

**Muzikos komponavimo principai:  
perimamumas ir atnaujinimas šiuolaikinėje muzikoje**

**Composing principles: continuity and innovation in contemporary music**

**III**

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## Pratarmė

Šis leidinys yra sudarytas iš mokslinių straipsnių, perskaitytų Trečiojoje tarptautinėje muzikos teorijos konferencijoje, surengtoje 2002 m. spalio 10–12 d. Vilniuje, tema „Komponavimo principai: perimamumas ir atnaujinimas šiuolaikinėje muzikoje“. Konferencijos rengėjai – Lietuvos muzikos akademija ir Lietuvos kompozitorių sąjunga bei Naujosios muzikos komunikacijos centras. Konferenciją parėmė Lietuvos kultūros ir sporto rėmimo fondas.

Konferencijos, kaip ir leidinio, tikslas – suteikti naujų impulsų teorinės minties plėtotei komponavimo praktikos ir mokymo proceso srityse. Leidinys skirtas kompozitoriams, muzikologams, menotyrininkams, kultūrologams bei visiems besidomintiems šiomis problemomis. Reguliarus konferencijų komponavimo principų klausimais organizavimas bei jų medžiagos leidimas prasmingas keliais atžvilgiais – stiprinant abipusiškai naudingą, koreguojantį kompozitoriaus ir teoretiko veiklos sričių ryšį, plečiant bendradarbiavimo galimybes su užsienio šalių mokslininkais, propaguojant Lietuvos muzikos teorijos ir kūrybos darbus bei darant įtaką muzikos akademinio jaunimo studijų programoms bei akiračiui apskritai.

Leidinių sudaro 13 straipsnių, iš kurių aštuoni užsienio autorių. Straipsniai publikuojami anglų, vokiečių kalbomis pateikiant santraukas lietuvių kalba. Pagal forumo rengėjų sumanymą konferencijos pranešimai buvo orientuojami į keturias pagrindines potemes: 1) komponavimo principo samprata, jos santykis su giminingais komponavimo terminais, 2) šiuolaikinės muzikos diferenciacija komponavimo principų atžvilgiu, 3) komponavimo principų dialogas istorinėje ir geografinėje, nacionalinėje plotmėje, senųjų ir naujųjų epochų komponavimo principų atgarsiai šiuolaikinėje muzikoje, 4) avangardinės ir postavangardinės muzikos klasifikavimo galimybės stiliaus, žanro, technikos ir kt. požiūriais.

Leidinio skaitytojas lengvai pastebės, kad kiekvienas mokslinis pranešimas asocijuoja vieną ar kitą konferencijos temos aspektą.

Kai kurie pranešimų autoriai sieja įvairialypius senesnės ir naujesnės muzikos klodus su muzikos modernumu. Pvz., Jelena Dubinec tyrinėja viduramžių muzikos kanono paveiką buvusios Sovietų Sąjungos kompozitorių kūrybai ir nustato tokios paveikos sinkretizmo bei sintezės tendencijas. Savitu ir, regis, mažai tyrinētu aspektu muzikos perimamumo ir atnaujinimo problemą formuluoja Hali A. Fieldman. Muzikologė regi galimybę pažvelgti į minimalistinį kūrinių tarsi linijinio laiko retrospektyvą, jungiančią įvairialypę praeities muziką. Savo ruožtu Audronė Žiūraitytė, aptardama talentingos lietuvių kompozitorės Onutės Narbutaitės kai kuriuos stilizavimu pagrįstus opusus, konstatuoja postavangardui būdingą stilių jungties bei medžiagos redukcijos sintezę. Postavangardinės muzikos svarstymus pratęsia Rūta Gaidamavičiūtė, pristatydama vieną naujausių įžymaus lietuvių kompozitoriaus Osvaldo Balakausko kūrinių – operą „Tolimoji“. Muzikologė nurodo nemažai komponavimo detalių, kai kurių dermių, pavyzdžiui, tonas - pustonis rekomponavimą ir kt.

Tarsi kontraversija, jungiant praeitį ir dabartį, gali pasirodyti Rimanto Janeliausko išvados apie genialaus lietuvių kompozitoriaus ir dailininko Mikalojaus Konstantino Čiurlionio muzikos kūrinių cikliškumą. Autorius linkęs manyti, kad ligšiolinė pažiūra į šio muziko komponavimo romantišką prigimtį yra pernelyg sureikšmintą. Čiurlionio muzika, regis, pranašauja Bartoką, Stravinskį ir kt. XX a. muzikos korifėjus. Dar vienas pranešimas apie M.K.Čiurlionį buvo pateiktas Dariaus Kučinsko, kuris su didele precizija atskleidė kompozitoriaus muzikinio teksto, kaip kūrybinio proceso ypatumus.

Dalis konferencijos pranešėjų labiau susitelkia ties naujos muzikos problemomis. Iš Carole Gubernikoff pranešimo sužinome apie spektrinės harmonijos tęstinumą bei eksperimentus Tristano Murailio ir Almeidos Prado kūryboje. Radosveta Bruzaud apžvelgia grupinės improvizacijos tęstinumą postavangardiniuose dešimtmečiuose. Kevinas J. Holmas-Hudsonas, tyrinėdamas įžymaus amerikiečių kompozitoriaus Roberto Ashley'io pjese, bando įprasminti naujesnes repetityvinio melodinio proceso galimybes. Antanas Kučinskas analizuoja serijinio principo evoliuciją jaunesniosios lietuvių kompozitorių kartos kūriniuose, pakoreguodamas serijškumo, kaip komponavimo principo ir technikos, sampratą.

Pagaliau pažymėtume dėmesio vertus pranešimus, kuriuose nuosekliau gvildenamos teorinės avangardo ir postavangardo muzikos priešpriešos. Marta Szoka savo pranešime bando išskaidrinti įžymaus Europos muzikologo Franko Martino suformuluotas avangardo muzikos nuostatas, pabrėžia šios muzikos tęstinumo išvalgas Stockhauseno kūryboje. Nico Schülleris iškelia avangardo ir postavangardo muzikos antinomiją –

„D. Erdmannas ir antiavangardas“. Margaritos Katunian pranešime randame dar vieną kriterijų, atskiriant „avant“ ir „post“ paradigmas. Muzikologė yra tos nuomonės, kad šie poliai vienas kito neneigia. Jie terodo pakitusią muzikos situaciją.

Visų organizatorių vardu dėkojame moraliai ir materialiai parėmusiems konferencijos leidinio išleidimą.

Vyr. redaktorius dr. doc. R. Janeliauskas

## Preface

This publication includes scientific reports made at the 3<sup>rd</sup> international conference on musical theory 'Composing Principles: continuity and innovation in contemporary music' held on 10-12 October 2002 in Vilnius. The organizers of the conference – the Lithuanian Academy of Music, the Lithuanian Composers' Union and the Centre of New Music Communication. The conference was supported by the Fund of Support of Lithuanian Culture and Sports.

The aim of both the conference and publication is to give fresh impetus to the development of a theoretical thought in the sphere of composition practice and a teaching process. The publication targets composers, musicologists, art historians, culturologists and all those interested in the mentioned issues. The organization of conferences on a regular basis and the publication of their materials is significant in several respects. It intensifies a mutually beneficial, regulating link between the activities of composer and theorist as well as expanding the possibilities of collaboration with foreign colleagues, open up new vistas for the promotion of Lithuanian researches in the sphere of music theory and creative work and should make an impact on young musicians not only in respect of the expansion of their tuition curriculum but also in that of their views on the whole.

The publication includes thirteen articles in English and German with summary in Lithuanian. The original idea of the organizers was to orient the reports to four principle subthemes: 1) the conception of a composing principle, its relationship with kindred composing terms, 2) the situation of the newest music with respect to composing principles, 3) the dialogue of contemporary composing principles within a national cultural, geographical and historical plan, 4) the possibilities of the classification of avant-garde and postavant-garde music.

While reading through this collection of scholarly papers presented during the 3<sup>rd</sup> International Conference "Composing Principles: Continuity and Innovation in Contemporary Music", one will readily notice that every essay addresses the theme in a number of interrelated aspects.

In a number of essays, the authors try to link multifarious repositories of early and more recent music with musical modernism. In examining how medieval canonic techniques influenced the work of contemporary composers in the former Soviet Union, Elena Dubinets reveals syncretic and synthetic tendencies within such influences. Hali A. Fieldman approaches the problem of continuity and innovation in music from an entirely distinctive and, apparently, scarcely investigated perspective. The musicologist envisages a possibility to view minimalist work as a linear retrospective of the music's diverse past. Audronė Žiūraitytė discusses Onutė Narbutaitė's works involving stylization, and detects the synthesis of tendencies towards stylistic blending and reduction of material characteristic of the post-avant-garde. The discussion of musical post-avant-garde is continued in Rūta Gaidamavičiūtė's presentation of one of the most recent works by Osvaldas Balakauskas, opera *La lointaine*, in which she analyzes a good deal of compositional details, including recomposition of some scales, for example that of the tone-semitone scale, etc.

Conclusions, drawn by Rimantas Janeliauskas from his research on cyclic forms in the compositions by the worldwide famous Lithuanian artist and composer Mikalojus Konstantinas Čiurlionis, seem to delineate a historical perspective. The author is inclined to think that the previously received opinion about the romantic nature of Čiurlionis' compositions is all too exaggerated. The music of Čiurlionis seems to presage that of Bartók, Stravinsky and other leading composers of the 20th century. Another one paper about Čiurlionis was presented by Darius Kučinskas, who described the peculiarities of composers' musical text as a part of compositional process.

Some other papers, however, are centered more on new music issues. From Carole Gubernikoff's essay we learn about the continuity and experiments with spectral harmony in the works of Tristan Murail and Almeida Prado. Radosveta Bruzaud surveys group improvisation in post-avant-garde decades. Kevin J. Holm-Hudson's analysis of Robert Ashley's piano piece contributes to the understanding of new possibilities of repetitive melodic process. Antanas Kučinskas traces the evolution of serial principle in the works of Lithuanian composers of younger generation and revises the concept of serialism both as a principle and technique of composition.

Another notable group of essays deals with theoretical dichotomies between the musical avant-garde and post-avant-garde. Marta Szoka presents a concise account of Frank Martin's dispute with the avant-garde of the 1950s and stresses the continuity of the avant-garde in the work of his pupil, Karlheinz Stockhausen. Nico Schuler, in his essay "Dietrich Erdmann and anti-avant-garde", sets avant-garde and post-avant-garde in antinomic relationship. In search for criteria that would help to distinguish between the two paradigms, Margarita Katunyan concludes with an assumption that 'avant-' and 'post-' do not negate each other. They rather indicate a change in musical context.

In the name of all the organizers we extend our special thanks to those who morally or materially supported the publication of the conference material.

Chief editor Assoc. Prof. Dr. R.Janeliauskas



## Between the Avant-garde and Post-avant-garde: The Continuity of Ideas

The avant-garde and post-avant-garde are perceived as two different paradigms, which is quite justifiable. The prefix 'post-', likewise 'a-' or 'anti-', indicates a change in the vector, but in contrast to the latter, it does not infer negation. The vector is not oriented to the opposite direction. 'Post-' implies that art started to tackle quite different problems without breaking off with its predecessor.

Yet, a boundary line between these two paradigms is barely perceptible and, in some cases, even illusory. The musical avant-garde was bearing far more ideas than it had time to explore, including those contradictory to its initial impulses. It was up to the composers who came to live in the post-avant-garde period to develop avant-gardist ideas. Therefore, their interpretation proved to be different and yielded, quite naturally, unexpected results. It is noteworthy that a change in these paradigms occurred within the lifetime of one generation of composers and many of them took it hard, as a crisis in their creative career, which partly explains the continuity of ideas. An utmost upsurge of the purely European progressivism, an extreme departure from any tradition of the avant-garde art and, on the reverse, the post-avant-gardist intersection of cultures constitute poles apart, which we'll try to delineate in our comparative study of these two paradigms.

### The Type of Thinking

The avant-garde is the product of subjective creative consciousness and individual freedom with its intrinsic analytical and functional thinking. This is a culture of the so-called opus music, a musical phenomenon known as *opus perfectum et absolutum*. Its underlying idea remains significant in the 20th century, during the second avant-garde period. A strict serial composition dating back to the 1950s represents a self-sufficient acoustic object valued for its own worth. Its purport lies in the very fact of its realization and in its structure providing for the autonomous existence of *opus perfectum et absolutum* in the structured virtual cosmos.

The post-avant-garde was generated by the avant-gardist principles, but its subjective consciousness addresses impersonal objective categories. Its musical structure is not self-valued, serving just as a means for communication. Its aim is to create a context as a field of action and dialogue. Thus, the avant-gardist idea of structuring a universe transformed into the post-avant-gardist building of existential rather than virtual reality, by transcending the limits of music as an autonomous opus and by employing special compositional techniques applicable to any material: tonal, modal, electronic, sonoristic, folkloric, historical, etc. But most importantly, it is no longer an opus (or to be more exact, not quite an opus), for it does not look complete and, therefore, it cannot be regarded as absolute.

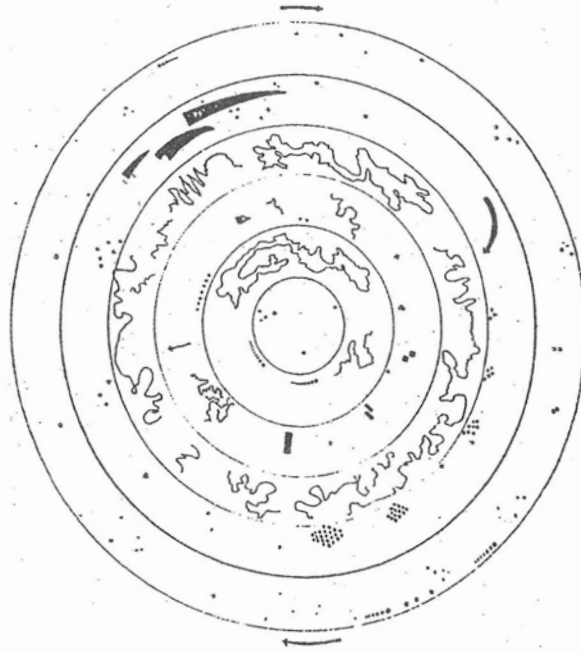
Transcending self-sufficiency was already a hallmark of the avant-garde art. Special types of new notation used in sonoristic and aleatory music attest to the emergence of a mobile element in composition. The breakdown of absolute principles and openness to accidental elements outline an invisible line giving rise to the so-called stream (of spontaneous creativity).

Edison Denisov's *Birdsong* (1969), an electronic piece for magnetic tape and soloist, demonstrates two polar characteristics of the 20th-century music. Its one layer is tape, i.e., a rigidly fixed text. The other layer comprises the soloist's improvisation in real time, delivered as an absolute stream. It is important to note that *Birdsong* was composed concurrently with the article "Stable and Mobile Elements of Musical Composition and Their Interaction"<sup>1</sup>.

After achieving the full fixedness of an opus by recording it on tape, the avant-garde began to develop quite the opposite idea. Concrete music and aleatory are unfolding simultaneously as two different layers. The tape depicts woodland which is simulated by manipulating the pre-recorded natural sounds and noises in the studio. The composition of concrete music is similar to *cantus firmus*: the birds' voices present the *cantus* of natural sounds. Rejection of the composer's intonation in favour of natural realities and authentic work on them is regarded by Denisov as the authorship at the conceptual level whereby he seeks to establish a controllable world order. This approach involves the giving up of a written work. The notation for a soloist is just a picture, a system of graphs indicating not what to play but how to do it. The composer has formulated his idea as follows: "Nothing concretizes anything but everything should be logical"<sup>2</sup>.



Ex. 1 E.Denisov *Birdsong*



This indication reveals the most extreme trends in the avant-gardist notation used in the 1960s side by side with compositional innovations, especially in the sphere of aleatory and sonoristics. At the same time, it brings to mind the old tradition of graphical games used to conceal the author's intention in cryptographic or allegoric form, such as rebuses, charades, and enigmatic remarks encoding a canon. The encoded canon acts as an invitation to co-authorship. Today this note implies a super gesture on the part of a composer and a super performing response expected from a soloist. It is a kind of challenge to a performer to play a game on a par. As we know, Denisov was not among the advocates of postmodernist and conceptual art, but what he has done in his *Birdsong* is a purely conceptual act in its results, albeit not in its message. This piece seems to defy and question the general categories of a composer, an opus, and a performer.

### Goals

The avant-garde endorses the idea of progress. Its strategy is innovation, radicalism, experimentation, and expansion of musical means, while its aesthetics are exclusive. The rejection of traditions explains its stylistic purity: the appearance of mono- and individual styles. The post-avant-garde is radical in its attitude to the avant-garde. Its innovation springs from its recognition of traditions. Its radicalism lies in a new approach and reappraisal of traditional cultures. It all started back in the 1910s-1920s. Many artists, among them Gauguin, Matisse, Stravinsky, Bartok, Goncharova et al., were captivated with archaic cultures which provided boundless primitive energy for their imagination. The primitive art made it possible to employ the most sophisticated expressive means. However, general change in traditions occurred at another stage and for different purposes. Recapturing the past, the post-avant-garde extends the limits of interaction by assimilating everything and adapting to everything. It looks for analogies, associations, a context and an intertext in the models set by history, seeking for general cultural space, its foundations and common roots. Hence, it is characterized by the expansion of cultural boundaries, multicultural approach, multiplicity of styles, and the assimilation and adaptation of diverse cultural currents.

### Categories

The avant-garde rests on science and rationale. It makes use primarily of methods and techniques which provide the autonomy of an opus. Besides, its techniques, especially those used initially (e.g., dodecaphony that emerged during the period of the first avant-garde), guaranteed a departure from tonal thinking of the Romantic and late Romantic period and, as a result, a break with the emotional and



psychological motivations of harmonic and temporal development. If serial composition has only claimed the status of an objective law whereby to organize the sound material, total serialism of the second avant-garde and, especially, the methods it has drawn from the exact sciences, such as numerical calculation and language of abstract formulas, was a real transition to the principles of objective structuring.

Oriented towards anthropology, culturology and communication, the post-avant-garde looks for relevant means and techniques. Having inherited the modern structural means, it finds now its own impetuses for structural development of tonal matter. Its new approach to tonality, rhythm, consonance, and diatonicism securing it against banal sentimentality appeals to the non-subjective type of music perception. It explores myths, culture, the collective unconscious and its archetypes. Its methods are characterized by a factor of suggestion provoking the audience into an intellectual (culturological), and emotional (mythological, collective) dialogue. It builds up an intertext by using historical idioms and ethnostyles as metaphors with their own semantic elements.

Let us compare two different approaches to the ritual of lamentation. The avant-garde is represented by Edison Denisov and his *Wails*, a cycle for soprano, piano and percussion (1966). Set to folk texts, this dodecaphonic composition displays a musical rendering of the folk funeral rite, disclosing its psychological aspect and the depth of a human drama, with the emphasis placed on expressing subjective emotions.

#### Ex. 2 E. Denisov *Wails*

The image shows two systems of musical notation for Edison Denisov's *Wails*. Each system consists of a Soprano part and a Claves part. The Soprano parts are written in a single staff with lyrics underneath. The Claves parts are written in a single staff with rhythmic notation. The score includes various dynamic markings such as *mf*, *p*, *mp*, *pp*, and *ppp*, as well as articulation marks like accents and slurs. The lyrics are in Russian and appear to be a folk text related to a funeral rite.

In her post-avant-gardist *Requiem* for folk ensemble (1997), Tatiana Mikheyeva reconstructs the archaic ritual and finds melodic patterns in the form of their unfolding ontologically authentic to archaic magic rites. Unlike in Denisov's *Wails*, the subject of Mikheyeva's *Requiem* - an archaic ritual - is not directed towards individual listener and is not intended to evoke his or her sympathy. There is no presence of the author, too. Powerful impact, exerted by the apprehension of the living history, springs from an entirely different perceptive framework.

The use of historico-cultural idioms and certain ready material remove the effect of the composer's direct involvement and personal utterances. Self-expression is replaced by figurative and metaphorical musical language or, to cite Valentin Silvestrov, a 'metaphoric style'. Vladimir Martynov defines it as a 'method of indirect usage of musical material'. When asked why he turned to Schumann in his piano piece *Bricolage*, Vladimir Martynov replied: "A stream may be evoked from any real music, even from Webern's, since any live composition contains a stream in some form or another. It is one thing to use this stream for structural music and it is quite another matter to give oneself up to it. And if you can get it released from a structure without opening it, it may turn out that it is intrinsic to Romantic music and, perhaps, especially to Schumann".<sup>3</sup>

Ex. 3 T. Mikheyeva *Requiem*
**Material. Prime Elements. Sounds**

In the avant-garde, sound performs the function of a construction unit for building an entity, serving as an element of its hierarchical system. In the post-avant-garde, sound is used as a symbol, image, or metaphor. The composers aim at syncretism of sound. This objective was initially posed by the avant-garde: in serial composition sound is treated not only as a function but also as a micro-form, a point at which the series of different parameters intersect thus providing it with spatial, multidimensional characteristics that distinguish it from the adjacent sounds. These micro-forms, however, were not treated as independent entities but rather as functions within the multidimensional macro-form. Whereas electronic sounds possessed syncretic character from the very first avant-garde electroacoustic compositions. Spatial, three-dimensional electroacoustic objects combined both structure and image, and entailed spatial, that is audiovisual perception.

Let us compare two examples of sound treatment. The first one, avant-gardist, is *12 Looks at the World of Sounds*, an electronic composition by Eduard Artemyev, which was recorded in the Moscow Electronic Studio in 1969 on the ANS synthesizer. Subtitled as *Variations on One Timbre*, it starts with a Yakut folk tune played on the temir-komuz (a kind of Jew's harp), though the leading theme is not assigned to this tune but to a single timbre of this Yakut folk instrument. The composer explores this sound, dividing it initially into large blocks and then dissecting it into the tiniest parts up to their complete extinction. The treatment of overtones as structural microelements rests on mathematical calculations made according to the formant spectrum theory based on prime sound vibrations. The culmination renders only the sound of pure tape. But then, by adding overtones, Artemyev gathers the timbre together again to its initial sounding. His series of variations outlines the stages of disintegration and restoration. This avant-gardist composer of electronic music regards a magic sound as cosmic; therefore, he treats it as space in his research laboratory for unique experimentation aimed at creating a picture of the world from a single sound. The applications of scientific methods in the avant-garde composition marked its transition to new ways of structuring based on *objective* motivation.

A post-avant-gardist example is Vladimir Martynov's *Night in Galicia* for folk ensemble (1996). In this fantastic ritual the sound is self-valued, even magic, but it is calculated and structurally functional in the

avant-gardist manner. The composition is built around numerical progression 1-2-3-4-5 and so on, up to 8. The avant-gardist treatment of sound as a construction unit is applied to minimal material which by way of additions (the method of addition is one of the most ancient structures found in the folklore) grows up to quasi-folk tunes: it unfolds from minimal points of sounds, through melodic formulas of 2 to 3 sounds and so forth, toward the octave and entire songs. Then the sounds are gradually reduced to a single one. It is interesting to note that the two above-mentioned compositions employ the opposite principles. Artemyev's principle is based on dissection of timbre into separate elements and then, its synthesis. While Martynov first builds up a systemic series, which is followed by its disintegration. As a result, Artemyev explores the structure of sound, whereas Martynov presents a ritual game.

Ex. 4 V. Martynov *Night in Galicia*

### Ready-made Material

The use of pre-recorded natural or man-made sounds characteristic of the post-avant-garde was generated by the second avant-garde. Let us recall Pierre Schaeffer's concrete music, children's voices in Stockhausen's *Gesang der Jünglinge*, and birdsong in Denisov's piece. All of this has a historical precedent in the form of *cantus prius factus*. To obtain new sounds, first electronic studios made use of special techniques for taped arrangement of concrete material, highly reminiscent of those used in medieval cantus arrangement. A change in speed of reproduction (retardation) is akin to the prolongation of cantus, as in *cantus planus*; multitrack superimposition is identical to imitation forms; backward reproduction of the tape may be compared to *cantus retroversus* (crabwise motion, quickening); and the tape glued into loops produces the effect similar to ostinato, endless canons, and the like. The avant-gardist composers in the 1960s created electronic sounds by hand: their striving for innovations revealed itself primarily in producing unique sounds (to quote Artemyev, "It should be incomprehensible how it was done"), but the present-day digital technology makes it possible to use ready-made sounds.

The post-avant-garde treats ready-made material as a historico-stylistic complex that indicates the source of composition. By the way, the word *bricolage* was coined by Pierre Schaeffer to describe his musique concrete, but the present-day post-avant-gardist composers regard it as an alternative to composing. The principles of handling ready-made material are also strikingly similar to the old methods, though yield quite different results. Additions were widely used by the Franco-Flemish composers (such as Ockeghem and Josquin); in some cases, the compositional technique itself turns into "ready-made material" used as a means of communication.

In the piano piece by Alexander Rabinovich, *Musique triste, parfois tragique* (1976), the source material is derived from Schubert's impromptu in A flat major, Op. 90. The composer transforms it from a fixed structure into a minimalist stream, turning it into a series of tonal patterns. This is a direct analogy with the cantus segmentation in a motet; only segments are distributed here according to the repetitive technique.

Ex. 5 A.Rabinovich *Musique triste, parfois tragique*

Allegro con Brio ( $\downarrow \approx 160$ )

On the other hand, Webern in his arrangement of Bach's *Ricercare* from the *Musical Offering* followed the *Klangfarbenmelodie* procedure by using pointillism akin to hocket. The same pointillistic dialogue, in the spirit of *Klangfarbenmelodie*, is evident in the arrangement of Guillaume de Machaut's motet *Pastor bonus* by Vladimir Tarnopolsky (2002). This arrangement is combined in contrapuntal setting with Machaut, Bach, Webern, and Yuri Kholopov, to whom this humorous offering was dedicated. Finally, it reveals a post-avant-gardist crossover of elitist and pop cultures in its orchestration, which, apart from the classical combination of instruments, includes saxophone, concertina, mandolin, marimba, harpsichord, and mouth organ.

### The Composer's Status

In contrast to the *avant-garde*, where the composer appears as an inventor, in the *post-avant-garde* the author becomes a demiurge, a creator of his or her own universe. Demiurge is a modern form of anonymous creative work on integrated cultural strata. The authorship does not betray itself neither in intonations that avoid presenting a narrative in first person, nor in personal apprehension of the subject matter. An example is Vladimir Nikolayev's *Giraffe* (2000), where the composer appears as a demiurge of an electroacoustic monodrama rendered by the singer Valentina Ponomaryova. It proved to be sufficient for the composer to

build up an exquisite electroacoustic performance from a succession of virtuoso transformations by using just a few lines from Nikolai Gumilev's like-named poem recited by the acting singer in various moods and images: laughing, crying, seducing, humiliating, adoring, etc. Experienced primarily as a composer of electronic music, Nikolayev earlier used the singer's voice for the purposes of varied electronic arrangements. In this case, the singer appearing in the role of an actress does everything herself with her own voice, while the composer stays behind the scenes, his work being assigned to the structure of successive masks reflected in electronic counterpoint.

### The Performer's Status

According to the academic tradition, a performer acts as an interpreter and a mediator between the inventor and the audience. In post-avant-garde music, performers are regarded as elements of the text, bearers of its syncretic form, language and imagery, designed to participate in the composition of the text as its anonymous co-authors. As it is evident from Denisov's *Birdsong*, the performer is more than just an executor, for he has to carry out a composer's task without fixed results. This is a happening. The composer expects from a performer to display the elements of free improvisation, *ludus absolutus* on a par with the recorded *opus absolutum*. Nikolayev's piece is devoid of thematic development, as it is understood in opus music. His theme is rendered by the singer's voice, while variations reflect a change in articulation, tempo, rhythm of recitation, intonation, vocal modulation, and pitch and timbre of the voice. All this is done by the actress, whereas the composer changes the background, an acoustic environment, and the depth of space.

### Execution

The realization of such projects evolves into a situation looking far from a customary concert appearance. It may be defined as a search for a situation excluding the installation of the footlights and a stage standing between the musicians and the audience, such as a game, a mystery play, a ritual, an action, an instrumental theatre, a happening, and a performance.

*Metamusic* (2001) by Sergey Zagny may be attributed to conceptual projects which radically transgress the concert situation. This piece may seem more appropriate among Vladimir Martynov's videoinstallations or graphic books of Ilya Kabakov or as a performance like John Cage's "Lecture on Nothing". The latter association is easy to explain, because here one is offered to look at a notated score and read commentaries *instead* of a sounding of music.

The notated text of this work displays a score of Anton Webern's Piano variations, Op. 27, without pitches. The rest of parameters remain intact so that the original score is still easily recognizable. Webern's Piano variations are a benchmark in the 20th-century music and epitome of the first avant-garde. That it was turned into a post-avant-gardist opus by one single gesture – by this very gesture, which came closer to another benchmark of the 20th-century, John Cage's 4'33" – makes it an altogether original project. And the offered score is its original text.

Webern is 'interpreted' here in true Cagean spirit. But it represents only one part of this opus. The other part includes autocommentaries of the first. This is an excerpt from these commentaries: "to perform this piece, the score, page by page, must be projected on the screen. Obviously, visual form is the only possible form in which this music can be performed. The score consists of 9 pages without the title pages. At the end I intend to put one more fragment from another score by another author [one page from the Webern's autograph – M.K.]. This piece is related to Cage and some important, at least to my mind, issues of contemporary music (which nowadays are somewhat different from those in Cage's times)".

In what follows the author lists themes addressed in *Metamusic*. Let's browse them selectively:

"relationship between models and approaches"  
 authorship problem  
 sound and silence  
 language and expression  
*eidos* and embodiments  
 conceptualism and minimalist reduction: work with unmediated concepts or *eidos* instead of work with material  
 Webern – a master of silence



intertextual connections

4'33" – a framed space

Cage – a master of silence

paradigm of avant-gardism and progressivism

intratextual connections

Oberius: a passionate desire to avoid falsehood

Revival of buffoonery as a social institution in the world of total economics and political correctness

Ex. 6 First page of "Metamusica" by Sergei Zagny (reproduced with the permission of "Zagny Edition").

## METAMUSICA

### I

Sehr mäßig ♩ = ca 40 S. Zagny, Op. 27

1 2 3 4 5

6 7 8 9 10

11 12 13 14

15 16 17 18

*pp* *p* *f* *dim.* *rit.* *p* *pp*

### The Listener's Status

Within the academic concert tradition, the listener is included in a triad author-performer-public. This triad began to decompose in the very first avant-garde happenings where the concert transformed into an action or event. But when the author becomes post-author or anonymous author and the performer is no longer a mediator but a co-author, the public disappears as well. In other words, it is enough to remove one member of the triad and the whole chain breaks apart: if there is no author, there is no public.

Outside the concert environment, the listener becomes participant of a beforehand planned situation. This is a neo-modal situation, which imposes a mode of behaviour and perception. This kind of situation neither invokes sympathetic reactions, as in concert, nor it appeals to the public. It reminds more of a ritual, for instance, a wedding, in which no one is just watching – everybody's participating. Whenever it occurs that the listener is invited to join not the concert but the event (sometimes marked with existential significance), s/he becomes a participant. Even a co-performer. And maybe even a co-author, to a certain degree.

## Notes

<sup>1</sup> Denisov, E. "Стабильные и мобильные элементы музыкальной формы и их взаимодействие" ("Stable and Mobile Elements of Musical Form and Their Interaction"). *Теоретические проблемы музыкальных форм и жанров* (Theoretical Issues of Musical Forms and Genres), Moscow, 1971.

<sup>2</sup> Quoted from Edison Denisov's interview with the author of this article, recorded in 1996 and originally published in: Denisov, E. "О «Пении» птиц" ("Of 'Birdsong'"). *Свет. Добро. Вечность. Памяти Эдисона Денисова. Статьи. Воспоминания. Материалы*, Москва, 1999.

<sup>3</sup> Quoted from Vladimir Martynov's interview with the author of this article, originally published in: Katunyan, M. "Между хэппенингом и ритуалом: «Переписка» Георгия Пелециса и Владимира Мартынова" ("Between the Happening and Ritual: 'Correspondence' between Georgy Peletsis and Vladimir Martynov"). *Альтернатива-98 // Музыкальная жизнь*, 1999, No. 2.

## Margarita Katunian

## Nuo avangardo į postavangardą: idėjų tęstinumas

Avangardas ir postavangardas yra suvokiami kaip dvi skirtingos paradigmos. Dalelytė „post“, panašiai kaip „a“ ir „anti“, rodo krypties pokytį, tačiau priešingai nei pastarieji du, šis neturi neigimo. Vektorius nenukreiptas į priešingą pusę. „Post“ iš tikrųjų reiškia, kad menas susidūrė su visiškai skirtingais reiškiniais.

Vis dėlto riba tarp šių dviejų paradigmų nėra vien iliuzinė. Dažnai ribos visai nėra. Tikra tiesa, kad avangarde buvo daugiau idėjų nei įmanoma įgyvendinti, įtraukiant tas, kurios iš esmės prieštaravo savo pirminiams impulsams. Šias idėjas išrutuliojo postavangardizmo kartos kompozitoriai.

Tokiu būdu idėjos buvo visiškai kitaip suvoktos, todėl lėmė visai skirtingus rezultatus. Reikšminga tai, kad paradigmos pokytis atsispindėjo vienos kompozitorių kartos kūryboje. Daugelio kompozitorių kūrybinei biografijai šis pokytis turėjo kritinį poveikį.

Šiame darbe yra pateikiamas lyginamasis pagrindinių avangardo ir postavangardo estetikos požiūrių tyrimas, jų skirtumai ir panašumai. Tarp keleto kitų tiriamų aspektų yra tiriami ir mąstymo būdai: strategija, idėjos, metodai, muzikos duomenys ir garso filosofija, visumos organizavimo principai, kompozitoriaus asmenybė, teksto tipas, atlikėjo asmenybė, muzikinio kūrinio atlikimo vieta bei publikos kategorija...





## Serial principle in the music of Lithuanian composers of younger generation

Among modern principles of composition, the serial principle assumes a special place. Even if serial compositions do not make a half of all the new music, significant processes in development of the 20th-century musical language were closely related to it. It is true in case of digression from a system of major-minor tonality in the beginning of the 20th century, outburst of absolute rationalism in avant-garde, and also renaissance of traditional norms of musical thinking in the second half of the 20th century, as a reaction to serialism and avant-gardism in general. On the one hand, the serial principle was in good harmony with the priorities of non-repeatability in modern and avant-garde music (the novelty cult, dodecaphony, serialism, etc.), both in terms of aesthetics and technology. On the other hand, it adapted very successfully in the context of repeatability priorities of the post-avant-garde music (re-composition, stylisations, repetitive music, etc.). Although the main topic of this report refers to the relatively narrow episode of expression of the serial principle, in order to perceive the vitality and, in a sense, uniqueness of this principle, we cannot evade discussion of general problems, too. I would like to start presentation of my report with specification of the category of the composition principle. To my opinion, this is one of the main goals of myself as the author of this report, and also of the present conference.

Although the concept of **composition principle** is not very frequent in literature, it has still not been adequately defined. The term of composition principle is most often used in theoretical practice when referring to different elements of composition: harmony, polyphony, timbre, facture, etc., and is frequently met next to such terms as composition techniques, method of composition, etc. In order to delimitate this category of other related definitions, I would propose distinguishing between the general aspect and the specific aspect. In view of that, we will refer to consistent patterns, which lie in the essence of composition (acoustic structure) formation (composition), type of cohesion or just cohesion, which determine specific ways of articulation of acoustic material, i.e. the **composition technique**. However, clear separation of technique and principle is a complicated task. It is as problematic as separation of function and structure, contents and form, etc. Despite of that, it has to be underlined that in this dyad of technique and principle, the latter one is always hierarchically subordinate to principle, just like material (structure) is always subject to functional springs, form to contents, etc. The composition principle and composition technique are two categories, which are closely related and unfold at different cognitive points of the acoustic structure. In the first case, it is done by bringing the acoustic universal grounds forward (e.g., determinateness, differentiation, uniqueness, etc.), while in the second case, by highlighting the external side of a sound (specific types, rules, measures of acoustic articulation). In such light, the composition principle is subject to cognition through the composition technique just as the latter is motivated by the composition principle. Thanks to this principle, notional-logic field of possible material differentiations is unclosed, while the technique itself is first of all manifested as objectification-materialisation of the mentioned connection and rendering sound to it. In this dyad of principle and technique, principle is the fixed constant (encompassing the functions of generality, continuity), while technique is the variable constant (encompassing the functions of individuality and innovations).

Searching for continuous and successive features of the **serial principle**, we can come to a specific perception of sound universality lying in it, on the basis of which phonic continuum can be proportionally graded in advance, starting from the lowest point to the highest one, from the most silent to the most loud, from the shortest to the longest, etc. In the given case, sound universality is perceived as a certain differential whole, composed of elements defined with united criteria, which enable establishment of stable mutual connections of series. Structure and special character is given to every composition by construction of series made on the basis of different proportions, which go through the whole composition.

When we talk about innovations, we notice that increasing of the determined connection (expansion of series to all sound parameters, introduction of new strict rules for the use of series, etc.) was typical to the development of the serial principle in the second half of the 20th century, on the one hand. On the other hand, it was marked with decreasing of the determinateness, modification and breach of the very essential norms of serialism.

If the serial principle became popular in the Western Europe in the beginning of the 1920s (Schönberg, Berg, Webern, etc.), then the first instances of the Lithuanian serial music date back to the 1960s (Balsys, Barkauskas, Kutavičius, Balakauskas, etc.). A clear turn was evident at that time: from national romanticism, where professional art of Lithuanian music was maturing, to the more modern musical language. This meant the beginning of the phase of the new “modern” Lithuanian music.

The composers of the 1970s’ generation (Algirdas Martinaitis, Vidmantas Bartulis, Onutė Narbutaitė, etc.) have revised a number of ‘avant-garde’ attitudes of the earlier generation composers, namely, the absolute ‘newness’, complicatedness of the musical language, fetish of ‘dissonance’, etc. Their creation is marked with traditional norms of musical thinking, such as tonality, modality, partly thematic feature, rhythm, ‘return’ of harmony (in its classical sense), diatonicity of harmony, consonant feature, abundance of the past music reflections (pastiche, neo-neo tendencies), aims to revivify phonic material (minimalist tendencies), etc. Thus, it is natural that the serial principle has not been treated as the centre of their attention.

Tendencies of technological aspirations emerge again starting with the 1980s (Rytis Mažulis, Šarūnas Nakas, Ričardas Kabelis). It could be said that the last decade of the 20th century is a certain renaissance of the serial principle. The young generation of the composers of that time has expressed their interest in the avant-garde music of the Western Europe very intensively and enthusiastically, as if trying to compensate their search of the 1960s Lithuanian composers more continuously and radically. Such situation was partially determined by political changes of the state (collapse of the Soviet Union, free flow of information, etc.) and the fact that Osvaldas Balakauskas, one of the most consistent representatives of the serial music in Lithuania, started teaching at the Lithuanian Academy of Music. Nevertheless, the serialism brought back again to the composition practise by the young composers was affected by both post-avant-garde and post-modern context. Having given up the idea, typical to modernism, about the continuous advancement of art, they started to regard history and geography more freely, which resulted in the fact that post-modern compositions were often associated with cocktails of different eras and styles.

I would like to introduce three compositions by Lithuanian composers: *The Mystery of 7 Bridges* (1991) by Snieguolė Dikčiūtė, *Ancient Songs* (1993) by Antanas Jasenka and my own *Popludus* (2002).

Dikčiūtė’s *The Mystery of 7 Bridges* for choir, brass band, two organs and chamber orchestra (1991) is based on total serial techniques, which is a rare case in Lithuanian music. This one-hour-long composition consists of 14 parts: varied repetitions of *Bridges* (seven in total) and *On This Side* (six in total). The last part is called *On the Other Side*: it is made of seven crotchets of rests, a certain ontological, soundless Postscriptum. The parameters of pitch, rhythm, choice of registers, introduction of voices, etc., are determined in this composition in series. Next to the basic forms of the P I R R I series, the author employs five additional shapes of series, derived through rotation (see ex. 1). Symbolism of numbers is extremely important, as number seven is an essential structural and semantic proportion of this composition. The series of pitch is made of seven tones of diatonic sound sequence (a rest appears only instead of the seventh one: e, f, g, a, h, c, rest), duration of each element in the rhythm series equals to seven quarters, eighths, or sixteenth notes, each new voice enters at every seventh quarter (or eighth, or half-note), composition of the orchestra is formed on the basis of the number seven (seven choir voices, seven saxophones, seven violins, altos, cellos), the cycle structure, etc. However, the ‘strict avant-garde type’ sonic realisation of the serialism of Dikčiūtė goes far away of any kind of allusions to the sounding of classic serial compositions. This work is saturated with silent contemplation, diatonics (the whole composition is written for ‘white’ keys) and canons.

Dramaturgy of this composition is based on slow shift of more or less dense episodes (from three to 35 voices). With the increase of the number of canonical lines, they all merge into a single indivisible flow, where timbre and colour (sonoric) moments of sound come to the fore (see ex. 2). Thus, one can observe that the serial principle is implemented in this composition through symbiosis of different techniques: serialism, early polyphony, modal, sonoric, micropolyphonic sound, etc.

Jasenka’s *Ancient Songs* for carillon or electronic bells can be viewed as a certain ‘catalogue’ of interactions between determinacy and indeterminacy. In this composition, not only different sound parameters are employed for the serial principle, but also degrees of precision and relativity of notation. Emancipation of the serial principle from chromatics (typical to the most cases of the compositions in the second half of the 20th century) is witnessed by an interval sequence corresponding to the sequence of

natural overtones, chosen for a specific series of pitch (perf.12 – perf.5 – perf.4 - maj.3 - min.3 - maj.2 - min.2, see Ex.3), while for the macro-series (a sequence of series), nine ancient Greek modes are chosen: hyperdorian, hyperphrygian, hyperlydian, Dorian, Phrygian, Lydian, hypodorian, hypophrygian, and hypolydian. The rhythmic series is formed on the basis of the Fibonacci series: 1-2-3-5-8-13-21-34-55. Its augmented and diminutive shapes are equated to the sound sequences of pitch macro-series. The dynamics series going from *fff* to total silence is closely related to the pitch series: the lower the sound, the louder; the higher the sound, the more silent it becomes.

The composition consists of nine parts, and each of them serves as an exposition of every separate sound sequence, created from introductions of the overtone series from all six tones of sound sequence (continuously downward). All nine parts are grouped by the composer to three larger ones: A - Dorian (A1), hyperdorian (A2), hypodorian (A3); B - Phrygian (B1), hyperphrygian-hypophrygian (B2), Phrygian (B3), C – hyperlydian (C1), Lydian (C2), hypolydian (C3).

Although a series is the basic determinant of the composition, its depletion defines both a separate part of the composition, and the whole composition. Different degree of determinacy is noticed in different levels of the composition. Three different types of sound relationship are expressed on the level of series: strictly serial, when all sound parameters are determined by the serial principle (A1, B3, C2), partly serial, when series is just approximately observed in the rhythm parameter, ‘allusion-type’ (A2, B1-B2, C3), and the ‘free’ one, when all parameters are defined by free observation of the score references (A3, B1-B2, C1, see Ex. 4, 5). All this is followed by three types of notation: specific, allusive and graphic. At the level of macro-series, serial principle is strictly followed continuously (each step ends after exhaustion of six-element macro-series). At the level of cycle, determinacy becomes weaker again: the composer does not regulate the order of three cycle parts (it is freely referred to by a performer during every performance), but repetition or omission of one of them is not allowed as well.

In a sense, *Popludus* for two pianos by Antanas Kučinskas is a hybrid of ‘mass’ (represented by thematic material of a pop ballad) and ‘elite’ (represented by the serial technique) music. A theme of the pop music period employed in the composition is treated as a series. The basis of the theme is a 15-tone row which I called a pre-seria (see Ex.6). Development of the composition is based on mutation of some sound row elements to the others. The mutation logic of it is based on the principle of rotation. As the sound sequence changes, the ‘pop’ theme-series changes as well (see Ex.7, 8).

In conclusion, I would like to underline again that interest of the younger generation of Lithuanian composers in the serial principle made an impact on the general Lithuanian and global tendencies of the music development. On the one hand, the younger generation was in a certain way striving to compensate serial quests of 1960s Lithuanian composers by employing this principle in a more consistent and radical way. On the other hand, its implementation (materialisation) was marked with symbioses of different, often contradicting techniques, in the result of which compositions of the mentioned authors often remind us of the hybrids of different eras and styles.

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Ex. 1S.Dikčiūtė *The mystery of 7 bridges*. Seria of pitches

Six musical staves, each showing a sequence of seven notes with fingerings and slurs. The notes and fingerings are as follows:

- Staff 1: 1 2 3 4 5 6 7
- Staff 2: 1 6 4 3 7 2 5
- Staff 3: 1 7 2 6 3 5 4
- Staff 4: 1 5 6 2 4 7 3
- Staff 5: 1 4 7 5 2 3 6
- Staff 6: 1 3 5 7 6 4 2

Ex. 2 S.Dikčiūtė *The mystery of 7 bridges*. On this side III

A large musical score for a full orchestra, including strings, woodwinds, brass, and percussion. The score is written for three systems of staves. The instruments listed on the left are:

- Sax. I, II, III, IV, V, VI
- Cp.li
- Org. I, II
- V-ni I, II, III, IV, V, VI, VII
- V-no Vln
- V-la I, II, III, IV, V, VI, VII
- V-cl I, II, III, IV, V, VI, VII
- Cb.

The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *pp*, *ppp*, and *pppp*. The notation includes slurs, accents, and various articulation marks.

Ex. 3 A. Jasenka Ancient songs. Seria of pitches

1      2      3      4      5      6      7      8

Ex. 4 A. Jasenka Ancient songs

*fff*  
**A1**

$\text{♩} \approx 96$   
(a) 1 2 3 4 5 6

*mf quasi mf quasi mp*  
*quasi f E*  
*quasi p*

*p*  
*quasi pp*  
*quasi ff*

$\text{♩} \approx 92$   
(b) 1 2 3 4 5

*quasi mf quasi mp*  
*quasi mf D*  
*mf*  
*quasi f*

*f*  
*p*  
*quasi pp*  
*quasi ff*  
*ff*

ALICEA



Ex. 5 A.Jasenka "Ancient songs"

Handwritten musical score for "Ancient songs" (Ex. 5). The score is divided into three systems of staves. The first system includes a box labeled "A2" above measures 1-8. The second system includes a box labeled "A2" above measures 9-14. The third system includes a box labeled "A2" above measures 15-20. The notation features various dynamics (pp, p, mf, f, ff), accents (>), and slurs. There are also handwritten annotations like "ca 15''", "ca 14''", and "ca 10''".

Handwritten musical score for "Ancient songs" (Ex. 5), continuing from the previous system. The score is divided into two systems of staves. The first system includes a box labeled "A3" above measures 1-5, with the instruction "« à vol d'oiseau »" written above it. The second system includes measures 6-8. The notation features various dynamics (p, mp, mf, f, ff), accents (>), and slurs. There are also handwritten annotations like "ca 1''", "ca 10''", and "ca 5''".

Ex. 6 A. Kučinskas *Popludus*. Pre-seria of pitches

1-16 measures

Measures 1-16: Treble clef, bass clef. Notes: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15.

17-32 measures

Measures 17-32: Treble clef, bass clef. Notes: 9, 10, 11, 12, 13, 14, 15, 8, 7, 6, 5, 4, 3, 2, 1.

33-48 measures

Measures 33-48: Treble clef, bass clef. Notes: 12, 13, 11, 14, 10, 15, 9, 8, 4, 5, 3, 6, 2, 7, 1.

19-64 measures

Measures 19-64: Treble clef, bass clef. Notes: 14, 10, 11, 15, 13, 9, 8, 12, 13, 2, 3, 7, 5, 1, 4.

65-80 measures

Measures 65-80: Treble clef, bass clef. Notes: 15, 13, 11, 9, 8, 10, 12, 14, 7, 5, 3, 1, 2, 4, 6.

Ex. 6 A. Kučinskas *Popludus*, measures 1-8

Measures 1-8: Treble clef, bass clef. Time signature: 8/8. Dynamics: *mf*. Performance instructions: *non legato*, *simile*. Pitch sequence:  $(2+2+2)$  13 8 11 13 8 11 13 8 11 13 8 11 13 8 11 13 8 11 13 8 11 13 8 11 7 9 11 7 9 11 7 9 11 7 9 11 7 9 11 7 9 11 and, etc.

Measures 1-8: Treble clef, bass clef. Time signature: 8/8. Dynamics: *mf*. Performance instructions: *simile*. Pitch sequence:  $(2+2+2)$  13 8 11 13 8 11 13 8 11 13 8 11 13 8 11 13 8 11 7 9 11 7 9 11 7 9 11 7 9 11 7 9 11 7 9 11 and, etc.

Measures 5-8: Treble clef, bass clef. Time signature: 8/8. Dynamics: *mf*. Pitch sequence: 5, 5, 5, 5.

Measures 5-8: Treble clef, bass clef. Time signature: 8/8. Dynamics: *mf*. Pitch sequence: 5, 5, 5, 5.

Ex. 7 A.Kučinskas *Popludus*, measures 17-24

$(\frac{2+2+2}{8})$   
 8 6 10 9 6 10 9 6 10 9 6 10 8 6 10 9 6 10 9 6 10 12 11 9 12 11 9 12 11 9 12 11 9 12 11 9 12 11 9 and. etc.  
 17 *mp*

$(\frac{2+2+2}{8})$   
 9  
 21 *mp*

- 2 -

Ex. 8 A.Kučinskas *Popludus*, measures 33-40

37  
 37

11 2 5 11 2 5 11 2 5 11 2 5 11 2 5 11 2 5 11 2 5 12 2 13 3 2 13 7 2 3 13 2 13 12 2 13 3 2 13 4 2 3 13 2 7  
 8 11 8 11 3/7 4 3/7

41  
 41

41



## Antanas Kučinskas

## Serijinis principas jaunosios kartos lietuvių kompozitorių kūryboje

Greta kitų šiuolaikinių komponavimo principų serijinis užima ypatingą vietą. Nors juo grindžiami kūriniai nesudaro nė pusės naujosios muzikos, su juo susiję svarbūs XX a. muzikinės kalbos kitimo procesai. Viena vertus tiek estetinė, tiek technologine prasme serijinis principas puikiai derėjo su moderniosios ir avangardinės muzikos nekartojamumo prioritetais (naujumo kultas, dodekafonija, serializmas ir pan.), kita vertus, sėkmingai adaptavosi ir postavangardinės muzikos kartojamumo prioritetų kontekste (rekompozicijose, stilizacijose, repetityvinėje muzikoje ir kt.). Siekiant atskleisti tradicijų ir novacijų sąveiką serijinio principo aspektu neišvengiamai tenka paliesti ir bendresnio pobūdžio problemas, kaip, pvz., pačios komponavimo principo kategorijos patikslinimą.

Nors *komponavimo principo sąvoka* teorinėje literatūroje sutinkama neretai, ji vis dar nėra pakankamai esmingai apibrėžta. Dažniausiai komponavimo principo terminas teorinėje praktikoje vartojamas kalbant apie įvairiausių komponavimo elementus: harmoniją, polifoniją, tembrą, faktūrą ir pan., neretai sutinkamas greta tokių terminų kaip komponavimo technika, komponavimo metodas ir pan. Siekdamas atriboti šią kategoriją nuo kitų jai giminingų terminų, siūlau skirti bendrąjį ir konkretųjį aspektus. Šiuo požiūriu *komponavimo principu* laikysime kompozicijos (akustinės struktūros) formavimo (komponavimo) esmėje glūdinčius dėsningumus, sąryšingumo pobūdį ar tiesiog sąryšį, nulemiantį konkrečius akustinės medžiagos artikuliuojimo būdus – *komponavimo techniką*. Šioje principo ir technikos diadoje principas – tai pastovioji konstanta (telkianti bendrumo, perimamumo funkcijas), technika – kintamoji konstanta (telkianti individualumo, novacijų funkcijas).

Ieškodami pastoviųjų, perimamųjų serijinio principo bruožų, pastebėsime jo esmėje glūdinčią specifinę garsinio universumo sampratą, kuria remiantis garsinė visuma iš anksto proporcingai laipsniuojama – nuo žemiausio iki aukščiausio, nuo tyliausio iki garsiausio, nuo trumpiausio iki ilgiausio ir pan. Kitaip tariant, garsinis universumas suvokiamas kaip tam tikra diferenciali visuma, sudaryta iš atskirų vieningais kriterijais apibrėžiamų elementų. Tai leidžia užmezgti tarp jų stabilius eiliškumą sąryšius.

Kalbėdami apie novacijas pastebėsime, kad XX a. 2-ojoje pusėje vienos serijinio principo technikos dar labiau didino determinuotą susaistymą (serijų išplitimas į visus garso parametrus, naujų griežtų serijų panaudojimo taisyklių įvedimas ir t. t.), kitos, modifikuodamos pačias pagrindines serijškumo normas, – mažino.

Pradedant 9-uoju deš. lietuvių muzikoje vėl ryškėja technologinių aspiracijų tendencijos (R. Mažulis, Š. Nakas, R. Kabelis). O paskutiniajame XX a. deš., galima būtų teigti, savotišką renesansą išgyvena ir serijinis principas. To meto jaunoji kompozitorių karta (S. Dikčiūtė, A. Jasenka, V. Germanavičius ir kt.) intensyviai ir entuziastingai domėjosi avangardine Vakarų muzika. Kita vertus jaunųjų autorių vėl į komponavimo praktiką sugrąžinamą serialumą veikė ir postavangardinis, postmodernistinis kontekstas. Šių autorių serijiniu principu grindžiami kūriniai technologiniu bei akustinio rezultato aspektu primena skirtingų epochų ir stilių kokteilius.

Šiame straipsnyje aptariami trys kūriniai: S. Dikčiūtės „7 tiltų misterija“ (1991 m.) chorui, orkestrui, 7 saksofonams, dviems vargonams ir varpams, A. Jasenkos „Senovinės giesmės“ varpams arba elektroniniams varpams (1993), ir A. Kučinsko „Popludas“ (2001) fortepijonui. Pirmajame kūrinyje persipina serializmas ir senoji polifoninė technika, modalumas ir sonorika, antrajame matoma plati determinuotumo ir nedeterminuotumo sąveikų įvairovė, o trečiasis – tam tikra prasme „masinės“ (atsovaujamos popbaladės teminės medžiagos) ir „elitinės“ (atsovaujamos serijinės technikos) muzikų hibridas.



## **Group improvisation and prose notation in musical creation of the 1960's: heading new modalities of musical communication**

Since the 1950's, the irruption of new aesthetics, such as indeterminacy, random processes and mobile forms, had caused the bursting of serial determinism, this putting upside down the traditional hierarchies in the field of contemporary music. The development of these new forms of musical experimentation generated a great number of musical writings and stylistic tendencies, which show an extreme personalisation of compositional attitudes in connection with the conventional rules of works transmission and diffusion. But, it is especially in the 1960's, with the development of group improvisation, live electronic music, artistic events including active participation of the public, that the questioning of the musical writing and its normative conventions brought to discussion the problems of the statute of the score and the part it takes in the communication between the composer and the performer. Do we have to keep the authority of the score, do we have to save its privileged position as a single medium between the composer's thought and the performer's action, although it would come down to freeze a sound reality which, by its very conception, should appear as a process and not as an object?

