

**MUZIKOS
KOMPONAVIMO
PRINCIPAI:**

kūrybiškumo
fenomenas

**PRINCIPLES
OF MUSIC
COMPOSING:**

Phenomenon
of Creativity

XXI

ISSN 2351-5155

REDAKCIINĖ KOLEGIJA / EDITORIAL BOARD

Vyr. redaktorius ir sudarytojas / Editor-in-chief
Prof. Dr. Rimantas Janeliauskas

Redaktoriaus asistentai / Assistant editors
Dr. Andrius Maslekovas
Aistė Vaitkevičiūtė

Nariai / Members

Assoc. Prof. Dr. Marius Baranauskas (Lietuvos muzikos ir teatro akademija / Lithuanian Academy of Music and Theatre)
Prof. Dr. Antanas Kučinskas (Lietuvos muzikos ir teatro akademija / Lithuanian Academy of Music and Theatre)
Prof. Dr. Dina Lentsner (Capital universitetas, JAV / Capital University, USA)
Assoc. prof. Dr. Ramūnas Motiekaitis (Lietuvos muzikos ir teatro akademija / Lithuanian Academy of Music and Theatre)
Dr. Jānis Petraškevičs (Latvijos Jāzepo Vītuolio muzikos akademija, Latvija / Jāzeps Vītols Latvian Academy of Music, Latvia)
Prof. Dr. Pavel Pușcaș (Muzikos akademija Cluj-Napoca, Rumunija / Music Academy Cluj-Napoca, Romania)
Prof. Roger Redgate (Goldsmito Londono universitetas, Anglija / Goldsmiths University of London, England)
Dr. Gundega Šmite (Latvijos Jāzepo Vītuolio muzikos akademija, Latvija / Jāzeps Vītols Latvian Academy of Music, Latvia)
Dr. Bert Van Herck (Naujosios Anglijos muzikos konservatorija, JAV / New England Conservatory of Music, USA)
Assoc. prof. Dr. Mārtiņš Viļums (Lietuvos muzikos ir teatro akademija / Lithuanian Academy of Music and Theatre)
Prof. Miloš Zatkalik (Belgrado menų universitetas, Serbija / University of Arts in Belgrade, Serbia)

Straipsniai recenzuoti *peer review* / Peer-reviewed articles

Redagavo / English language editor
Zuzana Šiušaitė

Santraukas vertė / Summaries translated by
Andrius Maslekovas

Lietuviškus tekstus redagavo / Lithuanian language editor
Deimantė Palkevičienė

© Lietuvos muzikos ir teatro akademija, 2021
© Rimantas Janeliauskas, sudarymas / compilation, 2021

Turiny / Contents

Pratarmė	4
Foreword	5
1 TEORINIAI, ESTETINIAI IR FILOSOFINIAI KŪRYBIŠKUMO FENOMENO METMENYS THEORETICAL, AESTHETIC AND PHILOSOPHICAL OUTLINES OF THE PHENOMENON OF CREATIVITY	
Miloš Zatkalik. Artistic Creativity between Freud, Deleuze and Thomas Nagel	9
Alastair White. “Everything is Always Possible”: An Introduction to Contingency Dialectics	17
Sigitas Mickis. Intoning Compositional Elements of Music (Part 1)	31
2 KULTŪRINIS KONTEKSTAS KAIP KŪRYBIŠKUMO PRIELAIDA (ETNINIAI, TAUTINIAI IR KITI ASPEKTAI) CULTURAL CONTEXT AS A PREREQUISITE FOR CREATIVITY (ETHNIC, NATIONAL ASPECTS, ETC.)	
Kai-Young Chan. From Constraints to Creativity: Musical Inventions through Cantonese Contours in Hong Kong Contemporary Music	41
Aare Tool. Neo-Mythologism in the Music of Arvo Pärt, Veljo Tormis, and Bronius Kutavičius	60
Arthur Kaptainis. Bruckner’s Third Symphony and the Creative Management of Influence	70
3 VIDINĖ KŪRYBINIO PROCESO PUSĖ INSIDE THE CREATIVE PROCESS	
Manos Panayiotakis, Eleni Perisynaki. From the Genesis of an Idea to the Interpretation of the Performer: Creative Principles and Negotiation in Collaborative Composition	85
Kalliopi Stigka, Ioannis Kourtis. From the <i>Imbabazi</i> to <i>A la recherche de l’Harmonie perdue</i> : A Quest through Images, Words and Melodies	96
Jonas Jurkūnas. Case study of my piece <i>100 Springtimes</i>	116
PRIEDAS / SUPPLEMENT	
Vytis Nivinskas. Improvisation and Real-time Composition in Double Bass Solo Performance	129
Rimantas Astrauskas. Several More Strokes to the Portrait of Mikalojus Konstantinas Čiurlionis’ Creativity	137
Apie autorius / About the authors	144

Pratarmė

Ši mokslinių straipsnių rinktinė – tai periodinis leidinys, skirtas kelti, tyrinėti ir suprasti aktualius muzikos komponavimo klausimus. *Muzikos komponavimo principų XXI* tomo tema – kūrybiškumo fenomenas. Tema aprėpia plačius tyrimo laukus, o nauja jos perspektyva atsiveria tik per skirtingų sričių (menų, psichologijos, filosofijos, sociokultūrinių mokslų ir kt.) sąlyčio taškų paieškas. Taip pat norima pažymėti Mikalojaus Konstantino Čiurlionio 110-ąsias mirties metines ir iš naujo apmąstyti šio išskirtinio kompozitoriaus kūrybiškumo atvejį. Leidinyje savo idėjas pristato muzikologai ir kompozitoriai iš Estijos, Graikijos, Honkongo, Jungtinės Karalystės, Kanados, Lietuvos ir Serbijos. Mokslinis komitetas straipsnius žurnalui atrenka remdamasis trimis pagrindiniais kriterijais: a) straipsniams taikomi aukščiausios kokybės standartai; b) autorių pasirinktos temos turi atitikti konkretaus tomo temą; c) atsižvelgiama į sąsają su konkrečia leidinio dedikacija. Kad straipsnis būtų publikuojamas, jis turi atitikti bent du šiuos kriterijus.

Leidinio straipsniai sugrupuoti į tris potemes:

I potemė. **Teoriniai, estetiniai ir filosofiniai kūrybiškumo fenomeno metmenys**

Viena žmonijos egzistencinių mįslių – kūrybiškumo fenomenas, kurį iš įvairių rakursų aptarinėja visų laikų mąstytojai ir praktikai. Tai atsispindi Milošo Zatkaliko straipsnyje, kuriame, pasitelkdamas Sigmundo Freudo, Gilles'o Deleuze'o, Thomaso Nagelio įžvalgas, autorius nagrinėja daugialypę kūrybiškumo fenomeno prigimtį. Jam antrina ir maištingą, materialistinės filosofijos idėjomis persunktą požiūrį į kūrybiškumo perspektyvas pristato Alastairas White'as. Savo ruožtu, Sigitas Mickis kalba apie verbalinės intonacijos ryšį su muzikinės kalbos elementų kūrybos modeliais.

II potemė. **Kultūrinis kontekstas kaip kūrybiškumo prielaida (etniniai, tautiniai ir kiti aspektai)**

Kūrybiškumą lemia daugybė skirtingų veiksnių, pavyzdžiui, menininką supanti aplinka. Per etnosą sąlygojamus komunikacinius modelius ji formuoja kūrybiškumo apraiškas, kultūrinį lauką ir daugelį kitų aspektų. Taip pat verbalinės kalbos svarbą akcentuoja Kai-Young Chanas – straipsnyje jis detalai nagrinėja kognityvines problemas, su kuriomis susiduria tonine kantoniečių kalba kalbantys Honkongo kompozitoriai, jų auditorija, ir iš šių problemų išplaukiančius naujus kūrybiškumo klodus. Aare'as Toolas aprašo etninių modelių įtaką Veljo Tormiso, Arvo Pärto ir Broniaus Kutavičiaus kūrybai. O Arthuras Kaptainis nagrinėja Richardo Wagnerio ir Ludwigo van Beethoveno įtakos persunktoje Anthono Brucknerio Trečiojoje simfonijoje slypintį autoriaus kūrybinį individualumą ir šios įtakos reikšmę jo kūrybiškumui.

III potemė. **Vidinė kūrybinio proceso pusė**

Kūrybiškumo diskursui neįkainojamų įžvalgų suteikia ir naujų rakursų atveria pačių kūrėjų autorefleksinės įžvalgos. Manos Panayiotakis ir Eleni Perisynaki suteikia unikalią galimybę susipažinti su komponavimo proceso skirtumais, kurie išryškėja įvairiais kūrybinio bendradarbiavimo atvejais. Autoriai nagrinėja tris skirtingas situacijas: 1) kai kompozitorius komponuoja kūrinį, kurį ketina atlikti pats; 2) kai kūrinys komponuojamas bendradarbiaujant su konkrečiu atlikėju; 3) kai kūrinys rašomas edukaciniais tikslais. Dar vienas kūrybinis duetas – muzikologė Kalliopi Stigka ir kompozitorius Ioannis Kourtis – kalba apie kompozitoriaus subjektyvias reakcijas į sociopolitinius įvykius, jų kontekste gimusių populiariąją oratoriją ir muziką kino filmui. Kompozitorius Jonas Jurkūnas pristato itin asmenišką esė apie tikėjimą savo komponavimo sistema.

Leidinių papildė **priedas** – jame Vytis Nivinskas pasakoja apie improvizacijos ir momentinės kūrybos ypatumus kontraboso solo pasirodymuose. Autorius apžvelgia kontraboso, kaip solinio instrumento, raidą, pateikia reikšmingų įžvalgų apie kontraboso solo albumų klasifikaciją pagal sandarą ir stilių, atkreipia dėmesį į muzikavimo aspektus, reikalaujančius ypatingo kūrybiškumo ir profesionalumo. O Rimantas Astrauskas apžvelgia Mikalojaus Konstantino Čiurlionio kūrybiškumo aspektus.

Pažymėsime, kad leidinio straipsniai gali būti diferencijuojami pagal pakraipas – mokslinę teorinę ir praktinę. Nors griežtų ribų brėžti negalima, kai kurie straipsniai vertingesni moksliniu teoriniu (autoriai: Milošas Zatkalikas, Alastairas White'as, Sigitas Mickis, Kai-Young Chanas, Aare'as Toolas, Arthuras Kaptainis), kiti – praktiniu požiūriu (autoriai: Manos Panayiotakis, Eleni Perisynaki, Kalliopi Stigka, Yoannis Kourtis, Jonas Jurkūnas).

Tikimės, kad *Muzikos komponavimo principų XXI* tomas bus įdomus ir vertingas kiekvienam skaitytojui, besidominčiam kūrybiškumu, jo problematika. Redakcinė kolegija tikisi sulaukti skaitytojų dėmesio tiek čia, Lietuvoje, tiek užsienyje, tad būsime dėkingi už visas pastabas ir atsiliepimus apie leidinį. Taip pat organizatorių vardu dėkojame visiems rėmėjams ir rengėjams.

Prof. dr. Rimantas Janeliauskas

Foreword

This collection of scholarly articles is a periodical aimed at raising, researching and comprehending fundamental issues of music composing. The 21st volume of *Principles of Music Composing* is focused on the phenomenon of creativity. The topic covers many fields of research (arts, psychology, philosophy, sociocultural sciences, etc.), and its new perspective opens up only through the search for points of contact between them. Authors from Estonia, Greece, Hong Kong, Canada, Lithuania, Serbia and the United Kingdom have contributed to the publication. We would also like to commemorate the 110th anniversary of death of Mikalojus Konstantinas Čiurlionis and to reflect anew on the case of this outstanding composer's creativity.

The selection of articles relies on the three basic criteria: (a) only papers of the highest quality are included in the journal; (b) individual topics need to correspond to the overall subject of the particular issue; (c) authors address a dedication of the volume. At least two of the listed criteria have to be met to qualify for a volume.

The articles of the collection are divided into three subthemes.

Subtheme I: Theoretical, Aesthetic and Philosophical Outlines of the Phenomenon of Creativity. The phenomenon of creativity is one of the existential issues of humanity, which is discussed from various angles by thinkers and practitioners of all times. This is very well reflected in the article by Miloš Zatkalik, where he examines the multifaceted nature of the phenomenon of creativity using the insights of Freud, Deleuze, and Thomas Nagel. He is seconded by Alastair White, who has a rebellious approach to the perspectives of creativity imbued with the ideas of materialistic philosophy. In turn, Sigitas Mickis talks about the connection between verbal intonation and the creative models of elements of musical language.

Subtheme II: Cultural Context as a Prerequisite for Creativity (ethnic, national aspects, etc.). Manifestations of creativity are determined by countless different factors, among which certainly not the last place is taken by the environment surrounding the artist. It shapes the applications of creativity through ethnically determined communicative patterns, cultural fields and many other aspects. The importance of verbal language is further emphasized by Kai-Young Chan, who examines the tonal language-based cognitive difficulties faced by Cantonese-speaking Hong Kong composers and their audiences, as well as the new sources of creativity that emerge in this situation. Aare Tool presents the influences of ethnic models in the works of Veljo Tormis, Arvo Pärt and Bronius Kutavičius. Meanwhile, Arthur Kaptainis examines the composer's creative individuality hidden in Bruckner's Symphony No 3, which is famous for being overwhelmed by the influences of Wagner and Beethoven, as well as the significance of those influences for his creativity.

Subtheme III: Inside the Creative Process. The self-reflexive insights of the creators themselves give invaluable insights into the discourse of creativity and open up new perspectives. Manos Panayiotakis and Eleni Perisynaki provide a unique opportunity to get to know the differences in the compositional process that emerge during creative collaborations. The authors present three different cases: when a composer composes a piece that he intends to perform himself; when he collaborates with a specific performer; and when he composes a piece for educational purposes. Another creative duo—musicologist Kalliopi Stigka and composer Yoannis Kourtis—speak about the composer's reactions to sociopolitical events and the popular oratorio and music for a motion picture born in their context, while the composer Jonas Jurkūnas presents an extremely personal essay about faith in his compositional system.

The main chapters are followed by a **supplement**, in which Vytis Nivinskas presents the peculiarities of improvisation and real-time composition in double bass solo performances. The author reviews the development of the double bass as a solo instrument, provides significant insights into the classification of double bass solo albums based on their structure and style, and draws attention to the aspects of such musicking that require an extreme level of creativity and professionalism. In the meantime, Rimantas Astrauskas casts an overarching glance at the peculiarities of the creativity of Mikalojus Konstantinas Čiurlionis.

We would like to conclude this brief introduction with an observation that the papers in this issue can be differentiated into two main categories. Even though no clear boundaries can be set, we can discern the articles that stand out in their theoretical value (the authors Miloš Zatkalik, Alastair White, Sigitas Mickis, Kai-Young Chan, Aare Tool, Arthur Kaptainis) and the ones that shine with their practical (artistic) insights (the authors Manos Panayiotakis and Eleni Perisynaki, Kalliopi Stigka and Yoannis Kourtis, Jonas Jurkūnas).

We hope that the 21st volume of *Principles of Music Composing* will attract the attention of those who are interested in creativity and the problems associated with it. All comments and criticism are welcome. On behalf of the editors, I thank all who contributed to the preparation and publication of this issue.

Prof. Dr. Rimantas Janeliauskas
Translated by Dr. Andrius Maslekovas

1

TEORINIAI, ESTETINIAI THEORETICAL, AESTHETIC
IR FILOSOFINIAI AND PHILOSOPHICAL
KŪRYBIŠKUMO OUTLINES
FENOMENO OF THE PHENOMENON
METMENYS OF CREATIVITY

Artistic Creativity between Freud, Deleuze and Thomas Nagel

Abstract. Artists frequently perceive their own creative process as if coming from the outside, and feel they have no control over the work they create. The present paper will consider three very different perspectives on this paradox. Psychoanalytic explorations in music point to the loosening of the boundaries between ourselves and the outside world, and internal-external ambiguity as a constant in artistic creation/reception. On a different tack, Gilles Deleuze stresses impersonal and pre-individual agents in art. A work of art is a machine with a degree of involuntary automatic expression and is capable of generating its reality beyond that associated with the particularity of the artist. Sensations, percepts and affects are independent of the state of those who experience them, and that holds for the creator, the performer and the listener alike. The creator acts rather like a conduit for the forces of the Universe. In contradistinction to such monistic views, we can recognize the existential gap between the subjective and objective. Thomas Nagel highlights the following paradox: in order to be objective, we abandon our personal perspectives, but then, we cannot be objective because these personal perspectives are also part of the world. It may be so that of all human activities, art, creativity, and especially music, go the longest way toward closing that gap. Whether we explain this by means of the objective self that straddles the two sides or postulate an all-absorbing plane of immanence, or else invoke the psychoanalytic mechanisms of condensation and displacement, remains the bone of contention between thinkers, and the alluring mystery for the creation/enjoyment/appreciation of art.

Keywords: creativity, psychoanalysis, Deleuze, Thomas Nagel.

1. Introduction

There is a common fantasy among composers that their special gifts help them to participate in divine inspiration that floats down from above (Nass 1975).

Artists employ sounds, words, lines and colors to create new worlds. The process is hardly smooth, there are setbacks, moments of frustration, and feelings of one's inadequacy in the task. Yet, it *is* an act of creation, and the artist will at certain moments inevitably experience him- or herself as an omnipotent creator, a demiurge, a god. Few artists are spared a touch of narcissism. At the same time, it is not uncommon for creative individuals to minimize their role in the creative process, and describe it as an externally focused experience.

Consider the following statement by Johannes Brahms: "Straightaway the ideas flow in upon me, directly from God, and not only do I see distinct themes in my mind's eye but they are clothed in the right forms, harmonies and orchestration. Measure by measure the finished product is revealed ... I am in a trance-like condition—hovering between being asleep and awake; I am still conscious but right on the border of losing consciousness, and it is at such moments that inspired ideas to come. All true inspiration emanates from God and He can reveal Himself to us only through that spark of divinity within—through what modern psychologists call the subconscious mind ... I felt I was in tune with the Infinite ..." (Abell 1955: 25). Similar statements have been made by Giacomo Puccini, Max Bruch or Richard Strauss: they copied God's compositions. Giuseppe Tartini copied Devil's. These composers appear to feel that the creative experience is external and that they are not in charge of the process. Admittedly, this sounds quite "19th-centuryish". Imagine Boulez or Milton Babbitt pronouncing statements like this! Yet, I challenge each of us who has done some composing in our lives to give a precise and exhaustive account of our composing process. Can we really pinpoint the origin of every idea, provide a compelling reason for every solution, reduce the entire process to a chain of conscious and rationally explicable decisions, and can we honestly claim that the process of creation has never taken us to the realms we have not initially envisaged? It is safe to say that we are not always masters of our work. For more than a hundred years now, we have not been hearing much about divine inspiration, but we do hear creators speak about chance. What I have in mind is not aleatorics or improvisation, but something in the nature of the following statement by the Anglo-Irish painter Francis Bacon: "I wanted to a make a picture of a bird alighting on a field, but the lines I had drawn suddenly *took on a kind of independence* [emphasis mine] and suggested something different, the man under the umbrella" (quoted in Deleuze 2002: 156). It is not that leaving something to chance is the artist's own creative decision. He is subject to chance happenings, by impersonal powers ostensibly outside of his control.¹

¹ Here the word "chance" can serve as a placeholder for a number of related concepts like serendipity, coincidence, chance, randomness and unpredictability, as discussed by Margaret Boden (2004).

In a similar vein, the prominent theorist of social systems Niklas Luhmann says: “Most of the time, artists are in no position to provide a satisfactory account of their intentions ... The first impulse is never the artist’s ‘own’ intention ... but something one attributes to the artist as intention when observing the work ... Even the artist can see what he wanted only upon realizing what he has done. He is involved in the creation of the work primarily as observer or, physically, as a skilled handyman” (Luhmann 2000: 25). This is seconded by Deleuzian scholar Simon O’Sullivan: “The work of art speaks back to the artist, as it were, or appears to come ‘from somewhere else’” (O’Sullivan 2006: 68).

Generally, the creators are keenly aware of the credit they claim for the creation, and at the same time lack awareness of the exact source of their ideas, and even disclaim their own role in the process. I am not trying to resolve this paradox. Instead, my present aim is to discuss three of the many possible directions in which we can reflect on it. The first of these directions is psychoanalysis in the Freudian tradition. Then, the discussion moves to a different plane, with two philosophers, Gilles Deleuze and Thomas Nagel. What are the relationships between these three thinkers? Deleuze is rather critical of Freud, Nagel does not refer to psychoanalysis. The two philosophers belong to two different philosophical traditions, Continental and analytic, respectively, and they appear oblivious to each other’s work. Clearly, the directions I have chosen diverge, and considerably so. The advantage of such an approach is that it illuminates the object of inquiry from different angles. At the same time, it teaches us an important lesson, namely, how hard that nut is to crack. Approach from whichever side you will, it will not give up its secrets.

2. Psychoanalytic perspective

If the verbal analysis of dreams paves a royal road to the unconscious, music provides an aural road to the same destination (Nagel 2008: 526).

When in 1911 Arnold Schoenberg stated that art belongs to the unconscious (quoted in Auner 1997: 113) he may not have been quite accurate, but the statement is important as an early indication of the awareness of the link existing between music and the unconscious mind. Substantial research² demonstrates isomorphism between musical structures and processes, and the unconscious process that is termed “primary” in Freud’s topographic model of the mind. The primary process is generally described as preverbal, pleasure-oriented, seeking immediate discharge of tension; it is contrasted to the secondary process, which is reality-oriented, involves verbal-conceptual mental faculties, formal logic, and constitutes a later phase in individual development. Mental organization ruled by the primary process is characteristic of early infancy but survives in adulthood, generally as the deep unconscious strata of our mental structure. These strata, however, reveal themselves in certain situations, especially in dreams (Freud’s “royal road to the unconscious”), myths, and art. Primary-process mechanisms—condensation, displacement, representation of objects *pars pro toto*, fragmentation—are regularly found in various dimensions of music: thematic procedures, large-scale formal processes, elaborations of fundamental structures etc. (Zatkalik & Kontić 2013; 2015). Gilbert Rose (2004), a musically competent therapist, links music with the interplay between the primary and secondary processes.³

A plausible explanation of this connection could begin with acknowledging the paramount importance of auditory sensations in infancy, even in the prenatal period. In these earliest periods of life, the world is represented largely through auditory images, and powerful primordial affect are associated with them.⁴ Sound is crucial for communication between mother and infant, sustaining it even when the mother is not within sight: we could say that it enables the child to exercise a kind of “magic control”. The surrounding world—parents and other caregivers—adapt to the children’s needs, and given (as we shall discuss presently) the child’s sense of being one with them, it is clear how, firstly, the sense of narcissism and omnipotence emerges,⁵ and secondly, how sound fits in that process.

² Ernst Kris, Heinz Kohut, Stuart Feder, Pinchas Noy, Jullie Jaffe Nagel, and Gilbert Rose are just a few of the names.

³ Rational construction, conscious decisions, self-reflection, knowledge and culture: all these aspects of the secondary process are of equal importance, but they have been soft-pedalled here because of the special role the unconscious plays in internal-external ambiguity.

⁴ These vitality affects, as Daniel Stern calls them (1998; 2010), “do not fit in our existing lexicon or taxonomy of affects. These elusive qualities are better captured by dynamic, kinetic terms, such as ‘surging’, ‘fading away’, ‘fleeting’, ‘explosive’, ‘*crescendo*’, ‘*decrescendo*’ [emphasis mine], ‘bursting’, ‘drawn out’” (Stern 1998: 54).

⁵ It is not possible at this time to go into details about infantile narcissism. Even if some of its aspects are controversial, the concept in general has been well studied by Freud, who introduced the term “primary narcissism” (1914); alternative approaches

Music activates archaic mental states: for Ernst Kris this was “regression in the service of the ego” (Kris 1952; more recently re-actualized in Knafo 2002). Julie Nagel talks about the integration of mental polyphony and claims that “sonic signifiers have the capacity to evoke latent fantasies and screen memories, to *link psychic past with present* [emphasis mine], affect with an idea, feeling with meaning” (Nagel 2010: 653). According to Rose, this entails a degree of fusing of subject and object (Rose 2004: 190), of the sensed and the sensing, echoing the original oneness with the mother (Ibid.: 20).

This connects with the decisive point of my argument. The archaic experience of the world includes what (on Romain Rolland’s suggestion) Freud called the *oceanic feeling*: the feeling of fusion with the external world, without a clear distinction between the internal and external realities, as, for instance, when the infant experiences its cry as coming from the outside (Niederland 1958: 493). It is only during later stages of development that the boundaries between ourselves and the surrounding world, between I and not-I, become clear.

Musical inspiration and composition imply the ability to be open, to shift into and out of these archaic, more loosely organized states of consciousness, and to fluctuate between primary and secondary processes.⁶ It is no accident that music more often than other arts induces the “aesthetic peak experience”, described by Robert Panzarella (1980). It involves the feeling that our own boundaries are dissolving⁷ and that we are merging with the work of art, thus approaching the primordial oceanic feeling. This relates chiefly to the listener, but similar mechanisms can be involved in the creative process itself. Becoming “more primitive and bodily oriented, towards a primary process functioning” (Salomonsson 1989: 130–31), the creator approaches the point at which the external and internal sources of inspiration are indistinguishable.

To sum up the psychoanalytic portion of this essay, we can assert that:

- the roots of music reach back to the earliest infancy and even pre-natal period; hence,
- music bears many traits of the mental functioning pertaining to these developmental stages, viz. close connection with the unconscious mind etc.;
- it is capable of conjuring archaic mental states; opening our minds toward them;
- these archaic mental states include both the sense of omnipotence and internal/external ambiguity;
- it follows that music gives the creator both the sense of unlimited possibilities and of ambiguity as to who is creating.

3. Deleuzian perspective

Music liberates sonorous affect of all ties to the specific bodies whose territory they form (Vernon 2014: 62).

Let us now recall the statement made by Francis Bacon about his lines becoming independent from his will and intentions. By quoting this statement in his study, the paramount thinker of creativity, French philosopher Gilles Deleuze, strips artists of their creators’ prerogatives, and shows their inability to control their work. Artistic creation is a-personal and a-subjective. Anne Sauvagnargues aptly formulates this Deleuzian view: “We must stop attributing a book to an author, to a personal subject, and consider it a textual machine (Sauvagnargues 2013: 91);” a sound machine when we extend this idea to music.

For Deleuze artists are inventors and creators of affects (Deleuze & Guattari 1994: 175); a work of art is a monument composed of percepts, affects and blocks of sensations (Deleuze & Guattari 1994: 176). The affect, however, is a pre-personal category (Guattari 1990: 66). To become an author is to reach this a-personal point.⁸ “Percepts are ... independent of a state of those who experience them. Affects ... go beyond the strength of those who undergo them. Sensations, percepts, and affects are *beings* whose validity lies in them-

were propounded by Melanie Klein, Heinz Kohut, Karen Horney, and many more; see also Britton (1998, especially 161–76).

⁶ Arguably, these liminal states, when the conscious and unconscious somehow become indistinguishable are of particular importance for creation. As Arthur Koestler says, “the most fertile region seems to be the marshy shore, the borderland between sleep and full awakening—where the matrices of disciplined thought are already operating but have not yet sufficiently hardened to obstruct the dreamlike fluidity of imagination” (Koestler 1964: 210). Recall Brahms “hovering between being asleep and awake” (or, for that matter, Coleridge writing *Kubla Khan* in an opium-induced reverie, or—scientific creativity also counts—Friedrich von Kekulé discovering the benzene structural formula while dozing by the fire).

⁷ David Schwartz reminds us of goosebumps that such an experience gives us: our skin reacts, our boundary against the external world! (Schwartz 1997: 8).

⁸ We also need to be reminded of Deleuze’s indebtedness to Nietzsche, for whom the personal is only an expression of the impersonal will to power.

selves and exceeds any lived. They could be said to exist in the absence of man because man, as he is caught in stone, on the canvas, or by words, is himself a compound of percepts and affects. The work of art is a being of sensation ... it exists in itself” (Deleuze & Guattari 1994: 164).

To understand this, we need to engage with broader questions about Deleuze’s aesthetics, which is in turn inseparable from his ontology. If done properly, this task is far beyond the scope of this essay. We can only scratch the surface, with the help of Manuel Delanda who talks about three dimensions of Deleuze’s ontology, the virtual, the intensive, and the actual (extensive) (Delanda 2002: 51). The virtual is closely related to chaos: “Chaos is not a nothingness but a *virtual* [original emphasis] containing all possible particles and drawing out all possible forms” (Deleuze & Guattari 1994: 118). This is important because artistic creation for Deleuze is a productive encounter with chaos: “Art takes a bit of chaos and puts it into a frame in order to form a composed chaos that becomes sensory” (Ibid.). Rather than being an omnipotent creator, the artist may be responsible for casting a net, or a sieve over chaos and be vigilant to the possibilities that then emerge. Philosophy, science and art share the vibratory force of the universe, of chaos, says Elizabeth Grosz (Grosz 2008: 61). To harness the cosmic forces, to render invisible forces visible and inaudible forces audible: this is the task common to the painter, the musician, and the writer (Deleuze 2002: 63–64).

From this engagement with chaos, as the structuring of the space of possibilities arises the field of intensities. It is a dynamic field of densities, velocities, and heat, defined by differential relations (the rate of change of these parameters) and by singularities (thresholds at which the dynamic system dissolves). The task of the creator (again, rather than being a locus of omnipotence) is “to maintain the flow of matter-energy, thereby maintaining intensive differences alive” (Delanda 2002: 66). The individuals populating the actual (extensive) world would then be like “the discontinuous spatial or metric structures which condense out of a nonmetric, virtual continuum” (Delanda 2002: 51), or as Deleuze himself says: “The individual [is] established first of all around a certain number of local singularities ... That is the real definition of the individual: *concentration, accumulation, coincidence of a certain number of converging pre-individual singularities*” [original italic] (Deleuze 1993: 63); it expresses “intense and differentiated pre-individual singularities” (Zepke 2005: 156). “Art goes to the beginning of the process of individuation: it captures nonorganic forces and seizes the processes of intensity prior to stabilized form” (Sauvagnargues 2013: 58).

There is another way in which creation exceeds the personal and subjective. Art for Deleuze is an immediate coupling of material to sensation (Gallope 2008: 109). It is by means of the material that art can wrest the percept from the perception and affect from the affection (perceptions and affections being associated with the personal, individual). No longer is the artist at the center, the privileged position is given to material. Deleuze talks about “... the percept or affect of the material itself, the smile of oil, the gesture of fired clay, the thrust of metal, the crouch of Romanesque stone, and the ascent of Gothic stone ... it is difficult to say where in fact the material ends and the sensation begins” (Deleuze 1994: 166).

In this way, according to Barbara Bolt, he “overturns the humanist tradition ... which structures the human as transcendent and separate from *bios* and *techné* ... Deleuze and Guattari redefine boundaries between the animal, human and technological” (Bolt 2010: 277–78). Being expresses the mineral, the animal, the human, the cosmic, and the divine in a single voice, on the same plane. This is a philosophy of nonorganic life, a philosophy of univocity and immanence, clearly relying on Spinoza: a major influence on Deleuze’s thought.

According to yet another Deleuze scholar “We do not exist as subjects who then express themselves; rather, life produces certain modes of expression such as painting, writing, speaking, moving, sculpting, building and dancing, and each style of expression produces its own subject. There is no unified life or subject prior to its specific expressions” (Colebrook 2006: 108).

Thus, instead of an omnipotent creator, we have the art-machine coupled with the subject-machine. The machine, in the words of Darren Ambrose, “possesses a degree of involuntary automatic expression, and is capable of generating its own reality beyond that associated with the particularity of the artist. By mobilizing the strategies of automatism, art is able to participate in a form of creation that is closer to autopoietic vitalism of life”⁹ (Ambrose 2012: 179).

⁹ The connection with Henry Bergson’s *élan vital* here becomes obvious.

4. Nagelian perspective

Methods needed to understand ourselves do not yet exist (Nagel 1986: 10).

Let us now proceed on a different tack, yet still addressing the complexities of relations between the subject and object, the internal and external realities, the personal and the impersonal. The issues I am raising now can be formulated within a realm that ranges from psychology to epistemology to ontology. To foreshadow the ensuing discussion, let us begin with the following: given such a particular person as me, how is it possible to combine the perspective of that particular person inside the world with an objective view of that same world, the person and his viewpoint included? In other words, I am the center of the world, and I contemplate that world which includes myself contemplating the world of which I am a part, and so on to infinity. Hardly any philosopher failed to address such questions. Had we unlimited space, we could be discussing Paul Ricœur's questioning of the autonomy of the self, emphasizing that the self is constructed through the interaction with others (*Oneself as Another*, as the title of his book reads). Or we could be talking about Wittgenstein's metaphysical subject, Husserl's transcendental ego; or we might take a semiotic turn and investigate the transition between the endo-world and exo-world within Eero Tarasti's existential semiotics; and we could go back to the venerated tradition of Schelling, Hegel and Fichte (and ultimately probably to Plato). Among many approaches, I decided to engage with the American philosopher Thomas Nagel, who in the ninety-seventies and eighties drew considerable attention with his book *The View from Nowhere* (1986), and the article "How it is to be a bat" (1974).

Nagel recognizes that the internal-external tension pervades human life (Nagel 1986: 6). This entails the following paradox: in order to be objective we abandon our perspectives, but then, we cannot be objective because these personal perspectives are also part of that same world we are trying to observe objectively. Being objective implies conceiving the world as centerless, yet I can conceive of it only from my point of view. But if the world is truly centerless, then there is no such a thing as *me*, because that entity could not conceive of the world otherwise than with itself at the center. In other words, a *centerless* world would possibly imply the exclusion of any subjectivity (science aspires to this). We can never achieve such a view as it will always be refracted through our own subjectivity, but Nagel hopes we can at least conceive it.

As a path toward such a goal, he postulates an instance he calls the objective self.¹⁰ The objective self should be able to deal with experiences from any point of view. It receives those of, say, Miloš Zatkalik directly, but it "treats them on an equal footing with those others it learns about only indirectly; [the objective self is] a perspectiveless subject that constructs a centerless conception of the world by casting all perspectives into the content of that world" (Nagel 1986: 62). It requires that we find within ourselves the capacity to view the world in some sense as very different creatures also might view it when abstracting from the specifics of their type of perspective.¹¹ Each of us, in addition to being an ordinary person, is a particular objective self, the subject of a perspectiveless conception of reality (Nagel 1986: 63). The objective view must be something more and something different than the totality of subjective individual views: it is an integration of these individual views: a transcending intelligence, which can encompass all those subjective views and somehow synthesize them. What happens "in the pursuit of objectivity is that a certain element of oneself, the impersonal or objective self, which can escape from the specific contingencies of one's creaturely point of view, is allowed to predominate" (Nagel 1986: 9). So, "I am both the logical focus of an objective conception of the world and a particular being in that world who occupies no central position whatever" (Nagel 1986: 64). That creates the new problem of reintegration, the problem of how to incorporate these results into the life and self-knowledge of an ordinary human being. One has *to be* that same creature who has been subjected to detached examination (Nagel 1986: 9, 66).

In what ways is this pertinent to the topic of creativity? Artistic creation is not his principal field but the paradoxes he discusses reflect on how we make sense of creative work, perhaps even the ways in which we create.

The creator is engaged in a most subjective activity, yet forced to appraise his or her work objectively, as if from the outside. This external/objective assessment of my work can be twofold: the assessment that I can

¹⁰ To my mind, it remains somewhat unclear whether this is a factual existence, a hypothetical construct; or perhaps an ethical category, some kind of moral obligation: he teaches ethics after all.

¹¹ And not only human: in his famous study he wants to assume the perspective of a bat!

plausibly ascribe to another subject, and the assessment I make in the objective mode, via the objective self (to the extent that I can assume the objective stance) (Fig. 1).

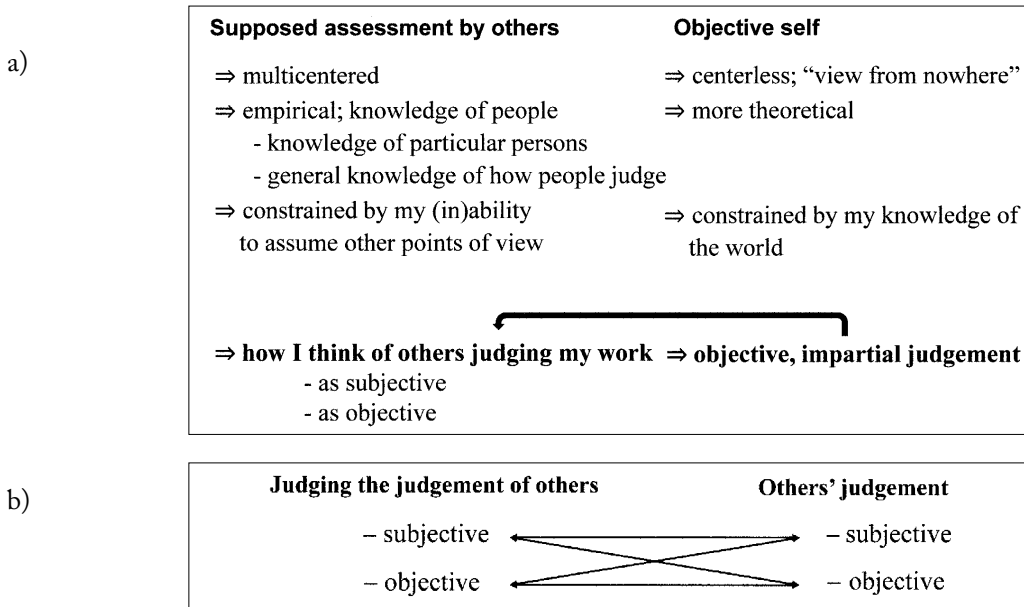


Figure 1. External judgement of one's work

The first is multi-centered, the second—even as the title of Nagel’s book reads—“the view from nowhere”, centerless; the first is more empirical, based on my experience with people, the second, while inevitably including experience, more theoretical; the first based primarily on my knowledge of people, which further subdivides into the knowledge of particular persons, and a more general view of the way people judge one another, constrained by my (in)ability to assume somebody else’s point of view; the second involves broader knowledge of the world, which again includes my assessment of the people. In other words, the distinction (by no means clear-cut) is between how I can think of other people judging my work, as opposed to an objective, impartial judgment of it; but in the first case, other people’s judgments can be thought of either as subjective and partial or through their objective selves.

There is, thus, an attitude that cuts through the opposition between transcendent universality and parochial self-absorption (Nagel 1986: 222). It can be directed to all kinds of things, but very importantly, it is conspicuous as an element in aesthetic response. Nagel recognizes that the experience of great beauty tends to unify the self: the object engages us immediately and totally, in a way that makes distinctions among points of view irrelevant. He is skeptical whether one could sustain such an attitude consistently in everyday life. It would require an immediacy of feeling and attention to what is present that does not blend well with the complex, forward-looking pursuits of a civilized creature (Nagel 1986: 222–23). But then, let us add, music does possess that kind of immediacy.

This said we are braced for a few concluding words.

5. Conclusions

It transpires that the three rather different sets of mental coordinates wherein we have successively located ourselves, in some ways converge. The labor of the arts, and music in particular, is directed toward the closing of the existential gap between the subjective and objective, internal and external. The thinkers herein invoked, admittedly, concerned themselves more with the receiving than the producing end, with listeners, viewers and readers rather than creators. Creation, while operating under a similar regime, carries a surplus, or a kind of dark background, which remains elusive and impenetrable. This holds true even when we approach the matter from innumerable other possible angles, some of them vastly different but still fruitful or at least legitimate. Even as we probe into the tenebrous depths of creativity, it is precisely the elusiveness that we need to cherish.

We will end with a reframing of the paradox involved within a broader humanistic perspective: music is something made by people and for people; it is moreover indispensable in human life; there is no culture and no people without music. This makes music deeply humanistic. Yet, we have somehow concluded that music is not there for us: it is at the same time a-humanistic. Humans, creators and perceivers alike, are then rather like conduits for the forces of the Universe. Adding a Spinozistic touch refracted through a Deleuzian prism and formulated by Stephen Zepke, “in place of the human subjective emotions is an inhuman intellectual love that surpasses them, the impersonal joy of God/Nature as it affirms and expresses itself” (Zepke 2005: 72).

References

- Abell, Arthur (1955). *Talks with great composers*. New York: Citadel Press.
- Ambrose, Darren (2012). Deleuze's Bacon: Automatism and the pictorial fact. In: Rina Arya (ed.), *Francis Bacon: Critical and Theoretical Perspectives*, 169–194. Bern: Peter Lang.
- Auner, Joseph (1997). Heart and brain in music: The genesis of Schoenberg's *Die glückliche Hand*. In: Brand, Juliane, and Hailley, Christopher (eds.), *Constructive Dissonance: Arnold Schoenberg and the Transformations of Twentieth-Century Culture*, 112–130. Berkeley: University of California Press.
- Boden, Margaret (2004/1990). *The Creative Mind: Myths and Mechanisms*. London and New York: Routledge.
- Bolt, Barbara (2010). Unimaginable happenings: Material movements in the plane of composition. In: Zepke, Stephen and Simon O'Sullivan (eds.), *Deleuze and Contemporary Art*, 266–285. Edinburgh University Press.
- Britton, Roland (1998). *Belief and Imagination: Exploration in Psychoanalysis*. New York: Routledge.
- Colebrook, Claire (2006). *Deleuze—A guide for the perplexed*. London, New York: Continuum.
- Delanda, Manuel (2002). *Intensive Science and Virtual Philosophy*. London, New York: Continuum.
- Deleuze, Gilles (2002/1981). *Francis Bacon: The Logic of Sensation*, translated by Daniel Smith. London & New York: Continuum.
- Deleuze, Gilles (1993). *Fold: Leibniz and the Baroque*, translated by Tom Conley. London: The Athlone Press.
- Deleuze, Gilles and Felix Guattari (1994/1991). *What is Philosophy?*, translated by Hugh Tomlinson and Graham Burchell. New York: Columbia University Press.
- Freud, Sigmund (1957/1914). On narcissism, *The Standard Edition of the Complete Works of Sigmund Freud*, Vol. XIV. London: Hogarth Press.
- Gallope, Michael (2008). Is there a Deleuzian musical work? In: *Perspectives of New Music*, Vol. 46, No. 2: 93–129.
- Grosz, Elizabeth (2008). *Chaos, Territory, Art: Deleuze and the Framing of the Earth*. New York: Columbia University Press.
- Guattari, Felix (1990). Ritornellos and existential affects. In: *Discourse*, Vol. 12, No. 2: 66–81, translated by Juliana Schiesari and Georges Van Den Abbeele.
- Knafo, Danielle (2002). Revisiting Ernst Kris's concept of regression in the service of the ego in art. In: *Psychoanalytic Psychology*, Vol. 19, No. 1: 24–49.
- Koestler, Arthur (1964). *The Act of Creation*. London: Hutchinson.
- Kris, Ernst (1952). *Psychoanalytic Explorations in Art*. New York: International Universities Press.
- Luhmann, Niklas (2000/1995). *Arts as a Social System*, translated by Eva Knodt. Stanford, California: Stanford University Press.
- Nagel, Julie Jaffe (2008). Psychoanalytic perspectives on music: An intersection of the oral and aural road. In: *Psychoanalytic Quarterly* 77(2): 507–529.
- Nagel, Julie Jaffe (2010). Melodies in my mind: The polyphony of mental life. In: *Journal of the American Psychoanalytic Association*: 649–662.
- Nagel, Thomas (1974). How it is to be a bat. In: *The Philosophical Review*, Vol. 83, No. 4: 435–450.
- Nagel, Thomas (1986). *The View from Nowhere*. New York & Oxford: Oxford University Press.
- Nass, Martin (1975). On hearing and inspiration in the composition of music. In: *Psychoanalytic Quarterly*, Vol. 44, No. 3: 431–449.
- Niederland, William (1958). Early auditory experiences, beating fantasies, and primal scene. In: *The psychoanalytic study of the child*, Vol. 13: 471–504.
- Panzarella, Robert (1980). The phenomenology of aesthetic peak experiences. In: *Journal of Humanistic Psychology*, Vol. 20, No. 1: 69–85.
- O'Sullivan, Simon (2006). *Art Encounters Deleuze and Guattari: Thought beyond Representation*. New York: Palgrave Macmillan.
- Rose, Gilbert (2004). *Between couch and piano: Psychoanalysis, music, art and neuroscience*. London, New York: Routledge.
- Salomonsson, Björn (1989). Music and affects: Psychoanalytic viewpoints. In: *Scandinavian Psychoanalytic Review* 12: 126–144.
- Sauvagnargues, Anne (2013/2005). *Deleuze and Art*, translated by Samantha Bankston. London: Bloomsbury.
- Schwarz, David (1997). *Listening Subjects: Music, Psychoanalysis, Culture*. Durham and London: Duke University Press.
- Stern, Daniel (1998/1985). *The Interpersonal World of the Infant: A View from Psychoanalysis and Developmental Psychology*. London: Karnac.
- Stern, Daniel (2010). *Forms of Vitality*. Oxford: Oxford University Press.
- Vernon, Jim (2014). Deleuze and the musical work of art. In: Calcagno, Antonio, Jim Vernon and Steven Lofts (eds.), *Intensities and Lines of Flight: Deleuze/Guattari and the Arts*, 55–66. London, New York: Rowman & Littlefield.
- Zatkalik, Miloš and Aleksandar Kontić (2013). Is there a wolf lurking behind these notes: The unconscious code of music. In: Miloš Zatkalik, Denis Collins and Milena Medić (eds.), *Histories and Narratives of Music Analysis*, 628–644. Newcastle: Cambridge Scholars Publishing.
- Zatkalik, Miloš and Aleksandar Kontić (2015). Psychoanalysis and music: discourse about the ineffable. In: *Muzikologija/Musicology* No. 19: 127–146.
- Zepke, Stephen (2005). *Art as Abstract Machine: Ontology and Aesthetics in Deleuze and Guattari*. New York and London: Routledge.

Meninė kūryba tarp Freudo, Deleuze'o ir Thomaso Nagelio

Santrauka

Menininkas yra blaškomas tarp visagalybės pojūčio, buvimo Kūrėju / Demiurgu / Dievu jausmo ir, priešingai, buvimo kūrybinės jėgos, esančios anapus / aukščiau / išorėje, priemone, tuo pačiu prarandant savąjį *as*, ir blaškomas tarp narcisizmo bei savęs naikinimo. Dėl šio dviprasmiškumo menininkai kartais žvelgia į savo kūrybinį procesą tarsi iš išorės. Jie praranda kontrolę savo kūriniai ir jis įgauna autonominių gyvenimą.

Straipsnyje nagrinėjami trys labai skirtingi požiūriai į šį paradoksą. Analizė pradedama nuo seniai nusistovėjusio gilaus ryšio tarp muzikos ir pašmonės. Nuo Freudo proto modelių iki Ernsto Kriso regreso tarnaujant ego, iki mūsų laikų, kai tokie mokslininkai, kaip Gilbertas Rose'as, priskyre žmogaus protui gebėjimą svyruoti tarp pirminių ir antrinių procesų, mes ne kartą tapome ribų tarp savęs ir išorinio pasaulio nykimo liudininkais, o vidinį / išorinį dviprasmiškumą ilgainiui ėmėme suvokti kaip meninės kūrybos / receptijos konstantą.

Vienas svarbiausių kūrybiškumo filosofų Gilles'is Deleuze'as, žvelgdamas visiškai iš kitos perspektyvos, pabrėžia beasmenius ir ikiindividualius mene funkcionuojančius veiksnius. Mėno kūrinys yra mašina, turinti tam tikrą nevalingą automatinę išraiškos laipsnį, galintį sukurti savo tikrovę, kuri nėra susijusi su menininko savybėmis. Taip menas įgyja galią dalyvauti kūrybos formoje, artimoje autopoetiniam gyvenimo vitalizmui (Ambrose). Pojūčiai, suvokimai ir afektai nepriklauso nuo juos patiriančių asmenų būsenos – tai galioja tiek kūrėjui, tiek atlikėjui, tiek klausytojui. Menas kartu su filosofija ir mokslu tarsi įtempia sietelį virš chaoso. Menininkas yra atsakingas už įtempimą, jis turi budriai stebėti iš viso to atsirandančias galimybes. Atsakomybė individuali, tačiau individualumą lemia intensyvūs ir diferencijuoti ikiindividualūs ypatumai, kuriuos išreiškia menininkas (Zepke). Jis veikia tarsi Visatos jėgų kanalas. Kaip tvirtina Deleuze'as, subjektyvias žmogaus emocijas jis pakeičia jas pranokstančia nežmogiška intelektine meile, beasmeniu Dievo / Gamtos džiaugsmu.

Galiausiai, jei tai kyla iš spinozinio vieningumo, kai Būtis išreiškia mineralą, gyvūną, žmogų, kosmiškąjį ir dieviškąjį, vienu balsu toje pačioje plotmėje, mes galime atpažinti egzistencinį atotrūkį tarp subjektyvumo ir objektyvumo. Thomas Nagelis pabrėžia paradoksą: norėdami būti objektyvūs, mes atsisakome savo asmeninių perspektyvų, bet tada negalime būti objektyvūs, nes šios asmeninės perspektyvos taip pat yra pasaulio dalis.

Gali būti taip, kad iš visų žmogaus veiklų menas, kūryba, o ypač muzika eina ilgiausiu keliu, kad panaikintų šią spragą. Klausimai, ar mes tai turėtume aiškinti objektyviau *as*, kuris apima abi šio paradokso puses, ar postuluoti viską sugeriančią imanencijos plokštumą, ar pasitelkti psichoanalitinę kondensacijos ir poslinkio mechanizmą, tebėra mąstytojų ginčų pagrindas ir viliojanti paslaptis, skatinanti kurti ir mėgautis menu.

“Everything is Always Possible”: An Introduction to Contingency Dialectics

Abstract. This project is an attempt to think through the consequences of a non-Newtonian reality for a Marxist theory of aesthetics. From this, a compositional methodology, Fashion-Opera, is proposed in a cycle of four works: *WEAR*, *ROBE*, *WOAD* and *RUNE* (White 2018; 2021b; 2021c; 2022a).

The paper begins by contextualising itself against a historical misreading of Schoenberg, briefly showing the implications for this in a tradition of political opera. Following this critique, it offers an alternative contemporary context via concepts from Adorno (2006), Badiou (2016; 2017), Jameson (1991), Lukács (1971), Meillassoux (2007; 2009), Negarestani (2008), and the author’s (2019; 2021a) previous work.

From this perspective, it combines aspects of the materialist and idealist traditions via the coming stage of capital as defined by what Dowling and Milburn (2003) have called “the second quantum revolution.” This proposes a series of concepts: the Fiction Model, a materialist map of the individual’s relationship to its world; the Contingent Dialectic, a form of maintained paradox; and the Contingent Subject, a trans-subjective agent composed of technology (i.e. texts) and individuals.

These are then explored in a manifesto and methodology. The former sketches an outline of the system as a whole while the latter offers an analysis of its detail. In doing so, it first asserts the epistemic practice that working with such concepts entails. It then refers to the second part of the cycle, *ROBE*, showing how the contingent dialectic organises pitch, rhythm, and structure in such a way as to affect the possibility of multiple absolutes and mutually exclusive perspectives.

Keywords: Aesthetics, Composition, Contingent Subject, Contingent Dialectic, Fashion-Opera, Fiction Model, Idealism, Materialism, Opera, Quantum 2.0, Quantum Computer, Marxism, Mutually Exclusive Reciprocal Containment.

1. Introduction

Fashion-Opera is a methodology built on irreconcilable paradox.¹ In this, spatial, interventionist art forms combine with their temporal, autonomous counterparts in a dialogue that reconciles the independence and hierarchical equality of each element with their integration into a logical whole. That is, fashion and opera, for instance, preserve their absoluteness, with neither submitting itself to the other to become mere costume or musical aura.² This idea extends throughout to govern all aspects of the artwork, including its realisation across (and beyond) the compositional process. The maintenance of such paradox is justified by the theory of a particular type of antagonism:

a **Contingent Dialectic**. In this, each pole of an opposition maintains its identity and integrity in **mutual exclusivity**, whilst simultaneously being made to **reciprocally contain** one another, and to be contained within larger structures that permit the paradoxical integrity of their constituents. Through these concepts and their application across all stages of the aesthetic process, it is hoped that works can be produced that rival and overcome given structures of perception, and allow for new forms of communal agency in a posthuman.

Contingent Subjectivity, that is, a transhuman agent composed of technology (i.e. texts) and individuals. It is to this—the group and its situation—that the works address themselves. While it is composed of alienated, individual perspectives, these are held to be ultimately social and biological fictions that can only be transcended in their combination and reassembly.

The Fiction Model refers to a materialist model of the individual’s relationship to its world.

A **Totality** is defined as a situation that has the power of preserving and combining **mutually exclusive** elements within it: such as a society, or certain artworks.

Mutually Exclusive refers to the Hegelian conception of the dialectic, which sees an epistemological antagonism as an index of truth (Žižek 1989: 200). This is read through contemporary cosmology³ and the work of Alain Badiou (2016; 2017) and Quentin Meillassoux (2007; 2009), further supplemented by a Marxist theory of time under late capitalism⁴ and an interpretation of Reza Negarestani (2008). Together, these

¹ This has been proposed in an initial cycle of four works: *WEAR*, *ROBE*, *WOAD* and *RUNE* (White 2018; 2021b; 2021c; 2022a), which organise dance, fashion, music, poetry, drama and their participants (amongst other things) in contingent dialectics.

² Alain Badiou (2005: 62–63) talks of the irreconcilability of dance to theatre or music due to their fundamental ontological differences. I argue that such mutual exclusivity (of the artforms involved) gains radical potential via the contingent dialectic.

³ That is, the hermeneutic concepts made possible by notions such as the superposition and the multiverse. I refer to the cultural possibilities that the ability to imagine such relationships makes possible. Ours is a world still in the grip of an outdated Newtonian metaphysics: I am interested in how such knowledge could transform music, society, even ourselves.

⁴ For more on this please see my writings on the dialectic of temporality and spatialisation: “Postmodern Hyperspace in Elliott Carter’s *String Quartet No. 4*” (White 2019) and “Material Music: Reclaiming Freedom in Spatialised Time” (White 2021a). In

argue for the material truth of paradox and non-causality as the nature of the external world and, indeed, our contemporary, socially-determined subjective experience—particularly with regard to alienation and the spatialisation of time.

Finally, **Reciprocal Containment** refers both to a characteristic of the structures of experience and, therefore, of certain artworks. In this latter, I proceed from a reading of the historical trajectory of Western art music through postmodern conceptions of decentring and multiplicity. That is, the heart of what we might call the Western classical canonical trajectory is freedom of phenomenological perspective, where points within the work function simultaneously as both object and context: they simultaneously contain, and are contained, by one another. Central to this is the antagonism between development and polyphony.⁵ Fashion-Opera develops this tradition by taking the radical separation of musical parameters, as well as the importance given to different moments in the work's compositional history, and applying them across the dramatic arts.

Taken together, these concepts comprise a system referred to as **Contingency Dialectics**: an attempt to think through the consequences of a non-Newtonian reality for a Marxist theory of aesthetics.⁶

2. Context

No wonder to art music's cultural irrelevance: contemporary technological, social, and scientific realities demand a reformulation of the cultural practices which emerged from their predecessors. Retaining models of praxis that are as out of date as the worlds in which they arose is at best disingenuous: we search everywhere to break the late-capitalist consensus only to affirm the ideological fictions by which it is maintained. The saying goes that "it is easier to imagine the end of the world rather than the end of capitalism" (Jameson 1998). Yet the world imagined here is long disproved, as 'ended' in any meaningful sense as the flat earth. Just as we cling to disproven models of the universe, we cling to outdated aesthetic strategies that have been repeatedly proved to fail, stuck in the perpetual newness of the recent, irrelevant past.

The contingent dialectic is proposed as a solution to the current impasse of co-dependent pluralism. Living processes have ossified into schools and languages: a marketplace from which the composer selects and then conforms to a safely established identity, no matter how 'revolutionary.' Once diverse procedures unite in this New Classicism: the schools of Neurotic Structure, of Hysterical Negativity, of Rational Compromise. We believe in the all-encompassing realism of their fiction and recite this or that. We may, respectively: systematise; mime destruction; conform. This plurality of expression is the reification of expression, for, like digital culture more generally, the eclecticism of style ensures the similitude of the result. Self-justified systematic autonomy is no more independent than Experimentalism's (repetitions of its) rituals are iconoclastic; the middle way's compromise is structurally identical to both. Far from offering any kind of insurgent strategy, these languages remain permitted by having neutralised themselves in the museum of a subject that no longer exists. The factions depend upon one another in their surface negativity: that is, without content beyond style, other tensions must sustain. This co-dependence belies their plurality. At its heart, almost all contemporary art music is a mask play upon absence, upon the inability to muster belief beyond the local as defined by its others.

I believe this situation has arisen from a fundamental misreading that can now be rectified: namely, the nature of the dialectic implicit in Schoenberg. In a world bestowed with concepts such as multiple infinities, parallel universes and superpositions, we can return to the source of the misreading and assert the truth of the Contingent Dialectic. This will allow us, instead of being caught within the marketplace as one of its dutiful actors, to transcend its limitations and assert: neither this, nor that, yet all.

Why return to Schoenberg? Because perhaps the impasse turns directly upon this tragic misreading, for it implies that the procedures which emerged from it would eventually collapse. Over a hundred years later,

these, I develop work by Lukács (1971), Adorno (2006) and Jameson (1991) to re-read aspects of 20th-century musical history, the relationship between modernism and postmodernism, and the meaning of disjunction within the logic of alienation.

⁵ "This could briefly be traced from the epic quality of Bach (1983), where each voice contextualises its counterparts (Barenboim 2005), to the humanist insights of Mozart (1957), where themes are developed into fully-fledged characters before being re-combined as counter-contexts for one another (Tovey 1935: 195–198), to the elevation of this a level of technique in Schoenberg (1984), where each note is able to function as both foreground and background (Adorno 2006: 45). In the music of Brian Ferneyhough (1980), through the separation of parameters, the very aspects of the musical event become events—objects—themselves and, within this, function as contexts for one another's progress" (White 2021a: 190).

⁶ With regard to 'aesthetics,' I am referring specifically to the subject/object relationship in the context of art, rather than a totalising theory of art practice.

contemporary music practices can still be characterised by their interpretation of the historical and philosophical significance of the Schoenberg event. This is partially due to their being (of course) a reaction to this; but also, because of its failure to connect the meaning of Schoenberg to living culture, contemporary music believes itself to still contain a radical potential. Whether this belief is affirmed or challenged (sometimes, via a denial of aesthetic value altogether), it remains fundamental to music's self-sustaining mediocrity. Following Richard Kurth (2001), I will read Schoenberg's conception of Hegelian *Aufhebung* as suspension rather than synthesis. This suspension, where tonality is not negated but rather hangs as a latent possibility through the tension between subjective negation and the weight of history, is the modernist origin of the possibility of the Contingent Dialectic.

The early dramatic implications of this can be seen in Schoenberg's (1917) own *Die glückliche Hand*, which Luigi Nono (1961: 421, quoted by Gilbert 1979: 22) characterised as a model for his own Marxist practice:

Die glückliche Hand was the start of a modern conception of theatre. In this, 'drama,' singing and mimed action alternate and develop simultaneously, not one an illustration of the other but each characterising independently various situations. The chorus has a double function: the sonorous and purely visual-colour and form are integrated into the scene in an autonomous and symbolic use.

