpretation.

Of course, the composer is aware of this phenomenon, and plays with it. A good example can be found in *Toupie dans le ciel*¹³ by François Bayle. The electronic sounds remain the same throughout the piece and, at first, constitute a background. But when listening carefully, the sounds constituting the background sometimes form a group. They emerge from the background and become an independent figure. Then the feeling disappears and the sounds are back perceived as a background. In such cases, a graphical metaphor is important to perceive better the aim of the composer. The comparison with the painting *Sky and Water I* by Escher, in which the black background becomes the figure of a bird and the white one a fish, may permit to understand better one aspect of the relations between background and figure. Concrete realizations of the archetypes are always ambiguous. They may cover a wide range of different situations, making difficult the perception of the underlying archetype.

3. Hidden Archetypes

Indeed, abstraction is another main characteristic of the archetype, this is a reason why appropriateness to concrete instances is not obvious. In fact, working with archetypes is adopting a way of thinking rather than conforming to premade models. By analyzing both writings and music, we discover what could be called a hidden, or implicit, archetype. The composer never mentions it directly, but it is underlying in Bayle's thinking on music. This archetype gives the idea of an organization, that is the relations, between three propositions:

- a first proposition,
- a second proposition contrasting with the first one,
- a third proposition, whose subject is different from the two firsts, often more general, which opens to something else, and which balances the first propositions.

Several manifestations of this archetype may clarify this kind of organisation.

a. The three archetypes studied before reflect this organization. The simple opposition background/figure is completed by a distinct, more general notion. If the first two ones are related to the material itself, the “positional archetype” is more about organizing both them in time and space. The third proposition is here a way to open the reflection, and avoid the simple opposition between two poles. It brings new metaphors which can help considering the relations between these poles, such as “dominant/dominated” or “inside/outside”.

¹¹ “les rêveries ne sont pas seulement des considérations a posteriori sur la production musicale, mais véritablement des outils de travail.”, BAYLE François, *Musique acousmatique: propositions, positions*, Paris, Ina-Buchet/Chastel, 1993, p. 170.

¹² SCHAEFFER Pierre, op. cit.

¹³ BAYLE François, *Toupie dans le ciel*, compact disc MGCB e102, Paris, INA, 2002.

b. From a musical point of view, it is also possible to find expressions of this thinking archetype. In the cycle *Grande Polyphonie*¹⁴, for example, a first group is constituted by several short pieces. These pieces are contrasted and alternate between two techniques. The last piece of the cycle is much longer (as long as all the short pieces), and uses all the techniques used previously. This kind of organisation is common in Bayle's cycles.

c. Moreover, in several pieces, the internal structure shares this organisation. In *Jardins de rien*, for example, a first part is constituted of the alternation, and interrelation, of two different materials. One is based on strokes on a piano, called "solid" material by Bayle, and the other one is based on water sounds, called "liquid" by the composer. On the other hand, the last part uses a completely different material, based on electronic sounds. The initial duality is over, this creates an opening toward something else. Moreover, this permits the listener to remember the first part of the piece, and to realize better the antagonism of the beginning. In a way, it clarifies the structure of the piece.

The segmentation in three parts, "certainly not two, to avoid dualistic effects"¹⁵, as says Bayle, is omnipresent. Though it is hidden, it is underlying the musical and theoretical discourse of the composer, and it creates an equilibrium, a brightness specific to Bayle's music.

Conclusion

Finally, when trying to find out what are the general characteristics of the archetypes defined by Bayle, what appears is a tendency toward non linearisation of music, that is trying to find a way of organizing sounds other than a logic based on succession and deduction. Thinking with visual terms permits in a way to put apart the notion of time. The archetype of figure does not have in itself the notion of absolute time, even if, in a concrete way, a musical figure does have an absolute duration. The figure, considered as an archetype, is a spatial concept rather than a time concept. Shape is the essential characteristic of the figure, absolute duration being only a result of that shape. The piece is then a real "composition" in the first meaning of the word, that is the distribution of different figures along the piece. The organisation is not deductive, one sound or one fragment is not the consequence of another. Instead, as in a painting, all sounds of a piece or a fragment refers to a more general model.

Perceiving archetypes in electroacoustic music can create points of reference. However, the archetypes used are never explicit, since they are deep structures having manifestations at different levels of the composition. Its importance is global, and it appears after a more or less long time. This is especially true in electroacoustic music, which still young despite its sixty years of existence. Perhaps, one day, the use and the perception of these archetypes will be much clearer, until becoming stereotypes, and may be replaced by others.