Taking over the problematic of the open form, some composers of the 1960's were led to elaborate new modes of musical communication which could be more flexible and better designed to fit the new artistic sensibility resulting from the specific context of this period. At the expense of being marginalised, rejected or ignored by official institutions, these composers endeavoured "to free the creation from the strong individual domination<sup>1</sup>", beyond a certain hermetic and elitist vision of art exalting the all-powerful figure of the author. To this vision, the generation of the 1960's opposed the principles of collective creation and the idea that creative power is inherent in everybody, assuming that the function of the artist consists in conceiving the means able to stimulate and reveal the inventive potential of each individual. It is a question of relativising the traditional concepts of works, of composition, and finally of art, in order to deviate from the too narrow categories of thought, based on a system of hierarchical values. Thus, the questioning of the traditional concept of works of art does not represent a search of the limits of an aesthetic form; it rather expresses a deliberate rejection of the social and cultural models that this form conveys and which legitimate its authority. It is from this point of view that we can understand the correlation between the phenomenon of collective creation and the appearance of notation in the 1960's, elaborated exclusively by means of words of the everyday language. This correlation proceeds from the development of the musical notation throughout 20<sup>th</sup> century, but it also ensues from the wish of composers working within groups of collective creation to consider their activities as a way of questioning the various aspects of social reality and to carry on a reflection about the place of the artist in cultural institutions.

The examples of Jean-Yves Bosseur, Robert Ashley, Alvin Lucier, Cornelius Cardew, Frederic Rzewski, etc., working within groups as the Groupe d'Etude et de Réalisations Musicales (GERM, group of musical studies and realisations), the Scratch Orchestra, the ONCE Group, the New Music Ensemble, Musica Ellectronica Viva, are typical of a generation of composers who, although they come from various social and political backgrounds, show a similar involvement in the experimental research on indeterminacy, on improvisation, and on graphic and prose notations. Analysing their activities makes it possible to examine the links between the specific context of the 1960's and the development of a new artistic sensibility which tends toward new modalities of music communication beyond the elitist and hermetic conception of art. These modalities make us consider the collective activities of these musicians as a complex and dynamic process aiming to establish common methods of work and ethical principles, able to support the participation of each member of the group in the constitution of the musical phenomenon.

### **Remarks on contemporary improvisation**

Unlike some artistic events, conceived as a superposition or addition of activities of several participants (even though, in many cases, the result of such procedures remains unpredictable, and therefore indeterminate), the principles of collective creation calls for the fusion of the various components which

compose the experiment in progress. In the musical field, such processes appeal to group improvisation, based on immediate and spontaneous invention of each performer.

Undoubtedly, the importance of group improvisation in the 1960's cannot be separated from the anti-establishment surge started by free jazz. Its protesting force, the intensity of sensations it arouses among the performers as well as the public could not but appeal to young musicians, offering them an alternative to the excess of abstraction and intellectualism of the serialism. In the search of a form of expression which would be more related to the concrete aspects of the musical phenomenon, they found in group improvisation an opportunity to claim spontaneity, intuition, irrationality, and the acting in the present, without subjecting the individual expression to the restricting rules of an arbitrarily imposed musical vocabulary.

However, to consider that the development and impact of group improvisation derives from the ideas of free jazz would be to deny the own vitality and significance of the group improvisation. Its expansion merges with the anti-establishment movements of May 68, but the logic of its development and its intrinsic problems lie undoubtedly within the context of the experimental music. Therefore, it is necessary for us to differentiate between the group improvisation practised by some groups of the 1960s and 1970s, such as AMM, Atelier of Warsaw, the New Phonic Art, the GERM, Musica Elettronica Viva, etc, and this kind of controlled improvisation integrated in open forms and indeterminacy processes as a way of making more flexible the relationship between composer and performers, inviting the performer to take some responsibilities in the progress of the musical process.

Furthermore, the borders between these two types of contemporary improvisation are often hazy and difficult to delimit, especially in some manifestations of live electronic music, where the methods of sound production imply a significant degree of unpredictability, allowing a free coming and going from free improvisation to the interpretation of a notation system.

It is the role that improvisation has in the realisation of a musical conception, which makes a difference between these two types of musical practices, though without fully opposing them. In fact, it is less an antinomy, which sets spontaneous invention against traditional composition, than a question of contextual divergence on the level of their conceptions: that is why these two practices have different musical and political implications. In the case of free group playing, improvisation represents a way of acting musically or an approach to the sound phenomenon condensed by the urgency of the moment, which suppressed the need of interposing a notation system between the musical conception and its realisation. On the other hand, in open forms and indeterminacy, the improvisation is one way of introducing a factor of unpredictability into the musical process. The improvisation is hence integrated in the formal structure of the work, being articulated according to a more or less fluctuating network of interconnected sound components.

The graphic scores, conceived in the 1960's and in the 1970's partly originated in the composer's need to find out a notation system able to stimulate performer's imagination and spontaneous inventiveness by giving him the opportunity to take a larger part in the realisation of the work. However, even if such scores grant the performer a certain amount of freedom by using suggestive drawings or verbal instructions, the performer's play must, in any case, obey the aesthetic purposes of the composer and stay in line with his logic, in order to ensure the coherence and the stylistic identity of the work. In fact, the heterogeneity of artistic purposes, the multiplication of notation systems, the deliberate search of an enigmatic aspect, which ambiguity becomes absurd at times, turn the score quite often into an obstacle between the performer's sensibility and the sound phenomenon. If graphic scores were intended at the beginning as a way of emancipating the performer, in reality, in many cases they could not fulfil this purpose: the performer remains quite often a skilful executant, able to adapt constantly to new languages, to non conventional play techniques or to notation systems elaborated sometimes for the needs of one musical situation only. This is particularly obvious in the following remark of the composer and performer Vinko Globokar, who has worked within the group New Phonic Art: "a significant point in this post-serial improvisation, is that the performer does not improvise for himself, but for the composer, who remains, at any rate, owner of the 'product'! His activity starts on the order: 'Performer, improvise please! You have the right to do this, but not that!' – 'this' and 'that' change according to the temperament of each composer, but 'improvise it!' can be considered as a constant phenomenon since 1950 until today<sup>2</sup>".

Being basically a utopian concept, free group improvisation raises a number of questions. We can wonder if the improvisation could constantly be renewed so that each moment of the playing can be lived

like a single form of expression, belonging to an experience in which place, time, partners each represents a sound stimulus? If improvising freely means that the playing of the musicians is not based on any common background made up of “ready-made” sound structures and stylistic conventions, then the formal organisation of the musical process can become problematic, its relevance and its progress being endangered. What is in question is how to preserve the coherence and the organic unity of the group’s playing, if all of the musicians come from different backgrounds, each one having his or her own musical personality, sensibility, and experience. Should they trust only their inspiration and their musical instinct at each point of the performance, to the detriment of the artistic values of their playing? Should they accept to run the risk of creating musical situations in which everyone withdraws in him or herself without taking into consideration the activities of his partners?

The experience of the New Phonic Art, founded in 1969 by Carlos Roque Alsina, Jean-Pierre Drouet, Vinko Globokar and Michel Portal, has clearly showed that group improvisation requires that the musicians starts a long process of crystallisation of the relationships within the group, with difficulties, failures, doubts, lots of trial and error. In the course of this process, the problems faced by the group are musical and aesthetical as well as social and psychological. In fact, in order to turn a group improvisation into a real collective creation, it is necessary for the musicians to establish a kind of “osmosis of personalities”, which supposes “a great deal of mutual concessions” and “a certain self-abnegation<sup>3</sup>”, as long as it does not lead the musicians to hide behind one another or to end up compromising their own principles. These preliminary conditions allow the members of the group to install unified style and aesthetic taste, and to conceive a common sensibility and capacity to communicate, based on the mutual listening and reciprocal understanding, in order to reach a continuity in reflection and experiment. Thus, in the collective playing the creative moment obeys an internal logic, consolidated by a sort of code of behaviour to which all the musicians refer implicitly. The process of creation is self-determined, the group being integrated in a kind of “world aside” having its own rules, that are intended not to privilege the personality of a leader, but to ensure the development of the inventive capacities of each musician while leading him to share the responsibility of the musical process.

### **Toward prose notation**

How to arouse the active commitment of the performer without compelling him to submit his imagination to the restricting rules of an artistic form? It is because of such questions that some composers have endeavoured to go further in the exploration of the interdependence of notation and composition, excluding straightaway the idea that a notation system could be universal and able to fulfil a wide range of artistic objectives. For these composers, the notation should not be a symbolic representation of a sound phenomenon, based on a corpus of signs determined beforehand, nor submit to any other criterion than the intrinsic characteristics and problems of the work. The choice of notation system is the result of the constant questioning of the nature of the sound phenomenon and the modalities of its production, by confronting them, at each stage of the work conception, with the signs and musical symbols intended to transmit the compositional idea.

*Play* by Christian Wolff belongs to *Prose Collection* (1968), a set of thirteen pieces for any instrument or voice. Conceived as a short text, the work is intended to give the impulsion and the general instructions for individual or collective musical playing. The musical idea being transmitted exclusively by linguistic signs, the score provides a minimum information, that is to say the framework of the musical process which development depends only on the interactions between the musicians at the time of the performance. In reality what is given to the musicians is not precise instructions for the sounds activities to be achieved, but rather rules of behaviour, aiming to define a musical context in which the sound phenomenon is taken as a whole. This is just what enables Ch. Wolff to consider musical creation as a social activity deeply rooted in human nature; therefore, taking into account the psychological mechanisms that decide the behaviour of an individual within a group led the composer to leave the choice of material, the course of the sound events and their formal structure to the process of communication established between the members of the group.



Christian Wolff, *Play*

*“Play, make sounds, in short burst, clear in outline for the most part; quiet; two or three times move towards as loud as possible, but as soon as you cannot hear yourself or another player stop directly. Allow various spaces between playing (two, five seconds, indefinite); sometimes overlap events. One, two, three, four or five times play a long sound or complex or sequence of sounds. Sometimes play independently, sometimes by coordinating; with other players (when they start or stop or while they play or when they move) or a player should play (start or, with long sounds, start and stop or just stop) at a signal (or within two or five seconds of a signal) over which he has no control (does not know when it will come). At some point or throughout use electricity.”*

The research of Ch. Wolff goes along with this of several other composers such as Jean-Ives Bosseur, Luc Ferrari, Pierre Mariétan and Costin Miereanu in France, Robert Ashley, Paulina Oliveros and Frederic Rzewski, in USA, Karlheinz Stockhausen in Germany, etc. Independently one from another, they explored the possibilities of prose notation in order to stretch the scope of a musical conception which would be beyond the acoustic imagination of its author. In reality, the fact that the origin of this notation system does not lie in music itself but belongs to a different code of communication could be considered as an advantage insofar as prose notation is entirely in favour of heterogeneous artistic approaches to musical writing as well as musical practice. That is why there is no limitations to the aesthetic choice of the composer nor the means of its realisation, should it be in the fields as different as live electronic music (R. Ashley, A. Lucier, etc.), conceptual music (Fluxus), meditation (P. Oliveros) and mystic exploration (K. Stockhausen), games and pedagogical purposes (P.-A. Castanet) or music theatre (M. Kagel, L. Ferrari).

The search of common works methods urging to go deeper into the aesthetic and social implications of their activities, led some groups to conceive prose scores, which are sorts of scenarios sound actions that intend to give the performers a support for collective execution, explicit enough without becoming too imperious, able to provide a common direction to the sound activities of the group. The use of a notation system does not call into question the principles of collective creation; for the musicians, it is rather a way to avoid too obvious processes generally consisting of an alternation of tense or slack and also to keep the sound events from saturation, especially when the musical development is very intense. Therefore, we can also raise the question of the nature and the functioning of instructions which are given to the performer. In this context, the remark of Ch. Wolff is significant: “The matter of instructions is delicate. How explicit or ambiguous will they be? To what extent will you insist on their being observed? It becomes almost a question of what is legal, the letter of instruction or notation, and what is right, which cannot be formulated and will be evident only by its active presence. Can we have the latter without the former? Or rather, can we all have the latter without the former? Can we simply be set afloat, or will we need, say a piece of wood or stone, or a chart (such, I would choose, as may dissolve in the water)<sup>47</sup>”

In this case, the score can be seen as a pretext for musical group activities, a starting point able to produce as many ramifications as the number of realisations achieved by the group. Beyond the pointillist aspect of traditional notation, prose scores enable to express musical idea in a more general way, which modifies straightaway the nature of compositional activities: instead of elaborating and organising sound microstructures according to a temporal and formal framework, the composer works in a more global level, supposing the articulation of the main lines of the musical process. Such an attitude implies that the composer does not absolutely control his work any more. However, the refusing to control all the parameters of the sound phenomenon does not mean that the composer resigns or abdicates, as critics of this notation system quite often asserted; this refusal rather conveys the composer’s wish to change the score from a closed and definitely fixed object into a sort of catalyst able to stimulate the imagination of the performer, inciting him to become aware of his own situation within the group. That is why, in such scores are omitted all the details that may disturb the musician’s concentration on his own musical gesture or on the activities of his partners, for the text which is given to him works like an ideographic notation deeply extraneous to the concept of equivalence between sound and graphic sign.

### Plurality and divergences

Prose notation is a means, which intrinsically lends itself to the achievement of ideological aspirations. In this case, beyond a scenario of musical group activities, the text could take on the nature of a manifesto, claiming the political and artistic convictions of its author. It is precisely the case of some prose scores like *Spacecraft*, *Free Soup* or *Street Music*, conceived by Frederic Rzewski, co-founder of Musica Elettronica Viva<sup>5</sup>.

Frederic Rzewski, from *Free Soup*

*"[...] We are all "musicians". We are all "creators". Music is a creative process in which we can all share, and the closer we can come to each other in this process, abandoning esoteric categories and professional elitism, the closer we can all come to the ancient idea of music as a universal language. [...] The musician takes on a new function: he is no longer the mythical star, elevated to a sham glory and authority, but rather an unseen worker, using his skill to help others less prepared than he to experience the miracle, to become great artists in a few minutes. [...]"*

Such scores express a dream, changing into music the result of a social utopia. Particularly prolix, the text of *Spacecraft* (1968)<sup>6</sup> describes a model of personal and collective fights, an image of successive failures and successes, all of them contributing to the experience of the human beings. The musical process follows the path of a labyrinth symbolising the hesitations of the individual, shackled in traditional conventions, stereotypes and automated reflexes; only the opening on the universe of the others makes it possible to the musician to escape his isolation, his own labyrinth, in order to be integrated into the collective expression of his or her partners. This music challenges the idea of stylistic purity and formal unity; it is moving forward by mixing means, materials and expressions, depending on its own criteria of form, instantaneously created at the moment of the performance. The form is more than a potential structure resulting from the sound interactions between the performers, it does appear as a tension between heterogeneous individualities, searching a balance through a "process of transformation of occupied space into creative space", as Rzewski writes on the score. In fact, Rzewski introduces in the logic of the musical process a socio-political utopia, which makes the situation of the performers all the more ambiguous, by unifying their personal motivations into a collective political orientation. Such a concentration on ideological aims, conveying a certain levelling inside the group, forces the musicians to face both the need of managing the musical situation, and the implications of the political commitment on their social and artistic relationships.

The political orientation of group activities, up to the point where the ideological design tends to replace the purely artistic objectives, also accounts for the orientations taken by the Scratch Orchestra, founded in 1969 by Cornelius Cardew, Michael Parsons and Howard Skempton. The crisis which tore in 1971 this group of about fifty musicians, leading to its disintegration a year later, is quite significant of the incompatibility between the utopian nature of its ideology and the isolationism in which the orchestra had confined himself. In a general way, this isolationism resulted from the incapacity of the orchestra to take on the consequences of its political standpoint, which would enabled this ensemble to affirm their authenticity within the structures of the contemporary society.

Composition and improvisation were not antagonistic concepts in the musical practices of the Scratch Orchestra, they complemented and interpenetrated one another, forming together what Cardew described as "scratch music". According to the principles of the "Draft Constitution"<sup>7</sup> formulated by Cardew in May 1969, the members of the Scratch Orchestra contributed equitably to the conception and the realisation of collective plans, each musician taking initiatives and noting in his own way suggestions for a group play (rites of improvisation, arrangements of popular tunes, experimental works, etc). There had to be as many suggestions as the number of "scratchers" and only one suggestion had to give its author the role of the soloist: such a conception of balance, inside group, was intended to leave freedom and open spaces to the musicians, where each of them could express his or her originality; at the same time it aimed to develop among the members of the group a sense of self-discipline, which was, as Cardew wrote, "the preliminary and essential condition for improvisation"<sup>8</sup>. This comprehension of group activities also accounts for the

function of the “rites of improvisation” conceived by the “scratchers” and published in a collection entitled *Nature Study Notes*. In a form of short verbal instructions, the rites focus on a single element of everyday life, (a casual situation, a feeling, a particular activity), which was removed from its natural context, like a component of a social ritual, in order to pull it out from its usual signification. Thus, the rites proceed from a temporal gap and a contextual discrepancy, which gives to each particular musical situation a surprising game character, close to the children’s plays. Such scores seem to assign to the sound production itself a secondary, auxiliary role, unlike extra-musical occupations that appear as a suitable start point for the interactions between the performers. As a set of instructions, the rite does not fix a musical situation to be reproduced exactly, but it rather introduces a minimum stimulations and constraints, achieving the function of a catalyst for a process of communication.

Scratch Orchestra, from *Nature Study Notes*

*CCIR2*

*“Initiate an improvisation in the following way:*

*All seated loosely in a circle, each player shall write or draw on each of the ten fingernails of the player on his left. No action or sound is to be made by a player after his fingernails have received this writing or drawing other than music.*

*Closing rite: each player shall erase the marks from the fingernails of another player. Your participation in the music ceases when the marks have been erased from your fingernails.”*

*FRFRR6*

*“Announce a collective improvisation in which anyone can take part. The announcement should be accompanied by the following text:*

*“Look around and let yourself be drawn to a person whom you like. Study his face, gestures, movements for a while. Then take a sum of money, preferably all you have in your pocket, and give it to him. Then start again”.*

*Musicians attempt to be more likeable than the general public. It is not important whether or no money is actually raised.*

*End is open.”*

However, according to Cardew, the experiments of the “scratchers” showed a total misunderstanding of the mechanisms of modern society and of the needs of the lower social classes apart from the artistic circles. Lying always within the limits of “art for art’s sake”, the activities of the Scratch Orchestra did not manage though to get round the system of official culture, staying apart from social tensions and struggles. After a phase of euphoria and enthusiasm in its utopian struggle against the sectarianism of its ideological and artistic detractors, the Scratch Orchestra withdrew into itself, marginalised by the rejection of the official institutions and the incomprehension of its public.

Beside the desire to share their musical resources, what justifies the attitude of an artistic group is the necessity to free from the constraining supervision of the traditional structures of musical production. The distance taken from official institutions allow the musicians to keep some independence, with the possibility to defining themselves the principles of their aesthetic without taking into account prevailing tendencies and fashionable trends. Such motivations caused the formation of several groups of live electronic music, like the ONCE Group and the New Music Ensemble, founded in the early 1960’s on the West coast of the United States. The broadening of the musical field, at the centre of their artistic concerns, led the musicians to explore new modalities of sound production, orienting their activities towards musical theatre, sound installations, multi-media events, and group improvisation.

The introduction of new technologies in musical creation as well as the choice and the exploration of new electronic devices constitute a set of aesthetic principles which, in turn, influence the modalities of communication established by the composers within the group. In order to encourage the immediate contact with the public, obliterated by the use of “forest” of loudspeakers in the performance of electronic and concrete music, the members of the ONCE Group and the New Music Ensemble favour spontaneous



inventiveness in group improvisation as an essential support of the musical process. In fact, working with electronic sound sources in live conditions leads, in a way, to exhibit the process of creation, usually enclosed in the privacy of electro-acoustic studios. Elaborated and realised at the very moment of the performance, live electronic music requires, during the realisation of the work, in a logical way, unconditional complicity and commitment between the musicians. Either entirely written or only suggested, the musical process depends on the relationships established within the group, but also on the efficiency with which the various pieces of information – of a technique, gestural, or musical nature – are transmitted to the performers. We cannot be surprised to notice that thanks to the sophistication of the means of sound production, the musical transmission systems become simpler and clearer, allowing the performer to focus his attention not on the sight-reading of the score, but on the problems directly involved in its realisation. Thus, prose notation provides a means particularly adapted to the specificity of this music. In the scores of Robert Ashley, Alvin Lucier, John Mizella, etc, this notation system fulfils essentially a practical function, by explaining the modalities of installation and utilisation of electronic circuits indispensable to the work realisation – the text playing the role of instruction to handle the various electronic devices. Far from any poetic suggestion addressed to the subjective world of the performer, prose notation ensures the explicit transmission of the composer's conception with efficiency and pragmatism.

However, despite the lack of ambiguity and the clearness of the text, prose scores remain primarily a reference point, a kind of memo, able and intended to communicate only the framework of a musical process. Often, the complexity of musical situations, the personalisation of electronic devices designed in many cases by the composers themselves, could not be fixed by means of any kind of notation. The transmission of the artistic conception then requires a quasi-oral mode of communication. If the need to abolish the score means that all notation systems prove to be insufficient, particularly when the musical process depends on the interactions between the members of a group, the use of oral communication can be seen as a logical consequence of the principles of collective creation. That is precisely what showed the experiments of the GERM<sup>9</sup>, aiming to go beyond the antithetic concepts like composition / interpretation, writing / improvisation, in order to establish the principles of a true collective creation, and allow each participant to take part in the group activities according to the methods and modalities he wishes to develop.

Beyond any restriction opposing amateur and professional musician, the GERM bases its programme of musical activities on the concepts of study and realisation. Reflection and action are thus two favoured centres of attraction, which interpenetrate and legitimate one another through their interdependence, finally becoming the essential keys to an experimental research which tends to go beyond the bounds of the mere objectives of group improvisation. Therefore, reconsidering the idea and the institution of concert and redefining the modalities of musical diffusion so that the musical phenomenon could really fit in the social space, both belong to the fundamental orientations of the GERM since its foundation in 1967. As Jean-Yves Bosseur emphasizes it, “the principle of our activities is not that of a juxtaposition of works put next to one another in order to give the public the illusion of representing each of the contemporary musical tendencies; the process is, on the contrary, to *combine* these various works so that they take part, through very diversified modes of writing, in a musical manifestation which is thought in global way and which presents itself finally as a unique musical event”.

Jean-Yves Bosseur, *Extrapoler*

*“Un événement sonore constitué d'un nombre restreint d'éléments, eux-mêmes inscrits dans des espaces de jeu très réduits; ces espaces s'élargissent peu à peu; aux éléments de base de l'événement viennent se greffer d'autres; l'homogénéité originelle de l'événement cède peu à peu la place à une tendance à la dispersion; des éléments des plus hétérogènes contribuent à pulvériser la nature de l'élément originel, jusqu'à engendrer un événement aussi composite que possible.”*

The work method elaborated by the GERM is based on the search for a balance between common objectives and the implicit recognition of the originality of each individual thought process integrated into the collective expression. For the musicians, the need of open-mindedness should not be confused with an immoderate freedom leading the group to anarchy; in the same way, reciprocal listening and respect are by

no means synonyms of withdrawal into oneself and self-deleting of the person to the benefit of the group. The prose scores conceived by Jean-Yves Bosseur, Pierre Mariétan, Philippe Drogoz, etc., hence fulfil a double intention: on one hand, they express a musical idea, a starting point for group playing, providing some general indications for the potential direction of the musical process; on the other hand, they fix a minimum precautions, or rules of behaviour, intended to safeguard the balance of the group. Without being an end in itself, oral communication occurs at all stages of such processes, preceding and accompanying the realisation of the playing proposition, until it substitutes entirely for the writing.

### **Conclusion**

Such experiments aiming to establish new modes of musical communication have been too often assimilated to collective madness or anarchistic chaos, whereas they express the need of open space for the artistic creation, felt all the more deeply as the forms of expression intended to fulfil it appear ineffective and superficial. Questioning the phenomena of collective creation and prose notation, through the musical activities that contradict deliberately the fundamental conceptions of art, make it possible to understand better the aesthetic and socio-cultural stakes of artistic thought processes, which are often left in brackets by the official institutions and considered today as belonging to the old days. Beyond the too simplistic stereotypes according to which these phenomena represent an exaggerated expression of the ideological aspirations of a generation in the search of its identity, collective creation, being a specific mode of musical action, remains today based on values and ideals which are still present and relevant.

### **Notes**

<sup>1</sup> Akira Tamba, "La poïétique musicale collective", in *La Création Collective*, Groupe de recherches d'esthétique du CNRS, Clancier-Guénaud, Paris, 1981, p. 198.

<sup>2</sup> Vinko Globokar, "Réflexions sur l'improvisation : le point de vue d'un praticien", *Analyse Musicale*, n° 14, 1989, p. 10.

<sup>3</sup> Akira Tamba, "La poïétique musicale collective", *op. cit.*, p. 198.

<sup>4</sup> WOLFF, Christian, "...let the listeners be just as free as the players", *Cues, Writing and Conversations*, Köln, MusikTexte, 1998, p. 80.

<sup>5</sup> Musica Elettronica Viva was founded in Roma in 1966. The others members of the group were Allan Bryant, Alvin Curran, Jon Phetteplace and Ivan Vandro.

<sup>6</sup> *Source : Music of Avant-Garde*, vol. 2, n° 1, 1968, pp. 67-68.

<sup>7</sup> *Musical Times*, juin, 1969, *Source : Music of the Avant Garde*, vol. 5, n°2, 1971, p. 70.

<sup>8</sup> Cornelius Cardew, quoted in Michael Nyman, *Experimental Music : Cage and beyond*, Studio Vista, London, 1974, p. 107.

<sup>9</sup> The GERM was founded in 1967. The members of the group were Michel Amoric, Jean-Yves Bosseur, Philippe Drogoz, Gérard Frémy, Claude Grémion, Eugénie Kuffler, Pierre Mariétan, Anthony Marachutz, François Nowak, Nicolas Pignet, Philippe Torrens.

## Radosvėta Bruzaud

**Grupinė improvizacija ir tekstinė notacija XX a. septintojo  
dešimtmečio muzikos kūryboje: naujųjų muzikos  
komunikacijos modalumų link**

Dvidešimtojo amžiaus septintajame dešimtmetyje buvo vykdoma nemažai eksperimentų, kurių tikslas sukurti naują muzikinės komunikacijos metodą – daug lankstesnį ir tinkamesnį kuriant tikrą kūrybinį bendradarbiavimą tarp kompozitoriaus ir atlikėjų. Grupinė improvizacija, taip pat ir kolektyvinė kūryba šiuo atveju suteikia puikią galimybę teigti už tradicinių muzikos praktikų hierarchijos bei normatyvinių konvencijų egzistuojant spontaniškumą ir išraiškos laisvę. Bendros kūrybos metodų tyrinėjimas, drauge gilinantis į savo veiklos estetiškes prasmes bei socialines idėjas, kai kurias grupes – pavyzdžiui GERM (Prancūzija), *ONCE Group* (JAV), *Scratch Orchestra* (Didžioji Britanija) ar *Musica Elettronica Viva* (Italija) privertė sugalvoti prozines/tekstines partitūras – savotiškus garsų veiksmo scenarijus – tikintis atlikėjams suteikti pagalbą bendrai atlikti kompoziciją, pagalbą, padedančią vieniems kitus girdėti ir gebančią sutelkti grupę.

Šiame straipsnyje pateikiama tekstinės muzikos notacijos detalių, tikslų ir mechanizmų refleksija, atsižvelgiant į grupinės improvizacijos ir kolektyvinės kūrybos principų plėtotę. Tipiški tos kartos kompozitorių pavyzdžiai yra Jean-Yves'as Boseuras, Robertas Ashley's, Alvinas Lucier, Cornelius Cardew, Fredericas Rzewskis ir kiti, dirbantys grupėse GERM, *Scratch Orchestra*, *ONCE Group*, *Musica Elettronica Viva*. Nors jų socialinė ir politinė patirtis bei kilmė yra skirtinga, jų veikloje esama ir tam tikrų panašumų – visi jie įsitraukė į neapibrėžtumo, improvizacijos bei grafines ir tekstinės/prozinės notacijos ieškojimus. Jų veiklos tyrinėjimas leidžia kelti klausimus apie ryšius tarp ypatingo dvidešimtojo amžiaus septintojo dešimtmečio konteksto ir naujosios meninės pajautos raidos, pajautos, kuri krypsta naujų muzikos komunikacijos modalumų, esančių už elitinės ir hermetinės meno koncepcijos ribų, link.



Hali A. Fieldman

## A Bridge to the Past: Linear Temporal Processes in a Minimalist Work

My title for this paper is, in part, “A Bridge to the Past.” A bridge is a different kind of passageway than some because it is designed specifically to transcend some barrier. In this case, the barrier is time; and the type of barrier that time is is of great interest here.

Certainly time can be conceived very simply as a line going in one direction; a bridge on this line would cross some number of adjacent points on the line – named as seconds or years or some other unit of measure – to carry something associated with one of those points, or a cluster of them, an era, to some non-adjacent point or cluster; and that is, to an extent, the service this bridge performs. But in most human dealings time is not a neutral substance, nor are the points that mark it. Instead time is history, in part, history whose path is marked by changes in ways of thinking and ways of expressing those thoughts and ways of receiving those thoughts – changes, in other words, of style, of aesthetics, of technique, of values. If some messenger, for instance, a compositional technique, is sent across a time-spanning bridge, this messenger is not neutral either, but rather is an alias for its time and place of origin, functioning as an encapsulated manifestation of the needs and meanings and values of its own time. When such a messenger arrives at a different historical moment, its reception there cannot be neutral, either, for it brings about the intersection, the intermingling, of things that have not mingled of their own accord on either side of the bridge. To make a bridge across time, then, has profound implications.

Time is not only history, an ether to be gotten through. It is also – especially but not only in music – substance. We could say that in music time is one of music’s two essential materials, the other being sound. Sound sculpts time, shapes it; and the resultant shape is itself a significant part of music’s expression. Though in its details that shape is unique to each piece, general manners of using musical sounds to carve time are shared across many pieces; they become part of a guiding style, and thus one of the markers of places in music’s history. These stylistic guidelines about how time manifests itself in pieces of an era are also reflective of a larger aesthetic, a philosophy about what time is understood to be that encompasses all the contemporary arts and then extends beyond, into all of the circumstances of a society, even its politics. The way a piece uses time as a substance, then, is a powerful indicator of its time in history; more, a work’s stance regarding the use of time helps decide its placement, whether near the leading or the trailing edge, among the diverse cultural artifacts that together represent an era. It is in that sense of a general aesthetic regarding the use and properties of time that time, too, can travel across this bridge; and when the use of time, as an agent of its time, makes this kind of journey, it is aesthetics, deeply held philosophical beliefs, that intermingle on the other side of the bridge. Such a mingling is not always peaceful; in any event, it is not neutral, but rather loaded with implications regarding both the musical past and the musical future.

In this paper we will consider a slight little piece, a five-minute etude called “Balafon,” in which takes place a rather extraordinary interplay of bridged historical times that involves two radically different approaches to the treatment of musical time. Issues that arise about the use of time in this piece may ultimately lead us to ask whether the aesthetics of an entire style is perhaps being challenged, and what it may mean if this is the case.

“Balafon” was written in 1996. It is one of a set of four etudes for alto sax, part of a four-volume set of etudes for the several saxophones (*Neuf Études pour saxophones*) by the Tunisian composer Christian Lauba. Lauba was born in 1952 and has won a number of prizes, including, in 1984, the Medal of Honour from the city of Bordeaux, and first prize at the Berlin Composition Competition in 1994. He has taught and given masterclasses in the US and Europe, and until recently was teaching analysis at the Conservatory of Bordeaux.

As we can hear, “Balafon” is clearly minimalist in most regards. This is important, for to call the work minimalist brings with it many implications regarding time as a compositional medium. Perhaps the foremost aesthetic premise of minimalism is that it explicitly denies a linear temporal orientation, thereby putting it at odds with most of Western aesthetics since the Greeks, and certainly with much of the music from the late Middle Ages on. In some sense, most of the history of Western music can be told from the standpoint of the various, evolving means of controlling and manipulating time, from the interaction of the components of an isorhythmic motet to the sophisticated control of cadence made possible by systematic tonality, and to the intricate workings-out of the potential of a motive that reached a high point in the music of Brahms. All of

these means helped create a linear temporality from purely musical substance, their processes providing as well a context where listeners were able to participate in the argument of a piece, their awareness of the possibilities of the material in its context an essential part of the experience of a work's temporality, its shape.

Nor did these compositional goals change altogether with the move away from systematic tonality in the early 20<sup>th</sup> century; Webern tended to withhold a member of the aggregate, for example, making the aggregate's completion a compositional goal, where Schoenberg and, later, Milton Babbitt and others, used techniques based on the complete exhaustion of the potential of other of the piece's compositional resources, whether sets or rows. Whatever the particulars of these various processes, they have in common an interestedness in the material itself, a delight in discovering its potential and in designing situations where it can be richly explored. It is possible to argue that, as the twentieth century went on, listeners' participation in the development of the material in a piece declined (in fact, Brahms was greatly concerned about that decline in his own day); that where earlier composers used techniques they expected listeners to appreciate both for their craft and for their affect, for later composers the means of creating coherence and temporal design became more and more private, facets of the compositional underpinning that could be revealed only by intensive analytical scrutiny. Schoenberg, though, among others, would have denied that this was the case. For him, Brahms's technique of developing variation provided a means of creating compositional coherence for himself as well as logic for the listener; and it is not unreasonable to suggest that much of the linearity in later music is based on later generations of this same Brahmsian technique. We will return to the idea of developing variation presently.

Against this prevailing concern with time as linear, minimalism presents an enormous and deliberate contradiction. Minimalism conceives of time as unmarked duration, as volume in the spacial sense, rather than as successive, segmented, progressive. This spacial orientation is conveyed by surfaces that are uncharacterized and transparent; in most minimal works, the surface is the piece, concealing no underlying process, no compositional agenda to be discovered, and thus no complexity, no layering, no explanatory relationships. What is often described as process in minimalism is not then a mechanism or a procedure; instead, minimalism treats all material in a disinterested way. Material that is treated as if it is without intrinsic meaning is thus subject to the arbitrary whims of the composer, or the performer, as puppeteer; that the material changes gradually over its course is of less significance than that it is made to do so, and in inconsequential ways and at unpredictable times, rather than being allowed to do so by virtue of its own unfolding potential. Placing control over materials in the hands of an agent whose behaviour is arbitrary automatically makes the product not only analytically unavailable, but unavailable to the listener's participation as well. It is thus the lack of process in the true sense of the word, the unavailability, at any level of investigation, of an algorithm for musical change and evolution within a given piece or even moment, that characterizes minimalist music and its aesthetic of timelessness. The guileless, simple materials and the "shiny," eventless musical surfaces are, after all, honest to their source; that nothing is marked for consciousness is truly because nothing "happens" in a piece; that no memory attaches to any particular timepoint is because there is nothing to remember.

As we heard, the surface of "Balafon" clearly exhibits many of these minimalist characteristics. Fully two-thirds of it proceeds in eighth-note values at a consistent tempo and a very soft dynamic that changes only slightly. Timbre supports dynamics; for nearly a third of the etude's duration, Lauba calls for subtone, a timbral quality that has the effect of masking such small dynamic changes as there are. Long stretches of the piece are contrapuntal, with the voices being defined by register; each voice's tessitura is another constant in the piece, and together the several voices yield a nearly constant composite register throughout. Pitch content changes at an almost geologic pace; the body of the piece dwells upon the same five pitches for a quarter of the work's length, usually specific to register. Finally, even the performance instructions conspire in keeping the surface unmarked, for the etude is meant to be performed using circular breathing. While this technique is clearly one of the pedagogical focuses of the etude, it is also clear that pedagogical and compositional goals coincide here. In these and other respects, then, "Balafon" holds true to the minimalist aesthetic in its apparent denial of linear temporal processes.

Only two features of its surface seem to contradict this assessment. The first is the introductory and concluding segments that give the work a loose sense of form, thus articulating what is in most minimalist works an unbroken volume. Second, there are elements of progression in the body of the piece, a sense of growth or development signaled by several factors. The dynamic range, for instance, increases considerably over the piece's duration, from pianississimo, at the outset, to a full fortissimo at the enormous final flourish prior to the ending summary. Rhythmic values also quicken; eighth notes prevail for much of the piece, but the body finishes with cascades of descending 32<sup>nd</sup> notes. Both of these factors suggest some underlying narrative



culminating in a climax, a concept entirely antithetical to the minimalist aesthetic. Yet at almost no point is any change marked for consciousness; instead, the surface sounds much the same between any two adjacent passages. What this would seem to indicate is a disconnect, a structural inconsistency, between the minimalist disavowal of process that the surface seems to represent, and a true linear evolution underneath that belies that shiny surface and its aesthetic premise. We look for clarification, then, to those elements, especially the introduction, that seem to violate minimalist norms.

The introductory passage of the piece is given in Figure 1. The opening gesture seems at first to posit a kind of simplicity, even neutrality, inviting the kind of disinterested treatment that is the stylistic ideal. Two things contribute to its stability: it lacks half-steps, tritones, and other “hard” dissonances, and so as a sonority has no overt tension of any kind, a factor supported by other parameters such as dynamics and timbre. Bounded by a minor seventh, it is also entirely symmetrical around the pitch E, in pitch space, being framed on either side by the interval of a fourth. Such a symmetry is a musical advantage in creating the kind of stasis that is celebrated in minimalist music. But it is F# that is the temporal centre of the gesture as written, and it is F# that draws notice because of the way it returns almost immediately, and in such a way as to momentarily make E its neighbor. E and F# seem to function then as a pitch pair, emphasized by the fact that both occur twice in the gesture. But F# is also problematic, for it disturbs the perfect symmetry of fourths on either side of E. Right here, then, it seems that Lauba will have to choose: either he treats this gesture as a static sonority, or he explores the possibilities created by this flaw in its symmetry. Lauba chooses the latter course.

Let us, for a moment, consider what might happen if Lauba uses the pitch pair E/F# as what Hans Keller might have called the work’s suppressed background, so that the pitch pair is used as source material from which new motive-forms are actively generated. Using what we have already observed of the symmetry of fourths around E as a clue, let us treat both pitches to an M5 operation, which transforms each pitch into two new pitches by the addition of a fourth both above and below. This process results in the opening gesture, shown in Figure 2. Not only does this confirm that the E/F# pair is the original generative element in the piece, but it implies that in a sense, time has already been set in motion even before the piece begins. The literal opening gesture is not the piece’s originating material, but is itself the product of first action by the transform, the perfect fourth, upon the background pair E and F#; this transform is the agent through which two pitches become the five of the opening gesture.

But why five, and not six? Notice now that the F#’s upper fourth, B2, is missing from the gesture; while the pitch class B is present already, projected down from E, it is not pitch-class but pitch that Lauba focuses on, for the most part. Thus the lack of the upper B raises a question about its omission, a question quickly answered: if and when that upper B is reached, the “system” as generated from the original pitch pair will be closed, having exhausted the possibility of producing new pitches from the original material and its transformations. Compositionally speaking, What then?

Figure 3a illustrates a different way of parsing this opening gesture, showing a series of imbricated three-note groups. Each consists in a framing interval of this same perfect fourth, with a major second inside, attached to one of the outer pitches. We will see this interval-class set, Forte’s set-class 3-7 or 0,2,5, everywhere in this piece. But since analytical language should try to reflect analytical purpose, I will largely avoid using set-theoretic language here; what I am interested in accounting for is less how the piece is made coherent through the almost constant use of this set, and more how it is made logical, how the piece “becomes,” as it were, through an apparently internally-motivated evolution of this three-note bit, a contemporary manifestation of what Schenker described as “the will of the tones.” The behaviour I am describing is often almost molecular, so that two pitches, like atoms, attract a third that completes the molecule. I will call the set the “fourth-molecule,” then, after its framing interval. This molecule has several interesting features. For one, its framing fourth cannot be equally subdivided, so it always contains a major second and a minor third, or what we might call a first-order subdivision. Of the two intervals of the first-order subdivision, the major second obviously can be equally subdivided, and doing so exhausts its potential; the other interval, the minor third, cannot be. Its subdivision into the minor plus the major second creates a second-order subdivision; its unequal subdivisions are proportionately related to the subdivisions of the original fourth. It yields no third-order subdivision. This curiously Schoenbergian liquidation process is summarized in Figure 3b.

The opening gesture consists in three of these overlapped molecules, which together completely exhaust the available pitch resources; E, F#, and C# each belong to two of these collections, and the two extremity pitches to one each. No other fourth-molecules are possible using only these pitches; but if we speculate as to how the original gesture might perpetuate itself along these lines, we arrive at the projection shown in

Figure 4. This figure shows as primary the pitches of the original gesture; the secondary molecules that could be projected from each of the primary pitches; and the tertiary pitches that, added to each of the secondary extrapolations, would create altogether new molecules, without any pitches from the original gesture. Clearly, the model can continue generating these projections indefinitely.

For the moment, let us focus on the secondary fourth-molecules that include A. Where A is the only pitch from the primary molecule, it will project two new pitches, C and D in one case, B and D in the other. In the other two projections, A is already paired with another pitch from the original gesture, so the projected new molecules will each introduce only one new pitch, in one case G, in the other, B. In any event it is clear that Lauba can use the attractions of individual atoms within the molecule to continue to build new molecules, and thus creatively use the system's asymmetries to avoid the constraints of the initial limitations on pitch content. But if the piece proceeds along the lines of our speculation here, it will be of compositional interest whether Lauba chooses to proceed by step, via the addition of one pitch, or by leap. The trade-offs are evident: in the one case, greater pitch continuity, with the danger of slower progression and potential stasis; in the other, a quicker expansion of pitch and molecular resources, a lessened constraint that brings with it its own dangers. The problem of the first solution, addition of one new pitch, is especially pronounced if that new pitch is B, for, as discussed above, B exhausts the potential of the M5 operation to transform the original pitch-pair. Further, in creating a B octave it would destroy the established symmetry of the opening gesture around E; but we may speculate that destruction of one symmetry may call forth another, perhaps the equal subdivision of the octave. While this move, if taken, would bring a new pitch, F natural, into the mix, it would potentially also cause a system-stopping stasis from which recovery, while systematically possible, would deeply disrupt any sense of overall coherence.

Whether or not Lauba finds himself confronting this type of situation, we have uncovered what may be the underlying dialectic of this work, that of a careful balance between Deadly Symmetries and the productive asymmetries. The Deadly Symmetries, such as we speculate could be created by a B octave and its tritone subdivision, are in a sense goals achieved by a complete systemic saturation. But in completing a temporal strand they also stop the flow of motion; for this not to happen, they must also, somehow, simultaneously create new imbalances. While it is beyond our purpose here to investigate this dialectical possibility to the fullest extent, we can at least do so in the context of the introduction; turn again to Figure 1.

The introduction unfolds very much in the ways suggested speculatively above. In the first line, motion travels through the first fermata because the molecule that begins with sustained pitches B and C# is incomplete; they seek their E, which arrives after the fermata, prefaced by the grace A, which simultaneously renews the symmetry of fourths around E and reopens an upper-voice register, which has been briefly abandoned. A, now isolated, seeks its own molecular completion in register, which here comes again as we speculated, with the arrival of the two new pitches C and D. At the same time, certain secondary aspects are coming into prominence; these are intervals that reside in the opening gesture, as revealed by its interval vector, but that do not exist on the surface as adjacencies; secondary intervals can also arise via incidental juxtaposition of elements from different molecules. The interval vector for the opening gesture, [032140], is noted in Fig. 2; it shows that neither half-steps nor tritones are available in the set, and that interval-class 4 is sparsely represented. Indeed, in the opening gesture it is revealed only by the slur that connects the top and bottom pitches, A and C#. But here the A grace forms an adjacency with the sustained C#, making interval-class 4 overt; and ic 4 is expressed as an adjacency again with the direct leap from E to the new pitch C, even though we understand E as belonging to one molecule and C to another. Likewise, a return to the original fourth-molecule A, F#, E in the next line makes an adjacency between the new C and the returning F#, creating a new interval not previously even possible: the tritone. This secondary feature is a mere shadow at first. But then F# in the second line finally projects its system-completing upper fourth, fulfilling and also exhausting the original potential of the Ur-motive. Had this happened before any new pitches were generated, there would have been no inherently logical continuation for Lauba to explore, except, perhaps, the pitch F, which would simply introduce another self-limiting term into the set. But because B2 arrives after secondary features, in particular the tritone, have already begun to be explored, the F that follows B functions to amplify an understated latent possibility, thus foiling a Deadly Symmetry by attaching it to something new, already in progress. The placement of B2 is strategic, then; it could not have come before it does, and in a sense must come when it does.

What seems clear even this early in the piece is that Lauba is working with a sort of developing variation, a rigorous, derivative treatment of motivic material not unlike the technique that Brahms brought to perfection and that so influenced Schoenberg and others. Developing variation is absolutely time-dependent; in order for

it to be coherent as process, it must engage in a careful balance between change and continuity. Figure 5 shows an example from Schoenberg's *Fundamentals of Musical Composition*, from Chapter 2 on motive. In the example, the motive, here a descending second, is treated to minor formal alterations in line a, and much of line b preserves this basic motive as the beginning and ending points of new melodic gestures. But the last idea of line b is considerably different, chiefly because it does not appear to elaborate the same boundary interval, but rather uses it in an additive way, as Schoenberg's brackets show. Line c shows Beethoven engaging in a similar process in the second movement of the piano sonata, op. 2 no. 3. Each stage in the process adds something important to the logic and coherence of the passage as a whole; the linear continuity created by the process is a significant factor in our perception, both as listeners and as analysts, of the temporal sense of the piece. Figure 6 shows several stages of such a process in the last movement of Brahms's Fourth Symphony, in which developing variation is used to create a large-scale metamorphosis in his thematic material over the course of the first group. It is possible that, without Brahms's careful shaping here, we would lose the sense of connection between the opening gesture and the later manifestation shown in Figure 6c; it is the balance between change and continuity that allows the process to remain both aurally and analytically available.

Lauba generates virtually every note of "Balafon" using similar techniques of developing variation to explore the increasingly complex possibilities of the motivic strategy he has devised. One brief passage will have to suffice to illustrate this point. The passage I have chosen, shown in Figure 7, shows the intense saturation that precedes the introduction of the first new pitches in the body of the work, which, as we might expect, are C and D. Shortly before this, Lauba has introduced the first of several multiphonics, a simultaneous E/C# which is itself a compression or saturation of sorts. Not only is every single pitch in this line part of a fourth-molecule, but often two adjacent pitches belong to two different molecules, creating an almost-maximal super-saturation. The top voice consists here in B and A; sometimes those pitches are part of lower-line molecules involving E or F#, and sometimes not. In any event, they do occupy their own discrete register, and their insistence seems to call for completion by a third pitch, necessitating the D. Notice how the new pitches are prepared, near the end of the line in the figure. B and A are presented as an adjacency for the first time, followed by a seemingly anomalous E, the only pitch in the line that does not fit into a fourth-molecule with adjacent pitches. It does, however, establish the bottom pitch of a minor seventh, symmetrical around the A, whose top note is the new pitch D. Further, A is featured in such a way as to make it the central pitch of two new fourth-molecules, A, B, D, and A, C, D. What we see here is a systemic saturation that comes close to creating stasis, while at the same time opening new possibilities using old systemic elements. It is, to say the least, an elegant strategy; and one entirely dependent upon time for its realization.

What I have tried to do with these brief comments is, first, to show that minimalism, among other recent compositional trends, is at odds, deliberately so, with the larger history of the development of Western music in regards to its use of time. Second, I have tried to demonstrate the power of a particular compositional technique, that of developing variation, in creating a process that is profoundly conscious of time as a compositional factor, using processive motivic change as a force to sculpt the flow of time. I am not suggesting that linearity is the only viable way to musically interact with time; rather, the self-conscious suspension of time, as in some of Morton Feldman's work, for instance, and also in Rytas Mažulis' complex, meditative creations, can be a powerful way of causing a listener to be acutely aware of time as a musical element. Nor am I suggesting that linearity has become altogether unimportant in music since the last third of the 20<sup>th</sup> century, for that is far from the case. But given minimalism's pronounced stance against overt linear treatments of time, the almost algorithmic approach Lauba takes in an apparently minimalist work leads one to question this juxtaposition of strongly opposed aesthetics. We can speculate that perhaps Lauba means for his process to remain undiscovered. If the minimalist mask is convincing enough that the seeming contradiction we have been discussing between surface and structure remains hidden, "Balafon" escapes any implications of compositional subterfuge and remains, simply, an etude for the practice of multiphonics and circular breathing. It is possible, too, that Lauba is using this piece to play more directly with the implied aesthetic rift, seeing, in a sense, how much linear process the minimalist surface tension can contain before it crumbles. But it is also possible that Lauba's motivic messenger is in fact a Trojan horse, that this piece is a critique, writ small, perhaps, of the aesthetics of disinvolvement that guide minimalism. It is not important now that we know the answer to these speculations from Lauba's perspective. It is obligatory, I think, that we ask such questions; in doing so, we ensure that time is, in fact, not a neutral substance.

**Bibliographical note**

For a general introduction to the philosophy and history of human thinking about time, see J. T. Fraser, *afTime, Passion, and Knowledge: Reflections on the Strategy of Existence*, 2nd ed. (Princeton, New Jersey: Princeton University Press, 1990). Jonathan Kramer's book *The Time of Music: New Meanings, New Temporalities, New Listening Strategies* (New York: Schirmer Books, 1988) incorporates many of Fraser's ideas into analytical discussions of music. Both books provide extensive bibliographies; see also the bibliography that appeared in *Music Theory Spectrum* 7 (1985): 72-106.

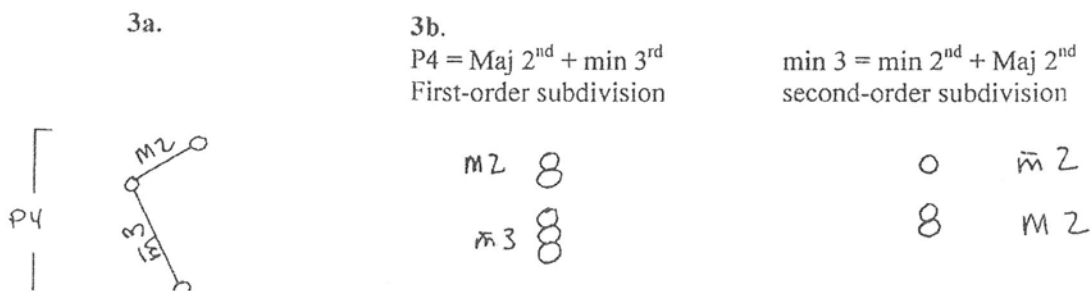
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**Figure 1:** "Balafon," Introduction

**Figure 2:** The Ur-motive and its transform

Set-class 5-35 (0, 2, 4, 7, 9)  
Interval vector [0 3 2 1 4 0]

Figure 3: The "fourth-molecule"



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Figures for "A Bridge to the Past: Linear Temporal Processes in a Minimalist Work"  
Hali Fieldman

Figure 1: "Balafon," Introduction

$\text{♩} = 52$  subtone

Saxophone  
alto

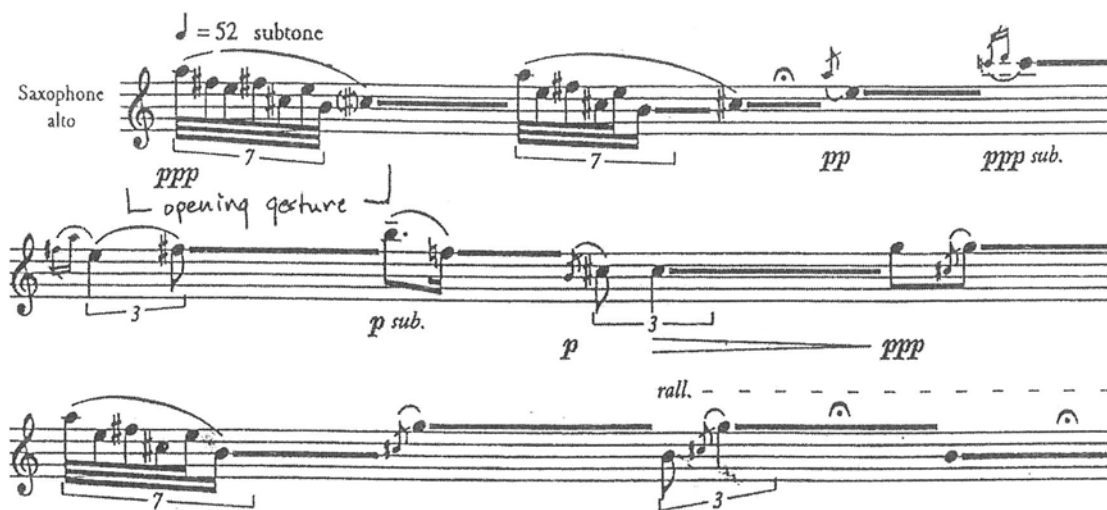
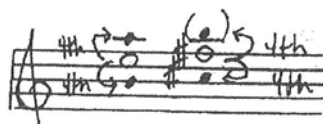


Figure 2: The Ur-motive and its transform



Set-class 5-35 (0, 2, 4, 7, 9)  
Interval vector [0 3 2 1 4 0]



Figure 5: Schoenberg, *Fundamentals of Musical Composition*: "The Motive," Ex. 15

Ex. 15  
 a) Motive. Combined with transpositions and change of direction

b)

c) Beethoven, Op. 2/3-II

Figure 6: Brahms, *Symphony no. IV*, 1, showing stages of development of neighbor motive

Fig. 6a (mm. 1-2, vln. 1)

Fig. 6b (mm. 9-10, vln. 1)

1. Violine

Fig. 6c (mm. 45-48, vln. 1)

1. Viol.

Figure 7: Lauba, *Balafon*, line 12: Pre-change saturation

timbrer  
 full, clear tone

12

imbricated fourth. molecules (etc.) pp sub. ppp



## Hali A. Fieldman

## Tiltas į praeitį: linijiniai laiko procesai minimalistiniame kūrinyje

Mirštant tonalumui XX a. pradžioje kompozitoriai buvo įpareigoti atrasti naujus principus, kuriais remiantis būtų organizuojama muzika. Didžiausias iššūkis, su kuriuo susidūrė netonali muzika, buvo įvairūs muzikinio laiko dalykai, kadangi laiko linijiskumas, kuris yra toks nepaprastai svarbus didžiajai Vakarų tonaliosios muzikos daliai, buvo pagrįstas disonansų, kaip pavaldžių konsonansams, samprata, disonansų, kurie su savo tikroju ar numatomu išrišimu suteikia muzikai aiškia kryptį ir taip suteikia pavidalą ir laikui.

Vienas XX a. laiko problemos sprendimas buvo tariamai atsisakyti laiko apskritai ar bent jau kontroliuoti laikinę muzikos patirtį ne taip griežtai, pašalinant laukimo/tikėjimosi aspektą. Įvairius tyrinėjimus, kurie kilo kompozicijos sferoje, galėtume pavadinti „belaikiškumu“, pavyzdžiui, atmosferinė, „vertikali“ G. Ligeti muzika bei „momentinės“ formos, siejamos su M. Feldmanu ir kitais. Tačiau greičiausiai joks kitas stilius taip sąmoningai netyrinėjo kompozicinių belaikiškumo formų kaip minimalizmas.

Viena svarbiausių estetinių minimalizmo prielaidų yra ta, kad jis atvirai neigia linijinę laikinę orientaciją. Ne tik paviršius, bet ir giluminiai daugumos minimalistinių kūrinių procesai yra faktiškai nelaikiški savo prigimtimi, taip vengiantys visų tų dalykų, kuriuos kūrinyje vadintume „įvykiais“, kad niekas nepažymėta sąmoningumo ženklų ir jokia atmintis nėra pririšta prie kokio nors konkretaus laiko taško. Taip nėra ir funkcinės segmentų diferenciacijos; kadangi nėra nieko, kas atskirtų pabaigas nuo pradžių, idėjų išdėstymas minimalistiniame kūrinyje visiškai nesvarbus. Taigi, atrodytų, kad kiek tai susiję su laiko traktuote, minimalizmas yra toliausiai pažengęs nuo linijiskumo, siejamo su bendruoju tonalumu, ir taip žymi visišką atitrūkumą nuo jo estetikos.