Such division is made possible by the modernist subject of psychoanalysis, where "the divided individual represented reality" (Harvey 2005: 48), and the subsequent fragmentation of temporal experience under late capitalism into 'Lacanian schizophrenia' (Jameson 1991; Adorno 2006; White 2019). Further to this, I would add that which the work's polemical content implies: the alienation of the subject from itself, here transmuted into a separation of music and drama.

Whereas, as Adorno (2006) suggested, in the later *Moses und Aron* (Schoenberg 1984), this suspension resolves into a reified serial logic, Berg's operas represent an attempt to sustain, albeit through a systemisation, the original paradox itself. By forcing the separate strategies of inherited, given tonality and its atonal negation together, the harmonic languages of *Wozzeck* (1955) and *Lulu* (1964) hang in an uncomfortable suspension that remains more provocative than serialism's dutifully cadential tonic-liquidation. From this, Berg uses implied non-integration to create a unifying language of irreconcilable dichotomy. These tensions have been well documented: between through-written argument and post-Symbolist discrete scenic characterisation (Weller 2005: 80); "the seemingly paradoxical fusion of technical calculation and emotional spontaneity" (Jarman 1989: 21); and even alluded to in the contrasting palettes used in vocal characterisation, orchestration and stage direction (Perle 1989: 185–187). Alan Street (2005: 94–95) argues that such an attempt to ensure "a complete correlation between the representation of personal experience and the constructive mechanisms of architectural design" is a strategy of Berg's Schoenbergian musical autonomy to "ensure that the dual dimensions of structure and selfhood would achieve a coherent synthesis" (Idem: 96). By reading it as a totality rather than a process, this fundamentally misunderstands the nature of such autonomy. Rather, the Schoenbergian process of becoming, centring around the central paradox of being and nothingness via the procedure of negated and sustained tonality, extends out into the work in a language of plurality that resists any form of integration. Indeed, George Perle (1989: 185) questions whether it is "tendentious to assume that the many different compositional procedures and techniques in *Wozzeck* must be integrated as components of a single comprehensive system," surmising that the classical tradition ill-prepared analysts to contend with *Wozzeck's* design. Thus, I read Berg's procedure as the creation of a forced integration of the unresolvable.

By 'clamping' mutually exclusive compositional approaches against one another, (a procedure made possible by the non-human, machinic logic of Berg's contemporary industrial reality), great expressive potential becomes available. Each bears its counterpart's negativity as an active mechanism of expression, like a scar, a sense of permanent incompleteness, which testifies to the plight of the characters and their world. The experience of modernist community is here conceptualised: the monadic interiority of an extra-conceptual/hyper-objective (Morton 2013) urban sprawl, which finds voice in the sense of reciprocal objectivity that each subjective procedure bestows upon the other: two strangenesses in one another's homes.⁷ Ultimately, this functions at a phenomenological level in an expressionist, humanist appeal for its characters, translating the moral discomforts of a cruel society into the musical language. In this, the crystallisation of suspension is

⁷ This sense of the Uncanny can itself be read as a development of Wagner's (1986) semanticisation of sound via leitmotif in the *Ring*, particularly with regard to the tetralogy's environmental theme on the colonisation of the natural world (the unity of the Imaginary, the home, made strange by Symbolic technological systematisation).

metonymic rather than metaphysical. It is not, like *Tristan und Isolde* (1973), a musical theory of being, but rather an expressive tool with which to articulate a polemical howl of pain that should be read in the same romantic modernism as Marx (2008). Functioning only as a device in the service of such commitment,⁸ it is perhaps not surprising that it represents an endpoint rather than an opening.

Marxist opera's failure to engage the autonomy of this has led to its being subsumed within the structures it was attempting to overcome. Nono's (2013) *Intolleranza 1960* engages the dialectics of alienation, but becomes instead caught in spatialised time through a disjunction that contains (rather than being contained by) the work). Dallapiccola's eclectic language unifies diversity into synthesis and so neutralises it. Henze continues this line, representing a form of musical capitulation to sense rather than the active attempt to remake its possibilities. Here, what is offered is that which can be conceptualised, when surely the point of any Marxist art is to remake the possibilities of perception itself.

The failure of such 'political' music rests upon two errors. Firstly, that resistance may constitute anything less than transcendence. Adorno (2007) has shown how there is no way out of capitalism, of the givenness of perception, by fighting it hand to hand, in places, piece by piece. It will always adapt and subsume the strategy within itself. All such posturing masks a reciprocally self-sustaining negotiation. Secondly (and especially when attempting such transcendence), it assumes the limits of the social. Contemporary music is unforgivably content with its position, even in Adornian 'autonomy,' as a "complacently tolerated ghetto" (Lachenmann 2002: 25). Meillassoux has taught how contingency declares: everything is always possible.⁹ The challenge of this is nothing less than the proximity of revolution, the knowledge that—even tonight—the world could change utterly, into a beautiful, wonderful thing for all. What has not been considered is that *this is exactly what is at hand*.

The postmodern spatialisation of time (Adorno 2006; Jameson 1991; White 2019; 2021a), and the modernist alienation¹⁰ from which it arises, foreground the possibility of contingency in our historical moment: by embedding non-relation and disjunction as fundamental constituents of the contemporary individual, and defining its relationship to itself, its others and its world. As capital splits the subject into a paradox of mutually exclusive pieces depending on the task they are instructed to perform—a mouth, a hand, an ear—a significant experiential ground arises. This has been alluded to by Reza Negarestani (2008: 195–207), who contrasts the openness that "comes from the outside" against negotiated, "economical openness." I read this polemic as claiming: the exteriority of transcendence is not achieved through false claims to liminality or compromise, but rather the submission of the individual to its nonhuman alienation. **The Contingent Subject** becomes possible in a society where the social fiction of the individual is both *absolute*, and *absolutely disproven*. This is given pressing relevancy by the historical ground of the coming stage of capital, which in its quantum technological revolution unveils **The Fiction Model** within its cultural dominant. Finally, it is justified by the ontological ground of Cantor, whose demonstration of multiple infinities forms the basis of Badiou's (2016) ontology of multiple, processive truths. Taken together, these allow for the possibility of **mutually exclusive reciprocal containment** and, in turn, **The Contingent Dialectic**. In these, we may conceive of the unimaginable: that which lies outside the givenness of ourselves. Such an endeavour is the only true heir to the meaning of Schoenberg, the composer who understood and captured the materiality of the beyond.

⁸ By commitment and autonomy, I am referring to Adorno's (2007) use of the terms.

⁹ "I will call *contingency* the property of an indexed set of cases (not of a case belonging to an indexed set) of not itself being a case of sets of cases; and *virtuality* the property of every set of cases emerging within a becoming which is not dominated by any pre-constituted totality of possibles... If we maintain that becoming is not only capable of bringing forth cases on the basis of a pre-given universe of cases, we must then understand that it follows that such cases irrupt, properly speaking, *from nothing*, since no structure contains them as eternal potentialities before their emergence: *we thus make irruption ex nihilo the very concept of a temporality delivered to its pure immanence* ... time creates the possible at the very moment it makes it come to pass, it brings forth the possible as it does the real, it inserts itself in the very throw of the dice, to bring forth a seventh case, in principle unforeseeable, which breaks the fixity of potentialities" (Meillassoux 2007: 71–74).

¹⁰ "In this environment where time is transformed into abstract, exactly measurable, physical space, an environment at once the cause and effect of the scientifically and mechanically fragmented and specialised production of the object of labour, the subjects of labour must likewise be rationally fragmented" (Lukács 1971: 90).

3. Contingency Dialectics

3.1. The Fiction Model

The quantum computer heralds a dramatic change in our relationship to reality: capital's normalisation of quantum weirdness from specialist knowledge to everyday use-value will have far-reaching superstructural effects. "The first quantum revolution gave us new rules that govern physical reality. The second quantum revolution will take these rules and use them to develop new technologies" (Dowling and Milburn 2003: Introduction). To this should be added: those technologies, in turn, will create a revolution in culture and thought via the establishment of their own cultural logic (Jameson 1991). As subtle, nuanced and reciprocal as we know the base/superstructure relationship to be, the 'vulgar' Marxist insight that the modes of production are the ultimate determinants of cultural experience¹¹ is essential in its austere understanding. For, as technological forces incorporate extra-perceptual transcendence, it allows us to read the stage of capital defined by quantum technology as a moment of great opportunity for reimagining aesthetic form and the limits of the possible.¹² I hold that the nature of this coming epoch demands artists propose a model of how their work intervenes within the structures of experience.¹³

Although there are as yet no conclusive descriptions of our universe to satisfy a Marxist aesthetics fully, what there is agreement upon among a majority of physicists is that "there exists an external physical reality completely independent of us humans" (Tegmark 2014: 271); following Max Tegmark, I accept that this entails the demand for a distinction between the external reality described by recent scientific advances and the 'consensus reality' of evolutionarily determined human perception (Idem: 239).¹⁴

The resultant 'unknowability' of that external reality is the nexus of a contradiction between idealism and materialism, and it is through a reformulation of this principle that transcendence can be grounded in revolutionary possibility. K. K. Theckedath (1974) responds to quantum physics' problematisation of the concept of objective reality by arguing that, rather than returning to idealist notions of unknowability, we should apprehend quantum noumena through the dynamic, relational approach of dialectical materialism. T. Jayaraman (1975) develops this by further impressing the problems of idealism's answer to quantum science by emphasising its ideological function as bourgeois philosophy to distort the truth and prevent change. However, if we take Tegmark's (2014: 5, 299) argument that the unknowability of reality is evolutionarily determined by the practical demands of Darwinian selection, we can reformulate the concept of 'unknowability' by figuring the limits of our sensual understanding as themselves part of a knowable process of evolution. Extending the domain of knowledge (as a widespread cultural dominant) beyond the realms of the immediate and the individual¹⁵ would be the great prize of the second quantum revolution: the death of both post-truth (an inversion of this, where the individual defines truth as its limited, selected knowledge) and the Newtonian liberal subject-m Monad (the lie of the individual as a rational, complete perspective). And, indeed, Theckedath and Jayaraman's insistence that physics adopt dialectical materialism carries as much truth when posited the other way around: Marxist critiques must necessarily incorporate aspects of the idealist tradition, or, by ac-

¹¹ "In the social production of their existence, men inevitably enter into definite relations, which are independent of their will, namely relations of production appropriate to a given stage in the development of their material forces of production. The totality of these relations of production constitutes the economic structure of society, the real foundation, on which arises a legal and political superstructure and to which correspond definite forms of social consciousness. The mode of production of material life conditions the general process of social, political and intellectual life. It is not the consciousness of men that determines their existence, but their social existence that determines their consciousness" (Marx 1999: 2 of 3).

¹² Indeed, already, all around us, popular culture reinvigorates forms and franchises with the dramatic potential of the multiverse. See, for instance, *Loki* (2021), *Rick and Morty* (2013–2021), or *DEVS* (2020). Of course, this is only used to shore up existing structures through novel content. What if we pursued its implications at a formal level?

¹³ Much has already been written about the implications for music in the context of dialectical materialism. Bruno Deschênes (1991) has mapped how modern scientific theories such as Hologram theory and relativity can change our approach to listening. Brian Cox (2015) has argued for Messiaen's (1942) compositional methods as exemplified by *Quatuor Pour La Fin Du Temps* as being a superstructural expression of a base reality, the novelty of Cox's argument being to replace Marxism's social conception of an underlying reality in a society's modes of production with the fundamental processes of the physical universe: in this case, the concept of inflation. Similarly, Judy Lothead (2001) has argued music's critical role in navigating our relationship to a non-Newtonian reality.

¹⁴ It should be noted that this distinction is separate from, and in no way dependent upon, Tegmark's notorious theory of a 'mathematical universe'. Rather, this represents the most conservative presumption regarding the implications of contemporary cosmology.

¹⁵ "Dialectics as *living*, many-sided knowledge (with the number of sides eternally increasing), with an infinite number of shades of every approach and approximation to reality... Human knowledge is not (or does not follow) a straight line, but a curve, which endlessly approximates a series of circles, a spiral" (Lenin 1979: 186).

centuating consensus over external reality, become quasi-idealist denials of scientific knowledge themselves. Stephen G. Brush (1980) has shown the historical irony of how culture-bound accustomedness to mechanistic materialism has brought about the same cultural resistance to the scientific theory that idealist religiosity had to Copernicus and Galileo's materialism. A Marxist theory of aesthetics is no different: a philosophy that attempts its utopian ideals through the demystification of false consciousness must incorporate this layer of illusion into its framework.

In doing so, we can construct a model of imposed fictions that arbitrate our relationship to reality.¹⁶ Thus, Louis Althusser's (2008) concept of ideology as the reproduction of the relations of production through the imposition of false consciousness upon the subject must ultimately be dependent upon the subject's psychology, which Daniel Kahneman's (2012) work has revealed to be an evolutionarily determined machine of necessity that employs processes which privilege pre-formed bias over rational enquiry. Psychological bias is therefore inseparably linked to the imposed ideology by which the economic base reproduces superstructural beliefs in its citizens. Because it is the same evolutionary necessity that is ultimately responsible for the collapsing of external reality into consensus reality, all three levels can be understood as interrelated to the point of dependence, working together to weave an intricate series of imposed fictions that the subject experiences. That is, the Marxist conception of ideological fiction can no longer be limited to the social sphere, but extends into the flesh, the bowels, the double helix, the most basic units of identity's data: on an evolutionary, rather than historical, temporal scale.¹⁷ Materialist analysis leads, via recent cosmological discovery, to the idealist division of the subject from the real. I call this expanded scheme of false consciousness 'the fiction model.'

The significance of this to Marxist aesthetics must be understood through value's relationship to knowledge, as Terry Eagleton (1990: 227) explains: "What the fact/value dichotomy fails to account for ... is emancipatory knowledge ... In the understanding and the transforming of reality, 'fact' and 'value' are not separable processes but aspects of the same phenomenon." According to the Hegelian and Marxist traditions (Churchich 1994: 275), we can define emancipatory knowledge as the dialectical counterpart to the fiction model's arbitration of our knowledge of reality in that it (the fiction model) is ultimately determined by evolutionary necessity. Freedom is simultaneously dependent on and opposed to necessity, as Engels (1996: Chapter 11) argues: "Freedom does not consist in any dreamt-of independence from natural laws, but in the knowledge of these laws, and in the possibility this gives of systematically making them work towards definite ends." Therefore, if we understand necessity according to modern scientific appraisals of our relationship to 'natural laws,' we must similarly reformulate the concept of freedom and emancipatory knowledge. By expanding the concept of false consciousness into the fiction model, we can understand the discrepancy between external and consensus reality itself as being a locus of forces of emancipation and subjugation, dictated by hard-won truth and conditioned falsehood. The axiom that "there are certain kinds of knowledge which we must at all costs obtain in order to be free" (Eagleton 1990: 226) thus loses its historical relativity.¹⁸ Nietzsche's (1957) understanding that the consequences of the confines of our subjectivity must themselves be surmounted is given new meaning through a Marxist appropriation of a historically re-invigorated Kantianism, where "the subject lives not in divided and distinguished worlds but at the anorectic intersection between the two, where blindness and insight, emancipation and subjection are mutually constitutive" (Eagleton 1990: 80). This, the contradiction of the Kantian idealist-materialist split (Lenin 1908: 198), is the contingency at the heart of the second quantum revolution.

The advent of such a moment allows us to collapse both traditions into a theory of the artwork as a political event. Self-actualisation (dependent upon knowledge) occurs in the interplay between subject and object, a process that is arbitrated by evolutionary-biological and socio-ideological processes, and freed from

¹⁶ This differs from similar 'transcendental materialisms' such that of Žižek (1989) or Adrian Johnston (2014) in that at its heart it is nothing more than a structuralist Marxist politics redefining itself via the stage of capital represented by the quantum computer. Though, like theirs, my thinking is informed by the work of Jacques Lacan (2006), I have made the decision to omit this perspective as a frame of reference regarding the establishment of the Fiction Model. I wish to grasp the meaning of this historical moment from as simple a reading as possible, based on nothing more than widely accepted data. The point, ultimately, is the implications for a cultural dominant. For more on my understanding of Lacanian concepts as applied to contemporary music via a Marxist re-reading, please see my writing on Finnissy (White 2018).

¹⁷ This is not to assert a biological determinism; Catherine Malabou (2019) has shown the reciprocal interplay between the social, psychological and biological, even genetic, allowing for us to conceive of this reciprocity as a site of intervention.

¹⁸ The achievement of utopia, if it were ever possible, would still not resolve the struggle that originates at the very heart of what it means to be a knowing subject.

these by creative practices that resist the passive inheritance of necessity. Art is the most important of these because it reconciles the individual to the social within a practice that is primarily concerned with the subject/object division and relationship, allowing it to engage with the fiction model at every level: from the limits of experience and an awareness of their modalities, through sensation and bias, to reason. The concept of freedom as defined against the fiction model's necessity thus becomes a measurement of revolutionary and aesthetic value,¹⁹ and art can be seen as a dialectical process towards the imperceptible (Kant 2007: 143) that transforms the material world, ourselves included (Marx 1999: 6 of 18) "by render[ing] the indiscernible immanent," as Badiou (2016: 361) so memorably puts it: "the all powerfulness of a truth is merely that of changing what is."

3.2. The Contingent Subject: A Manifesto

Defining terms as: 'the individual' as that which is imposed by non-human structural necessity; 'the subject' as that which is freely created in an ongoing process of self-actualisation; and 'a totality' as a complete situation that can combine mutually exclusive elements (ie. other totalities) within it.

The individual experiences a totality of imposed fictions²⁰ and is composed of constitutive fictions.²¹

The imposed fictions are a negation of reality, and combine into a series of totalities through the establishment of a rigorous immanent structure that incorporates their contradictory elements.

Art is a fiction, which, when operating under the same mechanics, may function as a negation of those very fictions: a structurally cohesive and immanently complete artwork that contains and justifies its own contradictions can function as an aesthetic totality (beyond and outwith the social totality) in which non-conditioned encounters can take place.

Such art operates as a negation of the imposed fictions' negation of reality to reveal the positive content of that negation, thereby moving us to the limits of our phenomenal experience: the edge of the noumenal real.

Freedom (and therefore subjectivity) is possible through the restructuring of the structures that create us as unfree.

Transcendental intersubjectivity here gains new life: as the imposed fictions' filtration of external reality into constitutive fictions. Communities of observers share different elements of consensus reality and ideological interpellation, while at the same time being constructed as absolutely separate from one another by that same biological construction and historically-determined social conditioning; in the artwork, we gain the possibility of transcendental community in our constitutive fictions being engaged and overcome.

The artwork of the future is that in which the subject is re-assembled by being incorporated into a community of meaning-creation: from individual to the constituent of a machine that reveals the arbitrary nature of imposed individuality.

That is: an aesthetic totality can function as a social totality by recombining mutually exclusive wholes (human and aesthetic) within it. Structural immanence gives this meaning; this immanence can organise information too great to be apprehended by a single consciousness, and allow it to contain structural breaks and arbitrary elements as fundamental constituents of truth. Functioning in this way, the aesthetic totality can incorporate the individuals perceiving it within its structure as fundamentally necessary for its meaning production (and therefore integral to form). Combining mutually exclusive individuals outside of the social totality creates the possibility for a new form of subjectivity: an intersection of technology (ie. texts, artworks) and individuals: what has been termed 'the Contingent Subject,' a trans-subjective agent assembled from multiple semiotic and psychological structures through aesthetic procedures.

Negation of imposed fiction occurs simultaneously in the assembly of individuals into a trans-subjective agent: truth and community are, as processes, indistinguishable.²²

¹⁹ To be clear, this is absolutely not a teleological appeal to the extra-aesthetic, as used by much modern political art to justify its own absence of value. Rather, the aesthetic and the political align in the fiction model's transplantation of the aesthetic into the political sphere, and vice versa. The aesthetic is political; politics occurs at the level of the aesthetic.

²⁰ By evolutionary necessity that mediates data input and psychological process and drives, the resultant social ideology which mediates drives and thought content, and the random intersections of these which determine their realisation upon the individual, and then the relationship between this and its realisations in 'the other' at all levels of social interaction, real and otherwise.

²¹ By these as their sedimentation into a monadic, material 'individual.'

²² This manifesto, and parts of the analysis of *ROBE*, first appeared in "Heaven's Rose: ROBE and the Philosophy of Fashion-Opera" (White 2020).

3.3. The Contingent Dialectic: A Methodology

3.3.1. Theory

Such combinations are achieved via the **Contingent Dialectic**: a paradox that organises **mutually exclusive reciprocal containment**. As argued previously, it is made possible by a historical moment defined by disjunctive alienation, and the experiential ground for nonhuman transcendence that this makes possible; where we are required to imagine multiple infinities, superpositions, even a catalogue of multiverses; and where we may deploy contingency (Meillassoux 2007; 2009), and an ontology of multiple truths and worlds²³ (Badiou 2016; 2017).

This demands a methodology which does not distinguish composition and research, yet maintains the irreconcilable autonomy of both. Here, theoretical enquiry becomes absorbed completely within composition's multi-dimensional procedure only to proceed via its logic separately and disinterestedly. Similarly, practice does not diligently elucidate the demands of theory but, instead, by riding roughshod over its claims, ends up showing them to be all the more integral.²⁴

Just as it combines diverse epistemological practices, this project affirms the independence and truth of various philosophies of music regarding the site of the aesthetic event, utilising their contradictory musical strategies within various hierarchic levels. Fundamentally, as part of this, it holds that both the artwork and knowledge production can be understood as object and process. Materialist-idealist reconciliation, which Lenin (1908: 198) identified in Kant, and which Badiou (2016) attempts, is here affirmed.

Fundamentally, it holds that different approaches and methods of enquiry can stand arbitrarily alongside one another, intersecting and interrupting, and combine together into an agency beyond the scope of any of their limits. In this, it affirms their diversity and contingency rather than their synthesis.

3.3.2. Practice

Of course, contingent dialectics organise their artworks, also: in fashion-opera's combination of various art forms as absolutes; their material, structure and form; stages in their history; and the perspectives of the individuals participating (as audiences or creators).

And though this last is difficult to demonstrate (certainly in the ineffable power of a full auditorium) it can be seen in a limited way in the following example of contrasting analyses of *ROBE* by the critics Henry Fogel (2021) and Lynn René Bayley (2021). In her review, the latter claims that the work “doesn't have any harmonic variety, being largely confined to one atonal scale,” while the former argues that it is “a random collection of notes that never coalesce into any kind of entity” and that no note “is the logical successor to the note that precedes it, nor the logical predecessor to the note that follows.” Value judgements aside, there is an irreconcilable paradox here: both these descriptions of the music cannot be true; and both are.^{25 26}

This is achieved, crucially, not by a postmodern abdication of meaning to the whims of subjective response: the possibility for mutually exclusive plurality is built into the work itself.²⁷ I hold that meaning ultimately exists in neither of the critics' perspectives, but rather in the space between them: their contingent dialectic. The relation's support is not in the individuals; yet it cannot be said to be virtual, due to its material origin in the work.²⁸ This, then, is evidence for the materiality of relation: one composed of neither inherent confluence nor virtuality. It is a space—between—that is more efficacious than the points it demarcates, and, in originating beyond the limits of the (social) totality in which its points exist, contains an agency greater than that of the

²³ While this methodology proceeds from Badiou's (2016; 2017) concepts of truth, world and the event, it is in opposition to his theory of both the point and the relation. This has been further explored in a forthcoming article (White 2022b).

²⁴ It thus develops Ferneyhough's (1995: 41; Fitch 2005: 205) notion of 'depth perspective' to incorporate: extra-musical abstract theoretical enquiry; post-compositional interpretation; deconstructive rehearsal; insurgent performance; and the practical intervention of press and promotion: all as fundamental stages within the compositional process, while still asserting their total discreteness from one another.

²⁵ Though beyond the scope of this study, it is also worth mentioning a similar instance with regard to texture: between Christopher Ballantine's (2021: 1050) description of a “monochromatic palette”; and Claire Seymour's (2021) listing of contrasting textures to argue that “the experience of the score is anything but [schematic].” Mutually exclusive, these are nevertheless both the case—and even require one another.

²⁶ While audiences are expected, even required, to disagree about the meaning of artworks, these examples represent an ontological, rather than hermeneutic, contradiction.

²⁷ It is this that allows the perspectives to unconsciously contain one another, as shall be shown in the technical demonstration.

²⁸ Note that this is merely an origin: the site of the relation is between the original perspectives that the individuals generate; it is not that they participate in a pre-existing relation, but rather manifest a new one in the totality of the work.

individuals that comprise it: the contingent subject.²⁹ In participating, therefore, such a combination allows its limited, given perspectives to be transcended. While the final result is effected by infinite combinations of points within the artwork serving as a ground for infinite pluralities of participating perspectives,³⁰ the following analysis serves to explicate the nature of the paradox quoted above: that is, at a technical level within the music alone.

Central to these questions is the idea that, by rivalling the nature of the structures of imposed fictions through the combination of mutually exclusive totalities, a work can negate them and, in doing so, participate in the creation of the contingent subject. To achieve this, *ROBE* takes the only eight 12-note all-interval mirror³¹ chords: those which contain a tritone at their centre and repeat their intervals in inversion on either side, either as perfect retrogrades or perfect repeats. Diachronically, these imply a single structure in motion in that they map an emergence of structure from the chromatic scale, to its partial inversion that gives the all-interval chromatic pitch wedge with its intervals in an inverted retrograde, to these, the all-interval mirror chords with their intervals in repeat and retrograde; synchronically, they give a plurality of perspectives on a single object: they thus simultaneously suggest unreconciled plurality and fundamental unity.

One way of mapping them would be:

1. Chromatic scale (1, 1, 1, etc.)
2. Chromatic wedge (12345 6 789te)³² (cf. Nono's (1957) *Il Canto Sospeso*),
obtained by combining the chromatic scale with its inversion
3. [A*] 14235 6 e8t97
4. [A1*] 53241 6 79t8e
5. [A] 14325 6 7t98e
6. [A1] 52341 6 e89t7
7. [B*] 43125 6 89et7
8. [B1*] 52134 6 7te98
9. [B] 41352 6 t79e8
10. [B1] 25314 6 8e97t

These chords generate three opposing structures (please, see diagram on next page): a matrix of chords derived from Boulezian multiplication (as well as a related matrix of the same chords polychordally stacked); intervallically-defined Carterian character rows (and their derivations); and polychords (and their constituent triads and tonal associations);³³ all of which, in turn, transform into one another.³⁴ Thus, the structure itself is an object in motion, defined by opposition, negativity and contingency but also logic, meaning and lines of relation; that is, by mutual exclusivity and reciprocal containment. A contingent dialectic.

These three structures are not merely ways of organising and generating pitch but imply three fundamentally opposed (exclusive) understandings of the phenomenology of music which nevertheless may be composed of (contain) one another: intervallic technique sees pitch as an edge used to define a space, a procedure in which the listener's apprehension is paramount; multiplication sees it as a point, a material object that exists outwith human perception; tonally-based triadic groupings imply a historical tradition which sees them as components of a functional system, like a grammar. By interweaving not only these techniques but the ideologies and interpretive mechanisms they imply—and thus effecting various levels of establishment, dissolution and combination—the work gains a considerably effective tool in its creation of structures that rival those of imposed social, psychological and biological fictions.

²⁹ Like Badiou's (2016) event, itself developed from Lacanian (2006) structuralism, the contingent subject is a break in the structure of being that reorganises (or, in this case, transcends) a world's possibilities. In this, I refer also to Meillassoux's (2007: 71–74) previously quoted argument regarding contingency and the emergence of the 'seventh case.' Made possible by rigorous, immanent structure (of the (aesthetic) totality), and grounded in its materiality, it is in opposition to the virtual Deleuzian (2013) assemblage, machine and "mechansphere."

³⁰ Badiou's (2017) definition of a world as a closed set permitting infinite relations has been instructive here.

³¹ 'Mirror' here is a shorthand for the various forms of repetition of the intervals (as inversions) that the chords contain.

³² Please note: t=10; e =11.

³³ For instance: '[A1*] Prime' transposed to C contains a polychord of Fmin / Amaj, which gives a negative, or remainder, of [8e88e] which can be extended into a row of [8e88e6e88e8].

³⁴ Each mirror chord contains a polychord and intervallically-defined row; each intervallically-defined row contains one of the multiplication-matrix's domain tetrachords; the domain tetrachords imply polychords; furthermore, the primary multiplication structure may transform into the derived chords from the intervallically-defined rows, and into polychords through the polychordal 'stacking' or addition (as opposed to multiplication) of its domain tetrachords.

[A1*] 53241 6 79t8e

[A1*] 8e88e 6 e88e8

Example of negative chord turning into intervallically-defined Carterian row:

Polychord
F min / A Maj

Total Chord Negative Chord

G Maj 7

D # Maj 7

A Maj

F min

Negative Chord

Pno.

Example: [A1*] Inversion

C Maj

G # min

Pno.

Domain Tetrachords for 'Negative' Addition and Melody Matrixes:

323 212 222 131 151 616 727 919 828 838 656 515

Pno.

Inverted, and pairs of intervals separated (also for Matrixes):

5t5 3e3 4r4 494 7e7 9t9

e9e e7e 6e6

Pno.

The work's form is that of separate dramatic sections which are coloured by the demands of the above structure: in how it continually interrupts, develops into and recontextualises itself. This 'turning,' like tilled earth, is dramatically related to the undulations and interruptions of the various levels of reality which structure the world of the opera: myth, cyberspace, artificial intelligence, public life and the traumatic intensity of personal experience. The contingency of these interpolations is unified through temporal progression in rhythmic development and thematic integrity: there is a musical narrative at work throughout in which complexity surges and peaks before being broken down, from the flux and cascade of immediate experience into apprehendable semantic units which are then reassembled into meaning. For instance, from the way in which the intervallically-defined rows emerge from their negative space in Neachneohain's speech³⁵ (where the musical conceit is aligned to dramatic concerns and rhetorical devices) to their development in The Storyteller's myth of the ROBE³⁶ (where these are in turn aligned to dramatic and musical structure), to their sedimentation into separate but syntagmatic semantic units which form the discourse of EDINBURGH.

Rhythm works as a counter to this, functioning initially as a parametric signifier (of character and situation), before being gradually developed into structural complexity in a course that tracks the relationship between the individual, its perceptual apparatus, and its world. For instance, the moment in Act 1 when Beira is warning Rowan of the horrifying realness of the world beyond cyberspace:³⁷ until this point, each section has been defined by the use of motivic rhythmic ratios which work to define and demarcate; however, during this aria, as her descriptions of the 'real world' become causally related to its emergence, Beira's 3:2 relationship gradually more complex through a self-multiplication that eventually produces a series of nested irrationals that problematise motivic clarity. These relationships then form the structural grid for Rowan³⁸ and Neachneohain's³⁹ visions in their following section, before these two models of the rhythmic organisation become combined in a tentative resolution: in Beira's final vision⁴⁰ that ends the opera.

Between these, the work attempts to negotiate, incorporate and combine antagonisms of temporal perception that have emerged as socio-historical effects. These are time as a developmental process in which one's subjectivity is crucially involved; and time as a series of arbitrary, concatenated events, which may be either a regressive 'spatialisation' of our temporal experience (an effect of late-capitalist production which serves to disempower the subject by removing its agency for change, that is, for its involvement in those temporal processes), or a radical affirmation of contingency and the ever-present possibility of total revolution. Like the ideologies of pitch structures and their capacity to constitute historically-laden signifiers, structures of listening, and raw material for new musical potentials, these three understandings of musical temporality are used throughout the work in various ways. For instance: how the tension between line and paragraph and their dissolution through arbitrary lacunae can be related to large formal structures and motivic integrity; how that (temporal) logic of motivic signification is dependent upon the (spatial) irrational arbitrariness of division; and how temporal perception itself can be made to bear dramatic meaning and thus incorporate the fictions which our biological limitations impose upon us, as well as the modalities by which they are imposed, within the work. By containing mutually exclusive instances of these within the same piece, the work offers the possibility of their being transcended.

4. Conclusion: Everything is Always Possible

It could well be asked: as capital drives us inexorably towards nothing less than the apocalypse, what sense is there in imagining such potential? Recent history is littered with laughable predictions on the significance of technology. Why should quantum 2.0 be any different?

Firstly, as every fortune-teller knows, to predict the future is to create it. The act of naming gives materiality even to the non-existent. Cynicism is nothing more than the policeman of the limit, and in the old proverb where "we plan, God laughs," the nature of his joy is not made clear. It is praxis enough to say: this will happen.

³⁵ See *ROBE* (White 2021b): track 3, "Neachneohain's Speech."

³⁶ See track 5, "Song of Silk" and track 9, "Song of Heather" (ibid.)

³⁷ See track 7, "Beira's Speech" (ibid.)

³⁸ See track 10, "Rowan's Vision" (ibid.)

³⁹ See track 12, "Neachneohain's Vision" (ibid.)

⁴⁰ See track 19, "Beira's Vision" (ibid.)

Secondly, all limits are imaginary, even the end of the world. At any moment we decide, we can dream something different: a society without the madness and greed of endless accumulation, or the horror of its abattoirs. We imagined this, and we can un-imagine it: all we have to do is speak the words.

In everything—from the dance of quanta to the roll of the dice, from the devastation of accidents, or love-at-first-sight, to the whirligig of history and its everyday revolutions—we are reminded that even tomorrow, the world could change utterly, into a beautiful, wonderful thing for all.

Bibliography

- Adorno, Theodor (2006). *Philosophy of New Music*. Translated by Robert Hullot-Kentor. Minneapolis: University of Minnesota Press.
- Adorno, Theodor (2007/1980). Commitment. In: *Aesthetics and Politics*, by Adorno et al, translated by Francis McDonagh, 177–195. London: Verso.
- Althusser, Louis (2008). *On Ideology*. London: Verso.
- Badiou, Alain (2005). *Handbook of Inaesthetics*. Translated by Alberto Toscano. Stanford: Stanford University Press.
- Badiou, Alain (2016/2015). *Being and Event*. Translated by Oliver Feltham. London: Bloomsbury.
- Badiou, Alain (2017/2013). *Logics of Worlds*. Translated by Alberto Toscano. London: Bloomsbury.
- Ballantine, Christopher. (2021). Robe, White. In: *Opera* Vol. 72, No. 8: 1049–1051.
- Barenboim, Daniel (2005). I Was Reared On Bach. In: *Daniel Barenboim, Journal: Writings and Ideas*. Recorded by Axel Brüggemann, translated by Gery Bramall. Accessed 1 February 2017. <http://danielbarenboim.com/i-was-reared-on-bach/>
- Bayley, Lynn René (2021). Alastair White's "Fashion Opera." In: *The Art Music Lounge*. Accessed 24 May 2021. <https://artmusiclounge.wordpress.com/2021/01/29/alastair-whites-fashion-opera/>
- Brush, Stephen G. (1980). The Chimerical Cat: Philosophy of Quantum Mechanics in Historical Perspective. In: *Social Studies of Science* Vol. 10, No. 4: 393–447.
- Churchich, Nicholas (1994). *Marxism and Morality: A Critical Examination of Marxist Ethics*. Cambridge: James Clarke & Co.
- Cox, Brian (2015). The Physics of Time. Talk at Oxford May Music, 2 May. Oxford: The Church of St John the Evangelist.
- Deleuze, Gilles and Guattari, Félix. 2013. *A Thousand Plateaus*. London: Bloomsbury.
- Deschênes, Bruno (1991). Music and the New Scientific Theories. In: *International Review of the Aesthetics and Sociology of Music* Vol. 22, No. 2: 193–202.
- Dowling, Jonathan P. and Milburn, Gerard J. (2003). Quantum Technology: the Second Quantum Revolution. In: *Philosophical Transactions of the Royal Society A*. Vol. 361: 1655–1674.
- Eagleton, Terry (1990). *Ideology of the Aesthetic*. Oxford: Blackwell Publishing.
- Engels, Frederick (1996). *Anti-Dühring*. Translated by Emile Burns. Accessed 13th February 2017. <https://www.marxists.org/archive/marx/works/1877/anti-duhring/>.
- Ferneyhough, Brian (1995). *Collected Works*. Edited by James Boros and Richard Toop. Amsterdam: Harwood Academic Publishers.
- Fitch, Lois (2005). *The Logic of the Figure*. Doctoral Thesis. Durham: Durham University.
- Fogel, Henry (2021). White: Robe. In: *Fanfare* 44:6. Accessed 24 May 2021. https://fanfarearchive.com/articles/atop/44_6/4463290.az_WHITE_Robe_Ben_Smith.html
- Gilbert, Janet Monteith (1979). *Dialectic Music: An Analysis of Luigi Nono's "Intolleranza"*. Urbana-Champaign: University of Illinois.
- Harvey, Caroline (2005). Words and Actions. In *The Cambridge Companion to Twentieth-Century Opera*, edited by Mervyn Cooke, 47–59. Cambridge: Cambridge University Press.
- Jameson, Frederic (1991). *Postmodernism, or, The Cultural Logic of Late Capitalism*. Durham: Duke University Press.
- Jameson, Fredric (1998). *The Cultural Turn: Selected Writings on the Postmodern, 1983–1998*. London: Verso.
- Jarman, Douglas (1989). *Alban Berg, Wozzeck*. Cambridge: Cambridge University Press.
- Jayaraman, T. (1975). Marxism and Quantum Mechanics. In: *Social Scientist* Vol. 3, No. 11: 65–72.
- Johnston, Adrian (2014). *Adventures in Transcendental Materialism*. Edinburgh: Edinburgh University Press.
- Kahneman, Daniel (2012). *Thinking, Fast and Slow*. London: Random House.
- Kant, Immanuel (2007/1952). *Critique of Judgement*. Translated by James Creed Meredith. Oxford: Oxford University Press.
- Kurth, Richard (2001). Suspended Tonalities in Schönberg's Twelve-Tone Compositions. In: *Journal of the Arnold Schönberg Center* 3: 239–265.
- Lacan, Jacques (2006/2002). *Ecrits*. Translated by Bruce Fink in collaboration with Héloïse Fink and Russel Grigg. London: New York.
- Lachenmann, Helmut (2002). 'Sounds are Natural Phenomena': Excerpt from an Interview with Klaus Zehlein and Hans Thomalla. In: liner notes for *Das Mädchen mit den Schwefelhölzern*, by Helmut Lachenmann. Staatsoper Stuttgart, Lothar Zagrosek. Kairos, 0012282KAI, 2 compact discs.
- Lenin, Vladimir Ilyich (1908). Materialism and Empirio-Criticism. In: *Collected Works Volume 14*, edited by Clemens Dutt, translated by Abraham Fineberg, 17–362. Moscow: Progress Publishers.
- Lenin, Vladimir Ilyich (1979). On the Question of Dialectics. In *Marxism and Art*, edited by Maynard Solomon. Sussex: Harvester Press.
- Lochhead, Judy (2001). Hearing Chaos. In: *American Music* Vol. 19, No. 2: 210–246.
- Lukács, György (1971). *History and Class Consciousness*. Translated by Rodney Livingstone. Cambridge: The MIT Press.

- Malabou, Catherine (2019). *Morphing Intelligence: From IQ Measurement to Artificial Brains*. Translated by Carolyn Shread. New York: Columbia University Press.
- Marx, Karl (1999). *A Contribution to the Critique of Critical Economy*. Translated by S.W. Ryazanskaya. Marxists Internet Archive. Accessed 7 February 2017. https://www.marxists.org/archive/marx/works/download/Marx_Contribution_to_the_Critique_of_Political_Economy.pdf
- Marx, Karl (2008/1995). *Capital*. Translated by David McLellan. Oxford: Oxford University Press.
- Meillassoux, Quentin (2007). Potentiality and Virtuality. In: *Collapse: Philosophic Research and Development* Vol. 2: 55–81.
- Meillassoux, Quentin (2009/2008). *After Finitude*. Translated by Ray Brassier. London: Bloomsbury.
- Morton, Timothy (2013). *Hyperobjects: Philosophy and Ecology after the End of the World*. Minneapolis: The University of Minnesota Press.
- Negarestani, Reza (2008). *Cyclonopedia: complicity with anonymous materials*. Melbourne: re;press.
- Nietzsche, Friedrich (1957). *Thus Spake Zarathustra*. Translated by A. Tille. London: Heron Books.
- Perle, George (1989). *The Operas of Alban Berg. Volume One / Wozzeck*. Berkeley and Los Angeles: University of California Press.
- Seymour, Claire (2021). Alastair White's *ROBE*: a 'fashion-opera.' In: *Opera Today*. Accessed 2 May 2022. <https://operatoday.com/2021/03/alastair-whites-robe-a-fashion-opera/>
- Street, Alan (2005). Expression and Construction: the Stage Works of Schoenberg and Berg. In: *The Cambridge Companion to Twentieth-Century Opera*, edited by Mervyn Cooke, 85–104. Cambridge: Cambridge University Press.
- Tegmark, Max (2014). *Our Mathematical Universe: My Quest for the Ultimate Nature of Reality*. London: Random House.
- Theckedath, K. K. (1974). Marxism and Quantum Mechanics. In: *Social Scientist* Vol. 3, No. 1: 34–45.
- Tovey, Donald Francis (1935). *Essays in Musical Analysis, Vol. I: Symphonies (i)*. London: Oxford University Press.
- Weller, Philip. 2005. Symbolist Opera: Trials, Tribulations, Tributaries. In: *The Cambridge Companion to Twentieth-Century Opera*, edited by Mervyn Cooke, 60–84. Cambridge: Cambridge University Press.
- White, Alastair (2018). 'For Me The Greatest Measure of a Work of Art Is If It Makes Me Feel Uncomfortable Or Excites Me Sexually': A Lacanian Reading of Michael Finnissy's *Verdi Transcriptions*. In: *Principles of Music Composing: Links between Audiation and Composing*, edited by Rimantas Janeliauskas et al., 145–151. Vilnius: Lithuanian Academy of Music and Theatre.
- White, Alastair (2018). *WEAR*. Various Artists, Ben Smith. Accessed 2 May 2022. <https://vimeo.com/284147912>
- White, Alastair (2019). Postmodern Hyperspace in Elliott Carter's *String Quartet No. 4*. In: *Music, Individuals and Contexts: Dialectical Interaction*, edited by Nadia Amendola et al, 359–368. Rome: UniversItalia.
- White, Alastair (2020). Heaven's Rose: *ROBE* and the Philosophy of Fashion-Opera. In: *Sonograma* Edition #045, January 2020. Accessed 7 July 2021. <https://sonograma.org/2020/01/heavens-rose-robe-and-the-philosophy-of-fashion-opera/>
- White, Alastair (2021a). Material Music: Reclaiming Freedom in Spatialised Time. In: *Music in the Body—The Body in Music*, edited by Christine Hoppe and Sarah Avischag Müller, 175–194. Hildesheim: Georg Olms Verlag.
- White, Alastair (2021b). *ROBE*. Various Artists, Ben Smith. Métier, MSV 28609, 1 compact disc.
- White, Alastair (2021c). *WOAD*. Kelly Poukens, Suzy Vanderheiden. Métier, MSV 28617, 1 compact disc.
- White, Alastair (2022a). *RUNE*. Various Artists, Ben Smith. Métier, MSV 28626, 1 compact disc.
- White, Alastair (2022b). Music of Philosophy: Re-Reading Badiou's *Logics of Worlds* through the operas of Alban Berg. [Unpublished manuscript]. Music Department, Goldsmiths, University of London.
- Žižek, Slavoj. 1989. *The Sublime Object of Ideology*. London: Verso.

Scores

- Bach, Johann Sebastian (1983). *The Well-Tempered Clavier*. New York: Dover.
- Berg, Alban (1955). *Wozzeck*. Vienna: Universal Edition.
- Berg, Alban (1964). *Lulu*. Vienna: Universal Edition.
- Ferneyhough, Brian (1980). *Second String Quartet*. London: Edition Peters.
- Messiaen, Olivier (1942). *Quatuor Pour La Fin Du Temps*. Paris: Durand.
- Mozart, Wolfgang Amadeus (1957). *Symphony No. 41 in C Major*. Kassel: Bärenreiter- Verlag.
- Nono, Luigi (1957). *Il Canto Sospeso*. Mainz: Schott Music,
- Nono, Luigi (1961). Appunti per un Teatro Musicale Attuale. In: *La Rassegna Musicale* No. 31: 418–424.
- Nono, Luigi (2013/1962). *Intolleranza 1960*. Mainz: Schott Music.
- Schoenberg, A. (1917). *Die glückliche Hand*. Vienna: Universal Edition.
- Schoenberg, A. (1984). *Moses und Aron*. Edited by Christian Martin Schmidt. London: Eulenberg.
- Wagner, Richard (1973). *Tristan und Isolde*. New York: Dover Publications.
- Wagner, Richard (1986). *Das Rheingold*. New York: G. Schirmer.
- Wagner, Richard (1986). *Die Walküre*. New York: G. Schirmer.
- Wagner, Richard (1986). *Siegfried*. New York: G. Schirmer.
- Wagner, Richard (1986). *Götterdämmerung*. New York: G. Schirmer.

Other

- Devs (2020). Created by Alex Garland. DNA TV and FXP.
- Loki (2021). Created by Michael Waldron. Marvel Studios.
- Rick and Morty (2013–2021). Created by Dan Harmon and Justin Roiland. Williams Street et al.

„Viskas visada yra įmanoma“: įvadas į kontingencijos dialektiką

Santrauka

Fashion-opera – tai metodika, pagrįsta nesuderinamu paradoksu. Čia erdvinės, intervencinės meno formos susijungia su savo laikiniais, autonominiiais atitikmenimis dialoge, kuris suderina kiekvieno elemento nepriklausomybę ir hierarchinę lygybę su jų integracija į logišką visumą. Ši metodika atskleidžiama pirminiame keturių kūrinių cikle: *WEAR*, *ROBE*, *WOAD* ir *RUNE* (White 2018; 2021b; 2021c; 2022a), jame susijungia šokis, mada, muzika, poezija, drama ir (be kita ko) patys kūrinių dalyviai. Svarbu tai, kad kiekvienas jų išlaiko savo absoliutumą, nė vienas nenustelbia kito, kad taptų (tarkim) tik kostiumu ar muzikine aura. Ši idėja apima visus kūrinio aspektus, įskaitant jo įgyvendinimą visame kompoziciniame procese. Tokio paradokso išlaikymas pateisinamas specifinio antagonizmo teorija.

Kontingencijos dialektika. Čia kiekvienas opozicinis polius išlaiko savo tapatumą ir integralumą **abipusio išskirtinumo** atžvilgiu, kol tuo pačiu metu yra padarytas taip, kad **abipusiai sutalpinę** vienas kitą ir būtų įtrauktas į didesnes struktūras, leidžiančias paradoksalių jų sudedamųjų dalių vientisumą. Tikimasi, kad naudojant ir taikant šias koncepcijas visuose estetinio proceso etapuose gali būti sukurta kūrinių, kurie meta iššūkį tam tikroms suvokimo struktūroms ir leidžia atsirasti naujoms postžmogiškų bendruomeninių tarpininkavimų formoms.

Kontingencinis subjektyvumas – tai tarpžmogiškas veiksnys, kurį sudaro technologija (t. y. tekstai) ir individai. Kūriniai save kreipia būtent į grupę ir jos situaciją. Nors grupę sudaro atsiskyrusios, individualios perspektyvos, jos laikomos socialine ir biologine fikcija, kuri gali būti peržengta tik per jų rekombinaciją.

Fikcinis modelis – tai materialistinis individo santykio su savo pasauliu modelis.

Visuma apibrėžiama kaip situacija, kuri gali išsaugoti ir sujungti **abipusio išskirtinumo** elementus, tokius kaip bendruomenė ar tam tikri meno kūriniai.

Abipusis išskirtinumas yra nuoroda į hėgeliškąją dialektikos koncepciją, kuri epistemologinį antagonizmą regi kaip tiesos indeksą (Žižek 1989: 200). Visa tai perskaitoma per šiuolaikinės kosmologijos (t. y. hermeneutinių konceptų, kuriuos įgalina tokios sąvokos, kaip superpozicija ir multivisata) ir Alaino Badiou (2016; 2017), Quentino Meillassoux (2007; 2009) darbų prizmę; juos papildo marksistinės vėlyvojo kapitalizmo laikotarpio teorijos (Adorno 2006; Jameson 1991; Lukács 1971; White 2019; 2021a) ir Reza'os Negarestanio (2008) interpretacija. Kartu šie autoriai įrodinėja materialią paradokso ir nepriežastingumo tiesą kaip išorinio pasaulio prigimtį ir, tiesą sakant, mūsų šiuolaikinę, socialiai nulemtą subjektyvią patirtį, ypač pabrėždami susvetimėjimo ir laiko suerdvinimo svarbą.

Galiausiai, **abipusio sutalpinimo** sąvoka aprėpia tiek patirties struktūrų, tiek pačių meno kūrinių ypatybes. Straipsnyje remiamasi Vakarų meninės muzikos istorinių trajektorijų interpretacija per postmodernias decentravimo ir daugialypiškumo sampratas. Tai reiškia, kad to, ką galėtume pavadinti Vakarų klasikine kanonine trajektorija, esmė yra fenomenologinės perspektyvos laisvė, kai kūrinio taškai vienu metu funkcionuoja ir kaip objektas, ir kaip kontekstas – jie tuo pat metu ir talpina vienas kitą, ir patys yra talpinami vienas kitame. Svarbiausia čia yra antagonizmas tarp vystymo ir polifonijos (White 2021a: 190). *Fashion-opera* metodas plėtoja šią tradiciją, radikaliai atskirdamas muzikinius parametrus ir skirtingiems kūrinio kompozicijos istorijos momentams suteiktą svarbą, taip pat pritaiko juos visose dramaturginio meno srityse.

Apibendrinant galima teigti, kad šios sąvokos sudaro sistemą, vadinamą **kontingencijos** (atsitiktinumų, *red. past.*) **dialektika** – tai bandymas mąstyti apie *neniutoniskosios* tikrovės pasekmes marksistinei estetikos teorijai.

Intoning Compositional Elements of Music (Part 1)

Abstract. This text examines the possibilities of applying the principles of communicative speech intonation to the grammar of music composition. The conceptual ingredients for this purpose are pretty well documented: the functionality of spoken communication codes in a musical medium (Cross & Woodruff, 2009), music entrainment (Clayton, 2012) or groove conceptual models (Zbikowski, 2004), but the application of these or similar instruments in composition leaves much room for scientific interpretation. And this, despite the abundance of cognitive musicology to lay down the foundations of a universal listening grammar, could be traced back to the publication of the generative theory of tonal music (Lerdahl & Jackendoff, 1993). This article focuses on practical composition grammar, potentially offering a meter and tonality-based instantaneous form, or sonority-driven solutions for musical communication.

The object of the research presented in the article is limited to the means of composing intonation, applying the principles of spoken communication to the composition of elements of musical language (such as pulse, meter, melody, or harmony base). For this, cognitive research findings were applied to the definitions of entrainment type and communication of the aforementioned musical elements. The research tasks included: 1) formulation of the relationships between speech intonation codes and musical groove; 2) definition of composing levels (sub-systemic, systemic, and supra-systemic) for the complexity of intonation content and its structure; 3) finding and applying appropriate cognitive constants that describe intonation reasonably and comprehensively (such as duration lines versus accents, dynamic attention theory for pulse experience, meter economy, melodic process/reversal archetypes or tonal alphabets).

For the specified tasks, the concept formulated by the author of this paper in his Doctor of Arts thesis was used to unfold three (horizontal, vertical, and spatial) dimensions of intonation on three levels of composition: the sounding result of the creation, style of composing, and essential elements of musical structures. In addition, qualitative attributes are formulated for composing style dimension, listing the taxonomy of eighteen intonational codes; the expression of rhythm duration, to begin with, and the extended articulation of complex counterpoint textures, to finish.

In two articles, the first introduces the concepts of intonation codes and types of groove entrainment. In the second article, the concepts are modeled with the categories of musical practice (basal/developed, solo/ensemble, and closed/open) and based on the most reliable studies of intonation, as well as on music perception and entrainment habits to achieve rhythmic, tonal and spectral intonation in composition.

The methodology's most apparent practical value is related to the open and closed intonation of composing elements (such as closed/open meter, pulse, contour, and timbre). Still, in a more profound sense, it provides an alternative to tonal, dodecaphonic, set, and formulaic concepts in composing by introducing intonation grammar. The latter defines three-dimensional intonation of rhythm, tones, and contours supporting numerous compositional ideas: contrasting mono rhythm and complementary polyrhythm, tonal space and melody in it, or extended articulation of the flow vs. the specifics of the instrument.

Keywords: intoning, musical parameters, entrainment, compositional tools, creativity.

Introduction

In verbal communication, the ability to communicate is: 1) partly innate, 2) partly acquired naturally, reflecting the success of conversations, and 3) partly can be learned (as a component ability of leadership, rhetorical intelligence). Effective communication in music (success or recognizability between the creator's intentions and the audience's perception) is probably highly desirable to be attributed to the characteristic of sound. The sources of such attribution could be elaborated further.

A composer's innate ability to faithfully convey his ideas through music is seen and appreciated in cultural practice (such as the musical dramaturgy of Beethoven or Crumb. However, the reflection of the narrative success of the work is somewhat unreliable, partly because of the analytical approach where we create analogies between the language of music and speech. Therefore, before comparing communication of speech and music, we must briefly discuss the possibilities of learning to communicate via music.

Knowledge of many definable aspects of music communication is related to the assumptions of music theory or philosophy when non-musical research instruments (such as rhetoric, topics, or geometric/arithmetic statistics) are employed for studies of musical phenomena. Concerning the result of the composition, this means that the meta-definitions of the composer's intentions prevail, usually identifying the work's connections with certain musical styles (e.g., differences in harmonies of classical or serial technique), the success of which again depends on individual composer's ability to communicate sounds. Certainly, there are exceptions to how the sound is contemplated and realized. Still, the result of the composition is either phenomenologically individual (as, for example, the works of Giacinto Scelsi or Gérard Grisey) or incomplete (as Hindemith's

theory of the order of stability of intervals, Narmour's or Huron's implication-realization mechanics, or composition guidelines based on Lehrdahl's Listening Grammar). Finally, learning to compose has traditionally been more institutionalized by focusing on composing tools, i.e., rhythm, harmony, or melody generation algorithms that are known, rather than the evaluation of sound semantics.

In this article, the comparative guidelines of verbal and musical communication are presented based on the fundamental concept of the communicative medium of music by Ian Cross and Ghofur Eliot Woodruff (Cross & Woodruff, 2009), the details of which I invite the reader to familiarize themselves with in the original text. These authors base the medium of musical content on rich anthropological, social, and biological theories and divide it into three dimensions¹, two of which are essential for the perspectives of the craft of composing.

1. Motivational-structural dimension of intonation

Among other concerns of the composer when creating a musical expression, the adequacy and authenticity of the sound images are not in the last place. Adequacy in this context is treated as personal originality of the sound of the composition, i.e., what is it that the composer intended to express, if the listener perceives sufficiently close to the original and if that is precisely the composer's idea of sound. Using Cross and Woodruff's anthropological assumptions of communication, such practices can be transferred to the context of human communication.

A living species seek to survive and thrive. Sound is one of the most effective in this kind of security—a cry for help or suspicious sounds can be heard in advance, as opposed to seen, in both the wild jungle and modern urban concentrations. Research (Owings & Morton, 1998) pointed out that the effectiveness of the warning depends on the so-called **size symbolism**: the individual ability to perceive the sound image's adequacy to the source's size (and its proximity). This faculty is not equally developed in people, though very useful in composing the imaginary; fortunately, it can be designed deliberately, e.g., by studying acoustics and instrumentation. If the question arises in composing whether a new sound is suitable for an already created acoustic environment and whether it has a negative or positive valence (that is, contrasting or unifying), its characteristics ("physical dimensions") must either differ from those already present in the arrangement, intending a solo exclusiveness ("attention!"), or blend with the existing ones if the function of the ensemble is more important ("own").

It is known from instrumental practice, for example, that timbres of double bass and flute are of different "sizes". The initial intentions of using both instruments: the double bass is more characteristic of blending into the ensemble, harmoniously complementing the lower part of the arrangement; the flute distinguishes solos in the highest part of the instrument spectrum, but the purpose can be varied. Cross and Woodruff analyze the power of sound to represent/simulate non-musical phenomena (the so-called mood induction procedure [MIP]), widely used in film music), describing the types of messages music can convey (e.g., mourning or exaltation). But the researchers also point to an essential aspect of such a structural relationship, the honesty of the signal, which reflects the subject of environment/object creation, in the described case, the composer's intentions: it is not enough to match the "size" of the sound and its adequacy to the planned expression; it is essential to ensure that the nature of the imitation of the environment (an extra-musical component of the perception of the content of sounds, such as, for example, the pastoral "shepherd" melody, "storm," and countless other MIP images) meet the expectations of its creator. The listener should accept expectations from this particular artist; otherwise, the sound will be rejected. In the second part of the article, we will see that it is possible to assess the conformity of the objects (timbres) used in the process of composing to the intentions of the work environment (that is, the totality of the sound), and thus to convey the message of why the composer creates in this way. But first, in this chapter, we have to describe the theory of intonation intentions.

¹ The dimensions defined by Cross and Woodruff are motivational-structural, culturally enactive, and socio-intentional. The first relates to rendering non-musical content in music, the second to musical education and experience, and the third to musical intonation. The latter is the most important for the article's context (and scope). The dimension of cultural activation is left aside because of its commonality with traditional musicological disciplines such as music history or theory, and because of its relatively minor influence on intonation decisions. In addition, the article does aim to minimize such influence by creating new knowledge in the field of intonation. Structural motivation communicates honesty of signal, which conveys the sincerity of composing efforts, so the first dimension is included in the further discussion.

2. Socio-intentional dimension of intonation

In fact, in Cross and Woodruff's original concept, it is the third component of communication, however, we deem it to be more important in musical communication, unlike the **culturally-enactive** dimension, which is originally number two. Cultural communication in the latter is unequivocally associated with scientific knowledge (to understand the cultural message, a prior understanding of the work is required). Such knowledge can only be transmitted verbally using various channels (interviews, annotations, authors' publications, or studies by other researchers) to support the sound of the works. Such an influence of the goals, pre-history of the creation, or features of the process on the final evaluation of the content of the work, is uniquely individual for each listener, influenced, according to Cross and Woodruff (Idem, p. 120), by several social and psychological assumptions, starting from the characteristics of musical culture (both systemic, community-based and random); listener's background (including cultural, formal and personal); its psychological state (determined by preconceived cultural, religious, gender or racial attitudes) or previous (and not even necessarily musical) life experiences of the perceiver. Unlike the communication of intentions, all these performance assumptions are beyond this article's interests.

Social intentions determine why species communicate with each other in specific ways, and music can help people in cases when the accuracy of spoken words is potentially harmful—in situations of social uncertainty. Therefore, from an anthropological point of view (Számádó & Szathmáry, 2006), searching for solutions to personal, communal, or regional dramas requires an honest communication medium that allows the perceivers to believe in the intentions of the information spreader. For example, we suppose a composer undertakes to disseminate the music. In that case, he would expect that regardless of cultural, social, and psychological differences, the listener will recognize his efforts as musical, different from speech and that the dimensions—1) content of non-musical environment or objects and 2) knowledge-based abstractions—will also convey his 3) personal message; that the listener will be able to decipher the intentions of the musical message, the reason why the composer created such particular sound.