Santrauka

François Bayle'io muzika: archetipai ir vizualinis mąstymas

François Bayle'is (g. 1932) – vienas žymiausių elektroakustinės muzikos kūrėjų Prancūzijoje. Šalia keleto jo įdiegtų naujovių, tokių kaip „garsinio vaizdinio“ idėja ar *acousmoniumo* (koncertams skirtos garso sistemos, kai naudojama daug garsiakalbių) sukūrimas, dėmesio verti yra ir jo pamąstymai apie archetipus.

Pasak autoriaus, kurdamas jis vadovaujasi trimis pagrindiniais archetipais:

- *statiniu* archetipu, susijusiu su fono idėja; jis gali apimti, pvz., ilgai skambančius, lėtai plėtojamus ir mažai kontrastingus garsus;
- *dinaminiu* archetipu, susijusiu su figūros idėja; jis gali apimti garsus, kontrastuojančius su ankstesniaisiais – jie yra trumpesni, tiksliai apibrėžti laiko atžvilgiu, o jų plėtojimas klausytojo yra aiškiai suvokiamas;
- *poziciniu* archetipu, susijusiu su vidiniu/išoriniu dvilypumu ir kartu su erdvės sąvoka.

Šių archetipų naudojimas aiškiai atspindi Bayle'io muzikinio mąstymo vizualinį aspektą. Anksčiau fono ir figūros atskyrimą ir galimą sąveiką plačiai nagrinėjo Vasilijus Kandinskis, kuris kartu su Paulu Klee, Maxu Ernstu ar René Magritte'u kompozitoriui yra vienas didžiausių įkvėpimo šaltinių. Šiuos archetipus

¹⁴ Op. cit.

¹⁵ "surtout pas deux, pour échapper aux effets dualistes", BAYLE François, quoted by THOMAS Jean-Christophe, in *Musique acousmatique: propositions, positions*, Paris, Ina-Buchet/Chastel, 1993, p. 120.

galima rasti ir geštalo teorijoje. Kalbant apie archetipo (kaip apie bendro idealaus asmens, objekto ar koncepto modelio, iš kurio išvedami panašūs pavyzdžiai) sąvoką, Bayle'io pasiūlyti sprendimai yra ypač aktualūs. Jų naudojimas leidžia skirtingas sferas susieti ne paviršutiniškai, o iš esmės. Todėl tai suteikia kompozitoriui galimybę į muziką perkelti tam tikras technikas, būdingas vienai kuriai nors sferai: pvz., remdamasis figūros idėja Bayle'is siūlo iš vizualinės sferos kylančias garso transformacijas – skaidymą, glaudinimą ar projekciją. Panašių fono ir figūros nevienareikšmiškumų galima pastebėti tokiuose meno kūrinuose kaip M. C. Escherio „Dangus ir vanduo I“ (1938), kur fonas gali virsti figūra ir atvirkščiai. Tokių fono ir figūros transformacijų galima įžvelgti ir kai kuriose Bayle'io kompozicijose.

Dar daugiau – figūros idėja veda prie kintamo pavidalo archetipo, kurį galima apibūdinti kaip gimimo/gyvenimo/mirties procesą. Šis atvejis tinka tada, kai kalbama, pvz., apie garso gaubtinės intensyvumą: minėtas tris stadijas atitinka garso ataka, stacionari fazė ir slopimas. Tačiau pavidalo idėja, Bayle'io nuomone, taikytina ne tik intensyvumui; pvz., garso aukštis ar tembras taip pat sąlygoja kintamą pavidalą ir yra tokios pačios – pradžios/perėjimo/pabaigos – struktūros. Tipišką pavyzdį galima aptikti viename iš pirmųjų kompozitoriaus darbų, „Espaces Inhabitables“ (Negyvenamos erdvės), kuriame medžiagos yra labai nedaug. Klausantis šios muzikos, svarbiausia yra suvokti skirtingus ir nuolat besikeičiančius jame naudojamus medžiagos pavidalus, ir būtent tuo šis kūrinys nuo pradžios iki pabaigos yra nepaprastai įdomus.

Taigi kompozitoriaus naudojamų „paslėptų“ archetipų įžvelgimas – tai būdas susieti jo kūrybinį procesą su klausytojo suvokimo galimybėmis, o ši sritis muzikologų dažnai lieka netyrinėta.