Christiano Laubos etiudas „Balafon“ – vienas iš devynių etiudų saksofonui ciklo – tyliai permeta tiltą per šį konceptualų atotrūkį, efektyviai sujungdamas, atrodytų, viena kitą paneigiančias estetines premisas. Etiude rasime daug minimalistiniam kūriniai būdingų savybių: pjesė yra netaktuota, du jos trečdaliai sudaryti iš aštuntinių, grojamų pastoviu tempu ir išlaikant labai švelnią dinamiką, kuri keičiasi tik nežymiai. Tembras papildo dinamiką; trečdaliui etiudo trukmės Ch. Lauba pasitelkia „subtoną“ – tembrinę savybę, sugėbančią užmaskuoti tokius mažus dinaminis pokyčius, kokie čia yra panaudoti. Nemažos pjesės atkarpos yra kontrapunktinės – balsai čia apibrėžiami kone registruotai; kiekvieno balso tesitūra yra dar viena kūrinio konstanta, o kartu keli balsai sudaro visais atžvilgiais beveik pastovų sudėtinį registrą. Ši kontrapunktinė faktūra reiškia, kad tono rūšis dažnai aktyviai veikia daugiau negu viename registre; tačiau tono turinys keičiasi beveik geologiniu tempu; kūrinio kūnas (griaučiai) beveik visą pjesės ketvirtį laikosi ant tų pačių penkių tono rūšių. Tad šiuo ir kitais atžvilgiais etiude „Balafon“ ištikimai laikomasi minimalistinės estetikos ir jos akivaizdaus atsiribojimo nuo linijinių laiko procesų.

Vis dėlto kai kurios detalės leidžia išvengti ir linijinės laikiškumo traktuotės bruožų. Bet kuriuo atveju tai galime išvengti pjesės formoje; etiudas „Balafon“ pradedamas įžanginiu pasažu, kurį aiškiai galima identifikuoti, ir baigiamas savotiška reziūmė, kuriame ankstesnė medžiaga naudojama taip, kad veikiau tai suprantama kaip transformacija, nei sugrįžimas. Kūrinio pabaiga aiškiai diferencijuojama nuo jo pradžios, pasitelkiant bendrą dinaminį *crescendo* ir analogiškai smulkinant natų vertes; šie ir kiti faktoriai rodo pjesėje esant tam tikrą laipsnišką laiko tėkmę, nors jokiam taške sąmonė neįžvelgia jokio aiškaus pokyčio. Vadinas, tenka tyrinėti giluminius pjesės linijinius aspektus, nors Lauba iš tiesų siekia paslėpti jų akivaizdų buvimą kūrinio paviršiniame sluoksnyje.

Šiame pranešime apžvelgiami subtilūs linijiniai procesai, apipavidalinantys minėtą pjesę. Ch. Lauba ją pradeda paprastu ir visiškai simetrišku motyvu. Panašus į J. Brahmsio manierą motyvas pats nužymi savo tolimesnius vingius kūrinyje; jis aiškiai apima tiek struktūrinę kūrinio šerdį, postuluodamas pirminį kūrinio konfliktą, tiek ir paviršines detales, pavyzdžiui, naujų tonų įvedimą. Tuo pačiu metu, nors tas pradinis motyvas glūdinti impulsas tiesiogine prasme yra pirmasis pjesės garsas, aš pademonstruosiu, kad tas pats impulsas yra procesų, jau veikiančių „užkulisiuose“ (t. y. vykstančių dar iki pradedant skambėti pjesei), pasekmė. Atsekant šiuos procesus atgaline laiko seka, atskleidžiamas ir ur-motyvas (pirminis motyvas). Analitiniame darbe apie W. A. Mozartą, H. Kelleris tokio tipo latentinį motyvą vadina „paslėptu bendruoju planu“. Taigi, šiame pranešime bus aptarta, kaip analitinės praeities traktuotes prasmingai galima panaudoti ir šiuolaikiniams kūriniams, o pati moderni pjesė, kuriai jos taikomos, atskleis galingus ryšius su praeities kompozicijos vertybėmis.



## Peculiarities of the musical text of Mikalojus Konstantinas Čiurlionis

Textual analyses of Čiurlionis musical compositions stand as the main researches uniting the experience of many branches of science and allowing to look with a new glance at the heritage of one of the most outstanding Lithuanian artists in the stage of current musicology researches. When semiotic methodology of researches started prevailing in the sphere of humanitarian sciences in the 20<sup>th</sup> century, the text as a coherent complex of signs became a research object of many branches of science. During last decades the attention has been paid to the fact that not only the final result of human creative work is very important but also the very process of textualizing that allows grasping and analyzing the subtlest creative impulses, their peculiarities and distinction of all intellectual activities. The efforts are made for the answering to the essential questions of the significance of human artistic activities while analyzing problems of nature and change of an artistic text. In this respect Čiurlionis music is an exclusive phenomenon. With the exception of a few cases, his music reached us mainly in the form of drafts and sketches. Such situation creates favorable conditions for the analysis of text becoming process and the revelation of exclusiveness of Čiurlionis musical creations via textual genesis.

Increased attention to the text of the author and the need of performers to play only from ur-text or even from facsimile editions force us to review critically and evaluate anew possessed texts of Čiurlionis musical compositions, editions and publications and create the necessity to prepare an exact and reasonable variant corresponding to current needs. It might be achieved not only after precise analysis of the text history of Čiurlionis musical compositions, the revelation of organizational principles of a musical text, the description of text modifications and the evaluation of all their variants.

**Archives.** The main archives of Čiurlionis music are collected in Kaunas, in the National Art Gallery of M. K. Čiurlionis. The first manuscripts of Čiurlionis music were acquired in 1936 and the last one - in 1987. There are also a few autographs known to be preserved in the Archives of Literature and Art in Vilnius and one in J. Žilevičius and J. Kreivėnas Archives of Lithuanian musicology in Chicago. Without any doubt, Čiurlionis composed and wrote down much more than we have until nowadays. This fact is witnessed by hints in Čiurlionis letters, memoirs of contemporaries and continuously appearing autographs. For instance, quite a big bundle of autographs of Čiurlionis music were found in the personal library of Čiurlionis wife Sofija after her death (1958) (Landsbergis 1986:53).

In 1990-1991, an internal re-inventory of exhibits of the museum with the aim to select Čiurlionis compositions from a general inventory book of the museum and to form independent archives was performed in Čiurlionis museum in Kaunas. I was invited for the re-registry of musical heritage. During this work quite a lot of inaccuracies of previous registry were noticed and a few discoveries were made.

Firstly physical data had to be described while registering manuscripts anew, namely paper size, number of pages and staves on every page, writing materials etc. It appeared that this data might provide lots of valuable information in textual analysis. Many musical notebooks are also marked with certain signs of a producer or a trader. Following these signs it was not difficult to determine where and when Čiurlionis used these notebooks. It also allowed the clarification of dating of musical compositions in these notebooks.

For instance, Čiurlionis was writing into notebooks with a sign *Skład papieru St. Winiarskiego w Warszawie, Nowy-Świat 53* when he was staying in Warsaw (picture 1).

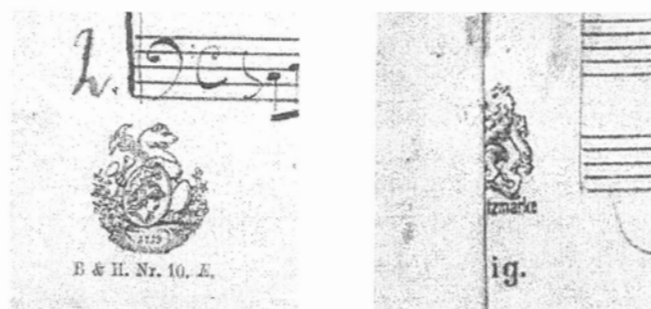
Picture 1  
Label of the manuscript Čm 38



During his studies in Leipzig, Čiurlionis used notebooks made by German companies B & H („Breitkopf & Härtel“) and C. A. KLEM. The reference „K. U. V. Beethoven papier“ on other manuscripts in his archives shows that the notebook was also produced in Germany, however it happened much later than the time when Čiurlionis had lived there. It means that Čiurlionis sister Jadvyga who studied in Leipzig in 1920-1924 was writing in these notebooks and not Čiurlionis himself. Having doubts about the handwriting, these signs helps to make the decision about the authorship much easier as a complex expertise of writing may be refused.

For instance, while comparing manuscripts of Čiurlionis and Schönberg, we may notice that these manuscripts were made almost at the same time but on different paper (picture 2).

Picture 2



Manuscript of M.K. Čiurlionis (1901) Manuscript of A. Schönberg (1908)

Writing means help to reveal such peculiarities of text formation that cannot be noticed while analyzing from other aspects.

Čiurlionis used pens of two types: a pencil and ink. He mainly used lead-pencil. All sketches, fragments and drafts were made by such pencil. Since 1905, musical compositions were continued or corrected by copying-pencil. This kind of pencil was mainly used in 1906 and 1909. At that time Čiurlionis made sketches of new paintings very actively. Both drawings and musical manuscripts of that time were made by the same copying-pencil. It shows that the artist was working simultaneously and created paintings and music at the same time.

Summaries of writing means reveal a certain sequence of the composition becoming.

Firstly the draft of the composition is made by lead-pencil, then it is re-written by black ink and afterwards the second copy of the composition is made by diluted (brown) ink. Thus, compositions of the early period were re-written three times each time using different writing means. In a later period, the composition was mainly written down once by lead-pencil or copying-pencil.

Following above described physical characteristics of manuscripts, it was determined that the first pages of the manuscript Čm 33 (1896) belonged to the manuscript Čm 37 (1894) and the first pages of the manuscript Čm 53 (1908) - to the manuscript Čm 52 (pages 39-40).

It was also discovered that two separate pages preserved together with other manuscripts did not belong to them. The first page was acquired in 1969 alongside with the manuscript Čm 26 (1898), however it was not registered in a Registry Book and pages were unnumbered. The second page was registered as a part of the manuscript Čm 30 (1897), pages 27-28. These two pages are identical in accordance to all physical data. Basing on that the conclusion was made that these pages are the part of the manuscript that did not survive and the existence of which was not previously known. Thus, during the re-inventory of Čiurlionis archives an entirely new exhibit Čm 29 was formed.

**Peculiarities of writing.** Čiurlionis musical writing is noted for certain characteristics that are distinguished from other manuscripts of composers of that time. Characteristic signs, abbreviations and symbols the meaning of which is revealed only after a precise and versatile cognition of musical archives were used. Graphical design of music is very important for Čiurlionis. That is why many of these signs were used for music notation and more rarely for the performance. Almost all signs were found in the manuscripts of the early musical creation of the composer.

Signs used by Čiurlionis could be divided into three groups in accordance to the meaning (Kučinskas 1999:9):

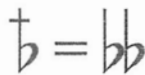
- 1) Signs to improve the musical writing;
- 2) Signs - symbols;
- 3) Signs - monograms.

Signs of the first group are unique. They were not previously used by any other composer. The introduction of such signs into the traditional notation shows that Čiurlionis felt the narrowness of traditional notation and the inadequacy to imagined and textualized music much earlier. In separate cases the development of such signs could be observed.

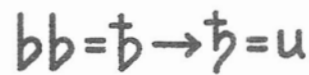
For instance, in the beginning *double-flat* was written by Čiurlionis in the following pattern (picture 3). Later, in 1904–1905, the sign was transformed into the symbol of Saturn planet used during encoded correspondence with his brother Povilas (picture 4). This sign no longer means double-flat but the letter *u* in the encoded correspondence. In such a way an element of musical writing becomes an element of language writing via the intermediary plane of graphical expression. (Kučinskas 1999:10).

The second group of signs – original *treble and bass clefs*. These signs expand the meaning of a usual

Picture 3



Picture 4



musical sign and reflect the world – the heaven and the earth - in a transformatory way. For instance, the treble clef twisted into a spiral and written in the upper staves reminds of a spiral plane, the galaxy. The bass clef written on the lower staves – on the contrary – reminds of a grass-snake coiling on the ground. A surprising visual similarity of this sign is noted to the “Andante” part of the painted “Sonata No 6” (Sonata of the Stars) in 1908, in which the cosmic nebulosity is very close to the bass clef written in the first musical notebooks (picture 5).

Picture 5



1896

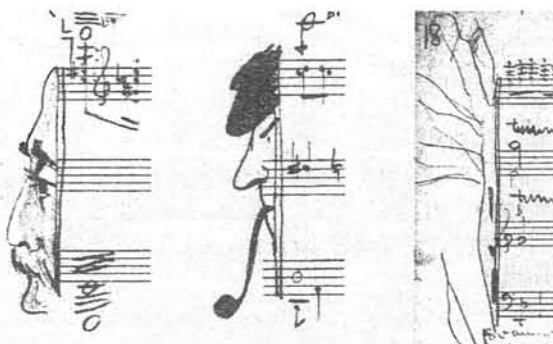


1908

*Accolades* acquire much more precise meaning. Instead of them we may notice the profile of a face – in some parts the face of an unclear being tortured by horror is painted, in other parts – a calm person with a shining forehead (maybe the auto-portrait of Čiurlionis himself?) and somewhere else – quite a strict reflection of a smoking man (Čm 17, p. 00916–00917, 00922). These paintings have changed traditional *accolades* and illustrate music written in a specific place (picture 6).

The third group of signs – *monograms*. It is obvious that Čiurlionis was very well acquainted with analogous samples of other composers (J. S. Bach, R. Schumann). He was also trying to hide his authorship consciously in his works. Čiurlionis integrated his initials in the part “Allegro” of “Sonata No 4” (Sonata of the Summer) and in the part “Finale” of “Sonata No 5” (Sonata of the Sea). We may find such samples in musical manuscripts as well. For instance, efforts to transform the natural sign into the letter *K* which is the first letter of his name (Konstantinas) in the notebook of the year 1895 (picture 7).

Picture 6



Symphonic poem "The Sea", Čm 17

Picture 7



Čm 38, p. 32

The most striking example of a monogram is the composition of music in accordance to prior formed "musical alphabet" (picture 8, 9, 10). Musical alphabet and a musical fragment written in accordance to this alphabet are contained in different books of manuscripts. That is why these three measures seem like unprecedented case in the context of music in the beginning of the 20th century. Every measure is of different metre (the metre itself is not indicated), the melody is atonal and the left hand for which the staff is left is totally unpredictable. However, if you have the alphabet for your use, it is not difficult at all to read Čiurlionis monogram in this fragment: *Mikolaj Konstanty Czurlanis* (Kučinskas 1992:75). The place of lines between measures becomes also clear – these lines divide words. However, musical result still did not satisfy the author as there were no more analogous samples observed in Čiurlionis manuscripts.

Picture 8



Čm 21, p. 260

Picture 9



Čm 6, p. 00411

Picture 10

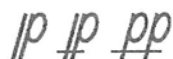


Mikołaj Konstanty Czurlani



Dynamic *piano* and *forte* signs devoted for the interpretation of music are also invented by Čiurlionis. There are even a few variants of *piano* signs used by Čiurlionis (picture 11). Their meaning changes in accordance to the context. Crossed letter *p* most often means *pianissimo*, however, if you follow the flow of music, you may notice that its meaning changes. For instance, in Mazurka F-dur (VL 143) the sign acquires *sub. piano* meaning. Crossed double *p* (*pp*) means *piano pianissimo* or *subito pianissimo* (Theme and variations D-dur, IX variation [VL 151]), sometimes – *dolce piano* (Prelude Fis-dur [VL 184]) in Čiurlionis manuscripts.

Picture 11



The manuscript Čm 17, page 00920 indicates the volume of music: *ffffffffffff* (13 symbols). It is a reference of performance that cannot be implemented in reality, which means the maximum possible *forte*. Dynamic references composed of 3-4 same elements could be sometimes observed in compositions of expressionists or impressionists. P. Tchaikovsky wrote *ffff* (4 symbols) in Overture „1812“ and *pppppp* (6 symbols) in the Sixth Symphony (Ist part, measure 160). G. Ligeti used the maximum number of signs to mark dynamics. Writings of 6-8 same signs: *pppppp* (6 symbols), *ffffffff* (8 symbols) were used in his “Etudes” for piano. References composed of the same 13 elements as in Čiurlionis manuscript were not used by any other composer during the entire musical history.

All these samples show that not only musical text of the composition but also the tiniest elements composing the text, i.e. signs of musical writing, evolved in Čiurlionis music. In this respect the system of Čiurlionis notation with original and unique elements allows calling the author as the prophet and precursor of global reform of music notation that started in the 20th century. Besides, it shows that Čiurlionis unconsciously integrated into the creation of “perfect” artistic language, which became more intense in the collision of the 19th and 20th centuries and which was described in detail by Umberto Eco in his book “Search for Perfect Language in European Culture (Ecco 1993).

**Process of writing.** The type and character of Čiurlionis musical writing are also original. We rarely may observe his entire musical composition written in one place in his manuscripts. For instance, we may find even three sketches of different compositions written in different years on one page (Čm 6, p. 00313); and on the contrary – fragments of the same composition are dispersed on different pages of one or a few manuscripts. Fragments as a rule are not dated and their boundaries are difficult to determine – one fragment mingles with another, there is no empty staff between them and most usually they are of the same tonality. Only in very rare cases these fragments are further developed and overgrow to bigger musical sketches-episodes. For instance, the fragment of three measures is written in the book Čm 6 (page 00279). The instrumental nature of the fragment is unclear as almost all stems of the first measure are written upwards as if leaving place for other voices. In another book of manuscripts (Čm 21, p. 238) this melody is written on two staves (maybe for piano?), developed by imitations, the three-voices are introduced and the fragment is developed up to 14 measures. The same melody is written for the third time on the page 66 of the book Čm 21. Here the texture is of four voices and wide tessitura, voices are developed horizontally and they are individualized (picture 12). This fragment of 10 measures allows making the conclusion that it is a sketch of unknown (un-identified) symphonic composition and all previous writings of the theme also belong to the same composition.

The general procedure of Čiurlionis musical composition and writing (textualizing) is revealed continuously

Picture 12



while analyzing manuscripts and their texts. Traditionally Čiurlionis recorded the nascent musical thought (fragment) on the paper, developed it by independent episodes (sketches), formed the entire structure of the composition (draft), prepared the entire text of the composition (fair copy) and finally re-wrote the composition (author's copy). However, this process differed in accordance to the year – Čiurlionis did not write his compositions into a fair copy since 1904, music was only sketched and incomplete episodes were left. In 1908-1909 the opposite process was noticed – a composition was entirely written down from the beginning to the end without prior sketches or drafts – all compositional-editorial work was made beforehand in mind.

The boundary where Čiurlionis study tasks ends and the composition starts is not always clear. Quite many compositions of the early period were composed in accordance to the study program (mastered genres of canons, fugue, variation, sonata). Presumably quite many thematic materials were used from manuals (themes of harmonic preludes, canons, fugues). The composition of music in accordance to a given theme and strict regulations is not considered as an original composition. However, some of these exercises are undersigned by Čiurlionis. Most probably they were very special to Čiurlionis (e.g. scale). When analyzing melody-harmony solution in more details, it becomes clear that the character of the composer is revealed more successfully and the solution of study tasks crosses traditional requirements of a study program. The signature at the end of such a task witnesses only one thing – the authorship – and it obviously approves an original artistic solution. That is why all study exercises undersigned by Čiurlionis should be considered as original compositions and included into the catalogue of his compositions.

Among records of Leipzig studies we may find some canons that were not analyzed by specialists because of certain purposes and that were not included into lists of Čiurlionis compositions. Many of them were published for the first time only in 1998 (Čiurlionis 1998, ed. D. Kučinskas). Here some doubts arise whether these canons could be interpreted as original compositions. It is known that Čiurlionis marked three preludes composed later than first canons as the Opus No 1 (VL 106–108). Some of canons were not re-written into a fair copy while indicating that they were “very ugly” (Čm 21, p. 4). However, there are cases in the history of music when compositions crossed out and unvalued by the composer later became very popular and were often performed without paying attention to the position of the author. Similar things happened to Čiurlionis canons, i.e. two “ugly” canons (VL 122 ir VL 124) and three canons without an opus (VL 110, 115, 117) were later published (Čiurlionis 1981, ed. V. Landsbergis).

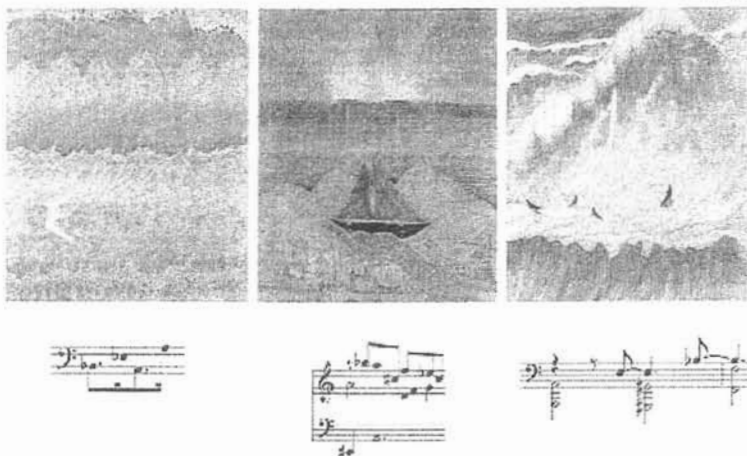
We may observe significant symbols foreseeing characteristic peculiarities of Čiurlionis compositional process and thinking in notebooks of tasks of elementary theory and harmony. For instance, scales like B sharp minor (his-moll), C double-sharp minor (cisis-moll) or B double-flat minor (bb-moll) are not used in practical usage (Čm 37:16–20). (e.g.) They form the second cycle of fives which is possible only in theory as well as the third or fourth cycle of fives. In the event it is not an obligatory task, this example reveals untraditional thinking of Čiurlionis that does not limit itself and does not constrict itself by regular rules and norms but strives for wider generalizations. Additional cycles of fives raise the second hypothetical parallel, i.e. cycle is considered as a spiral development of life, the cycle form – as a structure and all-embracing form of universal existence. Čiurlionis was always interested in such issues and he was experimenting all the time in this sphere. The form of three parts with the repetition of the first one, cycles of variations and the cycle of sonata – all of it reminds of a circle or a spiral. It means that we may envisage the allusion to rhythmicity in the very first Čiurlionis musical notes.

While analyzing continuously and comparing all Čiurlionis compositions, the generality of themes and ways of expression are shown. Čiurlionis art and literature are formed in accordance with principles of musical composition. The same themes are developed in photography, painting, music and poetry (e.g. the theme of the sea) as well as the same structures are used.

D. Eberlein indicates a specific sample when painting corresponds to music (picture 13). She is comparing Čiurlionis painting „Sonata No 5“ (Sonata of the Sea, 1908) with the cycle of the three pieces for piano “The Sea” (VL 317) composed in the same year. Following D. Eberlein, ostinato tune in the first piece is analogous to individual pieces of amber repeating in ostinato manner in the painting. Three musical layers in the second piece correspond to the structure of three outlines in the second painting. Percipient change of texture from the low register to the high one in the third piece corresponds to a great wave in the third painting (Eberlein 1994:344).

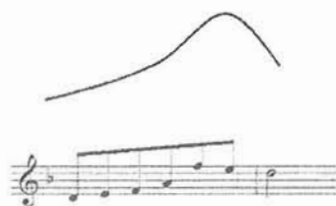
The motive of a wave is the most characteristic feature in Čiurlionis compositions. V. Landsbergis

Picture 13



even emphasizes a leitmotiv, namely a graphical line most usually obtained in Čiurlionis music and paintings (picture 14). However, musical manuscripts have also other coincidences. For instance, the contours of fir-tree appear in the score of a symphonic poem “The Sea” (picture 15).

Picture 14



Prelude d-moll (VL 295)

Picture 15

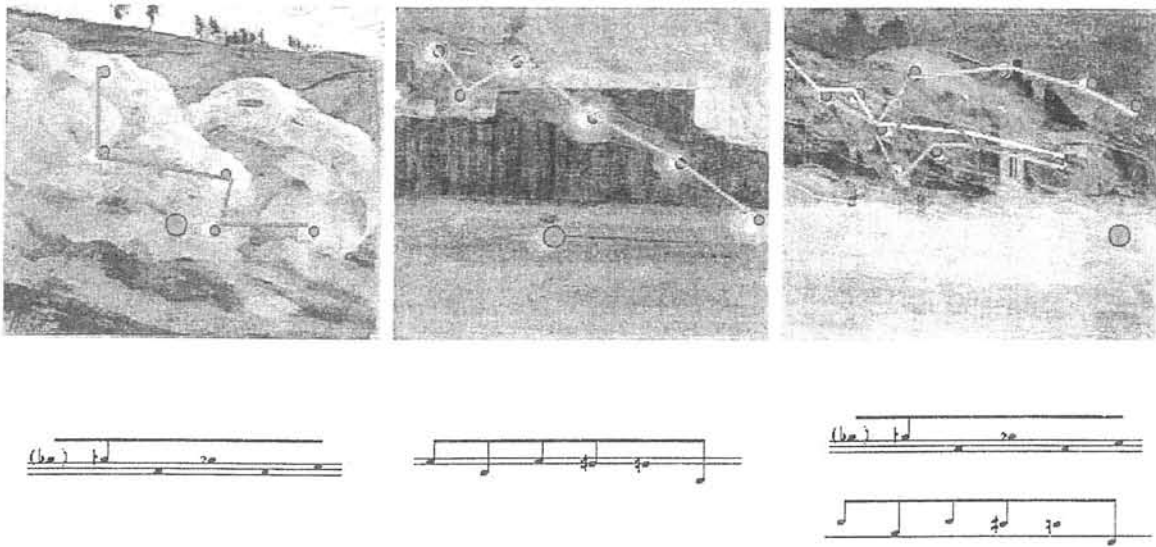
The contour of the fir-tree  
in the score of “The Sea” (p. 146)

Thus, we could conclude that Čiurlionis was creating a certain system that synthesized principles of music and painting basing on akin equivalents; the strength of a musical sound corresponds to the intensity of color and contour, musical tempo – to plastic-linear rhythm, melody – to the line and a part of a musical composition – to a cycle structure of a painting (Andriušytė-Žukienė 2000).

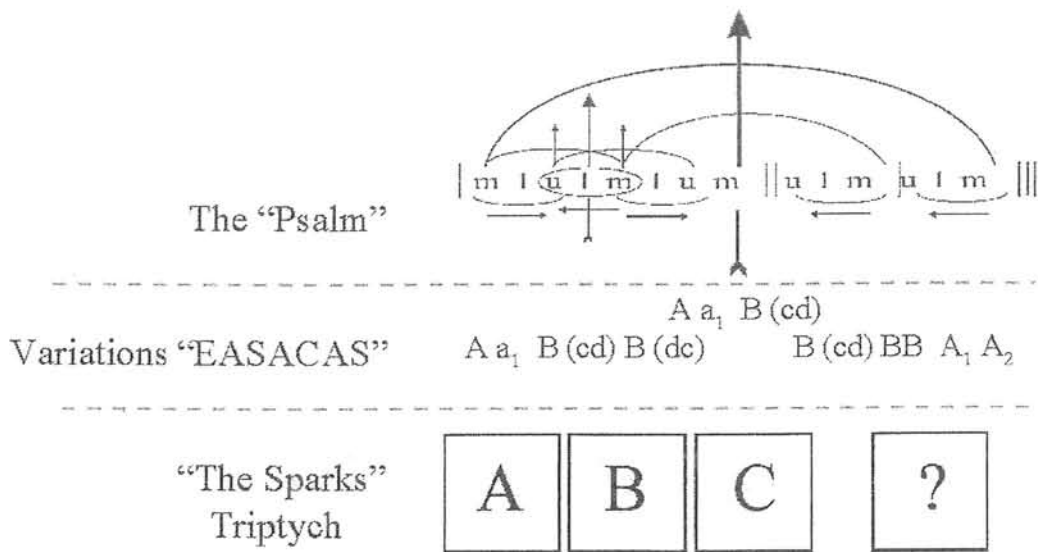
Specifically clear structural relations of a text are revealed in Čiurlionis compositions of the year 1906. After the comparison of variations for piano „Easacas“ (VL 275) with a cycle of paintings „The Sparks“ composed in the same year and versed „The Psalm“, it becomes obvious that one structure is incarnated in all these compositions (picture 16, 17). The created outline in the cycle of paintings corresponds to graphical lines of musical variations; the structure appearing in literary “Psalm” corresponds to the structure of both variations and the cycle of paintings.

Finally, the generalizing outcome could be stated: structural relations of artistic texts create the background of all Čiurlionis contemplation and compositions. These relations are based on the principle of human existence and the harmony of the surrounding world. A creative process revealed while analyzing musical manuscripts also revealed the motto of Čiurlionis creation at all. It may be perceived as a structural identity of compositions and the versatility of artistic language.

Picture 16



Picture 17



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Darius Kučinskas

### Mikalojaus Konstantino Čiurlionio muzikinio teksto ypatumai

XX a. humanitarinių mokslų sferoje įsivyravus semiotinei tyrimų metodologijai, tekstas, kaip sąryšingas ženklų kompleksas, tapo daugelio mokslo šakų tyrimo objektu. Pastaraisiais dešimtmečiais atkreiptas dėmesys ir į tai, kad ypač svarbus ne tik galutinis žmogaus kūrybinio darbo rezultatas, bet ir pats įtekstinimo procesas, leidžiantis užčiuopti ir analizuoti subtiliausius kūrybinius impulsus, jų ypatumus, visos protinės veiklos savitumus. Čiurlionio muzika šiuo požiūriu – ypatingas reiškinys. Išskyrus keletą atvejų, ji pasiekė mus daugiausia juodraščių ir eskizų pavidalu. Tokia situacija sudaro palankias sąlygas teksto tapimo procesui analizuoti ir per teksto genezę atskleisti Čiurlionio kūrybos ypatumus.

**Archyvas.** Pagrindinis kompozitoriaus muzikos fondas sutelktas Kaune, Nacionaliniame M. K. Čiurlionio dailės muziejuje. Pirmieji Čiurlionio muzikos rankraščiai įgyti 1936 m., paskutinis – 1987 m. Taip pat žinomi keli autografs, saugomi Vilniuje, Literatūros ir meno archyve, vienas – Čikagoje, J. Žilevičiaus ir J. Kreivėno Lietuvių muzikologijos archyve.

1990–1991 m. Čiurlionio muziejuje Kaune buvo atlikta vidinė muziejaus eksponatų reinventorizacija. Darbo metu buvo pastebėta nemažai ankstesnės apskaitos netikslumų ir padaryta keletas atradimų.

Rašymo priemonių suvestinės atskleidė tam tikrą kūrinių tapimo nuoseklumą. Pradžioje grafitiniu pieštuku Čiurlionis rašo kūrinių juodraščių, paskui jį perrašo juodu tušu, o vėliau dar kartą perrašo skiestu (rudu) tušu.

Taip pat buvo atrasta, jog du atskiri lapai, laikyti su kitais rankraščiais, jiems nepriklauso. Pirmasis lapas įgytas 1969 m. kartu su rankraščiu Čm 26 (1898 m.), bet kažkodėl registracijos knygoje neužfiksuotas ir jo puslapiai nesunumeruoti. Antrasis lapas užregistruotas kaip rankraščio Čm 30 (1897) p. 27–28. Tarpusavyje šie du lapai pagal visus fizinius duomenis yra identiški. Tuo remiantis buvo padaryta išvada, kad jie yra dalis neišlikusio rankraščio, apie kurio egzistavimą nebuvo anksčiau žinoma. Todėl, atliekant Čiurlionio archyvo reinventorizaciją, buvo suformuotas visiškai naujas eksponatas Čm 29.

**Rašto ypatybės.** Čiurlionio muzikinis raštas pasižymi kai kuriomis savybėmis, išsiskiriančiomis iš kitų to meto kompozitorių rankraščių. Naudojami charakteringi ženklai, santraukos, abreviatūros, simboliai, kurių prasmė atsiskleidžia tik nuosekliai ir visapusiškai susipažinus su muzikos archyvu. Grafinis muzikos užrašymas Čiurlioniui labai svarbus, todėl daugiausia šių ženklų skirta muzikai užrašyti, rečiau – atlikti. Beveik visi ženklai randami kompozitoriaus ankstyvosios kūrybos rankraščiuose.

Pagal prasmę Čiurlionio naudojamus ženklus galima skirstyti į tris grupes (Kučinskas 1999:9):

- 1) ženklai muzikos raštui patobulinti;
- 2) ženklai-simboliai;
- 3) ženklai-monogramos.

Čiurlionio sudaryta muzikinė abėcėlė ir pagal ją užrašytas trijų taktų muzikos fragmentas yra beprecedentinis atvejis XX a. pradžios muzikos kontekste: pagal iš anksto sudarytą raidžių ir natų atitikimą Čiurlionis „rašo“ muziką, kuri turi žodinę prasmę: *Mikolaj Konstanty Czurlanis* (Kučinskas 1992:75).

Rankraštyje Čm 17, p. 00920 nurodyta, koku garsumu atlikti muziką: *ffffffffff* (13 ženklų). Tai realiai neįgyvendinama atlikimo nuoroda, reiškianti maksimaliai įmanomą *forte*. Ekspresionistų ar impresionistų kūryboje kartais randamos dinaminės nuorodos, sudarytos iš 3–4 tų pačių elementų. P. Čaikovskis uvertiūroje „1812 m.“ įrašė *fff* (4 ženklai), o šeštojoje simfonijoje (I d., 160 taktas) – *pppppp* (6 ženklai). Daugiausia ženklų dinamikai žymėti vartojo G. Ligeti. Jo „Etiuduose“ fortepijonui naudojami užrašymai iš 6–8 tų pačių ženklų: *pppppp* (6 ženklai), *fffffff* (8 ženklai). Nuorodų, sudarytų iš 13 tų pačių elementų, kaip Čiurlionio rankraštyje, nėra naudoję nė vienas kompozitorius per visą muzikos istoriją.

Pavyzdžiai rodo, kad Čiurlionio muzikoje evoliucionavo ne tik kūrinių tekstas, bet ir smulkiausi tekstą sudarantys elementai – muzikos rašto ženklai. Šiuo požiūriu Čiurlionio muzikinio rašto sistema, turinti savitų ir unikalių elementų, leidžia autorių vadinti XX a. prasidėjusios globalinės muzikinės notacijos reformos pranašu ir pirmtaku.

**Rašymo procesas.** Čiurlionio muzikos užrašymo būdas ir charakteris taip pat yra savitas. Jo rankraščiuose retai kada rasime kūrinių iki galo užrašytą vienoje vietoje. Pavyzdžiui, viename puslapyje galime rasti net tris skirtingų kūrinių ir skirtingais metais užrašytus eskizus (Čm 6, p. 00313), ir priešingai – to paties kūrinių fragmentai išbarstyti skirtinguose vieno ar kelių rankraščių puslapiuose. Fragmentai dažniausiai nedatuoti, o jų ribos sunkiai nustatomos: vienas fragmentas susilieja su kitu, tarp jų nėra tuščios penklinės, dažnai jie yra tos pačios tonacijos. Tik labai retais atvejais šie fragmentai toliau plėtojami ir perauga į didesnius muzikinius eskizus-epizodus.

Tradiciškai popieriuje Čiurlionis fiksuoja gimstančią muzikinę mintį (fragmentai), ją plėtoja savarankiškais epizodais (eskizai), suformuoja vientisą kūrinių struktūrą (juodraštis), paruošia pilną kūrinių tekstą (švarraštis) ir galiausiai kūrinių perrašo (autorinis nuorašas). Tačiau skirtingu laikotarpiu šis procesas skiriasi: nuo 1904 m. savo kūrinių Čiurlionis į švarraštį neberašo, muzika tik eskizuojama ir paliekami nebaigti epizodai, 1908–1909 m. pastebimas priešingas procesas: kūrinius pilnai užrašomas nuo pradžios iki galo be išankstinių eskizų ar variantų – visas kompozicinis-redakcinis darbas iš anksto atliekamas mintyse.

Riba, kur baigiasi Čiurlionio studijų užduotys ir prasideda kūryba, taip pat ne visuomet yra aiški. Nemažai ankstyvojo laikotarpio kompozicijų sukurta pagal studijų programą (įvaldyti kanono, fugos, variacijų, sonatos žanrus). Taip pat tikėtina, kad nemažai teminės medžiagos panaudota iš vadovėlių (harmoninių preliudų, kanonų, fugų temos). Muzikos rašymas pagal duotą temą ir griežtus nurodymus nėra laikoma originalia kūryba. Tačiau dalis tokių pratimų Čiurlionio pasirašyti. Parašas liudija tik viena – autorystę, todėl visi pasirašyti Čiurlionio studijų pratimai turėtų būti traktuojami kaip originalios kompozicijos.



Nuosekliai nagrinėjant ir gretinant visą Čiurlionio kūrybą, išryškėja temų ir raiškos būdų bendrumas. Čiurlionio dailė ir literatūra formuojama pagal muzikos komponavimo principai. Fotografijoje, dailėje, muzikoje, poezijoje plėtojamos tos pačios temos (pavyzdžiui, jūros tema), naudojamos tapačios struktūros. Galima daryti išvadą, kad Čiurlionis kūrė tam tikrą muzikos ir tapybos principus sintezuojančią sistemą, paremtą giminingais atitikmenimis; muzikinio garso stiprumą atitinka spalvos ir kontūro intensyvumas, muzikinį tempą – plastinis-linijinis ritmas, melodiją – linija, o muzikos kūrinio dalis – ciklinė tapybos kūrinio sandara (Andriūšytė-Žukienė 2000).

Ypač ryškūs struktūriniai teksto ryšiai atsiskleidžia Čiurlionio 1906 m. kūryboje. Sulyginus variacijas fortepijonui „Easacas“ (VL 275) su tais pačiais metais nutapytu paveikslų ciklu „Kibirkštys“ ir eiliuotąja „Psalmė“ tampa akivaizdu, jog visuose kūriniuose įkūnyta viena struktūra. Paveikslų cikle susidarantys kontūrai atitinka muzikinių variacijų grafines linijas, o literatūrinėje „Psalmėje“ išryškėjanti struktūra atitinka ir variacijų, ir paveikslų ciklo struktūrą.

Kūrybinis procesas, atsiskleidžiantis tekstologiškai analizuojant muzikinius rankraščius, kartu atskleidžia visos Čiurlionio kūrybos *motto*. Tai struktūrinis kūrinių tapatumas ir meninės kalbos universalumas.



## Binary Cyclic Form of Mikalojus Konstantinas Čiurlionis' Music

### Annotation

M. K. Čiurlionis' principle of composing is highly original and on the basis of traditional theoretical concepts of tonal music it can be only partially disclosed. Čiurlionis' origin of composing opens its full scope through the elaboration of the binary archetypal concept characteristic of Lithuanian ethnomusic. The most outstanding feature of a binary archetype is the cyclic form of the polar sounding blocks. The latter is particularly distinct in the composer's later works and heralds the binary method for composing on a European scale (Ch. Ives, B. Bartók, I. Stravinsky).

### Anotacija

M. K. Čiurlionio muzikos komponavimo būdas yra autentiškas ir, remiantis tradiciniais tonalios muzikos teoriniais konceptais, tegali būti atskleistas iš dalies. Kompozitoriaus komponavimo prigimtis pilnavertiškiau atsiskleidžia plėtojant binarinio archetipo konceptą, kuris yra būdingas lietuvių etnomuzikai. Esmingiausias binarinio archetipo bruožas yra poliarių skambesio lyčių cikliškumas. Pastarasis ypač ryškus vėlesniuose kompozitoriaus kūrinuose ir pranašauja binarinį muzikos komponavimo metodą europiniu mastu (Ch. Ivesas, B. Bartokas, I. Stravinskis).

**Research object:** M. K. Čiurlionis' piano works – Fugue in b flat minor and fragments from other works.

**Aim of the paper:** the creation of adequate analytical methodology for the investigation of the composer's exclusive feature – a binary cyclic form.

**Research method:** hypothesis, analysis, comparison, summing up.

**Principal words:** binary archetype, block of sounding, binary displacement and friction, binarics and tonality, serial form, binary form.

### Introduction

A peculiar cyclic form of M. K. Čiurlionis' works strikes the eye. Cycles are characteristic of his painting, music and literature. The composer's penchant for thinking in a cyclic way seems to flow from the composer's deepest and the most intimate incentives determined by his inner nature. Thus, to comprehend this genetic composer's gift is one of the essential aims of Čiurlioniad.

A cyclic form, as we shall later see, is not simple. It focusses an archetypal depths of Čiurlionis' art. "On the whole, cyclic form is characteristic of Čiurlionis, laconically mentions Vytautas Landsbergis. It does not limit itself by sonatas and variations as well as music in general. To take his cycles of paintings "Funeral Symphonies", "The Flood", "The Storm", later "Winter", "Summer", etc." (26, p. 117). In his analysis of Čiurlionis' musical cycles, the musicologist operates conventional concepts of music theory, such as a thematic – tonal relationship, tonality, a serial form. Still, the latter seem to be not sufficient enough. For instance, the wholeness of "The Sea" as of a musical cycle is based as follows: "The originally chosen modal intonational colouring, a combination of subtlety and monumentality unify this cycle and draws it close to Čiurlionis' aesthetics of painting. His other "relatively" painterly features would be an individually felt and filled space of sounding, the "stopping" of a musical picture – fixation for a longer time" (ibid, p. 121).

The greatest difficulty in the investigation of the cyclic form of Čiurlionis' music is the application of traditional concepts of music theory. And what is more, it is hardly possible in the light of the latter to properly investigate and appreciate the composer's music on the whole. For example, the musicologist Danutė Staškevičius (New York) in the last passage of her conclusions on the stylistic peculiarities of Čiurlionis' piano and orchestral music rote: "Despite Čiurlionis' use of innovative melodic and harmonic

technique, he never succeeds incorporating these into an individual style that distinguishes him from the mainstream. In sum, his achievements belong to what might be appropriately described as that of a “progressive – post – Romantic composer” (28, p. 464). As a counterargument to the musicologist D. Staškevičius we would like to say that different from late Romanticism (A. Bruckner, M. Reger, H. Wolf and others), the prevalence of subdominant function is not characteristic of Čiurlionis’ tonality. Can Čiurlionis be attributed to earlier romanticists (Fr. Chopin, R. Wagner)? But here the composer also does not assimilate dominant harmony at a typical level. Things get even more difficult. Čiurlionis’ music is marked by the parity of both contrastive functions of tonal harmony – a subdominant and dominant. Whilst Čiurlionis does not associate the favoured romanticists’ chromaticisms with any of the mentioned functions. But none of Čiurlionis’ contemporaries romanticists did it either! Even these arguments make one ask whether Čiurlionis is indeed a romanticist? Schönberg was also a romanticist in his days. Among them rank C. Debussy, B. Bartók, Ch. Ives, I Stravinsky and a great many other 20<sup>th</sup> century classics. Thus, without the solution of the issues concerning the composer’s highly original, individual principle of composing, it is next to impossible to expect consistent results and conclusions with reference to the tonality, serial and cyclic form of Čiurlionis’ music. The same holds true of the cognition of style and its historical clearing up, to speak nothing of its wider presentation to the world society of music. Čiurlionis’ music naturally requires its adequate analytical method. This is the principle aim of the present work.

### **A Breath of Archaics**

Investigators of Čiurlionis’ art turned their attention to constantly functioning archetypes in his works. The musicologist V. Landsbergis wrote: “Čiurlionis’ music pulsates with signals bursting forth from the depth of the human being proper. It is possibly archetypal symbolics or Čiurlionis is the most pure symbolist, above all in music” (26, p. 215). A prominent American art historian Felix Roziner charmed by the scope of Čiurlionis’ painting characterized him as follows: Čiurlionis formed in his personality the entire “school of archetypal painting” (4, p. 355).

Incidentally, the mythical archetypes are reflected by the titles of his works: *Rex*, *The Creation of the World*, *the Sacrifice*, *the Kings’ Fairy Tale*, *the Journey of the Prince*, etc.

The aim of the present article is to analyze a particularly important source of Čiurlionis’ archetypal thinking – Lithuanian ethnomusic. In his article “About music” written before his death, Čiurlionis was one of the first to bring out the archetypal features of Lithuanian melodies. In Lithuanian songs he felt a “noble seriousness”, a “mystic manner” and wrote: “A simple melody, which does not expand within the whole octave, and sometimes four or five notes suffice, its rhythm is even simpler, because it consists of two values, and in some cases of a single value notes. This kind of melody, repeated for several times, sinks deeply in the listener’s ear and simply starts dominating in him. All of us have heard all kinds of songs, but we remember just a few – the ones we like best. To tell the truth, there is a mere handful of melodies enjoyed by everybody due to the fact that neither man is equal to man nor melody – to melody. However, the melodies born in man’s soul are the most effective, have the power to charm, for example, our genuine oldest songs” (6, p. 299). Čiurlionis’ ideas are the best telling example that “the genuine oldest structural archetypes of Lithuanian melodies” are born in the soul, “have the power to charm”, “start dominating” and “the most reliably remembered”. Čiurlionis gives some examples of archaic melodies (Ex. 1, 2, 3).

Let’s make an attempt to establish the way the structural archetype of these melodies asserts itself. The displacement of third blocks at the second interval seems to be the most outstanding feature of old songs. The word “displacement” marks a greatly characteristic phenomenon. The sounds which were heard before a second seem to be “rubbed out”, “cleaned”, the earlier sounding tones lose their influence and the acoustic relations of the sounds die out. It happens so due to the entry of the second, which negates the dominance of the third interval (Ex. 1,m3; Ex.2, m5; Ex. 3, m3).

The sounds at some distance from each other at a third interval have in their turn a tendency to unite, to preserve secret acoustic relations, to consonate and resonate. It is these peculiarities, particularly when third tones are strongly accentuated, that form entire tone groups, i. e. of two or three thirds. These groups of sounds are the ones which compose third blocks of melodies. Thus, old melodic functions as follows – one or another tone of a third block, is in turn displaced through a second. Such a shift can have a reversible version (Ex. 1-3a). On the whole, it is characteristic when a third block of a lower position (–) is concentrated by its lowest sound and of the higher (+) – the highest. These concentrating tones can be also called binaric

tonics (marked by whole notes).

The described model of binary modulation, as a rule, syncretically functions with a rhythmic aspect of melodic figures. Therefore, it is always reasonable to clear up the polarization of trochaic (o ●) and iambic (● o) figures. Besides, the binarics of rhythm can be formed by the grouping of strong and weak measures depending on a melodic line (∪ – , – ∪). When melodic is greater expanded (Ex. 4), twofold relations of binarics (Ex. 4a) – structural (a b) and functional (+ –) become prominent. This kind of ornament of binary modulation can functionally give another sense to one block (a or a). Anyway, it is important to know that the displacement of blocks can dispose of a smaller or bigger scale of manifestation (Ex. 2, 2a, mm. 1-4 / 5-6 or 1 / 2, etc.).

The binarics of archaic melodies is genetically associated with its natural polyphony – the famous Lithuanian “sutartinės”. In them, binary blocks are polarized at the same time, therefore, a characteristic friction of seconds is heard here (Ex. 5,6). It is worthwhile keeping in mind the abundance of the variants of third intervals found in Lithuanian sutartinės (Ex. 11). These variants make possible to newly perceive the chromaticisms so widely cultivated by Čiurlionis (Incidentally, the example also shows the major models of binary rhythmic).

Čiurlionis comes from the south of Lithuania, where sutartinės are not sung. They were not published at that time either. One can suppose that the composer had no possibility to hear them (biographical data make no mention of it). Still, the episodes of his works present some arguments which fill one with wonder (Ex. 7)<sup>1</sup>. In the second line of the given example (mm. 4-6) we can hear a systematic friction of seconds, greatly characteristic of sutartinės. This episode of music is worth comparing with some other facts of binarics peculiar to the 20<sup>th</sup>-century composers, for example, from the works of Stravinsky, Bartók, Ives (Ex. 8-10). The analysis of these fragments leaves no doubt about the general archetypes of binarics. Individual differences seem to have no principal importance due to the evident vertical friction of binary seconds and horizontal displacement of third blocks by a second (Ex. 7a, 8a, 9a, 10a). Of note is the fact that we are not absolutely certain that the great masters of the 20<sup>th</sup>-century binarics – Stravinsky, Bartók, Ives – might have heard something similar to the sutartinės. Čiurlionis seems to have “caught” the archaism of binarics prior to his towering contemporaries, and the presented examples witness a consistent elaboration of the binary principles.

The answers to the questions “how” and “why” close ideas were born in a similar period in the minds of the great composers, who were in no way associated, unfamiliar and even geographically distant, might remain shrouded in secrecy for ever. A partial explanation of a paradoxical situation can be found in the idea suggested by the philosopher S. B. Krymski about the existence of the category of absolutism in the sphere of culture. He wrote: “the metatime of culture like two directions – forward and backward, to the centre of the flow of time and from it:

Renaissance – Antiquity

Reformation – Biblical history

Enlightenment Age – Homer, Pericles (the Golden Age)

19<sup>th</sup> c. – the synthesis of the Classical Greek and the Ancient Egypt Empire

20<sup>th</sup> c. – Sumerians, Minos, Atlantida, Paleolithic” (35, p. 247).

Thus, the nearer the present, the deeper a glance sinks into the past of culture. It makes possible at least partially to understand the topicality of binary archetype in the 20<sup>th</sup> c.

The comeback of binary archetypes to music witnesses in its own way the grown importance of mythical consciousness and its appropriate impact on a modern principle of composing. A mythical consciousness, as we know, is the place where parity opposites constantly fight – light and dark, material and spirit, male and female, etc.

Binary archetypes, as the analysis of Čiurlionis’ works shows, first of all restructured from inside the tonal system of composing disposed by romantics. A partial example of this restructuring can be demonstrated by this harmonization of Čiurlionis’ favourite folk song (Ex. 12). The carried out analysis discloses that not much has left from an orthodox romantic system of tonality. If only the surface of its sounding, for example, in the form of third chords. However, from inside music is consistently structured by a binary composing archetype. It is worth remembering. Each lower voice causes the binary displacement of the blocks of sounding to occur rarer and attaches more importance each time on a larger scale [Ex. 12: (=7), (=5), (=2)]. This simple comparison unfolds a binary cyclic form of music.

### Binarics and Tonality

Binary archetype in Čiurlionis' works, restructuring the tonal system from inside, gradually became the composer's principle of composing. Even his early opuses demonstrate the rudiments of binarics. Here is one of his earliest canons (Ex. 13). The binary displacements of third blocks (+ -) overlap, then pass each other and coincide ( $\pm$ ). Let's compare this short piece with one of his latest opuses (Ex. 14). It witnesses that he principally composes in an archetypal way. Here tonality is enriched by chromatic degrees, bass employs a semitone-tone scale, whilst a homophonic texture is structured in a binary order. One polar block forms a third sixth chord chain (bass d-h-g-e-c) and the other – the trills of syncopated sounds (ais-fis-e)<sup>2</sup>. The early and late community of binary composing of the composer's opus can be accounted for the criteria of his creative maturity. The composer matured and grew more authentically unfolding binarics and remaining an integral archetype of his composing.

In Jūra (The Sea) episode (Ex. 15) binary displacement (sounds b/a) is attained through the abandoning of major – minor chords. The central tone(s) becomes the axis of the alteration. This kind of construction is highly close to ethnointonations (comp. with Ex. 5). In the next measures a vertical friction of seconds ( $\pm$ ) is heard again, and later it repeatedly returns to a unison. This model of alteration, when the blocks get polarized at an interval of a second or merges into unison, is frequently found in Lithuanian sutartinės.

Čiurlionis often uses binary structures at a minor level of form (for instance, polarizing combinations in a motif and harmony) based way (Ex. 16, 16a + -), trusting the wholeness of the work to tonality functions. The example shows the articulation of an ostinately repeated binary combination by the functions of tonic, subdominant and dominant (T S D).

The scheme of the wholeness of the work unfolds itself through the use of the structural - functional rotation of third blocks (Ex. 17, 17a). Due to it, the blocks can expand by the relationship of thirds and to interchange their functions (Ex. 17b ab and ba). Here the structures h (scale and chord) polarize vertically with cis (a syncopated accent). The latter block is prolonged by a descending chromatic scale. Then both blocks move forward at an interval of a third (es and f). This means a prolongation of binary blocks on a larger scale of harmony - form. Eventually, comes as functional interchange of blocks. A higher block cis becomes lower ( $\bar{b} \rightarrow \bar{b}$ ). This binary process suggests a rotary combinatorics of sutartinės, when the middle third is encircled by second sounds from bottom to top as if weaving an ornament.

Chromatic variants of thirds seem to be the most subtle sphere of Čiurlionis' binarics. Major and minor thirds variate by a semitone, therefore, chords of thirds, which form binary blocks, can chromatically change (Ex. 18). Here the lower block (-) simultaneously polarizes chromatic variants (sounds h and b) of the higher block (+). A similar ambiguity of chromatic sounds is characteristic of sutartinės (see: Ex. 11).

A laconic expression of the binary cycle is a cycle of two. This kind of cyclic recurrence is an inseparable peculiarity of such composing form. Therefore, it is important to know the way the minor levels of binarics become the major cycles of binarics. The following example can partially illustrate it (Ex. 19). Here one can notice the nucleus of binarics comprised of two minor sixths, separated by a minor second. This nucleus, periodically repeating the intervals (minor sixth – second), ascends upwards. The accompanying figure of displacement augments a binary shift up to fourth values (- +). The analogically descending figure of minor sixths – seconds due to repeated accentuated sounds (fis – ges, later unchanged e) augments up to semi-values. In the end, consistent chromatic glides downwards augment a binary shift up to the volume of a measure (Ex. 19a). A change in the directions of the height of the nucleus progression becomes a decisive factor of the binary shift. Thus, in this episode a binary cyclic form in respect of volume asserts itself by four scales ( $\uparrow$ - +;  $\downarrow$ - +;  $\downarrow$ - +;  $\circ$ - +). The growing intensity of a cyclic form of binarics restructures tonality more and more deeply. Instead of tonal factors of a musical process, ostinato gains the upper hand.

Binarics is also characteristic of Čiurlionis' serial cycles. Musicologists have noticed Čiurlionis' several serial works. They are preludes (DK 194, 195) variations "Sešaa Esac", "Besacas", IV var., "Easacas". Čiurlionis' serial principle of composing is often interpreted by musicologists in the light of traditional concepts of serialism, therefore, they failed to avoid superficial ideas and conclusions. For instance, H. H. Stuckenschmit in the article "The Sequence of Tones as a Magic Square", investigated some of Čiurlionis' piano works written in 1904-1906, "where a short row of sounds every time forms the entire work with a different rhythm. It is an early and primitive serialism, rather eastern macans and raggas than Olivier Messiaen's rows of the 50 s". ("Frankfurter Allgemeine Zeitung", 1977, No 167). The evident misunderstandings, which have accumulated in recent decades, rest in a non-authentic outlook on Čiurlionis'



serial works. A glance at the rows of Čiurlionis' serial works (Ex. 20) catches a binary grouping of sounds in them. For instance, a-d-f / b-es-ge; b-e / es-a-c-a-es or es (and the variant e) /f-a (c), etc. These are the initial symptoms, which prevent from superficial solution of both the equivalence (atonality) of the sounds composing a series and their standard centralization. Moreover, that Čiurlionis' grouping of serial sounds witnesses a binary archetype, which not only bases these rows but also has an exclusive significance for their further expansion. These series are not themes but binary blocks, which can exist till the beginning of the piece. It is greatly peculiar to the entire Lithuanian ethnomusic, which is void of themes in the full meaning of the word, but always has binary blocks. It goes without saying that the aim of the formed series is not a repetition of sounds for the sake of mere repetition. A binary composed series initiates scores of further polar arrangements, organically supporting intervalic-sound relationships with a primary combination. Further combinations are always complementary, non-recurrent not only in respect of sounds but also intervalics and its directions. The principle of non-recurrence in binary series keeps the balance between blocks. Such blocks, different from Hauer's tropes or Fort's sets can constantly change both in respect of the quality and quantity of sounds and intervalics. The essential feature of Čiurlionis' series is not the non-recurrence of sounds, intervals, but a permanent function of the polarization of structures. And so, it is this function that determines Čiurlionis' authentic and not accentuated in Europe a serial manner of composing. One could call this phenomenon non-serial, moreover, that the things under discussion here have remained without attention. Still, due to a retrospective approach, the authenticity of binary serialism causes no doubt, and its methods greatly enriches everything known about serialism in Europe and America. Thus, the only thing to do is to characterize it.