The ability to hear “behind” the spoken words was coded in human genes back in the days when the ability to recognize the intonations of words or even phonemes unique to one's tribe (and thereby protect oneself from potential enemies) could guarantee continued survival. Thus, intonation could facilitate the composer's search for the distinctiveness of his sound and contribute to imitating a “safe” listening environment in music. Such goals could be achieved using anthropologically grounded codes of intonation, of which Cross and Woodruff distinguish three.

3. Frequency code

The primary of the codes (since the other two depend on the content of the latter) is designated as the pitch of the utterance, low versus high when the stress is high. In spoken language, time is usually productive; it depends on the use of words in a sentence. However, in musical expression, time and pitch are often independent (as in iso-rhythmic or isomelic textures), and the concept of “low rhythm intonation” would not clarify how to interpret it in terms of compositional traditions and techniques. But Cross and Woodruff's intonation frequency is presented as a tool of intentions to dominate or subordinate (e.g., as the habit of threatening in a low, loud voice or a quiet half-tone, related to the already mentioned symbolism of the size of the expression: low is “big and threatening”). Such a treatment of intonation content aligns with the regular assessment of compositional strategies and results (dominant or subordinate rhythm, chords of different harmonic weights). Cross and Woodruff also pointed out that the cultural dimension of communication (such as time-honored traditions of instrument expression, gendered interpretations, or musical style habits) can suppress or partially neutralize the dominant intonation. Although, the same professional knowledge allows you to adjust such an effect (e.g., by slightly changing the arrangement or moving away from the original style).

In summary, let's call the primary intonation intention a **dominance code**, which allows us to predict the symbolic magnitude of expression of compositional elements (articulation of rhythm, tones, or timbre) from dominant (perceived “big”) to subordinate (“small”). In the theory of composition, it is named in various ways, depending on the specifics of the elements of the musical language (accents of rhythm, both duration and strength, the pitch of tones in the contour, modal stability, etc.). First, we will define such contexts by examining the proper intonation method; now, it is time to move up the hierarchy of intonation codes.

4. Effort code

If we already envisage a program to gather dominant and subordinate intonation codes in the composing language, it would be helpful to follow the energy differences between both intonations, determining the intensity of expression; this is called the effort code. As noted in the concept of Cross and Woodruff, the intonation of more significant differences requires more energy (both creative and performance). Hence, such a strategy allows the “broad” transmission of the aforementioned motivational-structural communication signal sincerity (and vice versa, the static expression of the dominance code appears “narrow” and nominal). In composing, more efforts need to be concentrated on harmonizing all voices for a harmonious sound, regardless of which element of the musical language is primary in the creative method: rhythmic harmony in popular music, the content of tones/timber heights in the avant-garde, or the totality of harmony in traditional composing. In the theory of composition, such efforts are pretty well known by the principle of complementarity, when one voice is more active while the other is relatively restrained, hints have already appeared in the motet but they are fully exploited in both strict and free counterpoint. According to Cross and Woodruff, this kind of tuning effort is associated with emotionality and the already mentioned sincerity of the creator’s actions (which creates trust and convinces the listener of the author’s aspirations), often called a successful or harmonious result in the practice of sounding.

And when does such a concept of compositional intonations manifest itself as the opposite of wide intonation—an independent leadership (and potential struggle/threat to aesthetics) opposed to sound ecology? It is safe to predict that the nominal intention is best conveyed when the opposite (dominant and subordinate) codes are not combined—in episodes of one flow (single instrument and ensemble solos in—for instance—a choral texture). Thus, the code of intonation energy originating from a speech in composing activity can be named the **solo-ensemble code**, conveying, respectively, sound leadership (provocation against harmonious sound) or complementary ensemble texture (sounding harmonious). Often, in practice, such a difference is called counterpoint (in the broadest sense) and, by the way, quite abstractly in terms of compositional tools (for example, we can apply a whole bunch of elements to rhythmic counterpoint). We will try to concretize this freedom of terminology by formulating the intonation method. Now let us emphasize that 1) the solo/ensemble code is elastically related to the dissonant (separated from the context) or consonant (merged in the context) character of the element, and 2) together with the dominance-subordination intonation forms the prerequisites for the last level of intonation.

5. Production code

In everyday speech, this code refers to the structure of phrases or sentences that indicate interrogative or affirmative intonation. Such distinctions are also used in music, but this work avoids definitions based on analogy primarily because of their inductive unreliability but also because of the complex experience of perceiving music. According to the so-called dimension model of the perceptual moment (Thompson, 2008: 228), in the primary (sensory, ongoing vs. perception) level, rhythm and tones are experienced separately in the first two perceptual dimensions, while contours are experienced in the third, linking intervals of rhythm and tones into a perceived melodic stream. Regrettably, the term *contours* of the compositional structure, just like *streams*, are still exotic in practice, however, it is worth trying to rely on music-specific perception for the definitions of intonation.

The code for the production of vocal intonation is related to the physiological phenomenon of *subglottal* (breathing) pressure: when limited air reserves force to adjust the expression of pitch intentions in sentences (that is, whether the statement is affirmative or interrogative, whether it requires an extension, etc.), by distributing which words are pronounced with a higher or lower intonation and differences in intensity (thus combining both codes of lower intonation levels). The air pressure in the respiratory tract is naturally highest at the beginning of exhalation, as is the highest frequency; also, naturally, the pressure is lowest at the end of exhalation, as is the lowest intonation. Physiological necessity also determines the communication strategy—if the intention of the intonation becomes physical (from high to low), the communication is ordinary, finite reasoning. If the intonation is deliberately reversed (from low to high intonation during one exhalation), the intention to create an expectation of extension (for a question or further explanation) is realized. Since the purpose of dominance/subordination (transmitted by the frequency code in spoken language) is recognized in music not only by pitch, intoning rhythm, tones, and timbre are complicated. Using the clearest example

of a chord sequence so far, if the dominant chord (harmonic accent of high energy charge) is at the end of the contour (i.e., the sequence), a half cadence is perceived, causing an open expectation of resolution to the tonic. If the tonic chord is returned at the end of the harmony outline, the cadence is experienced as closed, final. The limits of the chords' contour are relative to the harmony rhythm, involving pulse beats perception in which and for what time the chords are exhibited. Such involvement is more commonly known as **musical entrainment**.

As Cross and Woodruff point out, although the phenomenon of entrainment appears from time to time in spoken language (as in chants or poetic lines), only in music does the latter acquire primary significance. The structural elements of speech, accents, words, and phrases convey intentions in music only when they are rhythmically synchronized. Although the phenomenon of entrainment (tuning to the rhythm) itself is reasonably well defined, see, e.g., (Clayton, 2012), its application to intonation levels requires additional attributes to distinguish indentation levels and match them with intonation intentions.

6. Levels of musical entrainment

Since intonation codes are derived from speech, considerable corrections are necessary for their application to various musical language elements. In contrast, Lawrence Zbikowski (Zbikowski, 2004) derives groove levels from the anthropological assumptions of rhythmicity. The scientist begins with the so-called proprioception, the development of muscle motility during the baby's development. A baby's first movement experience involves the ability to repeat movements, such as raising and lowering a hand, raising it again, and doing it consciously. Zbikowski calls this power regularity. Eventually, the little person notices that regular limb movements are different, e.g., walking and grasping with hands—proprioceptive experience is enriched by differentiation. Finally, the child learns to combine a variety of movements, such as carrying in hands, and to perform action algorithms (such as drawing) or movement cycles.

By formulating conceptual models, Zbikowski applies the proprioception of regularity, differentiation, and cyclicity to the rhythmic groove perception: In an unfamiliar rhythmic flow, one first looks for regularity notices differences in regularity, and finally perceives divisions of cyclic form as complete contours of rhythmic movement. Barsalou's (Barsalou, 1999) mechanism of perceptual symbol allows us to justify such a sequence of experiences: a learned perception of physical activity can be repeated, e.g., skiing again. Because it is a mental image (knowing how to move), an experience of movement without actual physical action is possible (e.g., remembering what it felt like while skiing). If similar imaginary sensations are evoked by a source of a completely different nature, including a rhythmic groove, the reverse process is possible—mental images revive the former physical experience. Although Zbikowski himself does not equate movement (both imaginative and physical) with indentation, one can notice the connections between the origins of both phenomena. According to Clayton (*ibid.*), entrainment ensures synchronization between rhythms of different sources. In Zbikowski's model, both previous physical experience and the nature of the groove are unrelated rhythms that interact with a perceptual symbol. Thus, the listener synchronizes to the musical patterns of regularity, differentiation, and cyclicity, reliving the learned physics of movement.

An essential feature of the described entrainment process is related to the multi-level interconnections between the models. Differentiated entrainment is possible only after experiencing regularity, entirely analogous to physical experience: one cannot turn while skiing without knowing how to slide straight. Cyclicity could be experienced only after noticing the commonalities of differentiated movements, that is, regularities of differences: in the physical world, this is referred to as ability experience, such as an experienced skier not being afraid of the challenges of different slopes. If the variety of rhythmicity is too great, the experience of higher-level regularity becomes incomplete. Zbikowski's idea for such non-fulfillment of entrainment expectations is based on the need for a relationship between conceptual models. After experiencing a regular pulse of entrainment and presenting its alternative, it is necessary to return to a higher-level pulsation (see the skiing analogy above).

Suppose the variety of rhythmicity is too complex. In that case, the experience of higher-level regularity becomes difficult: conceptual rhythmicity patterns become incomplete if, after conveying the regular pulse of the entrainment and presenting its alternative, the original regularity is not restored. The simplest practical example of such intonation fulfillment involves the return of form divisions in a simple three-part form. Still, this content strategy is also possible for other elements of musical language (e.g., the cyclicity of rhythmic

durations, as in dotted rhythm, or the return of tonal register, in the case of tremolo). In addition, suppose the original entrainment content returns even at a higher level of variational development (like the return of the A division of forms in the case of the aforementioned three-part form). In that case, a closure or cadence is implemented. Compositional procedures, such as pauses, changes in rhythmic durations, and changes in the harmony rhythm, produce the opposite, open movement of continuity. They are separating the concept of differentiation from the level of cyclicity, in the case of the simple form, a two-part A–B structure. Again, the strategy applies to all elements of musical language.

It is important to note that not only cyclicity shapes output. Analogous connections are common to the other two pairs of models. Solo-ensemble differentiation is possible only by changing the energy of the primary dominance-subordination code (after all, it is possible to emphasize both low and high tones using the clearest example of pitch yet). Differentiation is not intoned if accents are not projected, e.g., in a trill. Analogously, the dominance of a sound event is possible only concerning other subordinated events, regardless of which parameter the dominant is extracted (duration, pitch, or repetition). The regularity of intonation manifests itself; if there are only similar events in the series (e.g., one low-timbre tone is repeated), they will become subordinated to expectations waiting for changes. Such a concept of intonation responds to the familiar sound situation where a flow without new developments (i.e., dominant over others) is characterized as prolonged and unengaging to the listener.

To conclude the description of entrainment models, it is worth emphasizing that the expanded concept of entrainment allows shaping intonation by rhythm (as in the initial treatment of entrainment) and pitch (both tonal and timbral). Indeed, synchronization to intonation is possible for dominance and solo-ensemble codes, recognizing changes along the perceptual moment dimensions in both time and pitch. Auditory illusions are found when both experiences are fused at the same pre-perceptual level in a contour, as illustrated by an example (Figure 1). Say we have an almost identical set of intervals and durations; only the direction is different:



Figure 1. Dominance degree change in scale illusion due to differences in the direction of the melody; Sigitas Mickis' synthetic example

Figure 1 illustrates the scale illusion, where the major scale pattern (semitone-tone sequence) intonates different dominants in different directions. The unstemmed notes in Figure 2 indicate the pitch accents arising from the beginning and end events of the eight's contours (so-called structural accents) together with the change in melodic direction (in both cases, D5, chosen for the same pitch value). Both bars convey Gmaj7 without a third, but in the first one, filling the gap between D with G4–F#5 upwards, the D scale becomes dominant at the quarter tone, while in the second bar, the dominant Gmaj7 does not change due to the B4–G4–D5 triad (5th and 7th eight notes and a quarter note in 2nd bar of Figure 1).

The illustrated illusions happen for several reasons, which we will cover in the following section. Still, the main one is related to the average ratings of the key profiles (Krumhansl & Kessler, 1982): degree *V* (D5 in the example) stands for the second from the top rating in the key profile (following degree *I*), and in the first bar this tone is repeated almost immediately, between repetitions having pitches of a narrow interval, up to a third, according to Eugene Narmour (Narmour, 1990). Thus, the dominance of the first-degree changes to the fifth regardless of the initial major pattern. In the second bar, repetitions of D5 are separated in time (and therefore weaker in short-term memory), with a degree of a higher rating—*I* (the last eight in the second bar) intervened between them with the distance in the register of wide interval (fifth). Wide intervals act as a solo (distinctly dissonant) code, confirming the tones of the underlying G triad coinciding with the Gmaj7.

The example is given to illustrate what knowledge may be required to intonate, how the various parameters of pitch and time relate to each other, and what the methodological principle of intonation is. Due to the scope of the article, the method of composing intonation will be revealed in the next issue of this journal. In this one, it remains to summarize the perspectives offered by the presented concept regarding compositional tools and creativity in music in general.

7. Intermediate summary of intonation in composition

Based on the anthropological, psychological, and social assumptions of human communication, it can be said that intonation in both speech and music is structured, therefore, it can be expressed with compositional instruments. Intonation in both communications is an opportunity to convey why text or music was created, complementing the message of what was said or performed. The main currency of such intentions is related to open (i.e., interrogative) or closed (i.e., affirmative) intonation, which in turn is shaped by the combination of frequency and effort codes in speech. In music, the latter codes correspond to regular and differentiated entrainment and can be attributed to reasonably common attributes of musicianship.

Thus, combining dominant and subordinate intonation effectively produces the regularity of entraining music, as is done creatively when introducing accents (rhythmic, i.e., duration, and loudness or pitch). Suppose the accented-unaccented change is designed to be regular; in that case, it entrains the listener at a specific frequency, usually referred to in music as steady rhythm, stable (“regular”) scale, or recognizable (again, “regular”) instrumentation. Such regularity can be differentiated by giving creative differences to the flow of sound: for example, distinguishing the regularity of fourths against the syncopation of eighths, contrasting unstable diatonic or chromatic scale degrees against stable ones, or distinguishing one timbre in the instrumentation against other harmonious consonances. In general, it is appropriate to differentiate between distinct, solo intonation (as a syncopated batch of dissonant tones and timbres) versus a complementary ensemble of voices as an element of creativity in composition. Such solo-ensemble articulation forms the code for the differentiation of the musical flow.

Both dominance-subordination and solo-ensemble intonations can be combined to create an open or closed direction of expression: the dominant solo adds an open, dissonantly distinguished context, while the subordinate intonation gives the ensemble a harmonious (complementary) sound, possibly defined as a consonant. Such a dissonance-consonance strategy is suggested for both time and pitch domains and will be discussed in the second part of the article. Thus, the possibility is proposed to predict creative (contextually new) intonation with openness or closure, fitting into the time interval of the psychological present (i.e., possibly perceived as an open or closed completed structure within a period of short-term memory).

References

- Barsalou, Lawrence W. (1999). Perceptual symbol systems. In: *Behavioral and Brain Sciences*, 22(4): 577–660.
- Clayton, Martin (2012). What is Entrainment? Definition and applications in musical research. In *Empirical Musicological Review*, vol. 7, no 1–2.
- Cross, Ian, & Woodruff, Ghofur Eliot (2009). Music as a communicative medium. In Rudolf Botha & Chris Knight (Eds.), In: *The Prehistory of Language* (p. 0). Oxford University Press.
- Krumhansl, Carol L., & Kessler, Edward J. (1982). Tracing the dynamic changes in perceived tonal organization in a spatial representation of musical keys. In: *Psychological Review*, 89: 334–368.
- Lerdahl, Fred, & Jackendoff, Ray S. (1993). *A Generative Theory of Tonal Music*. Cambridge, Mass.: The MIT Press.
- Narmour, Eugene (1990). *The Analysis and Cognition of Basic Melodic Structures: The Implication-Realization Model*. Chicago: University of Chicago Press.
- Owings, Donald H., & Morton, Eugene S. (1998). *Animal Vocal Communication: A New Approach*. Cambridge University Press.
- Számádó, Szabolcs, & Szathmáry, Eörs (2006). Selective scenarios for the emergence of natural language. In: *Trends in Ecology & Evolution*, 21(10): 555–561.
- Thompson, William Forde (2008). *Music, Thought, and Feeling: Understanding the Psychology of Music* (1 edition). Oxford; New York: Oxford University Press.
- Zbikowski, Lawrence M. (2004). Modelling the Groove: Conceptual Structure and Popular Music. In: *Journal of the Royal Musical Association*, 129(2): 272–297.

Kompozicinių elementų intonavimas

(I dalis)

Santrauka

Šiame tekste nagrinėjami šnekos intonacijos (komunikacijos) principai, kuriuos galima taikyti muzikos komponavimo gramatikai. Ją formuluojant buvo remiamasi gana gerai aprašytais koncepcijos dedamosiomis, tokiomis kaip šnekos (komunikacijos) kodai muzikinėje terpėje (Cross, Woodruff 2009), muzikinė įtrauka (Clayton 2012) ir įtraukų koncepciniai modeliai (Zbikowski 2004). Vis dėlto, nepaisant gausybės kognityvinių tyrimų (pavyzdžiui, tokių kaip generatyvinės tonalios muzikos teorija (Lehrdahl, Jackendoff 1983)), atliktų formuojant universalios klausymo ar muzikinės gramatikos pagrindus, šių tyrimo būdų taikymas muzikinio komponavimo sintaksei ir semantikai palieka dar daug galimybių mokslinėms interpretacijoms. Šio straipsnio dėmesio centre – universali intonavimo komponuojant gramatika, kuri muzikinei komunikacijai siūlo tiek ritmu ar tonalumu, tiek momentine forma ar sonorais grįstus sprendimus.

Straipsnyje pristatomo tyrimo objektas apibrėžiamas taikant šnekos (komunikacijos) intonacijos principus muzikinės kalbos elementams, tokiems kaip pulsas, metras, melodija ar harmonijos pagrindas, komponuoti. Siekiant šio tikslo, kognityvinių tyrimų atradimai pritaikomi muzikos elementų įtraukos (angl. *entrainment*) tipo ir komunikacijos intonavimu apibrėžtims. Tyrimo uždaviniai: 1) susieti šnekos intonavimo kodus ir muzikinių įtraukų koncepcinius modelius; 2) išskirti komponavimo lygmenų (posisteminių, sisteminių ir viršsisteminių) intonacinį turinį trimatėje struktūroje; 3) atlikti tinkamų, pagrįstai ir išsamiai intonavimą apibūdinančių kognityvinių konstantų (pavyzdžiui, trukmių linijos ar akcentai, daugybinė pulsų tvinksnų patirtis, metro ekonomija, melodinio kontūro proceso ir (ar) pokyčio archetipai, tonalumo aukščių abėcėlės) paiešką ir jas taikyti.

Nurodytiems uždaviniams įgyvendinti ir trims komponavimo lygmenims (posisteminiams, sisteminiams ir viršsisteminiams) išskirti pasitelkta menų daktaro Sigitio Mickio disertacijos koncepcija, taip pat kiekvienu atveju buvo išskleidžiamos trys dimensijos (horizontali regularumo, vertikali diferenciacijos ir erdvinė cikliškumo). Kiekvienai iš šių dimensijų suformuluotos kokybinės apibrėžtys, realizuojančios pasirinktą intonacinį kodą ir jo sąryšius su kitais intonavimo elementais. Pirmajame iš dviejų straipsnių pristatomos intonavimo kodų ir jų įtraukos tipų koncepcijos. Antrame straipsnyje koncepcija modeliuojama muzikinės praktikos (bazinė / išplėtotą, solo / ansamblio ir uždara / atvira) kategorijomis ir pagrindžiama patikimais intonavimo, muzikos suvokimo ir muzikinių įtraukų tyrimais, pritaikytais komponavimo procese siekiant ritminio, toniško ir spektrinio intonavimo.

Straipsnyje pristatomos metodikos praktinė vertė susijusi su komponavimo elementų atviru ir uždaru intonavimu (pavyzdžiui, uždaras / atviras metras, pulsas, kontūras, tembras ir t. t.), tačiau, formuluojant intonavimo gramatiką, kartu suteikiama alternatyva tonalioms, dodekafoninėms, setų, formulinėms kūrybos koncepcijoms. Minėta gramatika apibrėžia ritmo, tonų ir kontūrų intonavimo sąsajas, taip pat poveikį bendroms kompozicinėms koncepcijoms, tokioms kaip: kontrastingas monoritmas, komplementarus poliritmas, toniškumo erdvė ir melodija joje, išplėsta ir nominali instrumentuotė skambesio tėkmės intonavimui.

2

KULTŪRINIS KONTEKSTAS
KAIP KŪRYBIŠKUMO PRIELAIDA
(ETNINIAI, TAUTINIAI
IR KITI ASPEKTAI)

CULTURAL CONTEXT
AS A PREREQUISITE
FOR CREATIVITY (ETHNIC,
NATIONAL ASPECTS, ETC.)

From Constraints to Creativity: Musical Inventions through Cantonese Contours in Hong Kong Contemporary Music¹

Abstract. When hearing a song for the first time, listeners could find its lyrics difficult to discern due to discrepancies between the verbal language and its musical setting. Compared to the Romance languages, tonal languages present a particular challenge to composers and listeners. Since tones are used to differentiate word meanings, tonal languages are inherently musical; yet, ironically, their musical expression is often constrained by the pitch structure of the language. With more linguistic tones than standard Chinese, Cantonese poses still greater challenges for musical perception and composition. While there is already research on the tone-melody interface in Cantonese opera (Yung 1989) and Canto-pop (Ho 2010; Wong and Diehl 2002), no one to date has mapped out how Cantonese composers deal with text-setting constraints in contemporary classical compositions.

Drawing upon perception tests and musical analysis, this study renews the understanding of the Cantonese text-setting constraints by identifying the optimal intervals for all tone successions and delineates how the constraints function as creative resources in Hong Kong contemporary music. With the analyses of Hing-yan Chan's choral work *A Poet's Four Season*, Doming Lam's Chinese orchestral piece *Autumn Execution*, and my orchestral work *Times of Prospering and Perishing*, I demonstrate the potentialities of the tonal Cantonese language when combined with speech and text to produce unique melodic, harmonic, and textural effects in both vocal-choral works and instrumental music containing unsung texts. This study illustrates how Hong Kong composers work within the constraints instead of against them to create new music that paves new ways for the audience to appreciate the language and culture imbued within the music.

Keywords: tonal language, Cantonese, Hong Kong, constraints, creativity.

Introduction

Tonal languages depend on variations in pitch and inflection to differentiate word meanings. Since the same sound may carry very different or even conflicting meanings at different pitch levels, the perception of pitches as high or low in a musical melody fundamentally affects the perception of the corresponding text. Research on the tone-melody interface in Cantonese opera (Yung 1989) and Canto-pop (Ho 2010; Wong and Diehl 2002) has revealed that Cantonese texts are only intelligible in a musical setting if the pitches of successive syllables are appropriately distanced. However, no one to date has mapped out the manifold possibilities in contemporary Cantonese compositions to understand how composers deal with text-setting constraints. This study fills the gap by investigating the tone-melody relationship in Cantonese text settings as exemplified in the creative praxes of Hong Kong composers in their choral and instrumental works.

In Cantonese, there are nine tones at six distinct pitch levels. Chao's (1930) numerical system expresses pitch levels from 1 (lowest pitch) to 5 (highest pitch), the six distinct pitch levels in Cantonese can be represented as follows: tone one (T1) /55/, tone two (T2) /25/, tone three (T3) /33/, tone four (T4) /21/, tone five (T5) /23/, and tone six (T6) /22/. The two numbers correspond to the pitch level at the onset and the end of the tone respectively. For instance, tone two /25/ indicates an upward inflection that begins at the mid-low-level and ends at the high level. The first six tones alone cover all pitch levels in Cantonese. Tones seven through nine are entering tones, which change the ending consonant of a sound to one of the unreleased plosive consonants -p, -t, and -k. Tonally, the pitch levels of these tones are the same as tones one, three, and six, and they shall be treated as the same tones in a musical setting.

Table 1 illustrates how the same sound “fan” corresponds to the characters of different meanings when it is spoken with nine tones. From a musical perspective, it is worth noting that T2 and T5 are rising tones with an inherent upward glissando from a lower pitch. The upward scoop arising from these tones is an important feature in sung Cantonese. Even when the scoop is not recorded in the score, native Cantonese performers will naturally incorporate it into the melody to avoid misunderstandings (Schellenberg 2011: 1754), leading to a distinctive melodic feature in Cantonese vocal music.

¹ Research for this study was supported by the Research Grants Council (ECS 24602020). I am indebted to my team, Daniel Lau, Larry Shuen, Lau Yik Long, and Wong Ching Yin, for their assistance in the research project, as well as Dr. Tse Chun-yan and Prof. Li Ka-Chi for reviewing the draft of the article.

Tone number	Category	Relative pitch value	Example
1	High-level	55	分 / fan / “divide”
2	High-rising	25	粉 / fan / “powder”
3	Mid-level	33	訓 / fan / “teach”
4	Low-falling	21	焚 / fan / “burn”
5	Low-rising	23	奮 / fan / “diligent”
6	Low-level	22	份 / fan / “portion”
7	High-entering	5	忽 / fat /
8	Mid-entering	3	-
9	Low-entering	2	佛 / fat / “buddha”

Table 1. Nine tones of Modern Cantonese

The text-setting issue is complicated by adjacent combinations of two or more characters because a phrase or word that contains two or more characters is only meaningful if it is sung with the correct relative contour (Ladd 2013: 6). For example, a combination of T1 /55/, and T4 /21/, as in “wilted vines” *fu1 teng4* (枯藤) creates a falling contour; and a combination of T4 /21/ and T2 /25/, as in “flowing water” *lau4 seoi2* (流水), creates a rising contour. For Cantonese lyrics in a melody to be correctly understood, at least two conditions must be met: 1) the direction of the intervals must match the lexical contours of tone combinations at different pitch levels, and 2) the distance between the intervals must be optimal. This linguistic property of Cantonese makes it especially challenging for composers to set pre-existing Cantonese speech or text to music. Otherwise, the interval would render the lyrics incomprehensible or misleading: “my lord” *zyu2* (主) could be perceived as “pig” *zyu1* (豬), and “school principal” *haau6 zoeng2* (校長) could be perceived as “flirty elephant” *haau4 zoeng6* (姣象). This phenomenon, also known as *daozi* “mismatched words” (倒字), is painstakingly avoided in the composition of Cantopop lyrics so that the appreciation of the lyrics is not compromised (Li 2021; Wong 1997: 6).

To date, is comprehensive investigation into optimal musical intervals for correct perception of each Cantonese tone combination. Studies by Wong and Diehl (2002) and Yiu (2013) have attempted to express the relative distance between the average fundamental frequencies of the speech tones in terms of musical intervals, but such descriptions are only helpful in generating melodies that sound as close to speech as possible. In practice, composers have used many more intelligible intervals that could fit each combination, but the degree of flexibility is insufficiently examined. Studies by Ho (2010) and Chow (2012) have identified some optimal intervals that are most frequently used in Cantonese songs, and Ho’s investigation (2009) into how mismatched intervals are perceived as alternative tones also offers valuable insights into text-setting constraints. While these findings are primarily applicable to understanding textual intelligibility within the context of the predominantly tonal musical language of popular music, the intervals that they have studied do not fully encompass the possibilities of intelligible intervals.

Due to the constraining nature of Cantonese text setting, some scholars see musicality and tone-melody correspondence as opposing forces, implying that to uphold one means sacrificing the other (Wong and Diehl 2002: 202; Agawu 1988: 128). Indeed, the Cantonese language and the expectations of native audiences have likely created a level of text-setting restriction unmatched by other tonal languages (Ho 2010: 116). As a result of such constraints, it is especially difficult to compose music in Cantonese that maintains textual intelligibility, even for native speakers. It is my contention, however, that these limitations can serve as powerful catalyst for musical innovation. Composers throughout history have drawn inspiration from physical, musical, and cultural constraints (Magnusson 2010; Pearce and Wiggins 2002; Norman 1999; Ebcioğlu 1992; Boden 1990). As Stravinsky put it, “The more constraints one imposes, the more one frees one’s self of the chains that shackle the spirit.” (Stravinsky 1947: 65) By conducting a thorough,

close-to-the-text investigation into linguistic constraints and freedom in the tone-melody interactions in Cantonese contemporary works by Hong Kong composers, I will demonstrate how the constraints imposed by the tonal language can unleash musical creativity not only in the melodic aspect but also in other parameters such as harmony, texture, and timbre organization.

Methods

This study of Cantonese contemporary music by Hong Kong composers comprises two stages. Firstly, perception tests are carried out to refine the understanding of the text-setting constraints by finding all intelligible intervals for each tone combination in Cantonese. These results are then applied to the analyses of text-setting strategies and tone-melody relationships in contemporary repertoire.

Perception Test of Intelligible Intervals

To establish a model for analytical study, I have performed perception tests to identify the optimal musical intervals for each successive combination of Cantonese linguistic tones, so that the Chinese text remains intelligible in the melody. These perception tests examined all 36 combinations resulting from the six tones at different pitch levels, covering combinations of falling and rising contours as well as level combinations of the same tones.

Twelve participants (6 female and 6 male) took part in the test. They are all native Cantonese speakers, aged 18 to 26, and are students at The Chinese University of Hong Kong with musical training. Participants are asked to listen to recordings of two-character Chinese words set to musical intervals within 14 semitones. For example, the word *zing1 san4* “spirit” (精神) was used to study the intelligible interval for the T1-T4 succession. As this combination consists of a high-level tone followed by a low-level tone, participants will listen to the text being sung in unison and descending intervals ranging from a minor second (one semitone) to a major ninth (fourteen semitones), then identify intervals that allow them to perceive the word *zing1 san4*. The intervals are sung at different transpositions within a diatonic scale to examine how the perceived scale degree in tonal settings affects intelligibility. For instance, to study the intelligibility of the descending minor 3rd when matched with a certain tone progression, participants would first hear a C major chord progression before listening to recordings of the text set to descending intervals of C-A, D-B, F-D, and G-E, which would be perceived as “do-la”, “re-ti”, “fa-re”, and “so-mi” respectively. They would then choose one of the following options to determine its intelligibility: 1) intelligible; 2) intelligible but potentially misleading; or 3) unintelligible. Additionally, they are invited to provide alternative texts or linguistic tones they may have perceived in the mismatched intervals so that I can examine the patterns and outcomes of undesirable tone-melody matching.

The result indicates that the intelligibility of musical intervals is not entirely clear-cut. As expected, there are intervals that all participants find intelligible for each tone succession, and these would be intervals closest to the distance between the tones in natural speech; conversely, there are also intervals that no participant finds intelligible. There are also intervals between these two ends that are intelligible to varying portions of participants, thus forming a spectrum of intelligible intervals. Thus, the concept of intelligibility is more fluid than it is understood at present. For the analytical part of this study, an interval is considered intelligible if there is at least one subset of pitch succession considered to be intelligible by 75% or more participants. These intervals are summarized in tables 2a, 2b, and 2c [see on pages 44–47].

The results show that for each tone succession, intervals of the same width could indeed lead to varying results of intelligibility when they are perceived as different scale degrees. The cases involving scale degrees “mi”, “fa”, “ti”, and “do” deserve closer examination. For T2-T1 (*se2 sang1* “sketch” [寫生]), while most unison intervals are intelligible for the ascending contour, pitch successions F-F (“fa-fa”) and C-C (“do-do”) are noticeably missing. The same is true when the tones are reversed, as in T1-T2 (*fung1 ging2* “scenery” [風景]). In the case of T3-T2 (*siu3 waa2* “joke” [笑話]), most participants find the augmented 4th F-B (“fa-ti”) intelligible, but not the diminished 5th B-F (“ti-fa”). Six participants reported that they perceived the first character as *siu6* (兆) instead of *siu3* (笑) when hearing the word set to “ti-fa”. In the reverse contour T2-T3, the diminished 5th F-B (“fa-ti”) is also missing. For both T4-T3 (*jau4 hei3* “game” [遊戲]) and T4-T5 (*hon4 laang5* “cold” [寒冷]), most pitch subsets of perfect 4th are considered intelligible, except that B-E (“ti-mi”) was ruled out by the majority; when hearing the words sung to “ti-mi” in T4-T3, four participants reported hearing

the first character as *jau6* (又); in T4-T5, three participants reported that they perceived the first character as *hon6* (汗) instead of *hon4* (寒). B-E (“ti-mi”) is also missing in their reversals, T3-T4 and T5-T4. For T6-T1 (*zi6 si1* “selfish” [自私]), only E-G (“mi-so”) and B-D (“ti-re”) are considered intelligible by the majority, while D-F (“re-fa”) and A-C (“la-do”) are not, with four participants reported hearing the latter character as *si3* (試). Likewise, when the tones are reversed in T1-T6 (*jam1 ngok6* “music” [音樂]), the same pairs “fa-re” and “do-la” did not make an intelligible list, and four participants reported hearing the first character as *jam3* (蔭) in those pairs.

The above cases suggest that some scale degrees, especially those forming semitones in the diatonic scale, may have a stronger affinity with certain tones in Cantonese; in particular, when T1 or T2 is matched to “do” and “fa”, they tend to be identified as T3 or T5 respectively; when T3 or T4 is matched to “ti” and “mi”, they tend to be identified as T6. The affinity is so strong that the presence of these scale degrees could render a pitch succession unintelligible even though the correct tones can be perceived at other transpositions of the same interval in the diatonic scale. Similar findings were reported by Ho (2010: 88), who suggested that a mismatch would be perceived for an optimal interval when T3 or T5 is not matched with “do” and “fa” in the diatonic scale. However, my perception tests indicate that her theory does not always hold, since a number of participants would still find some of the pitch successions concerned intelligible. In particular, cases involving T5 tend to have more intelligible results, and I postulate that the upward glide in this tone can help listeners narrow down the perceived text as either T2 or T5, thus preventing some cases of perceptual mismatch. Despite this, we may still conclude that when these scale degrees are present in a pitch succession, they could affect the intelligibility of words involving specific linguistic tones.

Table 2a. Intelligible intervals for tone successions (TS) with an ascending contour

Con-tour	TS	Exam-ple	Inter-val	Semi-tones	Pitches (Percentage)										
Ascending	T2-T1	寫生	Unis.	±0	DD (100.00%)	EE (91.67%)	GG (100.00%)	AA (83.33%)	BB (83.33%)						
			M2	+2	CD (100.00%)	DE (100.00%)	FG (83.33%)	GA (100.00%)	AB (100.00%)						
	T3-T1	信心	M2	+2	CD (100.00%)	DE (100.00%)	FG (100.00%)	GA (100.00%)	AB (100.00%)						
			M3	+4	CE (100.00%)	FA (100.00%)	GB (100.00%)								
	T3-T2	笑話	M2	+2	CD (100.00%)	DE (100.00%)	FG (100.00%)	GA (100.00%)	AB (100.00%)						
			M3	+4	CE (100.00%)	FA (100.00%)	GB (100.00%)								
			TT	+6	FB (91.67%)										
			P5	+7	CG (75.00%)										
	T4-T1	沉思	M6	+9	CA (100.00%)	DB (100.00%)	FD (100.00%)	GE (100.00%)							
			m7	+10	AG (100.00%)	BA (100.00%)	DC (83.33%)	ED (100.00%)	GF (75.00%)						
			M7	+11	CB (100.00%)	FE (100.00%)									
			8ve	+12	GG (100.00%)	AA (100.00%)	BB (100.00%)	CC (100.00%)	DD (100.00%)	EE (100.00%)	FF (100.00%)				
			M9	+14	GA (100.00%)	AB (100.00%)	CD (91.67%)	DE (100.00%)	FG (100.00%)						
			P4	+5	DG (83.33%)	EA (75.00%)	AD (83.33%)	BE (83.33%)							
			P5	+7	AE (100.00%)	CG (100.00%)	DA (100.00%)	EB (100.00%)	FC (100.00%)	GD (100.00%)					
	T4-T2	流水	m6	+8	BG (91.67%)										
			M6	+9	CA (100.00%)	DB (100.00%)	FD (100.00%)	GE (100.00%)							
			m7	+10	AG (100.00%)	BA (100.00%)	DC (75.00%)	ED (91.67%)	GF (75.00%)						
			M7	+11	CB (100.00%)	FE (100.00%)									
			8ve	+12	GG (100.00%)	AA (100.00%)	BB (91.67%)	CC (100.00%)	DD (100.00%)	EE (100.00%)	FF (100.00%)				
			M9	+14	GA (100.00%)	AB (100.00%)	CD (100.00%)	DE (100.00%)	FG (100.00%)						
			P5	+7	AE (100.00%)	CG (100.00%)	DA (100.00%)	EB (100.00%)	FC (100.00%)	GD (100.00%)					

T4-T3	遊戲	m3	+3	DF (100.00%)	AC (83.33%)		
		P4	+5	CF (100.00%)	DG (83.33%)	EA (75.00%)	GC (100.00%)
		TT	+6	BF (91.67%)			
		P5	+7	CG (100.00%)	FC (100.00%)		
		m6	+8	AF (100.00%)	BG (100.00%)	EC (100.00%)	
		m7	+10	AG (75.00%)	DC (91.67%)	GF (91.67%)	
		8ve	+12	GG (100.00%)	CC (100.00%)	FF (100.00%)	
		m9	+13	BC (83.33%)			
T4-T5	寒冷	m3	+3	DF (100.00%)	EG (83.33%)	AC (100.00%)	
		P4	+5	CF (100.00%)	DG (100.00%)	EA (91.67%)	GC (100.00%) AD (91.67%)
		TT	+6	BF (100.00%)			
		P5	+7	CG (100.00%)	EB (75.00%)	FC (100.00%)	GD (100.00%)
		m6	+8	AF (100.00%)	BG (100.00%)	EC (100.00%)	
		M6	+9	FD (75.00%)			
		m7	+10	AG (100.00%)	DC (100.00%)	ED (75.00%)	GF (100.00%)
		M7	+11	CB 33,33%	FE 33,33%		
		8ve	+12	GG (100.00%)	BB (75.00%)	CC (100.00%)	DD (100.00%) FF (100.00%)
		m9	+13	BC (75.00%)			
T4-T6	然後	M2	+2	CD (100.00%)	DE (100.00%)	GA (100.00%)	AB (100.00%)
		M3	+4	CE (100.00%)	FA (91.67%)	GB (91.67%)	
T5-T1	眼睛	M2	+2	CD (100.00%)	DE (100.00%)	FG (100.00%)	GA (100.00%) AB (100.00%)
		M3	+4	CE (100.00%)	FA (100.00%)	GB (100.00%)	
		P4	+5	DG (83.33%)	GC (91.67%)		
		TT	+6	FB (75.00%)			
		P5	+7	CG (91.67%)	FC (91.67%)		
		M6	+9	CA (75.00%)			
T5-T2	也許	M2	+2	CD (100.00%)	DE (100.00%)	FG (100.00%)	GA (100.00%) AB (100.00%)
		M3	+4	CE (91.67%)	FA (100.00%)	GB (100.00%)	
		TT	+6	FB (83.33%)			
		M6	+9	FD (83.33%)			
T5-T3	滿意	Unis.	+0	CC (91.67%)	DD (100.00%)	FF (91.67%)	GG (91.67%) AA (100.00%)
T6-T1	自私	m3	+3	EG (91.67%)	BD (100.00%)		
		P4	+5	DG (91.67%)	EA (91.67%)	AD (100.00%)	BE (100.00%)
		P5	+7	AE (91.67%)	DA (75.00%)	EB (91.67%)	
		m6	+8	BG (91.67%)	EC (75.00%)		
		m7	+10	BA (75.00%)	ED (83.33%)		
		8ve	+12	EE (75.00%)			
T6-T2	預感	m3	+3	EG (91.67%)	AC (75.00%)	BD (100.00%)	
		M3	+4	FA (91.67%)	GB (91.67%)		
		P4	+5	DG (91.67%)	EA (91.67%)	AD (100.00%)	BE (100.00%)
		P5	+7	AE (83.33%)			
		m6	+8	BG (100.00%)	EC (75.00%)		
		m7	+10	AG (100.00%)	BA (75.00%)	ED (75.00%)	
T6-T3	面對	m2	+1	EF (100.00%)	BC (100.00%)		
		m3	+3	DF (100.00%)	EG (100.00%)	AC (100.00%)	BD (75.00%)
		TT	+6	BF (75.00%)			
		m6	+8	EC (75.00%)			
T6-T5	父母	m2	+1	EF (100.00%)	BC (100.00%)		
		m3	+3	DF (100.00%)	EG (100.00%)	AC (100.00%)	BD (75.00%)
		TT	+6	BF (83.33%)			
		m6	+8	AF (83.33%)	BG (83.33%)	EC (91.67%)	

Table 2b. Intelligible intervals for tone successions (TS) with a descending contour

Contour	TS	Example	Interval	Semi-tones	Pitches (Percentage)																																																																																																																																																																			
					DD (83.33%)	EE (100.00%)	GG (100.00%)	AA (100.00%)	BB (100.00%)	FE (91.67%)	CB (100.00%)	DC (83.33%)	ED (100.00%)	GF (83.33%)	AG (100.00%)	BA (100.00%)	FD (75.00%)	GE (75.00%)	CA (91.67%)	DB (91.67%)	GD (91.67%)	AE (83.33%)	CG (91.67%)	DA (91.67%)	EC (100.00%)	AF (100.00%)	BG (100.00%)	FC (75.00%)	GD (91.67%)	CG (91.67%)	DA (75.00%)	GC (91.67%)	CF (100.00%)	DG (91.67%)	AC (83.33%)	DF (91.67%)	EG (91.67%)	FG (83.33%)	BC (83.33%)	EF (91.67%)	CC (83.33%)	FF (75.00%)	EA (100.00%)	GC (100.00%)	AD (100.00%)	BE (91.67%)	CF (100.00%)	DG (100.00%)	FA (83.33%)	GB (75.00%)	AC (100.00%)	BD (100.00%)	EG (100.00%)	GA (100.00%)	CD (75.00%)	DE (100.00%)	FG (100.00%)	BC (100.00%)	EF (75.00%)	GG (100.00%)	AA (91.67%)	BB (100.00%)	CC (100.00%)	DD (100.00%)	EE (91.67%)	FF (75.00%)	AG (100.00%)	BA (100.00%)	DC (91.67%)	ED (91.67%)	GF (83.33%)	GF (100.00%)	AG (100.00%)	BA (100.00%)	DC (83.33%)	GF (75.00%)	DC (83.33%)	GF (75.00%)	GE (100.00%)	DB (100.00%)	GD (91.67%)	AE (100.00%)	DA (100.00%)	EB (100.00%)	EA (83.33%)	GC (75.00%)	AD (83.33%)	BE (91.67%)	FA (100.00%)	GB (100.00%)	CE (100.00%)	BD (91.67%)	m7 -10	GA (100.00%)	AB (100.00%)	DE (91.67%)	AA (100.00%)	BB (91.67%)	DD (91.67%)	EE (91.67%)	CB (75.00%)	M2 -2	DC (91.67%)	ED (91.67%)	GF (100.00%)	AG (100.00%)	BA (100.00%)	M3 -4	EC (91.67%)	AF (100.00%)	BG (100.00%)	P4 -5	GD (75.00%)	CG (100.00%)	TT -6	BF (91.67%)	P5 -7	GC (83.33%)	CF (100.00%)	DG (91.67%)	M6 -9	AC (83.33%)	DF (75.00%)	EG (91.67%)	M7 -11	BC (75.00%)	EF (83.33%)	8ve -12	CC (83.33%)	FF (75.00%)	P4 -5	GD (91.67%)	AE (75.00%)	CG (75.00%)	DA (91.67%)	P5 -7	EA (100.00%)	GC (100.00%)	AD (100.00%)	BE (100.00%)	CF (83.33%)	DG (100.00%)	m6 -8	FA (75.00%)	GB (75.00%)	CE (75.00%)	M6 -9	AC (91.67%)	BD (100.00%)	DF 66,67%	EG (91.67%)	m7 -10	GA (100.00%)	AB (83.33%)	CD (83.33%)	DE (91.67%)	FG (100.00%)	M7 -11	BC (100.00%)	EF (100.00%)	8ve -12	GG (100.00%)	AA (100.00%)	BB (100.00%)	CC (100.00%)	DD (100.00%)	EE (100.00%)	FF (100.00%)
Descending	T1-T2	風景	Unis.	±0	DD (83.33%)	EE (100.00%)	GG (100.00%)	AA (100.00%)	BB (100.00%)																																																																																																																																																															
			m2	-1	FE (91.67%)	CB (100.00%)																																																																																																																																																																		
			M2	-2	DC (83.33%)	ED (100.00%)	GF (83.33%)	AG (100.00%)	BA (100.00%)																																																																																																																																																															
			m3	-3	FD (75.00%)	GE (75.00%)	CA (91.67%)	DB (91.67%)																																																																																																																																																																
			P4	-5	GD (91.67%)	AE (83.33%)	CG (91.67%)	DA (91.67%)																																																																																																																																																																
	T1-T3	方法	M2	-2	DC (100.00%)	ED (100.00%)	GF (100.00%)	AG (100.00%)	BA (100.00%)																																																																																																																																																															
			M3	-4	EC (100.00%)	AF (100.00%)	BG (100.00%)																																																																																																																																																																	
			P4	-5	FC (75.00%)	GD (91.67%)	CG (91.67%)	DA (75.00%)																																																																																																																																																																
			TT	-6	BF (100.00%)																																																																																																																																																																			
			P5	-7	GC (91.67%)	CF (100.00%)	DG (91.67%)																																																																																																																																																																	
M6			-9	AC (83.33%)	DF (91.67%)	EG (91.67%)																																																																																																																																																																		
m7			-10	FG (83.33%)																																																																																																																																																																				
M7			-11	BC (83.33%)	EF (91.67%)																																																																																																																																																																			
T1-T4	精神	8ve	-12	CC (83.33%)	FF (75.00%)																																																																																																																																																																			
		P4	-5	GD (100.00%)																																																																																																																																																																				
		P5	-7	EA (100.00%)	GC (100.00%)	AD (100.00%)	BE (91.67%)	CF (100.00%)	DG (100.00%)																																																																																																																																																															
		m6	-8	FA (83.33%)	GB (75.00%)																																																																																																																																																																			
		M6	-9	AC (100.00%)	BD (100.00%)	EG (100.00%)																																																																																																																																																																		
		m7	-10	GA (100.00%)	CD (75.00%)	DE (100.00%)	FG (100.00%)																																																																																																																																																																	
		M7	-11	BC (100.00%)	EF (75.00%)																																																																																																																																																																			
		8ve	-12	GG (100.00%)	AA (91.67%)	BB (100.00%)	CC (100.00%)	DD (100.00%)	EE (91.67%)	FF (75.00%)																																																																																																																																																														
		M9	-14	AG (100.00%)	BA (100.00%)	DC (91.67%)	ED (91.67%)	GF (83.33%)																																																																																																																																																																
		T1-T5	分秒	M2	-2	DC (91.67%)	ED (100.00%)	GF (100.00%)	AG (100.00%)	BA (100.00%)																																																																																																																																																														
M3	-4			EC (100.00%)	AF (100.00%)	BG (100.00%)																																																																																																																																																																		
P4	-5			FC (91.67%)	GD (100.00%)	CG (91.67%)	DA (100.00%)																																																																																																																																																																	
TT	-6			BF (91.67%)																																																																																																																																																																				
P5	-7			GC (100.00%)	AD (91.67%)	CF (100.00%)	DG (100.00%)																																																																																																																																																																	
M6	-9			AC (100.00%)	BD (83.33%)	DF (83.33%)	EG (91.67%)																																																																																																																																																																	
m7	-10			CD (75.00%)	FG (83.33%)																																																																																																																																																																			
M7	-11			BC (91.67%)	EF (91.67%)																																																																																																																																																																			
8ve	-12			CC (91.67%)	DD (83.33%)	FF (91.67%)																																																																																																																																																																		
M9	-14			DC (83.33%)	GF (75.00%)																																																																																																																																																																			
T1-T6	音樂	m3	-3	GE (100.00%)	DB (100.00%)																																																																																																																																																																			
		P4	-5	GD (91.67%)	AE (100.00%)	DA (100.00%)	EB (100.00%)																																																																																																																																																																	
		TT	-6	FB (100.00%)																																																																																																																																																																				
		P5	-7	EA (83.33%)	GC (75.00%)	AD (83.33%)	BE (91.67%)																																																																																																																																																																	
		m6	-8	FA (100.00%)	GB (100.00%)	CE (100.00%)																																																																																																																																																																		
		M6	-9	BD (91.67%)																																																																																																																																																																				
		m7	-10	GA (100.00%)	AB (100.00%)	DE (91.67%)																																																																																																																																																																		
		8ve	-12	AA (100.00%)	BB (91.67%)	DD (91.67%)	EE (91.67%)																																																																																																																																																																	
		m9	-13	CB (75.00%)																																																																																																																																																																				
T2-T3	可怕	M2	-2	DC (91.67%)	ED (91.67%)	GF (100.00%)	AG (100.00%)	BA (100.00%)																																																																																																																																																																
		M3	-4	EC (91.67%)	AF (100.00%)	BG (100.00%)																																																																																																																																																																		
		P4	-5	GD (75.00%)	CG (100.00%)																																																																																																																																																																			
		TT	-6	BF (91.67%)																																																																																																																																																																				
		P5	-7	GC (83.33%)	CF (100.00%)	DG (91.67%)																																																																																																																																																																		
		M6	-9	AC (83.33%)	DF (75.00%)	EG (91.67%)																																																																																																																																																																		
		M7	-11	BC (75.00%)	EF (83.33%)																																																																																																																																																																			
		8ve	-12	CC (83.33%)	FF (75.00%)																																																																																																																																																																			
T2-T4	彩虹	P4	-5	GD (91.67%)	AE (75.00%)	CG (75.00%)	DA (91.67%)																																																																																																																																																																	
		P5	-7	EA (100.00%)	GC (100.00%)	AD (100.00%)	BE (100.00%)	CF (83.33%)	DG (100.00%)																																																																																																																																																															
		m6	-8	FA (75.00%)	GB (75.00%)	CE (75.00%)																																																																																																																																																																		
		M6	-9	AC (91.67%)	BD (100.00%)	DF 66,67%	EG (91.67%)																																																																																																																																																																	
		m7	-10	GA (100.00%)	AB (83.33%)	CD (83.33%)	DE (91.67%)	FG (100.00%)																																																																																																																																																																
		M7	-11	BC (100.00%)	EF (100.00%)																																																																																																																																																																			
		8ve	-12	GG (100.00%)	AA (100.00%)	BB (100.00%)	CC (100.00%)	DD (100.00%)	EE (100.00%)	FF (100.00%)																																																																																																																																																														
		M9	-14	AG (91.67%)	BA (91.67%)	DC (75.00%)	ED (91.67%)																																																																																																																																																																	

	T2-T5	所有	M2	-2	DC (91.67%)	ED (91.67%)	GF (100.00%)	AG (100.00%)	BA (100.00%)
			m3	-3	FD (75.00%)	CA (83.33%)			
			M3	-4	EC (100.00%)	AF (100.00%)	BG (100.00%)		
			P4	-5	FC (91.67%)	GD (91.67%)	CG (91.67%)		
			TT	-6	BF (91.67%)				
			P5	-7	EA (75.00%)	GC (100.00%)	AD (100.00%)	CF (91.67%)	DG (91.67%)
			M6	-9	AC (91.67%)	BD (75.00%)	DF (100.00%)	EG (91.67%)	
			m7	-10	FG (100.00%)				
			M7	-11	BC (100.00%)	EF (100.00%)			
			8ve	-12	CC (91.67%)	DD (83.33%)	FF (91.67%)		
	M9	-14	AG (75.00%)	DC (91.67%)	GF (75.00%)				
	T2-T6	討論	m3	-3	GE (100.00%)	CA (91.67%)	DB (100.00%)		
			P4	-5	GD (100.00%)	AE (100.00%)	DA (100.00%)	EB (100.00%)	
			TT	-6	FB (91.67%)				
			P5	-7	EA (100.00%)	AD (100.00%)	BE (100.00%)		
			m6	-8	FA (100.00%)	GB (100.00%)	CE (100.00%)		
			m7	-10	GA (100.00%)	AB (100.00%)	CD (75.00%)	DE (100.00%)	
			8ve	-12	AA (91.67%)	BB (75.00%)	DD (100.00%)	EE (100.00%)	
			T3-T4	愛情	m3	-3	FD (100.00%)	CA (100.00%)	
	P4	-5			FC (100.00%)	GD (100.00%)	CG (100.00%)	DA (100.00%)	
	TT	-6			FB (75.00%)				
	P5	-7			GC (91.67%)	CF (100.00%)			
	m6	-8			FA (100.00%)	CE (83.33%)			
	m7	-10			FG (100.00%)				
	T3-T5	少女	Unis.	±0	CC (100.00%)	DD (100.00%)	FF (100.00%)	GG (100.00%)	AA (100.00%)
			m2	-1	FE (100.00%)	CB (91.67%)			
	T3-T6	發現	m3	-3	FD (91.67%)	GE (100.00%)	CA (100.00%)	DB (100.00%)	
			TT	-6	FB (91.67%)				
m3			-3	FD (91.67%)	CA (100.00%)				
T5-T4	旅行	P4	-5	FC (100.00%)	GD (100.00%)	AE (75.00%)	CG (100.00%)	DA (100.00%)	
		TT	-6	FB (83.33%)					
		P5	-7	GC (100.00%)	CF (100.00%)	DG (100.00%)			
		m6	-8	FA (100.00%)	CE (75.00%)				
		m7	-10	GA (75.00%)	CD (100.00%)	FG (100.00%)	DE 58,33%		
		8ve	-12	GG (83.33%)	CC (91.67%)	DD (91.67%)	FF (91.67%)		
		m2	-1	FE (100.00%)	CB (100.00%)				
T5-T6	努力	M2	-2	ED (91.67%)	BA (83.33%)				
		m3	-3	FD (100.00%)	GE (100.00%)	CA (100.00%)	DB (100.00%)		
		TT	-5	FB (100.00%)					
		m6	-8	FA (83.33%)	CE (75.00%)				
		T6-T4	未來	M2	-2	DC (100.00%)	ED (100.00%)	AG (100.00%)	BA (100.00%)
M3	-4			EC (100.00%)	AF (75.00%)	BG (100.00%)			

Table 2c. Intelligible intervals for tone successions (TS) with a level contour

Con-tour	TS	Exam-ple	Inter-val	Semi-tones	Pitches (Percentage)						
L e v e l	T1-T1	東京	Unis.	±0	DD (100.00%)	EE (100.00%)	FF (75.00%)	GG (100.00%)	AA (100.00%)	BB (100.00%)	
			Unis.	±0	DD (100.00%)	EE (100.00%)	FF (75.00%)	GG (100.00%)	AA (100.00%)	BB (100.00%)	
	T2-T2	影響	M2	-2	ED (83.33%)	AG (83.33%)	BA (91.67%)				
			m3	-3	FD (75.00%)	CA (75.00%)					
	T3-T3	過去	Unis.	±0	CC (100.00%)	DD (100.00%)	FF (91.67%)	GG (91.67%)	AA (100.00%)	BB (75.00%)	
	T4-T4	麻煩	Unis.	±0	CC (100.00%)	GG (75.00%)	AA (83.33%)				
	T5-T5	永遠	Unis.	±0	CC (100.00%)	DD (100.00%)	EE (91.67%)	FF (100.00%)	GG (100.00%)	AA (100.00%)	BB (91.67%)
	T6-T6	命運	Unis.	±0	DD (100.00%)	EE (100.00%)	AA (100.00%)	BB (100.00%)			

Cantonese Contemporary Works

The second part of the research focuses on how Hong Kong composers work within the confines of these intelligible intervals to create musical materials. Using the data collected from the perception test, the works are analyzed phrase by phrase to identify instances of intelligible and unintelligible text-setting. A melodic line is considered intelligible when its lexical contour matches the melodic direction and when intelligible intervals are used for each tone succession.² The works are drawn from two bodies of Cantonese contemporary works: choral works and instrumental works with hidden text.

Cantonese choral works need to be addressed because text-setting constraints and other performance challenges have historically undermined its development. Hong Kong has an active choral music scene, and community choirs of the territory have been performing locally and internationally since the 1970s (Hong Kong Schools Music and Speech Association, n.d.). On the other hand, the Cantonese choral repertoire, be it sacred or secular, remains very small compared to other languages. Prior to the handover of Hong Kong in 1997, most local composers wrote pieces in English or Mandarin. To date, only a few volumes of original Cantonese choral works have been published, and most of them are written for children. Many of those works have only a single melodic line, hence avoiding the challenge of writing intelligible lines for choral textures. In addition, compositions that successfully balance musicality and textual integrity within the constraints are especially rare.

Hong Kong composers of concert music have also incorporated Cantonese into instrumental works besides choral compositions. Hidden texts of all genres, including classical and modern literature, phrases heard in local games, and chanting from different cultural customs, can be found in instrumentations including solo works, chamber pieces, and orchestral music. As of yet, no study has examined how the Cantonese text-setting constraints have contributed to the musical creativity in these works. By encompassing a broad range of compositional practices, from the conventional to the avant-garde, this medium opens unforeseen avenues for examining the interactions between text-setting constraints and different parameters of music. Within the scope of this paper, I will discuss three works that best showcase the diverse compositional strategies found across a wide range of Hong Kong contemporary music.

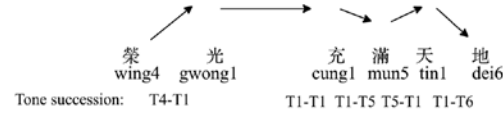
Cantonese Choral Works

The existing choral repertoire in Hong Kong can be divided into two categories based on how composers address the issue of intelligibility for multiple voice parts. The first approach, which is more straightforward for many, is to make the melody in the foreground the only intelligible line. The majority of Cantonese choral works fall into this first category. The intelligible melody is usually placed in the highest voice part, with homorhythmic accompaniment found in the other voices, which sing contrapuntal lines typical of western classical choral traditions. Although all voice parts would sing of the same Chinese character, the results for the lower and inner voices would be mostly unintelligible since their melodic contours disagree with the lexical contours. This musical treatment can be found, for instance, in Victor Wai-kwong Chan's Sanctus from *Holy Communion* (E.g. 1a), the first Communion setting in Cantonese commissioned by the Hong Kong Anglican Church (Hong Kong Sheng Kung Hui). Example 1b shows a comparison between the lexical contour of the phrase with the direction and size of interval changes in the musical setting, which determines the intelligibility of individual lines.

Example 1a. Victor Wai-kwong Chan's Sanctus in *Holy Communion Mass*, choral excerpt

² For works using non-tonal idioms, the perceived scale degrees are not considered in the assessment of intelligibility.