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Mart Humal, born 1947 in Tallinn. In 1981 defended the PH.D. thesis on the harmony of the Estonian composer Heino Eller. Professor of music theory in the Estonian Academy of Music and Theatre. Research area: Estonian music and general problems of music theory. Main publications: *All-interval Twelve-Tone Rows and their Transformations* (Tallinn, 2005), *Studies on Tonal Structures. Introduction and Fourteen Analytical Studies* (Tallinn, 2007). Chief organiser of conferences on music theory in Tallinn. Edited five volumes of proceedings of these conferences (“A Composition as a Problem I–V”, Tallinn, 1997–2008).

Rastko Jakovljević (1981), MA (Belgrade). Postgraduate student of Durham University, Department of Music. He studied ethnomusicology at University of Arts, Faculty of Music in Belgrade (Serbia) with Prof. Dimitrije O. Golemovic and Prof. Dr Mirjana Zakic, recognised particularly for his work *Archetypal Musical Thinking in Technomusic* (MA Thesis). Jakovljevic also made fieldwork research of vocal and instrumental music (Banat, Central and Southeastern Serbia), and participated on government projects and international festivals such as *Traditional Music of Nationalities in Serbia*, and as a Research Assistant on *Digitisation of Institute for Musicology Archive – Serbian Academy of Sciences and Arts*. As an author of several published papers and lectures he showed particular interest in Balkan music, popular music, universals, anthropology of music, and culture studies. During studies at Durham University he had the opportunity to work with Dr. Andy Nercessian, Dr. Fabrice Fitch and Dr. Simon Mills. At this moment, working under supervision of Dr. Simon Mills and Prof. Dr. Max Padisson, his work *Marginality of Music: The Identities of Bagpipe Tradition in Serbia*, is concentrated on Serbian bagpipe music, culture and politics, which is main topic of Jakovljevic future PhD dissertation.

Rimantas Janeliauskas (b. 1947), Dr. Mus., Lithuanian composer, pianist and pedagogue. 1962–1966 he studied at Kaunas Secondary School of Art; from 1966–1973 – at the Lithuanian State Conservatory, piano class of Prof. J. Karnavičius and in 1973–1978 composition class of Prof. J. Juzeliūnas. From 1979–1980 he was improving his skills at the Department of Composition. In 1983 he submitted his thesis “Aspects of Functional Dynamics in the Work of Contemporary Lithuanian Composers” and was awarded his doctor’s degree. In 1989 arranged a concert of his works. Currently, R. Janeliauskas holds the position of Assistant Professor at the Department of Composition of the Lithuanian Academy of Music and Theatre, teaches theory and composition of music.

The composer’s theoretical interests are focussed on systematics of the principles of composing. He has organized 8 international conferences of musicology, has edited and issued the publications “Principles of Music Composing” (2000–2008) and a series of research papers on the cycles of Čiurlionis’ music in Lithuanian and foreign languages. Among the composer’s best works are: symphony, quartet, triptych, sonata for piano, sonata for violin and piano etc.

Margarita Katunyan, Doctor of Musicology, professor at the Moscow Conservatoire/University/, has to her credit more than 180 articles on the most varying subjects: a history of composition, history and practices of *basso continuo*, history of music forms, modern harmony, traditional and modern types of notation, ethnomusic and modern compositions, electronic music, works of contemporary composers, the latest performing forms based on the use of multimedia, etc.

Ewa Kowalska-Zajac – a graduate of Grażyna and Kiejstut Bacewiczowie Musical Academy in Lodz (MA thesis with distinctions in the fields of the theory of music in 1989 and composition in 1991). In 1997/1998 a holder of the Research Support Scheme scholarship, part of Open Society Institute/Higher Education Support Programme (OSI/HESP), for which she worked on the project entitled “Roman Haubenstock – Ramati: His Attitude towards European Avant-Garde”. Author of the following books: “Bernard Pietrzak (1924–1978) – portret kompozytora” (“Bernard Pietrzak (1924–1978) – Portrait of a Composer”), 1998; “Oblicza awangardy. Roman Haubenstock-Ramati” (“Faces of the Avant-Garde. Roman Haubenstock-Ramati”), 2000; “XX-wieczny kwartet smyczkowy w tworczości kompozytorów polskich – przemiany, nurty, idee” (“20th Century String Quartet in Polish Composers’ Output – Changes, Trends, Ideas”), 2005. Co-author of a lexicon entitled “Łódzkie środowisko kompozytorskie 1945–2000” (“Lodz Composers’ Circles 1945–2000”), 2001. Author of many articles regarding composition avant-garde and development in the 20th and 21st century. Since 1989 working at the Musical Academy in Lodz as a lecturer.