In order to better perceive the peculiarities of a binary serial form, we suggest a more detailed analysis of the episode from Variations (Ex. 21). It is based on the series of sounds from *Eaesacaes* (Ex. 22). The series is marked by the polarity of sounds (e and es) and intervals, diatonic (e-a) and diminished as well as minor ones (es-a and c-a). The sound and intervalic polarities code a further elaboration of this series in the work. The composer elaborates binary potentialities of the series by three voices, each of which shapes an individual model of polarities.

The essential thing for a bass row is the purification of the diatonic and chromatic block. Their most vivid collision falls on 3 last measures. Taking into consideration a collision at the interval of a second, asserting itself with the repetition of the series (Ex. 22a), the composer forms complementary segments through a distance at a minor third, the relationship between them being in the manner of a reverse – an original (O), and retro (R). Here is discovered a diatonic synthesis and its polarity (es-e-fis, because g is moved and f-es-d) of two minor seconds ( $\{O\}$  and  $\{R\}$ ). After the repetition of the series and its quintic combinations by a minor third lower, – now all the transpositions are spaced within the bounds of a diminished chord – the composer goes on to polarically expand fifth and second elements of the series (Ex. 22b –  $\{RI\}$  and RI). It is of interest that the triad glides of seconds are projected on a larger scale from the initial retroinverse (f-h-e-a) sounds of the series, whereas fifths-fourth trichords form a diatonic version of this projection (fis-h-e-a, RI and  $\{RI\}$ ). The two last measures polarize diatonic and chromatic trichord versions interdependently on a minor scale (Ex. 21).

In the middle voice, the function of a serial binary form asserts itself analogically, but now the binarics of intermediate fourth-third combinations is purified. As mentioned before, the bass is marked by distinct polarization of seconds and fifths. In the middle voice one notices an individual version of the approximation of intervalic intensity (Ex. 22c). The beginning of the melody features diatonic and chromatic combinations of the seconds. The first within the volume of a minor third, the second within that of a fourth later of a major third, etc. The combinations join each other by way of a triad intonation of a series of R form (a fourth + a minor second), which shortly after is augmented by a distinct intonation of a diminished fifth (h-f) (m. 7). The latter links expositional combinations of sound groups with a later derivative – binarics of fourths-thirds trichords (mm. 8-11). Now two groups of a trichord get polarized (g-c-h with g-d-e and f-e-a with a-d-c, i. e.  $\{O\}$  – (I) and  $\{RI\}$  –  $\{O\}$ ). The derivative of this polarization is the earlier noticed variant of the diminished fifth (h-f). Here one can also see the recurrent RI-shaped trichords g-f-b and g-fis-b. The latter accurately resounds the abbreviation of a chromatic glide by one sound to a major third (m. 6). It means that the composer used the intervals of series forming intonational links between polar derivative combinations.

At last, the composer discloses the resources of a serial code on an upper voice, consistently uniting intervalic and note-row aspects of the series. For this link he chooses an ostinatic rhythm formula, which performs the function of the polarization and structuralization of the sound material. This rhythm formula is noted for iambic (+) and trochaic (–) functions on smaller and larger level (Ex. 22d). Owing to this rhythm-series, the summary volumes of sounding blocks (horizontal sonors) are defined by the shape of a progression (it could remind of a ritual aspect of binarics). Thus, starting with the sounding of the formula in one sound, the intervalic volume of the sounding, measuring in semitones, increases doubly with each ostinato (2-4-8) (Ex. 22e). In the final bars it falls to 6 semitones (of tritone volume) and 0 (unison). It is this state of ascending and descending of progression where one can notice a large-scale serial polarization. The rise to a fifth (e) is reached even  $d^3$ , however, it is lowered down through an octave and then descends through a tritone (a-e-b). Here an inverse segment of the series (I) is employed for a single time in the entire episode.

Of interest are the peculiarities of the initials typical of this episode series. The E A Es A C A Es letters of sounds refer to the initials of the composer's proper name. But at the end of the episode one can read the binarically arranged initials of the letters BACH.

Hence, the conducted analysis leads to the conclusion that the model of the binary serial form cultivated by Čiurlionis is not marked by mechanical operations highly peculiar to European serialism. It is authentic. His masterly handling can be only compared to Bartók's late opuses of binary melodics.

Elaborating the principle of binary serialism, Čiurlionis remains tonal in the traditional meaning of this word. Regardless of the melody-based vertical, one can hear tonal functionality in the bass glides. Of interest is the fact that in this functional tonal aspect one easily notices the parity (binarics) of unstable functions, owing to a frequent juxtaposition of a subdominant with a dominant. (Ex. 22f)

### **The Cyclic Character of the Fugue in b flat minor**

No other Čiurlionis' work seems to have made musicologists puzzle their brains so much as his last Fugue in b flat minor. Musicologists cannot reach consensus on a lot of aspects. They are neither sure about the peculiarities of the theme of the fugue nor culminations. Obscurities also arise concerning the logic of the tonal scheme, proportions, the structures of rhythm. It is hard to be sure where a reprise which is not met due to the present sounds in the theme itself begins (the famous  $H_1!$ ). This is the reason why this work is worth a thorough analysis. The musicologist V. Landsbergis notices seven sections in the fugue, motivating their division as follows: "exposition of ideas (15,5 measures); attempts to elaborate new keys, contrathemes, the theme (phases II–III, 15 measures); the most peaceful and transparent (IV) and the most conflicting (V–VI), conclusions with a summarizing coda of the primary key (in total 15 measures)" (26, p. 15). His compositional scheme of fugue (ibid, p. 106) witnesses that the musicologist allots 15,5 measures for the section of the exposition during which the theme and its riposte (b-e-b-e) as well as an inverse shape of the theme (c) sound. Actually, it occupies not 15,5 as specified in the scheme, but 22,5 measures. Besides, attributing "the lyrical culmination not to a middle but the main section of "conclusions" (IV–VII)" (ibid, p. 107) the researcher seems to be mistaken in his interpretation of the beginning of the reprise of the fugue. In his scheme (ibid, p. 106) the beginning of the reprise is marked by a minor proposte (c), which follows after the lyrical culmination, i. e. the major presentation of the theme (C). We suppose that due to these and similar reasons there is no ground to create ambiguities related to the perception of the fugue.

A. Venckus analyzed Čiurlionis' Fugue in b flat minor more thoroughly than other musicologists. The musicologist's work presents a comprehensive interest both in terms of his discoveries and mistakes. (34) Of note is his principle of research – "There is no sense in searching for new principles of the structure in the place where the wholeness can be explained in a more traditional way" ( 34, p. 182). His thorough analysis – a certain litmus solving the issue what can and cannot be unfolded in Čiurlionis' music on the basis of the conceptions of tonal music theory. Taking into consideration the fact that the theme of the fugue contains "quite a few features of the whole fugue structure in their primary shape" (ibid, p. 178), the musicologist includes the following aspects of the theme into his analysis: its rhythm, meter, compositional structure, melodic line, the placing of keys, modal peculiarities, the vividness of the key and intervals. A. Venckus notes that the first part of the theme "is marked by various durations, and the second, contrarily, by the uniform ones" (ibid, p. 178). He supposes that a rhythmic-metric structure of the theme is principally

based on the iambic feet. "A compositional structure of the theme is of three kinds" (ibid, p. 182), and a melodic line is "in the shape of a wave" (ibid, p. 184). "The arrangement of the keys of the theme, orienting oneself according to the system of fifths, changes from the primary flat and digresses to further keys of sharp parts (b-c-a-e)" (ibid, p. 187). Besides, he points out that in terms of the "key vividness the theme possesses some reprise features – the primary and final keys are the most vivid" (ibid, p. 189). It makes possible to notice a "logical arch of the structure <...> between the final "E" key of the theme and the sound "E" accentuated at the beginning" (ibid, p. 200). On the basis of the law concerning the preference of the ordinary model, the musicologist confirms the reprise character of the key modes of the theme. The fifth systems of the sounds of "primary b key and the final "E" key have six members each" (ibid, p. 206). In its turn the "a" key – ten members and "C" – nine. Having measured a general volume of all the rising intervals of the theme in semitones and having compared an arithmetical mean with the mean of all the descending intervals, he discovers a fantastic equilibrium. The difference even does not equal a whole semitone ( a weighty argument for the benefit of the being re-edited H<sub>1</sub> sound of the theme!).

Further on, A. Venckus investigates the arrangement of sound material in time and notices the proportional dynamism of the fugue sections. Each of the sections is expressed in percentage from the point of view of duration, making possible to follow a "consecutive inverse progression of the structural volumes:

- primary arrangement – 42.45 %
- diatonic I of transformation – 19.81%
- diatonic II of transformation – 15.09%
- diatonic III of transformation – 13.21%
- and reprise – of 9.44% duration (ibid, p. 230).

On the basis of this proportion, A. Venckus consequently differentiates the sections of the fugue form:

#### I Primary arrangement

1. proposte I (1 voice mm. 1 - 4 mid.).[b]
2. riposte I (2 voices mm. 4 mid. - 7). [e]
3. proposte II (3 voices, mm. 8 -11). [b]
4. introduction into Riposte II (3 voices, mm. 11 mid. –12)
5. riposte II (4 voices, mm. 13 - 16, 5) .[e]
6. introduction into (inverted) Proposte (4 voices, mm. 16 mid. – 17).
- 7.8. inverted Proposte (3 voices, mm. 18 – 21) [c]
9. initial arrangement addition (4 voices, mm. 22-23).

#### II Transformation

10. proposte I of diatonic I (2 voices, mm. 23 mid. – 26) [d]
11. riposte I of diatonic I (3 voices, mm. 27 – 30mid.) [e]
- 12.13. proposte II of diatonic I (4 voices, mm. 30 mid. – 32) [b]
14. insertion of diatonic I – II (3 voices, m. 33)
15. proposte I of diatonic II (2-3-4 voices, mm. 34 – 37 begin.) [cis]
16. riposte I of diatonic II (2 voices, mm. 37 – 38) [as]
- 17.18. proposte II of diatonic II (3 – 4 voices, mm. 39 – 40) [C]
19. insersion of diatonic II-III (4 – 3 voices, mm. 42 – 42)
20. proposte I of diatonic III (2 – 3 voices, mm. 42 mid. – 45) [c]
21. riposte I of diatonic III (3 voices, mm. 46 – 47) [f]
22. proposte II of diatonic III (4 voices, mm. 48 – 49 begin) [a]
23. reprise insertion of diatonic III (4 voices, m. 49) Its half

#### III. Reprise

24. proposte (4 voices, mm. 49 mid – 53), [b]<sup>3</sup>

The proportional dynamism of sections enables the researcher to base a systematic transfer of the fugue culminations forward. In comparison with the theme, they move away in terms of percentage: the

theme (64,25% all durations), initial arrangement (77, 78%), transformation (85,7%, 75% and 94,64%). The main culmination of the fugue (diatonic II – 75%) draws to the proportions of the theme culmination in the greatest degree. By operating interval indexes of voice distance, he estimates the stopping and dynamizing role of the texture. According to the further arrangement of the sounds from each other, he bases the close character of the fugue exposition. This fact is also confirmed, by the analysis of rhythm – "... the primary arrangement in respect of rhythm is closed, because in the end it returns to the primary forms of rhythm" (ibid, p. 246).

A. Venckus' valuable observations and discoveries in his thorough analysis of the Fugue were not crowned with real success. The main faults are associated with the application of inadequate methodology. Therefore, the musicologist failed to evidently prove the programming connection between the wholeness of the theme and the fugue. The greatest violation seems to be the idea of his dynamic sections of the fugue, when we make an attempt to associate the latter with the tonal scheme of the fugue in terms of the proportional disposition of the proposte and riposte.

A young researcher D. Kučinskis has reached interesting results in his work on the genetic and Urtext aspects of the Fugue in b flat minor. He established that the initial idea of the fugue was associated with the composer's intentions to write a prologue to the opera "Jūratė", which consists of a prelude and fugue. He wrote the fugue off and on from September 1908. He marked the following main stages in the process of writing down the fugue: the first 23 measures (10<sup>th</sup> – 11<sup>th</sup>, 1908), 23-39 measures (3<sup>rd</sup>, 1909), the final rough copy (5<sup>th</sup>, 1909). Finally, it was in November 1909 that the fugue after a thorough adjustment was rewritten as a fair copy. In the musicologist's opinion the second manuscript (fair copy) of the fugue "reflects the composer's idea in the most accurate way" (23, p. 117). Having in mind measure 4 of the fugue edited by V. Landsbergis and D. Eberlein, where on the basis of the initial manuscript (the rough copy) the sound H<sub>1</sub> was changed into C, the researcher wrote: "Regardless of the fact that in the fugue Urtext C remains, one doubts whether Čiurlionis, having greatly changed the fugue in the fair copy, might have also changed this sound, bringing out the fourth (perfect, augmented, diminished) intervals characteristic of the fugue" (ibid, p. 117). Besides, the researcher thinks that "...if we recognize that C must be in the theme, the mathematical calculations of the sound relationships conducted by A. Venckus should be considered wrong and the conclusions – faulty" (ibid, p. 118). The polemic caused by the interpretation of the sound H<sub>1</sub> of the fugue theme is not as simple as it may seem from the first glance.

Čiurlionis' Fugue in b flat minor (1909) is undoubtedly an integral cycle of binary influence. We say – of binary influence, because, indeed, a tonal regularity of composing in the fugue is consistently being restructured on the basis of the logic of binary alteration and cyclic character. The cyclic character of the fugue shows its first signs in the theme and gradually expanding the volumes of being polarized blocks develops the whole of the fugue. Such a cyclic character to a comparatively great degree can remind of a ritual action, where each of the new levels of binarics is formed by a different factor of sounding – a mode, rhythm, tonal scheme etc. As a matter of fact, in Lithuanian sutartinės one can notice something very intimate. There each of the longer ostinatic repetitions ritually arranges the considerations of sounding, starting with the polarization of rhythm-mode, later their periods are opposed in an antiphonal way, then by way of the texte stanzas, etc.

The riddle of the binary character of the fugue rests in its theme [Ex. 23 (the fair copy of the manuscript)], which is marked by a particular balance of the binary blocks at least in four respects. Two of them should belong to the sphere of the pitch of sound – the values and relationship of tones. And the other two to the sphere of sound durations – the values and relationships of rhythm. Let's analyze each of them.

One can notice that the binary tone values are characteristic of the theme. They form polar blocks b-des-f and e-gis-c (Ex. 23b + and –): In the second part of the theme (9-25 s.) these blocks recur in variant forms – h-d-f (in third chromatic variants, where b equals h, d sound des and c-e-c (without gis, but repeating c). It is a recurrent alteration of the block of binary thirds (+ – + –) that constructs a binary cycle of the theme in the aspect under discussion. Besides, this cycle codes larger levels of the fugue binarics. First of all, the expositional recurrence of the proposte – riposte. The expositional presentations of the theme from the first sounds b and e (mm. 1 and 4 mid. as well as 8 and 13) essentially resound third blocks of the theme on a higher scale because the values b and e of the theme belong to polar blocks. Besides, proportions also should be kept in mind. Two first blocks of thirds rest in 7 fourth notes and other two 9. The proportions of the measures of the first and second proposte and riposte appropriately correlate. Let's compare:



The theme:  $7 \downarrow : 9 \downarrow$   
 I (Exp.): 7 m.: 8,5m.

Later we shall see that the third blocks code the binary tonal scheme of the whole fugue.

The binary opposition of the theme is also formed by rhythm values, which are contrastively placed in the first and evenly second part (Ex. 23b). In the contrastive part rhythm gets faster (particularly s. 7-13). This impression is assisted by a constantly rising melodic line.

Contrarily the second half (s. 14-25). Here the eight notes ostinatically move downwards due to which a slight *ritenuto* is possible at the end of the theme.

The polarities of the arrangement of rhythmic values have quite a number of consequences. First of all it prognosticates an adequate polarization and proportions of the major sections of the exposition (up to 16 m. mid. and after it). In the first half of the exposition [I (Exp.)] the pitches of the proposte and riposte consequently rise ( $B_1-E-B-e^1$ ), and a complementary frequency of rhythm gets denser. For instance, the complementary character of the first riposte (E) is based by the value of the eight notes ( $\downarrow\downarrow\downarrow$ ), a later proposte (B) – the eights and sixteenths ( $\downarrow\downarrow\downarrow\downarrow$ ), particularly from m. 10) and still later riposte ( $e^1$ ) – sixteenths ( $\downarrow\downarrow\downarrow\downarrow$ ), particularly in the culmination episodes (mm. 14-15).

In the second section [II (Exp.)] these values function the other way round. Here the even system of complementariness settles between the eights and sixteenths ( $\downarrow\downarrow\downarrow\downarrow$ ). The melodic lines of voices in their turn, first of all of the upper and lower voice, form balanced waves (top - bottom - top), and the distances of leading the voices correlate analogically (tight - wide - tight). A detail of interest – a maximal range of voice distances equals a summary range of voices of the first exposition section. Let's compare:

I (Exp.)	II (Exp.)
$B_1 - h^2$	$A_1 - g^2$
m. 1 m.15	m.21

Of note are the proportions of exposition sections. In comparison with the density of rhythmic values emerging in the theme (to compare  $10 \downarrow : 13$  s and  $6 \downarrow : 12$  s), which approximately double within that measure exposition sections take over these relationships in a similar way – 16,5m. : 6m.

Although the relationship of times might seem not to reach the proportions of twofoldness, one should have in mind the increased rhythmic density of the first exposition section, particularly in culmination and appropriately thinned out in the second one. This thought is prompted by the equivalents of the theme fourth notes and those of the number of measures (6 and 6 m.). By the way, we have already seen a similar regularity in the analysis of third blocks, when after the comparison of the proportions of the rhythmic durations of the theme and exposition we can partially judge about a functional dependence of rhythmic density because the volume of cyclic proportions is the function of the rhythmic density of sounds.




The theme:  $10 \downarrow : 6 \downarrow$   
 I, II (Exp.) 16,5m. : 6m.

The contrastive and continuous arrangement of rhythmic values, as we shall see later, also codes all the rhythmic segmentation of the counterpoints accompanying the fugue as well as the diminutions of the theme.





Summing up, mention should be made that the pitch and rhythm values differently articulate the parts of the theme. They differ in five sounds (s. 9 – 13). It is this difference that becomes the reason for the proportional fluctuation of the exposition. The recurrence of the blocks of thirds occupies a greater part of the theme, correspondingly, the proportions of the second proposte – riposte tone expand. Whereas the stabilization of rhythmic values, embracing a smaller part of the theme, resounds a proportional final section of the exposition. This counter action of the pitch and rhythm values serves for the keeping up of the parity and balance of binarics, thus, of the cyclic character as well.

The aspect of rhythm relationship prognosticates a slightly different version of the cyclic character of the theme. Here the difference between the binaric parts of the theme by five sounds (in respect of tones and rhythm values) plays a transitional role between the trochaic and iambic phases of the theme (Ex. 23c).

It is easy to notice three in turn sounding trochees at the beginning of the theme (accent s. 1, 5, 7). The primary is slightly longer (s. 1-5); as well as iambus of the accentuated sounds brought out by the descending leaps (accent. s. 15, 19, 23). The last accent of the theme (s. 23) seems to be ascending due to the accumulated periodical inertia and particularly due to the secret semitone attraction of sound  $H_1$  to  $B_1$ . The whole theme, including an intermediate figure of rhythm is arranged in the following proportion of relationship:

Trochees	Intermediate	Iambs
7 	3 	6 

Soon we are going to see how the binarics of the trochee and iambus programmed in the theme (greatly reminding of the rhythmic of Lithuanian sutartinės, see Ex. 11) will influence the macrorhythmic and contrapuntal microlevels presented by the theme of the postexpositional part of the fugue.

Well, what about the role of the blocks of rhythmic relations in exposition? We can say with a touch of “advance” that it is an intermediate figure of rhythm that exceptionally dominates in exposition both in macro and micro respects. The segmented (measured) intermediate figure becomes dominant in contrapuntal voices. Here they are dispersed into two elements ( and  and are doubly segmented ( and ). The first of these elements is characteristic of the initial section of exposition (mm. 9-10, 12-15) and the second of the final one (mm. 19-21).

On a macrolevel an intermediate figure of rhythm asserts itself by normative volumes of the presentation of the theme due to the absence of any diminished presentations of the theme. Still, a normative volume of the theme also varies in exposition by way of the inversion of the melodic line of the theme. Here one should have in mind that a melodic line in the fugue directly synchronizes with the dynamics of rhythmic values. Therefore, it is logical to think that the aspect of rhythmic values, which stimulated the segmentation of rhythmic figures on a contrapuntal level is equally significant under the influence of the macrolevel. This influence can be only indirect, i. e. in the alterations, inversions of the direction of a melodic line. It creates a certain slight, possibly, illusory acceleration or slowdown of rhythmic values. In this way, the normative volume of the theme in the exposition seems to acquire two of its variants, similarly like contrapuntal figures. Let’s compare:

Macrolevel:	Theme	Inversion
Microlevel:		

In the theme one can also notice the coded modal blocks, i. e. to trace a binary polarity in respect of the tonal relations. This aspect in the theme is coded by the primary sounds BACH (Ex. 23d, O). Let’s delve deeper into the essence of this matter.

The first two letters mark the sounds which serve for the variation of the minor block of the theme (b-des-f and a-f-des) and the last one – major (c-gis-e and h-gis-e) (Ex. 23e). They share the same common feature – augmented harmony. Among these blocks asserts itself a diminished harmony (h-d-f). Such an arrangement of modal blocks consolidates with the earlier discussed model of rhythmic relationships (trochee – intermediate figure – iambus). Anyway, it is natural to ask how many sounds of the theme modal blocks include. Orienting oneself to the model of rhythmic relationship, the last (third) iambus of the theme ends even in sound 25, i. e. continuous for half of the measure after the entrance of the riposte. A similar layering of the end of the proposte and causes no wonder. In Lithuanian, so-called canonic sutartinės similar layerings are rather typical, when a resounding starts earlier than lading voice ends. In this case the main thing is that the initials “BACH”, entering the theme, limit it. In short, they mark and define those spheres of the theme which become a program for a further expansion of the fugue. For instance,  $B_1$ -A sphere corresponds to two primary trochees of the theme, which when augmented base the sections of the fugue transformation. In its turn,  $c-H_1$  embraces two iambus, which conceal the potential of the disposition of macroiambic reprise.

An exclusive role of the initials belongs to the harmonic modal arrangement of the fugue. Besides the mentioned definitions of the major and minor blocks, the peculiarity of initials asserts itself through an individual intersection of the blocks. The latter is mainly highlighted by the sound c, resounding the third



letter. It shows that this sound surrounds the middle tritone harmony of diminished mode (s. 9-13). This surrounding does not mean that c (s. 8) could belong to a minor block. On the contrary. By way of prolonging the variation of the minor block through this sound, we get major harmony (des-f-a and c-a-f). Thus, the mentioned sound cannot belong to the minor block. It is useful to remember that harmonic intervals and their inversions are different things from melodic lines of the progression of the ascending and descending intervals, associating the dynamics of rhythm. It is, therefore, due to the specificity of harmonic intervals that not all sounds of the theme get into the horizon of modal blocks.

The code of binaric mode, as can be observed, differentiate the polarity of the first and second proposte - riposte of the exposition. The minor first presentations of the themes (b-moll, e-moll) are opposed by the presentations tinted with major acordics (Es-dur, A-dur, m. 8,13). This disposition of harmonies seems to be flowing from the semitone variantness of the first and fifth sounds with a common third of the chord. Similar modifications make possible to notice a logical relationship between the modal colouring and the tritonal relationships of the proposte and riposte. The tritonal relationship has sense only in case when uniform modes are mutually juxtaposed, i. e. only minor or only major. And vice versa. With the polarization of contrastive modes, the tritonal relationship of the presentation of the theme disappears, becomes usual, i. e. that of fifth or fourth. It is perfectly seen before or after in culmination major-minor episodes of the fugue (Ex. 23g, m. 34, 42). Of interest is a sequence of the expansion of modal relationships. In the theme a first (b, a) or a fifth (c, h) of harmonies is varied in a semitone. In exposition a first and a fifth – simultaneously (b, a-f, e and e, es-h, b). Whereas in the postexpositional part the major and minor thirds (Des-cis and C-c). The interdependent relationship of so varying harmonies is also a semitone. It means that potentially is also preserved the earlier employed variation of first and fifth sounds, only now it gets realized through the relationship of interdependent harmonies.

The modal polarization of the first and second proposte-riposte leaves unexhausted intermediate harmony. Thus, it logically starts sounding in the second section of the exposition (it is also characteristic of the end of the fugue (from m. 48). BACH initial sounds arranged in a reverse (Ex. 23d, R) order become a constructive factor of a diminished – tritonal harmony. All the culminations of exposition  $h^2$ ,  $c^2 A_1$  (low),  $b^2$  (m. 15,18,21,22) are marked by initials sounds. It is here, in the areas of culmination that the colouring of diminished or close to it harmony is most intensively concentrated.

It should be mentioned that the first two culminations rest in different sections of exposition. The earlier ends in culmination  $h^2$  and  $c^3$ , the successive starts. Other culminations associate the borders of the range. To be more exact, the proposte and contrapuntal layer of the fugue (it is reasonable here to compare mm. 21-23 with 48-49 in order to make sure of a great kinship of the upper voice intonations with the theme of the fugue). In his way, the pairs of different initial sounds bind binarically distant combinations – both sections of the exposition as well as a thematic relief and counterpoint.

On the other hand, here is also evident an intersection initiated by the inverse theme from the sound c. This sound made possible to construct in the theme the variants of augmented harmony, which are equally typical of both minor and major modal block. Thus, the inversion of the theme from c represents (apart from other things) the symbiosis – intersection of modal blocks.

The higher binary cycles of the fugue are marked by other pairing of factors. If in the exposition paralelly functioned the relationship between the tone and rhythm values and the tone and rhythm relationship, so now mixed members burst forth in a complementary way. On the one hand, binarics is paralelly formed by rhythmic relationship and tone values, on the other – tone relationship and rhythmic values.

The highest level of the binary polarization is easily seen between the expositional and postexpositional sections, and their polarities are complementarily unfolded by binary keys and in respect of binary micro-macrorhythms.

The first mentioned polarities are noticed in the aspect of tonal scheme. Each of the keys of the theme representation (to be more exact, the first tone of the theme, from which the theme starts sounding) belongs to one of the binary blocks. And the criteria of these blocks rest in the third complexes of the theme. Therefore, the keys of the presentation of the fugue theme form a group of keys or a block b-d-Des-(cis)-f and e-C-c-as-a. It should be mentioned that the blocks of keys distant from the centre by a third can chromatically vary (d-Des, as-a) and so have a major or minor modality.

The binary arrangement of the tonal blocks of the fugue is demonstrated by the following scheme (Scheme 1):

	I, II (Exp.)					III (Postexp.)					IV (Postexp.)				
Block (-):		e		e	c		e			as	C	c		a	
Block (+)	b		b			d		b	cis				f	f	b
Measures:	1	4	8	13	18	23	27	30	34	37	39	42	46, 46	48	49
		mid.				mid.		mid.				mid.			mid.

The scheme shows that the first block (+) is formed by the eight presentations of the theme. Whilst the opposite block (-) is counterbalanced on parity also by eight. It is just this quantitative parity of a binary tonal plan that helps to discover the polarity of the highest level of the fugue. In expository part, the first block (+) is represented by two representations of the theme and the second (-) three. This quantitative inequality is balanced by the first postexpositional section – transformation (III Postexp.). Since in the exposition the second block outbalances in the quantitative respect (-3 and +2) and in transformation – the first (+3 and -2), therefore, these sections of the fugue polarize according to the dominant block of the binary tonal plan. Whilst the quantitative balance in this respect is demonstrated by the second postexpositional section (reprise) [IV (Postexp.)]. Here both tonal blocks get three representations of the theme each (-3 and +3). Thus, the reprise fulfils the balancing function in the elaboration of the binary tonal plan. It greatly reminds of an intermediate figure of the theme (9 – 13s). It is quite natural to ask what balances the blocks of the transformation of the fugue and those of the macro rhythm of the reprise, which as we know, echo the augmented trochees and iambs? Possibly, exposition.

Potexpositional binary section is supported by augmented large-scale proportions of the trochaic and iambic rhythm blocks. These proportions are based by normative and doubly diminished presentations of the theme by way of various keys (Scheme 2):

	III (Postexp.)				IV (Postexp.)					
Rhythmic blocks:										
Key blocks:	d	e	b	cis	as	C	c	f	a	b
Measures:	23	27	30	34	37	39	42	46	48	49
	mid.		mid.				mid.		mid.	

The iambic and trochaic block of the fugue theme marked in the scheme above is reflected in an augmented way by the normative (d, e, etc) and diminished (b, as, etc) groupings of the theme presentation. Thus, the first trochee is resounded by two normative (d, e) and expanded diminished (b) presentation (for the volume of measures see in the scheme of A. Venckus), and the second – one normative (cis) and diminished (as). It seems alike in the fugue theme, the large trochees, the first of them in respect of their volumes is larger (three presentations), another – smaller (as it has two). In the last section the presentations of themes are arranged iambically (syncopically) – diminished (C) and normative (c, f). This large iambus is slightly larger than the next one, the diminished shape (a) of which simultaneously sounds with the normative (f) followed by the final one (b).

The above discussed “postexpositional” binary cycle [III (Postex.) and IV (Postexp.)] gives no precedent to call these sections the transformation and reprise of the fugue. In case we decide to call them so, we shall see great differences with a traditional fugue. And so, the binary cycle of transformation and reprise is distinguished by parity – based macroiambic and macrotrochaic blocks of the theme presentations. The polarization of macrorhythmic blocks are relief – oriented by the adequate arrangement the fugue culminations. Here the lowest and highest sounds of macroiambus and trochees are of great importance (Scheme 3):

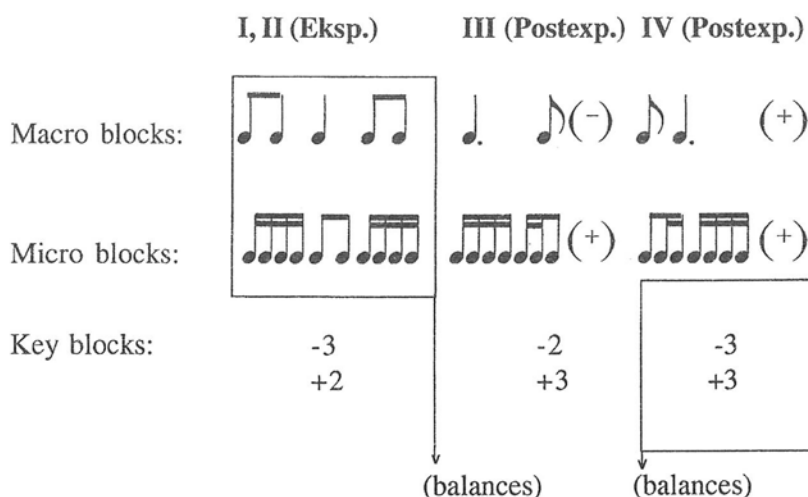
	III (Postexp.)		IV (Postexp.)					
Rhythmic blocks:								
Culm. tones:	D	as <sup>2</sup>	Cis	es <sup>3</sup>	g <sup>3</sup>	C	e <sup>3</sup>	B <sub>1</sub>
Measures:	23	32	34	36	40	42	49	49
	mid.			mid.	mid.		mid.	

Čiurlionis bases the small scheme of rhythm through the procedure of the segmentation (mensuration) of values, which differs from the procedure of the diminution of the theme values.

This scheme is based on the double segmentation of the transitional rhythm of the theme figure, i. e.

In the process of segmentation of one or another eighth, the composer forms rhythmic figures, which rather associate iambus () or trochee (). The first figure greatly asserts itself in the counterpoints of the macrotrochal section (Des-cis, mm. 34-36) and another in those of macroiambic (C-c, m. 42-44). In the result, the small contrapuntal scheme of rhythm polarizes with macrorhythm.

The carried out analysis leads to the conclusion that on the highest level of the fugue the respects of the binary tonal scheme and micro-macro-rhythms get polarized in a complementary way. A reprise balances keys and exposition – rhythm. Such a binary complementarities can be generalized by the following scheme (Scheme 4):



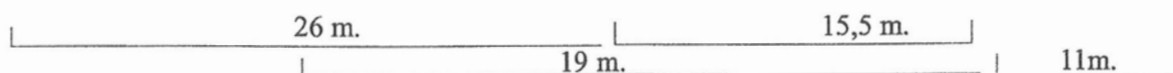
(In the schemes 3,4, the macrorhythm blocks are marked by conventionally employing the symbols of rhythmic blocks of the fugue theme).

The binary polarization of the highest level of the fugue, as mentioned before, asserts itself in the aspects of rhythm-values and tone relationship. In this case the rhythm-time is recognized through the reduction diminutive presentations of the theme, its simultaneous standard and diminutive sounding and the minor-major synchronous combinations resounding the latter. The easiest way to notice it – the comparison of the presentations of the synchronous soundings of different modes (m. 8 from the beginning of the fugue) with the themes of different values. The first synchronous combination forms two different modes – the melody of the theme sounds in the minor (b-moll, m. 8 or e-moll, m. 13) and harmony in the major (respectively Es-dur or A-dur). This link reminds of the re-harmonization of melody by major harmony. In its turn, a synchronous link of different value – standard and doubly diminished shapes of the theme can suggest stretto (mm. 48-49 mid.). These two poles – re-harmonization and stretto – inversively occupy positions in respect of culminations of the fugue. In exposition – before culmination (h<sup>2</sup>, m. 15) and in

postexposition – major – after major diatonic culmination of the fugue (c<sup>3</sup>, m. 40). Among polarized synchronous model and time combinations dominate transitional structures consisting of non-synchronous – on the one hand – standard and diminished, on the other – major and minor. The transitional time and modal structures are marked by a passing interrelation. The first non-synchronous standard and diminished combination (mm. 26-31) is followed by a non-synchronous dur and moll combination (mm. 32-36 beg.). Before the end of the latter «overlaps» another time combination (mm. 34-38) and the next starts (mm. 39-45). Some time later, one more dur and moll combination comes to the fore (m. 42 mid.). The shift and passing of non-synchronous combinations associate the acceleration of the rhythm – values of the theme. It enables one to perceive the essence of the postexpositional section (mm. 42 mid. – 48 mid.). The presentation of the theme (C-c) and a later following synchronous combination (f<sup>f-a</sup>) are principally modified and polarized union of the exposition. Here the triton relationships modified into fourth and modal synchrony changed into a standard - diminished-value synchrony. Still, the controversies of exposition and its union have a coinciding feature i.e. their ends are marked by an accompaniment of the themes by a diminished – tritone harmony (Comp. reversed theme c, m. 18 with a diminished a, m. 48). Whereas the episode after the union (m. 49 mid.) clearly associates the beginning of transformation (mm. 23 mid. –26).

Thus, the fugue before non-synchronous combinations (from m. 27) and together with them (up to m. 42,5) form a perfectly coinciding proportions for postexpositional sections of the fugue (mm. 23 mid. – 42,5 to the end). The presented scheme sums up the above mentioned data (Scheme 5).

**Exp.** (before m.23 mid.) + **Theme** (before m.27) **Non-synch.** (before m.42 mid.) **End of the fugue**



Here an ideal harmony of proportions is seen: Exp.+ Theme and the non-synchronous combinations on the one hand and the transformation of the fugue with the end of the fugue on the other, and the theme of the fugue on the third.

$$26 \text{ m.} : 15,5 \text{ m.} \approx 1,67$$

$$19 \text{ m.} : 11 \text{ m.} \approx 1,65$$

$$10 \text{ } \downarrow : 6 \text{ } \downarrow \approx 1,66$$

The transformation combination +Theme, (i.e. mm. 23 mid. – 26) can be compared with a transitional or “non-coinciding” figure (s. 9-13), the amount of the thirds of which is approximately proportional to the volume of the measures of the theme (3  $\downarrow$  : 4m.).

The binary cycle of the fugue in the aspect of the tone relationship is best of all marked by the retroinversion of the sounds B-A-C-H. As the reverse (R) and the inversion (I) shapes of these sounds coincide in both cases H-C-A-B, Čiurlionis employs a shape derivative modified in register respect, which should be called reintroversion (Ex. 23d, RI). It starts with the last bar of transformation, but the composer did not finish it reaching the middle (m. 38). Here we see the bass sound H. It is just from it that a register retroinversion starts. Follows c [IV (Postexp.) m. 39] and the bar before a coda a<sup>1</sup> (m. 48) and shortly B<sub>1</sub> (m. 48 mid.) Alike exposition reverse, the first letters are associated with a symbolic link of different sections (i. e. postexpositional part – transformation and and reprise), and the second letters with a contrapointal (of diminished theme and accompanying voices) rhythmic with the relief of the theme (standard).

It is worthy of mention that the rhythm of diminished themes becomes similar to contrapointal. In this way the functions of initial sounds remain the same as those of exposition, however, in a register respect they turn upside down and polarize. In a modal aspect, the expositional and postexpositional parts form a binary cycle of chromatics and diatonics, and the sections of the fugue marked by the letter C become the epicentres of such polarity – the inverse theme of the exposition accompanied by a diminished tritonal harmony (from m. 18) and the reprise major-diatonic theme (from m. 39). Besides, the chromatic character of exposition is marked by the relationship of proposte and riposte, and that of postexposition –

respective fifth and fourth relationships (Des – cis and as, m. 34 and 37 or C-c and f, m. 42,5 and 46). That is why in the exposition the semitone melodic glides sound in a more chromatic way due to a dynamic impact of the unstable tritone, whilst in the postexposition more diatonically, because fifth and fourth intervalic relationship strengthen a diatonic sensation of the mode. On the other hand, both large-scale parts of the fugue also have some balance stimulating features. For example, a fugue episode marked by the second letters (A B) of retroinversion is noted for a diminished tritonal harmony, and in major episodes of the exposition before the first two letters (H C) one can notice a diatonically oriented factor, for example, a contact of dur-moll harmonies through a common sound (es-g-b and b-des-f, etc.). Eventually, the largest parts of the fugue are polarised by their final keys d-moll and B-dur (m. 23 mid, 53). Both of them, from top to bottom, in a distanced way, surround the episodes of the initial sound C important for both parts. Incidentally, the latter are in opposition not only in respect of tritonal-diminished and diatonal harmony but also in the shapes of their inverse intervalic and diminished themes, among which rest, according to the analysis, a binary link between rhythm – values and modal relationship.

The conducted analysis enables one to perceive that Čiurlionis' Fugue in b flat minor is essentially an integral binary cycle. This cycle, programmed in the fugue theme, unfolds itself on an expositional and overall level. Each of the fugue combinations is polarically associated with another combination in respect of both –tone and rhythm (values and relationships). The consistently preserved binary principle of composing restructures all the conventions of the work-thematic, tonal, form and even genre. Thus, the title of the work is just a certain convention, better or worse serving for communication. If in spite of the logic of a binary cyclic form and guiding ourselves by the concepts of traditional theory we shall make an attempt to discover a transformation, reprise-code of the fugue or to "edit" the theme, etc, the work of the towering artist will never unfold itself and our efforts will yield no results.

Here of special mention is the fugue's unlogically re-edited sound  $H_1$  to C (s. 19).

1. The theme sound  $H_1$  is the serial element based on the great German composer Bach's letters of the surname. Owing to a consistent employment of B-A-C-H series and its shapes (R, RI) at a thematic and contrapointal levels, Čiurlionis' fugue should be regarded one of the earliest and the most perfect serial works in Europe. Besides, Čiurlionis' serialism is greatly original, yielding to a binary archetypal logic characteristic of ethnomusic.

2. The sound  $H_1$  presents great significance to the fugue itself, because the secret semi-tonal attraction of this sound towards the sound  $B_1$  ensures the balance of accents between both parts of the theme.

3. The mentioned sound accentuates itself in the intonation of the finale (E- $H_1$ -Dis-D), which is employed for the completion of the higher levels of the form. This intonation sounds in the exposition and the final contrapoints of the fugue. In addition, the sound  $h^2$  marks the culmination end of the first section of the exposition.

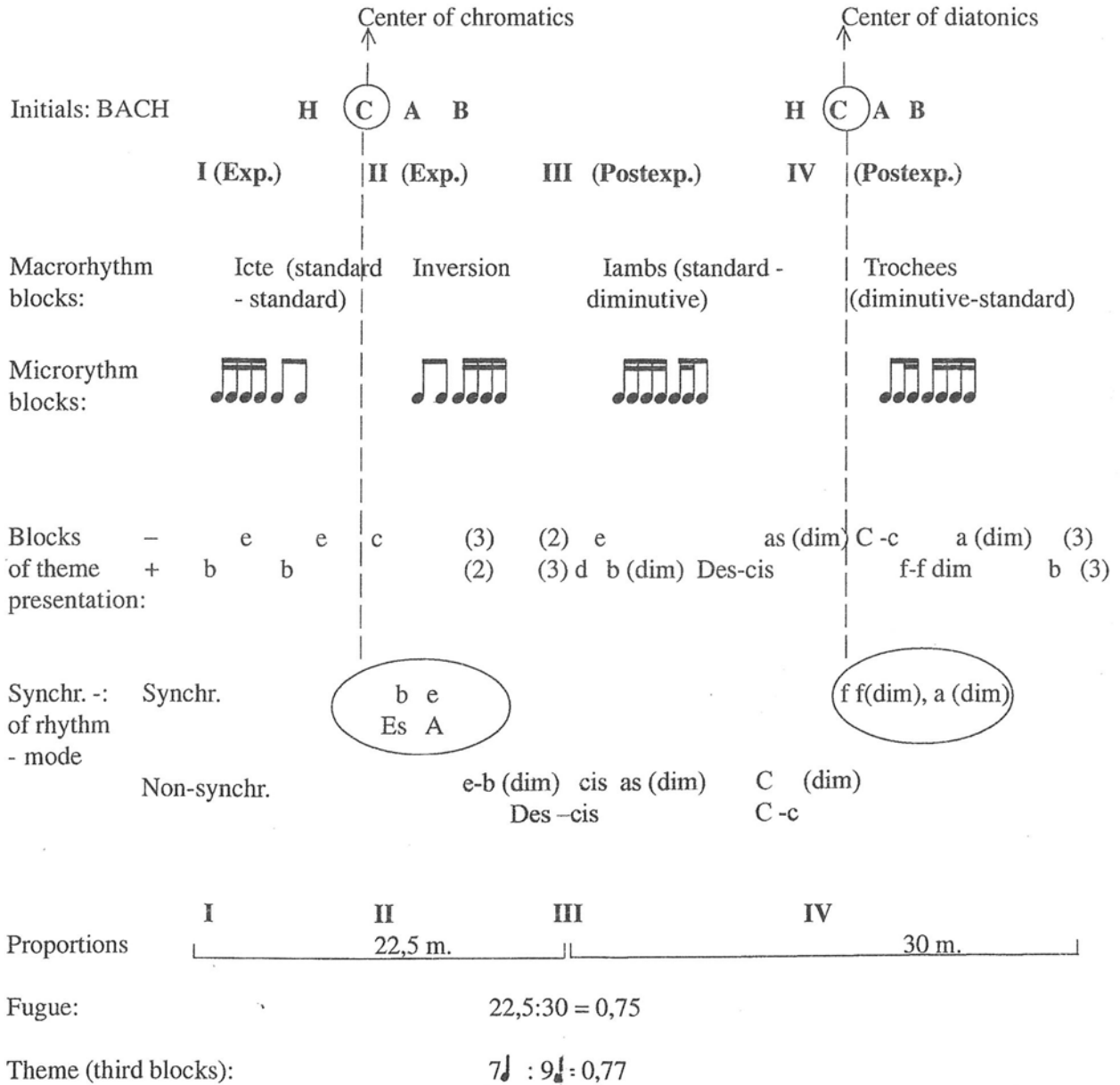
4. The sound  $H_1$  makes possible to bring out the modal (moll, dur) contrast between both parts of the theme. (A. Venckus has pointed it out). Later, the modal prerequisites of the theme polarize the proposte-riposte of the exposition and the postexpositional constructions (here C-dur diatonal culmination should be remembered!)

5. Taking into consideration the fact that the theme of the fugue codes the structure of the entire fugue, it is important to differentiate between its initial shape and that formed later, because the latter may be modified. This is the reason why different from expositional theme presentations, its sound (19) varies in semi-tone in postexpositional ones. A similar variant character, as has been mentioned, emerges from the modal major-minor and tritonal interval interactions, which are programmed by the series B-A-C-H itself. The modification of the sound  $H_1$  to C is particularly pronounced in the final presentation of the theme (b), which conceptually marks its polarity for the initial theme of the fugue.

The presented scheme (Scheme 6) will sum up the analysis of the fugue.



Scheme 6  
M.K.Čiurlionis' binary cyclic form of Fugue in b flat minor





## Summary

This investigation into the cyclic form of M. K. Čiurlionis' music leads to the following conclusions. Čiurlionis' cyclic character of music above all lies in the origin of his principle of composing determined by a binary archetype. A binary archetype is an inseparable peculiarity of Lithuanian ethnomusic, which asserts itself on the polarity of two equal blocks of sounding. These blocks usually consist of third intervals, polarized at a second. This kind of binarics is typical of Lithuanian archaic monody. Third sounds, ousting one another at a second, form binary ornament of monody. A binary archetype is particularly distinct in sutartinės, which shape a natural polyphony of Lithuanian monodies. Sutartinės are noted for a second friction of third blocks, manifesting itself at the time when mentioned intervals sound together.

Čiurlionis has intuitively adopted a binary archetype of ethnomusic and has consistently elaborated it in his works. It was more than a mere citation of melodies or their imitation, characteristic of the romanticist composers and Čiurlionis' later contemporaries – J. Gruodis, and even J. Juzeliūnas. The national specificity of Čiurlionis' music is basically determined not by the citation of melodies and their mimetics, irrespective of its highly inventive form, but a binary archetype of ethnomusic. One can say that it is Čiurlionis' deeper sensation of Lithuanian ethnomusic, its intuitive insight.

In the light of a binary archetype Čiurlionis' music is perceived as an integral phenomenon. Different from the dominant musicological assertions that Čiurlionis seems to have tested a great many composing trends and methods, without fully integrating them into an integral style, is "principally open" and the like (D. Staškevičius, V. Landsbergis), we should like to interpret him contrarily. Čiurlionis' evolution is noted for the elaboration of the binary archetype to the most perfect examples of his music. The composer's music shows less concern for romantic tonalities, serialism in its conventional meaning as well as the classicist and linear manifestations. They rather create a background, outer covering of the sounding of music. Čiurlionis found and accepted all those features as a tradition. The dimension generalizing and unifying his works most fully manifests itself through a peculiarity of a binary cyclic form. Thus, it is this binary cyclic form, emerging from a source of archaic culture that restructures in a decisive way what the composer found in musical surroundings of his days. It is witnessed even by Čiurlionis' most elementary models of composing adopted from romanticists, for instance, of the harmonization of folk melodies (Ex. 12) and others.

Čiurlionis elaborated a binary cyclic form in music throughout all his creative life. The composer's earliest attempts (Ex. 13) at composing witness this feature. Still, the Parnassus of a binary cyclic form is Fugue in b flat minor. Unlike his earlier opuses, where he binarily polarizes only separate elements of music, his later binary cyclic form embraces a great number of musical aspects, besides not at a single level.

The breath of archaic binarics witnesses a diverse and deep restructuring of the tonal system of composing adopted by the composer from romanticists. Forming the blocks of sounding, he can abandon accordics at thirds (Ex. 15). Modelling a binary cycle – to assimilate it with tonal functions (Ex. 16, 16a). In another case to form a rotatory tonal plan of the shift of blocks (Ex. 17, 17a). And more, he manages to chromatically vary the components of binarics without losing neither binary sensation of displacement nor a second friction (Ex. 18, 18a). Čiurlionis masterly handles chromatics, making its sounds move between polar blocks of sounding and the functions of tonality (Ex. 19, 19a). His serial method has no analogues in Europe, since it is based on the binarics of blocks. It greatly expands and deepens later prevailing methodology of a dodecaphonic series. The small series of sound volume employed by the composer code in their structure binary polarity, which becomes the function of the further serial elaboration of sounds. Here open wide vistas for the modification of a serial system in respect of the intensity of intervalics and other respects (Ex. 21, 22, 22 a, b, c, d, e). In his last work Čiurlionis masterly demonstrates the handling of binary cyclic form, which equals B. Bartók's latest opuses of modal binarics.

Starting with the charging of the fugue theme with a binary cyclic form at least in four respects – tones, rhythm (values and relationships) – the composer structures growing projections of binary cyclic form. The binary cyclic form in all the mentioned aspects embraces exposition and the wholeness of the fugue. Čiurlionis' Fugue is an example of binary serialism worth remembering, where the nucleus is comprised of the series of the letters B-A-C-H. This series segments the fugue theme and its higher levels on a binary basis. Starting with the charging of the fugue theme with a binary cyclic form at least in four respects – tones, rhythm (values and relationships) – the composer structures growing projections of binary cyclic form. The binary cyclic form in all the mentioned aspects embraces exposition and the wholeness of the fugue (see the integrated scheme of the fugue binary cyclic form – Scheme 6).

The analysis of the Fugue in b flat minor carried out by A. Venckus witnesses that it is principally impossible to adequately reflect the origin of Čiurlionis' music composing on the basis of canonical concepts of tonal music. The lack of adequate methodology gives rise to misinterpretations of the composer's music on the whole. It is, however, no consolation either to performers of his music or editors and musicologists, who make attempts to determine Čiurlionis' niche in the history of music. And what suffers most is our knowledge about Čiurlionis as the genius of Lithuanian music.

The carried out analysis of the binary cyclic form testifies that a binary method enables one to unfold not yet discovered essential sides of his works. Binary methodology makes possible to thoroughly characterize all the musical media employed by the composer. His tonality shows itself as a tonality of binary impact. It holds true for the serialism of binary impact, the cyclic form of works, etc. It is of note that this binary methodology gives a possibility to principally state that Čiurlionis with his binary searches and discoveries is the 20<sup>th</sup> century herald of the universal interest in archaic music. The things that he touched upon in his works were greatly productively elaborated by the later contemporaries Ch. Ives, B. Bartók, I Stravinsky. Though the composer's music by virtue of historical circumstances is being discovered belatedly, it still remains an unvaluable treasure not only for Lithuanians but also for the whole world.

## References:

<sup>1</sup> The presented episodes of Čiurlionis' works are enumerated according to Darius Kučinskas' compiled chronological catalogue of piano music (see 21).

<sup>2</sup> In the article are used the terms of sounds current in Europe. It is convenient analysing Čiurlionis' initial series.

<sup>3</sup> The scheme is presented with slight abbreviations [for more see: 34, p. 240-241]. Besides, the keys of sections are marked by the author of the article.

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## Rimantas Janeliauskas

## Mikalojaus Konstantino Čiurlionio muzikos binarinis cikliškasumas

Genialaus lietuvių menininko, kompozitoriaus M. K. Čiurlionio polinkis mąstyti cikliškai, regis, plaukia iš giliausių ir intymiausių menininko asmenybės paskatų, iš pačios jo prigimties. Tad suvokti šią genetinę menininko duotį, manytume, yra vienas lemtingųjų Čiurlioniaus tikslų.

Cikliškumo savybė, kaip pamatysime, nėra paprasta. Ji sufokusuoja archetipinę Čiurlioniškojo meno gelmę. Čiurlionio muzikos cikliškasumas pirmiausia glūdi jo komponavimo principo prigimtyje, kurią determinuoja lietuvių etnomuzikos binarinis archetipas.

Binarinis archetipas yra neatsiejama lietuvių etnomuzikos savybė, pasireiškianti dviejų paritetinių skambesio lyčių poliškumu. Paprastai šias lytis sudaro terciniai intervalai, besiskiriantys sekunda. Binarinis archetipas labai ryškus sutartinėse. Joms būdinga tercinų lyčių sekundinė trintis, pasireiškianti skambant minėtiems intervalams drauge. Ši binarika būdinga ir archajinei lietuvių monodijai. Terciniai jos garsai, per sekundą išstumdami vienas kitą, suformuoja binarinį monodijos ornamentą. Čiurlionis intuityviai perėmė etnomuzikos binarinį archetipą ir nuosekliai jį išplėtojo savo kūryboje. Tai buvo nepalyginamai daugiau nei paprastas melodijų citavimas arba jų pamėgdžiojimas, būdingas romantinės pakraipos kompozitoriams bei vėlesniems Čiurlionio amžininkams – J. Gruodžiui ir netgi J. Juzeliūnui. Kompozitoriaus muzikai ne tiek svarbios joje esančios klasicizmo, romantinės tonacijos ar lineariškumo apraiškos, sukuriiančios daugiau foninį, išorinį muzikos skambesio apvalkalą. Juk Čiurlionis visa tai rado ir priėmė kaip tradiciją. Kur kas svarbiau, kad minėtos savybės, kaip ir daugelis jo išbandytų modernių komponavimo metodų, paženklintos binariniu cikliškasumu (ciklas iš dviejų). Ši savybė, kaip svarbiausias vienijantis jo kūrybos matmuo, atskleidžia gilesnę, nei romantikams įprasta, Čiurlionio tautinės muzikos pajautą, intuityvią jos išvalgą.

Binarinio archetipo šviesoje visa Čiurlionio muzika iškyla kaip vientisas fenomenas. Jos evoliucijai būdingas nuoseklus šio archetipo išplėtojimas iki pačių tobuliausių kompozitoriaus muzikos pavyzdžių. Būtent binarinis cikliškasumas, kyląs iš archajinės kultūros klodo, lemtingai perstruktūruoja visa, ką kompozitorius sutiko to meto muzikinėje aplinkoje. Tai liudija netgi patys elementariausi Čiurlionio komponavimo modeliai, perimti iš romantikų, kaip antai liaudies melodijų harmonizavimas (12 pvz.) ir kt.

Binarinį cikliškasumą muzikoje Čiurlionis plėtoja visą kūrybinį gyvenimą. Ši muzikos bruoža galima aptikti jau pačiuose ankstyviausiuose kompozitoriaus kūrybiniuose bandymuose (1 pvz.). Binarinio cikliškasumo Parnasas – Fuga b-moll. Skirtingai nuo ankstyvesniųjų opusų, kuriuose binariškai priešinami tik atskiri muzikos elementai, vėlyvuosiuose binarinis cikliškasumas apima daugelį skirtingų lygmenų muzikos tėkmės aspektų. Tad nuosekliai išskleista binarinio cikliškasumo savybė leidžia diferencijuoti jo kūrybinės brandos etapus ir atrasti jiems tinkamus kriterijus.