Lexical Contour of the Phrase



Melodic Intervals of the Phrase (intelligible intervals are in bold)

S — Intelligible
 Change of semitones: +7 ±0 -3 +2 -7

A — Unintelligible
 Change of semitones: +5 ±0 +0 +0 -1

T — Unintelligible
 Change of semitones: +0 ±0 +3 -1 +0

B — Unintelligible
 Change of semitones: +0 ±0 +5 +0 -7

Example 1b. Musical setting of “May his glory fill the earth and heavens”
 wing4 gwong1 cung1 mun5 tin1 dei6 (榮光充滿天地) compared to the lexical contour

With a well-balanced performance in which the intelligible vocal line is heard in the foreground, the overall effect will still be intelligible. In Sanctus, since the melody in the soprano would be joined by the congregation, the intelligible line will easily dominate the texture and allow the music to be comprehensible on the whole. However, if composers wish to explore contrapuntal writing with an intelligible text, they will need to seek alternate ways to set the text to music. The challenge of maintaining intelligibility is sometimes avoided by having the non-foreground parts sing nonsense syllables when they are providing harmonic support. Example 2, Cheuk-Yin Ng’s “Under the Lion Rock” from the choral suite *Victoria Has No Secrets* (2019), is a case in point.

A1
 S. Ooh ooh ooh ooh
 A. 人生 總有歡喜 總有樂趣 有繽紛 點綴 難免 都有淚印 都有塵去 塵來
 T. Ooh ooh ooh ooh
 B. Ooh ooh ooh ooh

4
 S. ooh 同舟 跟你 幸運 遇上 共處 起居 獅山 相對 落絮
 tung4 zau1 gan1 nei5 hang6 wan6 jyue6 soeng6 gung6 cyu5 hei geoi1 sii1 saan1 soeng1 deoi3 lok6 seoi5
 A. 的 苦水 ooh ooh ooh ooh
 T. ooh ooh ooh ooh
 B. ooh ooh ooh ooh

Example 2. Cheuk-yin Ng. *Victoria Has No Secrets Suite* (2019), “Under the Lion Rock”, mm. 1–6

Another category of work emerged in the last decade. Some Hong Kong composers endeavored to write Cantonese choral works in which all vocal parts can sing intelligible lines. The conventional chorale style in western classical music would not work in this setting; in order for all lines to be intelligible, the melody needs to follow the lexical contour of the text, hence sacrificing the independence of the voices. In response to the challenge, these composers came up with different strategies to maintain contrapuntal and harmonic interests for all vocal parts even though the contour of the melodies was predetermined by the text. These strategies include, but are not limited to 1) using varying intelligible intervals in parallel contours, 2) setting the same text to different rhythms across the voice parts, 3) displacing entries of the same text, and 4) staggered entries of characters in a semantic unit singing sustained notes.

A Poet's Four Seasons (2019) by Hing-Yan Chan illustrates how these strategies may be combined in a single work. This work is a four-movement choral piece written for a mixed choir and a Chinese instrument ensemble consisting of dizi, sheng, pipa, erhu, and percussion. All movements are set to lyric poems by the Song Dynasty poet Xin Qiji from the 9th century. Example 3 shows a passage from the movement “Summer – A Midsummer Night’s Walk” where the representative strategies are implemented.

The image shows a musical score for four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each part has a line of music with lyrics in Chinese characters and pinyin below it. The lyrics are: 外 (ngo1), 山前 (saan1 cin4), 舊時茅店 (gau6 si4 mau4 dim3), 社林邊 (se5 lam4 bin1). The Soprano and Alto parts start with '外' and then sing the main line. The Tenor part starts with '兩三點雨山前' (loeng5 saam1 dim2 jyu5 saan1 cin4) and then joins the main line. The Bass part starts with '山前' and then joins the main line. Dynamic markings include *mp* and *f*. Performance instructions include *div.* and *sempre*.

Example 3. Hing-yan Chan. *A Poet's Four Seasons*, “Summer – A Midsummer Night’s Walk”, Rehearsal Number 3, choral parts

The first of these strategies is to use varying intelligible intervals for the melody when different voice parts sing the same text, which necessitates parallel melodic contours for an intelligible setting. In Example 3, the tenors are assigned to two melodic versions of the line “Two or three drops of rain on the hill” *loeng5 saam1 dim2 jyu5 saan1 cin4* (兩三點雨山前), each beginning at different pitches and unfolded with different intervallic structures. Example 4 illustrates how different intelligible versions are created by the same lexical contour.

Lexical Contour of the Phrase

兩 三 點 雨 山 前
 loeng5 saam1 dim2 jyu5 saan1 cin4

Tone succession: T5-T1 T1-T2 T2-T5 T5-T1 T1-T4

Melodic Intervals of the Phrase (intelligible intervals are in bold)

T1

Change of semitones: +2 ±0 -2 +4 -10

T2

Change of semitones: +2 ±0 -2 +2 -9

Example 4. Musical setting of “Two or three drops of rain on the hill” *loeng5 saam1 dim2 jyu5 saan1 cin4* (兩三點雨山前) compared to the lexical contour

Towards the end of the phrases, different intelligible intervals are used between the characters *jyu5* “rain” (雨) and *saan1* “hill” (山), matching the ascending major 2nd and major 3rd to the T5-T1 succession. The same strategy is applied to the musical setting of *saan1* “hill” (前) and its succeeding character, *cin4* “fore” (前), using descending minor 7th and major 6th among the optimal intervals of the T1-T4 succession. The result is a harmonized phrase that remains intelligible without resorting to fixed parallel intervals, hence retaining some degree of independence among the voices. This semantic unit formed by *saan1* and *cin4* is excerpted and repeated by the bass part with descending major 6th on different pitches.

The next phrase in Example 3, “Thatched inn next to the village god’s house”, illustrates two other strategies to create harmony and hetero-rhythmic motion: displaced entries of the same line, and setting the same text to varying rhythms. Initially, the line is introduced in unison in the bass part, with the semantic unit *gau6 si4* “old-time” (舊時) set to a major 2nd. The soprano and alto parts imitate the line one beat later, beginning the phrase on a different pitch and singing *gau6 si4* in major 3rd, another intelligible interval. The lexical contour of the phrase allows for contrapuntal writing by having the descending intervals of the soprano and alto voices coincide with the ascending motion of the bass. Another instance of hetero-rhythmic motion occurs in the last five characters, which refer to “thatched inn” and “village god’s house”. As a result, even when the melodic line is restricted by the lexical contour, the composer can still achieve contrapuntal writing intelligibly.

Examples 5a and 5b demonstrate how the composer used staggered entries of sustained notes to create harmonies from intelligible successions of the text. At Rehearsal Number 4, the motifs *ming4 jyu6* “bright moon” (明月) and *cing1 fung1* “shrill cool” (清風) recur. The four characters form an intelligible phrase, which is typically performed by one voice part. In Chan’s setting, however, each of these characters is assigned to different voice parts. As illustrated in Figure 3, when performing the motif “bright moon”, the basses both begin on G^b for *ming4*, but they move to the second character *jyu6* through different intelligible intervals of the T4-T6 tone succession, major 2nd and major 3rd, forming an A^b-B^b dyad. As the bass part sustains their notes on *jyu6*, the tenor parts enter with their first character *cing1* with D^b and E^b, again forming intelligible intervals for the T6-T1 succession. The tenors then sustains the dyad above the basses, resulting in a chord with interlocking perfect fourths placed a major 2nd apart, which is a sonority to be picked up and developed by the other parts in the piece. The same pitch succession is echoed by the solo pipa, which unexpectedly harmonizes the last melodic note with a dissonant chord using three of its open strings. Since recurring melodic and rhythmic contours are not always available throughout a text, it is common for Hong Kong composers to repeat vocal motives in the instrumental part to maintain musical coherence in Cantonese works.

Example 5a. Hing-yan Chan. *A Poet's Four Seasons*, “Summer – A Midsummer Night’s Walk”, Rehearsal Number 4, choral and pipa parts

Example 5b. Harmony created through intelligible settings of “Bright Moon, ShriII Cool”
ming4 jyut6 cing1 fung1 (明月清風)

Instrumental Work with Hidden Text

Doming Lam’s *Autumn Execution* (1987)

Outside of choral settings, Hong Kong composers of concert music have also utilized the musicality of the language in non-vocal works. Doming Lam’s *Autumn Execution*, written for a Chinese orchestra, is an exemplary work that illustrates how a wide range of musical material can be created by utilizing just one short phrase with three characters. First premiered by the Hong Kong Chinese Orchestra in 1987, *Autumn Execution* is a landmark piece that became a cornerstone of symphonic writing for Chinese instruments (Hong Kong Chinese Orchestra, 2022). It is also believed to be the first example of a Hong Kong contemporary classical work using linguistic contours of unsung text to develop musical materials for an instrumental piece. Some passages in the piece specifically require musicians to mimic the speech and theatrical styles of the text written in the score.

The work was inspired by *The Injustice to Dou E* (賣娥冤), a play by Yuan dynasty author Guan Hanqin in the 13th century. The passage concerned is found in the third movement titled “Chapter 3. The cry of injustice – heaven and earth are shocked”. As depicted in the extra-musical narrative, Dou E would be taken to her execution because she was wrongly convicted of murdering her father. In Lam’s depiction of this scene, the protagonist would repeatedly and desperately exclaim “injustice!”, or *jyun1 wong2 aa3* (冤枉啊) in Cantonese, whose lexical contour was adapted to the motif for the movement. As seen in Example 6, the resulting motif closely resembles the lexical contour of the text, in which each tone is separated by roughly a major 2nd (matching the T1-T2 and T2-T3 successions respectively). This initial idea is then reconstructed into a longer phrase, with each component requiring a different type of expression, as indicated by the punctuation and the truncation of the tone particle *aa3*. The resulting phrase contains three hidden cries of “injustice”.

The Injustice Motif

冤 枉 啊
jyun1 wong2 aa3
injustice (particle)

→

Tone succession: T1-T2 T2-T3
Change of semitone: -2 -2

Expansion of the Injustice Motif, mm. 1a–1c

solo leiqin

冤 枉 啊 冤 枉 冤 枉 啊!
jyun1 wong2 aa3 jyun1 wong2 jyun1 wong2 aa3
injustice... (particle) injustice... injustice! (particle)

Example 6. Doming Lam. *Autumn Execution*, III, mm. 1a–1c, the Injustice Motif and its expansion

In the music (E.g. 7), the phrase is first introduced by a solo two-stringed fiddle called *leiqin* (搥琴), whose vocal quality makes it particularly eerie. The varied use of wide vibrato and glissandi effectively conveys the different emotions implied by the phrases. It should be noted that the second character in the phrase, *wong2*, is a rising tone that calls for an upward glide. While a glissando is not written in the score, the

Hong Kong musicians who understood the tones of the text have added the glissando in the performance so that it could more closely resemble the implied text. Other string instruments join in one by one as instructed by the conductor. After the motif is imitated by *haidi* (海笛), a solo wind instrument, the piece enters its improvised section where a variety of instruments would come in individually at the conductor's cue to play the Injustice Motif in imitation of crowds crying out in protest of Dou E's case. During the improvised section, a few aleatoric entries substituted half-steps for whole-steps, disrupting the whole-tone descending pattern. As the imitative texture thickens, the harmony becomes increasingly dissonant, with the lines being transposed, altered, and re-orchestrated in the improvised section. Germinating from the intelligible settings of a single phrase, the aleatoric passage results in a sound mass that superimposes a whole-tone collection with a secundal pentachord [D-E-F#-G#-A] (E.g. 8).

Individual parts gradually enter following conductor's cues to form a shocking sound mass, then moving onto "2" immediately.

(指揮逐漸引入其他聲部，造成一陣數十秒動地驚天的“音群”，即接[2])

注意：二胡之低音部音程有如泣如訴之味，可多用幾次

Note: Like weeping sighs, the lower voices of erhu may repeat.

Individual parts gradually enter following conductor's cues to form a sound mass.

(指揮逐漸引入其他個別加入，造成一陣“音群”)

“2” is a tutti section in 4/4 time

第二個樂段是4/4拍子的全體大合奏。

Individual parts gradually enter following conductor's cues to form a sound mass.

(指揮逐漸引入其他個別加入，造成一陣“音群”)

Example 7. Doming Lam. *Autumn Execution*, III, mm. 1a–5. (Translated instructions in the boxed text are mine)

Whole-tone collection
(Gaoju, Erhu II, Zhonghu)
Secundal pentachord
(Erhu I)

superimposed with

Example 8. Doming Lam. *Autumn Execution*, III, m. 1e, illustration of harmony formed by improvised phrases

The passage of controlled improvisation would then be abruptly interrupted by a rhythmic, polytonal passage at Rehearsal Number 2, where a regular pulse is first introduced. As shown in Example 9, the Injustice Motif would be transposed and imitated at different rhythmic values, highlighted by groups of plucked-string instruments and wind instruments. Building up toward the climactic conclusion, the wind instruments combine with the higher strings and perform polytonal renditions of the motif. This cohort plays in counterpoint with a group of gongs arranged in high, medium, and low pitches, which constitute an abstraction of the three-note speech motif. The two foreground elements are placed against the rhythmic drive of the sixteenth notes in the plucked strings and lower strings, derived also from the speech motif.

Ad lib imitation of the motif in winds part (m. 2)

2

J = ca. 78

Polytonal version of the motif (foreground)

(performed by *shengs* and *huqins* at m.8; imitated by *dizis*, *suonas*, *liuqin*, *yangqin*, and *pipa* at m.9)

Rhythmic version of the motif (background)

(performed by *ruans*, *gehu*, and *bass gehu*)

Abstraction of the motif as three-pitched gongs (middle ground)

小
中鑼
大
Small
Medium
Large

Gongs

Example 9. Transformations of the Injustice Motif in Doming Lam's *Autumn Execution*, III, mm. 2–20

This short movement demonstrates how the lexical contour from a single short phrase can be transformed into melodic and harmonic ideas for a large orchestra, all the while bringing out extra-musical narratives through its timbre expressions. The lack of a sung or narrated text befittingly conveys the poetics of the narrative where the protagonist and the crowd are struggling to communicate the injustice of Dou E's case yet failing to do so.

Kai-Young Chan's *Times of Prospering and Perishing*

Thus far, the discussion has focused on the creation motifs, melodies, and harmony through Cantonese text-setting constraints. In my work *Times of Prospering and Perishing* (2018), written for a western orchestra, I have incorporated the text in the organization of musical texture and orchestration, extending the algorithmic procedure beyond pitch organization. Contrary to the third movement of *Autumn Execution*, which uses minimal text to create a variety of music materials, I use two ancient Chinese poems to create my music materials; the longer length of the text created more constraining conditions and challenges but also provided more creative opportunities.

The composition process began with creating contrasting thematic groups using the lexical contour of these poems. The goal was to create melodies that would have been intelligible if these poems had been sung in Cantonese. Nevertheless, these melodies should also be dynamic and musically interesting, and not simply mimic the natural contours of speech. An excerpt from a poem written by Tang Dynasty poet Bai Juyi provides the thematic materials in the "prospering" section; the materials of the "perishing" section are derived from the 13th-century poem *Autumn Thoughts* by Yuan dynasty poet Ma Zhiyuan. This paper will only discuss the perishing section since it presents different approaches to the use of Cantonese text-setting constraints than the works mentioned above. The text for the perishing section, along with its transcription and translation by myself, is as follows:

枯藤、老樹、昏鴉，	fu1 tang4, lou5 syu6, fan1 aa1,	Wilted vines, ancient trees, dusk crows.
小橋、流水、人家，	siu2 kiu4, lau4 sei2, jan4 gaa1,	A narrow bridge, a flowing stream, a homestead.
古道、西風、瘦馬。	gu2 dou6, sai1 fung1, sau3 maa5.	An old trail, the westerly wind, a bony horse.
夕陽西下，斷腸人在天涯。	zik6 joeng4 sai1 haa6,	The setting sun in the west,
	dyun6 coeng4 jan4 zoi6 tin1 ngaa4.	The heart-wrenched at the end of the world.

When the perishing theme is introduced in the work, the audiences are expected to experience a stark change of emotion from the hopeful to the devastated. This text is chosen because it aptly depicts the sense of desolation that is called for at this point in the music. The entire Cantonese contour is transformed into a succession of pitches, which is to be developed into a long theme comprising several melodic phrases (E.g. 10). Characters with tones 2 and 5 such as *lou5* "old", and *siu2* "small" had their upward inflections reflected by the upward glissandi, lending the melody a distinctive Cantonese flavor. These ornaments would also help Cantonese-speaking audiences trace the hidden text if they choose to listen intently for it.

枯 藤 老 樹 昏 鴉 小 橋 流 水 人 家
fu1 tang4 lou5 syu6 fan1 aa1 siu2 kiu4 lau4 sei2 jan4 gaa1

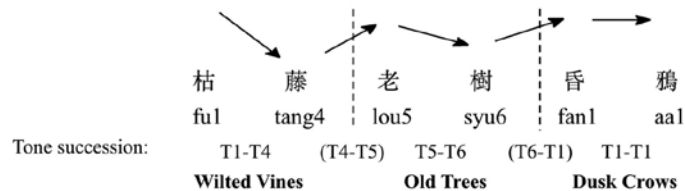
古 道 西 風 瘦 馬 夕 陽 西 下 斷 腸 人 在 天 涯
gu2 dou6 sai1 fung1 sau3 maa5 zik6 joeng4 sai1 haa6 dyun6 coeng4 jan4 zoi6 tin1 ngaa4

Example 10. Pitch successions derived from the Cantonese lexical contour of *Autumn Thoughts*, Kai-Young Chan's *Times of Prospering and Perishing*

Beyond creating this initial pitch succession of the theme group for the poem, I have also created variations of its constituent melodies within the same lexical contour while ensuring that they can also be comprehensible when sung in Cantonese. These phrases are then placed in different sections of the piece in various

forms. By creating variations while maintaining melodic intelligibility, I was able to create coherently sounding new melodies with varying intervallic structures that would be fresh to listen to but still familiar to the audience. One of the instances that makes use of these variations is the climactic moment of the piece, where these phrases are combined in counterpoint. Musically, it is an emotionally charged tutti section in which the perishing theme group unfolds in its entirety for the first and final time. Example 11 shows additional versions of the first line of the poem, *fu1 tang4 lou5 syu6 fan1 aa1* “wilted vines, ancient trees, dusk crows,” which is used at the beginning of the climactic section.³

Lexical Contour of the Phrase



Different Intelligible Versions of the Phrase at mm. 125–129

Theme

change of semitones: -11 (+7) -2 (+3) ±0

Var. 1

change of semitones: -11 (+12) -2 (+4) ±0

Var. 2

change of semitones: -12 (+15) -2 (+4) ±0

Example 11. Pitch variations derived from the Cantonese lexical contour of “Wilted vines, ancient trees, dusk crows” *fu1 tang4 lou5 syu6 fan1 aa1* (枯藤老樹昏鴉), Kai-Young Chan’s *Times of Prospering and Perishing*

The phrases are then juxtaposed or placed in counterpoint, so the variations will be heard either simultaneously or in succession. In addition, the orchestration decisions of these lines also are based on the phrases or semantic units of the poem. As shown in the reduction in Example 12, the first semantic unit of the poem *fu1 tang4* “wilted vines” is orchestrated by the oboe, clarinet, and first violins. The rest of the phrase *lou5 syu6 fan1 aa1* “ancient trees, dusk crows”, is orchestrated by the oboe, trombone, and first violins. The second line of the poem, *siu2 kiu4 lau4 seoi2 jan4 gaa1* “narrow bridge, flowing stream, homesteads”, is played by the oboe and clarinet. The first phrase then restarted, with *fu1 tang4* being orchestrated with another combination, flute, and first violins. Thus, the hidden text of this piece has contributed not only to the creation of motifs but also to the progression and changes of texture and orchestral timbre.

³ It should be noted that the phrases are often truncated in the variations. For tone successions in brackets, they are only considered for intelligible intervals when the three semantic units are intended to be heard as a group; otherwise, only the characters within the semantic unit, such as “wilted vines”, are matched to an intelligible interval.

Note: instrumentation changes are marked with boxed text; direct translation marked in bold>.

125

Wilted Vines **Ancient Trees, Dusk Crows** **Wilted Vines, Ancient Trees, Dusk Crows**

Ob., Cl., Vln I Ob., Tbn., Vln I Fl., Vln I

枯 藤 老 樹 昏 鴉
fu1 tang4 lou5 syu6 fan1 aa1

小 橋 流 水 人 家 枯 藤 老 樹 昏 鴉
siu2 kiu4 lau4 seoi2 jan4 gaa1 fu1 tang4 lou5 syu6 fan1 aa1

Narrow Bridge, Flowing Stream, Homesteads **Wilted Vines, Ancient Trees, Dusk Crows**

Ob., Cl. Picc., Ob., Tpt., Vln II

130

Wilted Vines **Wilted Vines** **Narrow Bridge** **Flowing Stream** **Ancient Trees**

Picc., Fl, Ob., Vln. Vln. I, Cl. Fl., Ob., Vln. I Picc., Ob., Vln. I Fl., Ob., Vln. I

枯 藤 枯 藤 小 橋 流 水 老 樹
fu1 tang4 fu1 tang4 siu2 kiu4 lau4 seoi2 lou5 syu6

夕 陽 西 下 老 樹 夕 陽 西 下
zik6joeng4sai1 haa6 lou5 syu6 zik6joeng4sai1 haa6

Sunset in the West **Ancient Trees** **Wilted Vines** **Ancient Trees**

Vc. Picc. Vln. II Vln. II, Tpt.

135

Old path, Westery Wind, Bony Horse **Sunset in the West** **Sun set in the West**

Picc., Vln. I Vln. Ob., Cl., Vln. Picc., Fl., Vln.

古 道 西 風 瘦 馬 夕 陽 西 下 夕 陽 西 下
gu2 dou6 sai1 fung1 sau3 maa5 zik6 joeng4 sai1 haa6 zik1 joeng4 sai1 haa6

夕 陽 西 下
zik6 joeng4 sai1 haa6

Sunset in the West

Tpt., Vla.

139

Heart-wrenched Person **Heart-wrenched** **Ancient Trees, Dusk Crows**

Vln I. Vln I. Vc. solo

斷 腸 人 斷 腸 人 在 天 涯
dyun6 coeng4 jan4 dyun6 coeng4 jan1 zoi6 tin1 ngaai4

Person at the end of the world

老 樹 昏 鴉
lou5 syu2 fan1 aa1

Example 12. Kai-Young Chan. *Times of Prospering and Perishing*, mm. 125–146, reduction of contrapuntal foreground and text-based orchestration created with hidden Cantonese text

In summary, the text-setting strategies presented in these two instrumental works open up possibilities for the musical setting of Cantonese texts beyond the limitations of the voice as an instrument. These works have demonstrated how melodic phrases are shaped based on the contours, expressions, and meanings of the words, how melodies can be varied within the intelligible setting, and how their superimposition in an orchestral context unleash potentialities in harmonies, textures, and orchestration. Alternatively, the instrumental works may also be re-envisioned as “vocal works” that can be “sung” by instruments.

Conclusion

Drawing upon perception tests and music analyses, this study has refined the understanding of the Cantonese text-setting constraints and delineated how they function as creative resources in selected works written by Hong Kong composers. The research data on intelligible intervals for each tone succession is expected to help composers better navigate the process of musical text-setting in Cantonese, as they can know which intervals are more likely to lead to a correct understanding of the text. The works discussed in the analyses demonstrate how the constraints of Cantonese text setting can be utilized as a creative algorithm to generate materials across a range of musical elements. The procedures include creating melodies and motifs based on the contour and semantic units, composing variations using the lexical contour, orchestrating according to semantic units of the text, and engendering harmonic materials within the intelligible contours. While some of the procedures create musical interests that are more prominent other outcomes are more subtle suggesting the textual materials in the background.

Over the past decade, both vocal and instrumental works that incorporate Cantonese texts have been surging in numbers. Contemporary opera sung in Cantonese, for instance, is a relatively new genre.⁴ Also on the rise are Cantonese choral works and instrumental works with hidden Cantonese text, which are often composed by younger composers, many of whom were born after the handover of Hong Kong to China in 1997. This emerging wave of Cantonese-inspired compositions represents an important effort to keep the language alive by including it in as many forms of contemporary art as possible, especially those that tell contemporary narratives. Collectively, they emphasize the artistic value of the Cantonese language and how it realizes the hidden musicality in classical and contemporary Chinese literature, daily speeches, and other textual genres. The works may also serve as a starting point for audiences unfamiliar with Cantonese to discover the characteristics of tonal languages, opening the door to different kinds of cultural exploration and conversations. Ultimately, these contemporary works offer not only a new pathway to appreciating the cultures and narratives imbued within the music but also an example of how constraints can become a source of creative expression.

References

- Agawu, V. K. (1988). Tone and tune: the evidence for northern Ewe music. *Africa*, 58 (2), 127–146.
- Boden, M. A. (1990). *The creative mind: Myths and mechanisms*. London: Wiedenfield and Nicholson.
- Chao, Y. R. (1930). A system of tone letters. *Le maître phonétique*, 45, 24–27.
- Chow, M. Y. (2012). *Singing the right tones of the words: the principles and poetics of tone-melody mapping in Cantopop* (MPhil dissertation). The University of Hong Kong.
- Ebcioğlu, K. (1992). An expert system for harmonizing chorales in the style of J. S. Bach. In M. Bablan, K. Ebcioğlu & O. Laske (Eds.), *Understanding music with AI: Perspectives on music cognition* (pp. 294–333). Cambridge, Massachusetts: MIT Press/AAAI Press.
- Hong Kong Chinese Orchestra (2022). *100 Chinese Music Classics Select*. Accessed 30 January 2022 from Hong Kong Chinese Orchestra, <https://www.hkco.org/tc/Whats-On/News/100-Chinese-Music-Classics-Select.html>.
- Hong Kong Schools Music and Speech Association, (n.d.). *HKSMSA History*. Accessed 6 February 2022 from Hong Kong Schools Music and Speech Association, <https://www.hksmsa.org.hk/en/about-hksmsa/hksmsa-history/>.
- Ho, V. W. S. (2009). Fine-tuning tone-melody constraints through the investigation of mismatches in Cantonese pop music. In *Multi-disciplinary approaches to Cantonese studies: papers from the 13th International Conference on Cantonese and Yue dialects* (pp. 93–108). Hong Kong: City University of Hong Kong.
- Ho, V. W. S. (2010). *A phonological study of the tone-melody correspondence in Cantonese pop music* (Doctoral dissertation). The University of Hong Kong.
- Ladd, D. R. (2013). *Singing in tone languages: Phonetic and structural effects*. Paper presented at the 27th annual meeting of the Phonetic Society of Japan, Kanazawa, Japan.
- Li, E. K. C. (2021). Cantopop and speech-melody complex. *Music Theory Online*, 27(1), <https://mtosmt.org/issues/mto.21.27.1/mto.21.27.1.li.html>.
- Magnusson, T. (2010). Designing constraints: Composing and performing with digital musical systems. *Computer Music Journal*, 34 (4), 62–73.
- Norman, D. A. (1999). Affordances, conventions, and design. *Interactions*, 6 (3), 38–43.

⁴ This form of “opera-in-Cantonese” should be distinguished from traditional “Cantonese opera”, or *hei3 kuk1*. While *hei3 kuk1* is a descendant of the Chinese theatrical arts, these contemporary “operas-in-Cantonese” are more in line with the western tradition. Hing-yan Chan, Alain Chiu, Daniel Ting-cheung Lo, and Austin Ho-kwen Yip are known to have composed for the genre, believed to number no more than five works.

- Pearce, M., & Wiggins, G. (2002). Aspects of a cognitive theory of creativity in musical composition. *Proceedings of the European Conference on Artificial Intelligence ECAI'02: 2nd Workshop on Creative Systems* (pp. 17–24). Amsterdam: IOS Press.
- Schellenberg, M. (2011). Tone contour realization in sung Cantonese. *Proceedings of the 17th International Congress of the Phonetic Sciences* (pp. 1754–1757). Hong Kong: City University of Hong Kong.
- Stravinsky, I., Knodel, A., & Dahl, I. (1947). *Poetics of music: In the form of six lessons*. Cambridge: Harvard University Press.
- Wong, J. S. (1997). Writing of verses for Cantonese popular songs (粵語流行曲的歌詞創作). *CLT Occasional Paper Series*, 2, 1–16.
- Wong, P. M., & Diehl, R. L. (2002). How can the lyrics of a song in a tone language be understood? *Psychology of Music*, 30 (2), 202–209.
- Yiu, S. S. Y. (2013). Cantonese tones and musical intervals. In W. S. Lee (Ed.), *Proceedings of the International Conference on Phonetics of the Languages in China 2013 (ICPLC 2013)* (pp. 155–158). Hong Kong: the Organizers of ICPLC 2013 at the Department of Chinese, Translation and Linguistics, City University of Hong Kong.
- Yung, B. (1989). *Cantonese opera: Performance as creative process*. Cambridge: Cambridge University Press.

Nuo suvaržymų iki kūrybiškumo: muzikiniai išradimai per Kantono kinų kalbos kontūrus Honkongo šiuolaikinėje muzikoje

Santrauka

Kantoniečių kalba, turėdama devynis tonus ir šešis skirtingus aukščio lygius, naudojamas žodžio reikšmei atskirti, yra iš prigimties muzikali, tačiau jos muzikinę išraišką neretai riboja kalbos aukščio struktūra. Jei norime, kad klausytojas suvoktų tikrąją reikšmę, Kantono kinų kalbos žodžiai turi būti dainuojami laikantis teisingo santykinio kontūro. Muzikinių intervalų kryptis turi atitikti leksinį tonų derinių kontūrą, patys intervalai turi būti atitinkamai vienas nuo kito nutolę. Mokslininkai teigia, kad kantoniečių kalba ir vietinių auditorijų lūkesčiai nustatė teksto darybos suvaržymų, kuriems neprilygsta jokios kitos toninės kalbos. Tačiau šie suvaržymai gali būti sukonstruoti į algoritminę procedūrą, padedančią išlaisvinti muzikinį kūrybiškumą.

Šis tyrimas, pagrįstas suvokimo testais ir muzikos analize, padeda naujai suprasti teksto darybos ypatumus pagal kantonietiškus suvaržymus ir nusakyti, kaip jie gali funkcionuoti kaip kūrybiniai šiuolaikinės Honkongo muzikos šaltiniai. Vykdamas tyrimą remiamasi straipsnio autoriaus atliktu suvokimo testu, kurio tikslas – nustatyti optimalius muzikinius intervalus, leidžiančius kantonietiškam tekstui išlikti suprantamam melodiniuose dariniuose. Dvylika dalyvių klausėsi dviem simboliais užrašomų kinų kalbos žodžių, kurie buvo sudėti į muzikinius intervalus per keturiolika pustonų, ir vertino jų suprantamumą. Tyrimo rezultatai atskleidžia, kad intervalų suprantamumas muzikoje nėra visiškai aiškus. Dalyvių, manančių, kad skirtingi intervalai suprantami ar, atvirkščiai, yra nesuprantami, procentas buvo labai įvairus, tad paaiškėjo, kad suprantamumo sąvoka yra kur kas abstraktesnė, nei iki šiol manyta. Šio tyrimo rezultatai naudojami analizuojant šiuolaikinių Honkongo kompozitorių kūrinius, siekiant nustatyti suprantamus teksto ir muzikinių intervalų junginius ir tai, kaip šie kompozitoriai kūrybiškai pažvelgia į lingvistinius suvaržymus. Kompozitoriaus Hing-yan Chano chorinis kūrinys *Keturi poeto metų laikai* (2019) iliustruoja, kaip kompozitoriai gali visas vokales linijas (atliekančias tiek melodinę, tiek harmoninę funkcijas, red. past.) paversti suprantamomis. Nors melodijų kontūrai nulemti teksto, kompozitorius naudoja skirtingas strategijas, siekdamas išlaikyti kontrapunktines ir harmonines visų vokalių partijų funkcijas. Tarp šių strategijų – skirtingų suprantamų intervalų naudojimas paraleliniuose kontūruose, skirtingo ritmo pritaikymas tam pačiam tekstui skirtinguose balsuose, nepilnų žodžių įterpimai ir vienas kitą išstumiantys to paties teksto įstojimai. Kito autoriaus Doming Lamo kūrinys kinų orkestrui *Rudens egzekucija* iliustruoja, kaip galima kurti įvairiausių muzikinę medžiagą, naudojant tik vieną trumpą frazę, sudarytą iš trijų simbolių. Visa trečioji kūrinio dalis paremta trijų natų motyvu, kuris prasideda kaip solo linija, o per imitacijas ir aleatorinę faktūrą išauga į garsinę masę, kuri transformuojasi į politonalią medžiagą, atliekamą kontrapunktiškai, su ritminėmis alteracijomis. Visa tai abstrahuojasi į vos girdimus gongo tonus. Dėl savo faktūros organizavimo ir orkestruotės mano kūrinys *Klestėjimo ir nykimo laikai* išplečia kūrybinį teksto darybos apribojimų naudojimą už garso aukščių dimensijos ribų ir koncentruojasi į faktūros bei tembro organizavimą.

Apibendrinant galima teigti, kad šis tyrimas parodo, kaip Honkongo kompozitoriai dirba su kantoniečių kalbos teksto darybos apribojimais, kad sukurtų naują muziką, atveriančią auditorijai naujų galimybių įvertinti kalbą ir muzikoje užkoduotą kultūrą.

Neo-Mythologism in the Music of Arvo Pärt, Veljo Tormis, and Bronius Kutavičius

Abstract. The music of Arvo Pärt, Veljo Tormis, and Bronius Kutavičius written since the 1970s has previously been accommodated under various descriptive terms, such as “holy”, “magical”, or “Baltic” minimalism, to mention just a few examples. This article aims to outline some of the common features between the ethnographic/ritual creative practices of Tormis and Kutavičius on the one hand, and Pärt’s music on the other, drawing on the concept of neo-mythologism—a term for the trends in 20th-century music (Adamenko 2007) characterized by a preoccupation with repetition, symmetry, binary oppositions, and special (visual) symbols (mythologems). Neo-mythologism is a threefold phenomenon, which encompasses topics (literary allusions), musical structure, and presentation/reception. Therefore, it is important to observe neo-mythologism also in the visual representations of music, such as theatrical and video productions (*Adam’s Passion* by Arvo Pärt and Robert Wilson, 2015). Carl Jung’s notions of the “collective unconscious” and “archetypes”, with an emphasis on the intuitive and elusive, had a considerable impact on the Estonian cultural scene in the late 1960s and 1970s, and served as a driving force of the innovative literary and theatrical movements in that period. Neo-mythologism can be proposed as a general term for the various ethnographic, religious, and ritual phenomena of creativity in the Baltic countries in the 1970s and 1980s.

Keywords: Estonian and Lithuanian music, neo-mythologism, ritualism, mythologem, world tree.

1. Introduction

Neo-mythologism is a term for the trend in 20th-century music and other forms of art characterized by specific programmatic and structural features, as well as a distinctive mode of reception. Victoria Adamenko (2007) applied the concepts of the semioticians of the Tartu-Moscow school, Claude Lévi-Strauss, and Carl Jung, amongst others, analyzing musical examples from Alexander Scriabin and Arnold Schönberg to Alfred Schnittke and George Crumb. The features she discussed include binary oppositions, ritual repetitiveness (*ostinato*), number symbolism, various types of mythologems, as well as manifestations of neo-mythologism in the rendition of the text in vocal compositions (babbling as “the language of magic”). As Eleazar Meletinsky noted in connection with mythologism in 20th-century novels, mythification “goes well beyond merely using mythical motifs for artistic purposes” (Meletinsky 1998: 275).

I aim to explore the possibilities for describing some of the musical trends in the 1970s and 1980s, drawing on the examples of the Estonian composers Veljo Tormis (1930–2017) and Arvo Pärt (1935), and the Lithuanian composer Bronius Kutavičius (1932–2021).

Arvo Pärt, not atypically of his generation (Krzysztof Penderecki), went through a stylistic transformation from neoclassicism, via polystylism and dodecaphony, to a self-defined style (*tintinnabuli*) rooted in religion. In the 1960s, several of Pärt’s works were governed by a certain kind of *pro et contra* aesthetics of collage, in which atonal material was juxtaposed with tonal quotations, superseded by considerations of silence vs. sound, purity vs. impurity, or scalar vs. triadic in his post-1976 oeuvre.

Veljo Tormis and Bronius Kutavičius, drawing on the tradition of folk song (Estonian *regilaul* and Lithuanian *sutartinės*), evoked visions of the past in several of their works. In Tormis’s *Curse Upon Iron* (*Raua needmine*, 1972) for mixed choir, tenor, bass, and shaman drum, the depiction of a ritual forging of a sword (after the Finnish epic *Kalevala*) is combined with references to contemporary images of destruction by the poets Paul-Eerik Rummo and Jaan Kaplinski.

Last Pagan Rites (*Paskutinės pagonių apeigos*, 1978), for soprano, mixed choir, organ, and four Lithuanian folk horns (*ragai*), is part of Bronius Kutavičius’s “pagan cycle” of oratorios or scenic oratorios, which also includes the *Pantheistic Oratorio* (1970), *From the Yotvingian Stone* (*Is jotvingių akmenis*, 1983), and the *Tree of the World* (*Pasaulio medis*, 1986). These oratorios are not merely *about* ritualism but were envisaged *as* rituals—theatrical pieces or religious acts (Lampsatis 1998: 93–94), in which the visions of the past inevitably lead to contemporary connotations. Much of Kutavičius’s music is concerned with symbolism and historical imagination, manifested in universal mythic symbols, sacred symbols, and mystic allegorical symbolism (Gaidamavičiūtė 2004: 56).

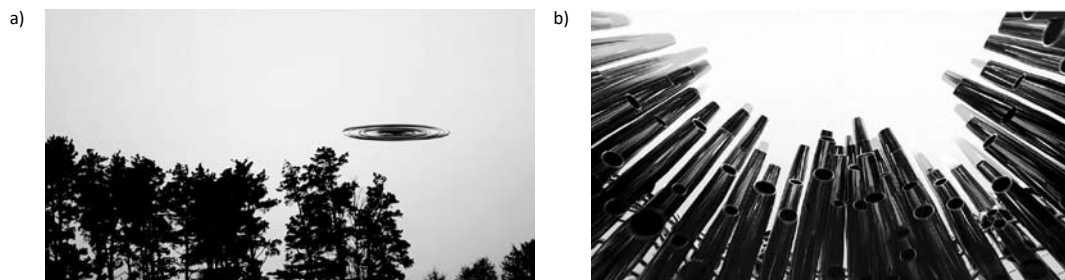
2. Topics, musical structure, and reception

2.1. An introductory example: *Last Pagan Rites* by Bronius Kutavičius

Last Pagan Rites is a setting of four poems by Sigitas Geda (1943–2008), with an instrumental introduction and postludium: *Oh, You Green Grasshopper* (*Žioge žaliasai*), *Celebration of Medvėgalis* (*Medvėgalio pagarbinimas*), *Incantation of the Serpent* (*Gyvatės užkeikimas*), and *Celebration of the Oak Tree* (*Ažuolo pagarbinimas*).

In *Oh, You Green Grasshopper*, Kutavičius has allowed the performers a considerable degree of temporal flexibility; it evolves from the heterophony of ten vocal parts (an arpeggiation of the C9 chord), accompanied by concise figures played by the organ. Also, a dynamic gradation (pp–mf–ff) is specified in the score. Sigitas Geda’s text, governed by repetitions and similarity of sound (assonance and alliteration), is performed simultaneously in the ten parts as if to suggest a vision of primordial unity.¹

In 2019, the release of the LP record of *Last Pagan Rites* and *From the Yotvingian Stone* (Music Information Centre Lithuania) was accompanied by an “official video clip” directed by Rimas Sakalauskas. In the video (duration: 4 minutes), set to *Oh, You Green Grasshopper*, computer-generated abstract imagery is used to create a fittingly pantheistic vision of Kutavičius’s mythical world. The clip opens with an image of the forest, through which a series of concentric circles emerge (E.g. 1a). In the middle of the forest, a computer-generated plant arises and forms a sphere-like object that embraces the sun. In his comments about the project, Sakalauskas has described the computer-generated images as “extraterrestrial life forms” or “cosmic organisms”, while the “futuristic structures” of ascending Escheresque organ pipes (E.g. 1b) refer to the inter-relatedness of Christianity and paganism in Kutavičius’s oratorio.² The specific way in which pre-Christian themes evoke threefold temporal connotations (past—present—future) can also be witnessed in Tormis’s *Curse Upon Iron*.



Example 1. Images from Rimas Sakalauskas’s video clip for *Last Pagan Rites*:
a) concentric circles hovering over the forest; b) ascending organ pipes

2.2. Methodological and historical considerations

A notion as wide in its scope as (neo-)mythologism inevitably evokes issues of applicability. This is especially true as far as one of the most general neo-mythologist compositional practices, ostinato-like repetitiveness, is concerned. Repetitiveness is one of the features of myths and rituals, as well as various folk music traditions.

Consider, for example, the Estonian lyrical song *The Sad Songster*, as transcribed in the *Anthology of Estonian Traditional Music* (2016/1970). It represents the *regilaul* (runosong) type of folk song, characterized by a repeating eight-note melody of approximately equal note values (isochrony), one note corresponding to one syllable of the text (syllabicity). Musical repetitiveness is accompanied by parallelisms in the text. In successive lines, the image of the sad songster is further specified: “From my eyes [tears] are flowing onto my breast, / from my breast [they flow] onto my heart, / from my heart onto my knees, / from my knee onto my feet, / from my feet onto my toes, / from my toes they flow to the ground” (AETM 2016: 145). Therefore, it is important to note that the topics addressed in *regilaul* are markedly varied and extend well beyond myths and ritualism. Lyrical songs, for instance, are grouped into four categories in the *Anthology* based on the topics addressed in the text: song and songsters; home, youth, love; orphans, slaves; nature, work, fun, and mockery.

¹ In the pp staff system: *vasarū vasarūžēs* (summer), *žalia aviža* (green oat), *vakar žydėjo* (bloomed yesterday), *žaliai žydėjo* (bloomed green), *vasarū danguj danguj* (in the summer sky sky), *žioge žaliasai* (green grasshopper), *vasarūžēs ilgai* (long summer).

² Striking Oratorios by Bronius Kutavičius: One Music – Different Media. Retrieved (20.02.2022) from the web page of Music Information Centre Lithuania: <https://www.mic.lt/en/news/2020/02/26/striking-oratorios-bronius-kutavicius/>

Some methods of musical syntax built on the repetitions of small thematic blocks emerged in the early 20th century in connection with various ethnographically inspired trends. This is exemplified in the first piece from Béla Bartók's *Two Romanian Dances* for piano (1910), in which a ubiquitous four-measure phrase is repeated against an ostinato-like accompanying figure. In Stravinsky's music, the juxtaposition of thematic blocks was a much-commented feature, its origin traceable back to Russian folk songs, and also to the multitude of visual perspectives in Cubist paintings (Toorn 2012: 245). Since *The Rite of Spring* (1913), repetitions of small thematic units and ostinati have been associated especially with the depictions of pagan rituals (*Sacrificial Dance*).

The terms “repetition” and “ostinato” can be used to describe much of the music written in Estonia in a period from the 1950s to 1990s. The neo-classicist tendencies that emerged in Estonia in the late 1950s, were sublimated into ethnographically inspired repetitiveness in the 1970s—synchronously, but not necessarily in a causal relationship to the minimalist techniques in the US and Western Europe. Repetition-based compositional techniques, therefore, acquired, apparently, a somewhat contradictory status as the middle point between the urbanist “machine aesthetics” of the 1960s and a retrospection of the rural past.

According to the French anthropologist Claude Lévi-Strauss, however, music and myths are inherently similar. His book *The Raw and the Cooked* (1964), a study of the mythology of the indigenous peoples of the Americas, is structured according to musical allegories. By providing musical titles to the chapters of his treatise (for instance, Part One is entitled “Theme and variations”, and the book concludes with a “Rustic symphony in three movements”), Lévi-Strauss emphasizes the affinity between mythical thinking and musical structures. He describes myths and music as “languages which, in their different ways, transcend an articulate expression, while at the same time—like articulate speech, but unlike painting—require a temporal dimension in which to unfold” (Lévi-Strauss 1969: 15). Music, as much as myth, promotes a special relationship with psychological and physiological time, or can rather be characterized as an instrument for the “obliteration of time”.

Nevertheless, the strength of neo-mythologist theoretical concepts lies not in the wideness of their applicability (music is mythological per se), but rather in how they provide insight into certain cultural phenomena at a given period. Neo-mythologism in music must, therefore, be considered from three tightly interrelated perspectives: mythologism 1) on the level of topics, 2) in the musical structure, and 3) as a mode of presentation/reception.

Mythologism on the level of topics concerns, for example, works of instrumental music with programmatic titles suggestive of an epic narrative. *The Poems of Ossian* by James Macpherson, a collection of fictitious folklore published in the 1760s, served as a source of musical inspiration for much of the 19th century.³ No one was more influential in promoting Nordic (Germanic) mythology than Wagner, who in his tetralogy of musical dramas *Der Ring des Nibelungen*, *Tristan und Isolde* and *Parsifal* (the latter designated as *Bühnenweihfestspiel*), defined legends and theatrical ritualism as some of the main features of the late 19th-century *Zeitgeist*.

In the realm of musical structure (form), though, neo-mythologist elements can be considered to be a more specifically 20th-century phenomenon. Several of the compositional techniques and aesthetic ideas embraced by the post-WWII avant-garde, such as indeterminacy, open form, and various methods of collage, can be brought under the common denominator of neo-mythologism by virtue of how they promote a specific relationship with temporality. Indeterminacy, manifested either on the level of form or in other musical parameters, suggests the possibility of ceaseless reinterpretation and thus eternal recurrence—a concept rich in Nietzschean and, more importantly for the post-WWII generation of composers, Buddhist connotations. Special methods of notation (re)adopted in the second half of the 20th century, such as the circular organization of the score (Kutavičius's *Celebration of the Oak Tree* from *Last Pagan Rites*), also function as mythologems, or concise visual representations of the main idea of a myth.

³ Ossian-related concert overtures include *The Hebrides* (1832)—alternatively entitled as *Fingal's Cave* (*Die Fingals-Höhle*)—by Mendelssohn and Niels W. Gade's *Echoes of Ossian* (*Efterklange af Ossian*, 1840). *Echoes of Ossian*, written in sonata form, begins with an introduction (*Allegro moderato*), a musical equivalent of the invocation of the Muse that contributes to an appropriately legendary mood. Also, Gade uses dotted rhythms, a feature of Scottish folk music (*Vivace non troppo* from Mendelssohn's Symphony No. 3, 1829–1842), as a reference to Ossian's Gaelic topic. Gade continued to pursue the Ossianic themes in his cantata *Comala* (1846), thus outlining the features (folk-like melodies typically in a minor key, etc.) that became to be associated with a certain kind of musical “Nordicness” (Porter 2019: 120).

Ultimately, neo-mythologism is a term to describe the presentation and reception of certain cultural phenomena. Jean-Paul Sartre's (1949: 46) observation that any text exists only at the exact level of the reader's capabilities seems to be especially pertinent in this case. Neo-mythologism is a way of relating oneself to the imagined past, and, therefore, relies heavily on one's sense of identity. It is in the interrelatedness of sound, visuals, movement (choreography), and the commentaries accompanying the work that neo-mythologism manifests itself most clearly. Therefore, it is also imperative to consider the visual representations of music, for example, in theatrical and video productions, or the design of CD booklets. Neo-mythologism is as much a contextual as a structural phenomenon.

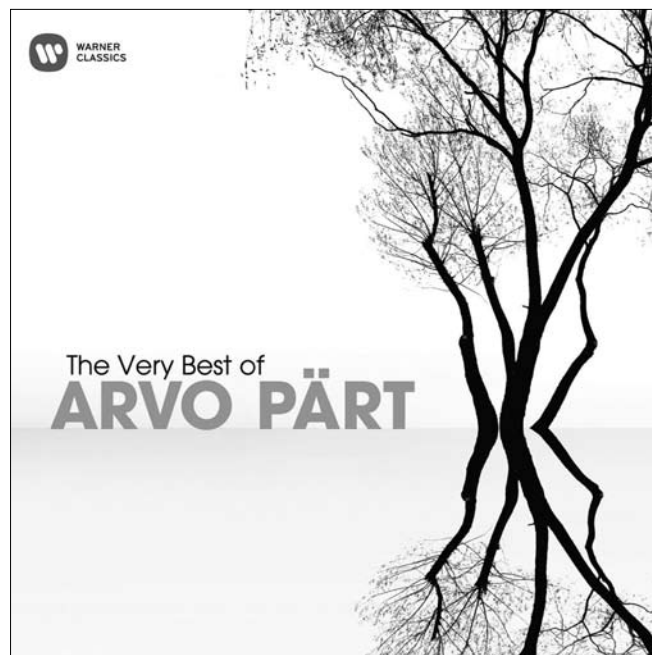
3. Mythologems in *Adam's Passion* by Arvo Pärt and Robert Wilson

3.1. The world tree

Mythologems are visual representations of myths, which often appear as simple geometrical shapes (circle, mandala, sphere, square, etc.). A vertical line stands for the world tree or *arbor mundi*—a mythological symbol that can be encountered in many cultures around the world (Adamenko 2007: 22–24). In Nordic mythology, the world tree is called Yggdrasill. It was the guardian tree of the gods and a symbol of universality, which was believed to tremble as the doom of the gods (Ragnarök) was approaching.

Other symbols, such as the ladder, can also be linked to Yggdrasill: “It was said to spread its limbs over every land, and the fact that it formed a link between the gods, mankind, the giants, and the dead meant that it was visualized as a kind of ladder stretching up to heaven and downwards to the underworld” (Davidson 1990/1964: 191). In the Estonian epic *Kalevipoeg* (1857–1861) by Friedrich Reinhold Kreutzwald, Canto V, there is a story of the planting of an oak and a fir tree, which grow to be so high that they reach the sky.

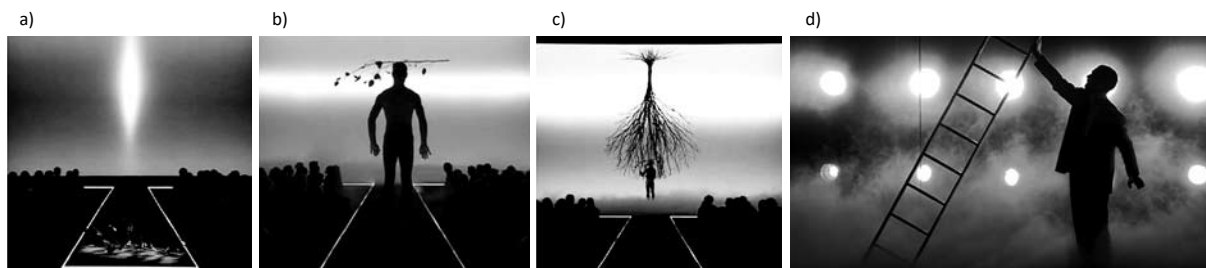
In a sketch Arvo Pärt drew in 1995—reproduced in several books, most notably on the front cover of *The Cambridge Companion to Arvo Pärt* (2012)—he graphically described a number of his works. In this sketch, *Tabula rasa*, for instance, is presented as a spiral circle, and *Arbos* (1986/2001) as a fractal tree. In addition to Pärt's self-commentaries, mythologems appear in the visual media accompanying his music. Images of a (typically leafless) tree have been used on the booklet covers of the CDs featuring Pärt's *Te Deum* and *The Deer's Cry* (both released by ECM New Series), *Da Pacem* (Harmonia Mundi), and *The Very Best of Arvo Pärt* (Warner Classics). The latter is organized symmetrically (E.g. 2), as the image of the leafless tree is combined with its reflection, thus underlining its double mythological function (“a ladder stretching up to heaven and downwards to the underworld”).



Example 2. Arboreal symbols and symmetry in the artwork accompanying Pärt's music

3.2. *Adam's Passion*: A case study in neo-mythologism

Mythologems play an important role in *Adam's Passion*—a theatrical production by Robert Wilson, based on four works by Arvo Pärt. The performances of *Adam's Passion* were given in May 2015, in Tallinn, and a video recording of the production was released by Accentus (2015). Pärt's *Sequentia* for string orchestra and percussion (2014) was written especially for this occasion, whereas the remainder of the production is set to the pre-existing works *Adam's Lament* for mixed choir and string orchestra (2010; the beginning at 6:00 in the video), *Tabula rasa* for 2 violins, string orchestra and prepared piano (1977; the beginning at 30:10), and *Miserere* for soli, mixed choir, ensemble and organ (1989/1992; the beginning at 55:40).



Example 3. Arboreal symbols in *Adam's Passion*:
a) vertical line (*axis mundi*); b) T-shaped cross sign; c) inverted tree (*arbor inversa*); d) ladder

In the production, Robert Wilson created a sense of visual ambiguity between the Christian and pagan symbols. The arboreal motives used in *Adam's Passion* have precedents in his previous productions (*The Forest* by Robert Wilson and David Byrne; Berlin, 1988) as well as in the reception and visual presentation of Pärt's music. *Adam's Passion* is ripe with binary oppositions: absence vs. presence, light vs. darkness, motion vs. standing still, etc. The increase in activity (or intensity) in one of the musical or visual parameters is counterbalanced with a decrease in the other aspects of the production (for example, as intense light appears, the actors are frozen to living sculptures or silhouettes).

The introduction to *Adam's Passion* (*Sequentia*) serves as a depiction of the primordial state—the time preceding the creation of Adam, the Biblical forefather of humankind. The T-shaped stage, its edges illuminated, forms the sign of the cross, and a half-leafless branch of a tree lies on a long platform that extends into the audience. The Biblical story of creation is illustrated by an image of the rising sun, represented by an ascending light spot projected on the backdrop screen. It is then transformed into a vertical line (*axis mundi*) pointing down at the branch (E.g. 3a).

In the section set to *Adam's Lament*, the Man (as Adam is called in the program notes) appears, his back turned to the viewers. He makes a slow-motion 180-degree turn to face the audience and the branch of the tree, following the text, in which the third-person point of view is substituted by Adam's direct speech (rehearsal no 9 in the score, *Lamentoso*: “My soul wearies for the Lord, and I seek Him in tears”). As the musical activity increases (sixteenth-note values) in *Affannato* (rehearsal no 15), the two Heavy Men enter, rotating as they move across the stage. In the coda of *Adam's Lament*, the Man eventually reaches the branch and balances it on his head (28:30) as a symbol of seeking reconciliation (“Be merciful unto me, O Lord! Bestow on me the spirit of humility and love”), thus producing a T-shaped sign of the cross (E.g. 3b).

Rotational movement symbolizes cyclicality: the cycle of day and night, seasons of the year, or the circle of life. The latter can be considered one of the fundamental concepts in Wilson's production. At the end of the section based on *Tabula rasa*, the Boy enters the stage (51:20), balancing a brick-like object on his head and thus imitating the previous actions of the Man. In the final section, set to *Miserere*, the circle comes to a close, as the branch is picked up by an old man (59:00).

In the *Tabula rasa* and *Miserere* sections of the production, arboreal symbols continue to be at the very heart of the visual language. At 50:30, an upside-down tree descends onto the stage, as if emanating from the sky (E.g. 3c). The image of an inverted tree (*arbor inversa*), its origin in Indian myths, is known from Siberian and Sámi rituals as a symbol of the upper celestial world (Andrén 2014: 34–35). In the concluding part of the production, the vertical symbols of the world tree appear in the guises of a ladder (E.g. 3d; 1:05:30) and a column of smoke (1:22:30), and the final tableau features a mute Tree Chorus.

3.3. *Ludus* and *Silentium* as mythological twins

Binary oppositions and symmetry in music are related to the concept of mythological twins—an ever-recurring topic in many myths. Despite their similar appearance, twin brothers are often described as opposites or different in some quality. As an example of musical references to mythological twins, Adamenko (2007: 47–48) cited George Crumb's *Twin Suns* (*Doppelgänger aus der Ewigkeit*) from *Makrokosmos* (*Twelve Fantasy-Pieces after the Zodiac* for amplified piano, Volume II), which is notated in the form of two circular graphs.

The idea of mythical twins can also be identified (in addition to the all too obvious *Fratres* [meaning “brethren”], 1977), in Pärt's *Tabula rasa*, which consists of two movements: *Ludus* (*con moto*) and *Silentium* (*senza moto*). On the one hand, their opposing nature is emphasized by the titles (activity vs. contemplation); on the other hand, the two movements are composed along a similar pattern of additive techniques. In *Ludus*, general pauses (G.P.) function as markers between similarly organized structural units. As the general pauses become shorter during the movement (time signatures: 8/2, 7/2, ... 1/2), the structural units they separate are expanded. In *Silentium*, the structural units separated by ascending passages or “flourishes” (Karnes 2017: 76) played by the prepared piano also grow constantly larger as the movement advances (number of bars: 2, 2, 4, 4, 6, 6 ...). Therefore, both *Ludus* and *Silentium* can be likened to a spiral (as in the sketch by Pärt in 1995), which expands as one is moving from the center outwards—a symbol that conveys a great multitude of associations, including depictions of solar and lunar powers, growth and expansion, as well as a rotational movement and cyclicity (Cooper 1987: 156–157).

4. “Perhaps Estonians also had things like that”: Veljo Tormis's *Curse Upon Iron*

4.1. The 1970s: Coming to terms with the past and present

In the 1920s and 1930s, fascination with folk music was one of the driving forces in the Estonian musical scene, and it was promoted by the cultural policy of the Estonian Republic. After WWII, several Estonian composers continued to be preoccupied, to a greater or lesser degree, with ethnomusicological sources—the practice that conveyed multiple ideological implications within the Soviet cultural system. In the 1970s, retrospection became a leitmotif in Estonian music and literature. This period saw a renewed interest in the genre of the historical novel, represented first and foremost by Jaan Kross, whose *Between Three Plagues* (*Kolme katku vahel*, 1970–1980) is set in the 16th century. Arvo Pärt's fascination with Medieval and Renaissance music, which led to the renewal of his compositional technique in the mid-1970s, was affected by the early music movement emerging in Estonia at that time.

The year 1969 has been described as *annus mirabilis* in the history of the Estonian theater, as it marked a breakthrough of new aesthetic concepts of dramaturgy. The theoretical foundations of this process of renewal were clarified in the five issues of the *samizdat* (“self-published”; i.e., disseminated as typeset copies) almanac *Thespis* (1972–1973), its collaborators including Mati Unt, Vaino Vahing, Hando Runnel, Paul-Eerik Rummo, and Jaan Kaplinski.

The first issue contains an article about Carl Jung, written by the literary figure and psychiatrist Vaino Vahing. As an example of the Jungian intuitive philosophical credo, he quotes the following passage: “The needful thing is not to *know* the truth but to *experience* it. Not to have an intellectual conception of things, but to find our way to the inner, and perhaps wordless, irrational experience—that is the great problem” (Vahing 1997: 49; Jung 1970: 299). It was a period when Jung's concepts of archetypes and the collective unconscious as well as Jerzy Grotowski's notion of “ritual theater” were widely discussed in the literary circles.

Some, however, sought the “collective unconscious” in the realm of folklore and the past. In a series of ethnographic documentaries (including *Veelinnurabvas* [*The Waterfowl People*], 1970; *Linnutee tuuled* [*The Winds of Milky Way*], 1977), Lennart Meri analyzed the roots of the Finno-Ugric languages and oral traditions. Meri's book *Hõbevalge* (*Silver White*, 1976), in which he poses his hypothesis about Estonia as the ancient Ultima Thule, is a work of an ethnographer and historian as much as a literary reconstruction of the past.

Meri's documentary *Kaleva hääl* (*The Sounds of Kaleva*, 1986) features video recordings gathered in expeditions to Karelia and the people of Khanty in West Siberia. The film concludes, however, with a theatrical performance of Tormis's *Curse Upon Iron* (1972), a depiction of the forging of a sword during a shamanistic ritual. In the 1970s and 1980s, against the backdrop of political stagnation and increasing Sovietization, references to shamanism were employed as an escapist means of constructing the imaginary past. This mode of thought was endorsed by the assumption that, as Veljo Tormis (2008: 152) recollected, “perhaps Estonians also had things like that.”