Zlata Marjanović, born in Belgrade 1966. She graduated and got her M. A. in ethnomusicology at the Academy of Music in Belgrade. Than she worked as a docent (higher tutor) at the college of Music Art in Niš, and as a professor of ethnomusicology in the High school “Mokranjac” in Kraljevo. Her research is focused mainly on the musical traditions of Montenegro Coastal and Hinterland (for Ph.D.). In 1990 she received “Vladimir Đorđević”. Prize as the best student of ethnomusicology of the year at the Academy of Music in Belgrade. In 2006, 2007 and 2008 – first prize (100 – maximal points) with pupils of High school “Mokranjac” in Kraljevo at the International competition in traditional singing in Bijeljina, Republic Srpska. She is the author of several books: “Vokalna tradicija Boke Kotorske” [“Vocal tradition of Boka Kotorska”] (Podgorica, 1998); “Narodne pesme Crne Gore po tonskim zapisima i odabranim bele kama Nikole Hercigonje” [“Folk songs of Montenegro by recordings of Nikola Hercigonja”] (Podgorica, 2002); “Narodna muzika Grbalj” [Folk music from Grbalj.] (Novi Sad, 2005).

Bogumiła Mika, University of Silesia, Poland. She was born in Chorzow, Poland. She is a musicologist (M.M.) and a sociologist (PhD). She published two books: *Critical connoisseur or naive consumer* (2000) and *Music as a sign in the context of paradigmatic analysis* (2007). She is also an author of more than 40 articles about contemporary music and social aspects of musical phenomenon. She presented papers in many seminars and conferences, in USA (Yale), France (Paris-Sorbonne), Italy (Roma-Tor Vergata), Finland (Helsinki, Imatra), German (Schwerte) as well as in main Polish cities. From 2005–2008 she accomplishes scientific project “*Quotations in Polish Art Music of XX Century*” for Polish Ministry of Culture. She works in the University of Silesia at Cieszyn (at the Faculty of Fine Arts and Music). Currently she is a vice-director of the Institute of Music.

Liduíno Pitombeira received his PhD in composition from the Louisiana State University (USA), where he studied with Dinos Constantinides. Performances of his works have been given by The Berlin Philharmonic Wind Quintet, Louisiana Sinfonietta, New York University New Music Trio, Orquestra Sinfônica do Recife (Brazil), Syntagma, Poznan Philharmonic Orchestra (Poland) and Orquestra Sinfônica do Estado de São Paulo (Brazil). He has received many composition awards in Brazil and the USA, including the first prize in the 1998 Camargo Guarnieri Composition Competition and the first prize in the „Sinfonia dos 500 Anos” Composition Contest. He also received the 2003 MTNA-Shepherd Distinguished Composer of the Year Award for his piece „Brazilian Landscapes No.1”. Recently, two more pieces of his series Brazilian Landscapes (No.2 and No.6) were awarded first prizes in the USA. Pitombeira is a member of ASCAP, Society of Composer Inc., Sociedade Brasileira de Música Contemporânea and Associação Nacional de Pesquisa e Pós-Graduação em Música (ANPPOM). His pieces are published by Edition Peters, Bella Musica, Cantus Quercus, Filarmonika LLC, Connors, Alry, RioArte, and Irmãos Vitale.

Pavel Puşcaş born in November 1954. He has studied Musicology in the Music Academy Cluj-Napoca, Romania (1974–1978). Lectured on theoretical disciplines (Harmony, Counterpoint, and Musical Forms) in the Music Lyceum in Deva, then Târgu Mureş (1978–1982). Head of the Musical and Art Library in Târgu Mureş (1982–1990).

From 1990 joined the professorial staff of Music Academy Cluj-Napoca as lecturer (1990), reader (1994), professor (2004). Doctor in Musicology (domain: Stylistics – 1997), then Doctor in Philosophy (domain: Culture Philosophy – 2006) and Head of the Musicology department. Teacher of Musicology, Music Aesthetics, Stylistics and Musical Forms. Has taught Aesthetics in the Faculty of Philosophy, Academy of Fine Arts and Faculty of Philology in Cluj. Member of UCMR (Union of Composers and Musicologists in Romania), and expert of CNCIS in the Education Ministry.

He has wrote papers on Musicology, Stylistics, Music Aesthetics and Acoustics presented in national conferences (Bucharest, Iasi, Cluj-Napoca, Timisoara) and abroad, Bergen (Norway), Budapest (Hungary), Athens (Greece), Frankfurt (Germany) etc. Has published *Dynamic of Stylistic Configuration*, and *Mathematical Inferences in the Music Aesthetics*; also dozen of papers in collective volumes.