Archajinės binarikos dvelksmas įvairialypiai ir giliai perstruktūruoja kompozitoriaus iš romantikų perimtą tonacinę komponavimo sistemą. Formuodamas skambesio lytis, kompozitorius vadovaujasi jau kitais kriterijais ir gali atsakyti tercinės akordikos (15 pvz.), asimiliuoti binarinį ciklą su tonacinėmis funkcijomis (16, 16a pvz.), sudaryti rotacinį lyčių kaitos tonacinį planą (17, 17a pvz.). Be to, jis sugeba binarikos komponentus chromatiškai varijuoti, neprarasdamas nei binarinio išstūmimo pojūčio, nei sekundinės trinties (18 pvz.). Nuostabu, kaip Čiurlionis valdo chromatiką, priversdamas jos garsus judėti tarp poliškų skambesio lyčių bei tonalių funkcijų (19, 19a pvz.). Būtent tuo pirmiausia ir pasireiškia neįprastas Čiurlionio tonalumas. Nepastoviasios harmonijos funkcijas kompozitorius traktuoja paritetiškai – binariškai. Tad skirtingai nuo ankstyvesniams romantikams (Fr. Chopinui, R. Wagneriui) būdingos dominantinės, o vėlesniams (A. Bruckneriui, M. Regeriui, H. Wolfui ir kt.) – subdominantinės harmonijos vyravimo, Čiurlionis chromatikos nesaisto nei su viena jų. Chromatika nuolat juda tarp binarinių polių. Čiurlionio serijų metodas neturi analogų Europoje, nes jis yra grindžiamas lyčių binarika. Kaip tik tai nepaprastai išplečia ir pagilina vėliau įsivyravusią dodekafoninės serijos metodologiją. Kompozitoriaus naudojamos nedidelės garsų apimties serijos savo struktūroje užkoduoja binarinį poliškumą, kuris tampa tolimesnės serijinės garsų plėtotės funkcija. Atsiveria platūs horizontai serijinę sistemą modifikuoti intervalikos intensyvumo ir kitais atžvilgiais (22, 22 a, b, c, d, e pvz.). Savo paskutiniame kūrinyje Fugoje b-moll Čiurlionis demonstruoja virtuozinę binarinio cikliškasumo techniką, prilygstančią vėlyviams B. Bartóko modalinės binarikos opusams.

Pradėdamas binariniu fugos temos cikliniu susegmentavimu bent keturiais atžvilgiais – tonų bei ritmo (verčių ir santykių), kompozitorius sudaro augančias binarinio cikliškasumo projekcijas. Binarinis cikliškasumas visais keturiais minėtais atžvilgiais aprėpia ekspoziciją ir fugos visumą. Čiurlionio fuga yra išimtinai binarinio serijiškasumo pavyzdys, kurio branduolį sudaro B-A-C-H raidžių serija. Ši serija binariškai segmentuoja fugos temą ir aukštesniuosis fugos lygmenis (žr. integruotą Fugos binarinio cikliškasumo schemą – Schema 6). Remiantis kanoniniais tonalios muzikos konceptais, iš esmės neįmanoma adekvačiai atspindėti Čiurlionio muzikos komponavimo prigimties. Tai patvirtina A. Venckaus atlikta Fugos b-moll analizė. Nesant adekvačios metodologijos, kyla nesusipratimų dėl kompozitoriaus muzikos. Tai nėra paguoda nei jos atlikėjams, nei redaktoriams, nei patiems muzikologams, bandantiems nustatyti Čiurlionio vietą muzikos istorijoje. O labiausiai nukenčia mūsų suvokimas, kur slypi Čiurlionio genialaus tautiškasumo esmė.

Tuo tarpu binarinis metodas atskleidžia iki šiol neįžvelgtas esmines jo muzikinės kūrybos puses. Binarinė metodologija apibūdina visas kompozitoriaus naudojamas muzikos priemones. Ja remiantis, Čiurlionio tonalumas atsiskleidžia kaip binarikos paveikos tonalumas. Panašiai atrodo binarikos paveikos serijiškasumas, kūrinių cikliškasumas ir t. t. Šio metodo efektyvumą iš dalies parodo ginčijamo Fugos b-moll temos garso  $H_1$  pozityvūs motyvai. Binarinė logika tvirtai byloja kaip tik šio garso naudai: tai ir binarinė simetrija išsidėstę temas akcentai bei derminis poliškumas, ir temos dalis išskiriantys BACH garsai, ir visos fugos mastu pasireiškiantis ekspozicijos ir visumos binarinis cikliškasumas. Pastarajame lygmenyje išaiškėja ryšys tarp intervalinių temas santykių (tritoninių arba kvintinių ir kvartinių) ir mažorinio bei minorinio temos dermės kolorito. Tai tik patvirtina, kad fugos ekspozicijai yra dėsningas garsas  $H_1$ , o jos poekspoziciniam padaliniiui – pustoninis jo variantas (C). Tad Čiurlionis savo binariniais atradimais ir ieškojimais yra XX a. visuotinio susidomėjimo archajinėmis muzikos ištakomis šauklys. Tai, ką jis savo kūryboje apčiuopė, vaisingai plėtojo vėlesnieji jo amžininkai Ch. Iveses, B. Bartókas, I. Stravinskis. Ir nors kompozitoriaus muzika dėl istoriškai susiklosčiusių aplinkybių atrandama pavėluotai, ji išlieka neįkainojama vertybe ne tik lietuviams, bet ir visam pasauliui.

Ex. 1. MKČ, Apie muziką (6, p.299)

Mo-čiu-te ma-no, se-no-ji ma-no, šir-de - le. ir t. t.

Example 1a

(0 0) (0 0)  
- + - m. 3 -

Ex. 2. MKČ, Apie muziką (6, p.299-300)

Lengvai

Bė - kit, ba - ra - liai, bė - kit. ba - ra - liai, ga - lan va - la - ko.

Example 2a

(0 0) (0 0)  
- + - m. 5 -

Ex. 3. MKČ, Apie muziką (6, p.300)

Ma - no mo - čiu - tē, se - na bū - da - ma,  
no - ri, no - ri sal - daus mic - ge - lio.

Example 3a

(0 0) (0 0)  
- + - m. 3 -

Ex. 4. MKČ, Apie muziką (6, p.314)

Tu, ma-no se-se - rė-le, se-se-le  
gul-bu - žė-le, kad no-ri var-gą  
varg-ū, te - kėk už bau-džiau - nin - ko.

Example 4a

(0 0) (0 0)  
a b a b  
m. 7 10

Ex.5. ČLLM 336 (12, p.312)

Example 5a

Ex: 6. ČLLM 335 (12, p.312)

Example 6a

Ex. 7. M.K.Čiurlionis DK 201 (1904), mm. 1-6

Ex. 7a

Ex. 8. I.Stravinsky *Petrushka* No 3 (1921; 1910-11), mm.



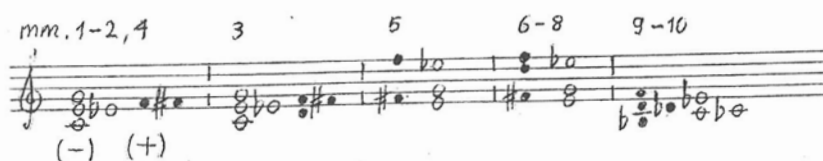
Exų 8a



Ex. 9. B.Bartók *Mikrokosmos* No90 (1926-37), mm.1-10



Ex. 9a





Ex. 10. Ch.Ives Set of take-offs No3 (1906) mm. 25-29

Musical score for Ex. 10, showing piano and right-hand staves with complex chords and dynamics like *ppp*.

Ex. 10a

Musical score for Ex. 10a, showing a single staff with notes and accidentals, including markings like *mm.1*, *b*, *e*, and *(-) (+)*.

Ex. 11. SS (4) PLLIM (27)

Musical score for Ex. 11, showing a single staff with notes and accidentals, including markings like *(SS39)*, *(SS16)*, *(SS-3)*, *(SS12)*, *(PLLIM17)*, *(SS36)*, *I*, *II*, *III*, *IV*, *V*, *VI*, *(SS4)*, *(SS18)*, *(SS4)*, *(SS1)*, *(SS6)*, *(SS36)*.

Ex. 12. M.K.Čiurlionis DK221 (1906), III, mm. 20-28 (10, p.17)

Musical score for Ex. 12, showing piano and right-hand staves with complex chords and dynamics like *(poco rit.)*, *(= 7)*, *(= 5)*, *(= 2)*.

Ex. 13. M.K.Čiurlionis DK 1 (1906), mm. 1-4 (11, p.3)

Ex. 14. M.K.Čiurlionis DK 280 (1909), I, mm. 1-2 (13, p.51)

Ex. 15. M.K.Čiurlionis DK 258 (1908), I, mm. 1-2 (42, p.51)

Ex. 16. M.K.Čiurlionis DK 295 (1909), mm. 1-2 (11, p. 73)

Ex. 16a. (DK 295, mm. 5-8)

Ex. 16a. (DK 295, mm. 5-8)

The image shows two systems of piano accompaniment. The first system is labeled (S) and the second (D). Both systems feature a treble and bass clef with various musical notations including notes, rests, and dynamic markings like 'p'. The music is in a key with one sharp (F#) and a common time signature.

Ex. 17. M.K.Čiurlionis DK 198 (1904), mm. 1-6 (42,p. 13)

Ex. 17. M.K.Čiurlionis DK 198 (1904), mm. 1-6 (42,p. 13)

The image shows two systems of piano accompaniment. The first system is labeled 'Presto' and 'M.M. d = 80-84'. The second system is labeled '4' and '5'. Both systems feature a bass clef with various musical notations including notes, rests, and dynamic markings like 'p'. The music is in a key with one sharp (F#) and a common time signature.

Ex. 17a. (DK 198, mm. 12-14)

Ex. 17a. (DK 198, mm. 12-14)

The image shows two systems of piano accompaniment. The first system is labeled '13' and the second '4'. Both systems feature a bass clef with various musical notations including notes, rests, and dynamic markings like 'p'. The music is in a key with one sharp (F#) and a common time signature.

Ex. 17b

$\circ \circ \# \circ a \ b \circ \ b \circ \underline{\circ} (\dots) \ \# \circ$   
 $\# \circ (\dots)$   
 $\bar{\circ} \# \bar{\circ} \ \# \bar{\circ} \ b \bar{\circ} \ \circ (\dots) \ \# \bar{\circ} \ \# \bar{\circ} (\dots)$   
 $\bar{a} \ \bar{b} \ \bar{a} \ \bar{b} \ \bar{b} \ \bar{a}$   
 m.12

Ex. 18. M.K.Čiurlionis DK 256 (1907), m. 1 (5, p.51)

*f*  
 +

Ex. 19. M.K.Čiurlionis DK 268 (1908), mm. 1-2 (5, p.183)

*f energiu*  
 - + - + + -

Ex. 19a. (DK 268, mm. 5-6)

*mf* *dim.* *p*  
 + -

Ex. 20

(DK 194-1904) (DK 204-1905) (DK 200-1904)

- + + - - + -

Ex. 21. M.K.Čiurlionis. DK 216 (1906), I, mm. 1-11

E A Es A C A Es (E<sup>3</sup> A<sup>3</sup> Es<sup>3</sup> A<sup>3</sup>)

C<sup>3</sup> A<sup>3</sup> Es<sup>3</sup>

B A C H

Ex. 22

E A ES A C A ES

+ -

Ex. 22a

Handwritten musical notation for Ex. 22a. The top staff is a treble clef with a melodic line of eighth notes. Annotations above the staff include 'O' over the first two notes, 'R' over the next four notes, and '(R)' over the final two notes. A dashed line connects the 'O' and 'R' annotations. The bottom staff is a bass clef with a corresponding melodic line. An annotation '(O)' is placed below the first two notes of the bass line. Vertical dashed lines connect the notes between the two staves.

Ex. 22b

Handwritten musical notation for Ex. 22b. The top staff is a treble clef with a melodic line of eighth notes. Annotations above the staff include '(RJ)' over the first two notes, a circled 'R' over the next two notes, and another '(RJ)' over the final two notes. The bottom staff is a bass clef with a corresponding melodic line. Vertical dashed lines connect the notes between the two staves.

Ex. 22c

Handwritten musical notation for Ex. 22c. It consists of three staves. The top staff is a treble clef with a melodic line of eighth notes. Annotations above the staff include 'R' over the first two notes, a circled 'O' over the next two notes, and another 'R' over the final two notes. The middle staff is a treble clef with a melodic line of eighth notes. Annotations above the staff include '(O)' over the first two notes, '(RJ)' over the next two notes, and another '(O)' over the final two notes. The bottom staff is a bass clef with a corresponding melodic line. Annotations below the staff include '(J)' over the first two notes and '(O)' over the next two notes. Various notes are circled in the top and middle staves. Vertical dashed lines connect the notes between the staves.

Ex. 22d

Handwritten musical notation for Ex. 22d. The top staff is a treble clef with a melodic line of eighth notes. The bottom staff is a bass clef with a corresponding melodic line. Annotations below the bottom staff include '+' under the first two notes and '-' under the next two notes. Vertical dashed lines connect the notes between the two staves.



Ex. 22e

Musical notation for Ex. 22e. The top staff is in treble clef and contains a sequence of notes with fingerings: 0, 2, 4, 8, 6. The bottom staff is in bass clef and contains a few notes.

Ex. 22f

Musical notation for Ex. 22f. The top staff is in bass clef and contains notes with accidentals. Below the staff, a sequence of letters is enclosed in brackets: ( T D S T S D S S D S T ).

Ex. 23 M.K.Čiurlionis Fuga b-moll (Urtext) m. 1-4

Handwritten musical score for the beginning of the fugue, showing two staves with complex rhythmic patterns and accidentals.

Ex. 23a

Musical notation for Ex. 23a, showing a single staff with notes numbered 1 through 24. It includes annotations like "10 d: 13 s." and "il. 6 d: 12 s."

Ex. 23b

Musical notation for Ex. 23b, showing a single staff with notes numbered 1 through 24, featuring a long slur over the latter half.

Ex. 23c

Musical notation for Ex. 23c, showing a single staff with notes numbered 5, 9, 13, 15, 19, and 23, with accents and slurs.

Ex. 23d

Musical notation for Ex. 23d, showing two staves with notes numbered 1, 6, 8, 14, 19, m. 15, 18, 21, 22, m. 38, 39, 48, 49. It includes annotations like "(O) b b-A", "c 4 o H (R)", and "(RT)".

Ex. 23e

Musical notation for Ex. 23e, showing a single staff with notes numbered 1, 4, 8, 13, with annotations "(moll)" and "(dur)".

Ex. 23f

Musical notation for Ex. 23f, showing a single staff with notes numbered m. 1, 4, 8, 13, with various accidentals and slurs.

Ex. 23g

Musical notation for Ex. 23g, showing a single staff with notes numbered m. 34, 42, with various accidentals and slurs.

M.K.Čiurlionis DK 298b (1909)

### Fuga b-moll (Urtext)

(Expos.)

10 d: 13 s. 6 d: 12 s.

18 20 24 25

7

b - moll  
Es - dur

10

12

e - moll  
A - dur

Handwritten musical score with annotations:

- Measure 14: Circled **H** with an arrow pointing to  $h^2$ .
- Measure 16: **II (Expos.)**
- Measure 18: Circled **C** with an arrow pointing to  $c^3$  (Invers.).
- Measure 20: **(orig. 21-23 : 48-49)** and circled **A** with an arrow pointing to  $A_1$ .
- Measure 22: Circled **B** with an arrow pointing to  $b^2$  and **III (P. Expos.)**.

Dynamic markings:  $(-)$ ,  $p$ ,  $ld$ .

Handwritten musical score for piano, measures 24-32. The score is written on grand staves with treble and bass clefs. It includes various musical notations such as notes, rests, and accidentals. Handwritten annotations include:

- Measure 24: *mm. 25-26: 51-52*
- Measure 26: *re*
- Measure 28: *b (dim.)*
- Measure 30: *b (dim.)*
- Measure 32: *Des-dur*

Handwritten musical score for piano, measures 34-42. The score is written in treble and bass clefs. It features complex rhythmic patterns, including triplets and sixteenth notes. Annotations include:

- Measure 34:  $\rightarrow Des$ ,  $\downarrow cis$ ,  $\odot \rightarrow Cis$
- Measure 36:  $\rightarrow es^3$ ,  $ras (dim)$
- Measure 38:  $IV (P. Expos)$ ,  $C (dim.)$
- Measure 40:  $\odot \rightarrow g^3$ ,  $C$ ,  $C - dare$
- Measure 42:  $\rightarrow C$ ,  $L \rightarrow C$



44

46 *Conj.*

48 *f (dim)* *a (dim)* *7 e<sup>3</sup>*

50 *(mus. 4:23:51)*

52



## **Modernism in Color: Dietrich Erdmann's Emphasis on Tone Color or on anti-avant-garde**

### **Introduction**

The German composer Dietrich Erdmann (born 1917) is one of the most important advocates of tone color compositions that specifically limit the instrumentation to traditional (acoustic) instruments. Hereby, his compositional approach is rather "traditional" in the sense of "anti-avant-garde". However, his success within the last two decades has given him much support by colleagues as well as by the audience, which — in turn -- triggered the interest of musicologists and music theorists. This paper will provide biographical information and a stylistic assessment of Dietrich Erdmann's music in general — the music of a composer who is an outspoken opponent of the avant-garde. The paper will also discuss Erdmann's re-interpretation of traditional principles of compositions to achieve a modern music style with rich tone colors and unusual instrumentations. Analytical observations of his solo concertos will be summarized.

### **Biographical Notes on Dietrich Erdmann**

Erdmann's interest in "color" in general goes back to his childhood, strongly influenced by his highly artistically-talented half-brother Walter Macke, the son of the painter August Macke. Growing up in the environments of fine arts as well as of music, Erdmann studied cello with Paul Herrmann and music theory and composition with Paul Hindemith (1931), Ernst-Lothar von Knorr (1932) and Harald Genzmer (1933). During his college years at the Berlin Musikhochschule [conservatory] between 1934 and 1938, he gained insights into different areas of orchestration while studying with Kurt Thomas (choral conducting and composition) and Walter Gmeindl (orchestral conducting). He completed his studies with an artist diploma in choral conducting and the "private-music-teacher exam" in composition. Already during those years, he emerged as a strong supporter of contemporary music as the founder of the "Arbeitskreis für Neue Musik" [Focus Group New Music] in 1935. Shortly after Erdmann was drafted to the army, his father, the well-known social democrat Lothar Erdmann, was murdered in the concentration camp Sachsenhausen. This event became not only very important for his political consciousness, but also for his believe that art and music should develop beyond (and not support) political agendas. This seems important also with regard to his position against the avant-garde, because most developments in avant-garde are politically motivated. During his military years (1938-1945) Erdmann — who resorted to a ruse — received two "vacations" for composition studies with Paul Höffer; he completed these studies with a final exam in 1941.

After the end of the war (and after being held as prisoner of war), Dietrich Erdmann taught music at the Berlin Humboldt-Oberschule [high school] between 1945 and 1948, and starting in 1947 at the Pädagogische Hochschule [Pedagogical University] in Berlin. At the latter institution, he became the director of the music department (1949), associate professor (1954) and full professor (1968). In 1970, he became Prorektor [vice-president] of the university.

Already in 1963, he had founded the "Studio für Neue Musik" [Studio for New Music]. In 1972, he founded the "Arbeitskreis für Kammermusik" [Focus Group Chamber Music] in cooperation with the German Academic Exchange Service (DAAD). By order of the German government, Erdmann traveled several times to South America (1965-67) to teach music courses and give concerts. Since his retirement in 1982, he traveled to concerts of his music in the Soviet Union (1989) and in the United States (1994).

Dietrich Erdmann received many awards, among others the Bundesverdienstkreuz (1987), the Johann-Wenzel-Stamitz prize (1988), the Humboldt Plaketten [Humboldt Badges] (1998) and the Silesian Culture Prize (2002). His life and work was honored with two Festschriften (Burde 1987, Krause-Pichler / Schüler 1997).

### **Overview of the Style of Dietrich Erdmann's Music**

Dietrich Erdmann was influenced by New Objectivity, Neo-Baroque and Neo-Classicism. Aside the many musical fashions since the 1920s, and aside the many compositional techniques of the avant-garde, he

developed a modern music style with rich tone colors and unusual instrumentations (though with traditional instruments). Already his early compositions — like his *Sechs kleine Klavierstücke* [6 little Piano Pieces] (1933) — show stylistic unity and musical competence as well as individual solutions with regard to musical form. In the middle of the 1960s, he settled on a prose-like musical syntax with the emancipation of dissonances (e.g., in his *Sonate* for oboe and piano, 1965).

Until the end of the 1940s, Erdmann's work was dominated by chamber music, but the cantata *Der Maien* [The May] for soprano, choir, flute, and string quartet (based on a folk song, 1946) was the beginning of numerous vocal compositions (e.g., *Berauschet Euch* for soprano, baritone, choir, and orchestra after Charles Baudelaire, 1953). Erdmann applied the lyrical forming of melodies that he used in his vocal compositions to his instrumental music, specifically to his concertos. The *Concerto* for piano and orchestra (1950 / 1976) was the beginning and the first climax of his work with regard to solo concertos.

In compositions of the 1950s and 1960s, we can often find the use of church modes and neo-classical forms, for instance in his *Concertino* for piano and orchestra 1956. Since the 1970s, Erdmann's music is chromaticized and makes use of the concept of variation. He also started to use unconventional musical forms, clear but demanding rhythmic structures, and very fine instrumentations (e.g., in *Spektrum* for small orchestra, 1975, or in *Musical Multicolore* for oboe, clarinet, bassoon, horn, percussion, violin, viola, cello, and double bass, 1981-82).

The last three decades are not only characterized by the use of unusual instrumentations, but also by the use of instruments that are traditionally not much used in comparable musical contexts. Erdmann wrote, for instance, many compositions for saxophone (e.g., *Resonanzen* for saxophone quartet, 1984, *Konzertstück* for alto saxophone, string orchestra, two horns, and percussion, 1988, or his *Dialog* for alto saxophone and tenor saxophone, 1997).

Erdmann's oeuvre includes — with the exception of opera and ballet — almost all genres and instrumentations: 16 solo concertos, 12 orchestral compositions, numerous piano and other instrumental solo compositions, chamber music for string and wind instruments, as well as many songs, cantatas, and choral music.

### **Dietrich Erdmann and The Anti-Avant-Garde**

Dietrich Erdmann is one of the outspoken opponents of the avant-garde of experimental music. He mentioned once in an interview: "I believe that there was too much experimentation in the music of this [20th] century — most of which I experienced fully conscious —, so that it got to this point today: If one does not read a famous name in the concert program, the concert halls will stay empty. This is unfortunate, but not the fault of the audience. This is primarily a result of continuous public experiments. Experiments do not necessarily belong into the public life. If one, like here [in Germany], 'invents' and praises a new system every 10 years, then the audience recoils from that and stays away. Then the composers are getting punished, but not just those who are responsible, but also those who tried to write music for the general public and who are interested in enjoying the music. In a personal conversation, Isang Yun told me once: 'What are composers doing here in Europe? There are new fashions all the time. In our country [Korea], developments take 500 years.'" (Erdmann 1997, 39).

Purposely, Dietrich Erdmann does not follow compositional systems of any kind, be it twelve-tone music, total serial music, aleatoric, or tonal music. (He thinks similarly about political and ideological systems.) After all dark experiences throughout the twentieth century, he is skeptical and doubtful: "The spirit of the music, the idea, the formal construction, that what stands 'between the lines,' the personal style of the composer seems crucial to me. It is quite unimportant, if the music is categorized as 'new' or as 'old'. It should be 'authentic'. Everybody knows that 'new' will be 'old' tomorrow. Wagner's remark 'Children, create the New!' was understandable 150 years ago. Today, we could say: 'Children, create the Good, so that people listen to it!'" (ibid., 40). Erdmann wants to create music with which he can connect to his contemporaries. Without cheap popularity, he would like to reach the 'normal' listener. "I strive for pieces that are clearly structured [...] and that can move listeners without literary 'instructions for use' as they are very much in fashion these days." (Ibid.)

### **Erdmann's Solution: A Modern Style With Rich Tone Colors**

The music of Dietrich Erdmann is mainly characterized by lyrical melodies, strong rhythmic support and sound color, while the harmonic organization is highly chromatic. For Erdmann, sound color develops out of harmony and out of the colors of the instruments and its registers. He tries to use musical material sparingly. He is a master of instrumentation, whereby he avoids over-sized orchestras. The musicologist Wolfgang Burde once called Erdmann's music "intimate music" (Burde 1997), because of his clear and economic instrumentation. Often, Erdmann tries to emphasize instruments that are usually not emphasized and that usually do not retain important roles within an ensemble. Examples are his Concerto for bass-clarinet and orchestra (1990), his Concerto for bassoon, contra-bassoon and orchestra (1996), and his Concertino for tuba, string orchestra, and percussion (2000). However, the richness in color not only results from the use of unusual solo instruments, but from the many different instrumental combinations, by use of modern techniques of sound production, and by the use of the different registers of various instruments.

### **Analytical Observations: Dietrich Erdmann's Solo Concertos**

The following paragraphs will summarize some analytical observations with the special focus on Dietrich Erdmann's solo concertos. So far, Erdmann wrote 16 solo concertos:

- Konzert für Klavier und Orchester [Concerto for Piano and Orchestra] (1950 / 1976)  
Instrumentation: 2 Flutes (and Piccolo), 2 Oboes, 2 Clarinets, 2 Bassoons, 2 Horns, 3 Trumpets, 3 Trombones, Timpani, Percussion, Violin I, Violin II, Viola, Violoncello, Double Bass  
Publisher: Breitkopf & Härtel, Wiesbaden  
Recordings: LP Mars 20780; CD Querstand VKJK9806
- Concertino für Klavier und kleines Orchester [Concertino for Piano and Small Orchestra] (1956)  
Instrumentation: 1 Flute, 1 Oboe, 1 Clarinets, Violin I, Violin II, Viola, Violoncello, Double Bass  
Publisher: Edition Gravis, Bad Schwalbach  
Recordings: LP Thorofon MTH 169; CD Thorofon 2145
- Concertino grazioso für Blockflöte und Streichorchester [Concertino grazioso for Recorder and String Orchestra] (1958 / 1987)  
Instrumentation: Soprano-Recorder / Alto-Recorder (1 Performer), Violin I, Violin II, Viola, Violoncello, Double Bass  
Publisher: Heinrichshofen, Wilhelmshaven  
Recording: CD Thorofon
- Concertino für Flöte und Streichorchester [Concertino for Flute and String Orchestra] (1958)  
Instrumentation: Solo-Flute, Violin I, Violin II, Viola, Violoncello, Double Bass  
Publisher: Edition Gravis, Bad Schwalbach  
Recording: CD Thorofon 2145
- Notturmo für Altblockflöte und Gitarrenchor [Notturmo for Alto-Recorder and Guitar Ensemble] (1962)  
Instrumentation: Solo-Recorder (or Flute), Guitar I, Guitar II, Guitar III  
Publisher: Edition Gravis, Bad Schwalbach  
Recordings: CD Thorofon CTH 2213; LP FSM 54003
- Movimenti für Oboe, Zupforchester und Schlagzeug [Movimenti for Oboe, Orchestra of Plucked Instruments, and Percussion] (1973)  
Instrumentation: Solo-Oboe (or Solo-Flute), Mandolin I, Mandolin II, Mandola, Guitar, Double Bass, Percussion  
Publisher: Volksmusikverlag Joachim Trekel, Hamburg  
Recordings: CD Thorofon CTH 2213; LP FSM 54003 SFB
- Konzert für Mandoline und kleines Orchester [Concerto for Mandolin and Small Orchestra] (1979)  
Instrumentation: 2 Flutes, 2 Clarinets, 2 Horns, Timpani, Percussion, Violin I, Violin II, Viola, Violoncello, Double Bass  
Publisher: Breitkopf & Härtel, Wiesbaden  
Recordings: CD MDG A 3451; CD Chaconne / Japan MTK 003

-Concerto für Violoncello und Kammerorchester [Concerto for Violoncello and Chamber Orchestra] (1985)

Instrumentation: Solo-Violoncello, 1 Flute, 1 Oboe, 1 Clarinet (and Bass-Clarinet), 1 Bassoon, 1 Horn, Percussion (1 Performer), Violin I, Viola, Violoncello, Double Bass

Publisher: Breitkopf & Härtel, Wiesbaden

Recording: CD Thorofon 2104

-Concertino für Viola (oder Englisch Horn oder Klarinette) und Zupforchester [Concertino for Viola (or English Horn or Clarinet) and Plucked Instrument Ensemble] (1985)

Instrumentation: Solo-Viola (or English Horn or Clarinet), Mandolin I, Mandolin II, Mandola, Guitars, Double Bass

Publisher: Volksmusikverlag Joachim Trekel, Hamburg

Recordings: CD Inbal Music 981121; CD Telos Music Records TLS 032

-Konzertstück für Altsaxophon und kleines Orchester [Concert Piece for Alto-Saxophone and Small Orchestra] (1988)

Instrumentation: 2 Horns, Percussion, Violin I, Violin II, Viola, Violoncello, Double Bass

Publisher: Breitkopf & Härtel, Wiesbaden

Recordings: CD Thorofon 2104; CD Thorofon 2269

-Concerto für Violine und kleines Orchester [Concerto for Violin and Small Orchestra] (1988)

Instrumentation: Solo-Violin, 1 Flute, 1 Oboe, 1 Clarinet (and Bass-Clarinet), 1 Bassoon, 1 Horn, Percussion, Violin I, Violin II, Viola, Violoncello, Double Bass

Publisher: Breitkopf & Härtel, Wiesbaden

Recording: CD Bella Musica, BM 31.2337

-Konzert für Saxophon und Orchester [Concerto for Saxophone and Orchestra] (1989)

Instrumentation: Solo-Saxophon, 1 Flute (and Piccolo), 1 Oboe, 1 English Horn, 1 Clarinet, 1 Bass-Clarinet, 2 Horns, 2 Trumpets, 2 Trombones, 3 Timpani, Percussion, Violin I, Violin II, Viola, Violoncello, Double Bass

Publisher: Ries & Erler, Berlin

Recording: CD Thorofon CTH 2269

-Konzert für Baßklarinette und Orchester [Concerto for Bass Clarinet and Orchestra] (1990)

Instrumentation: Solo-Bass-Clarinet, 1 Flute (and Piccolo), 1 Oboe, 1 English Horn, 1 Clarinet, 1 Bassoon, 2 Horns, 2 Trumpets, 2 Trombones, Timpani, Percussion, Violin I, Violin II, Viola, Violoncello, Double Bass

Publisher: Ries & Erler, Berlin

Recording: CD MDG 624 0556-2

-Concerto für Flöte und kleines Orchester [Concerto for Flute and Small Orchestra] (1993)

Instrumentation: Solo-Flute, 1 Flute, 1 Oboe, 1 Clarinet (and Bass-Clarinet), 1 Bassoon, 2 Horns, 2 Trumpets, 2 Trombones, Timpani, Percussion, Violin I, Violin II, Viola, Violoncello, Double Bass

Publisher: Breitkopf & Härtel, Wiesbaden

-Konzert für Fagott, Kontrafagott und Orchester [Concerto for Bassoon, Contra-Bassoon, and Orchestra] (1996)

Instrumentation: Solo-Bassoon, Solo-Contra-Bassoon, 2 Flutes, 2 Oboe, 2 Clarinets, 2 Bassoons, 2 Horns, 2 Trumpets, 2 Trombones, Timpani, Percussion, Violin I, Violin II, Viola, Violoncello, Double Bass

Publisher: Ries & Erler, Berlin

Recording: CD Querstand, VKJK 9806

-Concertino für Tuba, Streichorchester und Schlagzeug [Concertino for Tuba, String Orchestra, and Percussion] (2000)

Instrumentation: Tuba, Violin I, Violin II, Viola, Violoncello, Double Bass, Percussion (1 Performer)

Publisher: Ries & Erler, Berlin

Unfortunately, the space limit for this paper does not allow detailed analytical remarks, nor does it allow the discussions of all of Erdmann's concertos. Thus, the following analytical remarks can only refer to selected solo concertos.



Initially, Dietrich Erdmann composed mainly for instruments he had played himself — piano, cello, flute, and piccolo — or at least for instruments he had available for performances. Although demanding art music was his main goal, he also composed for amateur ensembles, for instance for orchestras of plucked instruments which consist of Mandolin I, Mandolin II, Mandola, Guitar, and Double Bass. His first composition for such an ensemble was his *Divertissement für Zupforchester* [Divertissement for Orchestra of Plucked Instruments] from 1968. In 1973, he combined his interests in demanding music, unusual instrumentations, and amateur music with his *Movimenti for Oboe, Orchestra of Plucked Instruments, and Percussion*. The sound of the oboe and that of the plucked instruments clearly mix very well — Erdmann's main motivation for this work —, while the percussion instruments (hanging cymbal, side drum, Chinese wood block, and 3 bongos) add a rhythmic flavor to the concerto. The third movement (*allegro assai*) is only 'orchestrated' for the two soli: oboe and percussion. It is embedded between the slow second and the fast fourth movement, and its important function is to replace the missing solo cadenza. This third movement is an excellent example of Erdmann's use of musical parameters: we find experiments regarding sound color and timbre, the sensitiveness and delicateness of the melodies with varied phrasings and pithy rhythmic emphasis.

Most passages of this composition have tonal implications, a characteristic of much of Erdmann's earlier music. In addition, the duration of this work — about 11 minutes — does not allow us to categorize this work as a real solo concerto. This aspect is certainly reflected in the formal organization: thematic material is always based on one theme or on elements of this theme. The percussion instruments pick up rhythmic elements of phrases or are contrasting them. The orchestra of plucked instruments usually takes part in motivic-thematic developments and has clearly more than just accompanying tasks.

While *Movimenti* was not quite a real solo concerto in terms of its duration, Dietrich Erdmann's *Konzert für Mandoline und kleines Orchester* [Concerto for Mandolin and Small Orchestra] certainly is. It attracted attention throughout Europe and is probably the most famous mandolin concerto of the 20th century.<sup>1</sup> It was composed in 1979 for the mandolin virtuoso Masayuki Kawaguchi and had its world premiere under Hiroyuki Iwaki with the Japanese Symphony Orchestra Sapporo in Sapporo on Dezember 23rd, 1979. Its European premiere was in 1982 at the International Festival for Plucked Instruments in Mannheim. Dietrich Erdmann orchestrated this concerto for a small orchestra: 2 flutes, 2 clarinets, 2 horns, timpani, percussion (side drum, Chinese wood block, 3 bongos, and hanging cymbal), violin I, violin II, viola, violoncello, and double bass. The necessity of a small orchestra seems clear: the characteristic fine-metallic sound of the mandolin should not be completely covered by the orchestra. In addition, the small orchestra makes colorful musical developments possible.

Already in 1978, Erdmann had composed a piece for solo-mandolin: his *Sonatine für Mandoline und Klavier* [Sonatina for Mandolin and Piano], so that the composer knew very well the technical and melodic possibilities of the (Neapolitan) mandolin. He used these possibilities in his mandolin concerto sensitively and in a virtuosic manner. The aspect of virtuosity is especially given with the solo cadenzas: one in each movement! The soloist is required to use various striking and plucking techniques as well as difficult glissandi and double stops in all registers.

The formal organization of the mandolin concerto is rather classical in the sense of the 18th century — the time when mandolin music was at its peak. The three movements (*Allegro - Adagio - Allegro*) provide the basis and the frame for fine melodic and rhythmic ideas that are combined with sound color nuances. These colorful nuances are a result of an orchestration that emphasizes the diversity of instrument combinations, especially of the various wind instruments with the mandolin. The percussion instruments, which are used sparingly, provide additional 'flavor'. The slow second movement, for instance emphasizes transitions from one (!) clarinet to the mandolin or to their colorful fusion. Hereby, the rhythm plays an important role: combinations of sixteenth-eighth-figures, double-dotted notes, or even transitions from sixteenth to triplets or quintuplets, together with finest dynamic differentiations, create a piece of music that is everything else than monotonous. On the other hand, long trills on the solo instrument create tremulants through the two-choired mandolin.

Throughout the years of composing solo concertos, Dietrich Erdmann's musical style changed: tonality is more and more avoided through chromaticism, finer sound colors are created, and rhythmic elements become more dominant. The mandolin concerto was an important step towards a 'revolution' of sound

color, using traditional instruments. Compositions that followed display these characteristics more and more.

The concertos that followed were the Concerto für Violoncello und Kammerorchester [Concerto for Cello and Chamber Orchestra] from 1985, the Concertino für Viola und Zupforchester [Concertino for Viola and Orchestra of Plucked Instruments] from 1985, and the Konzertstück für Altsaxophon und kleines Orchester [Concert Piece for Alto Saxophone and Small Orchestra] from 1988.

Erdmann had composed chamber music for saxophones already since the early 1980s. In 1984, he met the saxophone virtuoso Detlef Bensmann, for whom Erdmann composed many other pieces, for instance Saxophonata für drei Saxophone [Saxophonata for three Saxophones] (1 performer, 1986) und Fantasia Colorata für Tenorsaxophon solo (1987). The first saxophone concerto — the one-movement Concert Piece — was premiered by Bensmann and the Merck orchestra under the direction of Zdenek Simane on November 27th, 1988 in Darmstadt. This is the first composition, in which we can find the performance practice of the “Schlagzunge” [percussion tongue], which is a pizzicato effect that was initiated by Detlef Bensmann.<sup>2</sup>

While Erdmann asked for only two horns, percussion and string orchestra in his Concert Piece, one year later he wrote a full concerto for saxophone and orchestra (Konzert für Saxophon und Orchester, 1989). In this concerto, the composer could better reach his goal to use the saxophone for new sound experiments. The saxophone specifically balances the sound between the strong brass and the delicate woodwinds. The orchestra in this concerto includes each one woodwind instrument, including a bass clarinet, two of each brass instrument, furthermore percussion, timpani, and strings. This “large saxophone concerto” was dedicated to Detlef Bensmann, and was premiered in Bremerhaven by the city orchestra under the direction of Leo Plettner on Dezember 4th, 1989.

The saxophone concerto has four movements (Sostenuto / Vivace - Allegretto scherzando - Adagio molto espressivo - Allegro assai). The full orchestral sound and the use of both, soprano and alto saxophones as solo instruments, provide opportunities to manifold sound experiments that support as well as balance thematic-motivic developments. The ‘concertare’ — the organization of the concerto — is carried out on several different levels: The orchestra either creates a sound background for the expressively expanding saxophone or it uses thematic material; in the latter case, single orchestra instruments or groups of instruments are brought out. Finally, the saxophone can shine on solo passages and especially during the solo cadenza with unusual performance techniques and sound effects: from different types of pizzicato to ‘laugh effects’ and overblow-techniques that create three-tone chords (for instance, at the end of the solo cadenza of the first movement). Important dramaturgic principles are used in this concerto: contrasts and developments. Contrasts are, for instance, expressive-dramatic passages versus quiet-contemplative ones or aggressive versus balancing-regular rhythms. Developments are developments of thematic ideas, including variations, and dynamic developments. Chromaticism is the basis for the continuous change of short-lived tonal centers. The probably most important structural interval is the minor second.

The emancipation of percussion is made possible by the manifold use of different percussion instruments: not only in the dialogue between saxophone and percussion in the fourth movement, but also, for instance, through the use of a melody instrument — the xylophone.

I would like to discuss the melodic organization separately, because it is of greatest importance for Erdmann’s music. Back during his study years, he studied with the famous choral conductor Kurt Thomas, who taught him principles of melodic design and the ‘breathing’ in music. At that time, he already knew of Paul Hindemith’s teaching of melody. Since then, Erdmann’s music is characterized by clear melodies that are well-structured and balanced — not just in his vocal music, but also in his instrumental compositions. An excellent example is, for instance, the initial melody of the saxophone in the first movement of his saxophone concerto.

One of his many solo concertos is dedicated to a member of the clarinet family: the Konzert für Baßklarinetten und Orchester [Concerto for Bass Clarinet and Orchestra] from 1990. This four-movement composition (Adagio / Vivace - Andante, quasi sostenuto - Poco adagio, cantabile - Allegro grazioso) was commissioned and premiered by the Merck Orchestra Darmstadt and performed with Renate Rusche as the soloist on November 30th, 1991. The solo instrument is characterized by a broad spectrum of sound colors: changes are possible from clear-metallic sounds to mild-soft sounds. Sharp sounds can be created by overblowing the higher registers.

Erdmann's melodies in his bass clarinet concerto are especially singable and memorable, although not simple, with balanced (equal length) phrasings. Into these melodies, the composer sometimes inserts one or two measures that are performed by a group of instruments, while the solo instrument is pausing. These melodies are often continued by the clarinet, by the bass clarinet in high registers, or by the horn; the variety of solutions are responsible for the continuous change in sound color and timbre.

In the spring of 1996, Dietrich Erdmann composed his *Konzert für Fagott, Kontrafagott und Orchester* [Concerto for Bassoon, Contra-Bassoon, and Orchestra] and is, thus, dedicated to two instruments that have clear differences in their sound characteristics. Interestingly, both solo instruments are seldom playing by themselves, but most often together. The orchestra is relatively large: all wind instruments are doubled.

The last solo concerto composed so far is the *Concertino für Tuba, Streichorchester und Schlagzeug* [Concertino for Tuba, String Orchestra, and Percussion] (2000).

I chose to specifically focus on Dietrich Erdmann's solo concertos for two reasons: First of all, several musicologists have categorized Dietrich Erdmann as a composer of mainly chamber music. This is certainly not true, considering the fact that he composed 16 solo concertos and a dozen orchestral compositions. Second, his solo concertos are exemplary of most of his compositions regarding harmony, melody, rhythm, and sound color.

The analytical observations of several of Erdmann's solo concertos included the most important characteristics of Erdmann's music. However, there are certainly several developments over the many years of his career as a composer: Regarding the instrumentation, Erdmann initially composed for instruments that he had played himself: piano, flute instruments, and cello; later, he expanded his pool of instruments by focussing on solo instruments that are traditionally rarely used as solo instruments and that offered the opportunity of new sound experiences: such instruments are recorders, mandolin, bass clarinet, contra bassoon, and saxophones. Stylistically — and this is certainly not only true for his solo concertos —, the melodic as well as the harmonic organization were chromaticized, from an expanded tonality to free tonality. Erdmann's interest in sound color is based on his love of visual arts, specifically painting, which is a result of the strong influence that August Macke had on him during his youth. This love of color was the starting point for a more and more delicate differentiation of the orchestration — an orchestration that became, at the same time, clearer over the years. The clear orchestration is also the reason for using a small orchestra in many of his compositions. As part of this development, sound color became the most important part of the harmonic design; sound color and harmony create a unity in the music of Dietrich Erdmann.

Another development within Erdmann's solo concertos is the development of musical form: while his first concertos used a relatively traditional formal design with three movements, Erdmann used different, untraditional forms in his later compositions to express his musical ideas. Sociological aspects are also important for Erdmann's music. The basis for any of Erdmann's compositions is his cooperation with performers. This aspect is reflected by the structure and organization of the music: performance techniques and virtuosity are usually tailored to specific musicians. This is especially important for the solo cadenzas in his concertos and for Erdmann's music for orchestras of plucked instruments.

The relationship between solo and tutti is never schematic, but inventive and dependent on the musical material. Erdmann lets the solo instruments present more thematic material or opens many virtuous opportunities. Passages that employ chamber-musical textures usually integrate the solo instrument and one of each orchestral wind instrument.

Thematic development is, next to sound color and harmony, very important in Erdmann's music. In this respect, variation becomes one of the most important dramatic components.

Finally, we can group Dietrich Erdmann's solo concertos in periods of his overall compositional work. At specific times, Erdmann composed for specific instruments: we find, for instance, a recorder period at the end of the 1950s and early 1960s, a saxophone period during the 1980s, and a bassoon and contra bassoon period during the 1990s.

### **Final Remarks: On Modernism, Avant-Garde, and Post-Avant-Garde**

Webster's Third New International Dictionary — the "definite Merriam-Webster unabridged dictionary of the English language" — defines "modernism" as "the philosophy and practices of modern art; a self-conscious and deliberate break with the past and a search for new forms of expression in any of the arts."<sup>3</sup>

In discussions on modern music, Erdmann's music would probably not necessarily be regarded as "modern," because it is rather "conservative" in its harmonic structure and in its use of traditional instruments.

In this paper, I tried to show that Erdmann is clearly a modern composer, who self-consciously and deliberately broke with past musical traditions and searched for new forms of expression in music. However, his focus on the search for new expressions were sound color and timbre experiments. In this respect, Erdmann can be seen as an experimental composer, although not in the sense in which "avant-garde" is usually understood. However, if we search for a definition of "avant-garde" in the most comprehensive dictionary of the English language, we find "those who create, produce, or apply new, original, or experimental ideas, designs, and techniques in any field"<sup>4</sup>. With this definition, Erdmann would even be an "avant-garde" composer, which Erdmann himself would never agree to. The second meaning of the term "avant-garde," found in the same dictionary, would, however, not apply to Erdmann: "a group (as of writers or artists) that is unorthodox and untraditional in its approach: [sometimes]: such a group that is extremist, bizarre, or arty and affected"<sup>5</sup>. The fact is that Erdmann's aesthetics is directed at a broad audience. He writes music for people with little background in modern music, for people with an average general education. In this sense, his music could be called "conservative". But this would not quite reflect Erdmann's instrumental, sound-color-oriented experiments. The best adjective to describe his music would be "non-avant-garde" in the best sense: Erdmann focuses on different aspects in music than the "extremist avant garde" composers, but his music is highly artistic and experimental with regard to orchestration and sound color.

Dietrich Erdmann is a successful composer, a composer who emphasizes the making of the music and its reception by a broad audience, and a composer who is an outspoken opponent of "avant garde" music. I am sure, he would be proud to be called an "non-avant garde" composer — in the most positive meaning of the term.

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**Notes**

<sup>1</sup> See articles by Marga Wilden-Hüsgen (1997), Peter Rummenhüller (1997) and Wolfgang Burde (1997).

<sup>2</sup> See D. Erdmann in the CD booklet to "Musik für Saxophon", Thorofon CTH 2269.

<sup>3</sup> Gove, Philip Babcock. Ed. Webster's Third New International Dictionary of the English Language. Springfield, MA: Merriam Webster, 1993. p. 1452.

<sup>4</sup> Ibid., p. 150.

<sup>5</sup> Ibid.

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Nico Schüleris

## Spalvos modernizmas: Dietricho Erdmanno išskirtinis dėmesys garso spalvai, arba apie antiavangardą

**Įžanga.** Vokiečių kompozitorius Dietrichas Erdmannas (g. 1917) yra vienas iš pačių svarbiausių toninės koloristikos kompozicijų, kuriose specifiškai apsiribojama tradicinių (akustinių) instrumentų instrumentuote, gynėju. Tad jo kompozicinė nuostata antiavangardo prasme yra gana „tradiciška“. Vis dėlto dėl per pastaruosius du dešimtmečius jį lydėjusios sėkmės Erdmannas sulaukė nemažos kolegų bei publikos paramos, kuri savo ruožtu paskatino muzikologų ir muzikos teoretikų susidomėjimą. Nors savo pranešime aptarsiu, kaip D. Erdmannas naujai interpretuoja tradicinius kompozicijos principus, idant modernios muzikos stilių praturtintų kuo turtingesnėmis garso spalvomis bei neįprastomis instrumentuotėmis, šioje įžangoje konferencijos dalyviams pristatysiu būtinas bendrąsias žinias apie patį kompozitorių, kad pagrindiniame konferencijos pranešime būtų galima labiau susitelkti į pačią muziką ir pateikti kelių D. Erdmanno kompozicijų analizę. Konferencijos pranešime taip pat aptarsiu skirtumus tarp modernizmo, avangardo ir postavangardo, kadangi D. Erdmannas atvirai oponuoja avangardui.

Šioje „įžangoje“ aš dėmesį skirsiu biografinei ir stilistinei informacijai bei Erdmanno kūrybos estetiškiems aspektams.

**Biografijos faktai.** D. Erdmanno dėmesio „spalvai“ ištakos iš esmės slypi jo vaikystėje, kuomet jam didelę įtaką padarė jo nepaprastai talentingas pusbrolis Walteris Macke, dailininko Augusto Macke's sūnus. Augdamas dailiųjų menų ir muzikos persmelktoje aplinkoje, D. Erdmannas griežti violončele mokėsi pas Paulių Herrmanną, o muzikos teorijos ir kompozicijos jį mokė P. Hindemithas (1931 m.), Ernstas-Lotharas von Knorras (1932 m.) ir Haraldas Genzmeris (1933 m.). Svarbių išvalgų įvairiose orkestruotėse srityse studijų Berlyno konservatorijoje (*Musikhochschule*) metais (1934–1938) jam suteikė Kurtas Thomas (chorvedyba ir kompozicija) bei Walteris Gmeindlis (orkestrinis dirigavimas). Studijas jis užbaigė gaudamas chorvedžio diplomą ir išlaikydamas „privataus muzikos mokytojo“ kompozicijos egzaminą. Jau per tuos metus jis atsiskleidė kaip tvirtas šiuolaikinės muzikos rėmėjas – 1935 m. įkūrė „Naujosios muzikos draugiją“ (*Arbeitskreis für Neue Musik*). Netrukus po to, kai D. Erdmannas buvo paimtas į armiją, jo tėvas – žymus socialdemokratas Lotharas Erdmannas – buvo nužudytas Zachsenhauzeno koncentracijos stovykloje. Šis įvykis buvo nepaprastai svarbus ne tik jo politiniam sąmoningumui, bet ir sutvirtino įsitikinimą, kad menas ir muzika turi plėtotis šalia politinių santvarkų/programų, o ne remti jas. Šis pastebėjimas svarbus ir jo pozicijos, nukreiptos prieš avangardą, atžvilgiu, kadangi didžia dalimi avangardo plėtotė buvo politiškai motyvuota. Karo metais (1938–1945) D. Erdmannas griebėsi gudrybės, ir gavo dvejus „atostogas“ kompozicijos studijoms pas Paulių Höfferį, kurias užbaigė 1941 m., išlaikydamas baigiamąjį egzaminą.

Pasibaigus karui išėjęs iš karo belaisvių stovyklos, D. Erdmannas nuo 1945-ųjų iki 1948-ųjų metų dėstė muziką Humboldto vidurinėje mokykloje, o nuo 1947-ųjų – ir Humboldto pedagoginiame universitete. Vėliau jis tapo šio universiteto muzikos katedros vedėju (1949 m.), docentu (1954 m.) ir profesoriumi (1968 m.), o 1970 m. tapo universiteto prorektoriumi.

Dar 1963-aisiais jis įkūrė „Naujosios muzikos studiją“ (*Studio für Neue Musik*) kaip VDMK padalinį. O 1972-aisiais įkūrė „Kamerinės muzikos draugiją“ (*Arbeitskreis für Kammermusik*). Vokietijos vyriausybės pavedimu D. Erdmannas keletą kartų keliavo į Pietų Ameriką (1965–1967), kur mokė muzikos ir rengė koncertus. Išėjęs į pensiją (1982 m.), jis keliavo koncertuodamas po Sovietų Sąjungą (1989 m.) ir Jungtines Amerikos Valstijas (1994 m.).

D. Erdmannas pelnė nemažai apdovanojimų, tarp jų Vokietijos federacinės tarnybos kryžių (*Bundesverdienstkreuz*, 1987 m.), Johanno Wenzelio Stamitzo premiją (1988 m.), Humboldto ženklelį (*Humboldt Plaketten*) ir Silezijos kultūros premiją (2002 m.). Jo gyvenimas ir kūryba apžvelgta dviem straipsnių rinkiniais (*Festschriften*) – vienas sudarytas Burde's ir išleistas 1987-aisiais, kitas išleistas 1997 metais (sudarytojai Krause-Pichler/Schüler).

**D. Erdmanno muzikos stiliaus apžvalga.** Dietrichas Erdmannas patyrė naujojo objektyvumo, neobaroko ir neoklasicizmo įtakas. Neatsižvelgdamas į muzikos madas, prasidėjęs po 1920 m., ir į daugumą avangardo kompozicinių technikų, jis išplėtojo savitą šiuolaikinės muzikos stilių, pasižymintį turtingomis toninėmis spalvomis ir neįprastomis instrumentuotėmis (nors ir naudodamas tradicinius instrumentus). Jau ankstyvieji jo kūriniai – pavyzdžiui, *Sechs kleine Klavierstücke* („Šešios mažos pjesės fortepijonui“), sukurtos 1933 m. – atskleidžia stilistinę vienovę ir autoriaus muzikinę kompetenciją bei individualius sprendimus muzikinės formos požiūriu. Septintojo dešimtmečio viduryje jis rašė kompozicijas, pagrįstas prozinio stiliaus muzikine sintakse bei disonansų emancipacija (pvz., tai matyti jo Sonatoje obojui ir fortepijonui, 1965).

Iki 1940 m. pabaigos D. Erdmanno kūryboje vyravo kamerinė muzika, tačiau su kantata *Der Maien* („Gegužis“) sopranui, chorui, fleitai ir styginių kvartetui (pagal liaudies dainą, 1946 m.) jis pasuko vokalinių kompozicijų rašymo keliu (paminėtinas kūrinys *Berauschet Euch* sopranui, baritonui, chorui ir orkestrui, pagal Charles'io Baudelaire'o žodžius, 1953). Melodijų lyrinio formavimo principus, naudotus savo vokaliniuose kūriniuose, Erdmannas pritaikė ir instrumentinėje muzikoje, ypač koncertuose. Pradžia ir pirmoji jo instrumentinių koncertų kulminacija buvo Koncertas fortepijonui ir orkestrui (1950/1976).

Šeštojo ir septintojo dešimtmečio kūriniuose jis neretai naudojo bažnytines dermes ir neoklasicistines formas, pavyzdžiui, tai matome jo *Concertino* fortepijonui ir orkestrui 1956. Nuo 1976 metų D. Erdmannas rašo chromatizuotą muziką ir naudoja variacijos sąvoką. Drauge jis pradeda naudoti ir nekonvencines muzikos formas, aiškias, tačiau sunkias ritmines struktūras ir



nepaprastai rafinuotą instrumentuotę (pavyzdžiui, *Spectrum* kameriniam orkestrui, 1975, ar *Musical Multicolore* obojui, klarnetui, fagotui, valtornai, mušamiesiems, smuikui, altui, violončelei ir kontrabosui, 1981–1982).

Paskutiniai trys dešimtmečiai išsiskiria ne tik tuo, kad jis naudoja gana neįprastą instrumentuotę, bet ir tuo, kad pasitelkia instrumentus, kurie panašios muzikos kontekste ne taip dažnai naudojami (pvz., *Resonanzen* saksofonų kvartetui, 1984 m., *Konzertstück* altiniam saksofonui, styginių orkestrui, dviem valtornoms ir mušamiesiems, 1988, ar *Dialog* altiniam ir tenoriniam saksofonams, 1997).

D. Erdmanno kūrybiniame repertuare – beveik visi žanrai ir instrumentuotės (išskyrus operą ir baletą): 17 instrumentinių koncertų, 12 orkestrinių kūrinių, daugybė kompozicijų fortepijonui ir kitiems solo instrumentams, kamerinė muzika styginiams ir pučiamiesiems instrumentams, taip pat daug dainų, kantatų, chorinės muzikos.