4.2. Shamanistic babbling and theatricality

Oo...oi-joi-joi-joi-jai-jai-jai-jai-jäu-jäu-jäu-jäu... In *Curse Upon Iron*, this series of syllables is performed by a choir (bass) as an imitation of the jaw harp—an instrument, played by holding its frame between the teeth and pulling the strip to produce sound (E.g. 4). Also, vowel glissandi (gradual changes from vowel to vowel) are used here (rehearsal nos 11 and 22: *oo-uu-üü-öö-ää-ee-ii* and *aa-oo-uu-öö-ee-ää-öö-üü-ii-ee-aa*). These features are complemented by special methods of voice production, such as singing through the teeth (“*Ohoi sinda, rauda raiska*” [“*Ohoy, villain! Wretched iron!*”]), to enhance the impression of a ritual incantation.

In George Crumb’s *Ancient Voices of Children* (1970), a cycle of songs after the texts by García Lorca, meaningless syllables are used to express “a primordial searching for words” (Adamenko 2007: 120). Ultimately, meaninglessness alludes to the holistic vision of a prehistoric time, when people, still in their collective “infancy”, were inseparable from the rest of the creatures. In Tormis’s oeuvre, vowel glissandi also appear, for example, in the first piece from *Four Etudes with Juban Viiding* (*Neli etüüdi Juban Viidinguga*, 1979) for narrator and mixed choir (*öö-üü-ii-ee-aa-oo-uu*; “öö” means “night” in Estonian). It is combined with a descending octatonic passage (E.g. 5), motivated by the text: “And I look down” (“*Ja vaatan maha*”).

Mythification in *Curse Upon Iron*, however, is not limited to the visions of the past. The text, derived from the Finnish epic *Kalevala*, Canto IX (*The Origin of Iron*), is complemented by the contemporary allusions by Paul-Eerik Rummo and Jaan Kaplinski, thus transforming the shamanistic experience into an allegory of doom in modern (nuclear) warfare: “New eras. New gods and heroes. And cannons and airplanes and tanks and [machine] guns. Brand-new and up-to-date technology ... harm and hurt, cause unknowable loss, and kill, kill with iron and with steel, with chromium, titanium, uranium, plutonium, and with a multitude of other elements.”

**Raua needmine
Curse Upon Iron**

Sõnad «Kalevalast», seadnud ja tšlendanud August Annist, Paul-Eerik Rummo ja Jaan Kaplinski
Words from the Finnish national epic «Kalevala», adapted and augmented
by August Annist, Paul-Eerik Rummo and Jaan Kaplinski

Tempo giusto. Magico. $\frac{4}{8}$ - $\frac{12}{16}$ $\text{♩} = 168$ Veijo Tormis
1972 (revised 1991)

Shaman drum $\text{♩} = 168$

Tenore solo

Basso solo

Coro
S. *f* *Oo...*
A. *f* *Oo...*
T. *f* *Oo...*
B. *f* *Oo...*

Sh. dr. *f* *poco a poco dim.*

T.S. *pp* *(kurguhäälet, läbi hammaste)*
(guttural, through the teeth)
O hoi sin_da, rauda rais_ka, o hoi sin_da, rauda rais_kai

*Nõistrumm — suur madala heliga kitsitrumm, mängitakse nuiaga. Esiettekandel kasutati kõrjaki trummi Lennart Meri kollektsioonist.
Shaman drum — a large deep-toned hand drum, played with a drumstick. At the premier performance, the Koryak drum (Kamchatka) from Lennart Meri's collection was used.

* Parmupilli imitatsioon.
Imitating the jew's harp.

Example 4. The beats of the shaman drum and onomatopoeic syllables at the outset of Tormis’s *Curse Upon Iron*

Adagio

S

A

T

B

OCT_0,1

Narrator: Night

Juhan Viiding. Oö.

Suule sulanud vaikusevaha. Sinu silmadeküünlaid, nendelt nõrguvaid vahatilkku, leেকে värelemaid vaatan jälle.

And I look down

Ja vaatan maha.

colla parte

vowel glissandi

pp

Example 5. Vowel glissandi in Tormis's *Four Etudes with Juhan Viiding*

At this point, instructions are given in Tormis's score for the physical movement of the performers ("all bend suddenly at the knees and then straighten up slowly"). The ominous words related to warfare ("cannons, airplanes, tanks, and machine guns") are accompanied by "a gesture of fright" (in Meri's film *Kaleva hääl* at 35:50). Also, the ritualist impression is enhanced here by the use of speaking voice, the pitch of which is notated approximately (as in the *Spell Against the Snakebite* [Ussisõnad] from Tormis's *Izhorian Epic*, 1975/1979). The shaman drum, played by the conductor Tõnu Kaljuste in the film, functions as a mythologem not only because of its distinctive "beat", but also by virtue of its circular shape.

Tormis has also called for this kind of theatricality elsewhere in his oeuvre, for example, in *Ingrian Evenings* (*Ingerimaa õhtud*, 1979) from the choral cycle *Forgotten Peoples* (*Unustatud rahvad*). In its final piece (*Ending and Going Home* [Lõpetus ja kojuminek]), the performers are required to leave the stage in groups, thus creating the sense of an "open" ending or ongoing (never-ending) singing from a distance. In the performance by the Estonian Philharmonic Chamber Choir and the conductor Tõnu Kaljuste (Estonian Television [Eesti Televisioon], 1990/1999), the singers are initially organized in a half circle, and their physical movement serves as an illustration of the informal context in which these songs once used to be sung. In *From the Yotvingian Stone* (1983) for vocal ensemble and Lithuanian folk instruments, Bronius Kutavičius has instructed the performers to sit on the ground in the form of a circle, and "had them enter and leave in a serious, almost religious, procession" (Lampsatis 1998: 92; for a photo see Landsbergis 2014: 14).

In myths and rituals, special powers are attributed to names and the act of addressing persons or objects (apostrophe). In *Curse Upon Iron*, the warmongering piece of metal is addressed as a living being: "Ohoy, villain! Wretched iron! Wretched iron! Cursed bog ore! You, flesh-eater, gnawer of bones! You, spiller of innocent blood!" Likewise, the oak tree is being spoken to ("You, oak. You, oak" ["Tu ažuole, tu ažuole"]) in Kutavičius's *Last Pagan Rites*. A somewhat different, but yet distinctly mythologizing practice can be observed in Pärt's *Solfeggio* (1963) for mixed choir, its text consisting of syllable names of the notes that are sung (do, re, mi, fa, sol, la, si). Thus, the pitches are not just performed, but rather "summoned" by calling their names.

5. Conclusions

“I don’t use folk songs—folk songs use me” (Veljo Tormis). This bon mot, quoted so often that it has become to be recognized as Tormis’s artistic credo, is revealing for its almost Jungian mythologizing overtones. The composer can thus be imagined as a communicator (not unlike a shaman?) through whom ancient memory (or the collective unconscious) speaks to the modern age. Bronius Kutavičius rejected comparisons made between his music and American “minimalism”, noting that “our minimalism [in Lithuanian folk songs] has the history of quite a few centuries” (Lampsatis 1998: 171).

In the case of Arvo Pärt, “spirituality”, defined however widely or narrowly, has been one of the most often-commented concepts. Paul Hillier’s (1997: 1) monograph on Pärt begins with a discussion on “music and spirituality”, and Peter C. Bouteneff’s book *Arvo Pärt. Out of Silence* (2015: 25) contains a contemplation on “spirituality and religion”, while Leopold Brauneiss (2012) analyzed Pärt’s aesthetics from the perspective of Jungian archetypes. Kythe Heller (2017: 151) addressed the “personal accounts of Pärt’s music and its spiritual dimensions in underrepresented social settings.”

“Neo-mythologism” can be considered a viable alternative to the various terms previously used for the musical trends of the 1970s and 1980s. (Re)adopting a neo-mythological point of view will yield several benefits for the further discussion of these phenomena. It can be instrumental in demonstrating the interplay between the different aspects of the musical work as a social act: programmatic aspirations (references to mythical topics), structural properties (for example, “open ending” in the music; onomatopoeia or similarity of sound in the text), and a special mode of presentation/reception. This relationship is characterized by a certain degree of contingency, as suggested by the way how, for instance, arboreal symbols were used in the visual media accompanying Arvo Pärt’s music. Therefore, the neo-mythological perspective helps us to define a more coherent context for the ethnographic, religious, and ritual phenomena of creativity in the 1970s and 1980s, as well as their more recent reincarnations in visual media.

References

- Adamenko, Victoria (2007). *Neo-Mythologism in Music. From Scriabin and Schoenberg to Schnittke and Crumb*. Hillsdale: Pendragon Press.
- AETM (2016/1970) = *Anthology of Estonian Traditional Music*. Compiled by Herbert Tampere, Erna Tampere, Otilie Kõiva. Online version available at www.folklore.ee/pubte/eraamat/rahvamuusika/en/index
- Andrén, Anders (2014). *Tracing Old Norse Cosmology. The World Tree, Middle Earth, and the Sun in Archeological Perspectives*. Lund: Nordic Academic Press.
- Bouteneff, Peter C. (2015). *Arvo Pärt. Out of Silence*. Yonkers: St Vladimir’s Seminary Press.
- Brauneiss, Leopold (2012). Musical Archetypes: The Basic Elements of the Tintinnabuli style. In: *The Cambridge Companion to Arvo Pärt*. Edited by Andrew Shenton. Cambridge: Cambridge University Press, 49–75.
- Cooper, J. C. (1987). *An Illustrated Encyclopaedia of Traditional Symbols*. London: Thames and Hudson.
- Davidson, H. R. Ellis (1990/1964). *Gods and Myths of Northern Europe*. Penguin Books.
- Gaidamavičiūtė, Rūta (2004). Symbolism and Historical Imagination in the Music of Bronius Kutavičius. In: *Constructing Modernity and Reconstructing Nationality. Lithuanian Music in the 20th Century*. Vilnius: Kultūros barai, 49–71.
- Heller, Kythe (2017). An Ethnography of Spirituality. In: *Arvo Pärt’s White Light. Media. Culture, Politics*. Edited by Laura Dolp. Cambridge: Cambridge University Press, 122–153.
- Hillier, Paul (1997). *Arvo Pärt*. Oxford: Oxford University Press.
- Jung, Carl Gustav (1970). *Psychological Reflections. A New Anthology of His Writings 1905–1961*. Selected and edited by Jolande Jacobi. Princeton: Princeton University Press.
- Karnes, Kevin C. (2017). *Arvo Pärt’s Tabula Rasa*. Oxford: Oxford University Press.
- Lampsatis, Raminta (1998). *Bronius Kutavičius. A Music of Signs and Changes*. Vilnius: VAGA.
- Landsbergis, Vytautas (2014). The Flourishing Nostalgia of a Lithuanian Dervish. On the Composition of Bronius Kutavičius. In: *Music That Changed Time*. Edited by Rima Povilionienė and Jūratė Katinaitytė. Vilnius: Lithuanian Composers’ Union, 12–27.
- Lévi-Strauss, Claude (1969). *The Raw and the Cooked. Introduction to a Science of Mythology*. Translated by John and Doreen Weightman. New York: Harper & Row.
- Meletinsky, Eleazar M. (1998). *The Poetics of Myth*. Translated by Guy Lanoue and Alexandre Sadetsky. New York: Routledge.
- Porter, James (2019). *Beyond Fingal’s Cave: Ossian in the Musical Imagination*. Rochester: University of Rochester Press.
- Sartre, Jean-Paul (1949). *What is Literature?* Translated by Bernhard Frechtman. New York: Philosophical Library.
- Toorn, Pieter C. van den, John McGinness (2012). *Stravinsky and the Russian Period: Sound and Legacy of a Musical Idiom*. Cambridge: Cambridge University Press.
- Tormis, Veljo, Urve Lippus (2008). *The Word Was Sung*. Tallinn: Eesti Kõitekunsti Ühendus.
- Vahing, Vaino (1997). Søren Kierkegaard ja Carl Gustav Jung iseolemiseist [Søren Kierkegaard and Carl Gustav Jung on being]. In: *Thespis*. Tartu: Ilmamaa, 38–62.

Audiovisual Sources

- Meri, Lennart (script and director) (1986). *Kaleva hääled* [*The Voices of Kaleva*]. Eesti Telefilm. Also released on DVD: *Lennart Meri soome-ugri rahvaste filmientsüklopeedia* [*Lennart Meri's Cinematographic Encyclopedia of the Finno-Ugric Peoples*]. Eesti Rahvusringhääling, 2014. Includes a theatrical performance of Veljo Tormis's *Curse Upon Iron* by the Estonian Philharmonic Chamber Choir, conducted by Tõnu Kaljuste (shaman drum). Also available in the digital archive of ERR (Estonian Public Broadcasting): <https://jupiter.err.ee/1608732757/kaleva-haaled>
- Pärt, Arvo (2015). *Adam's Passion*. DVD. Performed by Tallinn Chamber Orchestra, Estonian Philharmonic Chamber Choir. Musical director and conductor Tõnu Kaljuste. Stage direction Robert Wilson. Directed by Andy Sommer. Produced by Paul Smaczny. Leipzig: Accentus Music.
- Tormis, Veljo (1999). *Unustatud rahvad* [Forgotten Peoples], Volume 4. Eesti Televisioon [Estonian Television]. Includes the 1990 performance of *Ingrian Evenings* by the Estonian Philharmonic Chamber Choir and conductor Tõnu Kaljuste. Available at <https://jupiter.err.ee/1120399/ingerimaa-ohtud>
- Sakalauskas, Rimas (director) (2020). *Last Pagan Rites*. Official video clip for the 2019 LP edition of Bronius Kutavičius's *Last Pagan Rites* and *From the Yotvingian Stone*.

Scores

- Kutavičius, Bronius (2018). *Paskutinės pagonių apeigos sopranui, mišriam chorui, vargonams ir keturioms valtornoms* [Last Pagan Rites for soprano, mixed choir, organ, and four horns]. Vilnius: Music Information Centre Lithuania.
- Pärt, Arvo (1980). *Tabula rasa. Doppelkonzert für zwei Violinen, Streichorchester und präpariertes Klavier*. Wien: Universal Edition.
- Pärt, Arvo (1989). *Miserere für Soli, Chor, Ensemble und Orgel (1989, rev. 1992)*. Wien: Universal Edition.
- Pärt, Arvo (2010). *Adam's Lament für Chor (SATB) und Streichorchester (2009)*. Wien: Universal Edition.
- Tormis, Veljo (1991). *Raua needmine* [Curse Upon Iron]. Tallinn: Eesti Muusikaühing.

This research has been supported by the Centre of Excellence in Estonian Studies (CEES, European Regional Development Fund)

Neomitologizmas Arvo Pärto, Veljo Tormiso ir Broniaus Kutavičiaus muzikoje

Santrauka

Praejusio amžiaus aštuntajame dešimtmetyje parašyta Arvo Pärto, Veljo Tormiso ir Broniaus Kutavičiaus muzika buvo įvardijama įvairiais vaizduojamaisiais terminais, tokiais kaip šventasis minimalizmas, magiškas minimalizmas, baltiškas ritualizmas ir kt. Šiuo straipsniu siekiu apibūdinti kai kuriuos bendrus Tormiso ir Kutavičiaus etnografinės / ritualistinės kūrybos bruožus ir priešpriešinti juos Pärto muzikai, remdamasis neomitologizmo samprata – terminu, apibrėžiančiu šią XX a. muzikos srovę, pasižymintį pasikartojimais, repeticijomis, simetrija, binarinėmis opozicijomis ir specialiais (vizualiniais) simboliais (mitologemomis). Neomitologizmą muzikoje galima laikyti trejopu reiškiniu, apimančiu atspindimas temas, muzikinę struktūrą ir perteikimą / recepciją. Dėl to į neomitologizmą svarbu atsižvelgti ir vaizdinėse muzikos reprezentacijose, pavyzdžiui, teatrinuose pastatymuose ar videoprodukcijoje.

Tormisas ir Kutavičius, idėjų semdamiesi iš liaudies dainų tradicijų, daugelyje savo darbų sužadino pagoniškosios praeities vizijas. Tormiso *Geležies prakeikime* (1972) mišriam chorui, tenorui, bosui ir šamaniškam būgnui ritualinio kalavijo kaldinimo proceso vaizdavimas (pagal suomių epą *Kalevala*) yra supinamas su šiuolaikiniais destrukcijos vaizdiniais. O *Paskutinės pagonių apeigos* (1978) – Kutavičiaus pagoniškų sceninių oratorių ciklo dalis. Kutavičiaus oratorijos nėra tik apie ritualizmą, bet pačios yra tarsi ritualai – teatriniai kūriniai ar religiniai aktai, kuriuose praeities vizijos neišvengiamai veda link šiuolaikinių konotacijų.

Mitologemos atlieka svarbų vaidmenį *Adomo pasijoje*, 2015 m. Taline pastatytame teatriname Roberto Wilsono veikale, paremtame Pärto muzika. Spektaklyje, kuriame gausu įtampų tarp buvimo ir nebuvimo, šviesos ir tamsos, judesio ir sąstingio, Wilsonas rėmėsi vizualiniu dviprasmiškumu tarp krikščioniškų ir pagoniškų simbolių (pasaulio medis). Mitinė dvynių idėja aptinkama Pärto *Tabula rasa* formoje, susidedančioje iš dviejų dalių: *Ludus (con moto)* ir *Silentium (senza moto)*. Viena vertus, jų opozicinė prigimtis išryškėja pavadinimuose (aktyvumas *versus* kontempliacija), kita vertus, abi dalys sukomponuotos naudojant panašius adityvinių technikų modelius.

Neomitologizmas gali būti perspektyvi alternatyva įvairiems anksčiau naudotiems muzikiniams terminams, skirtiems nusakyti praejusio amžiaus aštuntojo ir devintojo dešimtmečių muzikines sroves. Neomitologinio požiūrio taikymas duoda nemažai peno tolesnei diskusijai. Jis gali būti itin naudingas demonstruojant sąveiką tarp skirtingų muzikinio kūrinio, kaip socialinio veiksmo, aspektų: programinių siekių (nuorodų į mitines temas), struktūrinių savybių (pavyzdžiui, atvira pabaiga muzikoje, onomatopėja ir garsiniai panašumai tekste) ir specialaus perteikimo / recepcijos būdo. Siems santykiams būdingas tam tikras atsitiktinumo laipsnis – jį galima matyti iš tokių situacijų, kaip, pavyzdžiui, buvo panaudoti medžių simboliai Pärto muziką lydinčiose vaizdinėse medijose. Taigi, neomitologinė perspektyva padeda mums apibrėžti nuoseklesnį kontekstą etnografiniams, religiniams bei ritualiniams praejusio amžiaus septintojo ir aštuntojo dešimtmečių kūrybiniais reiškiniais, taip pat naujoms jų reinkarnacijoms vaizdinėje medijoje.

Bruckner's Third Symphony and the Creative Management of Influence

Abstract. The indebtedness of Bruckner's Third Symphony to Beethoven and Wagner is widely recognized. Yet this "Wagner-Symphonie" (as Bruckner called it) is also viewed as the "first symphonic work that represents the unmistakable, idiosyncratic style of the master." A review of passages in the original score of 1873 habitually identified as Wagner references reveals not an inventory of clear cases but a spectrum of resemblances from certain to tenuous. Their classification invites various approaches to intertextual analysis and raises the question of what priority is assigned to biographical information. While scholars differ on the aesthetic value of the Wagner resemblances, there can be no doubt that Bruckner's efforts to integrate them into a new context constitute a creative enterprise. Parallels to Beethoven's Ninth Symphony, for their part, can be taken as instances of "misreading" (Harold Bloom) that derive their significance from both similarities to, and differences from, the source. In all cases, an appreciation of intertextuality in the Third Symphony leads us to ask which characteristics are specifically Brucknerian, a process that verifies the composer's status as a creative visionary.

Keywords: creativity, intertextuality, quotation, anxiety of influence, Bruckner, Beethoven, Wagner, Ninth Symphony, Bruckner Problem.

1. Beethoven and Wagner

"...Perhaps a vision of how Beethoven's Ninth befriends Wagner's *Die Walküre* and ends by being trampled under her horses' hooves."¹ This was how Eduard Hanslick described Bruckner's Third Symphony after the 1877 premiere under the direction (by some accounts inept) of the composer.² Frequently cited in program notes, the excerpt from *Die Neue Freie Presse* is rightly taken as evidence of Hanslick's animus toward Bruckner and his characteristic failure as a critic to recognize a manifestly important work when he heard it. Yet embedded in the sarcasm is the identification of two sources of influence that no musically literate listener could fail to recognize: Beethoven and Wagner. The unmistakability of these influences is not easily reconciled with the traditional reputation of the Third Symphony as "so far the grandest and most individual Bruckner symphony" (Simpson 1968: 64) and the "first symphonic work that represents the unmistakable, idiosyncratic style of the master"³ (Floros 2011: 113). This paper aims to examine a selection of the influences commentators have found in the score and discuss how these intersect with—and even embody—Bruckner's creative impulses.

2. Intertextuality: Basic concepts

2.1. Terminology

Of the many words used to denote the use of elements of one artwork in another, "intertextuality", the coinage attributed to the Bulgarian-French philosopher Julia Kristeva and her 1966 essay "Word, Dialogue and Novel" (Kristeva ed. Moi 1980: 66), is the most comprehensive. Intertextuality can be viewed as an enlargement of the notions of borrowing and influence, including as it does relations that are not necessarily known to the author, composer or artist. Most systematic discussions of intertextuality begin with the supposition that no text exists in isolation and that some degree of conscious or intuitive comparison with other texts (or indeed personal experiences by the listener, reader or spectator) is inevitable. If these principles are accepted as axiomatic, and the notion of purely original work is dismissed as a chimera, it stands to reason that influence and creativity coexist in a variable and dynamic relation. While an overabundance of references, or even a moderate quota of references that are not recontextualized, inevitably compromises the individual character of an artwork, references that are adapted with new aims and from a different perspective can be a fruitful source of creativity. Bruckner's Third Symphony evinces salient examples of this phenomenon.

¹ "...vielleicht eine Vision, wie Beethovens Neunte mit Wagners Walküre Freundschaft schließt und endlich unter die Hufe ihrer Pferde gerät."

² Bruckner in the 20 May 1878 letter to Wagner attributed the failure to a lack of rehearsal time: "... leider liess man mir keine Zeit zu Proben" (Bruckner 2009 ed. Schneider: 177).

³ Floros is speaking about the viewpoint of others: "For many Bruckner fans, as well as for many conductors..."

2.2. Types of intertextuality

The search for (or haphazard discovery of) similarities between works of music, and the attempt to assess their significance, are endeavours of long-standing, no less in the study of music than in other disciplines. As J. Peter Burkholder points out, the resemblance of the main themes of Beethoven's *Eroica* Symphony and the Overture to Mozart's *Bastien und Bastienne* has been discussed for more than 150 years with no conclusive outcome (Burkholder 2018: 223–266).

Partly in response to the subjective character of such discussions, modern scholars have sought to analyze intertextuality and organize the phenomenon into types, such as quotation, allusion, parody and plagiarism. A fundamental distinction is made between *deliberate* and *latent* intertextuality—instances of the former being intended by the author or composer, and instances of the latter arising accidentally or from other sources, including the experience of the listener, reader or spectator. The distinction seems commonsensical but does not, in this rudimentary form, account for the possibility of compositional choices that are made unconsciously and are nevertheless related to (or even inspired by) prior examples. This shortcoming can be remedied by classifying resemblances as deliberate, *intuitive* or latent.

John Fitzsimmons, approaching the question from the perspective of perception rather than intention, proposes three levels of intertextual causality: obligatory, optional and accidental (Fitzsimmons 2013: 1). Instances of obligatory intertextuality comprise overt references that are supposed to be recognized and interpreted as citations. Optional intertextuality concerns similarities on which the essential meaning of the destination text does not depend. Accidental intertextuality is the result of the application to the text of irrelevant ideas and experiences by the reader, spectator or listener. These do not illuminate the artwork in a meaningful way and are likely to have an adverse effect on the appreciation.

2.3. Harold Bloom and the “anxiety of influence”

Another crucial perspective on intertextuality which presupposes active engagement by the artist with prior examples is the “anxiety of influence,” a concept developed by the late critic Harold Bloom, who viewed literary creation at the highest level as the result of a substantially adversarial struggle with past examples. A successful poet, in this theory, undertakes “strong misreadings” of his precursors, thus rebelling “against a dead man outrageously more alive than himself.” A pillar of modern criticism, the theory has proved useful to music scholars, including Julian Horton, who invokes it in his 2008 examination of Bruckner's Third (Horton 2008: 170–192).

2.4. Validating intertextuality

The classification of intertextual relations into types operates in tandem with the assessment of grounds for or against the existence of an intertextual relation. Focusing on what he describes as borrowing, Burkholder proposes three principal categories of evidence: *analytical* evidence (concerning shared musical elements, including matches in melodic profile, harmony, rhythm and form); *biographical and historical* evidence (drawn from the composer's demonstrated knowledge of the source or an admission of borrowing); and evidence related to the *purpose* (structural or thematic functions, extramusical associations, emulation and humour).

An argument in favour of borrowing should, in Burkholder's view, address all three categories of evidence. By no means is a positive result guaranteed or even likely: through the application of probability theory the author assesses the shared melodic contour of Brahms's Intermezzo Op. 118 No. 3 and the *Dies irae* tune as likely to be accidental (Burkholder 2018: 223–266). He also reaches the tentative conclusion that the *Eroica/Bastien* resemblance is rooted in the independent borrowing by Beethoven and Mozart of a well-known German country dance (Burkholder 2018: 262).⁴

⁴ Burkholder does not hesitate to use mathematical tools to gauge the probability of resemblances. He reckons the chance of generating the first 19 notes of the *Dies irae* through a random non-referential creative process to be less than 1 in 10 quadrillion, a ratio that leaves no doubt that its use by Berlioz, Liszt and Rachmaninoff was deliberate.

3. The “Bruckner Problem”

The Third is the most textually complicated of Bruckner symphonies, a situation that has bedeviled its viability as a work to be performed and made it the most salient example of the “Bruckner Problem.”⁵ An exhaustive inventory of variants would number more than a dozen. The fundamental texts are the Leopold Nowak editions identified with the years 1873, 1877 and 1889. All three carry Bruckner’s imprimatur, although there are allegations of external interference with the last.⁶ Most changes are in the direction of greater economy. The 2,056 bars of the first version are reduced to 1,644 by 1889, a difference that can be appreciated by the duration of Georg Tintner’s recording of the 1873 version—more than 77 minutes—and that of Marek Janowski’s recording of the 1889 version, less than 54. In this paper, the 1873 version will be treated as the fundamental text. Certain observations will derive from the revision of 1877 and an intermediate (1876) version of the Adagio.

4. The imprint of Wagner

4.1. “Wagner-Symphonie”

The case for an intertextual link between Bruckner’s Third and Wagner is stronger. Evidence confronts us before a score is opened or a downbeat is given. In September 1873 Bruckner met Wagner in Bayreuth intending to ask “the Master” whether he would accept the dedication of the Second or Third Symphony. After spending the afternoon with the scores and presumably investigating both, Wagner chose the Third. Some commentators speculate that the elder composer was impressed by the initial trumpet motto, although he can hardly have failed to note the quotations if these indeed were present in the draft he saw.

The natural inference is that Bruckner added quotations after Wagner accepted the dedication. Constantin Floros, in his 2014 study, takes this view (Floros 2014: 118–119). Thomas Röder has examined the bibliographic evidence and concluded that it is not possible to determine whether the quotations were present in the incomplete autograph Bruckner presented to Wagner. At any rate, Bruckner verified the choice the following day by writing to Wagner and asking whether it was indeed the “Symphony in D minor, where the trumpet begins the theme.” “Ja! Ja!” Wagner wrote on the same sheet of paper. “Best wishes.” Bruckner in turn dedicated the completed work to “the unattainable, world-renowned, and exalted master of the arts of poetry and music” (“unerreichbaren, weltberühmten und erhabenen Meister der Dicht- und Tonkunst”). He also called the score the “Wagner-Symphonie,” a subtitle that persisted in subsequent editions in which the quota of quotations was reduced.

4.2. Biographical considerations

While dedication and nicknaming are not in themselves instances of intertextuality, these examples of what Burkholder calls biographical evidence predispose the listener to be on the lookout for borrowings and hear significant resemblances that might otherwise go unnoticed or be disregarded as accidental. They constitute what might be called a hunting license. Further biographical evidence of Bruckner’s reverence of Wagner is not lacking. While the composer in his letters is silent on specific resemblances, his mindset is clear from letters in which he addresses Wagner as “hochenhabener [lofty] Meister.” His reverence of Beethoven can be gauged by the pride he took in the conductor Hermann Levi’s description of his Seventh Symphony as “das bedeutendste sinfonische Werk seit Beethovens Tod” (“the most important symphonic work since Beethoven’s death”—an opinion he reported in letters to the conductor Arthur Nikisch and the (friendly) critic Theodor Helm (Bruckner ed. Harrandt and Schneider 2009: 245, 261). Of particular interest is a conversation recounted by Bruckner’s student Carl Hruby after the pair had attended a performance of Beethoven’s *Eroica* Symphony:

⁵ The “Bruckner Problem” was popularized by “The Bruckner Problem Simplified” in Deryck Cooke’s *Vindications: Essays about Romantic Music* (1982). Cambridge.

⁶ “Your cuts and transitions, by the way, have been kept,” Joseph Schalk wrote to his brother Franz on 10 June 1888 (Simpson 1978: 67). For an account of what is known about the preparation of the 1889 score, see “Master and disciple united: the 1889 Finale of the Third Symphony” in *Perspectives on Anton Bruckner*, ed. Howie, Hawkshaw, Jackson (2001). Ashgate.

After [Bruckner] had spent a while sunk in thought he suddenly broke the silence: “I think, if Beethoven were still alive today, and I went to him, showed him my Seventh Symphony and said to him, ‘Don’t you think, Herr von [*sic*] Beethoven, that the Seventh isn’t as bad as certain people make it out to be—those people who make an example of it and portray me as an idiot,—then, maybe, Beethoven might take me by the hand and say, ‘My dear Bruckner, don’t bother yourself about it. It was no better for me, and the same gentlemen who use me as a stick with which to beat you still don’t really understand my last quartets, however much they may pretend to.’ Then, I might go on and say, ‘Please excuse me, Herr von [*sic*] Beethoven, if I’ve gone beyond you...’” (Bruckner was referring to his use of form!) “...but I’ve always said that a true artist can work out his own form and then stick to it” (Hruby 1901: 19 as translated in Johnson ed., 1998: 160).

As Horton observes, there is “strikingly Bloomian anxiety” in these remarks, which posit Beethoven as the “overarching authority” to whom a hypothetical appeal can be made but also a figure “to whom one must apologize when the limits of authority have been transgressed” (Horton 2008: 174). While it might seem counterintuitive to characterize the humble and reverential Bruckner as engaged in a struggle with Beethoven or Wagner, the engagement of influence entails some degree of competitive (and thus anxious) interaction. Perhaps it is helpful in Bruckner’s case to propose an amalgam of the anxiety of influence with the less confrontational dynamic that T.S. Eliot called “influence as generosity.”

4.3. Wagner’s quotations and resemblances

The original version of 1873 includes passages that have been traced to *Tristan und Isolde*, the *Ring* operas, *Die Meistersinger* and *Lohengrin*. Commentators differ on the validity and significance of resemblances; not all are mentioned by all authors. Links are alleged also to Bruckner’s works, notably the simple four-note turn that launches the main theme of the Second Symphony (see m. 469). Possible references to Bruckner’s earlier choral music include a comparably simple four-note figure that appears at the end of the first-movement exposition (m. 258) and in the *Gloria* (m. 100) of the Mass in D Minor.⁷

Whether “quotation” is an apt descriptor of all resemblances is an important question. The Wagner resemblances represent various degrees of encryption, from vivid to faint. “Quotation” implies recognition by the reader or listener and attribution of significance. Bruckner can hardly, at the outset of his public career as a symphonist, have expected audiences or score-readers to recognize a passage in his Third Symphony as borrowing from his Second, much less attribute significance to the link, especially if the “quotation” is integrated carefully into its new context. As Philip Barford observes, “[T]he various Mass-quotations may have had private meaning for himself; but one can enjoy Bruckner without knowing they are there” (Barford 1978: 34).

Discussions of intertextuality and the status of a “quotation” entail assumptions regarding the qualifications of the implied listener. Modern scholars have resources that make such connections perceptible, by the eye as well as the ear. A quotation for a knowledgeable listener is nothing of the kind for a novice. Bruckner possibly repurposed material with no intention of making a perceptible intertextual statement. Another possibility is that the reappearance of a simple four-note theme—unlike the 19-note *Dies irae* tune—is simply a coincidence.

4.4. Resemblances in the first movement

Nevertheless, certain resemblances in the Third are spoken of habitually as quotations. Three appear in succession at the end of the development of the first movement (mm. 460–500), over a suitably retransitional (though intermittent) dominant timpani roll. First comes the “Liebestod” from *Tristan* (mm. 463–68); then the aforementioned four-note turn that launches the main theme of Bruckner’s own Second Symphony (mm. 469–76); and finally the Sleep Motive from *Die Walküre* (mm. 479–488) (E.g. 1).

⁷ For an inventory of possible references in the Third Symphony to Bruckner’s choral music, and other instances of “religious semantics,” see Floros 2011: 113–116.

Example 1. Bruckner. Symphony No. 3 (1873), first movement, mm. 463–68 (“Liebestod”), mm. 469–76 (Symphony No. 2), mm. 479–88 (“Sleep Motive”). Examples used with the kind permission of William Carragan

Horton is sharply critical of all three resemblances as “decisively extroversive” episodes that “disrupt, rather than ... contribute to, the preparatory function of the retransition” and are at all events unrelated to the thematic material of the movement (Horton 2008: 186). Bruckner possibly agreed, for he cut the two Wagner references in the 1877 reworking while retaining the self-citation (which, as I have suggested, not even a well-informed general listener would be expected to recognize).

Simpson, an early champion of the 1873 score when it became available in Leopold Nowak’s edition, takes a different view. He praises the “beautiful” Sleep Motive quotation (and “quotation” is surely the appropriate word in this case) as a means of effecting “a gradual, spaciouly dignified descent, correctly proportioned, to the mysterious recapitulation proper” (Simpson 1978: 72). The reference to the Second Symphony that Simpson found “scarcely explicable” in his unfavourable initial analysis of the 1877 revision is redeemed in the 1873 score by a sequence of prior references in the violins starting at m. 453. Simpson makes no mention of the alleged “Liebestod” reference. The implication is that he did not recognize it as such. And indeed, the case is not quite closed: a contrarian might argue that a rising fourth and falling second offer less than conclusive evidence for borrowing—unless, of course, we are forearmed with the hunting license Bruckner gives us with his title page and reverential dedication.

Dermot Gault does not dispute the “Liebestod” reference but notes how Bruckner adapts the quotation by avoiding Wagner’s “distinctive modulation to the supertonic” and “instead assimilating [Wagner’s] melodic incipit to Bruckner’s harmonic language” to create a “rather ecclesiastical” recollection (Gault 2011: 49). As for the Sleep Motive quotation, Bruckner’s deletes “Wagner’s diminished harmony” (i.e. in the fourth chord of the sequence) and opts for “a chain of root position triads” that follow each other in a manner that his instructor, Simon Sechter, would have understood. Gault does not adopt a critical tone but concludes that the Wagner quotations (and this is the word he uses) do not “advance the musical argument” and that their omission in later versions “leaves no sensible gap.”

4.5. De-Wagnerization

While Bruckner did delete the Wagner quotations at the end of the development of the first movement, for reasons that resist elucidation on biographical grounds,⁸ his de-Wagnerization campaign was less thorough than is commonly assumed. Clear references remained in the 1877 revision. The Sleep Motive excised from the retransition of the first movement appears no less openly in the coda of the Adagio (m. 266 in 1873, m. 236 in 1877), where Carragan (drawing on Wagner scholar Robert Donington) considers that it repre-

⁸ It is possible that Bruckner acted in part owing to the “well-meaning but often disastrous attentions” (Simpson 1978: 64) of his advisors. Many more recent scholars, however, believe that the composer’s susceptibility to advice has been exaggerated. It is clear nevertheless that by advertising his Wagnerian sympathies Bruckner left himself open to attack in the polemically charged musical environment of Vienna.

sents “a regression to the unconscious” (Carragan 2020: 84). It is interesting that in an intermediate version of the Adagio (published separately by Nowak as the 1876 edition), Bruckner replaced the lengthy cantilena accompaniment for violins in part 5 (1873 m. 225) with a pulsing figuration that can be heard as a derivation from *Tannhäuser* (1876 m. 230), thus making this movement *more* Wagnerian. (The accompaniment was rewritten again in the 1877 score.)

Another Wagnerism in the Adagio demands consideration—a dominant seventh in root position with appoggiatura that reproduces the “longing” figure that partly resolves the “Tristan chord” in Wagner’s opera, here scored by Bruckner with an appropriately mimetic oboe in the soprano line (m. 26) (E.g. 2 and 3).



Example 2. Wagner. *Tristan und Isolde*, mm. 1–4

Example 3. Bruckner. *Symphony No. 3, Adagio*, mm. 25–26

The figure survived in subsequent versions. In all cases, it functions as a natural (if quizzical) extension of a quiet interlude for strings.⁹ Carragan detects the main theme of Bruckner’s *Second Symphony* (Carragan 2020: 76) in this *Tristan* reference—a marriage the composer surely felt was made in heaven, assuming such encryption was what he had in mind. The central point is that however unmistakable this Wagnerism might be, it works admirably in its context. Bruckner takes care to contextualize the reference with “yearning” rising minor seconds before and after. These simple figures can in turn be heard as inverted echoes of the pathos-laden falling seconds of mm. 4–8. Simpson also proposes a connection with mm. 35–38 in the first movement (Simpson 1978: 74). While it is reasonable to infer that Bruckner’s rationale for threading the Wagner quotations into the 1873 score—before or after the meeting in Bayreuth—was to honour “the Master”, his less than thorough de-Wagnerization of this version suggests a good-faith desire to repurpose existing material in ways that serve new and individual expressive objectives.

4.6. Levels of resemblance

A review of the passages in the 1873 score habitually identified as Wagner quotations reveals not an inventory of clear cases but a spectrum of resemblances ranging from certain to tenuous. The latter rely for their status on the authorization of the title page, biographical knowledge and the corroboration provided by the quotations about which there can be no doubt. All function with more or less internal coherence. The recognition of the Wagnerian genesis of the passages by the listener is not a prerequisite to their acceptance in the new context, and it is worth asking whether failure to recognize the similarities results in incomplete comprehension. Can it be argued rather that their ignorance of Wagner results in a purer and less vexed appreciation of Bruckner’s achievement? The viability of either approach reflects the creative integration of the references into their new element. The perception of the Third as a Kristevan “mosaic of quotations” (Kristeva ed. Moi 1980: 35) invites a reciprocal interpretation of the score as a complex of creativity.

⁹ Carragan finds “Liebestod” references in all four movements of the 1877 version (Carragan 2020: 76–77). He also notes a passage in the 1848 (or 1849) motet *Tantum ergo* WAB 43 that “sounds eerily like the ‘Liebestod’ even though it was written at least 16 years before the premiere of *Tristan*.” Not all listeners will regard the resemblance as pronounced. In any case, with no hunting license, we must regard this similarity as accidental—except insofar as Bruckner might have been thinking compositionally along the same lines as Wagner in 1849, before he became acquainted with his music.

5. The imprint of Beethoven

5.1. Beethoven's Ninth Symphony

The process of creative adaptation is more grandly undertaken with what Simpson characterizes as “a far stronger” source of influence, Beethoven's Ninth Symphony (Simpson 1978: 67). Analytical evidence is not lacking, especially in the exposition of the first movement. It is hard not to hear the *misterioso* beginning in strings as an emulation of the corresponding passage in Beethoven's score. The first few bars of the ensuing principal theme in each case define a tonic triad in D Minor. This characteristic is shared by the first few bars of the principal theme of Wagner's *Der fliegende Holländer*; but Bruckner's theme descends, as does Beethoven's, before climbing the upper rungs of the melodic minor scale and dropping an octave (E.g. 4 and 5).



Example 4. Bruckner. Symphony No. 3, first movement, mm. 5–12



Example 5. Beethoven. Symphony No. 9, first movement, mm. 16–21

5.2. Similarity as difference

Patent as the similarities are, the differences are almost as remarkable. Beethoven begins with a sustained perfect fifth that is established as the dominant retroactively in bar 15 by the sudden (and dissonant) appearance of the tonic, D, in two horns and a bassoon, followed by the crashing unison theme at *fortissimo*. Bruckner creates a comparably uneasy atmosphere with four bars of restlessly pulsing strings in D minor before a trumpet confirms the key with a motto played *piano*. To adopt Biblical imagery: Beethoven says “Let there be light,” defining the moment of creation with the tonic. Bruckner starts his symphony after the moment of creation while the rudimentary particles (in what Simpson memorably describes as a “nebula”) are busily seeking a definite form.

After a prolonged and suspenseful crescendo, Bruckner unleashes a powerful statement in unison followed by a harmonization that confirms D minor and adds materiality to the nebulous beginning (E.g. 6).



Example 6. Bruckner. Symphony No. 3, mm. 37–40

Can the stepwise descent of a dotted half note followed by a pair of eighth notes (promptly given more “snap” in a diminution) be heard as an allusion to the descending triad in the third measure of the main theme of Beethoven's Ninth? Of course, this rhythm is far from uncommon in Western music. As Burkholder says, “[t]he case for borrowing is stronger when the traits shared between the older and newer piece are relatively distinctive” (Burkholder 2018: 234). As with the less overt Wagner quotations, the intertextual status of this shared trait depends on our awareness of the parallels with Beethoven's Ninth that Bruckner established straightaway with the pianissimo beginning in strings and triadic trumpet motto. We are then free also to hear this rhythm as deployed in the second bar of Bruckner's Adagio as a relative not only of the first movement figure but the Beethoven antecedent to which it alludes (E.g. 7).



Example 7. Bruckner. Symphony No. 3, second movement, mm. 1–4

After the first wave of each first group, the continuations are again both alike and unlike. Beethoven restarts the process in the tonic and states the main theme in B flat, establishing the credentials of a key that haunts the entire symphony. Bruckner relaunches in the dominant and, after a much suspenseful delay over a pulsing pedal in the double basses, states Example 6 in B flat. This scheme constitutes a reversal of Beethoven's: Bruckner approaches the same destination from the opposite direction, maintaining an intriguing balance of similarity and difference. Unlike Beethoven, who remains in the nonconformist key of B flat for the second group, Bruckner ends his exposition—after many changes of key¹⁰—peaceably in the relative major, F. The departure from Beethoven's example in the direction of conventional classical procedure can be taken, paradoxically, as a Bloomian misreading.

There is no first-movement exposition repeat in either score—understandably, given the gigantic scale and the expression of first-group elements in two waves. Arguably the fortissimo restatement of the trumpet motto in the tonic that is heard in Bruckner's development—long a source of interest to analysts—can be compared to Beethoven's fortissimo recapitulation (m. 301), the vehemence of which prompted the controversial observations of Susan McClary in her 1991 book *Feminine Endings*.

5.3. The case of the coda

One widely-agreed-on parallel—"the closest Bruckner comes to the specific quotation of Beethoven's Ninth Symphony" (Horton 2008: 188)—is between the chromatic ostinato figures in each coda, which lead with growing tension to a fortissimo terminal statement of the motto theme. Horton, in his exhaustive analysis, is again critical of Bruckner's intertextual initiative. By superimposing three elements of the opening thematic group over the ostinato, the composer "[exacerbates] the teleological drive of Beethoven's model to the point where it destabilizes the coda's structural integrity" (Horton 2008: 192). Simpson regards the ostinato as an "impressive and by no means plagiaristic homage" that is more "inevitable and stable" in 1873 than in either of the revisions (Simpson 1978: 73). These words confirm a perception of the borrowing as aesthetically justified and organic in its context. "The mood and atmosphere are identical," observes Barford in a neutral tone that implies approval (Barford 1978: 34).

5.4. Finale: A catalogue of themes

In Bruckner's 1873 finale, there is a catalogue of themes (m. 675–688) from prior movements that is understood by analysts as an allusion to Beethoven's famous series of self-quotations in the finale of the Ninth, even though in Bruckner's case the passage is positioned late rather than early in the movement, a contrast that Simpson takes as indicative of their opposite purpose.¹¹ Bruckner suppressed two of the references in 1877, retaining only a reminiscence of the flowing second theme of the first movement.

Did he have an aesthetic change of heart or did he wish to avoid inviting a comparison with Beethoven's Ninth? However sincere the tribute, it could be taken by unsympathetic observers (of whom there were many) as evidence of hubris. Horton views the reminiscences as performing "a kind of structural catharsis" that allows a discontinuous movement to come to an end (Horton 2008: 43). Whatever the cause of their deletion, the catalogue in the 1873 score functions coherently as a backward glance at what has been a long journey. It also stands as early evidence of Bruckner's powerful urge to restore earlier thematic material in a peroration, a process he undertook with outstanding success in the final pages of the Eighth Symphony.

5.5. Conditional intertextual relations

Other features of the Third Symphony can be identified as intertextually significant if we accept the fundamental kinship with Beethoven's Ninth. Among the candidates is Bruckner's unusual choice of key, E flat, for the Adagio (Beethoven opts for B flat) and his toggling of 4/4 and 3/4 time signatures in this movement. Differences as well as similarities can be interpreted referentially. Bruckner does *not* swap the second and third positions of the slow movement and Scherzo. Even the absence of a choral finale can be perceived as a meaningful evasion because Bruckner's Third "embodies other elements that seem to accept the precedent of

¹⁰ Simpson writes of "a full *tutti* which the revisions turn into an unintegrated chorale, more Wagnerian than the celebrated but unimportant and less obtrusive 'quotations' elsewhere in the symphony" (Simpson 1978: 71).

¹¹ Derek Watson links this procedure to the tradition of concluding a mass with reference to thematic material of the Kyrie, a practice Bruckner himself followed in his masses (Watson p. 66–67).

Beethoven's Ninth" (Horton 2008: 172). As in the case of Wagner, comparisons materialize that would not be apparent or relevant without the hunting license furnished by the basic similarities. Nor is the procedure confined to Bruckner. The unique prestige of Beethoven's example is such that his models created a "historical stasis" in the 19th century that suspended linear evolution and rendered "symphonists from Mendelssohn to Mahler" comparable in principle to Beethoven. As Horton observes, "[t]he analytical consequence of this argument is that formal and material procedures will always reveal a Beethovenian model at some level of structure, no matter how radically original they appear to be" (Horton 2008: 165).

6. Beethoven and Bruckner: Another example

The Third is unusual in the Bruckner canon for its multiplicity of intertextual relations, which makes its individuality so difficult to assert except on subjective grounds. Certainly, his other symphonies are less laden with quotation, except of his own works, a special breed of influence discussed above. Yet there is another case of intertextuality that has not led to consensus: the identical rhythm of the first four bars of the main theme of Bruckner's Eighth Symphony and the corresponding four bars of the main theme of Beethoven's Ninth (E.g. 8).



Example 8. Bruckner. Symphony No. 8 (beginning)

In this case, the melodies bear no relation in contour, Bruckner's tune moving sinuously and chromatically at pianissimo within the ambitus of a minor sixth, Beethoven's diving diatonically at fortissimo down two octaves. The harmonic character is the opposite: Beethoven's figure establishes the key unambiguously and Bruckner's leaves the matter in doubt. Yet it is difficult to dismiss this instance of intertextuality as merely accidental. Bruckner knew Beethoven's Ninth intimately and was by no means reluctant to "accept so mighty an influence" (Simpson 1968: 66). Whether the borrowing was deliberate or intuitive, to harness Beethoven's taut and muscular rhythm in the interests of creating suspense rather than affirmation counts as a prime example of Bruckner's adeptness at the creative management of influence.

7. Destruction as creativity

There is no simple solution to the Bruckner Problem as it manifests itself in the Third Symphony. Carragan, who documents the variants thoroughly, cautions against submitting to the urge to find an ideal version. "All the scores have something to offer," he writes of the various Thirds, "and as Leopold Nowak said, they are all original versions" (Carragan 2022: 69). Yet it is well known that Bruckner undertook his revisions at least partly at the recommendation of others, and, it is assumed, with the objective of rendering the symphony more likely to be performed. Opinions will differ on whether these motives can be reconciled with the attribution of artistic validity. But they do not preclude the possibility that Bruckner viewed the shortening of the 1873 score—in effect, the destruction of some of its constituent parts—as a function of the creative process.

Drawing on the work of James Hepokoski and Warren Darcy, the Costa Rica-based scholar Gabriel Ignacio Venegas-Carro argues that the Bruckner Problem should be recast as the Bruckner Potential. "Since ... the gradually reinforced sonata-failure trajectory of WAB 103/II [i.e. the 1877 version of the Third Symphony] is contingent upon compositional reworking," he writes, "we may as well take Bruckner's penchant for revision (often cast in a negative light as his 'weakness') and construe it as one of his foremost acts of self-determination" (Venegas-Carro 2017: 205). It is an interesting perspective, however directly it swims against the trend among conductors in favour of the capacious 1873 score.

8. Locating the Brucknerian

Success in identifying the sources of influence in Bruckner's Third Symphony entails the recognition and isolation of those elements that are characteristically and uniquely Brucknerian. To follow Hanslick's lead and hear the score as a fusion of influences denies Bruckner the individuality that all informed listeners (including those who do not respond positively to his music) are willing to grant him. The history of Bruckner's reception is substantially the history of an astonished public confronting his individuality and otherness, his vast architecture and stark contrasts, and reacting with either fascination or dismay. And the Third Symphony, especially in the first version of 1873, is viewed by orchestral conductors as the first full expression of Bruckner's maturity. To describe a composer's style as a complex of borrowings and ingeniously contrarian gestures leaves the fundamental question—in what does his originality consist?—less than fully answered.

It is not possible here (or perhaps anywhere) to offer a comprehensive inventory of essential characteristics, even if we confine ourselves to the Third Symphony. Simpson stresses the scale of Bruckner's conception—"a new conception of the large-scale form" (Simpson 1978: 64)—which, in his view, dooms to failure any attempt to analyze Bruckner's symphonic movements according to the "athletic treatment of tonality and innate dramatic fluidity of the classical sonata-symphony" (Simpson 1968: 22). Horton implicitly offers support for this viewpoint by pointing out that Bruckner's first group in the Third spans 134 bars as opposed to 79 for Beethoven's in the Ninth and 41 for Schubert's in the "Unfinished" Symphony¹² (Horton 2008: 177). Yet here also the composer's adoption of "a new sense of slow movement" had a precedent in "the majestic deliberation of Wagner's invention and its growth into vast forms" (Simpson 1968: 23)—an impulse other commentators (inaccurately, in Simpson's view) source in the "comparatively static" church music of the 16th century or what Horton calls "atavistic, pre-classical or sacred motivations" (Horton 2008: 164).

Barford recognizes the formal innovation and Bruckner's "elliptical" treatment of harmonies that orbit "different harmonic polarities," but contends that the unique sound of a Bruckner symphony "arises from his very individual sense of orchestral colouring," which derives somewhat from Wagner's example but more relevantly from Bruckner's training as an organist (Barford 1978: 11). Horton agrees that Bruckner's concept of orchestration was "predicated on the soundworld of the organ and its technical possibilities" (Williamson 2004: 138). Donald J. Grout, in his supposedly outmoded but still impressive survey of Western music, speaks of "the combination of mystic ecstasy and tonal splendor"—words that remain better suited to Bruckner than any other composer (Grout 1973: 402). Derek Scott invokes "the dialectic of darkness and light" (Scott 2004: 92) while Floros perceives in Bruckner the meaningful opposition of many contradictory elements, including the sacred and profane. The American conductor Kent Nagano, whose preference is for the "more modern, more visionary and more monumental" original versions of the symphonies, hears in Bruckner "the dissolution of our earthly dimensions"—an elusive and hard-to-explain characteristic, to be sure, but one that can be located in specific practices, including the duplet-triplet "Bruckner rhythm" (which materializes in a lyrical form in the second group of the first movement of the Third) and its tendency to obviate the measuring line; the illusion of spaciousness and mass that results from the juxtaposition of solo instruments or small groups against the whole orchestra; and a propensity for chromaticism that "throws his listeners into abeyance" (Nagano 2019: 186). All of these characteristics can be found in the Third Symphony, regardless of the version.

9. Conclusion

Despite the rigour of Burkholder's methodology, a certain degree of subjectivity will play a role in the assessment of many (perhaps even most) alleged instances of intertextuality in music. Bruckner's Third Symphony, as I hope I have shown, is populated with significant deliberate borrowings that have been integrated into their new context with enough individuality to constitute creative initiatives. Horton judges that the "dense network of influential voices" and "divergent strands" of the score most frequently "compete for attention without resolution into a higher, organic totality" (Horton 173). It is not possible to prove him wrong, although the widespread popularity of the Third, its reputation as the first fully idiomatic Bruckner symphony, and the steady migration of conductors from the shorter 1877 and 1889 versions to the fuller and more allusive 1873 original suggests at least a plurality of contrary opinion.

¹² Horton links Bruckner's developmental procedures in the first movement to Schubert's "Unfinished" Symphony (Horton 2008: 174–185).

The main theme of Bruckner's Eighth Symphony is more difficult to situate as a case of influence. Although it is reasonable to argue that by duplicating the rhythm of its counterpart in Beethoven's Ninth, the main theme of Eighth effectively engages its intrinsic tensile energy, it is not possible to say with certainty that Bruckner was aware of the connection, much less that it should be perceived by the listener as a deliberate tribute. The differences between the themes, in short, are as salient as the similarities, leaving the listener unconditionally satisfied with the originality and power of Bruckner's inspiration and the analyst seeking to establish a link in something of a stalemate.

Relevant considerations in assessing intertextual relations include not only the exactness of musical match and biographical/historical elements but the prestige of the source material. Bruckner in his Third Symphony was drawing on two of the most revered and influential composers of the canon. It was difficult in the 1870s to write music for a central European audience and not be compared, implicitly or explicitly, with Beethoven and Wagner. How their footsteps continued to resound can be judged by the modern efforts of Richard Taruskin in the Oxford History of Music to hear *Tristan* in the rising chromatic line of the opening measures of Brahms's First Symphony (Taruskin 2005: 3 695, 698) and Jan Swafford's parsing of the finale of this work as a successful attempt to emulate the finale of Beethoven's Ninth (Swafford 1997: 407–408) in weight and intensity. The resemblance of a segment of Brahms's finale theme to the *Ode To Joy* theme has been referred to so frequently that it has become common (despite Brahms's dismissal of anyone who noted such a connection as a "jackass") to accept the resemblance as an instance of deliberate intertextuality. Although Bruckner is silent in his letters on the extent and purpose of the Beethoven and Wagner resemblances in the Third Symphony, his dedication of the score to Wagner and authorization (in manuscript) of the nickname "Wagner-Symphonie" invites (or compels) us to hear resemblances even where these are tenuous.

While it can be argued that the listener who is familiar with the Wagner and Beethoven antecedents is better armed to appreciate the score, the ingenuity with which Bruckner marshals them and their propriety in context gives the uninformed listener a full experience. Regardless of the degree of knowledge with which Bruckner's Third Symphony is approached—and it is a fair guess that the majority of listeners are stationed midway between full awareness of the inventory of resemblances and perfect ignorance—it makes a powerful effect. As Gault says of the first movement, "Bruckner has produced a movement that is sufficiently distinctive not to be afraid of comparisons with Beethoven, Wagner or anyone else" (Gault 2011: 50). The same can be said of the score as a whole. While opinions may differ on the nature and extent of Bruckner's borrowing, the Third stands as a monument to the potential of influence to generate not a sterile imitation but a creative art.

References

- Aldeborgh, David H. Bruckner's Fifth Symphony: The Schalk Version Aesthetically Considered. In: www.abruckner.com. See https://www.abruckner.com/down/articles/articlesEnglish/aldeborghdavidbruc/aldeborgh_schalk_b5.pdf
- Barford, Philip (1978). *Bruckner's Symphonies*. British Broadcasting Corporation.
- Bloom, Harold. "The Necessity of Misreading." *The Georgia Review* 55/56 (2001): 69–87. <http://www.jstor.org/stable/41402122>. (accessed: 3.12.21)
- Bruckner, Anton ed. Schneider, Otto (2009). *Sämtliche Werke, Band 24/1: Briefe. Band 1 (1852-1886)*. Musikwissenschaftlicher verlag der internationalen Bruckner-Gesellschaft.
- Bruckner, Anton ed. Leopold Nowak (1959). *Sämtliche Werke, Band 3/1. III. Symphonie D-moll. Fassung von 1889*. Musikwissenschaftlicher verlag der internationalen Bruckner-Gesellschaft.
- Bruckner, Anton ed. Leopold Nowak (1977). *Sämtliche Werke, Band III/1. III. Symphonie D-moll (Wagner-Symphonie). Fassung von 1873*. Musikwissenschaftlicher verlag der internationalen Bruckner-Gesellschaft.
- Bruckner, Anton ed. Leopold Nowak (1981). *Sämtliche Werke, Band III/2. III. Symphonie D-moll (Wagner-Symphonie). Fassung von 1877*. Musikwissenschaftlicher verlag der internationalen Bruckner-Gesellschaft.
- Burkholder, Peter J. (2018). Musical Borrowing or Curious Coincidence? Testing the Evidence. In: *Journal of Musicology* 35/2. University of California Press. See <https://doi.org/10.1525/jm.2018.35.2.223> (accessed: 15.12.21)
- Carragan, William (2022). *Anton Bruckner: Eleven Symphonies ("Red Book")*. Bruckner Society of America.
- Clayton, Jay and Rothstein, Eric, ed. (1991). *Influence and Intertextuality in Literary History*. University of Wisconsin Press.
- Fitzsimmons, John, et al. (2015). Intertextuality. In: *Basic Knowledge 101*. See <https://www.basicknowledge101.com/pdf/literacy/Intertextuality.pdf>
- Floros, Constantin tr. Ernest Bernhardt-Kabisch (2011). *Anton Bruckner: The Man and the Work*. Peter Lang GmbH, Internationaler Verlag Der Wissenschaften (published in German in 2004).
- Hruby, Carl (1901). Meine Erinnerungen an Anton Bruckner. Schalk. (p. 19). As translated in Johnson, Stephen (ed.), *Bruckner Remembered* (1998) Faber & Faber, p. 160.