Special interests in: Systematic Musicology, Rhetoric, Mathematics, Acoustics, Culture Philosophy and Oriental Philosophy.

Daiva Račiūnaitė-Vyčiniene (b. 1962). Doctor of Arts. Graduated from Lithuanian Academy of Music in 1985. She has been teaching at Lithuanian Academy of Music since 1989, Associate Professor (1998), the head of the department of Ethnomusicology (since 2001). She has published numerous scientific articles, presented reports at conferences in Lithuania and abroad. The author of the books: “*Sutartinių atlikimo tradicijos*” (The Traditions of Performing the Sutartinės) (2000), “*Sutartinės. Lithuanian Polyphonic Songs*” (2002). She has led a *sutartinės* performers group “*Trys keturiose*” (since 1986). Organizer of International Folklore Festival “*Skamba skamba kankliai*”. The objects of his scientific interests are *sutartinės* and other forms of early polyphony; traditional polyphonic singing in contemporary culture; peculiarities of performance; archaic forms of folklore; mythology; world-view.

Kalliopi Stiga, born in 1975 in Athens, studied piano in Conservatory of Athens, and Musicology at the Ionian University of Corfu (Greece), Université de Paris IV-Sorbonne (France) and Université Lumière- Lyon II (France), taking a Diploma, D.E.A. and PhD in “*Literature and Arts*” respectively. Her PhD thesis is entitled «*Mikis Theodorakis: the poet who brought “savant music” and “popular music” together*». For her research, she was honored with a prize and a grant from the Gazi-Triantafyllopoulos Foundation in 2002. Since September 1998, she is an established teacher in Greece. Currently she is on detachment in the Department of Musicology in the University of Athens. She gives often lectures in Greece and abroad, she writes articles in musicological revues and she participates in International Musicological Conferences (Portugal, France, Lithuania, Mexico and Canada).

Gaël Tissot was born in 1982 in Annecy, France, where he studied piano from the age of 7. From 2002 to 2006, he was a student in musicology at university Le Mirail in Toulouse. At the same time, he studied composition with Bertrand Dubedout and piano with François-Michel Rignol at the Conservatory, where he earned diplomas in harmony, composition and piano. In 2007, he was in residence for composition at CIRM (International Music Research Center) in Nice, and for three months at University of California at Berkeley. His music has been played in France, in the United States, in Hungary... Since October 2006, he is a doctoral candidate in musicology and studies more specifically the electroacoustic music of François Bayle.

Igor Vorobyev (b. 1965) – composer and musicologist. Graduated from the Leningrad Choral College in 1983, completed studies at the Leningrad Conservatory in 1990 and at its post-graduate program there in 1992, majoring in composition. He is a member of the Russian Composers' Union and a recipient of awards from the All-Russian Competition for Student Composers (1988) and the Review of the Young Composers of Leningrad (1989). Since 1994 he has been teaching at the St. Petersburg Conservatory. He obtained a degree of Doctor of Arts in 1998 and had received a stipend from the Ministry of Culture of the Russian Federation from 1998 to 2000 as well as a grant from the Russian Humanitarian Fund for Science in 2000. He has participated in numerous international musicological conferences and music festivals. In 2006 he received the title of Associate Professor. Since 1992 he has been the artistic director of the International Festival for the Arts "From the Avant-garde to the Present Day". Among his musical compositions are: an opera "Elizaveta Bam" based on a play by Daniil Kharms, the ballets "Don Juan" and "Assol", a Chamber Symphony, a Symphony for large orchestra, a Concerto for Double-bass and Orchestra, a Concerto for Piano and Orchestra, a Concertino for Flute and String Orchestra, three Piano Sonatas, two Sonatas for Cello and Piano, a Sonata for Viola and Piano, a String Quartet, the vocal cycles "The Phrasebook", "The Seasons", "A Return to the Sea", "Into the Album of N+", the cantata "A corner of the Earth" for narrator, soloists and chorus, seven concertos and cycles for a cappella chorus and other works. He has written a monographical work "The Russian Avant-garde and the Musical Legacy of Alexander Mosolov from the 1920s and 1930s" (1st edition - 2001, 2nd edition - 2006), books of essays "Composers of the Russian Avant-garde" (together with A. Sinayskaya, 2007) and an album "St. Petersburg. Music. 20th Century" (2004).