**D. Erdmannas ir antiavangardas.** D. Erdmannas yra vienas iš aršiausių eksperimentinės muzikos avangardo oponentų. Kartą viename interviu jis pasakė: „Aš įsitikinęs, kad šio [dvidešimtojo] amžiaus muzikoje buvo pernelyg daug eksperimentų – daugumą jų išbandžiau visiškai sąmoningai – tai ir atvedė į tokią šiandienos situaciją. Jeigu koncerto programėlėje neperskaitai kokios nors garsios pavardės, tai koncertų salė lieka tuščia. Apgailėtina, tačiau tai ne klausytojų kaltė. Visų pirma tai nuolatinio viešo eksperimentavimo rezultatas. Eksperimentai nebūtinai turi priklausyti viešajam gyvenimui. Jeigu kas nors, kaip kad yra čia [Vokietijoje], kas dešimt metų „išranda“ ir išaukština kokią nors naują sistemą, publika nuo to atsoka ir pasitraukia į šoną. Tada jau baudžiami kompozitoriai, ir ne tik tie kaltieji, bet ir tie, kurie bandė rašyti muziką plačiam publikai ir kuriems tiesiog patinka muzika. Kartą asmeniniame pokalbyje Isang Yunas man pasakė: „Ką kompozitoriai Europoje veikia? Visą laiką čia atsiranda naujos mados. Mūsų šalyje [Korėjoje] plėtra vyksta apie penkis šimtus metų“ (Erdmann, 1997:39).

D. Erdmannas sąmoningai neseka jokios rūšies kompozicinėmis sistemomis, ar tai būtų dodekafonija, ar totali serijinė muzika, ar aleatorika, ar tonali muzika. (Lygiai tokios pačios nuostatos jis laikosi ir politinių bei ideologinių sistemų atžvilgiu.) Po visų tų tamsių per visą dvidešimtąjį amžių vykdytų eksperimentų jis nusiteikęs labai skeptiškai ir įtariai: „Muzikos dvasia, idėja, formos konstrukcija, tai kas glūdi „tarp eilučių“, asmeninis kompozitoriaus stilius – štai kas man atrodo svarbiausia. Visiškai nesvarbu, ar muzika priskiriama „naujos“ ar „senos“ kategorijai. Ji turi būti „autentiška“. Visi žino, kad tai, kas šiandien „nauja“ rytoj bus „sena“. R. Wagnerio replika: „Vaikai, kurkite Nauja!“ – buvo suprantama prieš 150 metų. Šiandien galėtume pasakyti: „Vaikai, kurkite Gera, kad žmonės klausytųsi!“ (ibid., 40). D. Erdmannas nori kurti muziką, per kurią jis galėtų susisiekti su savo amžininkais. Nesiekdamas pigaus populiarumo, jis norėtų pasiekti „normalų“ klausytoją. „Aš stengiuosi rašyti geros struktūros kūrinius [...] ir kurie jaudintų klausytoją be jokių literatūrinių „naudojimo instrukcijų“, labai madingų šiomis dienomis.“ (ibid.)

**D. Erdmanno sprendimas: modernus stilius su turtingomis garsinėmis spalvomis.** D. Erdmanno muzikai būdingiausia lyrinė melodika, stiprus ritminis fonas ir garso spalva, harmonija labai chromatizuota. D. Erdmannui garso spalvos išsirutulioja iš harmonijos bei iš instrumentų ir jų registrų tembrinių spalvų. Jis stengiasi taupiai vartoti muzikines priemones. Jis yra instrumentuotės meistras, instrumentuotės, kuria išvengia pernelyg „išpūstos“ orkestro sudėties. Muzikologas Wolfgangas Burde kartą D. Erdmanno muziką pavadino „intymiaja muzika“ dėl pastarosios aiškios ir taupios instrumentuotės. Neretai jis bando sureikšminti tuos instrumentus, kurie paprastai nėra išryškunami ir neatlieka svarbaus vaidmens ansambliuose. Iš pavyzdžių minėtini Koncertas bosiniam klarnetui ir orkestrui (1990), Koncertas fagotui, kontrafagotui ir orkestrui (1996) ir Koncertino tūbai, styginių orkestrui ir mušamiesiems (2000). Tačiau garso spalvos turtingumą lemia ne tik neįprastų instrumentų naudojimas, bet ir įvairios instrumentinės kombinacijos, sukuriamos panaudojant šiuolaikines garso išgavimo technikas bei skirtingus įvairių instrumentų registrus.



## From Independence to Freedom – Frank Martin's Dispute with the Avant-garde of 1950's

The Swiss composer Frank Martin belongs to the generation of European composers who twice have faced the problem of new ideas in music. First time in 1930s when he was introduced to Arnold Schönberg's dodecaphony and found it as an interesting method of composer's development and a new experience enriching his own composer's *métier*. In 1950, being world known author of *Petite Symphony Concertante* and *Golgotha* Martin began to teach at Hochschule für Musik in Cologne. Among his students there was Karlheinz Stockhausen, one of the pioneers of avant-garde music. Although most of music lexicons include Stockhausen as a disciple of Frank Martin, in fact after five (!) two-hours lessons in 1950 Stockhausen gave up. Martin as a professor of composition didn't restrain his role to consulting and pronouncing his opinions on the works presented by students. They very often discussed problems of contemporary music, works of Bartok, Strawinski, Schönberg. The last one was certainly the most important to Frank Martin. And, quite naturally, to Karlheinz Stockhausen too, at his first attempts as a composer. The influence of Schönberg is apparent especially in *Drei Lieder für Alt und Kammerorchester* and *Sonata für Violin und Piano*. But when Stockhausen presented *Drei Lieder* to the jury of international composers' courses in Darmstadt, the work has not been accepted on charge of being too traditional. After all participation in the course in 1951, where Stockhausen has met Olivier Messiaen and Karel Goeyvaerts, let him get acquainted with the newest ideas and inspired him to looking for a new way - new way of writing music devoid of human element. After his return to Cologne, a fervent neophyte tried to convert Martin to the avant-garde (as Maria Martin has mentioned in her *Souvenirs de ma vie avec Frank Martin*, Lausanne 1990, p. 137) and quite soon he quit Martin's class.

In his later pronouncements on Stockhausen, Frank Martin never commented upon their lessons and discussions. His profound aversion was awakened by Stockhausen's megalomania – especially in the period of consolidating Stockhausen's position as the main avant-garde composer, the greatest one in the 20th century, „Bach and Beethoven of the 20th century music” in one person. Pride, arrogance, lack of humbleness, dogmaticism, indiscrimination, „revolutionary spirit”, fanaticism and „a pioneer's exaltation” – these were the main factors of his attitude. Martin analysed them very keenly in his letter of June 12, 1958 to Jeannie Hatt, who belonged to his private students in 1940s. This letter has never been sent to the addressee, probably because of the outrageous expression. After the death of the composer, it was published by Mme Martin (*Un compositeur médite sur son art*, Neuchâtel 1977). „Je regrette tout de même un peu qu'on donne une telle importance à des gens comme Stockhausen qui s'est plus fait connaître par ce qu'il dit de ses oeuvres que par ses oeuvres mêmes. Ce que j'en connais me paraît singulièrement primitif” (op. cit., pp. 237-238). According to Martin, the world of new music became devoid of everything – „tout ce qui est humain, >trop humain<, de tout ce qui peut faire évocation”, everything that could be an admonition, that appeals to spiritual and humanistic values, that is a sign of memory about tradition and continuity of the culture. Quite opposite, to Stockhausen: „Jedes Werk ist eine Station, ein einmaliger Kern, nicht die Variation eines schon Dagewesenen. Ich kann – says Stockhausen – nicht daran denken, >ein Meisterwerk< schreiben zu wollen. Es geht vielleicht überhaupt nicht so sehr um das Werk, vielmehr um das schöpferische Wirken überhaupt” (Stürzbecher, p. 72).

Much later, in the article written in 1971: *Le rôle de l'art dans la société d'aujourd'hui*, Martin again proves his reasons of inability to accept avant-garde, now identified not only with the activity of Stockhausen, but also Pierre Boulez and John Cage. „Je suis furieux contre lui [Paul Sacher] qu'il ait fait engager Boulez comme professeur au Conservatoire de Bâle. C'est une trahison de plus dans le monde” – Martin wrote to Ernest Ansermet in the letter of August 25, 1960 (*E.Ansermet, F.Martin, Correspondance 1934-1968*. Ed. J.Cl. Piquet, Neuchâtel 1976). It was for him a betrayal in a double sense: personal and generational. In 1930s and 1940s Martin belonged to the group of nearest friends of Paul Sacher. He dedicated nine works to Sacher and to Basler Kammerorchester, including such masterpieces as *Der Cornet*, *Petite Symphonie Concertante*, *Violin Concerto*, *Etudes* for string orchestra. After the Second World War Paul

Sacher was a great propagator of new music; which is evidenced not only in the repertoire of the orchestras he conducted, but also in numbers of works commissioned and dedicated to him, e. g. by H. W. Henze, H. Dutilleux, C. Halffter, H. Holliger, W. Lutoslawski, L. Berio, T. Takemitsu, W. Rihm, B. Nilsson and, of course, by Pierre Boulez who later became Sacher's friend.

Although Martin couldn't accept ideas and music of Boulez, he was always loyal to his fascination in Schönberg's dodecaphony. It makes him, paradoxically, quite close to the French composer. Especially if we compare their writings: two articles by Boulez: *Schönberg est mort* of 1952, and *Schönberg, le mal-aimé?* of 1974, and the article *Schönberg et les conséquences de son activité* written by Martin in the same year. Their individual thesis and estimation of Schönberg's achievements are different, but for both of them dodecaphony is the most important element of composers' outlook and has superior significance for the music in the 20th century. (Sidenote: for Boulez, Strawinski was equally important).

Frank Martin didn't feel well in the contemporary world, „the world of schizophrenics”, being the witness of the situation named as a „decomposition of the human soul” in his letter of 1970 to Victor Desarzens. Thirty years later the same impression will be shared by Roman Berger, a composer living in Bratislava: „The situation of a human being in the 20th century is that of the culture in the state of schizophrenia: we have a religion for special occasions and science and new technologies in a current day” – says Berger (Berger, p. 35).

As Martin observed, the concept of beauty refers only to the art of past epochs, to the academic art and is identified with the aestheticism. Many artists and philosophers have searched universal definition of beauty and good. Also their antonyms are connected: ugliness is evil – both in aesthetic and moral sense. As early as in the midcentury Adorno announced the end of art – that means the end of the aesthetics based on the triad: Beauty, Good and Truth. To Martin, connection between doing good and being in the service of beauty is an unchangeable, eternal imperative. He apprehended pursuing the aim of creating beauty as unselfish act of love.

On the other hand, one can observe rejecting beauty as a predominant principle of art and rejecting inspiration, „this damned word”, as says Boulez, as a creative power and replacing them with purely intellectual premises. It reduces the creation process and its mystery to a structural problem, or to a pure game, like in aleatoric technique, where both psychology and rational factor have been eliminated from the creation process. Sensitivity and experiencing music in an audible sense stop being important elements of this process. What becomes prominent is a conceptualism leading in extremum to the situation of a total atrophy of a piece of art, and also: precomposition, abstractionism etc. As Frank Martin wrote to Rolf Looser (letter of October 31, 1961, *Bulletin de la Société Frank Martin*, 1992, no 14, p. 7): „Bien sûr que l'abstraction comme but est une régression. C'est une descente aux enfers. Peut-être cette terrible descente est-elle parfois nécessaire, dans le monde, généralement, comme elle est parfois nécessaire pour l'individu. Mais encore faut-il savoir que c'est une descente et qu'il s'agit de l'enfer et ne pas y voir un progrès, une montée”.

In rejecting previous rules and canons and replacing them with total anarchy one can see the danger of vacancy, apology of nihilism and ugliness, anti-art. However, on the other hand, anarchy demonstrated also positive influence, that is, first of all, leaving safe and beaten tracks of academism and popular art, acceptance for contradictions and searching attitudes, nonconformity, full determination in challenging principles (Boulez). That is freedom and a new conscience. We may add that in Martin's ethical-aesthetical system anarchy and the freedom of an artist (freedom comprehended in the context of his responsibility) cannot be consistent.

The other alarming factor – in Martin's opinion – is total liberation of the sphere of subconsciousness as a main source of artistic expression. It is observed mostly in literature, fascinated by discoveries of modern psychoanalysis. As a result the reader has to deal with incomprehension and complication of the plot, illegible senses, formal incoherence etc. In music however, another attribute of avant-garde art appears more clearly. It comes to aggressiveness of used means, since artists aim at shocking the audience at all costs. The new way of listening music, a perception based on new premises, becomes necessary. These new premises are – first of all – taking the listener by surprise and excitation. Who used to listen music as a process of discovering its sense, founding logical succession of musical events and sound qualities, such cannot understand the situation of non-stop, unforeseen and senseless attacking stimulation. Indeed, if the

sense is gone, does it at all exist? Let's quote John Cage: „New music: new listening. (...) It is not a question of trying to understand. (...) It is all about attending to the activity of sounds” (*Silence*, p. 10). The expression of aggressiveness has become dogmatical, currently it is treated as a synonym of a really advanced artist. Naturally, Frank Martin perfectly distinguished between aggressiveness as a purpose, and the spirit of a contest and towering defiance. The last is very typical for the youth, and very often manifests in attack against „bourgeois habits” of the audience.

But the article *Le rôle de l'art dans la société d'aujourd'hui* is not an attack against avant-garde art, it does not even try to consider all problems connected with it. It is simply a contradiction and a sign of worry about authentic sense of music, and art in general, in the contemporary world. This is a pronouncement of a „no” to such forms of art as conceptualism, happening, abstraction, environment, group improvisation, performance, total indeterminism etc. To Martin, they are all a manifest that an artist gets rid of responsibility for his own work and for the choices he has made. Frank Martin was aware of the crossroads at which the art and artists of the twentieth century stood. The central tenet of his ethical system held that the composer was responsible for artistic options and choices. That means he wanted to address his music to people, to speak up in his own language and style, being perfectly aware of the sense and form of his work. But how could a composer be responsible for his work in a situation of a total indeterminity of means? This kind of artistic realization has certainly some positive aspects, such is a release of spontaneous reactions or of fraternal relations between artists – performers and listeners. But for Martin, recognizing those para-theatrical practices as complete works is a misunderstanding. „On fait des disques de ces pratiques ésotériques d'initiés que l'on présente comme des oeuvres de Stockhausen; ici je me révolte. Il n'y a pas d'oeuvre et il y a dedans fort peu de Stockhausen” (*Le rôle de l'art...*, p. 197).

Then, it is possible to claim that Frank Martin with his opinions belongs to fetishists, as Pierre Boulez called anti-avant-garde critics and listeners in his article of 1961 *L'esthétique et les fétiches*. Among five principal arguments against avant-garde there are:

1. Too much science, no sensibility
2. Desire to be original at all costs, hence artificiality and exaggeration
3. Loss of contact with the audience
4. Refusal to accept history and the historical perspective
5. Lack of respect for the natural order.

Martin shared at least three of these arguments. However, in his conclusion he assumed that the avant-garde art is necessary, first of all as a transitional stage, indispensable to create something entirely new and great as well. Many of avant-garde works were made with an assumption of their short life and quick passing into the silence. It does not mean that there are no highly valued and timeless pieces among them. Avant-garde tries to express everything that in the contemporary world has been devoid of humanism. So it could be perceived as a call to the defense of those lost values. Should the role of art be an explanation of the present time and world or a compensation for all they are missing? No, in Frank Martin's opinion art is an incarnation of spirituality, a material form of spiritual substance. The fundamental vocation of an artist is searching for an aesthetics appropriate to express the most profound inner life. It is not easy to find an adequate artistic form. The more difficult it is the higher level the ethical sphere fills. In this sphere Martin set up not only responsibility, but also fidelity to oneself, independence, unselfishness, humility, and last but not least – necessity of spiritual illumination. He just placed higher an independence from passing fashions and fads than total freedom of an artist proclaimed by the avant-garde.

Music has widespread possibilities of affecting emotional sensibility of the listener. The belief in such possibility is also a part of artist's ethics. The avant-garde composers deny or resign of this attribute of music. John Cage: „I have nothing to say and I am saying this” (*Silence*). Milton Babbitt's article of 1958 *Who Cares if You Listen?* is especially characteristic here. His claim was to stop public performances of new music and to replace them by private and electronic realizations. He also considered a possibility of total elimination of the idea of the audience and social aspects of a composition. This is an extreme view, since the avant-garde never excluded a participation of listeners in the communication process between the composer – performer and listener, although many avant-garde artists gave up the idea of influencing the audience's attitudes. But in the perception sphere they opened a new chapter, appealing to our intellectual abilities on one hand, and to our subconsciousness on the other, not like before – to emotional sense of



perception. In this new type of perception there are not previous criteria of beauty and perfection. Instead of reading over the semantic senses and connotations we have a records of acoustic phenomena and their qualification as a matter of experiment and innovation levels. New type of listening music is truly democratic; it does not require an extensive knowledge and erudition, but it allows spontaneous reactions. Expanding the sphere of experiencing time and space factors makes more dynamic listeners' attitudes towards new music. In some cases active perception means just free decisions about joining and resigning – in any moment of the performance – of the listening process (f. ex. in open forms).

Through a shortening of the distance between listener and composer, audience and authors, avant-garde tried to rebuilt broken connections and to find an antidote to the commercialism of contemporary art. Unfortunately, neither happening and other theatrical forms, nor structural and sound enrichment of music (done by Ligeti, Lutoslawski and others) could change the fact that new music lost its social prestige. To the avant-garde artists commercialism and objectifying the piece of art – there have been two main signs of a crisis. Now, at the very beginning of the 21st century, these two elements not only haven't been stopped, but seem to dominate. It is a paradox that it is avant-garde artists themselves, today safely protected by the official culture, that are responsible for almost perfect separation of majority of the audience from contemporary art.

On the other hand, we cannot disregard the evolution of the outlook fuelled by leading avant-garde composers. Present activity of Pierre Boulez, return to traditional forms of expression and notation in John Cage's works composed in the 1980s, finally Karlheinz Stockhausen's idea of „exploring the unknown beauty” in his mega-opera *Licht* – these facts are very characteristic. There are also other symptoms that could be interpreted as an attempt to revise their views. In the light of them Frank Martin's dispute with the avant-garde of the 1950s acquires a new meaning. The period of forced freedom, of „dissolute” freedom, became a stage necessary to the following turns. It is not true that the beauty has died. In a mysterious way, it still emanates even from very extravagant works.

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#### Marta Szoka

#### Nuo nepriklausomybės iki laisvės: Franko Martino disputas su XX a. šeštojo dešimtmečio avangardu

1950–1957 m. Frankas Martinas dėstė kompoziciją Kelno aukštojoje muzikos mokykloje. Tuo metu Kelnas darėsi vienu iš svarbiausių šiuolaikinės muzikos centrų. Tarp studentų, kurie lankė Martino klasę, buvo Karlheinzas Stockhausenas, kuris gana greitai tapo pačiu radikaliausiu Europos avangardo korifėjumi. Savo raštuose Martinas niekada neminėjo penkių užsiėmimų su Stockhausenu (iki kol šis paliko jo klasę, išklauses vasaros seminarą Darmštate) ir judviejų diskusijų. Tačiau iš esmės Martinas minėjo savo antipatiją avangardo menininkų atžvilgiu, kurie buvo pilni didybės manijos, dogmatizmo, revoliucinės dvasios, pasižymėjo kuklumo trūkumu bei išpuikimu ir pan. Martinas diskusiją su avangardo idėjomis pratęsė savo straipsniuose *L'expérience créatrice* (1950) ir *Le rôle d'art dans la société d'aujourd'hui* (1971) bei susirašinėjimuose su E. Ansermetu, V. Desarzens'u, R. Looseriu bei J. Hattu.

Dehumanizavimas, tradicijos ir kultūros tęstinumo pojūčio atrofija, atsisakymas priimti istoriją ir istorinę perspektyvą – Martino nuomone – yra svarbiausi avangardo prieštaravimai. Kitos nepritario priežastys – tai grožio idėjos bei įkvėpimo, kaip svarbiausio meno kūrinio principo, atmetimas ir avangardo menininkų atsakomybės už savo meną prieš klausytojus atsisakymas. Estetinėje-etinėje Franko Martino sistemoje menininko atsakomybė atsiduria pačiame centre (žr. straipsnį *Responsabilité du compositeur*, kurį Martinas parašė 1948 m.). Anarchija ir totali laisvė lėmė meninės nepriklausomybės sumažėjimą, nepriklausomybės, susijusios su atsakomybe. Tai ir yra pati disputo šerdis.

Kita vertus, Martinas nepuolė šiuolaikinio meno kaip visumos. Kai kurie reiškiniai yra stabilūs ir viršlaikiai, kiti – grynai eksperimentiniai. Negalėdamas priimti tokių kryptių, pavyzdžiui konceptualizmo, abstrakcijos, aplinkos, totalaus indeterminizmo, aleatorikos, grupinės improvizacijos, hepeningo, elektroninės ir konkrečiosios muzikos, jis vis dėlto suvokė avangardo, kaip pereinamosios stadijos, reikalingumą, kaip absoliučiai būtiną reiškinį, kuris pagimdys kažką iš tiesų naują ir didingą. Avangardas gali būti suvokiamas ir kaip visų šiame pasaulyje dehumanizuotų klausimų išraiškos forma. Tad jis gali būti suprantamas ir kaip šauksmas visų prarastų vertybių apgynimo vardan.

Stockhausenas nuėjo kelią nuo serializmo, eksperimentinės elektroninės muzikos iki „intuityvinės“ muzikos bei transcendencinio ryšio tarp kosmoso ir žmogaus supratimo. Jo kompozicinės technikos evoliucija driekiasi nuo kraštutinio avangardo idėjų iki „nežinomojo grožio tyrinėjimų“ operų cikle *Šviesa [Licht]*. Pasak Rudolfo Frisiuso (*Karlheinz Stockhausen. Einführung in das Gesamtwerk. Gespräche mit Karlheinz Stockhausen*. Mainz, 1996), K. Stockhausenas nuolat ieškojo būdų, kaip susieti naujoves ir tradiciją, eksperimentą ir sintezę. Paskutiniuosius Stockhauseno kūrinius, paskutiniausias Cage'o pjeses galima būtų traktuoti kaip jų pastangą peržiūrėti savo požiūrį į avangardą.



## Musiksprache der Oper „Liebe aus der Ferne“ (La Lointaine) von Osvaldas Balakauskas

In der Musik vieler zeitgenössischer Komponisten lässt sich heute die Tendenz bemerken, sich der Diatonik, der einfacheren musikalischen Sprache wieder zuzuwenden. Diese trifft sogar auf die Werke der heutigen Studenten zu: waren sie in der Vergangenheit für das Negieren der Traditionen bekannt, so sind sie heute unwahrscheinlich traditionell geworden. Auch das Musikschaffen von Osvaldas Balakauskas – des litauischen Komponisten mit einer äußerst komplizierten Handschrift – geht in Richtung Einfachheit. Dies lässt sich vor allem auf den Wandel der ästhetischen Anschauungen des Komponisten, seiner Enttäuschung über die Dogmen des Modernismus zurückführen. „Der Modernismus erleidet eine Niederlage als Revolution – als eine Ablehnung der Tradition par excellence“<sup>1</sup>. Dabei zitiert Balakauskas die Definition von Daniel Caux, die auch seinen ästhetischen Anschauungen nahe liegt. „Einer der herausragendsten Züge der sogenannten postmodernen Musik besteht darin, dass sie nicht mehr dem Drang unterliegt, systematisch die Vergangenheit zu vernichten“<sup>2</sup>. Der Komponist hat mehrmals in verschiedenen Gesprächen betont, dass die Melodiosität, die Rückkehr zum Musikalischen für ihn von größter Bedeutung sind, nicht aber die mit Hilfe der Musik illustrierten Deklarationen“<sup>3</sup>. Die Methode seines Schaffens bleibt jedoch rational.

Bereits 1984, als Balakauskas öfters als intellektueller Komponist bezeichnet wurde, hat er sich dazu folgenderweise geäußert: Man kann an der Tastatur zwei Akkorde anschlagen und dabei zuhören, wie sie zueinander passen, man kann aber auch die Logik der Zusammenhänge der Akkorde im Voraus wissen (oder finden) und sich sicher sein, daß diese oder jene Akkorde in diesem oder jenem Fall sich verknüpfen lassen, ohne daß das Gefühl enttäuscht wird“<sup>4</sup>. Bekanntlich hat sich die Musiksprache von Balakauskas unter dem Einfluss von serieller Technik herausgebildet, obwohl sich die Anzahl der von ihm verwendeten Reihen von acht bis zwölf bewegt. In der heutigen Suche nach neuen Ausdrucksmitteln kann man auch Merkmale der früheren Stilistik finden.

In seinem Frühwerk legte Balakauskas Wert auf das Studium der neuen Harmonie der Klänge, auf die Schaffung eines neuen Systems der Akkordverbindungen. (Theoretisch hat der Komponist dies in seiner Studie „Dodekatonik“ dargelegt)<sup>5</sup>. Diese Suche ist auch in den letzten Werken des Komponisten bemerkbar, durch einfache Musiksprache fallen sie besonders auf. Das beste Beispiel dafür ist die neue Kammeroper in einem Akt „La Lointaine“ (Liebe aus der Ferne) für Sopran, Tenor, Bariton, neun Instrumente und Tonband nach Oskar Milosz, die 2002 von „Warschauer Herbst“-Festival in Auftrag gegeben wurde. „Seit einiger Zeit hege ich den Gedanken, dass die Oper doch eine interessante Sache ist und dass sie gar nicht absterben wird, wie manche Avantgardisten prophezeit haben, so sprach Balakauskas 2002 vor der Uraufführung der Oper „La Lointaine“. „La Lointaine“ ist keine traditionelle Oper. Die Handlung spielt keine wichtige Rolle, auch die Sänger sollten nach Auffassung des Komponisten keine schauspielerische Leistung vollbringen. Nur der Gesichtsausdruck soll minimal wirken, unauffällige Bewegungen sind zulässig, als ob die Partner im Dialog miteinander stünden. Dafür wäre jedoch nicht das Handeln, sondern freier Aufenthalt auf der Bühne eher geeignet. Die Poesie des Dichters Milosz lässt sich kaum mit der Handlung in Verbindung bringen, seine Gedichte sind eine innere Selbstauffassung, sie führen in Richtung Transzendenz, dabei hat Balakauskas nie mit seinem Schaffen versucht, sich mit irgendetwas zu decken, er hat seinen Zuhörer mit dem Spiel der Klänge fasziniert. „Die Wirkung dieser Musik ist eine besondere Hypnose der Klänge, die wie ein besonders starker Quell der Ausstrahlung der Klänge wirkt“<sup>6</sup>.

Auch wenn die Oper von Balakauskas in Richtung Vereinfachung geht, ist an der Musiksprache der frühe Balakauskas zu erkennen. Problematisch erscheint auch die Verwendung des Begriffes „Einfachheit“. Man stelle sich die Frage: Ist die Musiksprache von Bach einfach, ist die von Ligeti kompliziert? Man sollte die Sprache und das Denken in Korrelation bringen. Vorstellbar sind hierbei unterschiedliche Ergebnisse des musikalischen Denkens. Mit Recht bemerkte Balakauskas, dass „es solche Dinge gibt, die nicht einfach zu hören und zu spielen sind, aber die Musik ist unkompliziert – gleich einem Chaos selbst“<sup>7</sup>.

Es ist wichtig zu erkennen, dass die Bestandteile der Musiksprache von Balakauskas einen einheitlichen Stil bilden. „Das Ziel meines gesamten Schaffens war und bleibt der Stil“<sup>8</sup>. Es mag wohl paradox klingen,

aber der Komponist behält die Wesenszüge seines Schaffens, indem er sich immer mehr vom Modernismus entfernt.

Wie in einem Werk des Postmodernismus gibt es zahlreiche Verbindungen zu der Musik der Vergangenheit. Neben den Verbindungen zu der Musik des 20. Jh. weist die Oper auch technische Elemente auf, die an die Renaissance sowie frühere Zeiten erinnern, so das Dissonieren über Vorhaltsnoten., der wenn über vier Quinten ein gleichsam paralleles Organum entsteht. Den Versuch, die Änderung der schöpferischen Handschrift mit bestimmten Retrotendenzen im postmodernistischen Zeitalter in Zusammenhang zu bringen, erklärt Balakauskas folgenderweise: Im Gegenteil. Ihm gefällt dies und er will so schreiben, während „moderne Dinge heute zu schreiben käme wie ein echtes Retro vor“<sup>9</sup>.

Die Möglichkeiten der symmetrischen Tonarten wie Ton-Halbtöne erprobt Balakauskas in mehreren Werken. Zu nennen ist vor allem die 5. Sinfonie (2000), „Dal Vento“ für Cello und Pianoforte (2000), „Die Jahreszeiten“ für zwei Pianofortes (2001), „Rex Rex“ für Flöte, Violine, Bratsche und Pianoforte (2001). „Wegen ihrer strengen Struktur verbindet die symmetrische Tonart sehr eng die Materie, es besteht eine organische Verbindung“, so Balakauskas.

Die Abstimmung von Stimmen stützt sich auf Kontrapunkt im breiteren Sinne des Wortes, so etwa wie die Gegenüberstellung von einer Melodie zu der anderen; traditionelle Möglichkeiten des Kontrapunkts werden ebenfalls genutzt wie Gegengewicht, wie eine Gegenüberstellung des Aktivs und Passivs usw. Für Stimmen ist unterschiedliche Materie kennzeichnend. Dabei gibt es auch Kontraste ohne deutlichen Zusammenhang, nur die Reihe ist dieselbe und das Harmonie-Milieu weist Ähnlichkeiten auf. Die harmonische Grundlage ist ebenfalls konstant. Sie stützt sich auf bestimmte Strukturen, in denen der Dreiklang mit Septime von oben oder von unten die Grundlage bildet. Vorherrschend sind konsonierende und sanft dissonierende Klänge, es werden Halbton-Verschiebungen vermieden. Die zu codierende Intonation ist stark, sie moduliert nicht. In dieser Oper finden wir keine si-bemol, sol, mi und do-dies. Damit soll dem Zuhörer ein gewisses Gefühl der Stabilität vermittelt werden, er verbleibt auf einem tonalen Feld ohne Störungen. „Ich verwende das System, welches mir hilft, möglichst frei zu sein, dazu auch gut ist“<sup>10</sup>, erläutert der Komponist.

Ähnliche Anzeichen für die Stabilität der Reihe gibt es auch im Rhythmus-Bereich. Zur Erreichung der Einheitlichkeit versucht man 6/8 oder 9/8 Meter beizubehalten. Die Progressionen des Rhythmus, die für Balakauskas so typisch sind, sind ebenfalls vorhanden, sind jedoch nicht so deutlich ausgeprägt wie beispielsweise in der 5. Sinfonie. Symmetrische spiegelartige Rhythmus-Figuren sind insbesondere kennzeichnend, sie werden jedoch nicht dauernd verwendet. Der Rhythmus erweckt ab und zu Assoziationen zum Jazz. Mit Hilfe der Artikulationen können die Interpreten dies betonen, oder aber auch nicht. „Der Komponist möchte einerseits nicht, dass sich die Ausführung am Jazz orientiert, andererseits möchte er nicht, dass man Angst davor hat“<sup>11</sup>.

Die Statik von einzelnen Elementen der Musiksprache entspricht der allgemeinen thematischen Statik. Die gewählten Motive der Verse über die ideelle Liebe haben dazu beigetragen, dass die Nuancen von den acht Teilen zwischen einer sehr tragischen Stimmung und einer weniger tragischen Stimmung bewegen. Nur der dritte Teil, in dem Sopran eintritt, ist klar und spielerisch. Harmonie und Kontrapunkt zeichnen sich ebenfalls durch ständige Schattierung des Tragischen aus. Durch diesen Umstand wie auch den gesamten Eindruck des Klanges erweckt die Oper entfernte Assoziationen zu Wagners „Tristan und Isolde“.

Eine andere Analogie, bereits im Schaffen von Balakauskas vorhanden, die eingehend von Linas Paulauskis behandelt wurde, hängt mit der Musik von Olivier Messiaen zusammen. Dies ist eine deutliche Spur der Tonart, eigenartige Timbre-Färbung und Rhythmus. „Die Rhythmen von Messiaen und Balakauskas sind eine harte Nuss für die Interpreten, so dass sie für sich nur die Dauern mit Mühe zählen – die rhythmische und melodische Zeichnung, der Gedanke gehen dabei verloren...“<sup>12</sup>.

Die Faktur der Oper ist sehr mannigfaltig. Sie könnte dichter und transparenter (klarer) sein. Die Musik in der Partitur kommt meistens kompliziert vor, insbesondere wegen des umständlichen Rhythmus, die Interpreten kostet die Ausführung viel Mühe. Für den Zuhörer kommt die Musik einfallsreich und gleichzeitig spielerisch vor, insbesondere wenn die Ausführung in die Phase des freien Musizierens übergeht. Diese Ausgewogenheit, gleichsam erweitertes Prinzip des Kontrapunktierens folgen aus der Auffassung des Komponisten über die Unzulänglichkeit des organisatorischen Prinzips – „es ist noch ein weiterer Faktor (zerstörender) notwendig, der ihm gegenübersteht, denn nur über den Konflikt mit dem letzteren

lässt sich die Kraft und der Charakter des Ersteren zeigen.

In der Oper gibt es keine Leitmotive. Dies wurde durch Dramaturgie anderer Art bedingt. Ungünstig ist auch die Bedingtheit der Figuren der Oper, da die Wirkung durch Poesie von Milosz erzielt wird, die mit den Lippen Der aus der Fremde, des Dichters und des Zeugen spricht. In der Anotation der Oper steht „Motive einer ideellen (also entfernten) Liebe haben die Wahl der Verse entschieden, wobei Dialoge und Illusion der Handlung angestrebt wurden. Andererseits gibt es hier ein umfassendes Arsenal von stabilen Elementen der Musiksprache, so dass keine Notwendigkeit besteht, es noch zusätzlich zu festigen

Mit seiner Musik hat Balakauskas den Wert eines reinen Klanges ohne literarische Assoziationen begründet. Daher ist es selbstverständlich, dass der poetische Text auch diesmal nicht die Musik bestimmt. Für den Komponisten wie auch für den Zuhörer kommt es auf das gesamte Feld der poetischen Bedeutungen an. Die Dynamik der Form des Werkes von acht Teilen entsteht durch das Streben nach verschiedenartigem, nach deren individueller Ausprägung. Ursprünglich war auch geplant, dass diese acht Teile sich pausenlos abwechseln. Die Pausen sind jedoch technisch notwendig geworden, da es für den Dirigenten schwergefallen ist, sich auf die ständig wechselnden und im Phonogramm aufgenommenen Tempos einzustellen. Neben den bereits erwähnten acht Opernteilen gibt es drei Episoden mit elektronischer Musik, nämlich die Introduction und zwei Intermedien.

Die Verwendung dieser stabilen Elemente beruhen auf der Einstellung des Komponisten, die gegen leichtfertige Art anderer Komponisten gerichtet ist und die er selbst folgenderweise erläutert: „Manche zeitgenössische Komponisten versuchen öfters, ein Frosch, ein Vogel oder ein Käfer zu werden, ohne irgendwas in ihrem Leben zu werden. Man kann dies als Suche oder Kreativität bezeichnen, es ist aber sehr wichtig, seinen eigenen Platz zu finden und daran festzuhalten, ohne Hin und Her...Dies ist nicht so einfach, man braucht ja ein ganzes Leben, um das Geheimnis der Musik begreifen zu können“<sup>13</sup>. Das Beispiel für so eine Nachhaltigkeit, bei der nur der Blickwinkel geändert wird, könnte das Schaffen von Balakauskas als Ganzes gelten, in dem nicht nur ein einzelnes Werk interessant ist, sondern auch die Kompositionstechnik, ihre Entwicklung, Tonumfang und Wandel der einzelnen Elemente der Musiksprache. Donatas Katkus, der ständige Interpretator seiner Werke, bemerkte sehr treffend: „Man möchte immer wieder diese Musik hören, wobei es eigenartig vorkommt, daß jede Wiederholung magisch die Phantasie des Zuhörers einbezieht, indem sie immer mehr Verhältnisse und Bedeutungen von tieferen Strukturen erschließen“<sup>14</sup>.

#### Ammerkungen

<sup>1</sup> Nuvesti iki paslapties. O.Balakausko ir R.Gaidamavičiūtės pokalbis/ Šiaurės Atėnai, 1997 gruodžio 20.

<sup>2</sup> Nuvesti iki paslapties. O.Balakausko ir R.Gaidamavičiūtės pokalbis/ Šiaurės Atėnai, 1997 gruodžio 20.

<sup>3</sup> Aus dem Gespräch mit Autorin. 2002.09.04.

<sup>4</sup> Tik momentas meno. O Balakausko ir R.Gaidamavičiūtės pokalbis/ Kultūros barai, 1984 Nr.6, p.24

<sup>5</sup> Osvaldas Balakauskas. Muzika ir mintys. Sudarytoja Rūta Gaidamavičiūtė. Baltos lankos, 2000, p.169-201.

<sup>6</sup> Gutauskas L. Apie Osvaldo Balakausko muziką nemuzikologiškai. Muzika ir mintys, p.210

<sup>7</sup> Aus dem Gespräch mit Autorin. 2002.10.3.

<sup>8</sup> Katkus D. Osvaldo Balakausko fenomenas. Muzika ir mintys, p.218.

<sup>9</sup> Aus dem Gespräch mit Autorin. 2002.09.04.

<sup>10</sup> Aus dem Gespräch mit Autorin. 2002.09.04.

<sup>11</sup> Aus dem Gespräch mit Autorin. 2002.09.04.

<sup>12</sup> Paulauskis L. Introdukcija ir provokacija Osvaldui Balakauskui. Muzika ir mintys, p.225.

<sup>13</sup> Muzikos keliautojas. O.Balakausko ir R.Gaidamavičiūtės pokalbis. Muzika ir mintys, p.314.

<sup>14</sup> Katkus D. Osvaldo Balakausko fenomenas. p. 219.

Hier sehen wir typische Beispiele der Musiksprache der Oper „Liebe aus der Ferne“ von Osvaldas Balakauskas: Melodie (aus dem 2. Teil, Partitur S.58), Harmonie (aus dem 1 Teil, Partitur S.35), Kontrapunkt (aus dem 5 Teil, Partitur S.124), Rhythmus (aus dem 5 Teil, Partitur S.169).

1 B.

1. Musical notation for example 1 B, showing a vocal line with lyrics "Le mon - de n'est ré - cl que". The notation includes a treble clef, a key signature of one flat, and a time signature of 3/8. The lyrics are written below the notes.

2 B.

2. Musical notation for example 2 B, showing a complex orchestral score with multiple staves. The notation includes various instruments and dynamics, such as *ff* (fortissimo). The score is arranged in a multi-staff format, with some staves containing triplets and other complex rhythmic patterns.



3 B.

138 139 140 141 142

S.  
T.  
Bar. *p* *mf* *p*  
lo in de nos. lo in de nos mon ta - gnes heu - - reu - -

Fl.  
Cl. *p* *mf*  
Tbn.  
Mar.  
Pno  
Vln *p* *mf* *p*  
Vla *p* *mf* *p*  
Vc. *p* *mf* *p*  
Cb. *p* *mf* *p*  
*pp*  
*pp*

4 B.

The musical score consists of the following parts and markings:

- Vocal parts:** Soprano (S), Tenor (T), and Baritone (Bar). Measures 153-156 are mostly rests.
- Woodwinds:** Flute (Fl), Clarinet (Cl), and Trombone (Tbn). Tbn has a melodic line with dynamics *pp* and *f*.
- Strings:** Violin (Vln), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). Vln, Vla, and Vc have melodic lines with dynamics *f* and *pp*. Cb has a rhythmic line with dynamics *mf* and *f*.
- Piano (Pno):** Grand piano part with complex rhythmic patterns and dynamics *mf*, *f*, and *pp*.
- Other:** Clarinet (Cl) part with dynamics *f* and *pp*.

## Rūta Gaidamavičiūtė

## Osvaldo Balakausko operos „Tolimoji“ muzikos kalba

Iki šiol Osvaldas Balakauskas nemažai dėmesio skyrė naujos skambesiu darnos studijoms, savitai akordų ryšių sistemai sukurti (praktiškai tai atsispindi daugelyje jo kūrinių, o teoriškai apibendrinta „Dodekatonikoje“). Pastaruoju metu kūryboje ryškėja paprastesnės muzikos kalbos tendencija. Akivaizdus to pavyzdys naujoji vienaveiksmė kamerinė opera – „Tolimoji“ pagal Oskarą Milašį, sukurta 2002 m., Varšuvos rudens, festivalio užsakytu.

Simetriškosios tonų-pustonio dermės galimybes Balakauskas studijuoja ne viename kūrinyje. Tai V simfonija (2000), „Dal Vento“ violončelei ir fortepijonui (2000), „Metų laikai“ 2 fortepijonams, „Rex-Re“ fleitai, smuikui, altui ir fortepijonui (2001). „Dėl savo griežtos struktūros ji labai stipriai riša medžiagą, viskas organiškai kljuojasi“.

Balsų tarpusavio derinimas pagrįstas kontrapunktavimu plačiaja prasme, kaip melodijos priešpastatymu melodijai, išnaudojant ir tradicines kontrapunkto galimybes, pvz. atsvarą, pasyvo priešpastatymą aktyvui ir pan. Harmoninis pagrindas taip pat tvirtas. Jis remiasi tam tikromis struktūromis, pagrįstomis trigarsiu su septima iš viršaus arba apačios. Vyrauja konsonuojantys ir švelniai disonuojantys sąskambiai, vengiant pustoninių slinkčių.

Vertikalė nėra perkrauta, kompozitorius mėgsta dvigarsius. Kaip ir Renesanso laikais, disonuojama dažniausiai per užlaikymus.

Panašių kaip dermės stabilumo ženklų esama ir ritmo srityje. Vientisumo siekiama išlaikant 6/8 arba 9/8 metrą. Būdingų kompozitoriui ritmo progresijų taip pat esama, bet jos ne tokios ryškios kaip, pvz., V simfonijoje. Simetriškos veidrodinės ritmo figūros labai tipiškios, bet naudojamos ne išties. Kartais ritmas kelia asociacijų su džiazu. Artikuliacijos priemonėmis atlikėjai tą gali pabrėžti arba ne. „Nenorėčiau, kad būtų į džiazą orientuotas, bet nenorėčiau, kad jo būtų bijomasi“.

Atskirų muzikos kalbos elementų statiškumas atitinka bendrą tematinę statiką. „Ideali (taigi „tolimos“) meilės motyvai lėmė eilių pasirinkimą, visų aštuonių dalių niuansai svyruoja tarp labai tragiškos nuotaikos ir švelnesnių jos atspalvių. Harmonija ir kontrapunktai taip pat turi nuolatinį tragiškumo elementą. Tuo, taip pat bendra skambesio išraiška, opera kartais kelia tolimų asociacijų su R. Wagnerio „Tristanu ir Izolda“. Operos faktūra labai įvairi. Ji gali būti tiršta ir skaidresnė.



## **Spectral harmony: continuity and rupture in works by Tristan Murail and Almeida Prado**

This conference will focus on two pieces written during the 80's, *Désintégrations* by Tristan Murail and *Missa de São Nicolau*, by Almeida Prado. The reason why I chose these works from the 80's is that I believe that those were turning point years on aesthetic evaluations for many artists. If one looks at the seventies, that had an experimental character, and then turns to works composed on the eighty's will realize that the music scene had changed. Aspects that were considered "conservative" gained new strength and replaced the former "modernist" attitude. Ideas on continuity reappeared with great emphasis, meaning that avant-garde movements had reached both sides of its limits: abstraction in music writing techniques and alea processes in performance and chance music. Both based chosen for this communication based aesthetic decisions on their need to embody empirical experience.

### **The avant-garde attitude**

Discontinuity was the main theoretical tool for the avant-garde from the fifties to the seventies. Discontinuity also meant breaking free from traditional values that were related to a society that had led two major wars. On the after-war period the prevailing idea amongst artists and intellectuals was the idea of rupture, with French writer Gaston Bachelard as a mentor on ideas of discontinuity. For him, time perception of a continuum was a delusion, a ruse; philosophical time should be superior to time of life, immanent time superior to earth. One of his favorite saying was: "time only constitutes itself on the living reality of spirit". The consequences of this reasoning were:

1. To build a theory of history based on rupture was an important aspect to those who were willing to break away from the immediate past;
2. The feeling of time being personal, discontinuous and dominated by instant: continuity needed to be tricked by the mind on what was called "consolidation processes".

How much people embraced these axioms can be illustrated by the way the French composer of electroacoustic music Bernard Parmegiani refers to his creative process. "I have the feeling that I've been captured in the instant. The sonorous instant, per example. Being absorbed, I risk living without before and after, without composition".<sup>1</sup>

This might be one of the best examples of "vertical time" in which the idea of composition and the idea of consolidation of time are brought together, before and after being part of a compositional artifice.

In his book, *La dialectique de la durée*, melody is the main example on how continuity is "consolidated" from one pitch to another, by rhythm. It is not difficult to imagine the same process of consolidation in serial music, in which not only pitches are consolidated into melodies, but all music parameters could be abstracted and organized. Outside from the Viennese nucleus of serial music, in France, Olivier Messiaen was employing a very particular harmonic system that combined symmetric scales and chords based on resonance.

He developed a very personal harmonic system, based on symmetric non-retro gradable modes and chords based on resonance. What he less admired in twelve tone technique was its "grayness", its lack of colorfulness and transparency. For him, harmony could be understood as filtering of a sonorous continuum, personal sensations of virtual sounds that becomes harmony. How this concept of harmony has influenced Almeida Prado and Tristan Murail is what we will see next.

### **Almeida Prado: Kyrie of *Missa de São Nicolau*.**

*Missa de São Nicolau* was composed on 1985/86. It is scored for strings, 2 flutes, 2 oboes, 2 clarinets and 2 bassoons; 3 double brass, 2 horns, 2 trumpets and 2 trombones; tubular bells and timpani; choral SATB and 4 soloists. Almeida Prado has always been a very religious man and he has many scores dedicated to his catholic religious convictions.

Before getting into the harmonic characteristics of the piece, it is important to learn a little about Brazilian musical context.

During the post war period, composers that had once embraced dodecaphonic techniques turned back to national and folklorists' influences. They were following the rules established by the 1948 Composers Congress in Prague. In this Congress it was said that communication and attachment to popular values should rule over avant-garde experiments. As the most gifted Brazilian composers adhered to these theses, avant-garde and modern techniques had to wait till 1963 when it was finally revived with a New Music Group founded round progressive ideas on art, music and literature. In those approximate 15 years, neo-classical nationalistic trends were the only alternative for young composers.

Camargo Guarnieri, the most important teacher and composer of this tendency was responsible for Almeida Prado's training on counterpoint, harmony and orchestration. All these techniques should be applied to regional melodic contours, rhythms, scales and genres. By the end of the sixties, Almeida Prado rebelled against this training, when he felt he needed to be in touch with recent avant-garde tendency that were taking place in Europe. New Music festivals had been going on in Brazil since 1963, but there were no establishments capable of training composers in contemporary trends. With the prize awarded by the First Brazilian Composition Festival, in 1969, he went to France in order to learn serial techniques, rhythmic complexity and experiment on timbre and texture. When he got to Paris, he attended classes with Olivier Messiaen in the same group in which Tristan Murail was a student. At the same time he studied with Nadia Boulanger, who was more inclined to neo-classical techniques of composition.

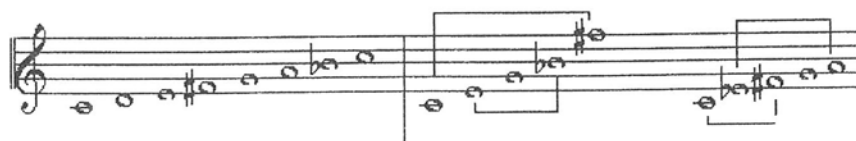
The ambiguity of his training is present on his compositional products. One can say that he is a radically attached to compositional techniques that were legitimized through centuries of use, and was never ready to abandon them completely. For the sake of this present communication, we will concentrate on the influence of Messiaen on Almeida Prado.

Based in these premises, Almeida Prado developed for himself a harmonic technique that he called *Transtonalism*, which he considers similar to the *Spectral* technique of the French composers Tristan Murail and Gérard Grisey. The main difference among them is that the French composers were much closer to the experimental attitude of the electroacoustic composers that were examining the internal functioning of sound shapes. The amount of technology employed by each of them is quite different also. The French composers based their compositional techniques in complex analysis of the spectra of instruments sounds in order to define the harmony, timbre, texture and rhythm. Almeida Prado's transtonalism combines harmony conducted by the bass line, as in traditional harmony, with techniques that were usually employed by contemporary composers in the 70's. He has never abandoned empirical principles, based on living experience, with is true to other Brazilian composers. Even when committed to contemporary aesthetics and techniques, Brazilian composers have always expressed themselves in an empirical way, trying to adapt these techniques to a kind of "common sense" based on hearing and tradition. Almeida Prado follows this tendency of correcting "by the ear", being its most important choice criteria.

In *Missa de São Nicolau* Almeida Prado employs the transtonal chord that is built from the resonance of a fundamental pitch and extracts from it the whole harmony of the movement.

Example 1 shows the main materials for the beginning of the *Missa*, with a major scale that includes partial 7 and 11, C {p.2, 3, 4, 5, 6, 7, 8, 11}, a "natural" chord, and a minor chord with an added sixth. Example 2 shows the *Kyrie's* main theme based on the "natural" scale.

Ex. 1 Scales, intervals and chords of the *Kyrie*





## Ex. 2 Two tritons theme



Before the main theme there is a short Introduction with chord based transtonal chords on strings and winds, built on the upper partials, complement the root notes, which form an augmented major/minor C chord that should remind the timbre of bells.

Example 3 shows the two first transtonal chords of the Kyrie and the last one that prepares the transition to the Christe.

## Ex. 3



The first section of the Kyrie, closes with a transtonal chord of ten sounds. The only two that are not employed are the pitches of the beginning of Christe. Example 4 shows the last chord, with partial 7 to 11 shown in separate, C {p 7, 8, 9, 10, 11}. Example 5 shows the beginning of Christe, with B/G#, a minor third, completing the upper notes of the former chord.

## Ex. 4



## Ex. 5



### Tristan Murail and *Désintégrations*.

A group of young French composers<sup>2</sup>, the majority of them former students of Olivier Messiaen, founded a chamber orchestra called *L'Itinéraire*, in 1977. In 1979, Hugues Dufourt, composer and philosopher, presented the general ideas of the group in an article called *La musique spectrale*.

The motto of the group, "the sound to begin with" stated their position in favor of compositional thinking that concerned itself with the nature of sound and its relationship to music perception. These young composers believed that music that followed the paths of serialism, the main tendency in the French avant-garde of the time, had either reached the limits for combinatory possibilities of sound parameters - pitch, intensity, timbre and duration -, or had gone to far on abstract processes of sound manipulation. In both cases the *Itinéraire* group believed that the post-serial music was not rooted in hearing processes, whether natural or cultural.

Nevertheless, the *Spectral* group did not considered necessary to turn back to traditional harmonic procedures and they never called for a complete rupture from the serial composers, especially not from Pierre Boulez. Tristan Murail refers to this moment as one in which they were trying to suspend the "negative" attitude of the previous avant-garde.

In the origin of our movement there are no interdictions. This means that it does not define itself negatively in relationship to other compositional procedures<sup>3</sup>. Against juxtaposition of parameters, as in total serialism, they proposed one and unique sound source that unfolds in different aspects of composition, providing continuity from sound to music.

The spectral analysis of instrument sounds as built lead to a juxtaposition of natural and synthesis sounds that created sound illusions, similar to the sight illusions when one can exchange foregrounds with backgrounds. The use of computers is another important feature. Computers are employed not only to analyze and discretize timbres as to help in calculating the elaboration processes. In *Désintégrations*, composed in 1982/83, the sound of bell ringing is stretched by artificial means, computers and sound synthesis, and re-orchestrated by the instruments. In fact, the source of the sound is C#/A# of a piano. The analysis that I've done for this first section of the piece takes into account more than pitches and rhythms, but unfolds the qualities of sound into shape formants.

Section I - 0'00 - 2'56''(p.16;m4)

Harmonic materials

Percussion model

Local character

Texture

Time-space

piano spectrum - vf C#/A#<sup>4</sup>

carrillon

stretched bell ringing

homophonic

smooth with vibrato.

The virtual fundamentals (vf) for his section are C# and A#, and they will give origin to the main chords of the section

Fig. 1 Two chords built on vf A#1 and their partials.

A# {p: 7, 11, 20, 36}

A# {p: 4, 7, 11, 21}

The resulting chord is built on a blended parallelism of partials A# {p: 2, 5, 7, 13} and C# {p: 2, 5, 7, 11, 12, 13}, as seen in Fig. 2.

Fig. 2



### Conclusion

For the little that we've seen from these examples both Almeida Prado and Tristan Murail were looking after a musical grammar that was closer to their prior experiences with music and that would bring them back to the "genuine" source of music: Sound. Both started their compositions by allegories to bell ringing, but they have different backgrounds and different expectations about their art. One could say that Almeida Prado never abandoned his strictly conservative education and has remained attached to the idea of tonal cadences, even in a non-tonal musical environment. Tristan Murail is a typical product of the IRCAM studios in Paris; he is willing to adapt higher levels of abstraction to sensitive decisions based on empirical experience. The idea of process, which is fundamental to the understanding of Spectral Music could be traced back to the first minimal experiences of Steve Reich, even if they never accepted as forerunners others than those selected among the European avant-garde scene. But this would be the subject of another paper. In this one I was trying to show how the idea of continuity was capable of bringing innovation into contemporary music.

### Notes

- <sup>1</sup> Mion Ph. et alii - *L'envers d'une oeuvre, De Natura Sonorum de B Parmegianni*, Paris, Buchet, Chastel
- <sup>2</sup> Tristan Murail, Gerard Grisey, Michael Levinas and Hugues Dufourt, the only non-student of Messiaen.
- <sup>3</sup> Murail T., 1988 - "Questions de cible", *Entretemps*, 8, Paris,
- <sup>4</sup> vf = virtual fundamental; bn = bass note; The first section has two fundamental tones.

### Carole Gubernikoff

#### Spektrinė harmonija: tęstinumas ir naujovės Tristano Murailio ir Almeidos Prado kūrinuose

1977 m. grupė jaunu prancūzų kompozitorių, kurių dauguma anksčiau studijavo O. Messiaeno kūrybą, įkūrė kamerinį orkestrą, pavadintą *L'itinéraire*. 1979 m. kompozitorius ir filosofas Hugues'as Dufourt bendras grupės idėjas pristatė straipsnyje, pavadintame *La musique spectrale*.

Šios grupės moto: „garsas, nuo kurio reikia pradėti“ - nusakė jų poziciją kūrybinio mąstymo, susijusio su garso prigimtimi ir jo santykiu su muzikos suvokimu, atžvilgiu. Šie jauni kompozitoriai tikėjo, kad muzika,ėjusi serializmo, pagrindinės to meto Prancūzijos avangardo tendencijos, keliu, arba jau pasiekė garso parametrų (aukščio, intensyvumo, tembro ir trukmės) kombinatorinių galimybių ribas, arba nuėjo per toli abstraktaus manipuliavimo proceso link. *L'itinéraire* grupė tikėjo, jog postserijinės muzikos šaknys neslypi klausymo procesuose, nei natūraliuose, nei kultūriniuose. Jie siekė geriau suprasti fiziologinius ir sukultūrintus klausymo procesus.

Brazilų kompozitorius Almeida Prado lankė pamokas kartu su O. Messiaenu, o toje pačioje klasėje mokėsi ir Tristanas Murailis. Jie skirtingai reagavo į tą patį iššūkį, t. y. kokios galėtų būti naujos harmonijos vientisumo formos.

Aš pateiksiu Tristano Murailio ir Almeidos Prado kūrinių ištraukas, kur abu kompozitoriai estetiniais tikslais siekia natūralaus garso pagrindo.