- Korstvedt, Benjamin M. (2013). Defining the “Problem”: the Development of Post-War Attitudes toward Bruckner Versions. In: *Journal of Musicological Research* 32 1–27. See <http://dx.doi.org/10.1080/01411896.2013.752193> (accessed: 10.12.21)
- Kristeva, Julia (1980/86). Desire in Language: A Semiotic Approach to Literature and Art. In: *The Kristeva Reader* (ed. Toril Moi). Columbia University Press.
- Kristeva, Julia (1980/86). Word, Dialogue and Novel. In: *The Kristeva Reader* (ed. Toril Moi). Columbia University Press.
- Gault, Dermot (2011). *The New Bruckner: Compositional Development and the Dynamics of Revision*. Routledge.
- Grout, Donald Jay (1973). *A History of Western Music* (Shorter edition, revised). New York: W. W. Norton & Company.
- Horsley, Paul/Gibbs Christopher H. (2002). Unattributed translation in a Philadelphia Orchestra program note. See http://www.livedownloads.com/labels/bruck3_notes.pdf
- Horton, Julian (2008). *Bruckner's Symphonies: Analysis, Reception and Cultural Politics*. Cambridge University Press.
- “Literary Terms.” *Literary Terms*. 1 June 2015. Web. 3 Nov. 2016. <<https://literaryterms.net/>>.
- Nagano, Kent (2019). *Classical Music: Expect the Unexpected*. McGill-Queen's University Press.
- Röder, Thomas (1997). Revisionsbericht (1997). Bruckner, Anton. Sämtliche Werke, Band 3. III. Symphonie D-moll. Musikwissenschaftlicher Verlag der internationalen Bruckner-Gesellschaft.
- Simpson, Robert (1967). *The Essence of Bruckner: An Essay Towards the Understanding of His Music*. Chilton.
- Simpson, Robert (1978). *The Essence of Bruckner: An Essay Towards the Understanding of His Music*. Crescendo Pub./Victor Gollancz Ltd.
- Swafford, Jan (1997). *Johannes Brahms: A Biography*. Alfred A. Knopf.
- Taruskin, Richard (2005). *The Oxford History of Western Music*, Vol. 3. Oxford University Press.
- Tintner, Georg (1998). Booklet notes to the Naxos recording of the 1873 version with the Royal Scottish National Orchestra. Naxos 8.553454.
- Tovey, Donald Francis (1989; first published 1935–39). *Symphonies and Other Orchestral Works*. Oxford University Press.
- Watson, Derek (1975). *Bruckner*. J.M. Dent & Sons.
- Williamson, John ed. (2004). *The Cambridge Companion to Bruckner*. Cambridge University Press.

Antono Brucknerio Trečioji simfonija ir kūrybiškas įtakų valdymas

Santrauka

Beethoveno ir Wagnerio įtaka Brucknerio Trečiajai simfonijai – plačiai žinoma. Vis dėlto ši „Wagner-simfonija“ (kaip ją vadino pats Bruckneris) įvardijama kaip „pirmasis simfoninis kūrinys, atspindintis su niekuo nesupainiojamą, idiosinkretišką meistro stilių“ (Floros 2011: 113). Analizuodami 1873 m. pirminės partitūros ištraukas, kurios įprastai įvardijamos kaip nuorodos į Wagnerio kūrybą, aptinkame ne aiškių atvejų kolekciją, bet panašumų spektrą, kuriame yra tiek itin ryškių, tiek menkai atpažįstamų nuorodų. Jų klasifikacija suponuoja įvairias intertekstinės analizės perspektyvas ir kelia klausimą, koks prioritetas turėtų būti teikiamas biografiniams faktams. Nepaisant to, kad tyrėjų nuomonės dėl nuorodų į Wagnerį estetinės vertės išsiskiria, abejonų dėl to, kad Brucknerio pastangos jas integruoti į naują kontekstą yra ypatinga kūrybiškumo apraiška, nekyla. Paraleles su Beethoveno Devintąja galima būtų traktuoti kaip „klaidingo perskaitymo“ (Haroldas Bloomas) atvejus, kurių svarba priklauso tiek nuo panašumų, tiek nuo skirtumų, lyginant su originalu. Visais atvejais Brucknerio Trečiosios simfonijos intertekstualumo vertinimas verčia mus klausiti, kurie kūrinio bruožai yra būtent brukneriški – tai procesas, patvirtinantis kompozitoriaus, kaip kūrybingo vizionieriaus, statusą.

3

VIDINĖ INSIDE
KŪRYBINIO THE CREATIVE
PROCESO PUSĖ PROCESS

From the Genesis of an Idea to the Interpretation of the Performer: Creative Principles and Negotiation in Collaborative Composition

Abstract. This paper explores aspects of compositional creativity, from the genesis of an idea to the performer's interpretation, within the context of collaborative composition. Three works by composer Manos Panayiotakis are examined, which were performed in a recital-presentation at the 21st International Music Theory Conference "Principles of Music Composing: The Phenomenon of Creativity" held at the Lithuanian Academy of Music and Theatre in November 2021. The works were created within three different compositional contexts: (a) composing for a specific performer (*Walk through a Quiet Place*, 2019, for piano), (b) composing for the composer-performer (*Chant of the Keledones*, 2020, for alto flute), and (c) composing for educational purposes (*The monody of Icarus*, 2021, for C flute and piano). The paper aims to identify creative principles and uncover elements contributing to the final output. Focus is placed on the creative dialogue between the performer's instrumental potential and the composer's intentions, aspects enabling creativity, challenges, exchanges of creative ideas, and negotiations facilitating the development of the initial compositional thought to its concert performance. Context (a) is explored through the composer's and the pianist's reflective accounts of the collaborative process, based on their creative negotiations and artistic exchanges as they occurred at the time. Context (b) is approached through a reflective dialogue between the composer's two identities: creator and interpreter, exploring creative boundaries, fluidity, balance, and limitations of this dual role. For the final context (c) a semi-structured interview was conducted with the student-performer for whom the work was composed, to highlight the learner's perspective of the process, alongside the composer's own experience of composing for educational purposes. The recital part of our conference presentation demonstrated the final compositional result of the collaborative process, by showcasing the practical realisation of the creative decisions.

Keywords: collaborative composition, composer-performer, collaboration, composing for educational purposes, educational composition, creativity.

Introduction

Collaboration in contemporary music appears in different forms and various creative contexts. In contemporary composition in particular, composers commonly collaborate with performers, ensembles, and conductors, as well as with other artists, such as in musical theatre, dance, or with other disciplines (for example, technology and software creators). Collaborative composition has triggered the interest of those involved in the process (composers and performers), as well as researchers and analysts who have shared data, thoughts, and insights of their experiences.

In "The changing composer-performer relationship: A monologue and a dialogue", Lukas Foss discusses the "division of labor (I write it, you play it)". According to Foss, this division concerns the discrimination of music into "two separate processes: composition (the making of the music) and performance (the making of music)" (Foss, 1963: 45). Fitch and Heyde comment on this division, supporting that it seems to reinforce "the boundaries inherent in the composer and performer respective roles" (Fitch & Heyde, 2007: 53). Reflecting on their experience as composer and performer collaborators, the authors refer to the performer's "box of tricks", linked to the performer's instrumental and performance skills, and to the composer's provision of drafts of the work, with notes and suggestions for experimentation. Their article gives a detailed account of their collaboration as composer and performer, with examples from their work to demonstrate and propose a more "dynamic model" of collaborative creative practice (Fitch & Heyde, 2007: 73).

Fitch and Heyde recognise the complexity of the composer-performer relationship. Quoting Karttunen (1999), they emphasise that "the composer faces the question of what is possible to perform within a certain context ... The performer steps in to sort out the innovative from the impossible" (Karttunen, 1999, cited in Fitch & Heyde, 2007: 71). In this sense, composer-performer collaboration is seen as a mediative process between the composer, the performer, the work, and the audience. Fitch and Heyde highlight the performer's role in the realisation of the composer's ideas, with their collaboration shaping the creative process. Indeed, they support that "the performer may take a vital, inventive stance in which 'problems' (musical ideas) are formulated and reformulated ... The composer-performer collaboration may thus become a site for the playing out of the dialogic aspects of artistic creation" (Fitch & Heyde, 2007: 72).

Andrew Parrott (2013) views “composers’ intentions, performers’ responsibilities” through the words of significant historical figures, such as C.P.E. Bach, Quantz, Haydn, Glück and Couperin, amongst others. Linking compositional intentions to performance, Parrott supports that “a composer’s ‘meaning’ necessarily extends far beyond the written composition and into the real or imagined performance idiom within which it was conceived”, thus outlining the close relationship between composition and performance (Parrott, 2013: 39). Extending this historical approach into the twentieth century, Yip (2015) overviews the development of the composer-performer identity, stating that:

“By a certain point in the twentieth century, the roles of composer and performer had become increasingly separated, but when we think of composers such as J.S. Bach, Beethoven and Rachmaninov, we are reminded that the idea of the musician as composer-performer is not new” (Yip, 2015: 69).

To explore the evolution of this identity, the author seeks to examine what it means to be a composer-performer in the twenty-first century, and how the relationship of compositions to their performances changes when the composer is also the performer. Based on the assumption that “the composers are virtuosic enough as performers to present fully the authentic ideas in their music”, Yip proposes that “when we integrate the role of composer and performer ... it opens up more opportunities to develop new directions in music” (Yip, 2015: 70–71).

Focusing on the composer’s meaning, in particular after different performances of the same work by the composer-performer, O’Grady (1980) argues:

“Only the composer himself could have sufficient knowledge of the work ... to guarantee as the masterful elaboration of the material as that of the original performance (meaning the work complete with the original unnotated performance nuances) while at the same time being consistent with the original material and the intention or concept of the work” (O’Grady, 1980: 59).

This raises questions linked to the more flexible context of composer-performer collaboration; however, this retains relevance today, with composers also being performers of their creations.

Taylor (2017) explores collaboration in contemporary music discussing different types of collaborative contexts. The author discriminates collaboration with partners working together independently, from partners co-creating together at the same time, addressing benefits and drawbacks. Comparing collaboration to single-person creation, the author agrees that collaboration “may lead to a process of negotiation to establish areas of common ground, and to the exclusion of ideas or approaches which are not acceptable”. This can be viewed as a limitation, as “their work may be limited by the need to find areas of overlap or agreement” (Taylor, 2017: 565), but also as a fruitful creative framework, allowing shared ideas to emerge which may not have appeared otherwise.

In this paper, collaboration is viewed as the latter and is examined in three compositional contexts: (a) composing for a specific performer; (b) composing for the composer-performer, and (c) composing for educational purposes, through three works by composer Manos Panayiotakis (Author 1), written between 2019–2021. The works were performed in a presentation-recital at the 21st International Music Theory Conference “Principles of Music Composing: The Phenomenon of Creativity” at the Lithuanian Academy of Music and Theatre (November 2021). The recital part showcased the outcome of the collaborative process, reflecting the practical impact of the creative decisions in each context. The focus of this exploration has been on the dialogue and negotiations which appeared during the compositional process and facilitated the realisation of the initial compositional thought to concert performance. The aim was to identify creative principles and elements contributing to the outcome, through reflection on the processes taking place in each context.

1. Composing for a specific performer: From the exploration of performance potential to the end result

This context explores creative negotiations and artistic exchanges between composer and performer, during the creation of the piano piece *A Walk through a Quiet Place* (2019). This exploration has been based on the composer’s and pianist’s reflective accounts of the collaborative process, through journal notes, during the different collaborative stages, from the exploration of the pianist’s performance potential to the complete composition.

1.1. Background to *A Walk through a Quiet Place* and commission requests

A Walk through a Quiet Place (2019) was commissioned to composer Manos Panayiotakis (Author 1) by pianist Eleni Perisynaki (Author 2) for a piano recital in Greece, presenting music from different eras, including contemporary works. Having previously established a fruitful performing partnership in the form of a flute-and-piano duet with several joint recital performances and with ongoing performing collaboration, the pianist wanted to explore the composer's style in a solo composition.

The performer had some specific commissioned requests, concerning technical and aesthetic aspects and the overall duration of the work (approximately ten minutes). The pianist requested that the composer employ a variety of extended techniques. The performer's aim was to showcase the piano timbral possibilities by creating a contrasting sound environment between this contemporary work and the earlier piano pieces of the program. This deliberate contrast also intended to demonstrate, in a way, the different approaches of contemporary composers and performers to instrumental potential compared to previous centuries, while considering that contemporary music performances were not a frequent opportunity for the specific audience. Aesthetically, the composer had complete freedom of creative choice, to ensure that his compositional identity was strongly present. The only request related to the musical material was to incorporate some energetic, rhythmic passages, if possible.

1.2. Creative negotiations and artistic exchanges

Before beginning to work together, we felt the need to set some overarching aims beyond the commissioned requests. These were agreed upon by both parties, who expressed the same objectives individually. The first overarching aim was for the result to be mutually pleasing. At the time, particularly at the earlier stages of collaboration, this predominantly concerned aesthetic parameters and the overall effect of the work from the perspectives of the composer, the performer, and the listener. As the composition progressed, artistic exchanges naturally became more detailed, with the initial aim of a mutually pleasing result gradually concerning more explicit aspects, such as the musical material and ideas.

The second aim was related to the performer's instrumental abilities. As this was the pianist's first experience of a commissioned composition, she wanted to extend her pianistic and performance skills through this work. Exploring new compositional idioms and using extended techniques was desirable to go beyond this pianist's technical and performance skills reservoir. This aim was also a challenge: for the composer (Author 1), to be able to express his compositional identity within a specific framework while finding ways to extend it; for the performer (Author 2), to deliver the composer's artistic ideas by overcoming own limits and limitations, while serving compositional intentions to the maximum potential.

Beyond these aims, most negotiations and artistic exchanges occurred in the more practical stages of our collaboration. We experienced more specific negotiations through creative communication in meetings, and during practical sessions. These took place initially, during the compositional process; later, during practical sessions on drafts, and finally, during rehearsals of the completed work. These sessions comprised discussion of compositional and performance aspects, along with experimentation on the piano, as need occurred.

During the compositional process, particularly at the early stages, conversations focused on general aspects, such as the overall structure of the work, the function of each section, and aesthetics. We kept returning to discuss such areas as the work was being composed and sections were taking shape. In this process, our roles as composer and performer were distinct, and negotiations naturally tended to be guided by the composer's intentions and ideas. These were outlined and explained by the composer, who invited creative dialogue and flexibility in all stages. For example, although the composer decided on the title and theme of the piece, this was also a shared point of reference for both of us, as Alumni of the University of York (UK), where the *Quiet Place* is located.

As the work progressed, we engaged in more practical sessions, rehearsing section drafts. Here, our roles consisted more of artistic exchanges and overlapping contributions. Our aims were: for the composer to explore the pianist's understanding and perception of the written music; for the performer to engage in an initial interpretative exploration of the composer's intentions. Working on drafts involved the exchange of feedback, particularly on challenging passages, the composer's explanation of ideas, questions, and experimentation on the piano. The pianist would frequently ask about the desirable sound result, discuss different versions of passages, and work together on interpretation. Some specific examples of this stage include the

playability and the achievement of the polyphonic textures within the *Agitato Ritmico* section (Fig. 1a); expressive elements, such as the duration of fermatas, or the *accelerandi* (Fig. 1b), for which the composer had a particular idea of how they needed to sound (“like a bouncing ball gradually slowing down, jumping lower yet faster”); the desirable sound effects, such as the sharp sound on the blocked strings (Fig. 1c); the extreme fadeout in the final bar (Fig. 1d).



Figure 1a. *Agitato Ritmico* polyphonic textures



Figure 1b. Expressive elements: *accelerandi*

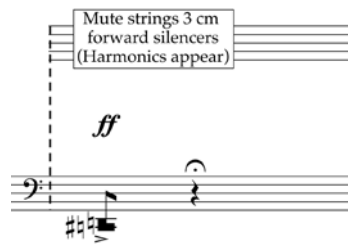


Figure 1c. Sharp sound effect on blocked strings



Figure 1d. Extreme fadeout in the final bar

Finally, during rehearsals of the completed work, we went beyond the written music, focusing on performance, and aiming for final editing and polishing of the work. One of the most significant developments in this stage was the re-composition of the Epilogue into a more condensed conclusive section, to enhance its functionality as a fragmented recapitulation of the initial compositional ideas. This led to detailed active experimentation with edited-down versions of the section, which resulted in a more concise and effective epilogue.

Overall, the rehearsal sessions of drafts and the completed work were perceived by both parties as highly valuable, as they strengthened the developing collaborative bond. We became increasingly used to each other’s work mode and kept building on the foundations of our effective collaboration. The exploratory practical sessions created a stronger connection between the performer and the work, as the pianist’s perception and interpretation of the musical material were freely expressed and informed by the composer’s input.

1.3. The result

A Walk through a Quiet Place draws its programmatic character from The Quiet Place on the University of York campus, where visitors enjoy the silence and serenity created by the tall, sound-blocking bushes. It comprises six sections that serve the programmatic character and the main compositional ideas: within the prevalence of silence, thoughts are more sonorous than ever, with their contrasting and often contradictory nature leading to a dialogical form of a private monologue, an inner battle between arguments of reason, persistent ideas, and conflicting sentiments.

The work begins with an atmospheric Prelude, where initial calmness set through passages inside the piano is interrupted by scattered hints of tension, indicated with ordinary piano sounds, gradually becoming more persistent. In the subsequent Chorale-Largo, the contrasting of thoughts becomes even more intimate, and less loud, establishing a dialogue between the development of the initial inside-the-piano ideas and *ordinario* chords, ending with right-hand palm clusters on strings alternating with a persistent left-hand D in the lowest register. After a brief Interlude, tension is peaked in *Agitato Ritmico*, a fast, rhythmical, and technically demanding polyphonic section, with different levels of battling thoughts. Tension is released in the next, freer section, *Largo tranquillo*, with reminders of the persisting D, this time in the high register of the piano, with extreme *accelerandi* and *ritardandi*. The work concludes with a final Epilogue of fragmented thoughts of the initial compositional ideas, fading out to complete silence. Figure 2 illustrates the complete structure.

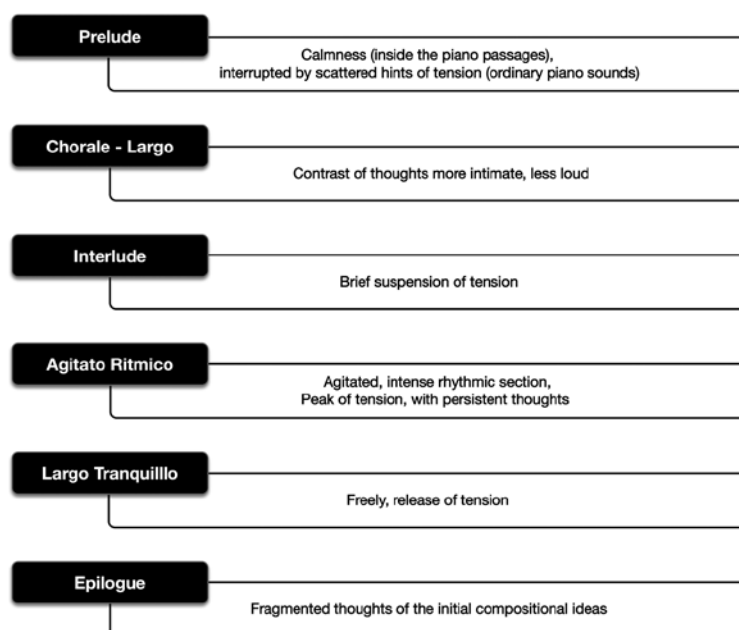


Figure 2. Structure of *A Walk through a Quiet Place* (2019)

2. Composing for the composer's performing self: Awareness of abilities and embodiment of artistic ideas

Music creativity was also explored through the dual identity of the composer as a performer, from the conception of the original idea to on-stage performance. With the composer's identity as creator and performer becoming intertwined, reflective journal entries were used by the composer (Author 1) during the creation of *Chant of the Keledones* (2020) for alto flute.

2.1. The artistic framework of *Chant of the Keledones*

Creating for the composer's performing self is historically common, from the early musical eras to the contemporary era (Bach, Mozart, Schubert, Chopin, Rachmaninoff). Composing for the composer as a performer appears to be a complex process, as it usually requires a unique artistic balance between the composer's two distinct identities: creator and interpreter. *Chant of the Keledones* (2020) for alto flute is approached as a dialectic form of collaboration between the two facets of the united composer-performer identity. The work

was composed during the Covid-19 lockdown in 2020 to practically explore the timbre, performance potential and sound possibilities of the alto flute.

The main thematic idea was inspired by the “Keledones”, a type of automaton in Greek mythology. According to the myth, Hephaestus, the God of blacksmiths and craftsmen, had forged “Chryseiai Keledones” of the purest of gold in the form of women, who were placed in Apollo’s Temple at Delphi to sing with their enchanting voices (Skempis, 2016: 438). The primary compositional objective was to display the tone colour, the timbral, expressive and technical potential of the alto flute. This is realised through alternating techniques (*ordinario* sound to pizzicato, key slaps, tongue ram, as shown in Fig. 3), frequent dynamic changes including extreme changes (Fig. 4), polyphonic/multi-layered rhythmic passages incorporating Greek folk rhythms with alternating multiphonics and *ordinario* pitches set in 15/16 time signature (Fig. 5), as well as through passages with harmonics creating the impression of the metallic texture of the Keledones (Fig. 6).

Figure 3. Alternating techniques

Figure 4. Extreme dynamic changes

Figure 5. Polyphonic rhythmic passage

Figure 6. Harmonics

2.2. Reflecting on the two identities during the process

During the composition of *Chant of the Keledones*, the composer's (Author 1) reflection through journal entries linked to the awareness of his performing skills. The main aspects of reflection explored the composer's performance and instrumental skills, strengths and potential limitations. The main question was to understand how the awareness of own performing skills could affect the compositional process.

The first aspect that was revealed was that self-awareness of capabilities and instrument-specific techniques created a *feeling of safety* ("I know what I can play, so that is how I will write"). This feeling of safety could suggest that a more holistic awareness of the performer's aptitude can be used to serve, or even determine, the compositional intentions and ideas. Similarly, it was realised that the composer was fully aware of their performing strengths and weaknesses ("I know what works for me and what does not"), including specific techniques that are effective in the composer's playing (specifically in this case, harmonics, multiphonics, pizzicato, or tongue-ram). Awareness of such strengths resulted in their utilisation as core elements of the compositional language in this work.

Relating to compositional intentions, being fully aware of aims and creative details from an insider perspective created a fertile ground for a precise representation of the composer's ideas ("I know what I want to hear, so that is how I will play"). Naturally, this would require a good technical command and knowledge of the instrument; however, this insider's knowledge (as the composer) could decisively inform performance, consciously or subconsciously. Performance-related details, such as how much rubato or accelerando was intended in a section, the atmosphere of each section, or how long/short rests or fermatas needed to be, were informed by this dual identity.

2.3. Creative strengths and limitations

It was viewed as important to reflect upon the strengths and limitations of this dual identity. As detailed in the introduction, composers' performance of their own music may offer a more immediate incarnation and a more precise embodiment of their artistic ideas. An effective performance by the composer could support the premise that the composer-performer may be able to uniquely perceive and, ultimately, deliver every detail of the compositional language, provided that they can support this performance technically. The written music may be communicated clearly and directly to the audience, due to the immediate and deep connection of the composer-performer to their creation. This connection could lead to a feeling of certainty and trust that the compositional ideas will be realised.

Although this context can undeniably lead to authentic performance, it could also be perceived as a limitation concerning interpretation. Other performers' approaches to the same work could lead to different performances, creating an interpretative "polyphony" through different versions of the work. This emphasises the value of follow-up interpretations in creating further authentic performances, and it may be worth pondering how a work would have been composed if referring to a performer with different (more or less advanced) performance skills than those of the composer.

Reflecting on challenges and creative limitations in this compositional process, one of the biggest challenges of the composer-performer concerned avoiding creating in a "safety mode". Determining what his composition was based on they felt secure with playing as a performer was a hidden trap that the composer deliberately aimed to avoid, as this could hinder the further development of the work to its full potential. The question arose: could this direct awareness of the instrumental capabilities of the composer-performer act as a restriction to the creative process? The composer-performer tried to overcome this trap "by trying to face himself as an outsider, creating a conscious distance between my two identities". This was achieved in two ways: by consciously placing the work and his compositional intentions above all else, thus making a conscious decision not to compromise the work due to personal performance limitations; and, if needed, by trying to exceed his performance abilities, to be able to perform the work as best as possible. The composer also acknowledged the importance of self-awareness in recognising the need to entrust the work to another performer if it occurred. Therefore, it can be supported that the dual identity of a composer-performer provides a different, valuable, and historically identified context of authentic performance, informed by the composer's intentions directly, from an insider perspective.

3. Composing for educational purposes: Extending advanced learners’ instrumental skills and understanding

This context concerns composing for educational purposes, hereby also called as educational composition. Collaborative composition with an amateur/student performer is less commonly encountered than composing for a professional. Panayiotakis’ (Author 1) *The Monody of Icarus* (2021) for flute and piano was composed for one of his advanced flute students, whose responses to a semi-structured interview (undertaken with Author 2) reveal the learner’s perspective, alongside the composer’s experience of writing music in this framework.

3.1. Educational objectives and the composer’s perspective

The Monody of Icarus was oriented towards skills development. The primary objective was to extend this advanced learner’s instrumental capabilities and deepen their understanding of new music. According to the composer’s reflection before, during and after action (Schön, 1983), the process of this educational composition may have prioritised learning objectives over technical virtuosity to a certain extent; or rather, it endeavoured to approach virtuosity from an educational perspective.

It was a challenge to find ways in which the composer would express his identity in a framework where limitations may have initially seemed greater than when composing for a professional. Their long student-teacher relationship was a significant parameter of the compositional process, as the composer was aware from the beginning of this flautist’s musical characteristics, such as strengths, technical skills, preferences, and potential weaknesses, from the teacher’s perspective. This awareness was a useful tool for the composer to utilise these traits in the development of the work, adapting to this student-performer. Notably, awareness of the learner’s preferences led the composer to incorporate a tonal section in G minor, the student’s most preferred key, where the flute accompanies the piano choral-style chords with long-note breath tones (Fig. 7).



Figure 7

Both parties wished to develop the performer’s instrumental skills further. This educational goal posed a new challenge for the composer: to seek ways to enhance and, ultimately, extend the student-performer’s technical capacity, perception, and performance skills. The composer initially introduced the student-performer to the different flute extended techniques during their instrumental lessons. A variety of extended techniques were employed, used functionally to serve the compositional intentions and the educational purposes. Relevant passages created opportunities for the learner to expand their knowledge and instrumental skills in practice while becoming acquainted with a new compositional idiom. The student’s preferences were taken into consideration wherever possible; for example, pizzicato sounds were utilised, as the student-performer was particularly confident in playing this technique (Fig. 8).



Figure 8

From the composer's perspective, this process transformed teaching into a setting of mutual creativity, particularly in the final stages of composition and during collaborative learning sessions in the lesson. It was admittedly an interesting process, as the composer's identity was interwoven with his teaching role. Upon reflection during and after the process it was realised that the need to "teach" the work as it was being developed gave the composer a new perspective: "I was challenged on many different levels, as a teacher and as a composer". The composer also acknowledged that the student's questions and experimentation often made him more aware of his compositional ideas; there was space for the student's interpretative voice to be heard, but also "the (teaching) process often needed me to think further about how I wanted the music to come across and what would work or would not work, seeking details and meanings in the different performance versions, together with my student".

3.2. The programmatic character of *The Monody of Icarus*

The programmatic character of *The Monody of Icarus* (2021) is inspired by ancient Greece mythology, from which Panayiotakis (Author 1) often draws inspiration for his music. The myth, which shaped the theme of this work, is as follows.

Icarus was the son of Daedalus, the inventor and architect who built the Minoan Labyrinth in Knossos where the creature Minotaurus was kept hidden. After the creation of the Labyrinth, Daedalus and Icarus—father and son—were held captives by King Minos. Being an inventor, Daedalus came up with the idea of crafting waxen wings, so that they would escape their captivity through the air. The pair managed to escape and flew away free. This freedom was not to last for long, as Icarus, enchanted by the experience of flying and his longed-for freedom, forgot his father's advice not to fly close to the sun. Icarus' waxen wings melted away and the young man found his death in the waters of the lowest part of the Aegean, the Icarian Sea, as it is named today (Richepin, 1965: 245).

The Monody of Icarus (2021) describes Icarus' final moments and agony, his internal monologue, in this final journey from captivity to freedom, to mythological eternity.

3.3. The learner's perspective

To highlight the learner's perspective, a semi-structured interview (Panayiotakis, Perisynaki 2021) was conducted by Author 2, with the student-performer sometime after the premiere of the work. The student's responses to a set of reflective questions were analysed by the authors through interpretative thematic analysis. For this paper, a selection of answers will be presented, with emerging insights from the learner's perspective.

An important aspect for the composer (Author 1) to explore was the impact of this experience on the learner's perception of contemporary music. The student described this experience as a "personal milestone" in their perception of new music: "Through this work and my experience with it as it was being composed, step by step, I feel that I realised a new world, a plethora of technical and expressive means to use in my playing" (Ibid.). Linked to the initial educational objectives, it appears that working on this piece gradually was helpful to the learner, who became aware and capable of manipulating new techniques, extending their instrumental and performance skills.

The student's answers also revealed their past hesitation to play contemporary music, despite finding interest in *listening* to it. As the learner responded: "In the past, I was open to listening to contemporary works and found them interesting, but I felt scared and intimidated to practice or play this music" (Ibid.). Further examination of reasons for this intimidation from or hesitation towards contemporary music could help to better understand students' and perhaps also teachers' perceptions and attitudes, as well as factors influencing these, with relevance to the fields of both music education and composition.

The student-performer was also invited to reflect on aspects they enjoyed and on challenges they encountered. Discussing enjoyable aspects, the learner addressed the more tonal section in G minor. When asked to explain this, the learner attributed this to their previous experience and familiarity with tonal music: "This could be because I am more familiar with tonal music through my previous studies, but it was a nice contrast in this piece; at the same time, it fitted nicely with the new techniques" (Ibid.). Further, the learner also commented on the aspects of interpretation, noting that the written music in this section matched their own perception of the programmatic theme: "(it) fits perfectly my idea, how I thought Icarus' final moments would be" (Ibid.).

Concerning challenges, the learner's response focused on technical aspects and the interaction with the piano. Bars were mentioned which required work on synchronisation with the piano part, and sections with quickly alternating extended techniques, for which the student-performer needed time to get used to shifting sound fast enough, as appropriate:

"I needed time to think and realise what was coming up in some cases, especially where I needed to use different techniques. I needed some time to think about the symbols on the score and remember what I needed to do and how to play each time, especially at the beginning. Of course, with practice this became more automatic" (Ibid.).

Overall, the learner's responses indicate the impact of previous learning experiences in the perception of new music and its performance. This highlights the importance of further research into this area, linking the curricula of instrumental studies and their approach to contemporary music. This could enable a deeper understanding of ways in which new music is approached within instrumental studies, as well as ways how it is taught and facilitated within the lesson, shaping learners' understanding and stance towards contemporary works. Irrespective of learners' future career goals, namely if they would later pursue a career as music professionals or not, this could also indicate ways to raise awareness and make contemporary music more accessible to students and teachers alike and, perhaps, more present in music education.

Finally, the student was invited to reflect on their interaction with the teacher-composer. The student felt the composer's guidance was "obviously necessary" and it was seen as positive that it started from the initial compositional stages. This early interaction was appreciated by the student, who noted that it "felt more comfortable than if I was just given the piece when it was completed". The learner's response reveals that the process has been a positive experience: "I liked that we tried out different bars, passages or techniques to see what worked or how I could approach it differently" (Ibid.).

It also appears that it was useful for the learner that the composer was open to changing some elements of his music to adapt to the pupil's capacity, while at the same time fostering the development of the learner's technical and instrumental skills:

"It also helped a lot practically to learn the new techniques and to feel more comfortable with them, as I felt that I couldn't do them before. Now I think I have a whole new range of technical skills and a new world of repertoire that I could explore in the future" (Ibid.).

This extract also indicates the psychological aspects of this interaction, with the student-performer gaining what seems like a sense of empowerment relating to their instrumental skills and extended techniques. As the student's response suggests, the accomplishment and familiarity with instrumental potential through practical exploration during this experience seem to have been perceived as a useful tool for this flutist's future endeavours. Finally, it was also commented upon that the overall experience of working with the composer enabled the student to explore the composer's thoughts in more depth, leading to a clear understanding of the music and the compositional intentions which significantly informed their performance.

Conclusion

Creativity in collaborative composition is explored through the collaboration of the composer with a professional performer, through the dual identity of the composer as the performer, and with a student-performer (composing for educational purposes). Focusing on three respective works, through reflective journal entries and an interview with the student-performer, insights are shared highlighting challenges, creative interactions and negotiations which took place during the compositional process in each context. Specific examples of artistic exchanges which occurred during the composition of *A Walk through a Quiet Place* illustrate aspects of the collaboration of the composer with the performer. Creative strengths, limitations and potential implications on performance have been identified in the context of composing for the composer as the performer, while the perspectives of both the composer and the student-performer are discussed, with links to music education and the use of composition to enhance instrumental skills. The reflective points collected do not intend to lead to generalised conclusions, but rather to contribute to the universal dialogue about collaborative composition. This may also be an opportunity to invite further thoughts and discussion on the topic, by sharing others' experiences in similar, additional, or contrasting scenarios, with relevance to composition and music education.

References

- Fitch, Fabrice; Heyde, Neil (2007). Recercar' – The collaborative process as invention. In: *Twentieth-century music*, No. 1, Vol. 4: 71–95.
- Foss, Lukas (1963). The changing composer-performer relationship: A monologue and a dialogue. In: *Perspectives of New Music*, No. 2, Spring, Vol. 1: 45–53.
- Karttunen, Anssi. (1999). Discovering the Music around Me. *Finnish Music Quarterly*, Vol. 2, 16–18.
- O'Grady, Terence J. (1980). Interpretative freedom and the composer-performer relationship. In: *The Journal of Aesthetic Education*, No. 2, April, Vol. 14: 55–67.
- Parrott, Andrew (2013). Composers' intentions, performers' responsibilities. In: *Early Music*, No. 1, Vol. 41: 37–43. Accessed 14 November 2022 from Oxford Academic, <https://academic.oup.com/em/article-abstract/41/1/37/353430?redirectedFrom=fulltext>
- Panayiotakis Manos, Perisynaki Eleni (2021). *Interview with a student-performer*, personal archive.
- Richepin, Jean (1965/1920). *Μεγάλη Ελληνική Μυθολογία* [Great Greek Mythology]. Athens: Avlos Publications, translated by T. Chatzis.
- Schön, Donald (1983). *The reflective practitioner: how professionals think in action*. London: Temple Smith.
- Skempis, Marios (2016). Pindar's Celedones ("Paeon" 8.68-79): A note. In: *The Classical Quarterly*, No. 2, Vol. 66: 437–445. Accessed 28 September 2022 from JSTOR, <http://www.jstor.org/stable/26292357>
- Taylor, Alan (2016). 'Collaboration' in Contemporary Music: A Theoretical View. In: *Contemporary Music Review*, No. 2, Vol. 35: 562–578. Accessed 30 September 2022 from Taylor & Francis Online, <https://doi.org/10.1080/07494467.2016.1288316>
- Yip, Viola. (2015). Darmstadt, 2014: The composer-performer. In: *Tempo*, No. 271, January, Vol. 69: 69–71.

**Nuo idėjos genėzės iki atlikėjo interpretacijos:
kūrybos principai ir derybos bendroje kompozicijoje**

Santrauka

Šiame straipsnyje kūrybinio bendradarbiavimo kontekste nagrinėjami kompozicinio kūrybiškumo aspektai – nuo idėjos atsiradimo iki atlikėjo interpretacijos. Analizuojami trys kompozitoriaus Manos Panayiotakio kūriniai, atlikti per rečitalį XXI tarptautinėje muzikos teorijos konferencijoje „Muzikos komponavimo principai: kūrybiškumo fenomenas“, vykusioje 2021 m. lapkritį Lietuvos muzikos ir teatro akademijoje. Kūriniai sukurti skirtinguose kompoziciniuose kontekstuose: a) kūrimas konkrečiam atlikėjui (*Pasivaikščiojimas ramioje vietoje* fortepijonui, 2019 m.), b) kūrimas kompozitoriui-atlikėjui (*Keledonių giesmė* altinei fleitai, 2020 m.) ir c) kūrimas edukaciniais tikslais (*Ikaro monodija* fleitai in C ir fortepijonui, 2021 m.).

Šio straipsnio tikslas – nustatyti kūrybinius principus ir atskleisti elementus, prisidedančius prie galutinio rezultato. Daugiausia dėmesio skiriama kūrybiniam dialogui tarp atlikėjo instrumentinio potencialo ir kompozitoriaus intencijų, kūrybiškumą įgalinantiems aspektams, iššūkiams, kūrybinių idėjų apsikeitimui, padedančiam išplėtoti pradinę kompozicinę mintį iki koncertinio atlikimo. Kontekstas a) tiriama per kompozitoriaus ir pianisto refleksiją apie bendradarbiavimo procesus, dienoraščio įrašus. Remiantis refleksijomis nuo ankstyvųjų iki paskutiniųjų bendradarbiavimo etapų, įskaitant kompozicijos kūrimo procesą, kompozitorius ir atlikėjas įvardijo tuo metu vykusias kūrybines derybas ir meninius mainus, susijusius su kūrybinio užsakymo pageidavimais ir kompozitoriaus intencijomis. Kontekstas b) nagrinėjamas per refleksyvų dialogą tarp dviejų kompozitoriaus tapatybių: kūrėjo ir interpretatoriaus. Refleksija per kompozicinį procesą ir jam pasibaigus atskleidė kūrybines stiprybes, meninę pusiausvyrą ir šio dvilypio vaidmens ribotumą, o vieninga kompozitoriaus ir atlikėjo tapatybė buvo įvardyta kaip vertingas kontekstas, vedantis į autentišką, tiesiogiai (iš vidinės perspektyvos) pagal kompozitoriaus intencijas informuotą atlikimą. Paskutiniame c) kontekste, siekiant išryškinti besimokančiojo perspektyvą, atliktas pusiau struktūruotas interviu su studentu atlikėju, kuriam buvo sukurtas šis kūrinys, taip pat pasitelkti kompozitoriaus dienoraščio įrašai, kuriuose jis reflektuoja savo kūrybos edukaciniais tikslais patirtį. Tiek kompozitorius, tiek studentas pasidalijo reikšmingomis įžvalgomis. Kompozitorius apmąstė savo patirtį, kai ieškodamas būdų, kaip išplėsti studento atlikėjo įgūdžius, susidūrė su iššūkiu savo kompoziciniam identitetui, kurį sukėlė visiškai kitokia, į edukaciją nukreipta sistema. Taip pat buvo apmąstytas šio kūrybinio konteksto poveikis mokymo procesui. Studentas atlikėjas įvardijo iššūkius ir aspektus, kurie jam šiame procese patiko, taip pat įžvelgė sąsajų su ankstesne mokymosi patirtimi.

Straipsnyje atskleisti aspektai praturtina žinias apie kūrybiškumą ir kompozicinį bendradarbiavimą, gali būti aktualūs tiek kompozicijos, tiek muzikinio ugdymo srityse. Koncertinėje konferencijos dalyje buvo pristatytas galutinis šio kompozicinio bendradarbiavimo rezultatas, pademonstruojant praktinį kūrybinių sprendimų įgyvendinimą.

**From the *Imbabazi*
to *A la recherche de l'Harmonie perdue*:
A Quest through Images, Words and Melodies**

Abstract. The oratorio *A la recherche de l'Harmonie perdue* (In Search of Lost Harmony), composed in 2016 by the Greek composer Ioannis Kourtis (1973) was conceived as a call to the international community to work in order for the lost harmony to come back to Earth.

Being particularly sensitive to the sociopolitical actuality, in 2013 Kourtis composed the soundtrack for the film *Imbabazi* (The Pardon) directed by Joël Karekezi, which centers around the Rwandan Genocide. Two years later, the forced displacement of populations—the well-known problem of the “migration crisis”—also deeply affected the composer, who had experienced expatriation some years before—in his case, by choice. The piece *A la recherche de l'Harmonie perdue* was born after the commission by the choral director Kamala Calderoni, whose wish was to produce a novel work with her choral ensemble, based on poetical texts representative of different cultures. Therefore, the composer has chosen “classical” poetic texts (by Dante, Lorenzo de Medici etc.) as well as contemporary ones (by Wislawa Szymborska, Iannis Ritsos etc.) to set in music. At the same time, he wanted, through new arrangements, to re-reveal some traditional songs—Greek, Armenian etc.—that are already imprinted in the collective memory. This piece is not a “classical” oratorio, as that conceived in the 17th century, but a “popular oratorio” closer to the new musical form inaugurated by Mikis Theodorakis during the sixties.

This paper aims to present (through a *live* dialogue with the composer) the *realization of the musical work as a whole* and to highlight the different stages of the compositional process, that is to say, the interaction of images, words and melodies born by the mental and emotional shock provoked on the composer by the actuality of his epoch. Moreover, the eventual socio-political role of the piece is to be revealed.

Keywords: Ioannis Kourtis, 21st century, Greek composer, contemporary music, film music, choral music, classical poetry, traditional poetry, contemporary poetry.

Considering that one of the axes of Kalliopi Stigka's research concerns the relationship between “music and society” and “music and politics”, she always seeks to discover unpublished or unknown works by contemporary composers whose commitment is not highlighted. Therefore, it is within the framework of this research, that she discovered the oratorio *A la recherche de l'Harmonie perdue* by the Greek composer Ioannis Kourtis. As no recording or score had seen the light of day at that time, she contacted the composer, who kindly made available to her both the score of the work and some videos of its unique performance; this took place on 31 July 2016 at the Domaine de la Tour in Nébian in France, as part of the 9th edition of the Intercultural Festival of the Tower. The oratorio was performed by choral ensembles of children, adults and soloists, accompanied on the piano by Barbara Hammadi and conducted by Kamala Calderoni.

This article, designed and written by the two co-authors, is based, on the one hand, on the exploitation of their conversations which, in the form of interviews, were carried out between July and October 2021 and, on the other hand, on the in-depth poetic-musical analysis of the work *A la Recherche de l'Harmonie perdue*. Its purpose is to reveal the different aspects of the creative process of Kourtis, that is to say, the course followed by the composer from the conception of his initial idea until its transformation into a complete work—chamber music, oratorio, film music etc.—and its final performance/production. Is this an intuitive or rational process? In addition, the impact of the socio-political context of our time on the composer as well as the level of his commitment to current social problems will also be highlighted. Is the oratorio *A la Recherche de l'Harmonie perdue* conceived as a “committed” work or a “protest” work with the secret or unconscious intention of changing the world which will finally find Harmony?

a. *Intuitio versus ratio*

Numerous studies in the field of neurosciences, psychoacoustics, music psychology and, over the past twenty years, music genetics (Donin 2015: 105–116) concern, among others, the perception of music and its impact on the emotional world of the individual, as well as the processes followed by a composer from the moment of the conception until the final realization of a musical work. Is it mostly an intuitive/emotional process rather than a rational/cerebral one?

According to the Theory of Multiple Intelligences proposed by Howard Gardner (Gardner 1983) almost forty years ago, the “musical intelligence” particularly developed in musicians and composers explains the intimate relationship between music and emotions and shares common thought processes with “logico-mathematical intelligence”. Would the compositional process be then simultaneously intuitive/emotional and rational/cerebral? Not pretending to be able to group in this brief article the conclusions of all of this significant research, which had been carried out during the 20th century and which continues to date, and above all not being specialists in these fields, we prefer not even try to apply it in the case of Kourtis. On the contrary, the composer himself will explain if in his case, the *intuitio* dominates over the *ratio*. Is his creative process always the same or does it vary, if yes, depending on what?

Like any creator (writer, composer, painter), Kourtis has his own sources of inspiration:

“My sources of inspiration are diverse. Daily life and how I feel in everyday life is a big part of my sources. In this daily routine, we find almost everything. A few events, great or minor, from a simple glance at an important event, a journey with its imbued images, a visit to a museum, a painting... even music that marked me can be a source of inspiration for me... I am very sensitive to everything, as soon as something appeals to me, it becomes a source of inspiration.” (Stigka 2021).

It is moreover this inspiration as well as the imagination of the moment, which are the bases of any musical work by Kourtis, while the compositional process depends above all on the musical genre; the composer himself points out:

“No, the compositional process is not the same, it depends on what I compose.

We can say that I have 3 processes. All are based on inspiration and imagination but we can say that each one has its ‘basis’.

For films, this is the image.

For the compositions for voice or choir, the words.

For instrumental compositions, it’s pure imagination.

Concerning the films, I base myself on what the image gives me, on what I want to provide on my side to the spectators and also to match the expectations of the director (sometimes it is not obvious).

Concerning the compositions for voice, I based myself on my feelings towards the text/the feelings that a text or poem arouses.

And then, in all the other compositions, solo or orchestra, it’s mainly imagination. Afterward at the level of the process that also changes, for example for a composition for a solo instrument, I will pay more attention to the technique, whereas in a composition for an orchestra, the sensitive point will be the orchestration.” (Stigka 2021)

Concerning the composition of songs—as in the case of the songs of his oratorio *A la Recherche de l’Harmonie perdue*—the composer himself says:

“I set poems to music and not the other way around. I find that each poem or text deserves its original music and not an already composed music.” (Stigka 2021)

Moreover, through a very realistic description of the steps of his creative process, the composer underlines the importance of inspiration and imagination:

“You could say it’s a bit of both; the compositional process includes specific patterns that are repeated each time and it is also a spontaneous work linked to my inspiration of the moment...

In fact, I already have a fixed process, if you can say that, that is sitting at the piano and using my imagination, and then arranging to better orchestrate my ideas; but sometimes, I happen to have an idea, somewhere, maybe even in the street and take out a piece of paper, draw a staff and compose...” (Stigka 2021)

It is therefore obvious that in the case of Kourtis, composing is only a deep expression of his emotions and not a “pre-calculated” work.

b. Ioannis Kourtis: A ‘committed composer’?!

Taking into consideration the catalogue of Kourtis’ musical works—compiled for the first time and published in the Annex of this article—it is immediately noted that during the first ten years of his career, chamber music, music for solo instrument—especially for guitar and violin, instruments that the composer plays himself—symphonic music as well as music for choir dominate, while film music has become his favourite

musical genre since the year 2000. If we put aside the works like *Concerto for clarinet and strings* (1992), *Trio classico* (1995), *Trio* (1997), *Waltz* (2002), *3 Dances* (2008), *Study in A flat* (1997), *Minuet* (1999) as well as film scores, titles of all other works, e.g. *Seferis* (1993), *Peur* [Fear] (1999), *Raining thoughts for 5 instruments* (2000), *Lovely doll* (2001), *Élégie* [Elegia] (2001), *Cinderella* (2002), *Valse equitable* [Fair waltz] (2007), *Danse equitable* [Fair dance] (2020), *Valse nostalgique* [Nostalgic Waltz] (2018), *Rizkita* (2020), *Pictures of a garden* (2000), *Liberté* [Freedom] (2004) reveal the composer's state of mind at the time of the conception and composition of the work. The composer himself says:

“As the titles of my compositions often prove, I try to show, through my music, the feelings of this precise moment... One thing is certain: the title of a work is never chosen haphazardly. It can be the result of the emotional charge at the time of the conception of the work, of an incident in everyday life or of a major event; it depends on the work... For example, *Seferis* is mostly a small tribute to the Nobelist Greek poet, Georges Seferis. After spending one night reading his poems, the next morning I wanted to pay homage to him by expressing in music... everything that he had made me feel! *Élégie* was somehow a ‘tribute’ to my grandmother. For the *Equitable Waltz* and the *Equitable Dance*, the principle was the same. Justice in relation to the instruments, no soloist really, all are equal and share everything. The *Equitable Dance* was composed for my daughter and her friends. Fair solos, advantage for no one... As far as *Liberté* is concerned, it was composed for a European Union competition for which we were asked to create a hymn. I chose the poem *Liberté* by Paul Eluard.” (Stigka 2021)

Concerning the title of the oratorio *A la Recherche de l'Harmonie perdue*, which can only make us think of the almost homonymous title of the Proustian novel *A la Recherche du temps perdu* (In Search of Lost Time), according to the composer, “it was chosen with Kamala Calderoni; we both wanted to rediscover this notion of harmony which is disappearing; harmony both in music and in the world...”. (Stigka 2021)

Even the first stage of the creative process itself—the choice of the title of the work—proves the great sensitivity of Kourtis. The words “freedom”, “harmony”, and “equitable” can only express his permanent quest for these deeply humanist values. The composer himself states:

“Yes, indeed ‘equity’—a word used in 2007 for *Valse equitable* and which returns thirteen years later in 2020 for *Danse equitable*—is one of my principles and touches me a lot. So sometimes I adapt it to music, even if I find that for example in a *Concerto*, all the musicians are equal... (despite their different parts, the difficulty, the solos etc.).” (Stigka 2021)

Before moving on to the analytical study of the oratorio *A la Recherche de l'Harmonie perdue*, we would like to refer to the film and documentary, the music for which was composed by Kourtis. These are *Imbabazi* and *Dreams of Memory*.

The drama *Imbabazi* (The Pardon) by Rwandan film director Joël Karekezi, refers to a very real and in no way imaginative contemporary tragedy “the Rwandan Genocide”. The screenplay written by the director—whose father was killed during this war—describes the atrocious consequences of this war through the lives of two friends, Manzi and Karemera. This war lasted a hundred days—between April and July 1994—and caused the mass execution of 850,000 people of the Tutsi population by their Hutu compatriots, and then the forced displacement of several thousands of Rwandans. Manzi, during the genocide, had joined the extremist nationalist movement Hutu Power, while the life of Karémara was in danger because he was Tutsi. Manzi's choice breaks the friendship between the two men. When fifteen years later, Manzi comes out of prison, he tries to explain his violent acts during the war and hopes to be forgiven by his compatriots and especially by his friend. Karémara at first rejects his friendship, but eventually, they reconcile after they come to terms. The protagonists of the film, which was shot in English in 2013 in Rwanda are the actors Wilson Egessa (Karemera), Joel Okuyo Atiku Prynca (Manzi), Rehema Nanfuka (Alice), Michael Wawuyo (Kalisa), all from Uganda. *Imbabazi*, in 2013, was nominated for the Best Political Film Award at the Hamburg Film Festival, the Audience Award at the Chicago International Film Festival as well as the Best Child Actor Award at the Africa Movie Academy Awards while in 2014, he was honored with the Grand Prix du Nile at the Luxor African Film Festival.

The music for the film was entrusted to Kourtis, already known and recognized for his film scores and had previously been honored with various awards. Through this soundtrack, Kourtis (even if he does not define himself as a “socially engaged artist”) supports the “voice” of the anti-militarist director Karekezi, while the

film's music, which can also be interpreted independently of the film, becomes a symbol of struggle and a "call for Peace".

If we chose to refer to the music of this particular film, it is only to underline the particular sensitivity of the composer *vis-à-vis* the important socio-political events and their impact on the lives of everyday people. Talking about it through cinematographic art and with the help of film music that transmits to the public today but also to future generations the timeless humanistic ideals of Freedom, Peace and Solidarity, is one of his main artistic concerns.

Moreover, this is also proved by the music he composed in 2011, for the historical documentary *Dreams of Memory*, by the Cypriot director Costas Chrysanthou, who, based on the life of his grandfather, evokes the life and dreams of the young Cypriot Loukas Orphanides, who, in 1935, immigrated to London to live a better life. But eventually, in 1937, he traveled to Spain and joined the fighters who opposed Franco in the 1936–1939 Spanish Civil War.

Is, however, creating "engaged works" one of Kourtis' main concerns? The composer himself explains:

"My two works—*Imbabazi* and *Dreams of Memory*—deal with important social phenomena. But personally, I don't really consider myself a committed artist and composer. Maybe more like an artist who accompanies committed artists. I am sensitive to the different problems of humanity and through these artists that I accompany, the director of the *Imbabazi* on one side and the various poets on the other, I probably put a little touch to their works that are already more or less engaged.

For example, the director and friend of the *Imbabazi*, Joel Karekezi, lived through the Rwandan Genocide when he was very young, and he saw his father die because of it. His film is a commitment against all that: war, violence etc. My music obviously supports him, but the artist involved is mainly him.

As I said above, I support committed artists. By putting their thoughts, paintings, poems, music or other works at the service of a cause, I find that it helps society to move forward. Because there are many people who discover or learn, through a work, history, what not to do or redo, things that they would not have learned without these works.

I will always consider the committed artists' role vital for the world to move forward." (Stigka 2021)

Immigration, wars, dictatorships, forced displacement of populations: this is what characterizes the time when Kourtis was born and grew up... Born in Greece, during the Colonels' Septennium, Kourtis certainly has no specific memories of this atrocious period but he belongs to the first generation of the "New Regime" and, like all of us who belong to this generation, he was necessarily influenced by the ideas of Liberty, Democracy, Union, which prevailed in Greece during the period of the "New Regime" that ended, according to contemporary historians, in 2009, when the "economic crisis" erupted. Having left his native country in 1999 to settle in France, he experienced what is expressed by the word "immigrant" even if in his case the displacement was not forced. It is, therefore, obvious that the "migration crisis", which shook Europe in 2015 and is still evolving, could not leave him indifferent. The press articles concerning the living conditions in the reception camps on Lesbos, Samos or Chios, as well as the photos of refugees and migrants with desperate looks, are among these painful but effective sources of inspiration that have resulted in the conception of the work *A la Recherche de l'Harmonie perdue*.

c. A la Recherche de l'Harmonie perdue

The oratorio *A la Recherche de l'Harmonie perdue* is, according to the composer, both the product of his anger and his rage at this inhumane situation, and of his fruitful discussions with his collaborator, Kamala Calderoni, a soprano and director of children's and non-professional adults' choir, who asked him to compose a new work for her vocal ensemble, based on poetic texts representative of different cultures.

Apparently, this coincidence between the work with an "international aspect" that Calderoni requested and the serious global socio-political problem which overwhelmed Kourtis, triggered the creative spirit of the composer who wrote this original work.

It is not, of course, a "classic" oratorio like the one conceived in the 17th century, on the contrary, it is rather close to the *popular oratorio*, this innovative musical genre conceived by Mikis Theodorakis during the sixties and inaugurated by him with setting to music of *Axion Esti*.

The work *A la Recherche de l'Harmonie perdue* consists of the following fifteen songs:

Original title of the song	Title translated into English	Poet	Music
<i>Dzieci epoki</i>	Children of our age	Wisława Szymborska	Ioannis Kourtis
<i>Av όλα τα παιδιά της γης</i>	If all the children of the earth	Iannis Ritsos	Ioannis Kourtis
<i>Yerushalaim shel zahav</i>	Jerusalem of Gold	Naomi Shemer	Naomi Shemer / Ioannis Kourtis: Arrangement
<i>Het waren twee koningskinderen</i>	They were two royal children	Unknown / Flanders Traditional	Ioannis Kourtis: Arrangement
<i>Gorani</i>	Gorani	Western Armenian folksong	Ioannis Kourtis: Arrangement
<i>Nino Viejo</i>	Old Boy	Reinaldo Arenas	Ioannis Kourtis
<i>Shnei Shoshanim</i>	Two roses	Ya'akov Orland	Mordechai Zeira / Ioannis Kourtis: Arrangement
<i>Blood and Gold/Mobacs</i>	Blood and Gold	Andy Irvine and Jean Cassidy	Ioannis Kourtis: Transcription
<i>Canzoniere – LIX</i>	Song's Book – LIX	Lorenzo de Medici	Ioannis Kourtis
<i>Chant d'Automne</i>	The Song of Fall	Charles Baudelaire	Ioannis Kourtis
<i>Canto inferno XI</i>	Inferno XI	Dante	Ioannis Kourtis
<i>Anthem for doomed youth</i>	Anthem for doomed youth	Wilfred Owen	Ioannis Kourtis
<i>Tzivaeri</i>	Tzivaeri	Traditional Greek song	Ioannis Kourtis: Arrangement
<i>Leisure</i>	Leisure	William Henry Davies	Ioannis Kourtis
<i>Yavaran Massemé</i>	The Song of Peace	Traditional Persian song / Sufi poet: Djalâl ud Din Rûmî	Ioannis Kourtis: Arrangement

From the Medieval poetry of Dante and that of the Florentine Renaissance of Lorenzo de Medici to the romantic-symbolic French poetry by Charles Baudelaire, from the “committed poetry” of the Greek poet Yannis Ritsos and of the Polish poetess Wisława Szymborska to the British poetry of Wilfred Owen and William Henry Davies, from the Cuban poetry of Reinaldo Arenas to the Jewish poetry of Yaakov Orland and Naomi Shemer, from Sufi song to Greek, Flemish, Armenian and Romanian/Hungarian folk songs, the global character of the work is immediately perceived. Concerning the choice of the poems and the music style as well, Kourtis points out:

“The choirmaster let me free concerning the style of music and the poems/texts. But she had chosen me because she knows me. She also knew a little about my stylistic palette.

The two compositions—*Imbabazi* and *A la Recherche de l'Harmonie perdue*—were not created at the same time (3 years apart). However, the two works have special links. Peace can be a keyword that can unite these two works. Peace and Union are the causes that the film supports and on the other hand, this whole collection of poems from around the world shows a desire for union, equality and—of course—peace. Misery and poverty are also part of the two works.” (Stigka 2021)

Thus, expressing above all, his emotional charge, the composer chooses poetical texts which evoke:

• **immigration**, i.e.:

- the Greek demotic poem *Tzivaeri*¹:

*Αχ! Η ξενιτιά το χείρεται,
Τζιβαέρι μου
Το μοσχολούλουδό μου
Σιγανά, σιγανά, σιγανά και ταπεινά.
...*

Ah! The foreign lands are taking happiness from him,
my Tzivaeri
My flower with a beautiful smell
Quietly, quietly, quietly and humbly.
...

¹ Tzivaeri (Τζιβαέρι): Greek word with a Turkish root (cevahir), meaning ‘precious stone’ and figuratively ‘my treasure’.

- the traditional Israeli poem *Yerushalayim shel zahav* set to music in 1967 as a patriotic song, by Naomi Shemer:

...

*Ach bevo'i hayom lashbir lach
Velach lik'shor k'tarim,
Katonti mitze'ir bana'ich
Ume'acharon hamshorerim.*

*Ki shmech tzorev et basfatayim
Keneshikat saraf,
Im eshkachech Yerushalayim
Asber kulah zahav...*

Yerushalayim shel zahav.

...

...

But as I come to sing to you today,
And to adorn crowns to you
I am the least worthy of doing so of the youngest of your children
And of the last poet among all the poets born).

For your name scorches the lips
Like the kiss of a seraph
If I forget thee, Jerusalem,
Which is all gold...

Jerusalem of gold.

...

- **love, i.e.:**

- the poem *Chant d'Automne* by the French poet Charles Beaudelaire:

*Bientôt nous plongerons dans les froides ténèbres ;
Adieu, vive clarté de nos étés trop courts !*

...

Soon we shall plunge into the cold darkness;
Farewell, vivid brightness of our too-short-lived summers!

...

- the Armenian folk poem *Gorani*:

...

*Gorani, Gorani, jarem Gorani
Khabrik me khosatsir darderous degbner.*

...

...

Gorani, Gorani, my love Gorani
Give me some news, to cure my suffering.

...

- the poem *Shnei Shoshanim* by the Hebrew poet Yaakov Orland:

...

*Uvaleilot, uvaleilot,
Nashvu ruchot bam kalilot.
Koh liv'levu ad ba'ab yad
Yad shekatfa shoshan echad
Ve'in yode'a ad hayom -
Et halavan o ha'adom.*

*Verak yod'im ki hanotar
Libo nishbar, libo nishbar.
Hayo hayu lifney shanim
shnei shoshanim, shnei shoshanim.
Haya ze kvar rachok hayom,
echad lavan, sheni adom.*

...

...

And in the nights, in the nights
winds blew in them slightly.
How they sprouted until a hand came
the hand that picked one rose,
and it isn't known until today -
the white or the red.

All that's known's that the remaining one
its heart is broken, its heart is broken.
A song from way back when
two roses, two roses.
It was long ago that day,
one was white, the other red.

...

- **the search for a life more serene; i.e.:**

- the poem *Leisure* by the British poet William Henry Davies:

What is this life if, full of care,
We have no time to stand and stare, -

No time to stand beneath the boughs,
And stare as long as sheep or cows:

No time to see, when woods we pass,
Where squirrels hide their nuts in grass:

No time to see, in broad daylight,
Streams full of stars, like skies at night:

No time to turn at Beauty's glance,
And watch her feet, how they can dance:

No time to wait till her mouth can
Enrich that smile her eyes began?

A poor life this is if, full of care,
We have no time to stand and stare.

- **or finally the quest for truth; i.e.:**

- *Inferno canto XI* from the epic poem *Comedia Divina* (Divine Comedy) by Italian poet Dante Alighieri:

...	...
<i>D'ogne malizia, ch'odio in cielo acquista,</i>	Of all malicious act abhorr'd in heaven,
<i>ingiuria è 'l fine, ed ogne fin cotale</i>	The end is injury; and all such end
<i>o con forza o con frode altrui contrista.</i>	Either by force or fraud works other's woe.
...	...

- the 59th song (LIX) from the *Canzoniere* [Song's Book] by the Italian poet Lorenzo de' Medici or Lorenzo il Magnifico:

...	...
<i>Ogni cosa è fugace e poco dura;</i>	Fortune doth fashion with inconstant mind,
<i>tanto Fortuna al mondo è mal costante:</i>	All things are transient here below and frail.
<i>sola sta ferma, e sempre dura Morte.</i>	Death only stranded fast for evermore.
...	...

Although, the dominant theme of the work is “the child”:

- **the innocent and joyful child; i.e.:**

- the poem *Αν όλα τα παιδιά της γης* (*An ola ta paidia tis gis*; If all the children of the earth) by the Greek communist poet Yannis Ritsos (Lenin Prize for Peace, USSR, 1977):

...	...
<i>Αν όλα τα παιδιά της γης</i>	If all the children of the earth
<i>πιάναν γερά τα χέρια</i>	joined hands firmly
<i>κορίτσια αγόρια στη σειρά</i>	boys and girls in a row
<i>και στήνανε χορό</i>	and started dancing
<i>ο κύκλος θα γινότανε</i>	the circle would become
<i>πολύ πολύ μεγάλο</i>	very very big
<i>κι ολόκληρη τη Γη μας</i>	and would embrace courageously
<i>θ' αγκάλιαζε θαρρώ.</i>	the whole of our Earth.
...	...

- **the child in search of serenity, i.e.:**

- the Flemish folk poem *Het waren twee koningskinderen*:

...	...
<i>Och moeder, mijn jongste broeder is nog een zo kleinen kind,</i>	Oh, mother, my youngest brother is such a small child,
<i>bij loopt er naar alle de vogels die hij onder wegen vindt”</i>	he walks to all the birds, he finds on his way.
<i>De moeder ging naar de kerke, de dochter ging hare gang</i>	The mother went to the church, the daughter went her way,
<i>Tot zij er bij het water een visser, haars vaders visser vand.</i>	till she found near the water a fisherman, her father's fisherman.
...	...

- **the rebellious child, i.e.:**

- the poem *Nino Viejo* by the Cuban revolutionary poet and author Reinaldo Arenas:

...	...
<i>Yo soy ese airado y solo niño de siempre</i>	I am that angry and lonely child of always
<i>que os lanza el insulto del solo niño de siempre</i>	that throws you the insult of that angry child of always and warns you:
<i>y os advierte: si hipócritamente me acaricias la cabeza</i>	if hypocritically you pat me on the head
<i>aprovecharé la ocasión para levantarles la cartera.</i>	I would take that opportunity to steal your wallet.
...	...

- **the young combatant, i.e.:**

- the poet *Anthem for doomed Youth* by one of the most significant British poets of WWI, Wilfred Owen:

...

*What candles may be held to speed them all?
Not in the hands of boys, but in their eyes
shall shine the holy glimmers of good byes...
The pallor of girls' brows shall be their pall;
Their flowers the tenderness of silent minds,
And each slow dusk a drawing-down of blinds.*

- the poem *Blood and Gold/Mohacs* by the Irish duo Andy Irvine and Jean Cassidy on the occasion of Yugoslavia's Civil War, set to music by Silly Sisters who based it on a Romanian/Hungarian folk song collected by Béla Bartók:

...
Behind him soldier boys sadly weeping go
O lads of mine weep no more
You are gone to kill and die.
 ...

- the poem *Dzieci epoki* by the Polish Nobel poetess Wisława Szymborska:

...
Jesteśmy dziećmi epoki,
epoka jest polityczna.

Wszystkie twoje, nasze, wasze
dzienne sprawy, nocne sprawy
to są sprawy polityczne.
 ...

...
 We are children of our age
 it's a political age.

 All day long, all through the night,
 all affairs- yours, ours, theirs-
 are political affairs.
 ...

Based on these fifteen poetic texts, the composer either composed new melodies or was inspired by pre-existing music and made new arrangements or new transcriptions. A new transcription is made for *Blood and Gold/Mohacs*; new arrangements are proposed for the songs: *Tziwaeri*, *Gorani*, *Yavaran Masseme*, *Shnei Shosanim*, *Yerushalayim shel zava*, *Het waren twee koningskinderen*; while new melodies are composed to set to music the poetic texts of Dante, Lorenzo de Medici, Charles Baudelaire, Wilfred Owen, William Henry Davies, Reinaldo Arenas, Wisława Szymborska and Ioannis Ritsos.

The influence of the music of his native country, Greece, as well as of his adopted country (France), but also all traditional European music, is evident in both the arrangements and new compositions. Kourtis states:

“Indeed, I feel somehow, when I compose, the influence of the Greek traditional music, of the music of the Balkans in general, as well as of the contemporary Greek music, Manos Hatzidakis’ music for example. At the same time, the influence of French composers of the late 19th and 20th centuries, for example, Debussy, Fauré, Satie, Ravel is not negligible. And of course, as a guitarist, I’m obviously influenced by the Spanish traditional music.” (Stigka 2021)

As an example, we cite *Yavaran Masseme*, which is a song of the mystics (Sufi) of Islam; its text is in Arabic, and it is attributed to the Persian poet Djalâl ud Dîn Rûmî but it was also translated and interpreted in Romani and Yiddish, with the aim of reconciliation of peoples:

...
A izza i ana sacranou
A izza i ana sacranou
Askaratni kaasoun kaasoun khalidah
Ana mal' anou biboubbinn raasikbinn
Lan yatroukani abada
Ana mal' anou biboubbinn raasikbinn
Lan yatroukani abada.
 ...

...
 Dear friends

 I'm drunk, drunk from an eternal cup
 Filled with strong love
 Who will never leave me.
 ...

The composer, in his arrangement for pianoforte and vocal ensemble of men, women and solo voices, while keeping the spiritual background of the initial song—which was not difficult for him given his origins—creates a song, in G-minor, more of a “western” style—the song is composed for pianoforte and voice and harmonic elements that refer us to jazz—which can reach a wider audience, obviously for the same purpose.

The image shows a musical score for 'Yavaran Masseme' by I. Kourtis. It consists of four systems of staves. The first system (measures 30-36) features a Solo part, Femmes, and Pno. parts. The second system (measures 37-43) features Femmes, Hommes, and Pno. parts. The third system (measures 44-50) features Femmes, Hommes, and Pno. parts, with a black box highlighting a specific passage in the Pno. part. The fourth system (measures 51-57) features Femmes and Pno. parts. The score includes various musical notations such as dynamics (mf, mp), articulation (accents), and phrasing slurs. The lyrics are in Hebrew and are written below the vocal staves.

Extract 1: Kourtis. *Yavaran Masseme*, 2016, © I. Kourtis

As for setting to music poetic texts written in a language that the composer doesn't know, he states:

“Regarding the languages that I do not know, I inquire about the text, its translation, its pronunciation etc. and I ask for help from someone who speaks the language. Regarding the *Yerushalayim shel zahav*, since it was an arrangement, it was a bit easier because I had already had the vocals ready.” (Stigka, 2021)

The melodies of the oratorio *A la Recherche de l'Harmonie perdue*, are tonal and very lyrical as a whole. Their lyricism is opposed to the cruelty of the major part of the poetic themes, putting them this way in evidence; for instance, the mourning content of the last two verses of *Blood and Gold/Mohacs*: “Mothers, sisters, wives, weep for us / Marked as Cain we lie alone” is underlined thanks to the lyricism of the song's last melodic theme:

6

Blood and gold-Mohacs

119

S/T place O mo - ther hear the drum - beat in the vi - llage square

A O mo - ther hear the drum beat in the vi - llage square

B O mo - ther hear the drum beat in the vi - llage square

127

S/T O mo-ther that drums for me to go for a sol - dier there

A O mo-ther that drums for me to go for a sol-dier there

B O mo-ther that drums for me to go for a sol - dier there

135

S/T Mo-thers si - sters wi

A Mo-thers si - sters wi

B Mo-thers si - sters wi

Blood and gold-Mohacs

7

142

S/T ves we - ep for us Marked as Cain we

A ves we - ep for us Marked as Cain we

B ves weep for us Marked as Cain we

149

S/T die a - lone

A die a lone

B die a lone

Extract 2: Kourtis. *Blood and Gold/Mohacs*, 2016, © I. Kourtis

The semantic content of the poetic texts is also very well highlighted by using sometimes melismatic writing as in *Tzivaeri*:

Score Tzivaeri Traditionnel grec
Arr.: I.Kourtis

System 1:

Soprano: [Musical notation]

Piano: *mp* [Musical notation] *mf* [Musical notation]

System 2:

Soprano: *mp* Ah i kse - ni - tia to - khe re - te
 Ah pa - na - the - ma se - kse - ti -
 Ah pou pi - res - to pe - da - ki - mou

Piano: *mp* [Musical notation]

System 3:

Soprano: Tzi - va é ri mou To mo - sko lou lou do
 Tzi - va é ri mou sé ké to ka lo
 Tzi - va é ri mou ké to ka nes di ko

Piano: [Musical notation]

System 4:

Soprano: mou Si - ga na si - ga - na si - ga - na ké ta - pi - na
 sou Si - ga na si - ga - na si - ga - na ké ta - pi - na
 sou Si - ga na si - ga - na si - ga - na pa - to - sti - ghi. ghi.

Piano: [Musical notation]

2 Tzivaeri

(Rall. la dernière fois)

1. 2.

Extract 3: Kourtis. *Tzivaeri*, 2016, © I. Kourtis

and usually, syllabic writing as in *Canzoniere di Lorenzo de Medici – LIX*:

Musical score for 'Canzoniere di Lorenzo de Medici – LIX'. It features vocal parts for Soprano (S) and Bass (B) and a Piano (Pno.) accompaniment. The score is in G major and 4/4 time. The lyrics are: *f* Qua-nto sia va-na o-gni spe-
ra-nza no-stra, qua-nto fa-lla-ce cia-sche-dun di-se-gno.

Extract 4: Kourtis. *Canzoniere – LIX*, 2016, © I. Kourtis

The same syllabic writing is also used in *Children of our age* which is a song with a clear political message, based on the poetry of Wisława Szymborska; the influence of Kurt Weill's music on the composer is evident in this song of epic style:

Musical score for 'Children of our age'. It features vocal parts for Soprano (S), Tenor (T), and Voice (Voix) and a Piano (Pno.) accompaniment. The score is in B-flat major and 4/4 time. The lyrics are: *f*We are children of our age, it's a po-li-ti-cal
age. All day long, all through the night,
mf All a ffairs yours
ours, *f* are po-li-ti-cal a-ffairs.
mf theirs *f* are po-li-ti-cal a-ffairs.

Extract 5: Kourtis. *Children of our age*, 2016, © I. Kourtis

Furthermore, the composer, in order to underline the semantic content of the poetical texts, uses the movement of the melody which “follows” the meaning of the words to place importance on them. For example:

- in *Av όλα τα παιδιά της γης* (If all the children of the earth) to emphasize the immensity of the circle, the melody of the soprano suddenly rises:

13
ro o ki-klos tha - gi - no - ta - ne po - li po - li - me -
o ki-klos tha gi - no - ta - ne a ko - ma pio me

17
ga - los kie - lo - kli - ri ti gi - mas tha ga - lia - ze tha - ro mf kie -
ga - los ke dio fo res ti gi - mas tha ga - lia - ze tha ro

Piano accompaniment includes dynamics: *cresc.*, *f*, *mp*, *p*.

Extract 6: Kourtis. *Av όλα τα παιδιά της γης*, 2016, © I. Kourtis

- in *Anthem for doomed Youth* for tenor, he stresses the word “shrill” by putting a high G#:

17
Nor a-ry voice of mour-n'ng save the choirs The shrill de-me-nitd choirs of wail-ing shells;

22
mf And bu - gles cal - ling for them from sad shires. p mp What

Piano accompaniment includes dynamics: *mp*, *p*.

Extract 7: Kourtis. *Anthem for doomed Youth*, 2016, © I. Kourtis

- in the same song, he emphasizes the last verse “drawing down of blinds” with a stress on the word “down” by putting a high A:

36
T
si - lent minds, And each slow dusk a draw - ing down of blinds *mf* Their
Pno.
36
39
T
flow - ers the tend - er - ness of si - lent minds, And each slow dusk a draw - ing down of blinds
Pno.
43
T
blinds. *mf*
Pno.
43

Extract 8: Kourtis. *Anthem for doomed Youth*, 2016, © I. Kourtis

- while in the song *Chant d'Automne* (The Song of Fall) he uses a high D on the word “deaf”:

6
50
S
to - mbe L'é - cha - faud qu'on a bâ - tit n'a pas d'é - cho plus sourd
A
to - mbe L'é - cha - faud qu'on a bâ tit n'a pas d'é - cho plus sourd
T
to - mbe L'é - cha - faud qu'on a bâ - tit n'a pas d'é - cho plus sourd Mon es -
B
to - mbe L'é - cha - faud qu'on a bâ - tit n'a pas d'é - cho plus sourd Mon es -
Pno.
50
p
cresc.
f
mf

Extract 9: Kourtis. *Chant d'Automne*, 2016, © I. Kourtis

Another technique often used to emphasize the meaning of the words is by using rhythmic values that juxtapose the meaning of the words, as in *Chant d'Automne* where he used a half note on the word “short”:

The image shows a musical score for 'Chant d'Automne' by I. Kourtis. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a Piano accompaniment. The lyrics are: 'Bien - tôt nous plon-ge - rons dans les froi-des té - nè - bres A - dieu vi - ve cla - rté de nos é - tés trop courts! J'en-'. The score includes dynamic markings such as *mf* and *p*, and a circled note in the Soprano part.

Extract 10: Kourtis. *Chant d'Automne*, 2016, © I. Kourtis

On the other hand, we could speak of *descriptive music*, and do it on several occasions as in *Chant d'Automne*. This poem from the poetic collection *Les Fleurs du mal* (The Flowers of Evil) by Charles Baudelaire presents—in a deeply pessimistic tone—the passage from summer to fall, which implies the passage from life to death; the last line of the poem “this mysterious noise sounds like a departure” is described by the composer using the supertonic major with 7th and the 5th flattened (marked by circle), whereas the “departure” towards death is done slowly, the final notes of the melody being interpreted via *ritenuto*:

8
69

S
hâte un cer-cueil quel - que part *mp* Cé - lait hi - er fé - te voi - ci l'au - to -

A
hâte un cer-cueil quel - que part *mp* Cé - lait hi - er fé - te voi - ci l'au - to -

T
hâte un cer-cueil quel que part *f* Pour qui?

B
hâte un cer-cueil quel - que part *f* Pour qui?

Pno.
f *mf* *f*

74

S
mne *p* Ce bruit my - sté - ri - eux *mf* son - ne comme un dé

A
mne *mp* Ce bruit my - sté - ri - eux son - ne comme un dé -

T
— *mp* bruit *rit.* *mf* son - ne comme un dé -

B
— *mp* Ce bruit *mf* son - ne comme un dé -

Pno.
pp

79

S
part.

A
part.

T
part.

B
part.

Pno.
rit.

Extract 11: Kourtis. *Chant d'Automne*, 2016, © I. Kourtis

The setting to music of the poem of *Leisure* by William H. Davies is on the same wavelength as the technique mentioned above; the composer underlines the final verses: “A poor life this, if full of care, we have no time to stand and stare” modifying the tempo from *allegretto* to *adagio* as if we had a lot of time:

The musical score is presented in a standard format with vocal staves and piano accompaniment. The lyrics are as follows:

time to wait till her mouth can _____ En - rich that smile her eyes be -

gan. *mf* A poor life this is if full of care _____ We have no time *mp* to stand and stare.

gan. *ppp* full of care _____ stand and stare.

gan. *ppp* full of care _____ stand and stare.

gan. *ppp* full of care _____ stand and stare.

gan. *ppp* full of care _____ stand and stare.

The piano accompaniment features triplet patterns in the left hand and chords in the right hand. Dynamic markings include *mf*, *mp*, *ppp*, and *p*. A tempo change to *Adagio* is marked at measure 64.

Extract 12: Kourtis. *Leisure*, 2016, © I. Kourtis

The same technique is used as well for the setting to the music of *Nino Viejo* on the poetry of Reinaldo Arenas, where in order to underline the passage to the terrifying panorama, the composer modifies the key of G minor into Bb minor:

The musical score consists of three systems. The first system (measures 61-65) shows the vocal lines and piano accompaniment. The second system (measures 66-71) features a key change from G minor to Bb minor, indicated by a large black oval. The third system (measures 72-76) continues in Bb minor. The lyrics are in Spanish and describe a scene of suffering and hope.

Extract 13: Kourtis, *Nino Viejo*, 2016, © I. Kourtis

Conclusion

Images and words, thoughts and feelings give birth to new compositions by Ioannis Kourtis. From *Imbabazi* to *A la Recherche de l'Harmonie perdue*, Kourtis' compositional process is more emotional than cerebral and depends on the emotional-psychological charge of the composer at the time of creation. As far as the oratorio *A la Recherche de l'Harmonie perdue* is concerned, we can only confirm that lyricism and authenticity, spirituality and spontaneity coexist. Its ecumenical character is revealed through the poetic texts issued from eleven different cultures: French, Greek, Armenian, Polish, Italian etc. as well as through the setting to music in an "occidental style" even if sometimes melodic or rhythmic elements have their roots in the musical tradition of each represented culture. Additionally, inspired without a doubt unconsciously by Mikis Theodorakis' popular oratorio *Axion Esti*, the composer Ioannis Kourtis managed to transform his oratorio into a transmission medium of the supreme humanistic ideals of Peace, Unity, and Equity. In other words, *A la recherche de l'Harmonie perdue* can be a useful pedagogical tool—especially nowadays, in an era of enormous moral and social instability—and mainly it can be a precious peaceful weapon of struggle.

References

- Donin, Nicolas (2015). La musique, objet génétique non identifié? [Music, an unidentified genetic object?] In: *Littérature* 178: 105–116.
- Gardner, Howard (1983). *Frames of mind: The theory of multiple intelligences*. New York: Basic Books.
- Stigka Kalliopi (2021). *Unedited Interviews with Ioannis Kourtis, Montpellier and Athens, 2021*. Athens: K. Stigka's Private Archives.

ANNEX

Catalogue of Complete Music Works by Ioannis Kourtis

I. Chamber Music

- Concert for clarinet and strings*, 1992
- Seferis*, for small chamber orchestra, 1993
- Trio classico*, for violin, clarinet and pianoforte, 1995 [piece performed by the *Trio Corypho* at the Municipal Theatre of Corfu and recorded by the Greek Radio Television / ERT]
- Trio* for strings, clarinet and pianoforte, 1997
- Peur*, Miniature for small chamber orchestra, 1999
- Raining thoughts for 5 instruments-* clarinet, trumpet, violin, cello and pianoforte-, 2000
- Lovely doll*, for chamber orchestra, 2001 [piece performed by the Orchestra of Moselle, in Luneville, in 2001, in the frame of the First Competition for Young Film Music Composers and recorded by the competition's organizers]
- Elegia*, for string orchestra, 2001
- Waltz*, for small chamber orchestra, 2002
- Cinderella – Suite* for small chamber orchestra, 2002
- Valse équitabile*, for soprano Saxophone, viola, xylophone and pianoforte, 2007
- 3 Danses*, for cello and pianoforte, 2008
- Danse équitabile*, for pianoforte, violin, oboe and bassoon, 2020

II. For Solo Instruments

- Study in A flat major*, for violin, 1997
- Menuet*, for organ, 1999
- Valse nostalgique*, for classical guitar, 2018
- Rizkita*, for classical guitar, 2020

III. Music for Vocal Ensemble (and instrument/s)

- Kyrie Eleison*, for 4 voices Choral and organ, 1996
- Crudelis Herodes*, for 4 voices Choral, 2003
- Dicha de lo dicho*, for 4 voices Choral, 2004

IV. Symphonic Works

- Antar*, for symphonic orchestra, 1999
- Pictures of a garden*, for symphonic orchestra, 2000
- Liberté*, for 4 voices Choral and symphonic orchestra, 2004

V. Oratorio

- A la recherche de l'Harmonie perdue*, for 4 voices Choral, pianoforte and soloists, 2016

VI. Film Music

- Les Barges* (France), 2000
- The talking bench* (USA), 2001
- Ex Inferis* (France), 2002
- Sous-sol* (France), 2003
- PO Box* (USA), 2003
- Consequences* (France), 2004
- Le cambrioleur imprudent* (France), 2004
- A la lueur d'une arme blanche* (France), 2005
- Same time tomorrow* (UK), 2006
- Cold Earth (Aka Dark secrets)* (UK), 2008
- Si jolie mort* (France), 2009
- A toutes nos différences* (France), 2010

Correspondances (France), 2011
Dreams of memory (Cyprus), 2011
Cyprus UE Presidency, 2011 [music for the video of Cyprus' presentation to the European community]
Imbabazi - "The Pardon" (Rwanda), 2012
Perfect piece (UK), 2016
Zapruder the time intruder (USA), 2017
10 Years (Hungary), 2018
Black Belgian (Rwanda), 2019

Catalogue of published and recorded music works by Ioannis Kourtis

Crudelis Herodes, for mixt Choral, Toulouse: Eurochoral Publisher, 2007, 4 p.
Dicha de lo dicho, for mixt Choral, Toulouse: Eurochoral Publisher, 2007, 8 p.
Chant d'automone, from *A la recherche de l'Harmonie perdue*, Toulouse: Eurochoral Publisher, 2017, 6 p.
Yeroushalaim Shel Jabav, from *A la recherche de l'Harmonie perdue*, Toulouse: Eurochoral Publisher, 2017, 6 p.

Nuo *Imbabazi* iki *A la recherche de l'Harmonie perdue*: paieškos per vaizdinius, pasaulius ir melodijas

Santrauka

Graikų kompozitoriaus Ioannis Kourtis (g. 1973) 2015–2016 m. sukurta oratorija *A la recherche de l'Harmonie perdue* („Prarastos harmonijos beiėškant“) yra tarsi kvietimas tarptautinei bendruomenei dirbti, kad prarasta harmonija grįžtų į Žemę. Kitaip tariant, šis kūrinys – tai kompozitoriaus sielos išraiška, užlieta sielvarto, kurį sukėlė 2015 m. migrantų krizės vaizdiniai. Šiuose vaizdiniuose – tūkstančiai pabėgėlių ir migrantų, toli nuo karo ir kančių ieškančių Pažadėtosios žemės. Kompozitorius kūrinio muziką sujungė su šiuolaikine ir tradicine poezija, idant paskatintų mus pamąstyti apie naujų kartų ateitį (kuri, atrodo, yra neišiki) ir kovoti už jos tobulėjimą.

Ioannis Kourtis – graikų kompozitorius, pastaruosius dvidešimt metų gyvenęs Prancūzijoje, yra paveiktas savo gimtosios šalies muzikos tradicijų, šalies, kurioje gyvena, muzikinių srovių, taip pat Vakarų klasikinės muzikos, kurią studijavo nuo pat ankstyvos jaunystės. Būdamas ypač jautrus socialinėms politinėms aktualijoms, 2013 m. jis sukūrė muziką Joėlio Karekezio režisuotam filmui *Imbabazi* („Atleidimas“). Filme pasakojama apie likimus dviejų iš Ruandos kilusių draugų, kurie 1994 m. per genocidą pasuko skirtingais keliais. Tikra filmo istorija apie Ruandos genocidą ir jo pasekmes kompozitoriaus negalėjo palikti abejingo – jis sukūrė labai paveikią ir iškalbingą muziką, kuri puikiai paryškina semantinį filmo turinį.

Po poros metų (2015) vykęs priverstinis populiacijų perkraustymas – gerai žinoma Migracijos krizės problema – taip pat itin sukrėtė kompozitorių, savo laiku patyrusių (nors ir savanorišką) ekspatriaciją. *A la recherche de l'Harmonie perdue* gimė choro dirigentės Kamalos Calderoni iniciatyva – ji norėjo, kad kompozitorius sukurtų kūrinį, paremtą skirtingų kultūrų poetiniais tekstais, jos suburtam vaikų ir neprofesionalų chorui. Taigi, kompozitorius pasirinko klasikinius (Dantės Alighieri, Lorenzo de Medici, Charles'o Baudelaire'o ir kt.) ir šiuolaikinius (Wisławos Szymborskos, Yiannio Ritsos ir kt.) poetinius tekstus. Tuo pat metu jis norėjo naujomis aranžuotėmis iš naujo atskleisti kai kurias tradicines (graikų, armėnų ir kt.) dainas, jau spėjusias palikti įspaudus kolektyvinėje atmintyje. Akivaizdu, kad šis kūrinys yra ne klasikinė oratorija, kokia buvo sumanyta XVII a., o populiariori oratorija, artimesnė šeštajame praėjusio amžiaus dešimtmetyje Mikio Theodorakio pradėtai muzikos kryptiai.

Šiame straipsnyje, remiantis kompozitoriaus žodžiais ir nuodugnia *A la recherche de l'Harmonie perdue* muzikos bei poezijos analize, atskleidžiamas kūrinio, kaip visumos, ir skirtingų komponavimo proceso stadijų realizavimas, t. y. vaizdinių, žodžių ir melodijų sąveika, kurią pagimdė protinis ir emocinis sukrėtimas, išprovokuotas kompozitoriaus epochos aktualijų. Be to, išryškėja sociopolitinis kūrinio vaidmuo, padedantis jam tapti tiek puikia pedagogine medžiaga, tiek taikiu ginklu vidiniame pasipriešinime.

Case study of my piece *100 Springtimes*

Abstract. The chamber piece *100 Springtimes* (2014) for viola, clarinet and piano marks a personal hallmark in a decade of the development of my composition system. The system is based both on Messianesque belief in certain qualities of chord sets and the jazz-like view toward the tonal organization. In this paper I unfold my personal approach to the composition process that unintentionally echoes neo-Riemannian theory and its Tonnetz. In this paper, I unfold my approach to the composition process. In addition, I present the ethnographic evidence of influences and inspirations that contributed to the development of the system and its function in the piece *100 Springtimes*.

Keywords: music composition system, binarics, Codex Ioannis, Chord of Chords, belief, synaesthesia, ideasthesia, jazz, neo-Riemannian theory, Tonnetz.

Through my early years of music composition studies, one of my main objectives of personal development as an artist and as a composer, in particular, was the quest for a personal composition system or language, one might say. The idiosyncratic codex of dos and don'ts in musical composition began crystallizing itself almost unnoticed. I would regard myself more as a composer of an improvisatory or chaotic nature rather than one that carefully crafts the rules of sonic interplay and sincerely obeys them. Almost every time I did try to establish a pre-compositional system or an algorithm, they failed to survive upon a first encounter with reality. They failed but did not collapse. The creative result then became a mix of precomposed spare parts and intuitive decisions.

I now relate this approach to my involvement in jazz in my teenage years. John Mehegan's theoretical fundamentals (Mehegan 1974), Jamey Aebersold's framework of bebop scales (Aebersold 2015), George Russell's "Lydian chromatic concept of tonal organization" (Russell 1959), and Alan Phillips's mystic chords were all tested, all played. However, it was not before my composition studies at the Lithuanian Academy of Music and Theatre, and especially the class of music theory under Prof. Rimantas Janeliauskas, that I started to develop my composition system, which, as mentioned earlier, was evolving almost unconsciously. We will get back to jazz in a moment, but let me draw your attention to some theoretical concepts that influenced the development of *de mon langage musical* (no pun intended).



Picture 1. Rimantas Janeliauskas after the concert of the conference *Principles of Music Composing*.
Photo by Jonas Jurkūnas

Professor Janeliauskas introduced us, young composers, to his theory of the Lithuanian polyphonic chants called *sutartinės* (Janeliauskas 2001). The theory states that these chants are closely related to pagan religion and the way people saw the reality of those times. That religion or ideology is based on the notion of two worlds—this one and the one beyond. This one is the one we all live in, while the one beyond is the one where our ancestors and gods live. The driving force of this concept is friction—friction between two poles, two worlds. In the same manner, Janeliauskas explained the friction between minor and/or major seconds in the *sutartinės*, which results from two closely situated melodic thirds. That binary concept also houses a quaternion of four types of such friction, but we will not dive into details here. To this day I

am a sincere follower of this concept. Partly because I am deeply convinced that it resonates closely with the semiotic square developed by Lithuanian semiotician Algirdas Julius Greimas. The Greimas square is formed through the opposition of concepts, which can be easily applied to Janeliauskas's binary theory in music.

As Janeliauskas continued to build a theory around his binary concept, he introduced us to the concept of monary structures. This approach is based upon monotheistic religion, especially Christianity, and its musical evolution. The monary concept is grounded in one main tone, the same way monotheistic religion is based on one God. In this way, it is not difficult to travel from tenor / *fnalis* to sonata form.

Enter the twentieth century. Through the ripe flourishing and disintegration of late romanticism and the advance of serial techniques, we notice the emergence of mixed compositional approaches that involve archaic compositional archetypes—the binary concept included. One of the most fascinating examples may be identified in Béla Bartók's music. Bartók is a separate colossal topic. However, I would like to mention the Axis

system by Ernő Lendvai (Lendvai 1971). To me, it is an elegant example of how functional harmony can be expanded by altering or even substituting the usual concepts of a triad and major-minor system. In a similar manner to how John Cage proposed to broaden the dichotomy of consonance and dissonance by including the whole spectrum from silence to noise, Bartók (or Lendvai for that matter) replaces tonic, dominant and subdominant triads with sets of octatonic scales spaced in the same manner. What do we have here? We have the same operation of substitution. In addition, we have a belief not only that this system has the right to exist but also that it is the right way to compose music. I like that. We will come back to the notion of substitution in a moment when we get back to jazz.

Now let us discuss belief. Believing that one musical structure is right and another is not, is not new. We could go back to medieval music theorists and their explicit prohibition of a tritone, stating that it is to be avoided because it is *diabolus in musica*. Let us not go into more detail about this ‘diabolical’ interval. I would rather concentrate my view on the tight relationship between music and belief. There should be no argument that music is closely related to the previously mentioned notion, just looking back to music history and its religious aspects. Rhetorical figures or musical cryptograms (such as the cross motif) are worth mentioning as well. If we jump back to our times, it would be hard to argue that the music of Olivier Messiaen does not have deep roots in religion, or if we express that in more everyday words—his music is highly charged with belief. Here I speak from the compositional point of view, not from the religious one. What is fascinating is that Messiaen builds *his musical language* on beliefs that he accepts are true, without conclusive proof. I would say there is no need for proof if there is a strong aesthetic belief. If Messiaen states that modes of a limited transposition have a divine quality, so they do. So it is for him. If it works for him in his compositional process, if it helps to structure musical ideas, then it is true. I believe that there is no need and no place here to argue that the Messiaenesque theme of God or non-retrograde rhythms are of divine quality. We, as professional or lay listeners, just accept it or not.

Here is the greatest discovery I made with the help of Messiaen: music is all about belief. What rules you apply to your musical material is just a matter of what beliefs you are after. Of course, we run into the dilemma of the chicken or the egg. Does this sound good because it was created with strong compositional beliefs, or does the sound itself generate strong beliefs after it is heard? Did Messiaen think of the modes as divine before he heard them, or the other way around? I would argue that it is not of great importance.

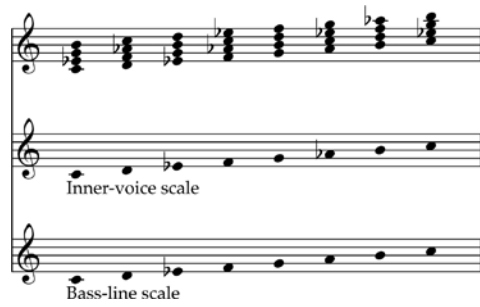
In the same way, we cannot answer the question of whether jazz musicians use tritone substitution because it sounds good, or because it is theoretically plausible within jazz theory. Substitution is a given. That is it.

There are several other fascinating theoretical tricks in jazz that I admire. One of them is the usage of a Lydian augmented fourth instead of a perfect fourth, which is a concept usually associated with George Russel. However, Messiaen himself speaks of how the augmented fourth is heard in the overtone series quite apparently and what kind of flavor it gives to the sound spectrum. Not to mention blues, which has an augmented fourth more as a passing tone—but what a passing tone!

The notion of (harmonic) substitution is crucial for my point of view as a composer. In the same way, as John Coltrane viewed the possibility of an enhanced substitution of II-V-I with his Coltrane changes (made famous by his tunes “Countdown” and “Giant Steps”), I base my compositional system on a substitution type of my own. But we will come to my system in a moment. There are various speculations on the Coltrane changes being a divine example of numerical spiritualism or anything in between—you name it. However, it might be clearly stated that Coltrane’s concept also has roots in his close collaboration with Thelonious Monk and Miles Davis for a certain period of his artistic development, as well as in his acquaintance with Nicolas Slonimsky’s *Thesaurus*.

In addition to Coltrane’s changes and his “Giant Steps” as a primary means of practicing improvisation for breakfast, I recall the theoretical output of John Mehegan presented to me by my first and only guitar teacher Stasys Daugirdas. Mehegan presents an interesting approach to explaining minor jazz harmony juxtaposing melodic minor (or *the jazz minor scale*, C D Eb F G A B C, in both directions the same) with a harmonic minor, where the *jazz minor scale* is in the bass and all upper voices are taken from the harmonic minor. By adding the concepts of modes to that structure, we get a vivid variety of colors that triggered my innate synesthesia (or ideasthesia, to be precise (Nikolić 2009)) right away.¹

¹ My simplest synaesthetic/ideasthetic concepts can easily be described to others are relations of letters and numbers with colors, i. e.: letter D is blue, F – yellow, G – brown, K – black, S – white, T – brown; number 1 is white, 3 – red, 4 – brown, 5 – redder, 6 – blue, 7 – yellow, etc. However, I do not regard them of great importance but it helps compose, as well as do simple math problems, and remember passwords and PIN codes.



E.g. 1. Minor scale-tone chords in C minor [1]

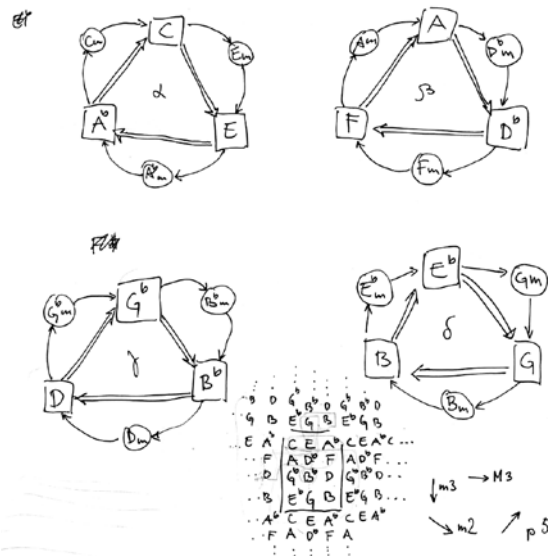
The overall background scope would not be complete without the final touch of minimal music and its concepts that resonated quite harmonically with all the above-mentioned influences. Especially important was the complete oeuvre of Philip Glass that I treat with special regard, completely ignoring the commercial and pop aspect of it, focusing on two basic notions—the crystal-clear rhythmic elaboration of additive cyclic structures, plus harmonic simplicity.

Here we come to this hypothetical moment where a student hears Philip Glass’ Mishima opening:



E.g. 2. The main motif from P. Glass’ Mishima. Opening

The Phrygian turn upon the entrance of the main theme in Eb minor (and the three notes it consists of) triggered the emergence of my system, The Codex Ioannis. So here it is.



Picture 2. The Codex Ioannis

This design emerged in the distant 2004 while on the Erasmus program in the *Conservatoire Nationale Supérieure de Musique et de Danse de Lyon*. We see it as it was drawn back then. There are four circles that, following the Bartók-Lendvai manner, would be called axes α (alpha), β (beta), γ (gamma), and δ (delta). Each circle houses three main pitches and three major chords. For example, the alpha axis consists of pitches C-Ab-E and major chords. Following the notion of substitution, I regard each of these equally spaced chords as the same entity. Each can be replaced by any other two. This trinity gains a spatial quality, if we convert them into major chords. These chords of the axis are exact replicas of the Coltrane changes, though, contrary to Coltrane, they do not contain any elements of authentic cadence.

Moreover, they manifest plagal cadence via the turn of the mediants, which are minor chords also depicted in the axis as auxiliary ones (Cm-Abm-Em). Thus, we have the amalgam of Coltranian influences, via Bartók-Lendvai architecture, backed by Messianesque belief of limited transposition, that C-Ab-E is. Therefore, if we look at the alpha axis as a tonic entity, then the delta entity containing G would be the dominant one. In the same manner, the beta axis, containing F, is our subdominant substitution. Finally, we are left with the gamma axis that contains D and Bb, thus acting as a double dominant and double subdominant entity at once.

These relations could be plotted onto a grid that has triad (or the same axis entity) relations horizontally and inter-axis relations of dominant/authentic flavor vertically (m3). Thus, we can notice that any movement from one axis to another involves a dominant/authentic action. In addition, two axioms complete the system.

Any third of a major triad may be raised by a whole step at any time. Thus, the chords c-e-g and c-f#-g are the same. In this case, we unexpectedly enter the Viennese trichord (whose set class prime form is [0 1 6]), in which case c-f#-g is its wider voicing. With this simple step, we saturate the color palette of our system by orders of magnitude.

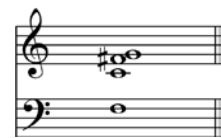
Any chord in the axis has a super-partner bass situated exactly a perfect fifth lower than its root. In this case, we get a shadow of bitonality and dilute the triad-ness with an even more plagal scent. In this case, each letter on the grid has a super-partner situated below it on the third z axis in the 3d plane (not in the picture). If there is a need and space to go further, another axis could be built on the super-partner note, creating the dense atmosphere of bitonality.

As a result, we can manifest The Chord of Chords that may be inhabited in the Codex axis (see E.g. 3).

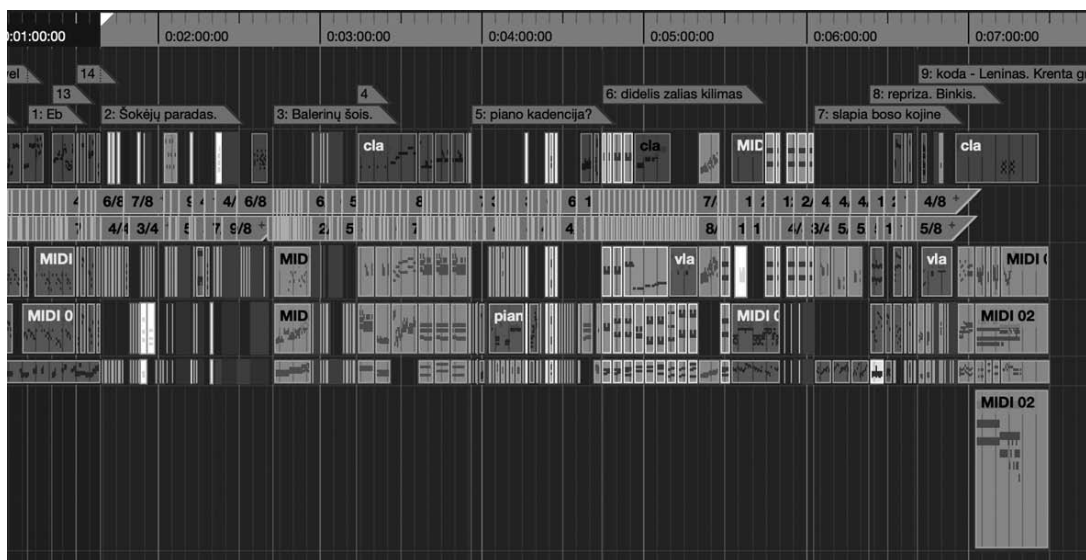
Minor chords, if needed, are saturated by the *jazz minor scale harmony* or the mixed one presented by Mehegan. The harmonic ambiguity of the *jazz minor scale* also increases the tonal palette of the overall tonal universe.

Moving towards higher structural elements of my music, Philip Glass-like additive cyclic textures help bond the ambiguous harmonic dichotomy of complexity and simplicity. What is intriguing is experimenting with the boundaries of these textures—on the one hand, we see click'n'cut, glitch aesthetics and irregular looped patterns; on the other hand, something feral or folk is lurking in the shape of pure polka or waltz consisting of bare twos or threes.

Furthermore, keeping the dominant/authentic sound avoidance policy (I do not have any illusions that it is avoidable per se, but it is worth trying), we can rearrange the sonata form to our liking. For example, most of my chamber or electronic pieces may be called sonatas without expositions and recapitulations, just bare developments, where only fragments of possible thematic motifs are already fallen apart, freeing the author from the unavoidable narrative of motivic development via contrasts and teleology.



E.g. 3. The Chord of Chords



Picture 3. 100 Springtimes. Cubase project file

Since this is a case study of the piece *100 Springtimes*, and not an analysis of the piece (after stating the prerequisites and conditions, I will have a free hand to move on to the analysis in a future paper), I will pass through the main aspects of the piece’s ethnographic, structural and poetic elements.

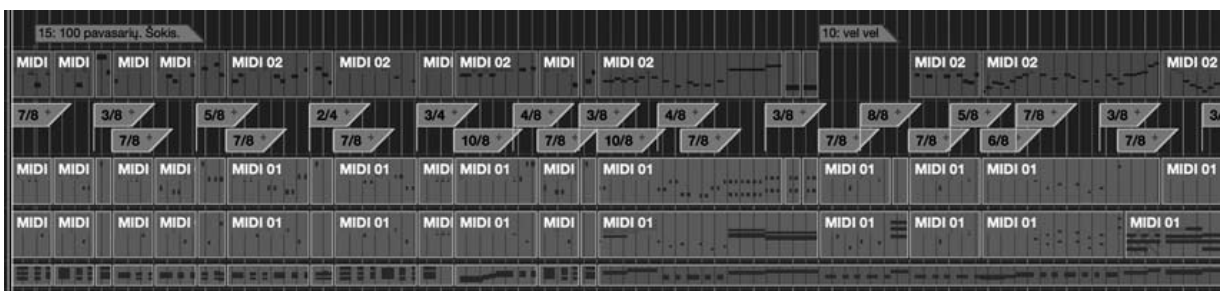


E.g. 4. The Old Sketch

The piece was commissioned by Prof. Rimantas Janeliauskas for the second concert of the conference *Principles of Music Composing* in 2014. This was the second year that the conference had specially-composed music being played. The ensemble for the concert was Trio Claviola, a group of young and talented virtuosos Vytautas Giedraitis, Jurgis Juozapaitis and Ugnė Antanavičiūtė. Upon hearing several albums by the Trio, I came up with my long-sought idea to counteract the almost traditional lyricism of Lithuanian music with something more aggressive, but not destructive. After surfing through my old sketches, I found this ten-year-old, one-minute sketch, that was a concentrate of ideas, but too dense, and I was too naïve or too scared to expand it into music of some kind at the time of sketching.

However, in 2014, I already had acquired some level of skill to elaborate the concentrate. Therefore, it was just a matter of time left before the performance, and it was not much, to be frank.

The final version of the piece lasts almost nine minutes. One of the devices I came up with to help expand the ideas in time and dilute the concentrate arose from The Codex:



Picture 4. The diluted concentrate. Cubase project

The statement is established when it is stated in all tones of the Axis. Therefore, it is in the first part (measures 1–115) that the main motif is established from G, then B, then Eb. It is worth mentioning that the motif itself is a manifesto of the Codex—it is constructed of the ever-falling waltz-polka accompaniment loop of G-Bm-Eb-Gm-B chords that is exactly the DELTA wheel on this verbatim picture.

$\text{♩} = 392$ ($\text{♩} = 196$) very fast, crazy, bitter precise

Clarinet in B \flat

Viola

Piano

E.g. 5. *100 Springtimes*. Opening bars

The second part—the ballet (m. 115–276)—elaborates the second, lyric motif (oh, sonata again!) of the concentrate, based upon the modulations of the jazz scale. A simple method of rhythmic glitching and inversion is used.

115 **C** Ballet

mp

mp

mp

E.g. 6. *100 Springtimes*, measures 115–120

Reh. E (m. 183) states verbatim the lyrical part.

183 **E** easily

mp

mp

mp

quasi solo mf
8^{va}.....1

197

8^{va}.....1

8^{va}.....1

E.g. 7. *100 Springtimes*, rehearsal mark E

Reh. G (m. 276) is a pure retrograde of the main motif, with bass given to clarinet—hence a hint of inversion too. Then all disintegrates into sporadic hoquet.

20

G dry, with new power

276

G dry, with new power

283

H

p < *f* *p* < *f*

arco

p < *f* *p* < *f*

H

p < *f* *p* < *f*

r.h.

E.g. 8. *100 Springtimes*, rehearsal mark G

Measure 330 marks a hint of newly composed material (not from the initial sketch concentrate) inserted, following an interplay of snippets and loops and their retrogrades.

330 in a new manner

f

f in a new manner

f

339

p

p

f

E.g. 9. *100 Springtimes*, measures 330–346

The rehearsal mark I (m. 353) used a device that imitates American minimal music, or even something cinematic, providing a quasi-climatic movement that has the sole purpose of moving forward and stumbling into the main motif again in m. 399.

E.g. 10. *100 Springtimes*, measures 352–367

Measure 431 is the feral climactic moment where the super-partner chords are introduced. There is a simple bitonal juxtaposition of major G on the left hand and major D on the right hand. However, according to my Codex, it is the binary friction of the augmented 3d super-partner chords (with no #4 so far).

Rehearsal mark L (m. 436) leaps down into the lower energy spectrum by hocketing in an even more radical manner the lyric motif of the concentrate, with the advance refrain of the main three chords compressing as much as possible into a constant flow of eight notes.

E.g. 11. *100 Springtimes*, measures 431–445

Measure 497 is the only significant place where the texture escapes square rhythmic values, manifesting the main three notes from the main motif in triple tuplets, in original and retrograded form. By the way, Prof. Janeliauskas suggested that the rhythmic pulse should be evened out and a portion or tuplet passage added at the end.

E.g. 12. *100 Springtimes*, measures 497–515

The following concert-like gesture is nothing more than an imitation of the coda.

E.g. 13. *100 Springtimes*, measures 521–533

After the piece was finished, the question of naming it became apparent. Since it was written in the summer of 2014, times were getting interesting: the annexation of Crimea, and anti-Soviet-heritage protests all over Ukraine. One of the significant elements during these protests was tearing down the Lenin statues. Since many of the statues were torn down in such a short time, the period was named *Leninfall*. The main motif of the piece had a temporary name *Leninfall*, since it (thanks again to my ideasthesia) had this statue-like black shiny grand piano falling down nature.

However, further ballet-like development and playful nature (part of its character I purposefully borrowed from Philip Glass's piece "Man in the Bath") did not contribute to the *Leninfall* notion. Enter Kazys Binkis, a Lithuanian modernist poet from the inter-war period. His poem "One Hundred Springs" was the replica of the musical flow of the piece. The flow of various springtimes all evolving, all falling, and the new ones arriving. All this with its own synesthetic/ideasthetic color and shape. And so it is. In addition to that, in the following years, I composed a handful of chamber pieces based on poems. Poetry and music is always the right choice. Fun fact, many people connected this piece with Prokofiev's Sonata No 7 Op. 83, even though I was unaware of that sonata while writing my piece. Moreover, I was totally unaware of the neo-Riemannian theory and its Tonnetz. I have to admit my theoretical ideas share a great part with it. On the other hand, I wouldn't have spent much effort on my theory if I had known it was not completely original. However, my theory has some interesting idiosyncrasies (substitutions, α (alpha), β (beta), γ (gamma), and δ (delta) axes, etc.) that—in my belief—make it authentic.

References

- Aebersold, Jamey. *How to Play Jazz & Improvise, Vol. 1*. Alfred Music, 2015.
- Janeliauskas, Rimantas. Komponavimo principų sistematikos pradmenys [Basics of the composition principles in systematic]. In *Muzikos komponavimo principai: teorija ir praktika [Principles of Music Composing: Theory and Practice]*. Vol. 1. Vilnius: Kronta, 2001.
- Lendvai, Ernő. *Béla Bartók: An Analysis of His Music*, Introduction by Alan Bush, London: Kahn & Averill, 1971.
- Mehegan, John. *Jazz Improvisation Number 1. Tonal and Rhythmic Principles*. AMSCO Music Publishing, 1974.
- Nikolić, D. Is synaesthesia actually ideaesthesia? An inquiry into the nature of the phenomenon. Proceedings of the Third International Congress on Synaesthesia, Science & Art, Granada, Spain, April 26–29, 2009.
- Russell, George. *The Lydian Chromatic Concept of Tonal Organization*. Concept Publishing Company, 1959.

Mano kūrinio 100 pavasarių atvejo analizė

Santrauka

Kūrinys *100 pavasarių* man suteikė tikėjimą savo kompozicijos sistema (straipsnyje vadinama *The Codex*) kaip įtaisų, galinčių padėti kurti muziką, kuria tikiu. Ši kompozicijos sistema neatsirado iš giedro dangaus, tad straipsnyje pristatau tiksliai jos komponentų atsiradimo pėdsakus. Svarbu paminėti, kad ši kompozicijos sistema nėra fiksuota – tai nuolat besivystanti struktūra. Kita vertus, kūrinio analizė parodo, kaip galima nukrypti nuo Glasso iki Messiaeno, Coltrane'o ir Prokofjevo (ir neorymaniškos teorijos) nebūtinai tai sąmoningai suvokiant, o veikiau vedamam tikėjimo, kad būtent tikėjimas ir yra tai, kas muzikoje svarbiausia.

PRIEDAS SUPPLEMENT

Improvisation and Real-time Composition in Double Bass Solo Performance

Abstract. The genre of improvising solo double bass performance started around half a century ago. Barre Phillips became an inventor of this new genre with his first solo album *Journal Violone* in 1969. Many improvising bassists have followed the idea of an improvising solo performer creating a real-time composition and through the years have recorded their music without any accompaniment in most cases. But only a minor part of the improvising bassists' community has decided to take part in this experiment and challenge. Despite this fact, the total number of improvised bass solo albums was increasing with every year and now it has reached over 600.

Having analyzed and summarized the data of all improvised solo bassists' recordings, different classification is presented, dividing albums by structure and style. The author investigates the term, conducive conditions, factors of time, place and sound aesthetics in order to achieve an objective evaluation of the improvising bass solo recording process including the factor of real-time composition.

Keywords: double bass, solo performance without accompaniment, improvisation, real-time composition, new genre, experiment, music album.

The term

In the first place, let's discuss and purify the term improvised solo double bass performance. This term might have four different meanings, so let's run briefly through all of them:

1. It's well-known that since the Baroque era creative and innovative double bass performers were improvising and playing ornaments over the harmony with figured bass¹. Later classical bass virtuosos Domenico Dragonetti² and Giovanni Bottesini³ improved a lot while practicing or during their cadences of tune parts. In the process of their solo improvisations new pieces and performing techniques were born or developed.
2. Double bass solo improvisations were part of various jazz styles in the 20th century. In a jazz ensemble, almost every member of the band had a chance to take a solo as the tune developed. Bassists were no exception in this process, and they took solos as well.
3. Double bass improvisations or solo performances are related to a concert performance of a double bass soloist, or a virtuoso, while solo pieces for double bass are presented among improvisations with accompaniment. The main point of this kind of performance is to showcase the double bass soloist and his special virtuoso repertoire.
4. Double bass solo improvisations in a performance or a recording of a single musician without any accompaniment. It is double bass solo performers who use perpetual improvisation while performing. They are improvising on themes, motives, and scales during a piece of music or creating new real-time compositions via spontaneous improvisation. In this paper, we will concentrate on this particular kind of bass solo performer.

The beginning of an improvised double bass solo performance

Improvised double bass solo performance can be called a new music genre (Fabbri, 1982). The beginning of this genre is marked by the album *Journal Violone*⁴ recorded in November of 1968 by American jazz and avant-garde bassist Barre Phillips⁵ in one of London's churches. This recording consists of two long, contrasting, and spontaneous improvisations, which became real-time compositions in *Journal Violone*, released in the United States in 1969. In the same year, it also came out in England under the different title of *Unaccompanied Barre*, and in 1970 it was released in France under the title *Basse Barre*. The geography of this album reminds us of Barre's changes of living places, at first from the West coast to the East coast, later to Europe, England for the beginning, and finally to southern France where he still resides today.

¹ Paul Brun, Baroque Performance Practice, in: *A New History of the Double Bass*, Paul Brun Productions, 2000, p. 69.

² Domenico Dragonetti (1763–1846) is an Italian classical double bass virtuoso and composer, who later moved to London.

³ Giovanni Bottesini (1821–1889) is an Italian double bass virtuoso, composer and conductor.

⁴ *Journal Violone* is Phillips' first solo album and the beginning of new improvised solo double bass genre.

⁵ Barre Phillips (b. 1934) is an American bassist and composer, the founder of improvised double bass solo genre.

Phillips became the inventor of a new genre and one of the most productive solo performers, who recorded 6 solo albums. His *Journal Violone* became a creative impulse for many generations of improvising double bass players. More than 100 bassists from all over the world decided to create recordings of improvised solo double bass. Other significant and productive bassists of this genre were Joëlle Léandre (France) (7 solo albums), Barry Guy (England; 7), Peter Kowald (Germany; 7) and Motoharu Yoshizawa (Japan; 6).

It's a big challenge to create and record a full-length album of improvised double bass solo music without accompaniment, even for an experienced bassist who knows how to improvise. It is a huge difference to perform one solo piece for double bass in the context of a concert or a recording, rather than a one-hour solo performance or a solo recording of improvised double bass music. Therefore, only a minor part of the bassists' community goes for this challenging experiment.

Conducive circumstances

Why did Barre's album *Journal Violone* come out at the end of the sixties and what determined the breakthrough of a new genre? We should note that there were at least five conducive musical circumstances for the appearance of this album, which were formed around the instrument of double bass, bassists and composers in the second half of the 20th century:

1. Jazz influence. Thanks to the mastery of jazz creators and talented double bass performers (Charles Mingus⁶, Scott LaFaro⁷, Oscar Pettiford⁸, Charlie Haden⁹ and others), the double bass became a more audible and expressive instrument in the growing number of jazz bands while bassists quite often became the ensemble leaders.
2. The emergence of new experimental jazz styles during the sixties (free jazz, hard bop, fusion) was the perfect time for innovation and the appearance of one more new genre.
3. Contemporary classical composers rediscovered and dedicated their works for double bass (Paul Hindemith¹⁰, John Cage¹¹, Nikos Skalkottas¹², Eduard Tubin¹³, Lars-Erik Larsson¹⁴, Gunther Schuller¹⁵, Hans Werner Henze¹⁶ and Frank Proto¹⁷).



Barre Phillips

⁶ Charles Mingus (1922–1979) is an American jazz bassist, pianist, bandleader and composer, he crossed different music styles and created his own music way known as *Charles Mingus style*.

⁷ Scott LaFaro (1936–1961) is an American jazz bassist, virtuoso and composer. He was among earliest bassists using counterpoint and collective improvisation especially with pianist Bill Evans and drummer Paul Motian.

⁸ Oscar Pettiford (1922–1960) is an American jazz bassist, cellist, bandleader and one of the earliest bass soloists of the bebop era.

⁹ Charlie Haden (1937–2014) is an American jazz bassist, composer, leader of many chamber ensembles and co-founder of non-traditional *Liberation Music Orchestra*.

¹⁰ Paul Hindemith's (1895–1963) *Double bass sonata* (1949).

¹¹ In John Cage's (1912–1992) *Concert for piano and orchestra* (1958) one part is *Solo for double bass*.

¹² Greek composer Nikos Skalkottas (1904–1949): *Concerto for Double bass* (1942).

¹³ Estonian composer Eduard Tubin (1905–1982): *Concerto for Double bass* (1948).

¹⁴ Swedish composer Lars-Erik Larsson (1908–1986): *Concertino for Double Bass* (1957).

¹⁵ Gunther Schuller (1925–2015): *Concerto for Double Bass* (1962).

¹⁶ German composer Hans Werner Henze (1926–2012): *Double Bass Concerto* (1966).

¹⁷ American bassist and composer Frank Proto (b. 1941): *Concerto No. 1 for Double bass* (1968).

4. New double bass soloists and virtuosos emerged at the beginning of the sixties. They were not only great players but also pursued educational and pedagogical activity (Gary Karr¹⁸, François Rabbath¹⁹, Bertram Turetzky²⁰). Especially important recordings for the improvised double bass solo genre were Turetzky's album *In a Recital of New Music*²¹ (1964)—the first double bass solo album of contemporary music where half of the music was composed for unaccompanied bass; and Rabbath's *The sound of a Bass*²² (1963)—an improvised double bass duo album (with drummer Armand Molinetti). Both these bass performers along with Charles Mingus were the first ones, who crossed the border of different styles in their performances or records.
5. Two important technical factors, which significantly increased the quality of double bass performance in the second half of the 20th century are steel strings and new ways of amplification for double bass²³. Steel strings were the primary choice over gut strings because of their better sound, loudness and tuning possibilities for technical and virtuoso bass compositions, while special low-frequency microphones and piezo pickups for double bass introduced new ways of expression via amplification.

Structure of improvised double bass solo records with real-time composition: Pure and mixed recordings

Improvised double bass solo albums could be categorized according to their structure into pure and mixed types of recordings²⁴:

Pure double bass solo recording is recorded in real-time performance or live in the concert: only natural means of expression, no overdubbing, effects or other instruments. The majority of double bass solo albums belong to the pure type of recording, including Phillips' *Journal Violone*.

Meanwhile mixed recordings could be further divided into two additional groups:

Mixed solo recordings by one bassist/composer are the appearance of only one artist using more double bass layers, other music sources or instruments, including voice, in a solo performance or a recording with no other musicians involved. Examples of this type of recording are Henri Texier's²⁵ albums *Amir*²⁶ (1976) and *Varech*²⁷ (1977), where Texier (besides the double bass) plays flute, oud, bass guitar, percussion, and sings. In some of the recordings, ambient sounds and recorded noises could be used as well. A good example of this kind of recording is Mark Dresser's²⁸ album *Invocation*²⁹, where various train sounds are presented next to solo bass playing.