## The Medieval Artistic Canon in 20th-Century Music

Works modeled on artistic canons share specific characteristics. They draw from a combination of the aesthetics and world outlook of a specific canonical epoch, and their forms can embody their content in a manner determined by the structural and logical laws of that era. Finally, works modeled on an artistic canon are built in accordance with that period's established technological standards.

A composition modeled on a canon can be described as a commentary, a compositional approach quite different from one in which the composer works independently. In employing a canonic model, the artist is not dealing with a world of his own creation, but is interpreting an existing one, joining the field of collective identification. Certain principles established during the period of a canonical culture can be transferred to other epochs and cultures; in other words, those principles can become permanent components of the composition, content, and morphology of the art.

The medieval musical canon absorbed all of the most important categories of its culture. Jacques Le Hoff concluded his *Civilization of the Medieval West*, one of the best works dealing with the medieval life and culture, with the following beautiful recapitulation of the medieval attitude toward music: "All classes were particularly fond of music, singing and dancing. The singing in church, the elaborate dances in the castle, the peasant's dancing the medieval society was enjoying itself... Here the medieval person was elevated beyond the misfortunes, cruelties, and threats and found forgetfulness and inner freedom in music that penetrated life. They were elated."<sup>1</sup>

The varied music which dominated medieval society was structured by an elaborate system of values and standards; those norms applied not only to music, but to other kinds of art and to life itself. Indeed, these standards are the best evidence of the canonicity of the medieval era. We know that in the Middle Ages people viewed their world as integrated, with each component related to the others through a complex symbolic web which was the major element in medieval art. All of the components of that system formed a rigid hierarchy and were governed by the system of values which derived the existence of man and nature from the supreme figure of God.

The basis of medieval art was the Christian concept of creative work as *imaginem Dei* (the image and imitation of God). Art was seen as governed by the absolute laws established by the Supreme entity. In this view, man's creative work was necessarily limited and bound as compared to the perfection of the divine. An impersonal, absolute idea cloaked the individual artistic personality; the artist's task encompassed the expression of this mutual, shared belief, becoming immersed in it. The medieval space was limited and strictly organized, with a fixed center and the elements symbolically surrounding this center. Hence, the medieval person's picture of the world as an invariable entity led to a treatment of time in which all phenomena existed simultaneously, had no history, and thus formed an unbreakable cycle. The religious rituals formed in the Middle Ages were therefore of a cyclic nature with an endless repetition of the same events, albeit in various relations.

The twentieth-century reinterpretation of the categories of space and time created the problem of perception of pieces based on the medieval canon. It is not possible to appreciate the static process of unfolding in medieval works if we approach them from the same point of view as, say, Beethoven's dynamic compositions; such an approach would be undesirable as well, since the music affects different psychological mechanics and requires an essentially different reaction of the listener.

The Middle Ages have become for us a metaphor of the canonic art. The twentieth century, however, abounds in fleeting, unfixd beliefs. The medieval idea of organizing the world on a universal and predetermined model meets not just with our disapproval, but with active protest. This is true especially of art. We view art, more than any other field of creative activity, as one associated with the artist's desire to develop and confirm an inimitable individual idiom.

Nevertheless, history has its own design. Following the trends of neofolklorism, neoclassicism, neoromanticism, and a multitude of other innovative approaches, the new music, Russian and former Soviet in particular, shows a tendency to incorporate the medieval canon. Many stylistically diverse composers are nevertheless kin as to their aesthetics and the world view. Despite their different creative methods, these composers are united by a single spiritual tendency. One of these tendencies in contemporary music is connected

with meditation as means of perception: some composers see the contemporary world through the prism of a philosophical contemplation. Appearance of meditative elements in the works of many former Soviet composers is often based on the revival of religious philosophy.

Meditation seen as a means of undermining the logical structural laws of the musical development and leading ultimately to their dismissal is a major feature of the art of Ukrainian composer Valentin Silvestrov, and other examples are in the music of Nikolai Korndorf and Vladimir Martynov. Meditation is present in some of Alfred Schnittke's works, in Guy Kancheli's music, in Avet Terterian's symphonies, and in Rodion Shchedrin's *Musical Offertory*. Sofia Gubaidulina uses the oriental tradition of meditation and achieves a distinct static quality in some of her works.

Meditation is just one aspect of music written in accordance with the medieval artistic canon; other dimensions include a profound psychological meaning, the philosophy and the rich spiritual content of the piece. The medieval artistic canon affects contemporary music on two different levels: in the work's philosophical content and in compositional technique. Some composers, not pursuing the specific goal of reviving the medieval way of thinking, employ instead the techniques established in that epoch, thus confirming their vitality. The fact that they use those techniques often revives the original semantics.

The construction of a musical piece and the philosophical structure of human existence most obviously correspond in the fourth piece of Andrey Volkonsky's *Suite of Mirrors (Rays)*. This short piece is a setting of Federico Garcia Lorca's poem which ends with the remarkable phrase "God is in the middle." The meaning of the phrase is reflected in the musical form: exactly from the middle of the piece the whole texture begins to fold backwards in a retrograde motion (reminding us about some of Guillaume de Machaut compositions). We thus see a realization of the basic principle of medieval culture: theocentricity and a symmetrical construction of the universe centered around God. Moreover, in the middle of this symmetrical construction we hear the highest notes from the total of the piece's pitch class. Those notes circle the place of God in the vertical coordinate of the medieval values and of this particular piece:

The image shows a musical score for the fourth piece of Andrey Volkonsky's *Suite of Mirrors (Rays)*. The score is for Soprano solo, Flauto, Violino, and Chitarra. It features a 'Presto' tempo and includes Russian lyrics: "Все во христе", "жизнь во ер.", and "Брат, от христе". The score is written in G major and 4/4 time. The Soprano part is marked 'pp' and 'Solo'. The Flauto part is marked 'pp' and 'con sord. v'. The Violino and Chitarra parts are marked 'pp'. The score is divided into three systems, each with four staves. The lyrics are written below the Soprano staff. The music is characterized by a retrograde motion, with the texture folding backwards from the middle of the piece.



объ-ать-ся. Бог посередине. ad lib.

It is highly probable that the author was not thinking about the medieval models of such form-building principles. It is noteworthy, however, that Volkonsky's music is consistent in realizing the idea of God as the center of the cosmos. This was a quality of the medieval artists' mentality, and one echoed in a contemporary work. In this particular case we can see two categories of the medieval mentality in action, at once: the religious outlook and the hierarchical picture of the world.

Remarkable examples of melodic "mirrors" with symmetry along the horizontal coordinate can be found in Schnittke's *Requiem*. And this time again a symmetrical construction is used in a piece based on a religious theme:

Moderato  
Soprano  
Di-es i-ree, di-es il-la.  
Alto  
Di-es i-ree, di-es il-la.  
Tenore  
Di-es i-ree, di-es il-la.  
Basso  
Di-es i-ree, di-es il-la. Di-es i-ree.

Fidelity to the norms of the medieval artistic canon often generates principles of form-building. As a rule, symmetry becomes not merely a generally constructive principle of form borrowed from medieval music, but it becomes a vivid demonstration of medieval symbolism, along with the symbolism of numbers widely used in the twentieth century. For example, many pieces by Arvo Part and Sofia Gubaidulina are built in accordance with the early views on numbers.

Sofia Gubaidulina has devoted her art to the supreme idea — to worshiping God, to a celebration of the eternal ideals of the good and the beauty. Her approach thus shares the medieval worldview and her compositions

are saturated with the ideals of the medieval artistic canon. Gubaidulina has offered numerous treatments of the medieval semantics of the “upper” and the “lower,” which form the two coordinates of medieval ethical values. In *De Profundis*, a piece for the bayan, she describes the escalation from the depths of human sorrows to the luminous peaks of glory; and in *In croce* for the cello and organ she uses the movement of voices and textures in two opposite directions — from the dark low register to one that is bright and high, and vice versa. Gubaidulina uses quotations from early Russian znamenny chant, for example, in the orchestral piece *Pro et contra* and in the huge cycle for the chorus, organ, descant solo, and color projectors, *Alleluia*.

As for the medieval numerological combinations in Gubaidulina’s works, the “three-fold trinity” of instruments is used in *Descencio* for three trombones, three percussions, and three other instruments: piano, harp and celesta. Seven performers on percussion instruments are employed in the composition *First was the rhythm* and the *Odd and Even Numbers*, with seven kettle drums in the former and seven temple gongs in the latter. The religious pieces *Steps*, *Seven Words*, and *Alleluia* have seven sections each. Finally, Gubaidulina uses the medieval Fibonacci row, which was invented by Leonardo of Pisa in 1202, as the structural basis for many of her pieces, like the symphony *Hear ... Silence...*, and the pieces *First was the rhythm* and *Quasi hoketus*.

The last piece – *Quasi Hoketus* for viola, bassoon, and piano — makes use not only of the number relations that were traditional in the Middle Ages (the piece is a rondo with seven sections calculated on the basis of Fibonacci row proportions), but also the typical medieval compositional technique known as hocket. In a hocket (literally “hiccough,” “elliptical singing”) the two vocal parts alternate entries.

Another frequently employed medieval technical method applied to twentieth-century musical material is the canon, which is used both in the simplest of its versions and in the most complicated ones (as in orchestral pieces of by Boris Tchaikovsky and Alfred Schnittke).

The quodlibet is one more early compositional approach which has been applied by twentieth-century composers. The quodlibet is a compositional (or improvisational) technique based on a combination of various melodies and texts. It may be classified as vertical or horizontal. The vertical quodlibet serves as a means of creating a polyphonic form, which emerges from a simultaneous combination of several themes that had previously been used in the piece independently from each other (an example can be found in the last piece of S. Slonimsky’s suite *The three Graces*). The horizontal quodlibet is built on successively combined fragments of preceding sections of a cycle — as in the final pieces of R. Shchedrin’s *Polyphonic Books* or in S. Gubaidulina’s cycle *Perception*. Finally, the method of quodlibet taken in its wider sense is employed in vocal pieces which use texts in different languages (although not simultaneously, as in medieval motets, but successively), for example, in E. Denisov’s *Requiem*, in A. Schnittke’s *Madrigal*, in G. Kancheli’s *Lamented by the Wind*.

Almost all of the sacred genres of vocal and instrumental music that were established in the Middle Ages have now come to life again in the contemporary art. *Motet* is the name of the fifteenth piece of R. Shchedrin’s *Polyphonic Book*. Numerous contemporary requiems are masses of a certain kind, whether they follow the religious tradition or not. Schnittke often employed early musical genres: traditions of the Catholic mass are realized in the *Requiem*; his cantata *The Story of Dr. Johann Faust* is a kind of “anti-passion”; and the French chanssonne found its way into the first number of the *Madrigals*.

Employment of early genres in twentieth-century music is not limited by medieval genre models; the genre may sometimes be invoked indirectly, or it may be complicated by inter-relations with other genres. An example of such inter-relation is A. Schnittke’s *Second Symphony*, where features of the mass and symphony are combined. In his *Fourth Symphony*, Schnittke built a system of what he called four “quasi-medieval” modes (old Russian, Synagogical, Gregorian, and Protestant) and organized all the thematic material on this basis.

Medieval music is frequently quoted in contemporary music, especially the Gregorian chants. Schnittke quoted eight Gregorian chants from the Gradual in his *Second Symphony* and he quoted from secular music, too. In his *Minnesang*, Schnittke used themes from Walter von der Vogelweide and other minnesingers.

An interesting example of interpretation of the medieval artistic canon is found in music of Mark Kopytman, a former Soviet composer, who became one of the most prolific Israeli composers. In 1983 he wrote an opera titled *Chamber Scenes from the Life of Susskind von Trimberg* about a minnesinger and doctor of Jewish origin who lived in the Bavarian town of Trimberg in the first half of the thirteenth century.

Six of his remaining poems mourn the poverty of poets.

Kopytman offers not just a biography of Susskind, but an image of the composer and his place in his society. In the opera, Kopytman juxtaposes Susskind's musical individuality to the common, Christian musical idioms, recreating a medieval atmosphere in order to heighten these artistic differences and to explain why Susskind was not accepted by other minnesingers. Kopytman thus skillfully reveals the differences between the art of Christian knights and Jewish music as well as between Christian and Jewish mentalities in his opera. This duality becomes the major facet of the opera, the main element of its construction.

Kopytman, in order to better reconstruct the opera's medieval setting, creates several types of quasi-medieval music, locating different plot situations in different places and societal strata through stylized representations of music of that time. He recalls the most familiar types of medieval music: chant, troubadour song, and instrumental music, but instead of creating an entire piece based on the medieval canon, however, Kopytman prefers to use a polystylistic approach. He brings together the stylizations and the formations of his own musical language with its brightly lyrical tone of speech, the floods of expression, and confession-like intimacy. The main corpus of the opera is written in a fresh, modern manner with heterophony, alternating with the stylized reproductions of medieval music. In the following example, Kopytman harmonizes the Gregorian-like chant by means of the Protestant chorale harmony and harmonizes the chant-like melody with heterophonic

atonal textures.

Kopytman's stylizations were not intended to be exact and complete imitation of the old musical tradition. The composer approaches the medieval artistic canon from a modern perspective, re-interpreting it and bringing it together with his own stylistic components. In addition, Kopytman applies the norms of the medieval artistic canon not merely for recreation of the old color or for stylization, but also for the expression of his ethical-philosophical intentions.

The artistic canon can affect both the structure of a specific piece as well as the formation of certain constant meanings in art as a whole. In the works of Arvo Part and Yuri Butsko both of these tendencies work together, providing new impulses for one another and serving the inner spiritual intentions of the composers. These two composers from the former USSR have employed the medieval artistic canon most consistently, in all its aspects — not merely ideological, but also structural. For long periods these composers have interpreted the medieval artistic norms (both Western and Eastern Christian traditions) in many different ways, depending on the various religious and musical tendencies in their works, but consistently and purposefully.

Arvo Part's art is very well known, so I will mention only briefly its most important medieval-related

features. Part had tried various kinds of compositional techniques before he began studying the music of the Middle Ages and Renaissance which, as he said, played “the function of the midwife” in his evolution<sup>1</sup>. In this music Part found many things that were in accord with his own creative personality. But, even more important, in these medieval compositional approaches he found the formulae for beauty, for the simple, and the self-knowledge, which he interpreted in various ways in his later compositions. The turning-point in Part’s work marked a shift from the European avant-garde norms to the new, or rather newly treated, earlier norms of musical and philosophical thinking. The landmark of this change is his Third Symphony, composed in 1971. Here the basic idea of the genre — the idea of confrontation and struggle — gives way to one unchanging state, which is characteristic of early music.

A few years later, in 1976, Part created a new style known by the name of the cycle in which it first appeared: *Tintinnabuli*. The music is based on a triad and it is strictly diatonic, employing the natural minor scale. There are few devices used in this style, and the performers are relatively free in selecting the instruments and even the pitch classes.

An essential component of Part’s stylistic system is modality, a principle of composition-building based on a single mode. All other techniques and compositional devices are employed within this modality, which has the specific aesthetic function of referring the listener to the strict canons, purity, and asceticism of early music. The composer employs the simplest devices: an unchangeable tone row with a permanent tonal center and methods of harmonic, melodic, and textual unfolding that are unitary for many of his pieces. Part organizes these methods and devices according to a logically coordinated rigid system (often by means of a computer). In most cases such a system is associated with the meter and rhythm of the whole, which is even more important for the composer in regard to his principles of number symbolism.

Part is interested not so much in the order of elements (even though it is obviously pre-determined in his rhythmic series), but in the cohesion and fixation of tones in relation to each other, and to other components of the texture. On the whole, Part treats the tones of a seven-tone modal row as elements of the dodecaphonic series, giving each tone its individual meaning and specific expressivity. This technique is very clearly used in the organ piece *Trivium*, a variation on cantus firmus. In *Trivium* we also find one of the most remarkable examples in all contemporary music of isorhythmic technique. In *Trivium*, as in many of his other works, Part develops his symbolism of the “divine numbers” (3 and 7): the piece consists of three sections, each containing

seven repetitions of the talia:

Part’s music is also characterized by the use of rhythmic modes. This kind of rhythmic, remaining

unchanged for long periods of time, is used as a sign of early music, in contrast to the contemporary rhythmic changeability and refinement. The melody of the song *Es sang vor langen Jaren* (1984) for alto or countertenor and the violin, a setting of K. Brentano's poem, is built on a single rhythmic mode, symmetrically in relation to the pitch E: the pitches, after being first introduced, gradually ascend and descend from E to its fourth. The second phrase is an exact mirror reflection of the first in relation to the same center, E. There are numerous

The image shows a musical score for the song "Es sang vor langen Jaren". It features three staves: Alto, Violino, and Viola. The tempo is marked as  $\text{♩} \approx 50-60$ . The Alto part has lyrics: "Es sang vor", "lan-gen Jah-ren wohl auch die Nach-ti-gall.", and "Das war wohl". The Violino and Viola parts are marked with "con sord.", "trem.", and "f". The score includes dynamic markings such as *pp* and *ppp*. The number "10" is written above the first staff of the second system.

other mirror relationships in this piece:

Symmetry plays an important role in many of Part's pieces and is mainly used as a method of texture-formation, for example in the song quoted above, or in *Spiegel im Spiegel* (1978) for piano and violin (we

The image shows a musical score for "Spiegel im Spiegel". It features four staves, all labeled "Violino". The tempo is marked as  $\text{♩} \approx 100$ . The score consists of four staves of music, each with a treble clef and a key signature of one flat.

represent here the violin part):

Nearly all the techniques and many genres established in the Middle Ages can be found in Part's music. Part's compositional method is unique in its asceticism of tone material combined with a fantastic variety of innovative techniques and elaborate structures. Nevertheless, despite the composer's intention to level the individualistic tendencies in his music, to address the timeless, the spiritual, and the moral ideals, Part's own creative personality has always been expressed so vividly that it is instantly recognizable. The winning characteristic of Part's art is his individual manner of statement, his ability to convey the great human truths in



the simplest possible way.

The art of the Eastern Christian church went its own way, distinct from the Western church yet based on their shared religious roots. As is well known, the Russian chant tradition was forgotten and even forbidden for many years. The znamenny chant had remained practically intact until the 17th century, when, after Peter the Great's reforms, it became forgotten by the composers for a long time (though it of course has continued to exist in the people's life). Even though composers in the eighteenth and early nineteenth centuries did not focus on chant-based compositions, there were a few who attempted to use chant and to capture its religious spirit, for example Bortnjansky, Glinka, Balakirev, Rimsky-Korsakov, Tchaikovsky. Nevertheless, many works subordinated the logic and structure of znamenny chant to contemporary compositional techniques. In the decades preceding the Revolution of 1917, however, sacred choral writing had been steadily growing, and the composers (Chesnokov, Gretchaninoff and others) searched for authentic expression of the Russian spiritual culture. The greatest contribution has been made by Sergey Rachmaninov in his setting of the All-Night Vigil, in which he used several kinds of chant in ten of his fifteen sections.

A turning point in the history of interpretation of the znamenny chant was Alexander Kastalsky's work. Kastalsky made a profound study of Russian chant and harmonized it in its own traditions. In this way he revealed the original beauty and melodic laws of the znamenny chant. He was almost the only Russian composer of the twentieth century who wrote sacred music not for the concert stage, but for the church, working with the best choir of the country: the choir of the central cathedral of Russia, the Uspensky Cathedral of the Moscow Kremlin.

In the Soviet era the Russian sacred choral tradition fell into obscurity and neglect. Yet, a few composers continued to write sacred music, covering it with patriotic titles (like Galina Ustvol'skaya and Alemdar Karamanov) or, like Georgy Sviridov, using the genre of incidental theater music as a shelter for composing beautiful and personal music in which znamenny chant is arranged in a rich polyphonic texture with a predominating bright, lyrical melodic discourse.

After perestroika it became permissible and even almost fashionable to compose sacred music. Most of the recent pieces based on znamenny chant are choral or vocal. And this is natural, since the composers are trying to develop the old chant in its own contexts connected with the human voice. The choral arrangements, therefore, reaffirm the strictly sacred application of the chant. Many pieces based on chant or written in chant style were composed in 1988, when Russia celebrated the 1000th anniversary of its Christian church, and in the subsequent years.

One of the most remarkable Russian composers of his generation, Vladimir Martynov (b. 1946), worked for twenty years in Troitse-Sergievskaya Lavra, where he taught at the Religious Academy and wrote articles and books on the history of church singing. For six years (from 1978 to 1984) Martynov composed exclusively liturgical music. He created a whole corpus of religious works for three cathedrals of Moscow and the Moscow region – and his name was not mentioned during the services. It is not by chance that the composer calls this six-year period a “period of silence”; his experience realizes the medieval idea of anonymous work of worshipping the Most High by excluding all traces of his personality from his work.

The first long work that Martynov composed after the several years of “silence” and after he had gradually began assigning his name to his music was a 100-minute *Apocalypse* (1991) for two choruses and soloists a capella, which opened a series of such pieces. It was commissioned by the Mainz Cathedral and was initially titled *Missa Rossica*. In the *Apocalypse* Martynov combined the western and eastern Christian traditions of church singing, the canonical sound forms of the western and eastern liturgies: choral part-singing and singing at the unison (octave), psalmody, responsory, and antiphony. Martynov's neo-canonical method is expressed, in the first place, by the use of Orthodox church material: the cantus firmus of his huge cycle is an old Russian chant. The monodic znamenny chant is accompanied here by a highly developed part-singing based on numerous minimalistic repetitions of motives or melodic formulas extracted from the chant.

Among the instrumental pieces based on the znamenny chant are A. Schnittke's *Hymns* for a chamber instrumental ensemble, R. Shchedrin's *Stikhira* for the orchestra, and S. Gubaidulina's *Alleluia* and *Pro et contra*. The texture of the chant is changed in these instrumental compositions. In most cases the znamenny chant is ruled by the norms of symphonic (or some other) development and is transformed in accordance with the composer's intention, with the capacity of the instruments employed, and with the principles of instrumental writing.

The most productive and consistent use of the znamenny chant is in the music of Yury Butsko (b. 1938),

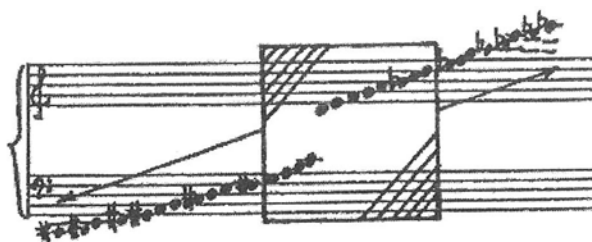


who adapted the old chant to modern times, while at the same time preserving its context and religious meaning. As a rule, the authentic old Russian themes are somewhat altered in Butsko's music. The composer often uses combinations of their different versions, as well as polyphonic and heterophonic layers. This creates an atmosphere of enchanting monotony, rotations within a single uniform sphere. The same sound effect can be heard in those pieces where the composer creates his own melody in the character of the znamenny chant. All of the vertical complexes sound rich and full. There is an effect of a total sound-space, of rich sonority.

Y. Butsko's religious outlook determined the specific qualities of his music: extended length, continuous elaboration of each image, and the absence of sharp contrasts. The same artistic and technical principles, even melodic and harmonic structures, are applied to one piece after another. The result strengthens the impression of single-mindedness, and the composer himself has stated that an idea has to be confirmed many times.

Butsko's lengthy "ceremonial" pieces require a specific quality of hearing: the hearer is lost in it, becomes part of its gradual and thoughtful development. As a rule, Butsko unfolds the thematic material in the linear aspect of time, rather than in depth and breadth. He is not interested in dramatic contrasts and dimensions of vivid musical images. Butsko builds up the drama of his composition according to a principle which he describes as "structural modulation": each element of the sound texture has to undergo inner transformations in the course of the piece. The author interprets znamenny chant as the ideal of spiritual perfection, the goal to be constantly pursued. The timeless and impersonal old Russian chant acquires the semantics of a single and inevitable objective, of a spiritual reference point for all times.

The composer found appropriate means of expression, constructed an original system, and determined what he called a "method of work with the znamenny chant." The underlying principle of the system is the initial scale of the znamenny chant (the ancient Russian row) limited by the compass of a human voice and extended in accordance with its structure - by adding trichords up and down, till the initial version is restored: the circle is completed:



The system is open and has twelve tones; Butsko therefore describes it as Russian dodecaphony, a twelve-tone row extracted from the Russian material. The system has an axis (between E and F above middle C), and in relation to it any consonance can have a mirror reflection in the opposite segment of the row. Symmetrically organized chords become a major element in Butsko's harmonic language. An important role in the modal symmetry belongs to tritones, which are extracted from the structure of the ancient Russian row and serve as the basic interval in many of Butsko's scores, in particular, as the fundamental tone for the diminished seventh chord, symmetrically constructed within the system. Tritones are interpreted as central elements in the organization of the whole row. Tritones and diminished triads are "absolute consonances" in this context, they are associated with bells sounds.

The symmetry of the newly invented row has its impact on texture formation. The sound space is logically coordinated around the single axis in such a way that direct and inverted motions become the major texture-forming techniques. The texture is made polyphonic most frequently by means of canon and imitation techniques, but Butsko composes true fugues, too. The polyphonic richness of Butsko's music is the quality which makes its texture so dense, resilient, its fabric and melodic pattern so heavy.

Butsko's system was fully established in the *Polyphonic concerto* for four keyboard instruments (piano, organ, harpsichord, and celesta). This monumental cycle of nineteen counterpoints had been written in 1968-69, twenty years before perestroika started and the Russian people began to turn to the church and its music again. The movements of the concerto alternate according to the following principle: solos for all of the instruments, then six counterpoints for various pairs of instruments, then four different trios, followed again by four solos, and finally, by the counterpoint tutti. The keyboard sound is thickened in the final section by three kinds of bells, a tam-tam, and a male choir ad libitum which produces a greater "mass of sound." The beginning of the eight counterpoint demonstrates the basic principle of Butsko's system - symmetrically organized texture and chords:

(d = 60)

The image shows a musical score for three instruments: Organ, Celesta, and Cello. The score is divided into two systems. The first system includes Organ, Celesta, and Cello. The second system includes Organ and Cello. The tempo is marked as (d = 60). The score features complex rhythmic patterns and dynamic markings such as 'rit.' and 'rit.'.

There has been a whole generation of contemporary Russian composers who decided to follow Butsko's tradition in their own music. Some of them have simply used his system of "Russian dodecaphony," for example Alexander Vustin and Nikolai Korndorf<sup>1</sup>. Some composers work totally in the field of religious music, as Mikhail Kollontay does. Some composers, like Andrey Golovin, try to keep the atmosphere of religious depth in all their music, retaining the religious essence even when not using the Butsko scale system and not writing sacred music.

The norms of the medieval artistic canon are thus applied by the 20th century composers not merely to recreate the old color or for stylization, but also to express ethico-philosophical intentions connected with realization of the composers' creative personalities through the early religious tradition. Two major tendencies can be seen in the modern use of the old tradition. On the one hand, it is a tendency towards a kind of reconstruction of early norms, towards a new synthesis of well-known elements. While early music can be described as syncretism which emphasizes the inner cohesion of its components, its "realization" in the 20th century becomes a synthesis of the same components within the modern elements.

On the other hand, the new synthesis of old components highlights the ways in which they differ from their initial synthesis in the Middle Ages. For example, Butsko's tone-row yields chromaticism which was absolutely impossible in the canonic znamenny chant. Modern use of medieval cultural elements almost never becomes a mechanical transplantation of selected elements into a composer's work – even when some old attitudes are subconsciously imitated, – and it never becomes an exact and complete imitation of the old musical tradition in its entirety. The composers approach the medieval artistic canon from modern positions and reinterpret it – hence the essential differences in the treatment of the same principles in the Middle Ages and in our time.

## Notes

<sup>1</sup> The author is most grateful to Claudia E. Jensen, Marina Rakhmanova and Leonid Karev for their help in preparing this paper.

<sup>2</sup> Jacques Le Hoff, *Civilization of the Medieval West* (Moscow, 1992), 337.

<sup>3</sup> Svetlana Savenko. Arvo Part. Third Symphony // Program notes to the concert of the *Alternativa* - ? festival of contemporary music (Moscow, October 21, 1989)

<sup>4</sup> Korndorf did not know about Butsko's invention and developed the same system by himself in the piece for organ titled *Continuum* (1991).

## Jelena Dubinec

## Viduramžių kanonas XX a. muzikoje

Viduramžių muzikos kanonas apėmė visas svarbiausias savo meto kultūros kategorijas, visus filosofinius požiūrius į pasaulį. Viduramžiai mums tapo kanoniškojo meno metafora. Tuo tarpu mūsų laikai trykšta trumpalaikėmis tiesomis (pilna vienkartinų įsitikinimų). Idėja sutvarkyti pasaulį remiantis visuotinu ir iš anksto apibrėžtu modeliu sulaukia ne tik mūsų amžininkų prieštaravimų, bet net ir atviro protesto. Visa tai tinka ir menui, kuris labiau nei bet kokia kita žmogaus veiklos sritis siejasi su individualiu siekiu atsiriboti nuo kolegų, išplėtoti ir įtvirtinti nepamėgdžiojamą individualią idiomą. Nueinant į praeitį neofolklorizmo, neoklasicizmo, neoromantizmo bei daugybei išties novatoriškų reiškinių, naujojoje muzikoje ryškėja tendencija naudoti viduramžių meninį kanoną.

Šis procesas yra susijęs su meditacija, kaip suvokimo priemone – kai kurie kompozitoriai į šiuolaikinių pasaulį žvelgia per filosofinės kontempliacijos prizmę. Meditacijos apraiškų galima surasti daugelio kompozitorių kūrinuose, o ji pati pagrįsta religinės filosofijos atgimimu. Meditacija yra tik vienas iš tokios muzikos, sukurtos pagal viduramžių meninį kanoną, aspektų. Kitos dimensijos yra tokios: gili psichologinė prasmė, filosofija ir turtingas dvasinis kūrinio turinys. Viduramžių meninis kanonas šiuolaikinę muziką veikia dviem lygmenimis – filosofinio turinio ir kompozicinės technikos. Taip kompozitoriai, kurie neturi ypatingo tikslo atgaivinti viduramžių mąstyseną, viso labo tik panaudoja toje epochoje sukurtas kompozicines technikas, tuo patvirtindami jų gyvybingumą (tarp jų paminėtinos įvairios simetrinės konstrukcijos ir „veidrodžiai“, skaičių simbolika, izoritmika, *quodlibet* ir pan.). Vis dėlto jau pats faktas, kad jie naudoja šias technikas, neretai lemia pirminės semantikos atgimimą. Tuo būdu dvi meninio kanono dimensijos (kompozicinė technika ir filosofija) susilieja. Šiame pranešime aš pateiksiu keletą tokios semantizacijos, panaudojant Vakarų Europos viduramžių technikas, pavyzdžių. Tam aš pasitelksiu keletą A. Schnitkės, A. Volkonskio, S. Gubaidulinos, V. Martynovo, G. Kančelio ir kitų kompozitorių muzikos pavyzdžių.

Senovinių žanrų panaudojimas XX a. muzikoje neapsiriboja tik viduramžių žanrų modeliais: žanras kartais taikomas netiesiogiai, jį kartais komplikuoja sąveika su kitais žanrais. Be to, šiuolaikinėje muzikoje viduramžių muzika gali būti tiesiog cituojama. Pirmiausia norėčiau paminėti daugybės grigališkojo choralo citatų naudojimą gausiuose gana skirtingų kompozitorių kūrinuose. Esama ir citatų, paimtų iš pasaulietinės muzikos. Meninis kanonas gali turėti įtakos tiek atskiroms kūrinio struktūroms, tiek ir tam tikrų pastovių reikšmių mene formavimuisi. Pavyzdžiui, buvusios SSRS kompozitorių S. Gubaidulinos, G. Ustolskajos, A. Schnitkės, o ypač A. Pārto ir J. Bucko kūryboje abi šios tendencijos sąveikauja, suteikia viena kitai naujų impulsų ir tenkina dvasinius kompozitorių siekius. Paskutiniai du kompozitoriai išsamiausiai panaudojo viduramžių meninį kanoną, pasitelkdami visus jo aspektus – ne tik ideologiškai, bet ir struktūriškai. Ilgą laiką savo kūrinuose jie skirtingais būdais interpretavo viduramžių meninį kanoną, priklausomai nuo religinių ir muzikinių tendencijų (Vakarų ir Rytų viduramžių tradicijos), tačiau tai darė nuosekliai ir tikslingai. Todėl mes galime nagrinėti bendrąsias tendencijas šių dviejų labai skirtingų autorių kūryboje ir pamatyti, kiek daug dvasinės giminystės galima atrasti tarp jų – giminystės, pagrįstos jų filosofinėmis ir religinėmis nuostatomis.

Ypatingą vietą savo pranešime skirsiu Jurijaus Bucko menui. Jis pritaikė viduramžių rusų giedojimą (*znamenyj raspev* – ženklinis giedojimas) šiems laikams, drauge išsaugodamas jo kontekstą ir religinę prasmę. Dažniausiai autentiškos rusiškos temos Bucko muzikoje mažai tepakeičiamos. Kompozitorius dažnai vartoja skirtingų jų versijų derinius, polifoninius ir „heterofoninius“ sluoksnius. Tai sukuria užburiančios monotonijos atmosferą, rotacijas vieningoje sferoje. Tas pats garsinis efektas girdimas ir tuose kūrinuose, kuriuose kompozitorius sukuria savo melodiją ženklinio giedojimo stiliumi. Visa vertikale skamba turiningai ir visuotinai. Sukuriamas visuotinės skambesio erdvės, turtingo sonoriškumo efektas.

Ženklinį giedojimą Bucko daugiausia naudoja savo instrumentinėje muzikoje, neretai baigiamosiose sekcijose (kaip Trio-kvintete ir Fortepijoninėje sonatoje). Ženklinį giedojimą autorius traktuoja kaip dvasinio tobulumo idealą, kaip nuolat siektiną tikslą. Viršlaikis ir beasmenis senovinis rusų giedojimas įgyja vienintelio teisingo siekinio, dvasinio atskaitos taško visiems laikams semantiką. Kompozitorius surado tinkamą išraiškos priemonių ir sukūrė originalią sistemą bei apibrėžė tai, ką jis pats pavadino „darbo su ženkliniu giedojimu metodu“. Kertinis sistemos principas yra pradinė ženklinio giedojimo gama (senovinė rusų giedojimo „eilė“), ribojama žmogaus balso galimybių ir sykiu išplečiama pagal struktūrą – pridėdant trichordus aukštyne ir žemyn, kol atkuriamas pirminė versija: ratas užsidaro. Sistema yra atvira ir sudaryta iš dvylikos tonų, todėl Bucko ją apibūdina kaip rusišką dodekafoniją – dvylikatonę seriją, sudaryta iš rusiškos medžiagos. Taigi viduramžių meninio kanono normas XX a. kompozitoriai pritaiko ne tik siekdami atkurti senas spalvas ar stilizuoti, bet ir išreikšti etines-filosofines intencijas, susijusias su kompozitorių kūrybinių asmenybių realizacija, pasitelkiant religinę tradiciją.

Galima išvelgti dvi pagrindines senosios tradicijos panaudojimo nūdieną tendencijas. Viena vertus, tai tam tikros senųjų normų rekonstrukcijos, naujosios gerai žinomų elementų sintezės tendencija. Nors senąją muziką galima būtų apibūdinti kaip sinkretizmą, kur pabrėžiamas vidinis jos komponentų sąryšis, jos realizacija XX amžiuje tampa tų pačių komponentų sinteze moderniojoje mentaliteto sistemoje. Kita vertus, naujoji senųjų komponentų sintezė reiškia rezultato skirtumą, lyginant su pirmine sinteze viduramžiais.

Šiuolaikinė viduramžių kultūros elementų vartoseną beveik niekada netampa mechaniška tam tikrų elementų transplantacija į kompozitoriaus kūrinį – net kai kokie nors senoviški požiūriai pasąmoningai imituojami, tai niekada netampa tikslia ir išsamia senosios muzikinės tradicijos imitacija. Kompozitoriai viduramžių meninį kanoną traktuoja iš šiuolaikinių pozicijų, jį iš naujo interpretuoja – iš čia ir kyla esminiai tų pačių principų traktuotės skirtumai viduramžiais ir mūsų laikais.



## The Interaction Of Composing Principles in Onutė Narbutaitė's Works

The pluralism of contemporary musical life gives rise to the eclecticism of perception and sceptical attitude towards novelties. In fact no really new musical material is available anymore. It is claimed, that "fundamental pluralism, which implies a break with the modernist ideal of unity, is the only common characteristic of postmodern music. The particular styles and compositional techniques used are of secondary importance"<sup>1</sup>.

According to Carl Dahlhaus, "the eclecticism of contemporary musical perception is inevitable evil that becomes good"<sup>2</sup>. This is due also to a great variety of methods applied to contemporary musical works. This variety might also be regarded as eclectic, which is, however, determined by the adequate features immanent in a group of compositions or even a single given work<sup>3</sup>.

The principles of poly-structural composition presuppose the notion of polystylistics. In Narbutaitė's oratorio *Centones meae urbi*, the field of polystylistic associations throws up parallels with the Middle Ages. Yet an interaction of compositional models of different epochs is perceived more as an expression of the new mono-stylistics<sup>4</sup>, which attempts to abolish the distance between the past and the present, rather than as an eclecticism. This oratorio may well serve to illustrate the intertextual theory, which shatters the myth of textual unity. On the other hand, *Centones meae urbi* would be a strong argument if we were to discuss the author's unity of style. By offering a postmodern challenge to the concept of unity, Narbutaitė (like other postmodern composers) embraces conflict and contradiction and, at the same time, eschews consistency and unity<sup>5</sup>.

In Narbutaitė's oeuvre one may discern several tendencies of, characteristic of the post-avant-garde or postmodern music: the extension of stylistic range, the use of the secondary acoustic material (Antanas Kučinskas), and the formation of the conglomerate-pluralist sound with the reduction of acoustic sound to the primary structures-processes<sup>6</sup>. Quite often these antinomies fit together even in a single composition.

The application of a certain compositional principle in its 'unadulterated' form is a rather rare case in Narbutaitė's music. For this matter, it seems worth mentioning *Vilniaus divertimentas*, a piece composed in 1984. The tendency towards reductional mono-structuralism is closely bound here with the use of folklore source (a folk song, in this case), which is quite a rarity in Narbutaitė's oeuvre. Such reductional tendencies in the works of various Lithuanian composers often mark references to the national sound vocabulary<sup>7</sup>.

*Vilniaus divertimentas* [*Vilnius-divertimento*] may be conceived as a preamble to the oratorio *Centones meae urbi*. It anticipates some important characteristics of the future composition, namely, the use of the folk material and the reconstruction of archaic music. The latter in *Vilnius-divertimento* is achieved through an extensive use of early polyphony, allusions to Baroque stylistics, and specific instruments (harpsichord, guitar, recorders), as well as through contraposition and interaction of the professional court and the non-professional folk music, simplicity (e.g., minimalism in the 1st and 3rd movements) and complexity (e.g., atonality in the 4th movement). These features undergo further elaboration in the oratorio *Centones meae urbi*.

Compared to the 2nd movement, full of theatrical gestures, the soundscape of the 1st and the 3rd movements are free of any programmatic features and speculative abstractions. The sounds appear to be the only key elements left in this piece. As such, *Vilnius-divertimento* is the only explicated piece in the composer's entire output based on minimalist repetitive technique. According to the composer, the 1st and the 3rd movement of *Vilnius-divertimento* might be regarded as a unit. The Lithuanian folk song "Ant Vilniaus miesto" [*In the Town of Vilnius*] was taken as a modal basis for its formal design.

In *Vilnius-divertimento* this song is transposed to another tonality with an accentuated figure of fourth, which is also present in the original version of the song (the beginning of the fifth measure is G-C, while in *Vilnius-divertimento* it is transposed to C sharp-F sharp, see figure 1. Thus the primary source is divided into several motive groups that "gradually pass from one to another"<sup>8</sup>. Although the rhythm and the order of different segments and even sounds were changed, the music does not depart from the original shape of this folk tune.

The composition is based on a limited number of musical elements, including a dotted pattern of fourth, which prevails in the strings and represents a sum of basic patterns from the measures 5, 8 and 9 of the folk tune.

Figure 1, p. 1.

1. An Vil-niaus mies-to Glas-nus gla-se-lis, Tan gla-si pur-vy-nė-lis, Pur-vy-ni rū-dzy-mė-lis.

Vilniaus divertismentas (*Vilnius-divertimento*)

Allegro

Violino I

Violino II

Viola

Cello

Fl.

C.

H. I

H. II

Vcl.

Vc.

VIII

VIII - IX



Another characteristic feature is the syncopated rhythmic pattern in viola part, which concentrates the essence of its style and matches the sequence C-B-C-D from the measure 5 and 6 of the folksong and its further variation.

Figure 2. *Vilnius-divertimento*, p. 3

2 VIII

C.

Vn. I

Vn. II

Viola

*p*

Sol<sup>1</sup>-d<sup>2</sup>D<sup>14</sup>  
♩ = 152

1. An Vil-niaus mies-to Glas-rus gla-se-lis, Tam gla-ni pur-vy-nė-lis, Pur-vy-ni rū-dzy-mė-šlėj.

VIII IX

V VI

Vn. I

Vcl.

C.

Vn. II

Vcl.

And there are also the striking harpsichord pattern, a repeated four-note ostinato motif analogous to the measure 8 of the song, the unison of recorders, sustained for a whole note (compare with the measure 4 of the song), and the ‘galloping’ motif of the second violins, which corresponds to the melodic sequence in the measures 5, 6 and 7. The repetitive rhythms from the measures 5 and 6 provided a basis for the first violins, which combine with those of the second violins in highly a syncopated counterpoint.

Figure 3. *Vilnius-divertimento*, p. 5

IV

Fl. *p* *mf*

C. *f*

Vn. I *poco a poco cresc.*

V. VI, VII *poco a poco cresc.*

Vl.

Sol-d<sup>3</sup>D14  
♩ = 132

1. An Vil-niaus mies-to Glas-ras gla-se-fis, Tan gla-si pur-vy-nė-lis, Pur-vy-ni rū-dzy-mė-(lis).

VIII IX

① 2-6 ②

C.

Vn. I II

Vl.

What we hear in this piece are repetitive and simplified structures typical of minimalism. This is an example of a unified texture and static composition.

However, neither the use of the folk music sources, nor the minimalist techniques are the main characteristics of Narbutaitė's creative thought. Generally speaking, the relationship of Narbutaitė's creative ego to the sources she employs, be it a folksong or works by Mozart, Schubert and Chopin, results in different music in every particular case: minimalist (reductional mono-structuralist) in *Vilnius-divertimento*, pointillistic in *Mozartsommer*, vocally melodious in *Winterserenade* and full of concerto-like contrasts in *Rudens riturnelė. Hommage à Fryderik* [*Autumn Ritornello. Hommage à Fryderik*].

*Mozartsommer* for flute, violin, viola, and harpsichord (1991) is a kind of athematic or poly-thematic composition, similar to those of serial music, in which both vertical and horizontal dimensions are of equal significance. The musical text as if patches together the "syllables" of Mozart's "words", but the way these patches are laid out is typically Narbutaitė's<sup>9</sup>. The layer of Mozart's music, however, is not so conspicuous; it gives way to more recent styles, especially to the Webern-like pointillism, which is not limited to the mere succession of individual points (sounds) apart but involves some kind of classical technique of motivic development<sup>10</sup>. Comparing to the guidelines of traditional formal design, however, this work is more an outcome of reductional tendencies, which are subsistent to Narbutaitė's oeuvre in general. The material in her works is always concentrated, laconic, and non-redundant.

*Mozartsommer* may be described as a 'developing variation', i.e. the repetition of one or several elements, which undergo constant transformation (according to Webern, 'it is one and the same in thousand different variants'). The chosen Mozartean motives are understood as being the variants of each other. The simple and the complex, the tonal and the atonal (Figure 4, p. 5) the thematic and the athematic are juxtaposed here (Figure 5, p. 12).

Figure 4.  
*Mozartsommer*,  
p. 5

Figure 5. Mozartsommer, p. 12

The musical score for Figure 5 consists of four staves: Flute (Fl.), Violin (Vn.), Viola (Vl.), and Cello/Double Bass (C. (B.)). The Flute part features a melodic line with a box around the number '12' and a slur with a '2' above it. The Violin part has a triplet of notes. The Viola part has a melodic line with a box around '12'. The Cello/Double Bass part has a bass line with a box around '12' and a slur with a '3' above it. Dynamic markings include 'p' (piano) and 'f' (forte).

### Die Zauberflöte

The musical score for Die Zauberflöte consists of four staves: Flute (Fl.), Violin (Vn.), Viola (Vl.), and Cello/Double Bass (C. (B.)). The Flute part features a melodic line with a slur and a '3' above it, and a later section with a slur and a '3' above it. The Violin part has a triplet of notes. The Viola part has a melodic line. The Cello/Double Bass part has a bass line with a slur and a 'f' above it. Dynamic markings include 'p' (piano) and 'f' (forte).

These extreme oppositions fuse in the process of harmonic synthesis. The equality of all musical elements – pitch, rhythm, timbre, and texture (see the examples above) – is quite evident there.

The severalty of the segments stratifies the space stereophonically. The timbre of the harpsichord raises additional historical associations. Different colours are as if placed on separate stereophonic layers – they are not only set apart, but also do not have any points of contact (see Fig. 6, p. 1). Various sonic elements, placed on different stereophonic layers of musical space, loose rhythm designated in the score and create new time (rhythmic) relationships.

What is important here is not just a single motif but also the ‘silent unit’ – a rest – which provides an opportunity to view it better and perceive its beauty. The elementary intonation (keeping in mind the entire experience of the 20<sup>th</sup>-century music), especially that by Mozart, sounds very beautifully. According to the

author, “the associations with the music of the past make the present-day musical creation as if more human and warm. For instance, the third is much a ‘warmer’ basis [for a composition] than the series”<sup>11</sup> (‘mental intonation’<sup>12</sup>). In this particular piece, the motives, interspersed with rests, are quite often distributed according to the principles of mirror symmetry.

Figure. 6. *Mozartsommer*, p. 1

Andante con moto (♩ ca 72)

The first system of the musical score for *Mozartsommer*, page 1, is marked "Andante con moto" with a tempo of approximately 72 beats per minute. It consists of five staves. The top staff is in treble clef with a key signature of one flat and a 4/4 time signature. The second staff is in bass clef. The third staff is in alto clef. The fourth and fifth staves are in bass clef. The music features various dynamics including *mp*, *mf*, and *p*, and includes a triplet in the second staff.

The second system of the musical score for *Mozartsommer*, page 1, continues the piece. It consists of five staves. The top staff is in treble clef with a key signature of one flat and a 4/4 time signature. The second staff is in bass clef. The third staff is in alto clef. The fourth and fifth staves are in bass clef. The music features various dynamics including *f*, *mf*, and *p*, and includes triplets in the fourth and fifth staves.

Figure 7. Mozartsommer, p. 15



It is perhaps in such a ‘minimalist’ way (in the broader sense of term, i.e. by using the mere syllables of Mozart’s ‘vocabulary’ as signs) that it is possible to reveal the essence of Mozart. This would be absolutely unacceptable in regard to Beethoven, for example. To extract the essence of this author’s music by using bits of his most typical intonations would be a much more complicated or even impossible task.

However, Narbutaitė manages not lose herself through the acknowledgement of Mozart’s greatness, ‘authority’ and significance of his text. In this composition the individual style is created and perceived without the original, individual material. The composer destroys the syntax of the chosen style by subjugating it to her own rules of the ‘game’. The conventional material full of paradigmatic elements is transferred to the syntagmatic level, which conforms to an essentially different syntax.

To an informed listener it might be interesting to observe what new things it is possible to say with the well-known ‘signs’ or what new structures can be constructed from the borrowed elements. It is clear that the listener is concerned with the structural aspect of a musical text. That is, whether the initial structure is still recognizable, what difference is between the latter and its transformation, etc.<sup>13</sup> For instance, at first we hear the sequences from the *Symphony in G minor*, a motive from *Die Zauberflöte* (see Fig. 5), several motives from *Sanctus* and *Lacrimosa* (Fig. 8, p. 19, 20). And then at the end of the composition (see Fig. 9, p. 21, 22), it comes to the elements from the *Jupiter Symphony*, *Eine kleine Nachtmusik*, and flamboyant figurations from *Lacrimosa*.



Figure 8. Mozartsommer, p. 19-20

-Lacrimosa

69  
Violin I  
Violin II  
Viola  
Cello/Double Bass

dim. 3  
rall.  
dim. rallentando p  
dim. coll. f  
dim. rallentando p

Lacrimosa

75  
Violin I  
Violin II  
Viola  
Cello/Double Bass

pp

117  
Violin I  
Violin II  
Viola  
Cello/Double Bass

ovm. accl. f  
ovm. accl. f  
ovm. accl. f  
ovm. accl. f

Sanctus

123  
Violin I  
Violin II  
Viola  
Cello/Double Bass

ovm. f  
ovm. f  
ovm. f  
ovm. f

Figure 9. Mozartsommer, p. 21, 22

The image displays a musical score for Mozart's Symphony No. 41, 'Jupiter', specifically measures 19 and 20. The score is presented in two systems. The top system is labeled 'Jupiter II' and 'E. K. N.' and contains measures 19 and 20. The bottom system is labeled 'Lacrimosa' and 'Eine kleine Nachtmusik' and also contains measures 19 and 20. The score is written for Flute (Fl.), Violin I (Vn.), Violin II (Vl.), and Cello/Double Bass (C.). It includes various musical notations such as dynamics (pp, ppp), articulation (accents, slurs), and performance instructions like 'Andante zu brio' and 'Tempo I'. The notation is in a standard musical staff format with clefs, notes, rests, and other symbols.

In this intellectual game, the syntactic transformation of other composer's idiom and style (with active interaction of spatial layers of texture and structural and rhythmic change of Mozart's vocabulary) actually supplants the style of Mozart and it becomes that of Narbutaitė. Borrowed elements are still recognizable, yet they are put into totally different context: in the new system of relationships Mozartean elements behave differently, in a new "Narbutaitėan" way.

Narbutaitė, like modernists, tends to put her personal imprint on historical and folkloric references. She seems to be in contact with the music from different epochs, which she adopts to her personal idiom. I uphold the opinion that postmodern music is not a simple negation of modernism or its continuation, but has aspects of both a break and extension.

The framework of Narbutaitė's works, the tenacity and distinctive unity, within diversity of its chosen elements, expresses the author's profound connection with the tradition of *opus* music. Artistic expression in Onutė Narbutaitė's work is not abstracted from cognitive rules and learned schemes of composition. Music by Onutė Narbutaitė might be explained not only in terms of syntactic processes, but of communicative phenomena (which are of importance for postmodern music) as well.

In terms of the choice of compositional techniques, Onutė Narbutaitė does not seem to be a consistent composer. The issues of the composing principle, artistic result and their relation to the aesthetic value are rather complicated ones. The controlled acoustic whole does not guarantee the artistry, although the perfection of the structure is one of the quintessential features of a meaningful musical work. The Narbutaitė's oeuvre distinguishes itself by subtle structuring of the material. Her music is original and at the same time (what is proper to a truly great artist) universal, traditional, and contemporary. Her authenticity lies in the conspicuous individuality of the composer, who is capable of creative transformation of the established composing principles.

The postmodern authenticity necessitates a definition entirely different from that of Adorno. While modern authenticity was understood as a striving for a unique and original personal language (*Eigensprachlichkeit*, Schäffer Thomas), postmodern music is in service of expression, in search for language that would communicate the subjective emotions of the composer without sacrificing the constructive elements.

As Ute Stoecklin described it (in her text on Lithuanian music), "Die Entscheidung für die kulturelle Entwicklung des 21. Jahrhunderts aber wird nach wie vor von der künstlerischen Persönlichkeit abhängen. 'Das Feuer des authentischen Künstlers entscheidet' (Antonio Tapiès). Und damit haben wir es bei den litauischen Komponisten zu tun." Or to put it in other words, "Narbutaitė is a vivid artistic individuality and is open to the cultural entirety... She is in a constant process of becoming".

Notes

<sup>1</sup> Tillman, Joakim (2002). "Postmodernism and Art Music in the German Debate". *Postmodern Music. Postmodern Thought*, edited by Judy Lochhead and Joseph Auner. New York and London: Routledge, p. 88.

<sup>2</sup> Quoted from: Чередниченко, Т. В. (1989). *Тенденции современной западной музыкальной эстетики*. Москва: Музыка, с. 132.

<sup>3</sup> See: Акопян, Л. О. (1995). *Анализ глубинной структуры музыкального текста*. Москва: Практика, с. 6.

<sup>4</sup> See Григорьева, Г. (1989). *Стилевые проблемы русской советской музыки второй половины XX века - 50-80 годы*. Москва: Советский композитор, с. 138.

<sup>5</sup> See Kramer, Jonathan D. (2002). "The Nature and Origins of Musical Postmodernism". *Postmodern Music. Postmodern Thought*, edited by Judy Lochhead and Joseph Auner. New York and London: Routledge, p. 15.

<sup>6</sup> See Kučinskis, Antanas. (2001). *Composing principles in the music of modern Lithuanian composers*. Ph.D. Thesis. Vilnius, p. 28.

<sup>7</sup> Ibid. p. 18.

<sup>8</sup> See Narbutaitė's annotation.

<sup>9</sup> See author's annotation: "MOZARTSOMMER 1991. Das Jahr 1991 stand unter dem Zeichen von V.A.Mozart. Kleine Fetzen von Mozartmusik schwebten in der Luft, verwickelten sich in Gräsern, klangen sanft in der Stille des Hauses. In den "Mozartsommer" bröckeln am meisten Klänge aus den späten Partituren von Mozart - Sinfonien, Quartetten, "Zauberflöte", Requiem ... . Auf das weiße Notenpapier fielen oft nur einige Töne aus den im Wind schwingenden Phrasen - eine, zwei, drei ... Jetzt ist es beinahe unmöglich all diese typischen Intonationen, harmonischen Bewegungen genau zu identifizieren. Aber das Stück ist eine ganz authentische Mosaik von Mozartklängen".

<sup>10</sup> See: Холопова, В. Н., Холопов, Ю. Н. (1999). *Музыка Веберна*. Москва: Композитор, pp. 130, 135.

<sup>11</sup> Andrikonytė, A. (1999). "Kompozitorė bando skrieti per laiko ribas". *Lietuvos rytas, Mūzų malūnas* No. 23, 15 June 1999.

<sup>12</sup> See Арановский, М. (1998). *Музыкальный текст. Структура и свойства*. Москва: Композитор, с. 318.

<sup>13</sup> See Никольская, И. (1999). "Постмодернизм в интерпретации Павла Шиманского". *Музыкальная академия*, No. 1, p. 222.

<sup>14</sup> In other words, the composer's text attracts elements, which once belonged to other texts, to "intertextual cosmos", and transforms them into her own; with context understood to be not simply the encirclement or the fragment of a text, but a system of relationships determining the "behaviour" of an element within the text. See: Арановский, М. (1998). *Музыкальный текст. Структура и свойства*. Москва: Композитор, с. 51

<sup>15</sup> See Kramer, Jonathan D. (2002). "The Nature and Origins of Musical Postmodernism". Op. cit., p. 16.

<sup>16</sup> Kučinskis, Antanas. (2001). *Composing principles in the music of modern Lithuanian composers*. Op. cit., p. 7

<sup>17</sup> "Only the composer who used the most advanced musical materials and avoided worn out ideas could claim to be authentic. As postmodern music breaks with the ideal of progress and the modernistic canon of aesthetic prohibition, it cannot be authentic, in Adorno's sense, for obvious reasons". See Tillman, Joakim. (2002). "Postmodernism and Art Music in the German Debate". *Postmodern Music. Postmodern Thought*, edited by Judy Lochhead and Joseph Auner. New York and London: Routledge, p. 85.

<sup>18</sup> See *ibid.*, p. 86.

<sup>19</sup> See Stoecklin's manuscript *Interdisziplinäre Gedanken zu einer Europakultur*.

<sup>20</sup> Andrikonytė, Asta. (2001). "Gaidos festivalyje kirtosi požiūriai į muziką". *Lietuvos rytas. Mūzų malūnas*, 3 October 2001: 3. The statement of Edmundas Gedgaudas.

## Audronė Žiūraitytė

## Komponavimo principų dialogai Onutės Narbutaitės kūrinuose

Šiuolaikinio muzikinio gyvenimo pliuralizmas lemia šiuolaikinio muzikos suvokimo eklektiškumą ir skeptišką požiūrį į naujoves. Onutė Narbutaitė jį apibūdina kaip „konservatyvų avangardizmą“, arba „avangardo konservatyvumą“. Pagal C. Dahlhausą: „Šiuolaikinio muzikos suvokimo eklektiškumas – neišvengiamas blogis, tampantis gėriu“. Tai susiję ir su metodologinių būdų įvairove, taikoma šiuolaikiniams opusams, kurią taip pat galima laikyti eklektiška, tačiau padiktuota adekvačių imanentinių kūrinų ar net vieno kūrinio savybių.

Polistilistikos sąvoka (polistruktūrinis principas) O. Narbutaitės opusams taikytina sąlyginai. Ji siejama su kurio nors vieno kompozitoriaus medžiagos vartojimu viename kūrinyje: W. A. Mozarto – *Mozartsommer*, F. Schuberto – *Winterserenade*, F. Chopino – *Rudens riturnelėje. Hommage à Fryderyk*. Ir net įvairių epochų kompozicinių modelių sąveika oratorijoje *Centones meae urbi* labiau suvokiama kaip naujoji monostilistika (G. Grigorjeva), kuri bando sunaikinti atstumą tarp praeities ir dabarties, nei kaip eklektika – stilistinę kategoriją įteisinantis reiškinys. O. Narbutaitės oratorija tinkamas pavyzdys intertekstualiai teorijai, kuri griaua mitą apie teksto vieningumą. Kita vertus, šis opusas – stiprus argumentas tęsiant kalbą apie autorės stiliaus vieningumą. Jos darbuose ryški nevienalytiškumo niveliavimo tendencija („polistruktūriškumas monostruktūriškumo link“, – A. Kučinskas).

O. Narbutaitė jungia dvi prieštaringas postavangardinės stilistikos tendencijas. Viena vertus, stilistinio diapazono išplėtimą (savo stilių jungia su kitais), kita vertus – sąmoningai pasirenka (apskritai jai būdingą) medžiagos redukcijos kelią. Sintezuodama šias antinomijas skirtinguose kūrinuose, bet gana dažnai ir viename opuse, Narbutaitė randa originalius ir skirtingus polistilistikos vartojimo variantus.

Kiek primirštas O. Narbutaitės „Vilniaus divertimentas“ – tai vienintelis nuosekliai minimalistinis kompozitorės kūrinys (I ir III dalys kaip visuma). Redukcinio monostruktūriškumo tendencija čia susijusi su labai retai kompozitorės kūryboje pasitaikančiu folkloro šaltinio (liaudies dainos) naudojimu.

O. Narbutaitės kūrybinio *ego* santykis su pasirinktais „šaltiniais“ (minėtų kompozitorių kūryba) kiekvieną kart kitoks, naujas – vokališkai dainingas *Winterserenade*, instrumentiškai puantilistinis *Mozartsommer*, koncertiškai kontrastingas *Rudens riturnelėje. Hommage à Fryderyk*.

*Mozartsommer* puantilistinis komponavimo principas taikomas Mozarto tekstui. Tai „žaidimo“ kito kompozitoriaus stiliumi, jo struktūromis variantas. Čia pasireiškia tipizacijos ir individualumo tendencijų sąveika, iškyla stiliaus-antistiliaus problema, autentišką stilių formuojantis konteksto vaidmuo. Intramuzikinė struktūrų semantika sąveikauja su ekstramuzikine muzikinio teksto semiotizacija, sietina su įvairių *neo, post* pasirodymu (M. Aranovskij), turi įtakos suvokimo procesui. Intertekstuali leksika, prasiskverbianti į tekstą, atlieka svarbų vaidmenį plėtojant semantinius, komunikacijos procesus.

Muzikos istorijoje randama daugybė pavyzdžių, kai iš stilių sintezės randasi idiosiliai. Autentiškumo problema paaštrėja. O. Narbutaitei ją pavyksta išspręsti ir organišką kūrinio visumos (kaip jos kuriamo pasaulio), abipusio savos ir svetimos medžiagos „supratimo“, tarpstilistinio dialogo dėka. O. Narbutaitės kūrinų formos patvarumas, jos elementų kibumas ir savitas vienalytiškumas (nevienalytiškume) išreiškia giluminį autorės ryšį su opusų muzikos tradicija. Reiškiasi klasikiniai Narbutaitės kūrybos principai. Ji nevengia žinomų taisyklių, išminktų schemų.

Vartodama įvairių kūrybinių principų, komponavimo technikų apraiškas, vesdama su jais dialogą ir šia prasme būdama savaip nenuosekli, O. Narbutaitė visada sukuria „slaptąjį intertekstą“ (M. Raku), priklausantį tik Narbutaitei, suderinantį precizišką apskaičiavimą ir spontanišką minties eigą. Sąmoningai ir nesąmoningai pasitelkdama įvairius „šaltinius“, kompozitorė sukuria gana sudėtingą, originalią „vidinę prasmę struktūrai“.

Onutės Narbutaitės muzika savita ir drauge – kaip tikrai didelės menininkės – universali, tradiciška ir šiuolaikiška.





Kevin J. Holm-Hudson

### Five Pitches in Search of a Theme: Robert Ashley's "Van Cao's Meditation"

Since the 1960s, Robert Ashley has been one of America's leading avant-garde composers. Despite his influence on a number of younger artists—including filmmaker Peter Greenaway and performance artist Laurie Anderson—his work has not been widely studied, in part because his music resists easy categorization or even easy notation. Most of Ashley's works are multimedia performance pieces in which visual and musical elements are structurally inseparable. He is best known for his "opera for television" *Perfect Lives* (1980); subsequent works such as *Now Eleanor's Idea* (1989-1993) and *Dust* (1996) have developed similar themes—and used some of the same characters—as *Perfect Lives*. Since the early 1980s he has rarely composed for traditional instrumental forces; *Van Cao's Meditation*, a 38-minute solo piano work, is therefore notable among Ashley's output.

*Van Cao's Meditation* was inspired by a *National Geographic* photograph depicting Van Cao, composer of Vietnam's national anthem, seated at one of the country's two grand pianos. Ashley's piece rather fancifully depicts the sound of Van Cao at the piano in the act of musical creation. Composition is presented here not as a flash of inspiration but rather as an arduous process involving contemplation and refinement, gradually bringing a "theme" into focus. Ashley derived the compositional constraints for this piece (five pitch classes, one- to five-note groupings, and so on) from a 1962 composition entitled "Fives." Ashley describes that piece as an "archive" of materials, "from which later I could make any kind of piece by deciding how to 'interpret' the lists of quantities." The lists were used to create "discrete, 'contrapuntal' lines"; one result was that "sometimes one line or another would rest for a few measures." One manifestation of this compositional procedure in *Van Cao* involves Ashley's use of rehearsal letters—entire sections (for example, letters C through G) are represented by a rest.

*Van Cao's Meditation* was met with divided critical response. One reviewer praised its "elusive melodic line," noting that "I've heard it numerous times now but still can't quite recall (or predict) the intricacies of its undulating progression." Another reviewer apparently failed to notice the absence of literal repetition, instead remarking that "the piece lasts close to 38 minutes and uses just five pitches ... the overall result is that of unvarying boredom." How does such a work provoke rapt attention in one listener and irritated boredom in another?

One answer can be found in classic information theory. Conventional modernist musical aesthetic has prized complexity for its abundance of "information"; any repetition—whether of a tonal center, a periodic rhythm, or even a contour (as in a melodic sequence) is seen as an undesirable redundancy. As Harold Fiske notes, "a totally original tonal-rhythmic 'message' is a piece in which no tones are ever repeated; an example of a totally redundant musical 'message' is a piece consisting of the constant repetition of only two tones. The first is obviously a very complex pattern, while the second is a very simple pattern. So the extent of originality of a message is the extent of its unpredictability or improbability."

The dilemma posed by *Van Cao's Meditation* is defining "redundancy." The unchanging pitch collection is highly redundant. On the level of note-to-note progressions, however, the lack of direct repetition in a work of this length is remarkable. Therefore, to analyze pitch permutations in *Van Cao's Meditation* I shall use Eugene Narmour's "implication-realization model" of melodic structure analyzing the work at both surface and background levels and classifying phrases by degrees of contour similarity. I also propose a hypothetical "structural series" that is seldom heard but continually implied, functioning almost as a Platonic ideal throughout the composition. *Van Cao's Meditation* effectively depicts the compositional process through constant permutation of its materials.

Drawing upon the work of Leonard Meyer, Eugene Narmour uses Gestalt principles of "similarity, proximity, and common direction" to generate a model of melodic perception that is of "considerable simplicity yet sufficient generality." This model is distinguished from Meyer's by drawing from bottom-up and top-down schemata simultaneously, distinguishing parametric "style shapes" ("primitive, simplex elements processed as input from the bottom up") from "style structures" ("schematic complexes processed from the top down"). The two types of cognitive processing work together: "The bottom-up perceptual path tends to prevent and correct cognitive 'mistakes' generated from the top down, whereas the top-down path

allows for an economy of means in the recognition, apprehension, and understanding of previously learned, hierarchically structured syntactic events.”

For Narmour, attending to the “changing dialectic between top-down and bottom-up syntax” serves to explain the “aesthetic power of intra- and extraopus style” in music: “By insisting on the simultaneous operation of bottom-up and top-down processing systems, the implication-realization model thus suggests how to enrich the study of musical style.” However, extraopus style in Ashley’s music is an elusive parameter; his work is unusually diverse, although some of his pieces involve similar operations on limited pitch collections for limited periods of time. The wider domain of the American “experimental” avant-garde offers better parallels; *Van Cao’s Meditation* may be compared to Morton Feldman’s late works, as well as some of John Cage’s piano music of the 1940s.

Therefore we can turn to intraopus style in *Van Cao’s Meditation*—the consistent factors within the piece itself. The work is monophonic, although sparing use of the damper pedal and sympathetic string vibrations provide occasional harmonic “clouds” lingering at the threshold of audibility. Individual pitch classes always appear as groups of 1 to 5 notes in ascending octave patterns; the only true simultaneity is the appearance of a sixth pitch class—a pair of A-flat octaves—functioning as a cadential gesture. (Example 1 shows the beginning of the piece.) Because of these melodic, textural, and dynamic limitations, *Van Cao’s Meditation* proves to be a uniquely “sterile” piece for testing Narmour’s theory.

Example 1. Robert Ashley. *Van Cao’s meditation* (opening). Used by permission of the composer.

Narmour’s theory is built upon three “simple archetypal structures”: process [P], reversal [R], and duplication or repetition [D]. *Process*, or iteration, is described as the concatenation of two identical elements, such as A+A. It is thus non-closural; the implication of A+A+..., in the absence of further information, is that the next element will also be A.

*Reversal* is a melodic structure represented by the concatenation of two dissimilar elements, or A+B. In the absence of further information, it is a closural gesture. Melodic intervals equal to or larger than a minor sixth—except the octave—imply reversal; reversal often implies both a change of registral direction and a change of interval. For example, Wagner’s *Tristan* Prelude opens with an ascending minor sixth followed by a descending minor second. Narmour’s taxonomy also allows for a registral reversal in which there is no intervallic differentiation (*registral return*), as well as for the dyad and monad (which are implication-free).

Three different units of measurement are specified for melodic motion: Registral direction, intervallic motion, and pitch specificity. Pitch specificity is contextual, dependent on the prior stylistic perception of mode. For example, a performer is often required to determine a musical passage’s tonal context by inventorying the sharps or flats that may add to or take away from the given key signature.

Realization or denial of any single element or combination of these elements is possible. For example, “in the up/down pattern of C-D-C, the second C is a realization of intervallic motion (M2 plus M2), but not registral direction (up is followed by down) or pitch (C follows C-D instead of E).” Pitch specificity is also subject to reversal. In the context of the C major melodic fragment Narmour describes above, the use of, say, an E-flat would deny the previously established modal context. In *Van Cao’s Meditation*, the limited pitch grammar allows for no denial of pitch specificity—unless one counts the cadential A-flats that occasionally disconfirm the five-pitch-class system.

Figure 1 summarizes Narmour’s categories, using melodic formulae common to *Van Cao’s Meditation*.

**Figure 1.** Narmour’s taxonomy of the melodic structure, applied to trichords in *Van Cao’s Meditation*

P (process): small interval to similar small interval, same registral direction

IP (intervallic process): small interval to similar small interval, different registral direction:

VP (registral process): small interval to large interval, same registral direction

D (duplication): same interval to same interval, lateral registral direction

ID (intervallic duplication): same interval to same interval, different registral directions

R (reversal): large interval to relatively small interval, different registral directions

IR (intervallic reversal): large interval to relatively small interval, same registral direction

VR: small interval to larger interval, different registral directions

In applying Narmour's taxonomy, one must establish criteria for distinguishing between "large" and "small" intervals (and for distinctions within those categories—i.e., what constitutes a "relatively small" interval). Narmour describes perfect fourths, tritones and perfect fifths as "threshold intervals," so named because they lie "between the clear continuational implication of small intervals (u, m2, M2, m3, M3) and the clear reversal implication of larger intervals (m6, M6, m7, M7, etc.)." Threshold intervals "have the potential to imply either continuation or reversal, though not in equal proportion. . . . these intervals are more sensitive to contextual interference." However, the widest intervallic leap in *Van Cao's Meditation*, disregarding approaches to the cadential A-flats and the omnipresent ascending octaves, is a tritone. Therefore, "large" intervals are here defined as anything wider than a minor third; since the minor third bisects the tritone, it has the same threshold context in this piece as the perfect fourth, tritone or perfect fifth would in conventional 12-tone equal temperament pitch class space.

Certain intraopus stylistic features also need to be set aside when considering the melodic structure of *Van Cao's Meditation*. There is no notated meter; Ashley's notes lack stems, and there is only an instruction that the music needs to be played "as fast as possible." While each pitch class occurs either as a monad or in ascending-octave patterns of two to five notes, there is no pattern to the sequence of durations; therefore meter cannot be used to determine larger pattern groupings. As meter is crucial for grouping larger levels of melodic structure in Narmour's theory, we must turn to Nicolas Ruwet's methodology of paradigmatic analysis for issues of segmentation and contour similarity.

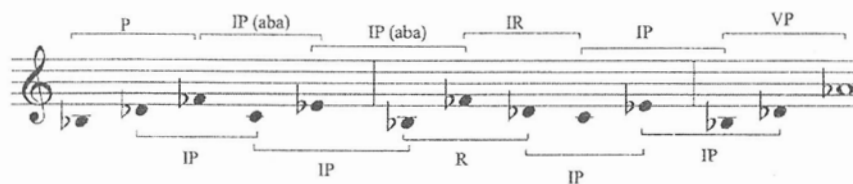
Ruwet asserts that musical syntax is most strikingly defined by repetition and by variations of repetition, or "transformation." His theory distinguishes between "parametric" and "non-parametric" musical elements. Parametric elements consist of two forms: first, features that are constant for the duration of the piece, such as meter or tempo (thus not contributing features for determining segmentation); and second, elements that offer simple binary oppositions as terms of contrast. Examples of the latter would include soloist/chorus, piano/forte, major/minor, high/low register. Ruwet's method focuses instead on non-parametric elements, using repetition and degree of similarity (transformation) as the primary criteria. Finally, it should be noted Ruwet applied his theory only to monodic repertoire, with pitch and duration his only elements for determining repetition. Nevertheless, he readily acknowledges that "segments, variable as to pitch and duration, can be considered as repetitions as long as they are identical in other respects." By focusing on elements that are not constants, nor can be separated into simple binary oppositions, and by limiting his analysis to the melodic domain, Ruwet's theory offers a complementary perspective to that of Narmour.

In *Van Cao's Meditation*, the relatively uniform dynamic level and unchanging texture are parametric elements; tempo, while subject to some rubato in Lois Svard's recording of the piece, is also a relatively static element. Pitch has both parametric and non-parametric functions. The limited gamut of tones and lack of chromatic inflection of any tone certainly contribute to the piece's "sameness," while the continually changing order of the five pitch classes in the melodic stream makes pitch non-parametric as well.

Segmentation of the musical stream is first achieved by ascribing a contour-accent function to the Bb1 that is the lowest pitch of the gamut; the segments consequently usually begin with Bb1. Sequences that do not begin on Bb1 occur immediately following a rest (the other criterion I have used to determine segmentation); the effect is that these segments are fragments of some larger pattern, joined in "mid-stream." Finally, larger sections of the piece are concluded with the double-octave A-flat simultaneity (Ab2-5); this higher-level segmentation is confirmed by Ashley's use of rehearsal letters at strategic points in the score, always following the A-flat element or following a rest that is given its own rehearsal letter.

Based on the criteria just discussed, Example 2 is a melodic reduction of Example 1. Note-to-note movements are labeled using Narmour's taxonomy of intervallic and registral derivatives; any three-tone sequence may be regarded as a derivative (unqualified by metric considerations or by the presence of rests). For example, given the ordered set of pitch classes  $\langle p, r, s, t, u, v \rangle$ , the ordered subsets  $\langle prs \rangle$ ,  $\langle rst \rangle$ ,  $\langle stu \rangle$ , and  $\langle tuv \rangle$  are each classified according to one of Narmour's derivative categories, in the absence of metric or other information that would contribute to their segmentation from one another. The derivatives consequently overlap, allowing us to categorize movement from one derivative to the next. In the ordered set of pitch classes  $\langle p, r, s, t, u, v \rangle$ , subsets  $\langle prst \rangle$ ,  $\langle rstu \rangle$ , and  $\langle stuv \rangle$  could each be classified as movement of one derivative to another; I refer to these combinations as melodic concatenations (MCs).

Example 2. Opening of *Van Cao's Meditation*, textural reduction.



As it has been shown above that derivatives overlap, there are eleven MCs in Example 2; these may be read left to right as PàIP, IPàIP(aba), IP(aba)àIP, and so on. Table 1 itemizes the probabilities of MCs shown in Example 2, using one of Narmour's seven non-duplicative melodic structures as a point of departure. Reading the first row, for example, there is only one MC in the category Pàn, which moves PàIP (the first four pitch classes in the melodic stream); probability is thus 1.00. The second row itemizes seven MCs in the category IPàn; five of these are of the variety IPàIP, which has a probability of 5/7, or approximately 0.71. Because each section of the piece is of a different length, probabilities are not determined in relation to the overall number of notes; instead each movement is calculated "from the bottom up," as it were.

Table 1. Outcome probabilities for melodic concatenations within section A of *Van Cao's Meditation* (music shown in example 1)

	P	IP	VP	ID	R	VR	IR
P		1 (1.00)					
IP		5 (.71)	1 (.145)		1 (.145)		
VP							
ID							
R							1 (1.00)
VR							
IR		1 (1.00)					

Table 2 is a two-page chart that itemizes all of the MCs for *Van Cao's Meditation*. The letters at the top of each column refer to rehearsal letters in the piece; possible MCs are listed at the beginning of each row. Thus, the calculations shown in Table 1, for section A, constitute the first column of Table 2.

Table 2. Total outcome probabilities for each melodic concatenation in *Van Cao's Meditation*, by reheasal letter

	A	B	H	J	K	M	N	O	Q	R	T	U	W	X	Y	% a <sup>1</sup>
R→P	0	0.6	0.25	0.18	0	0.165	0.571	0.467	0.454	0.25	0.25	0.25	0.143	0	0.167	23.3
R→IP	0	0.2	0.375	0.37	0.33	0.33	0.143	0.267	0.273	0.33	0.417	0.2	0	0.66	0.417	28.7
R→VP	0	0	0.25	0.45	0.66	0	0.143	0.2	0.273	0.33	0.167	0.5	0.43	0	0.167	23.8
R→ID	0	0	0.125	0	0	0.33	0	0.067	0	0.083	0.167	0	0.286	0.22	0.25	10.2
R→R	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
R→VR	0	0	0	0	0	0	0.143	0	0	0	0	0	0	0	0	01.0
R→IR	1.00	0.2	0	0	0	0.165	0	0	0	0	0	0.05	0.143	0.11	0	11.1
VR→P	0	0	0	0.11	0	0	0	0	0	0	0.06	0	0	0	0	01.1
VR→IP	0	0	0.21	0	0	0.063	0	0.286	0.385	0.45	0.188	0.22	0.33	0.182	0.533	19.0
VR→VP	0	0	0	0	0	0.125	0	0	0	0	0	0	0	0	0	00.8
VR→ID	0	0.5	0.07	0	0	0	0.167	0	0.076	0.09	0.125	0.22	0	0.273	0.2	11.5
VR→R	0	0.25	0.43	0.78	0.5	0.188	0.5	0.5	0.462	0.182	0.5	0.44	0.5	0.454	0.133	38.8
VR→VR	0	0	0	0	0	0.375	0.167	0	0	0.09	0	0	0	0	0.066	04.7
VR→IR	0	0.25	0.29	0.11	0.5	0.25	0.167	0.214	0.076	0.182	0.125	0.11	0.17	0.09	0.066	17.3
IR→P	0	0	0	0.17	0.165	0.1	0	0.125	0	0	0.125	0.067	0.25	0.09	0	07.3
IR→IP	1.00	1.00	0	0.33	0.165	0.3	0.33	0.375	0	0.4	0	0.13	0.25	0.273	0.33	32.6
IR→VP	0	0	0	0	0	0	0	0	0	0	0	0	0	0.09	0	00.6
IR→ID	0	0	0.22	0	0	0.2	0	0	0.143	0.2	0	0.067	0.25	0.182	0.33	10.6
IR→R	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
IR→VR	0	0	0.78	0.5	0.66	0.4	0.67	0.5	0.857	0.4	0.875	0.73	0.25	0.364	0.33	48.8
IR→IR	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0



	A	B	H	J	K	M	N	O	Q	R	T	U	W	X	Y	% avg
P→P	0	0	0.33	0.375	0	0	0.33	0.211	0	0.2	0	0	0.143	0	0.23	12.1
P→IP	1.00	0.33	0.17	0	0	0.30	0.33	0.368	0.167	0.1	0.6	0.22	0.143	0.25	0.23	28.1
P→VP	0	0	0.17	0	0	0.1	0	0	0	0.1	0.2	0.22	0	0	0	05.3
P→ID	0	0	0	0	0	0.20	0.11	0.105	0.167	0.1	0	0.11	0.143	0.5	0.077	10.1
P→R	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
P→VR	0	0.67	0.33	0.625	1.00	0.40	0.22	0.316	0.66	0.5	0.2	0.44	0.57	0.25	0.46	44.3
P→IR	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
IP→P	0	0.25	0	0.059	0	0.138	0.105	0.139	0.053	0.12	0.048	0.27	0	0.138	0.136	09.7
IP→IP	0.71	0.375	0.35	0.41	0	0.48	0.579	0.25	0.158	0.24	0.143	0.351	0.22	0.38	0.432	33.9
IP→VP	0.145	0	0	0.059	0	0	0.053	0.139	0	0.04	0.095	0.27	0.11	0.03	0.045	06.6
IP→ID	0	0	0.18	0.118	0	0.172	0.053	0.139	0.263	0.2	0.095	0.189	0	0.03	0.045	09.9
IP→R	0.145	0.25	0.06	0.176	0	0.034	0.105	0.167	0.158	0.2	0.143	0.243	0.44	0.103	0.136	15.7
IP→VR	0	0	0.18	0	0	0.034	0	0.056	0.105	0.08	0.19	0	0.11	0.138	0.045	06.3
IP→IR	0	0.125	0.24	0.176	1.00	0.138	0.105	0.11	0.263	0.12	0.286	0.162	0.11	0.172	0.159	21.1
VP→P	0	0	0	0	0.33	0	0	0	0	0	0	0	0	0	0	02.2
VP→IP	0	0	0.6	0.57	0	0.5	0.5	0.67	0.8	0.75	0.5	0.462	0.75	0.66	0.4	47.7
VP→VP	0	0	0	0	0	0	0	0	0	0	0	0.077	0	0	0	00.5
VP→ID	0	0	0.2	0.143	0	0.5	0	0	0	0.125	0	0.23	0	0	0.2	09.3
VP→R	0	0	0	0	0	0	0.5	0	0.2	0.125	0	0	0	0	0	05.5
VP→VR	0	0	0.2	0.143	0.33	0	0	0.165	0	0	0.5	0.23	0.25	0	0.2	13.4
VP→IR	0	0	0	0.143	0.33	0	0	0.165	0	0	0	0	0	0.33	0.2	07.8
ID→P	0	0	0.18	0.25	0	0.33	0	0.182	0	0.2	0	0.09	0.57	0.23	0.143	14.5
ID→IP	0	0.33	0.09	0	0	0.4	0.67	0.364	0.214	0.067	0.428	0.23	0	0.23	-0.214	21.6
ID→VP	0	0	0.18	0.25	0	0	0	0	0.071	0.133	0.143	0	0	0.154	0.071	10.8
ID→ID	0	0.33	0.18	0	0	0.066	0	0.273	0.429	0.33	0.143	0.27	0.43	0.077	0.071	17.3
ID→R	0	0.33	0.09	0.25	0	0.066	0	0.09	0.071	0.2	0.143	0.136	0	0.077	0.286	10.1
ID→VR	0	0	0.18	0	0	0.066	0.33	0.09	0.143	0.067	0.143	0	0	0.077	0.214	08.7
ID→IR	0	0	0.09	0.25	0	0.066	0	0	0.071	0	0	0.273	0	0.154	0	06.0



In determining the relationship of the bottom line of Example 3 with the structural series of the top line, we may here return to Ruwet. Because note-to-note movement is foregrounded even as meter is de-emphasized, I focus on Ruwet's second type of transformational process, involving "more complicated operations or permutations, additions or subtractions of certain elements." Figure 2 shows examples of these operations from *Van Cao's Meditation*:

- fragmentation (partial statement of the series),
- permutations (by moving one or more notes out of order or by more complicated nesting arrangements),
- looping (immediate repetition of part of the series),
- incursion (addition of another note from the pitch collection),
- omission (omitting certain notes but without retaining identifiable contours, as is the case in fragmentation),
- retrograde (of two or more notes in the series), and
- transposition (shifting two or more notes up or down in pitch to the next pitch in the collection).

**Figure 2.** Transformations of "Background" melodic line in *Van Cao's Meditation*, labeled by type and including section and cell number (location in score)

Background melodic line from Example 3 (O2), demonstrating looping and omission

Fragmentation (H10, H15, K2)--Db missing

Permutation--single note (H21)--Db moved from last note to third in sequence

Permutation--multiple notes (O7)--Eb and Db switch places

Nesting Permutations--several examples: 1,4,2,5,3 (R5)      1,3,4,2,5 (R8)      1,2,5,3,4 (R13)

Looping (Eb - C repeated) (R12)

Incursion (Db added as extra note between Eb and Fb) (O6)      Omission (Eb and C omitted) (Q2)

Retrograde of Fb - C - Db; looping of retrograded subset (Q7)

Transposition: C - Db transposed to Db - Eb (X2)

### Conclusion

It is perhaps an indictment of the way that Western music has historically privileged issues of pitch and form, at the expense of subtleties in timbre or melodic structure, that Ashley's piece has been classified as "minimalist" even by its admirers. Chris Blackford's review, for example, compares it to Erik Satie's *Vexations* (circa 1893) and Brian Eno's ambient work "1/1" (from the album *Ambient 1: Music for Airports*, 1978). However, Satie's work consists of musical material that is literally repeated 840 times; Eno's piece—while not as literally repetitive—is still based on repetitions of loops of various lengths. Moreover, in both of these works, pitch is arguably subservient to ambience. The compositional procedures underlying Ashley's piece are at once more layered and more inscrutable. What is striking to the attentive listener is the continual change—not only of pitch order, but of harmonic "color" provided by the damper pedal and Lois Svard's occasional humming on the recording. The listener who focuses more on the duration of each pitch class, as expressed in the number of ascending octaves, will notice an endless play of variation in that parameter. To focus exclusively on the absence of "development"—as manifested by changes of dynamic, texture, key, or pitch collection—in *Van Cao's Meditation* is to miss the point of the piece.

In this analysis of *Van Cao's Meditation*, I have sought to explore the ways in which this piece is a sonic representation of the compositional process. In searching for a "structural series" I do not mean to reify the work's "unity," as one might do by extracting a Schenkerian *Ursatz* from the surface texture. Instead, I have aimed to examine how the surface repeatedly *hints* at a melody by providing numerous partial and elliptical statements of related material. Although the underlying principles governing these utterances have enabled me to create a structural melody that may not have been what Ashley intended, I have sought not to recreate Ashley's process of composition, but to recreate Ashley's imagined conception of *Van Cao's* process of composition.

The question of how we imagine that composition occurs is one for which Western classical music offers two paradigms—Mozart and Beethoven. Ethnomusicologist Bruno Nettl asserts that Beethoven and Mozart are symbols for the "conflict between inspiration and labor, and between consistency and innovation." Nettl uses the cultural symbols of Mozart and Beethoven as types for other dualities that permeate Western musical thought. With that idea in mind, Ashley's piece becomes a meditation on the compositional process, one in which the Beethoven paradigm is emphasized.

Listening to *Van Cao's Meditation* is like eavesdropping upon a private improvisation. Improvisations, however, tend to meander if they are not rooted in some sort of structure; John Coltrane's improvisations, for example, are held in high regard because of their strict motivic structure. A thirty-eight minute improvisation on five pitches, without the elaborate structure that underlies the melodic movement in *Van Cao's Meditation*, may turn out to have a structure all its own, but it is doubtful that such structure will be of the same consistency or complexity. It may be fruitful to apply Narmour's and Ruwet's analytical approaches to more obviously "improvisational" repertoire. As theorists and psychologists continue to examine the cognitive processes involved in musical composition, these methodologies—as yet not mainstays of the muso-theoretical analytical arsenal—may prove effective for testing their hypotheses and verifying their findings.

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## Notes

<sup>1</sup> I have elsewhere offered an extensive analysis of *Perfect Lives* in my D.M.A thesis, "Music, Text and Image in Robert Ashley's Video Opera *Perfect Lives*" (University of Illinois at Urbana-Champaign, 1992).

<sup>2</sup> Robert Ashley, personal e-mail communication, February 15, 2002.

<sup>3</sup> Ibid.

<sup>4</sup> The piece can be found on Lois Svard's CD *With and Without Memory* (Lovely Music LCD 3051, 1994).

<sup>5</sup> Chris Blackford, "Recent and Reissued Works by Robert Ashley." Downloaded January 5, 2001 from the World Wide Web at <<http://www.users.globalnet.co.uk/~rneckmag/ashley.html>>.

<sup>6</sup> No author given, "Edmonton Concert Composers Society: The Albertan Composer" Downloaded January 5, 2001 from the World Wide Web at <<http://www.connect.ab.ca/~piotr/eccs/Pages/nf-albertan.htm#CD>>.

<sup>7</sup> Harold E. Fiske, *Selected Theories of Music Perception* (Lewiston, NY: The Edwin Mellen Press, 1996), 21.

<sup>8</sup> Eugene Narmour, *The Analysis and Cognition of Melodic Structures* (Chicago: University of Chicago Press, 1990), 63.

<sup>9</sup> *Ibid.*, 69.

<sup>10</sup> Eugene Narmour, *The Analysis and Cognition of Melodic Complexity* (Chicago: University of Chicago Press, 1992), 11.

<sup>11</sup> *Ibid.*, 39-40.

<sup>12</sup> An example is his 1988 composition *Superior Seven* for flute and orchestra (New World Records 80460, 1996).

<sup>13</sup> In its length, generally quiet dynamic, and limited pitch grammar, *Van Cao's Meditation* is especially reminiscent of Feldman's "Triadic Memories" (1981) and "Crippled Symmetry" (1983). Cage's pieces with which *Van Cao* shares stylistic affinities include "Dream" and especially "In a Landscape," both composed in 1948.

<sup>14</sup> Narmour, *Melodic Complexity*, ix. Here I use square brackets to prevent confusion with Narmour's use of parentheses to describe "retrospective" intervallic/registral derivatives; see note 21.

<sup>15</sup> The elements represented by these variables may be best thought of as intervals, or distances between pitches, rather than as individual tones. A melodic structure, then, must consist of at least three tones.

<sup>16</sup> Narmour distinguishes his use of the term "process" from the usage of Leonard Meyer—instead of Meyer's "large-scale...interaction of numerous parameters," Narmour describes process in melody as "a very narrowly defined term, referring to registral (V) and intervallic (I) aspects" (*Melodic Structures*, 89n).

<sup>17</sup> Narmour, *Melodic Structures*, 77-78.

<sup>18</sup> *Ibid.*, 4.

<sup>19</sup> *Ibid.*, 93.

<sup>20</sup> *Ibid.*, 75-76.

<sup>21</sup> Narmour's definitions of the melodic derivatives is found in *Melodic Complexity*, 31. Narmour also allows for so-called "retrospective" intervallic or registral derivatives, where reversal is not anticipated. These are distinguished by the use of parentheses, i.e., (P) denotes a retrospective process. See Narmour, *Melodic Complexity*, 370-371.

<sup>22</sup> Narmour, *Melodic Structures*, 78.

<sup>23</sup> *Ibid.*

<sup>24</sup> For a thorough survey of the role that musical parameters play in segmentation of musical content, see Christopher Hasty, "Segmentation and Process in Post-Tonal Music," *Music Theory Spectrum* 3 (1981): 54-73. For a similar survey of musical elements in Ruwet's methodology—posed as a series of rhetorical questions—see Nicolas Ruwet, "Methods of Analysis in Musicology," *Music Analysis* 6:1/2 (March/July 1987), 14.

<sup>25</sup> Ruwet's reference to "transformation" in a melodic context is different from David Lewin's use of the term (which more accurately refers to voice leading); see Lewin 1987. For a discussion of Ruwet's concept of transformation in melody, and an application of paradigmatic analysis to a repertory not considered by Ruwet, see Richard Middleton, *Studying Popular Music* (Birmingham: Open University Press, 1990), 183.

<sup>26</sup> Ruwet, "Methods of Analysis in Musicology," 16.

<sup>27</sup> *Ibid.*

<sup>28</sup> *Ibid.*

<sup>29</sup> *Ibid.*, 17.

<sup>30</sup> Pitch notation in this article follows notational conventions of the Acoustical Society of America, in which middle C = C4 and all numbered octave registers begin on C (the B below middle C, for example, is B3). Bb1 is thus the second lowest Bb on the keyboard.



<sup>31</sup> Certain rehearsal letters—C-G, I, L, P, S, and V—are represented only by rests. According to Ashley, these silences were “rests (of some number of measures)” that resulted from the application of his “Fives” compositional procedures. (Personal e-mail communication, February 15, 2002).

<sup>32</sup> For example, a rest between <prs> and <tuv>, or an ordered set of durations corresponding to <prs> repeated for <tuv>.

<sup>33</sup> It is of course possible to group the transformations that result into successively higher hierarchic structures; this idea is pursued in the second book of Narmour’s series, *The Analysis and Cognition of Melodic Complexity* (Chicago: University of Chicago Press, 1992). The term “melodic concatenation,” however, is my own.

<sup>34</sup> “(aba)” is Narmour’s symbol for a “near registral return,” in which the intervallic differentiation is by no more than a half step.

<sup>35</sup> D (duplication or reiteration) is omitted because, in the melodic reduction shown in Example 2, such a reiteration would be reduced to a single note.

<sup>36</sup> Iannis Xenakis, *Formalized Music* (Bloomington, IN: Indiana University Press, 1971), 69-78.

<sup>37</sup> My reference to a five-note series (as opposed to one shorter or longer) is in deference to Ashley’s compositional procedures for this piece, which invoked a fivefold division of parameters. It therefore would not be illogical to assume a “motive” consisting of the ordering of five pitches.

The fact that for each type of melodic structure one MC emerges as the most probable raises an interesting speculative issue. Does this set of probabilities result from compositional choices made by Ashley, or is it inherent in the “raw materials”—the 5 pcs—of the composition? Ashley’s remark that the source materials of Van Cao was “a kind of catalog from which later I could make any kind of piece by deciding how to ‘interpret’ the lists of quantities” (Ashley 2002, emphasis added) suggests that interpretation can be used “after the fact” to shape the raw data.

<sup>38</sup> James Pritchett, *The Music of John Cage* (Cambridge: Cambridge University Press, 1993), v-viii.

<sup>39</sup> Ruwet, “Methods of Analysis in Musicology,” 18.

<sup>40</sup> For a discussion of Eno’s “generative music” and his work with tape loops, see Eric Tamm’s *Brian Eno: His Music and the Vertical Color of Sound* (New York: Da Capo Press, 1995), 133-141. An account from Eno himself regarding the making of “1/1” can be found in Brian Eno, “Pro Session: The Studio as Compositional Tool—Part II,” *Down Beat* 50 (August 1983), 52.

<sup>41</sup> I assert that Satie’s piece is more concerned with the perception of time and one’s environment than with the pitches themselves—these are certainly the aspects of the piece that John Cage found attractive when he arranged for the work’s premiere in 1963. Similarly, Eno’s stated intent for ambient music is as a sonic environment that should be “as ignorable as it is interesting.” See Brian Eno, *A Year with Swollen Appendages* (London: Faber and Faber 1996), 296.

<sup>42</sup> The humming is not notated in the score. This was the result of verbal instructions Ashley had conveyed to Svard: “What I wanted was that kind of involuntary vocal sound that pianists (and other activists) make when the activity is very physical, and I wanted the playing to be very physical. Bud Powell, Glenn Gould, Arthur Schnabel and many other pianists, classical and popular, make that sound. I think it must help “release” some of the inhibitions and allow the playing to be more physical. So, it doesn’t matter what pitch she sings. There is no pitch intended. It is a matter of ‘reinforcing’ or ‘urging on’ vocally what you are trying to do at the keyboard.” (personal e-mail communication, February 15, 2002)

<sup>43</sup> Bruno Nettl, “Mozart and the Ethnomusicological Study of Western Culture (an essay in four movements),” *Yearbook for Traditional Music* 21 (1989), 8.

<sup>44</sup> “The major-minor diad [sic] and the division of vocal and instrumental, sacred and secular, traditional and new, art music and everything else are major taxonomic modes. The sonata form, most central to the art music tradition, is an exercise in dualism. Mozart and Beethoven as opposites have a strong hold, and the thought of musicians and even of scholars seems to be oriented towards pairing: Leonin-Perotin, Ockeghem-Obrecht, Peri-Caccini, Cesti-Cavalli, Handel-Bach, Schubert-Schumann (but also Schumann-Mendelsohn), Liszt-Chopin, Verdi-Wagner (but also Wagner-Brahms), Smetana-Dvorak, Bartók-Kodály, Schoenberg-Stravinsky, all of them partaking of some of the kinds of contrasts that the Mozart-Beethoven paradigm presents.” (Ibid., 9.)

For a look at how these dichotomies of Western thought are approached in some of Robert Ashley’s previous work, see Kevin Holm-Hudson, “Music, Text and Image in Robert Ashley’s Video Opera *Perfect Lives*” (D.M.A. thesis, University of Illinois at Urbana-Champaign, 1992), especially pp. 145-150. Conceptual dichotomies underlie much of the opera, especially Episode Four, “The Bar,” and Episode Five, “The Living Room.”

<sup>45</sup> The union of these complementary cultural paradigms—in which a rigidly deterministic structuralism is fused with the heedlessness of inspiration or improvisation—has long been a recurring theme in Ashley’s work, both before and after *Van Cao’s Meditation*. Examples include the role of Buddy (The World’s Greatest Piano Player) in *Perfect Lives* (1983), the “procedures

that invoke spontaneity” in *Atalanta (Acts of God)* (1985), and the elaborate stretto of textual layers within the morphine-induced dream scenario of “No Legs” in *Dust* (1998).

<sup>46</sup> On the other hand, a structure with more contingencies offers richer options for interpretation; the structures of Coltrane’s later solos (such as on *Interstellar Space*) are much more complex, and therefore harder to defend from judgments that the pieces are “random noise.”

<sup>47</sup> Elsewhere I have applied Ruwet’s methodology of melodic analysis to the ensemble improvisation in the middle of jazz pianist Patricia Barber’s “Postmodern Blues.” (“Patricia Barber’s Postmodern Blues.” Unpublished paper, presented at the annual conference of Music Theory Midwest, Minneapolis, MN, May 17, 2002.)

Kevinas J. Holmas-Hudsonas

Penki tonai beieškant temos:  
Roberto Ashley'io „Van Cao's Meditation“

Robertas Ashley's yra vienas žymiausių Amerikos kompozitorių eksperimentatorių nuo XX a. septintojo dešimtmečio, kai drauge su Gordonu Mumma, Rogeriu Reynoldsu ir kitais pradėjo organizuoti festivalį ONCE An Arbore, Mičigano valstijoje. Nepaisant jo įtakos daugeliui jaunų kompozitorių ir popmuzikos atlikėjų (pavyzdžiui, Laurie Anderson), jo kūrybai nebuvo skirta tiek dėmesio, kiek teko kitiems garsiems avangardo veikėjams, pavyzdžiui, Johnui Cage'ui ar Pauline'ai Oliveros. Iš dalies taip atsitiko ir dėl to, kad Ashley'io muzika, sutelkta į konceptualizmą, sunkiai kategorizuojama ar net paprastai užrašoma – dauguma kūrinių sukurti daugialypėi terpei atlikti, kur vaizdiniai elementai yra lygiai taip pat svarbūs kaip ir muzikiniai. Tačiau net ir šie kūriniai yra labai nutolę nuo kartais anarchistiškų septintojo dešimtmečio hepeningų, kuriuos imta sieti su performanso menu; Ashley'io muzikos esmė – griežta struktūrinė logika.

Ashley'is geriausiai šiuolaikinės muzikos sluoksniuose žinomas kaip epinių daugialypės terpės „operų televizijai“, pavyzdžiui, *Perfect Lives* („Tobuli gyvenimai“, 1980) kūrėjas. Tolimesni kūriniai, pavyzdžiui, tetralogija *Now Eleanor's Idea* („Dabartinė Eleanoros idėja“, 1989–1993) ir *Dust* („Dulkės“, 1996) plėtojo panašią tematiką – netgi naudojo kai kuriuos tuos pačius veikėjus kaip ir *Perfect Lives* – visa tai tik sustiprino nuostatą, kad Ashley'is pirmiausia yra daugialypės terpės kūrinių kompozitorius, mažai dėmesio skiriant koncertinei muzikai. Iš tikrųjų, nuo devintojo dešimtmečio pradžios jis tik kartkartėmis ką nors sukurdavo tradicinėms „instrumentinėms pajėgoms“. Todėl *Van Cao's Meditation* yra ne tik retas Ashley'io kūrinyse fortepijonui solo, bet, kaip pjesė, lygiai taip pat konceptualiai tikslus, kaip ir jo operos veikalai.

Pjesė *Van Cao's Meditation* Ashley'į įkvėpė sukurti viena jo dėmesį patraukusi nuotrauka, išspausdinta *National Geographic* žurnale. Nuotraukoje buvo pavaizduotas Vietnamo nacionalinio himno autorius Van Cao, sėdintis prie vieno iš dviejų Vietname esančių koncertinių fortepijonų. Ashley'is pjesėje gana vaizdingai „atkuria“ Van Cao arba bet kurio kito prie fortepijono sėdinčio ir kuriančio kompozitoriaus išgaunamą garsą. Kūrinyje yra vienbalsis, nors ribotai naudojant dešinią pedalaž bei malonius stygų rezonansus kartkartėmis sukuria harmoninius „debesis“, balansuojančius ties girdimumo riba. Individualios tonų rūšys visada išnyra kaip nuo 1 iki 5 natų grupės aukštyje kylančiomis oktavomis; vienintelis tikras vienlaikiškumas yra la-bemolinių oktavų pora, atliekanti kadencinę funkciją. Asketiška muzikinė medžiaga suponuoja įvaizdį kompozicijos – ne kaip įkvėpimo pliūpsnio (koks dažniausiai būna Mozarto stereotipas), bet veikiau kaip įtempto kontempliacijos, atradimo ir tobulinimo proceso.

Kaip ir dauguma Ashley'io kūrinių, ši pjesė sulaukė labai prieštaringų kritikų įvertinimų. Pavyzdžiui, vienas iš Loiso Svardo kompaktinės plokštelės *With and Without Memory* (Lovely Music LCD 3051), kurioje įrašytas ir Ashley'io kūrinyje, recenzentų rašė: „Sunkiai užčiuopiama melodinė linija pasipuošusi introspekcinės paslapties, netgi nesuprantamumo aura. Aš ją jau girdėjau daugybę kartų, tačiau vis dar negaliu atgaminti (ar numatyti) jos vilnijančios sekos pynių“.

Pasak kito recenzento, „pjesė tęsiasi 38 minutes ir naudoja tik 5 garsus... Bendras rezultatas – nesikeičianti nuobodybė“. Abiejų vertinimų priešingumas yra tiesiog nuostabus, nes abu recenzentai skirtingais būdais reaguoja į nepaprastai siaurą kūrinių tonų gramatiką. Kaip gali 38 minučių trukmės kūrinyje, sudarytas daugiausia iš penkių tonų, išdėliotų kylančiomis oktavomis, su šeštuosiu tonu, skirtu kadencijoms, sukelti susižavėjimo kupiną dėmesį vienam klausytojui ir erzinantį nuobodulį kitam?

Konvencinė modernistinė šiuolaikinės muzikos estetika laikosi tos nuomonės, kad bet koks kartojimas – ar tonacinio centro, periodinio ritmo ar net melodinio kontūro (kaip kad atsitinka melodinėje sekvencijoje) – yra nepageidautinas kartojimasis/dubliavimasis. Kita vertus, vertinamas sudėtingumas dėl klausytojui perteikiamos „informacijos“ gausos. Toks požiūris visiškai atitinka klasikinę informacijos teoriją. Visas keblumas, bent jau *Van Cao's Meditation* atveju, yra apibrėžti, kas yra tas „dubliavimasis“. Galų gale tonų gramatika visame kūrinyje lieka tokia pati, tai kompozicijos lygmeniu rodytų esant aukštą bendro dubliavimosi laipsnį. Tačiau paviršiniame natų sekų lygmenyje iškyla visiškai kitoks vaizdas – čia įvairių dvinarių kombinacijų ir atomazgų galimybės be paliovos kaitaliojasi. Nepaisant didžiulės trukmės ir išraiškos priemonių skurdumo *Van Cao's Meditation* nėra „minimalistinis“ įprastine šio žodžio prasme. Veikiau pjesė pasirodo esanti kaip ištisinė variacija ir išties nuostabu tai, kad tiesioginio kartojimo visame kūrinyje kaip tik ir nėra.

Todėl analizuodamas šią fortepijoninę pjesę – neišprastą net ir Ashley'io kūrybai – aš remsiuosi Eugene'o Narmouro (1990, 1992) melodinės struktūros teorija, siekdamas sutelkti dėmesį į *Van Cao's Meditation* tonų permutacijas. Narmouro teorijos tikslas yra pasitelkti „atvirkščius“ (nuo smulkmenų prie bendrųjų principų einančius) panašumo, artimumo ir bendros krypties dėsnius [pasiskolintus iš *Gestalt* psichologijos] ir panaudoti juos kuriant gana paprastą ir drauge pakankamai visuotiną melodinio suvokimo teoriją. Iš dalies tai padaroma atskiriant parametrinius „stiliaus pavidalus“ (primityvūs, paprasti elementai, plėtojami kaip duomenys [stambinant] iš apačios aukštyje) nuo „stiliaus struktūrų“ (schematiniai kompleksai plėtojami [smulkinant] iš viršaus žemyn). Tuo pačiu metu Narmouras naudoja *Gestalt* psichologijos principus, nepaisydamas jokios „pirmesnės, apribojančios, uždaros visumos“, kylančios vien tik iš viršūnės-apačios plėtotės. Narmouro teorijos grožis, pasak Naomi Cumming, yra tas, kad ji siūlo „priemonės tyrinėti įvairovę faktorių, kurie prisideda prie melodinės struktūros

formavimosi, be privalomų nuorodų į lemiančiuosius tonalumo ar stiliaus veiksnius“.

*Van Cao's Meditation* atveju užopusinis stilius pasirodo besas nesusekamai permainingas. Ashley'io kūryba yra neįprastai įvairialypė, nors kai kuriuose kūriniuose, pavyzdžiui, *Superio Seven* fleitai ir orkestrui (1988), linkstama įtraukti tik ribotus tonų rinkinius ribotoms laiko atkarpoms. Vaisingesnis kontekstualizavimas įmanomas žvelgiant į bendresnę dvidešimtojo amžiaus amerikiečių muzikos „eksperimentinio“ sferą. Ši pjesė primena kai kuriuos vėlyvuosius Feldmano kūrinius, pavyzdžiui, *Triadic Memories* (1981) ar *Crippled Symmetry* (1983), nors Ashley's ir vengia tiesioginių pakartojimų, esančių šiuose kūriniuose. Lygiai kaip ir bendras dramatinės kreivės nebuvimas bei griežtai ribota tonų gramatika turi savo precedentą kai kuriuose penktojo dešimtmečio Johno Cage'o fortbijoniniuose kūriniuose, ypač *Dream* ir *In a Landscape* (abu parašyti 1948 m.).

Todėl intraopusinis stilius – pastovus veiksnys pjesėje – tampa pagrindiniu kintamuoju, siekiant suprasti *Van Cao's Meditation*. Dėl melodinių, tekstinių ir dinaminių apribojimų, kuriuos Ashley's įtraukė savo muzikinei medžiagai, *Van Cao's Meditation* įrodo esanti efektyviai „sterili“ pjesė, iš esmės neturinti užopusinių kintamųjų. Todėl pjesei tiesiog idealiai tinka taikyti Narmouro melodinės struktūros teoriją, siekiant atskleisti gramatinę Ashley'io melodinės plėtotės struktūrą.

Remdamasis generatyvine Nicholaso Ruweto analize (1966/1987), aš išnagrinėsiu kūrinių tiek paviršiniu lygmeniu (suklasifikuodamas frazes pagal jų kontūro panašumo laipsnius), tiek ir giluminiu (analizuodamas „motyvą“, kuris yra retai girdimas, tačiau nuolat naudojamas ir visame kūrinyje funkcionuoja beveik kaip platoniškasis idealas). Ruweto teorija, kurią jis naudojo analizuodamas choralo melodiją, yra veiksminga priemonė siekiant nustatyti panašumo laipsnių kiekį, panašumo, kuriuo remiantis – Ashley'io pjesės atveju – bus pademonstruota kaip laipsniškai sufokusuojama „tema“. Patvirtinant Naomi Cummung teiginį, kad „sukurto objekto struktūra tam tikru lygiu turi atspindėti pažintines mąstymo struktūras“, bus parodyta, kad *Van Cao's Meditation* puikiai tinka pavaizduoti kompozicinį procesą nuolatos peržiūrint ir atnaujinant.

## Apie autorius

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**Rimantas Janeliauskas (g. 1947).** Baigė Lietuvos muzikos akademiją kaip pianistas (1973) ir kaip kompozitorius (1978). 1979–81 m. stažavo kompozicijos katedroje, joje dėsto nuo 1981 m.; docentas (nuo 1989). Daktaro disertacija „Funkcinės dinamikos aspektai šiuolaikinių lietuvių kompozitorių kūryboje“ (1983). Šiuo metu gvildena komponavimo principų sistematikos klausimus. Yra paskelbęs darbų užsienio kalbomis.

**Antanas Kučinskas (g. 1968).** 1993 m. baigė Lietuvos muzikos akademiją (kompozicija). 1995 m. stažavo jaunųjų kompozitorių kursuose Apeldorne (Olandija). Nuo 1998 m. – Lietuvos nacionalinio dramos teatro Muzikinės dalies vedėjas. 2001 m. apgynė humanitarinių mokslų daktaro disertaciją „Komponavimo principai lietuvių šiuolaikinių kompozitorių kūryboje“. Tiria šiuolaikinių kompozitorių kūrybą, komponavimo technikų ir principų problemas. Kuria kamerinę bei orkestrinę muziką (jo kūrinys „Užburtoji fleita“ fleitai ir fonogramai (1995) yra pelnęs apdovanojimus Lietuvos kompozitorių sąjungos muzikos fondo konkurse bei Kathryn Thomas vardo tarptautiniame kompozicijos konkurse Londone) bei muziką kinofilmams ir teatrui (yra sukūręs muziką 16-kai dramos spektaklių).

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**Margarita Katunian (g. 1947).** 1973 m. baigė Maskvos konservatoriją. 1984 m. apgynė humanitarinių mokslų daktarės disertaciją „Tonalumo sampratos evoliucija ir nauji harmonijos reiškiniai tarybinėje muzikoje“ (vadovas J. Cholopovas). Maskvos konservatorijos docentė. Tiria renesanso, baroko, šiuolaikinės muzikos komponavimo bei kultūrologines problemas. Paskelbusi virš 90 darbų, tarp kurių taip pat recenzijos, interviu, festivalių apžvalgos.

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**Hali A. Fieldman (b. 1956).** Assistant Professor of music theory at the University of Missouri at Kansas City (USA). Master of Music, Performance and Literature, 1984; Master of Arts in music theory, 1988 (Eastman School of Music, University of Rochester). PhD dissertation "The *Grundgestalt* and Schubert's Sonata Forms", 1996 (University of Michigan Rackham Graduate School). Articles on music theoretical problems. Harvard College Core Programme Outstanding Teacher Award, 1997.

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**Darius Kučinskas (b.1966).** Graduated from the Lithuanian Academy of Music, the piano class of Prof. B. Vainiūnaitė (1993). In the period of 1990-1998, he was a Scientific Associate at the National M.K. Čiurlionis Art Museum. He did his doctoral studies in the Lithuanian Academy of Music in 1998-2002 and defended his dissertation “The text of M.K. Čiurlionis piano music (genesis aspect)” in 2002. He has also prepared for publishing seven publications of M. K. Čiurlionis music, presented his study of “Compositions for piano by M. K. Čiurlionis: manuscripts and editing” (1999) in a voluntary publication, has published numerous articles in Lithuanian and foreign publications. In 2001, he made a report in the Seventh International Congress on Musical Signification in Imatra, Finland. He continues research of the issues of musical text, musical semiotics, textology, and investigates the music of M. K. Čiurlionis in view of these aspects.

**Nico Schüller (b. 1970).** Assist. Professor & Coordinator of music theory, School of Music, Southwest Texas State University (since July 2001). Guest lecturer at the universities in Korea, Germany and other countries. University certificate: music education (B.A.-equivalent) E.-M.-Arndt-University, Greifswald (Germany), 1993. Dr. phil. anticipated: 2001-2002. Dissertation: “Integration of ‘New Objectivity’ and Twelve-Tone-Technique in the Work of Hanning Schröder (1896-1987)”. Research interests: interdisciplinary aspects of 19th & 20th-century Music and Music Theory / Composition, Music Technology: CAI, Computer Applications in Music Research, Music Analysis (tonal and atonal), Pedagogy of Music Theory and Music History, Methods and Methodology in Music Research, World-Music / Ethnomusicology (especially West African and Korean music), Popular Music/Jazz.

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Muzikos komponavimo principai:  
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