In mixed solo recordings, the ones that feature minor participation(s) of a guest musician(s) the essence of the record remains an upright bass solo performance, involving a guest musician(s) in a minor part of the album's compositions. However, the contribution of a guest musician(s) is not big enough to present it as group work. This type of recording constitutes the smallest part of improvised double bass solo albums. A good example would be Gary Peacock's³⁰ work *December Poems*³¹ (1979). In two out of the six compositions of this album, Norwegian saxophonist Jan Garbarek is performing together with Peacock, but the other four tunes are a double bass solo showcase, including a tiny use of piano by Peacock in one of the compositions.

¹⁸ Gary Karr (b. 1941) is an American double bass virtuoso, teacher and educator.

¹⁹ François Rabbath (b. 1931) is a French of Syrian origin double bass virtuoso, teacher and composer.

²⁰ Bertram Turetzky (b. 1933) is an American double bass virtuoso, educator and composer.

²¹ More about Turetzky's album *In a Recital of New Music*: <<https://www.discogs.com/Bertram-Turetzky-Recital-Of-New-Music/release/3710128>> [seen 2022 02 20].

²² More about Rabbath's album *The Sound of a Bass*: <<https://www.discogs.com/Fran%C3%A7ois-Rabbath-The-Sound-Of-A-Bass/master/462644>> [seen 2022 02 20].

²³ Fumi Tomita, *Equipment Technology and Technique in Jazz Bass*, 2018, University of Massachusetts, Amherst, <<https://fumitomitamusic.com/files/416171/equipment-technology-and-technique-in-jazz-bass-history-basseurope-2018-presentation.pdf>> [accessed: 2022 02 18].

²⁴ The author's concept and terms.

²⁵ Henri Texier (b. 1945) is a French bassist and group leader.

²⁶ More about Texier's album *Amir*: <<https://www.discogs.com/Henri-Texier-Amir/release/723468>> [seen 2022 02 20].

²⁷ More about Texier's album *Varech*: <<https://www.discogs.com/Henri-Texier-Varech/master/540792>> [seen 2022 02 20].

²⁸ Mark Dresser (b. 1952) is an American bassist and composer.

²⁹ More about Dresser's album *Invocation*: <<https://www.allmusic.com/album/invocation-mw0000091716>> [seen 2022 02 20].

³⁰ Gary Peacock (1935–2020) is an American bassist and composer, a long-time member of Keith Jarrett trio.

³¹ More about Peacock's album *December Poems*: <<https://www.discogs.com/Gary-Peacock-December-Poems/release/1242647>> [seen 2022 02 20].

Styles of improvised double bass solo albums

The genre of improvised double bass solo performance has contained many different performing styles, approaches and various playing techniques presented by more than 100 bassists. In this huge variety of recordings, we can distinguish five musical styles³² among extremely different double bass solo albums:

1. *Free improvised style* is music based on spontaneous improvisation and real-time composition: this style is based on the beauty of improvisation, natural flow, unpredictable decisions and instant composition. Sometimes performers use precomposed motives, melodies or harmony, but then it constitutes just a small part of the whole composition. Free improvised style is heard on most of Barry Phillips' records including *Journal Violone*, as well as Peter Kowald's³³ *Was Da Ist*³⁴ (1995), Joëlle Leandre's³⁵ *No Comment*³⁶ (2001) and much more.
2. *Compositional style with improvisation* is music based on a clear structure of composition, where the performer has a lot of space for improvisation. Sometimes improvisation could become a real-time composition when the precomposed structure could be changed if needed. Performers have a clear idea of composition before entering the stage or recording studio, but improvisation is also very important here. Sometimes, this improvisation could lead to new real-time compositions because these performers are open to development and changes during the creative process. Examples of compositional style with improvisation are Gary Peacock's album *December Poems*, Miroslav Vitous's³⁷ *Emergence*³⁸ (1986), Anders Jormin's³⁹ *Alone*⁴⁰ (1991) and others.
3. *Jazz style with improvisation* is music based on the use of jazz musical language (rhythm, articulation, phrasing, harmony changes, improvisation) during a double bass solo performance. Performing in "jazz style" requires elements of jazz, blues and popular music, especially including improvisation on certain harmony changes. The repertoire of jazz style usually consists of arranged jazz standards, songs or original jazz tunes for solo upright bass. Examples of jazz style with improvisation are Red Mitchell's⁴¹ album *Virtuoso*⁴² (1982), Dave Holland's⁴³ *One's All*⁴⁴ (1995), Brian Bromberg's⁴⁵ *Hands*⁴⁶ (2009), Larry Grenadier's⁴⁷ *The Gleaners*⁴⁸ (2019) and more.
4. *Contemporary classical style with improvisation* is music based on contemporary western classical music using improvisation. The contemporary classical style of solo double bass follows the tradition of western classical music but could be influenced by other styles as well. Clear composition is the main and dominant part of the whole tune, but improvisational episodes are presented here as well. Barry is a specific example of a virtuoso performer for this style, mixing Baroque and improvisational music in his solo performances. Examples of contemporary classical style with improvisation are Claude

³² Style classification according to the author.

³³ Peter Kowald (1944–2002) is a German bassist, improviser and free jazz performer.

³⁴ More about Kowald's album *Was Da Ist*: <<https://www.discogs.com/Peter-Kowald-Was-Da-Ist/release/1308550>> [seen 2022 02 20].

³⁵ Joëlle Leandre (b. 1951) is a French bassist, improviser. She has recorded 7 improvised double bass solo albums.

³⁶ More about Leandre's album *No Comment*: <<https://www.discogs.com/Jo%C3%ABlle-L%C3%A9andre-No-Comment/release/3409177>> [seen 2022 02 20].

³⁷ Miroslav Vitous (b. 1947) is a Czech virtuoso bassist and composer, who lived more than 20 years in the US.

³⁸ More about Vitous' album *Emergence*: <<https://www.discogs.com/master/303600-Miroslav-Vitous-Emergence>> [seen 2022 02 20].

³⁹ Anders Jormin (b. 1957) is a Swedish bassist, composer and educator.

⁴⁰ More about Jormin's album *Alone*: <<https://www.discogs.com/Anders-Jormin-Alone/release/2982968>> [seen 2022 02 20].

⁴¹ Red Mitchell (1927–1992) is an American bassist, composer, lyricist and poet, who spent 24 years in Sweden.

⁴² More about Mitchell's album *Virtuoso*: <<https://www.discogs.com/release/9335905-Red-Mitchell-Virtuoso>> [seen 2022 02 20].

⁴³ Dave Holland (b. 1946) is a British jazz bassist, composer, bandleader, bass guitar and cello performer.

⁴⁴ More about Holland's album *One's All*: <<https://www.discogs.com/Dave-Holland-Ones-All/release/5358928>> [seen 2022 02 20].

⁴⁵ Brian Bromberg (b. 1960) is an American acoustic and electric bassist.

⁴⁶ More about Bromberg's album *Hands*: <<https://www.discogs.com/master/1511622-Brian-Bromberg-Hands-Solo-Acoustic-Bass>> [seen 2022 02 20].

⁴⁷ Larry Grenadier (b. 1966) is an American bassist, long-time member of Brad Mehldau trio.

⁴⁸ More about Grenadier's album *The Gleaners*: <<https://www.discogs.com/master/1502591-Larry-Grenadier-The-Gleaners>> [seen 2022 02 20].

Tchamitchian's⁴⁹ album *Jeu D'Enfants*⁵⁰ (1993), Stefano Scodanibbio's⁵¹ *Geografica Amorosa*⁵² (2000), Barry Guy's⁵³ *Symmetries*⁵⁴ (2002), etc.

5. *Improvisational world music style* is music based on a certain folk music tradition involving improvisation. Here, the musicians create and perform in a style, which is based on a certain folklore tradition, or their interpretation of folk music language. Performers improvise in a specific world music style, ranging from the Middle East to East European or Gypsy culture. Examples of improvisational world music style are Henri Texier's album *Amir*, Renaud Garcia-Fons's⁵⁵ *Oriental Bass*⁵⁶ (1998), Vitold Rek's⁵⁷ *Bassfiddle alla Polacca*⁵⁸ (1999) and others.

We should point out that this classification of musical styles for improvised double bass solo albums is a conditional subject, because often the album cannot be attributed to a single style, but contains at least a few of them. Even so, it's hard to draw the line between these styles, one of them usually prevails as a more dominant, therefore, stylistic trends and directions that we have distinguished here exist.

Time and place for improvised double bass solo recordings with real-time composition

Time. An improvised double bass solo performance comprises around 600 recordings and creative attempts by more than 100 double bass performers from across the world during the fifty years of this special activity. In 1968 Barre Phillips started this genre with *Journal Violone*, which was released in 1969 and since then until 2020 there were 589 albums recorded that came out in various music formats including digital releases. During the first two decades, improvised double bass solo albums were an exceptional and rare phenomenon. However, by the end of the 20th century, the number of albums had increased and by the beginning of the 21st century, at least ten such albums were released per year (see The table of improvised double bass solo albums). In the 21st century, the number of albums dramatically grew, especially during the second decade from 2011 to 2020, when 328 records were released, but the record of the year was achieved during the pandemic in 2020 when a total of 54 albums were presented by different improvised double bass solo performers.

Place. An absolute majority of improvised double bass solo albums were created in Europe and North America. While during the first five years of the new genre, all albums were recorded in Europe, from 1974 the genre spread to Japan thanks to Motoharu Yoshizawa⁵⁹ and later to North America. And now most of the albums, one-third of the whole number, were recorded and produced in the United States. In Europe, the dominant countries were France and Germany. Other important places for this creative process were Italy, Great Britain, Canada, Japan, Norway, Denmark and Sweden. The list of the records' origin consists of 34 countries including Lithuania. Three of Barry Guy's albums were recorded in Lithuania: two in the Church of St. Catherine^{60,61} in Vilnius and one during the *Improdimension* concert at Mama Studios⁶² in Vilnius.

⁴⁹ Claude Tchamitchian (b. 1960) is a French bassist and composer.

⁵⁰ More about Tchamitchian's album *Jeu D'Enfants*: <<https://www.discogs.com/release/2942408-Claude-Tchamitchian-Jeu-D'Enfants-Contrebasse-Solo>> [seen 2022 02 20].

⁵¹ Stefano Scodanibbio (1956–2012) is an Italian composer and double bass virtuoso.

⁵² More about Scodanibbio's album *Geografica Amorosa*: <<https://www.discogs.com/release/1672099-Stefano-Scodanibbio-Geografica-Amorosa>> [seen 2022 02 20].

⁵³ Barry Guy (b. 1947) is an English composer and double bass virtuoso.

⁵⁴ More about Guy's album *Symmetries*: <<https://www.discogs.com/release/2317106-Barry-Guy-Symmetries>> [seen 2022 02 20].

⁵⁵ Renaud Garcia-Fons (b. 1962) is a French double bass virtuoso.

⁵⁶ More about Garcia-Fons' album *Oriental Bass*: <<https://www.discogs.com/master/1365175-Renaud-Garcia-Fons-Oriental-Bass>> [seen 2022 02 20].

⁵⁷ Vitold Rek (b. 1955) is a Polish bassist, composer and educator.

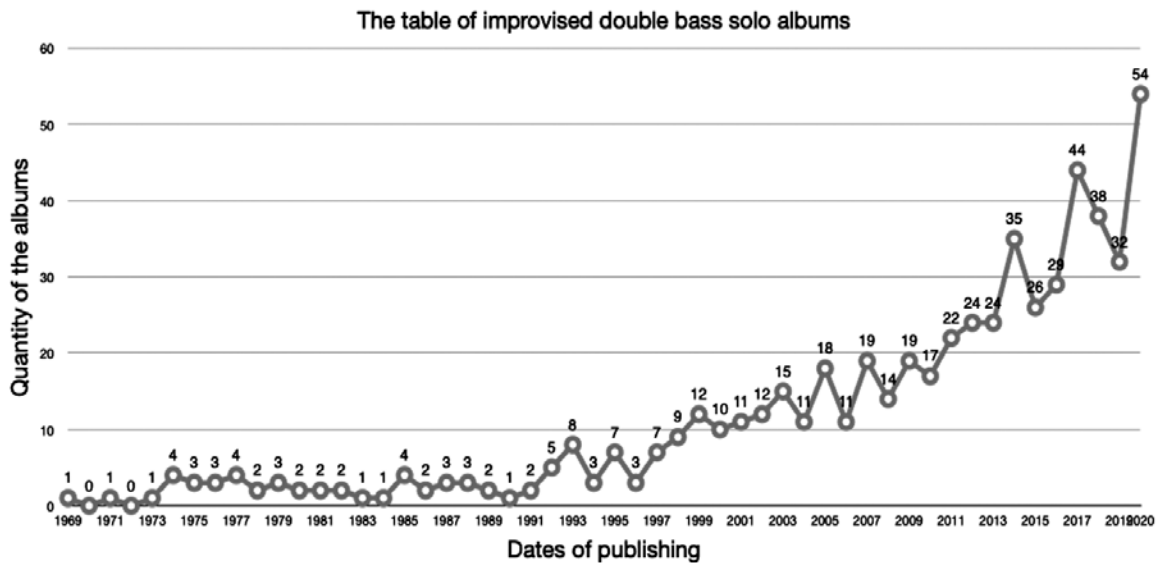
⁵⁸ More about Rek's album *Bassfiddle alla Polacca*: <<https://www.discogs.com/release/10744273-Vitold-Rek-Bassfiddle-Alla-Polacca>> [seen 2022 02 20].

⁵⁹ Motoharu Yoshizawa (1931–1998) is a Japanese bassist and improviser.

⁶⁰ More about Guy's album *Sinners rather than Saints*: <<https://www.discogs.com/Barry-Guy-SoloDuo-With-Mats-Gustafsson-Sinners-Rather-Than-Saints/release/2009786>> [seen 2022 02 20].

⁶¹ More about Guy's album *Five Fizzles For Samuel Beckett*: <<https://www.discogs.com/Barry-Guy-Five-Fizzles-For-Samuel-Beckett/release/6378037>> [seen 2022 02 20].

⁶² More about Guy's album *Irvin's Comet*: <<https://www.discogs.com/Barry-Guy-Irvins-Comet/release/16297877>> [seen 2022 02 20].



Circumstances of the recording process: Aesthetics of the place

Circumstances of improvised double bass solo recording were different in each case, but there were always creative, courageous, innovative double bass performers on the one hand and enthusiastic and professional masters of sound recording on the other hand, who helped to deliver exceptional low-frequency music to the sound gourmets around the world.

According to the number of released albums, we could note that the main record companies for the improvised double bass solo recordings are ECM (11 albums), Acoustic Records (11), Creative Sources (9), Kadima Collective (7), Setola Di Maiale (7), NoBusiness Records (5), IEL Records (4), Émouvance (3), Enja (3), Maya Recordings (3) and others. Approximately 20% of all recordings have no label of a record company and were produced and released by artists themselves. This kind of tendency especially intensified in the 21st century, when music releases were more often virtual and available only on the Internet.

ECM (Editions of Contemporary Music), the leader of the company list, declare in their motto that they are recording and producing “the most beautiful sound next to silence”⁶³ which in the case of double bass solo performance sounds sensitive and familiar. It’s an interesting fact that Manfred Eicher founded the ECM company in the late sixties, around the same time when Barre Phillips recorded his solo debut album starting the new improvised double bass solo genre.

Speaking about local record companies in Lithuania, “NoBusiness” is the only one, however, it is among the leading companies of this genre in Eastern Europe. “NoBusiness” has released five albums of improvised double bass solo music including three Barry Guy albums mentioned before, Mark Dresser’s album *Modicana*⁶⁴ and Joe Morris’⁶⁵ album *Sensor*⁶⁶.

The recording places for improvised double bass solo performances are extremely different, often non-recurring, but we could mention at least three more used recording studios in Europe: La Buissonne studio in the southwest of France (5 recordings), Tonstudio Bauer in Ludwigsburg, Germany (4) and Talent studio in Oslo, Norway (4). About 40 recordings from the list were recorded during live double bass solo concerts.

⁶³ ECM motto: <<https://www.city-journal.org/ecm-german-music-label>> [seen 2022 02 20].

⁶⁴ More about Dresser’s album *Modicana*: <<https://www.discogs.com/Mark-Dresser-Modicana/release/10868728>> [seen 2022 02 20].

⁶⁵ Joe Morris (b. 1955) is an American bassist, guitarist, improviser and composer.

⁶⁶ More about Morris’ album *Sensor*: <<https://www.discogs.com/fr/Joe-Morris-Sensor/release/2618135>> [seen 2022 02 20].

Conclusions

Improvised double bass solo performance first appeared in 1969 and since then it has become an improvisational music genre. Improvisation and real-time composition were major landmarks of this new genre. There were 5 conducive musical circumstances at the end of the 60s for this genre to come and unfold. All these double bass solo recordings were proof that double bass could be a solo instrument and not only a part of an ensemble or an orchestra with a main function to accompany the other soloists. The increasing numbers of recordings witness a growing interest in the double bass as a solo instrument.

I have suggested categorizing improvised double bass solo albums by structure into pure and mixed recordings. Also, I have offered the idea to distinguish five different musical styles for the diversity of this genre.

Improvised double bass solo performance is a process, which requires maximum concentration, the highest performance technique and exceptional creativity. Thanks to this process new experimental ways of playing double bass and fresh innovative methods of sound extraction were discovered and developed.

References

- Baumgartner, Michael (2012). Holland, Dave [David], Grove Music Online, <<https://doi-org.ezproxy.lmta.lt/10.1093/gmo/9781561592630.article.A2228493>> [seen 2022 02 18].
- Brun, Paul (2000). Baroque Performance Practice, in: *A New History of the Double Bass*, Paul Brun Productions, p. 69.
- Chevan, David (2015). LaFaro, Scott, Grove Music Online, <<https://doi-org.ezproxy.lmta.lt/10.1093/gmo/9781561592630.article.A2275961>> [seen 2022 02 17].
- Fabbri, Franco (1982). *A theory of musical genres: Two applications*. In *Popular Music Perspectives*, red. D. Horn, P. Tagg, p. 52–81, Gothenburg and Exeter: International Association for the Study of Popular Music.
- Heffley, Mike (2012). Haden, Charlie [Charles Edward], Grove Music Online, <<https://doi-org.ezproxy.lmta.lt/10.1093/gmo/9781561592630.article.A2228358>> [seen 2022 02 19].
- Gilbert, Mark (2003). Jormin, Anders (Bertil Mikael), Grove Music Online, <<https://doi-org.ezproxy.lmta.lt/10.1093/gmo/9781561592630.article.J609000>> [seen 2022 02 18].
- Iannapolo, Robert J., Adams, Simon (2003). Kowald, Peter, Grove Music Online, <<https://doi-org.ezproxy.lmta.lt/10.1093/gmo/9781561592630.article.J251600>> [seen 2022 02 20].
- Kennedy, Gary W. (2003). Léandre, Joëlle, Grove Music Online, <<https://doi-org.ezproxy.lmta.lt/10.1093/gmo/9781561592630.article.J620800>> [seen 2022 02 19].
- Kennedy, Gary W. (2003). Morris, Joe, Grove Music Online, <<https://doi-org.ezproxy.lmta.lt/10.1093/gmo/9781561592630.article.J645000>> [seen 2022 02 20].
- Kennedy, Gary W. (2003). Texier, Henri, Grove Music Online, <<https://doi-org.ezproxy.lmta.lt/10.1093/gmo/9781561592630.article.J706700>> [seen 2022 02 18].
- Kernfeld, Barry (2003). Dresser, Mark, Grove Music Online, <<https://doi-org.ezproxy.lmta.lt/10.1093/gmo/9781561592630.article.J129600>> [seen 2022 02 18].
- Long, Barry (2015). Peacock, Gary, Grove Music Online, <<https://doi-org.ezproxy.lmta.lt/10.1093/gmo/9781561592630.article.A2276244>> [seen 2022 02 18].
- Miller, Malcolm (2001). Guy, Barry (John), Grove Music Online, <<https://doi-org.ezproxy.lmta.lt/10.1093/gmo/9781561592630.article.12061>> [seen 2022 02 20].
- Palmer, Fiona M. (2001). Dragonetti, Domenico (Carlo Maria), Grove Music Online, <<https://doi-org.ezproxy.lmta.lt/10.1093/gmo/9781561592630.article.08130>> [seen 2022 02 18].
- Priestley, Brian (2014). Mingus, Charles, Grove Music Online, <<https://doi-org.ezproxy.lmta.lt/10.1093/gmo/9781561592630.article.A2257680>> [seen 2022 02 19].
- Robinson, J. Bradford (2015). Pettiford, Oscar, Grove Music Online, <<https://doi-org.ezproxy.lmta.lt/10.1093/gmo/9781561592630.article.A2276263>> [žiūrėta 2022 02 17].
- Rosen, Jerome (2001). Turetzky, Bertram, 2001, Grove Music Online, <<https://doi-org.ezproxy.lmta.lt/10.1093/gmo/9781561592630.article.28599>> [žiūrėta 2020 11 28].
- Slatford, Rodney (2001). Bottesini, Giovanni, Grove Music Online, <<https://doi-org.ezproxy.lmta.lt/10.1093/gmo/9781561592630.article.03691>> [seen 2022 02 18].
- Slatford, Rodney (2001). Karr, Gary (Michael), Grove Music Online, <<https://doi-org.ezproxy.lmta.lt/10.1093/gmo/9781561592630.article.14723>> [seen 2020 02 18].
- Sugiyama, Kazunori (2003). Yoshizawa, Motoharu, Grove Music Online, <<https://music.apple.com/us/album/bass-improvisations-volume-10/1529184186>> [seen 2022 02 19].
- Tomita, Fumi (2018). *Equipment Technology and Technique in Jazz Bass*, 2018, University of Massachusetts, Amherst, <<https://fumitomitamusic.com/files/416171/equipment-technology-and-technique-in-jazz-bass-history-basseurope-2018-presentation.pdf>> [seen 2022 02 18].

Improvizacija ir momentinė kompozicija kontraboso solo pasirodyme

Santrauka

Straipsnyje aptariama improvizacijos ir momentinės kompozicijos reikšmė improvizacinių kontraboso solo albumų kontekste. Apžvelgiama improvizuojančių solo kontraboso atlikėjų veikla, įamžinta įvairiuose muzikos albumų formatuose.

Straipsnio autorius pateikia savo improvizacinių kontraboso solo albumų klasifikaciją pagal sandarą ir stilių. Albumai pagal sandarą skirstomi į grynuosius ir mišrius, o pagal muzikos stilių klasifikuojami į penkis stilius, juose pažymint improvizacijos ir momentinės kompozicijos svarbą: laisvąjį improvizacinį, kompozicinį stilių su improvizacija, džiazinį stilių su improvizacija, šiuolaikinės akademinės muzikos improvizacinį stilių ir *world* muzikos improvizuotą stilių.

Straipsnyje nagrinėjama improvizuojančio kontraboso solo pasirodymo termino reikšmė, aptariamos muzikinės aplinkybės, padėjusios atsirasti ir susiformuoti improvizuojančių kontraboso solo atlikėjų reiškiniui bei žanrui septintajame dešimtmetyje, išskiriant penkis pagrindinius veiksniai: 1) džiazio atlikėjų ir kūrėjų įtaką, 2) naujų eksperimentinių džiazio stilių atsiradimą, 3) atgimusį šiuolaikinių akademinė kompozitorių dėmesį kontrabosui, 4) ryškių kontraboso solistų, pedagogų ir (ar) švietėjų atsiradimą, 5) priežastis, dėl kurių taikomos techninės plieninių stygų technologijos ir nauji kontraboso įgarsinimo būdai.

Šio žanro pradininkas – kontraboso atlikėjas ir improvizatorius Barre'as Phillipsas – straipsnyje sulaukia išskirtinio dėmesio. Straipsnyje taip pat apžvelgiami laiko, vietos ir garso estetikos veiksniai, nulėmę improvizuojančių kontraboso atlikėjų solinių įrašų be akompanimento atsiradimą, augimą ir vystymąsi. Laiko kontekstui atskleisti pasitelkiama 1969–2020 m. laikotarpį apimanti improvizacinių kontraboso solo albumų lentelė – joje aiškiai matoma įrašų augimo kreivė ir ypač nuo XXI a. pradžios augantis albumų kiekis. Atliekant įrašų sukūrimo, įrašymo ir išleidimo vietas analizę, pirmiausia akcentuojant senojo Europos žemyno ir JAV svarbą, įvardijamos minėtam žanrui palankios šalys, vėliau nurodomos daugiausiai tokio pobūdžio įrašų išleidusios kompanijos ir garso įrašų studijos.

Straipsnio išvadose pažymima, kad kūrybiškai brandūs, meistriškai atlikti, novatoriški ir gausūs improvizuojančios kontraboso atlikėjų bendruomenės įrašai liudija naujo žanro susiformavimą. O improvizacinio solo kontraboso pasirodymas yra maksimalios koncentracijos, aukščiausios atlikimo technikos ir išskirtinio kūrybiškumo reikalaujantis procesas, dėl kurio susiformavo naujos atlikimo technikos, novatoriški kompoziciniai sprendimai ir iki šiol nenaudoti šio instrumento garso išgavimo būdai.

Several More Strokes to the Portrait of Mikalojus Konstantinas Čiurlionis' Creativity

Abstract. The object of this article is the exceptional creativity of the great Lithuanian artist—Čiurlionis. During his short life and early death at the age of 35, he created more than 400 musical and 350 visual works of art of exceptional quality and originality. While it is not possible to cover all the aspects of his creativity or the multifaceted nature of such a creative personality, we will try to examine how was Čiurlionis generating original ideas in his musical compositions, mainly decorated and harmonized Lithuanian folk tunes, and how was he able to facilitate interpenetrations of musical ideas into his works of visual art. Hereby, the concept of cyclicity becomes a key to our discoveries.

Keywords: creativity, original artistic works, Mikalojus Konstantinas Čiurlionis, synthesis of arts, cyclicity, harmonized folk songs.

Foreword

Among research papers written on the phenomenon of creativity, only a few are related to the creative process of music. The history of music is created by original and creative personalities. Musical creativity, like any other creative field, is an invisible, closed inner world that takes place in the depths of consciousness. Composers (with very few exceptions) are not keen to talk about their work and this position supports its mystification. Some knowledge about the process of music creation is provided by the sketchbooks used by composers (particularly notable are the sketchbooks of Beethoven, Stravinsky, etc.), and the comparison of the manuscripts of the works is very helpful (we know that, for example, there are almost no corrections in the manuscripts of Bach, while in the manuscripts of Chopin, on the contrary, they are very abundant), sometimes a window into this mysterious world is opened in composers' memoirs, discussions (in this respect, Stravinsky's "Dialogues with the Kraft" are unique). A large part of Čiurlionis' manuscripts has survived but some of them were lost during the years of wars and turmoil, while some of his works were restored from memory by his sister Jadvyga. She told me that Čiurlionis did not transcribe those musical episodes that were clear to him, sometimes he did not even mark keys or tonality signs, because he heard the music with his inner ear. Later, this caused problems for editors, as several versions (editions) of his same works appeared. Jadvyga Čiurlionytė published a valuable book of memoirs about her brother Mikalojus Konstantinas, in which we find many episodes capturing the artist's creative moments. A valuable source of insight into the creative processes is the large body of correspondence of the artist, his letters to his close relatives—parents, brothers, sisters, his fiancée Sofija, friends and colleagues where he explained his plans and evaluated results. Also, the unique possibility to conduct this research is possible due to the nature of his creative fields and their interrelations. Different spheres of the artist's activity—his musical, visual and literary works—are in complementary relation as they reflect the artist's personality via different means of expression.

On the matter of terminology

The concept of creativity started to gain traction after World War II. Joy Paul Guilford, who linked creativity with divergent (innovative) thinking, is considered the pioneer of research in this area, and the three dimensions of thinking proposed by him are widespread and are still used today¹. Creativity is not only expressed during thinking, it can be applied to abilities, personality traits, and creative products. The concept is very broad, it includes dozens of components, there is still no universally accepted definition, but it is a relevant topic, because the importance of creativity in solving the problems presented by the world is generally agreed upon. There are special tests for the study of creativity, which were compiled by Paul E. Torrance (1996), but they can be applied to living persons. But, how then should we study the creativity of authors who have not been living among us for a long time? Most likely, this can be done based on their work, correspondence of composers and the memoirs of their contemporaries. The medium of creativity is a rapid technological progress that opens up new possibilities. Throughout all of his short life, Čiurlionis showed a deep interest in technological innovations and tried various forms of expression, including photography, daguerreotypes, various techniques of painting, making etchings, graphic art, etc., and he was aware that future generations of

¹ Read more: Guilford (1967).

Lithuanian artists would look for a starting point in his works, which suggests that something is consciously encoded in them, or has been inserted to enable discovery.

According to Scott G. Isaksen and Donald J. Treffinger², creativity is finding new, important, appropriate connections which are expressed as the ability to foresee many possibilities, to invent and try out different ways of decision, to propose new and unusual solutions and to create and select alternative ideas. This definition could be proven many times by the expressions of the creative artistic nature of Čiurlionis. James C. Kaufman & Robert J. Sternberg (2010) summarize creative thinking by distinguishing its three characteristics—originality, quality and adaptability, and the ability to solve problems: “Just what is creativity? The first step to understanding creativity is to define it. Most definitions of creative ideas comprise three components. First, creative ideas must represent something different, new, or innovative. Second, creative ideas are of high quality. Third, creative ideas must also be appropriate to the task at hand or some redefinition of that task. Thus, a creative response is novel, good, and relevant” (Kaufman & Sternberg 2010: 4). Sometimes a dispute may arise about the completeness of works and the evaluation of unfinished works and their sketches as creativity. However, this theoretical assumption is not reliable, because it is the analysis of sketches and different versions of the same work that allows us to better understand the creative process itself, its different stages and the final result. Any artist will admit that very rarely a finished work is born in an ideal form, often its creation is accompanied by a long incubation period, and then the work is ironed out, perfected, until it reaches its final form. And usually this is not the end, a rare artist is completely satisfied with the result achieved. Modern art critics also see considerable advantages of applying the principle of *non-finito* in creation. Antanas Andrijauskas observes that “This Lithuanian artist was extremely demanding of himself, sought perfection in various areas of creative activity and was not satisfied with what he had achieved. It was more important for him to raise a new idea, to understand its meaning than to implement it in practice. This explains the incompleteness of many works of art music” (Andrijauskas 2019: 23).

Features of the epoch

Čiurlionis was open to the ideas prevailing in society and the art world, which he was able to notice, feel and experience. He lived in a period of transition, when one era ends and another begins, when the usual paradigms change. Usually, during such a period of time, what has been achieved in the past century is summarized and new paths are sought, and an attempt is made to predict what awaits in the near or distant future. This is a mythological interpretation of a time of transition to which Čiurlionis was open. The junction between the 19th–20th centuries—the watershed—was a time when the romantic paradigm of musical expression, together with the musical modal major-minor system based on functional harmony, were exhausted, as was the most sensitive part of society; artists were frantically searching for new forms and possibilities of expression.

Innovative features of Čiurlionis’ work

It was characteristic for Čiurlionis to notice and marvel at small and large “miracles”, to look at life through the eyes of a child. His special ability was to master musical stylistics (Chopin’s style) very quickly, grasp the limits of its expression and tirelessly search for new possibilities of expression (within a short time he had transitioned from romantic music to the latest manifestations of modernism). We see how he was able to modify his musical language from a major-minor harmonic system to an extended tonality, bitonal or polytonal texture, using polyphonic voice development tools and series of sounds, applying their modifications (rotations)³. The same ability can be observed in his paintings, where we notice a great innovative and aesthetic leap from the first stylistic works of symbolism to his original pictorial sonatas. The dynamics of this search for new forms of expression is also clearly visible in the technical evolution of his folk song compositions.

Creative use of folk music

The creative use of various compositional techniques to accompany folk music tunes are analyzed in a detailed way by the author of this paper in the article “Lithuanian Traditional Song Harmonized by Čiurlionis: New Thoughts” (2013). Living in the very musically rich ethnographic region of Dzūkija, Čiurlionis showed

² Read more: Grakauskaitė-Karkockienė (2003: 12).

³ See five microhistories discovered by Gražina Daunoravičienė, tests of new resolution paradigms (Daunoravičienė 2019: 168–187).

a deep interest in Lithuanian traditional songs throughout his creative life, treating traditional tunes as a foundation for Lithuanian professional music. The compositions of folk songs for piano became a laboratory for searching and testing new compositional tools, where the resulting solutions were soon manifested in original compositions. Čiurlionis presents more than 20 different ways of harmonizing folk melodies, using mainly modal, tonal, harmonic, polyphonic and textural means and their combinations, some compositional solutions, especially with the help of artificial modes, bitonal and polytonal modal and tonal structures—all extremely bold and original. He repeatedly returns to older harmonized examples and tries new tools and methods.

Vivo

Ex. 1. Motule mano / Oh, My Dear Mother (VL 300, 1906)—octatonal mode

Agitato e con espressione

Ex. 2. Motule mano / Oh, My Dear Mother (VL 340, 1909)—motivic development

Con moto, gaio

Ex. 3. Sėjau rūtą / Sowed the Rue (VL 179, 1900)—simple contrapuntal accompaniment

Meno mosso e misterioso

Ex. 4. Sėjau rūtą / Sowed the Rue (VL 334, 1909)—politonicity—triple modality G Major–E Minor–C Minor

His creative method could be partly uncovered if we consult the memoirs of his family members. One of the most important breakthroughs in creativity was the ability to create instantaneously, improvise, and convey experienced impressions and feelings. Together with special sensitivity to the surrounding environment, observation of nature and associative thinking, this characteristic of Čiurlionis is undoubtedly a key component of his creativity in music, paintings and literary works. It was witnessed by his sisters Jadvyga and Valerija. Valerija recalled:

“When he would get up early in the morning with the sun, he would go out to the meadows, to nature, he would watch the sunrise, and then when he would return, he would sit at the piano for a long time and play. It seemed as if it was not music, but a retelling of what he saw, what he felt, what he observed in nature” (Čiurlionytė-Karužienė 2006: 229).

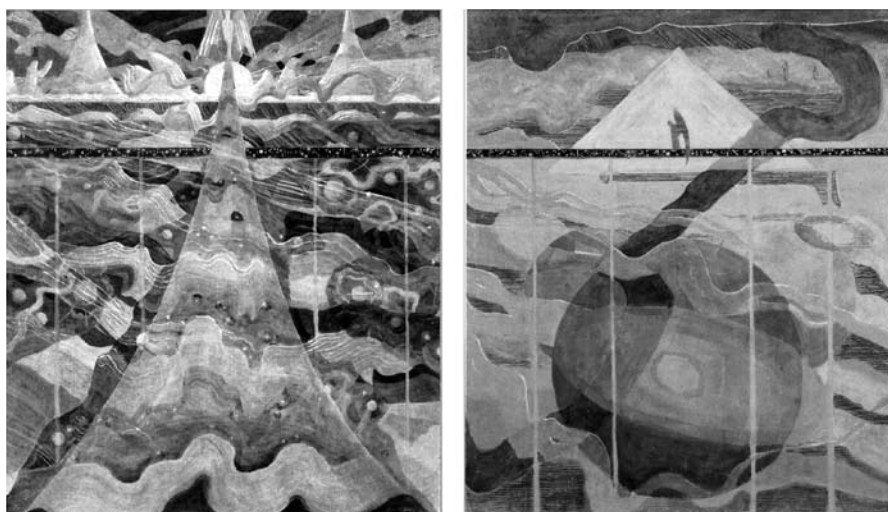
Valerija also noticed that the same impressions could be conveyed directly or alternately in musical and visual form almost simultaneously. The youngest sister Jadvyga confirmed her impressions from one journey to the outskirts of Druskininkai:

“Suddenly, we heard a song through the open window. Somewhere far away, on a mountain, the reapers sang their harvesting song. My brother jumped but he did not have a feast on his mind. His brothers (Stasys, Petras and Jonas)—each dressed only in a single shirt and straw hat—met him in the yard. All four climbed the hill, and saw rows of bent women with sickles in their hands, cutting, rushing. The women of one row stood up, straightened their backs and sang *Bėkit, bareliai...* Before reaching the cutters, my brother pulled out a sheet of music from his pocket and started writing. He had improvised at the piano for a long time, and from the fullness of the sounds the same mournful song of the wide fields kept emerging” (Čiurlionytė 1970: 113).

All these impressions accumulated into a four-variation cycle for piano and the choral composition, both named *Bėkit, bareliai*—according to what the heard song was called—as well as into pictorial vignettes. The same compositions also provide us with a very interesting example of creativity through visualization of a musical work. The apotheosis of *Bėkit, bareliai* is the ability to visualize the musical image that was being created.

Universality of the artist

However, even among creative artists, Čiurlionis’ creativity stands out. At that time in Lithuania, his point of view was truly unique. Meanwhile, Čiurlionis’ creativity could be counted as very strong and well expressed in multiple fields, namely: music, painting, photography and literature. Andrijauskas expands the space of manifestation of creativity by adding different spheres of artistic creation. During various periods of his life, Čiurlionis wrote letters to his family members where his creative intentions were often mentioned or analyzed. For example, about his work with Reinecke, when Čiurlionis was seeking to implement Lithuanian intonations—the most common motifs or intonations of Lithuanian folk songs—into a piece of classical music. Čiurlionis is characterized by his wide horizon. He was interested in many fields of science and art: psychology, mythology, cosmology, philosophy of art, history, literature and poetry, he was open to new ideas, new means of expression and technologies, he was able to use different sources of ideas (for example, musical sources are not only works of Western classical music, but also folk music, Lithuanian and Polish religious hymns, Polish revolutionary songs, etc.), he was interested in esoteric ideas, was dreaming of visiting distant lands. He had a very developed imagination that provided a wide space for fantasy. He was very good at improvisation, but his fantasy was well-controlled (to put it in Guilford’s terminology, it is a synthesis of divergent and convergent thinking). Look for example, at the two-part *Sonata of Stars*, where we see an unreal outburst of fantasy that is framed in repetitive shapes and vertical lines.



Ex. 5. Allegro and Andante from the *Sonata of Stars* (1908)

Cyclicity of works

The cycle expands the framework of the depicted work; allowing one to look at it from different points of view (see the tool of various angles in Milda Kulikauskienė's album⁴) gives it greater “weight”, a development perspective, and the fourth dimension—time. There are dozens of examples of cycles in Čiurlionis' music and paintings, and what stands out is a different number of cycle parts. This also shows Čiurlionis' creative attitude to the cycles themselves, treating them in different musical ways; sometimes as a set of parts as in a suite, sometimes as a dual cycle such as prelude and fugue, sometimes as variations or sonata. We should remember here Janeliauskas' observation about the cyclic nature of some preludes (see Janeliauskas 2010). Cyclicity interests Čiurlionis in all periods of his work, but it is interpreted differently. In the early period, it is like a romantic literary narrative, when the same story is developed in separate parts of the cycle, shown from different angles or in an evolutionary sequence (see the 7-picture cycle *Funeral* or the 12-picture cycle *The Creation of the World*). In the mature stage of creation, the so-called “sonatic” period in his paintings, the cyclicity seems to rise to a completely different level. It is constructed according to the musical principle of sonata and is guided according to musical logic, where the idea matures and is exhibited at the beginning, then it grows, develops, reaches its climax and then gradually descends, gestures and disappears.

Elements of interaction and synthesis of the arts, expression of synaesthesia

Musical rhythm (also isorhythms), elements of polyphony (also bourdon), motif transformations in painting noticed by Vytautas Tumėnas (2019: 313–329), different forms of cyclicity, these ideas coming from the musical forms of prelude, fugue, sonata, suite, variations significantly influenced Čiurlionis' paintings and literature works. Cyclicity is part of the creative process (recall J. Čiurlionytė's testimony where Čiurlionis created not one, but several works in one sitting). Čiurlionis' influence on the emerging currents of modernism is a proven fact (see Andrijauskas 2019). Čiurlionis realized the same idea of transferring musical forms to poetry and literature in his literary work called *Psalm*, and also advised his wife Sofija Čiurlionienė-Kymantaitė to use it in her literary works.

What is very specific to this artist is **convergence and interpenetration of ideas from one artistic field to another**: musical polyphony and structural elements are creatively planted into painting and literature. At the beginning of the 20th century, composers were seeking a new musical language and Čiurlionis proposed dozens of ideas on how to deal with that issue. His **experiments** with bi- and polytonality, thematic sets and their rotation, confrontation of alternative diatonic, chromatic and octatonic elements, and many others show a huge creative potency that went far beyond that of his contemporaries.

Čiurlionis was returning to the same songs when he discovered a new method or principle of their interpretation, i.e., finding and testing new possibilities, then evaluating the results obtained and either using them further or rejecting them. Creative geniuses do not overemphasize the “guano” of their discoveries, are not satisfied with what has been achieved, they embark on further searches...

Conclusions

Even at first glance, the issue of Čiurlionis' creativity issue shows the huge potential of this topic as he was truly an outstanding artist with multifaceted abilities. At the beginning of the 20th century, when artists all over Europe and the world were looking for a new paradigm (according to Thomas Samuel Kuhn, 2003) of artistic language, he generated dozens of alternative ideas and principles in various fields of artistic expression. Paradoxically, only part of his legacy could be revealed to the public due to political circumstances (Lithuania was a province of the Russian Empire). We can only imagine what honor and recognition this artist would have received had he been living in a cultural center such as Paris, Vienna or Berlin. In any regard, the recognition of Čiurlionis is growing from year to year.

⁴ Mikalojus Konstantinas Čiurlionis: *Piešiniai, kompozicijų eskizai, grafika*. Katalogas. Sudarė M. Mildažytė-Kulikauskienė. Vilnius: Mokslo ir enciklopedijų leidybos institutas, 2007.

References

- Andrijauskas, Antanas (2000). M. K. Čiurlionio kūryba XX a. modernistinio meno kontekste. In: *M. K. Čiurlionis ir lietuvių muzikinės kultūros raida*. Vilnius, Lietuvos muzikos akademija 18–48.
- Andrijauskas, Antanas (2019). Čiurlionio universalizmas: menų sąveikos paieškos ir žalsvų tonų metafizika. In: *Čiurlionis ir pasaulis*. Sudarytoja Salomėja Jastrumskytė. Vilnius: Lietuvos kultūros tyrimų institutas: 168–187.
- Astrauskas, Rimantas (2013). Čiurlionio lietuvių liaudies dainų išdailos: naujos ištarmės / Lithuanian Traditional Song Harmonized by Čiurlionis: New Thoughts. In: *Mikalojus Konstantinas Čiurlionis (1875–1911). Jo laikas ir mūsų laikas / His Time and Our Time*. Studijų ir mokslo straipsnių rinkinys / The collection of studies and scientific articles. Eds.: Gražina Daunoravičienė, Rima Povilionienė. Vilnius, Lietuvos muzikos ir teatro akademija: 319–335.
- Čiurlionis, Mikalojus Konstantinas (1960). *Apie muziką ir dailę. Laiškai, užrašai, straipsniai*. Ed. V. Čiurlionytė-Karužienė. Vilnius, Valstybinė grožinės literatūros leidykla.
- Čiurlionis, Mikalojus Konstantinas (2007). *Piešiniai, kompozicijų eskizai, grafika. Katalogas*. Ed. M. Mildažytė-Kulikauskienė. Vilnius, Mokslo ir enciklopedijų leidybos institutas.
- Čiurlionytė, Jadvyga (1970). Atsiminimai apie M. K. Čiurlionį. Vilnius, Vaga.
- Čiurlionytė-Karužienė, Valerija (2006). Atsiminimai apie M. K. Čiurlionį. Vilnius, Aidai.
- Daunoravičienė, Gražina (2013). Čiurlionio modernistinė aiškiaregystė: kompozicijų paraščių atodangos [Čiurlionis' Modernist Vision: Study of the Margins of the Compositions]. In: *Mikalojus Konstantinas Čiurlionis (1875–1911). Jo laikas ir mūsų laikas / His Time and Our Time*. Eds.: Gražina Daunoravičienė, Rima Povilionienė. Vilnius, Lietuvos muzikos ir teatro akademija: 191–255.
- Daunoravičienė, Gražina (2011). Mikalojaus Konstantino Čiurlionio modernizmas: kriptogramos, mikroserijos ir palindromai. In: *Čiurlionis ir pasaulis*. Ed. R. Astrauskas. Vilnius, Lietuvos muzikų rėmimo fondas: 9–26.
- Daunoravičienė, Gražina (2019). M. K. Čiurlionio muzikos modernybė kultūrinės parataksės idėjos kontekste. In: *Čiurlionis ir pasaulis*. Ed. Salomėja Jastrumskytė. Vilnius, Lietuvos kultūros tyrimų institutas: 168–187.
- Grakauskaitė-Karkockienė, Daiva (2003). *Kūrybos psichologija*. Vilnius.
- Guilford, Joy Paul (1967). *The Nature of Human Intelligence*. McGraw-Hill.
- Janeliauskas, Rimantas (2010). *Neatpažinti Mikalojaus Konstantino Čiurlionio muzikos ciklai*. Vilnius, Lietuvos kompozitorių sąjunga, Lietuvos muzikos ir teatro akademija.
- Kaufman, James C. & Sternberg, Robert. J. (2010) *The Cambridge Handbook of Creativity*. Cambridge, Cambridge University Press.
- Kazokas, Genovaitė (1982). *Musical Paintings*. Master of Arts Thesis. University of Sydney (printed in Lithuanian in 2009).
- Kuhn, Thomas Samuel (1962). *The Structure of Science Revolutions* (translated to Lithuanian in 2003).
- Landsbergis, Vytautas (1997). *M. K. Čiurlionio žodžio kūryba*. Vilnius, Lietuvos rašytojų sąjungos leidykla.
- Landsbergis, Vytautas (2007). *Visas Čiurlionis*. Vilnius, Versus aureus.
- Torrance, Paul E. (1966). *The Torrance Tests of Creative Thinking Norms – Technical Manuals, Figural Booklet A and B*, Personnel press, New York, Princeton.
- Tumėnas, Vytautas (2019). Čiurlionio dailės muzikalumo ir liaudies tekstilės ornamentikos tradicijos paralelės. In: *Čiurlionis ir pasaulis*. Ed. Salomėja Jastrumskytė. Vilnius, Lietuvos kultūros tyrimų institutas: 306–332.

Dar keli potėpiai Mikalojaus Konstantino Čiurlionio kūrybos portretui

Santrauka

Šio straipsnio objektas – išskirtinis didžiojo Lietuvos menininko Mikalojaus Konstantino Čiurlionio kūrybiškumo reiškiny. Per savo trumpą, 35 metus trukusį gyvenimą jis sukūrė daugiau kaip 300 išskirtinės kokybės bei originalumo muzikinių ir 350 tapybinių meno kūrinių. Nėra įmanoma aprėpti visų tokios autentiškos asmenybės kūrybiškumo aspektų ir pusių. Pagrindinis dėmesys straipsnyje skiriamas originalioms idėjoms generuoti atliekant Čiurlionio muzikines kompozicijas (daugiausia lietuvių liaudies melodijų harmonizuotes ir išdailas), taip pat muzikinių idėjų įsiskverbimo į vizualiąją sferą procesui, darbų cikliškumui.

Apie autorius / About the authors

Rimantas ASTRAUSKAS (b. 1954) is a Lithuanian ethnomusicologist (PhD), a member of International Organisation of Folk Art (IOFA) since 1992, a member of IOFA presidium since 1994, a member of European Seminar in Ethnomusicology (ESEM) since 1993, and a member of International Council for Traditional Music (ICTM) since 1995. Has graduated from Lithuanian Conservatoire (now Lithuanian Academy of Music and Theatre) in 1978 (supervised by Jadvyga Čiurlionytė), worked as an editor of musical programmes at Lithuanian radio and television during 1978–1988. Since 1989, he teaches at Lithuanian Academy of Music and Theatre. During 1995–2001 was a head of the ethnomusicology department, since 2012 also teaches at Music Academy of Vytautas Magnus University (Kaunas, Lithuania). In 1996 he was an intern at the Oxford University, he continued his internship in the archives of ethnic music in Bergen (Norway) and Copenhagen (Denmark) in 1997, as well as the university of Castellón de la Plana (Spain) in 2006.

Kai-Young CHAN—a Hong Kong-based composer, who focuses on the integration of nuance, relevance, and resonance in music that converses with societies and cultures, and he is particularly drawn to the implied musicality of Chinese texts expressed through the tonal Cantonese language. His music is performed in various continents by the Pittsburgh Symphony Orchestra, Albany Symphony, Hong Kong Philharmonic Orchestra, Hong Kong Sinfonietta, PRISM Quartet, Daedalus Quartet, Mivos Quartet, and Choral Arts Initiative, among other prominent performers. His selected works are released on Ablaze Records, PARMA Recordings, and Innova Recordings, and his scores are published by Edition Peters (London). Chan is part of the first artist delegation of the American Composers Forum to the Havana Festival for Contemporary Music in Cuba, a historic tour documented by the National Public Radio. His music is presented on international stages such as ISCM World Music Days, International Rostrum of Composers, June in Buffalo, VIPA Festival, and Internationalen Ferienkurse Darmstadt. He is a winner of the Keuris Composition Prize, the Helen L. Weiss Composition Prize, the Emissary Quartet Composition Competition, Dolce Suono Ensemble Composition Competition, the Orchestra Seattle and Seattle Chamber Singers Competition, the Vocal Espoo Choral Composition Competition, among other honours. After completing his Ph.D. in Music Composition with the Benjamin Franklin Fellowship at the University of Pennsylvania, he joined the composition faculty at the Chinese University of Hong Kong, cur-

rently serving as Assistant Professor. Commissions and grants from the Research Grants Council, the Hong Kong Philharmonic Society, Composers and Authors Society of Hong Kong, and other institutions have supported his on-going projects exploring how text-setting constraints in Cantonese can be turned into creativity in contemporary music.

Jonas JURKŪNAS is a chameleon-composer who is successfully changing his creative “skin” from traditional score writing to electronic sound experiments, soundtracks for theatre and cinema, popular culture, background music, and rarely but eagerly, interdisciplinary collaborations that offer opportunities to link his diverse experience. Stylistically, his music finds itself in the neighbourhood with postminimalism and new tonality. Very often he uses simple sound patterns pulsating with rhythms as his creative start-up while searching for new or already forgotten timbres and expressions. These are the minimalist strategies the composer weaves into his music together with experimental or club-style electronics, ambient stylistics, as well as elements of jazz, pop or even romantic music.

Arthur KAPTAINIS, music critic of the *Montreal Gazette* since 1986, is a contributor to *Classical Voice North America*, *Opera* (U.K.), *Gramophone* and the *Globe & Mail* (Toronto). Former affiliations include the *National Post* (Canada), *Ludwig van Toronto* and *Ludwig van Montréal*. He served on the editorial board of the *Montreal Gazette* 1991–1999 (part time) and 2003–2006 (full time) and worked as a senior writer at the University of Toronto (advancement and communications) 2010–2015. Arthur Kaptainis has appeared as a guest host of *Quebec in Concert* (CBC Radio) and is consulted frequently as a television and radio commentator on music. He is an associate editor of *La Scena Musicale* and holds an MA in musicology from the University of Toronto. Arthur Kaptainis has residences in Toronto and Montreal and is a member of the board of directors of the Music Critics Association of North America.

Ioannis KOURTIS. At the age of seven, he started attending guitar and violin lessons, as well as music theory, composition and conducting. In 1999, he obtained his Master’s degree in music composition at Ionian University and later he obtained his second Master’s in music composition as well, at Paul Valéry University in Montpellier. He has written many works for orchestra and chamber ensembles and he composed music for five feature films and several short films and documentaries. In 2001, he became a finalist of The Internation-

al Film Composers Competition in Luneville. Since February 2010, he has been an alumni of the Berlinale talent campus. In 2012, he was chosen to compose the music for the Cypriot EU presidency. In 2013, he composed the soundtrack for the film “Imbabazi—The pardon”, which was selected and presented at many film festivals worldwide.

Sigitas MICKIS (b. 1969) studied piano at the National M.K. Čiurlionis School of Art. He holds the Master of piano performance (1993, under Prof. Raimundas Kontrimas), a Master of composition (2008, under Prof. Rimantas Janeliauskas), and a Doctor of art (in 2018 dissertation “Projection of the Phenomenon of Creativity in Musical Composition” under the supervision of Prof. Hab. Dr. Gražina Daunoravičienė and Prof. Vaclovas Augustinas) from the Lithuanian Academy of Music and Theatre (LMTA). He also is an associate professor of music theory, music technology, and music production at the Academy of Music of Vytautas Magnus University. He is a supervisor of a master’s thesis at the LMTA. In 2015, 2017, and 2018 he took part in the conferences “Principles of Music Composing” and published articles in the conference collection (“Parametrical Judgment of Cognitive Melodic Realm: Technological Aspect”; “Creative Composing of Rhythm: Rational Contexts of Expression (Cognitive Model)”; “Targeting Three Dimensions of Auditory Imagery in Creative Composing: Models of Rhythmical Expression”). In 2016 the article “Research of Creative Phenomena in Music Composition: Theoretical Model” was published in *Lithuanian Musicology*, vol. 18. In 2021, Mickis presented “Categories of Music Theory in Terms of Linguistic Communication” at the LMTA conference “Typologies of Music Signification: Retrospective and Perspective.” In 2014 Mickis composed music and produced a soundtrack for the animation-feature film *Gustavo nuotykių* [The Adventures of Gustavus]. In 2015 his opera for children *Zuikis Puikis* [Rabbit the Haughty], was staged at the Lithuanian National Opera and Ballet Theatre. Mickis is the keyboard player and arranger in the projects *Paskutiniai Brėmeno muzikantai* [The Last Musicians of Bremen], *Musė* [The Fly], and *Naktis teatre* [A Night at a Theatre]. In 2021, the second children’s opera *Mamulė Mū* [Mummy the Moo], was staged at the Lithuanian National Opera and Ballet Theatre.

Vytis NIVINSKAS is a jazz bassist, initially studying music privately, later fascinated with jazz, he traded studies in philosophy at Vilnius University to double bass studies at the Vilnius Conservatory. From 1996 to 2000 he studied at the Lithuanian Academy of Music and Theatre (LMTA). After local music studies he continued abroad—in 2000 at Det Fynske Konservatorium in Odense, Denmark and from 2001 to 2003 Master’s studies at DePaul University in Chicago, USA.

He was one of the co-founders of Baltic Asteroids, Riot, Saga, Baisios Stygos and CinAmono bands, Coltrane Impressions and Strange Doors projects. He has participated in various music projects in twenty countries with Giedrė & Jazz Miniatures, Outside In Trio, Trapeze, Baked Beans, K. Wollesen, L. “Butch” Morris, D. Naujokaitis, P. Vyšniauskas, V. Chekasin, J. Maksimowicz, A. Gotesman, L. Mockūnas, V. Tarasov, O. Molokojedov, A. Anusauskas, A. Šlaustas, V. Mikeliūnas, D. Stalmokas, R. Rančys, Milky Lasers, Jurga, Baltic Guitar Quartet and G. Storpirstis. He has also collaborated with different kinds of artists including Low Air Urban Dance Theatre, Psilicone Theatre, dancer L. Juodkaitė, actor/singer B. Bublytė, OKT and Youth Theatre actors and many more. Since 2005, Vytis has been on the faculties of LMTA and Vilnius College. Since 2007, he has been on the board of the Lithuanian Jazz Federation. In 2018 he started doctoral studies at LMTA (supervisors Prof. Rūta Stanevičiūtė-Kelmickienė and Prof. Anders Jormin). His academic and scientific interests are creative experiments with double bass in jazz music. As a researcher, he took part in several artistic research conferences (*Rhythm changes: Jazz Journeys*, Graz, 2019; LMTA Annual Conference, 2020).

Manos PANAYIOTAKIS (b. 1982) is a composer and musicologist based in Greece. He studied musicology at the University of Athens, theory of music with Dimitri Sykias, flute with Iwona Glinka and composition with Theodore Antoniou at “Musical Horizons” conservatory in Athens. During the period 2007–2011, he studied composition with Thomas Simaku leading to a Master’s and a PhD degree at the University of York (UK), funded by IKY (Greek State Scholarships Foundation). As a composer, he has collaborated with performers, ensembles, dancers and choreographers in Greece, the United Kingdom, the United States, Italy, Germany and Austria. Most notably, in 2005 his chamber orchestral work *Illustration* was conducted by Gunther Schuller at the ALEA III Composition Workshop in Boston University, and in 2013, his orchestral work *Echosymplokion* represented the Greek Composer’s Union at the ISCM festival in Vienna, performed by Webern Symphony Orchestra, conducted by Simeon Pironkoff. As a musicologist he has taught in the Department of Music of the Aristotle University of Thessaloniki and in the Department of Music Technology and Acoustics Engineering of Technical University of Crete (TEI). His publications include various papers on composition and contemporary music at conferences in Lithuania, Serbia, Finland, Ireland, Greece and Cyprus, while his work *Talus* was published by Berben Publications in Ancona, after being awarded the first prize at Volos Composition Competition in Greece in 2008. Several of his choral works have been recorded by the Department of Music of the University of Athens Choir and, from 2016–2021, his instrumental compositions have

been recorded by Sarton Records and Phasma Music, receiving Global Music Awards (Album: New Music for String Quartet) and Academia Music Awards (Album: Lament for Theodore Antoniou). As a teacher of music, he has been teaching at the Colours Conservatory and at the Primary Education since 2012 and has recently published the Learning Music book series for music theory, in collaboration with Eleni Perisydaki.

Eleni PERISYDAKI is a pianist and music educator, born in Greece. She is a Graduate Teaching Assistant and PhD candidate in Music Education at the University of York (UK), under the supervision of Dr Elizabeth Haddon, with a full scholarship from the Onassis Public Benefit Foundation. Having obtained a Degree in Primary Education from the University of Crete and a Conservatoire Diploma in Piano Performance (Hons, 1st Prize), she combined the principles of the two fields in her MA studies in Music Education (University of York), with a particular interest in special educational needs, and sight-reading. As a researcher, she has presented papers in international conferences, while her research article “Examining aspects of musicians’ experiences with Dyslexia within the context of school and music education” was selected amongst 1,500 proposals as a full paper presentation leading to publication, for the International Society for Music Education (ISME) 34th World Conference (Sibelius Academy, Helsinki). She has co-authored a collaborative paper about the inclusion of children with emotional and depressive problems (by Cambridge Scholars Publishing), and the music theory and pedagogy book series Learning Music with composer Manos Panayiotakis. As a performer, she has collaborated with various ensembles in Greece and the UK, such as the Chimera Ensemble of contemporary music, and she has premiered solo piano and ensemble works of contemporary composers, such as M. Panayiotakis’ *Walk through a Quiet Place* (2020), and S. Pendleton’s *Chantoiseaux* (2016). She has also worked with internationally acclaimed conductor Michalis Economou. As a researcher, she investigates aspects of sight-reading within the context of Greek Conservatoire music education, leading to the creation of the first piano sight-reading book series to be published in Greek. She is the creator of *Emmeleia* (Emmeleia: Multisensory Music Education & Learning Enhancing Infants’ Abilities), an innovative multisensory music education course addressed to babies and young children in Greece.

Kalliopi STIGKA, born in Athens (Greece), studied piano at the Conservatory of Athens, and Musicology at the Ionian University of Corfu (Greece), Université de Paris IV–Sorbonne (France) and Université Lumière–Lyon II (France), taking a Diploma, D.E.A. and PhD in Literature and Arts respectively. Her PhD thesis is entitled “Mikis Theodorakis: the poet who

brought “savant music” and “popular music” together”. For her research, she was honoured with a prize and a grant from the Gazi-Triantafyllopoulos Foundation in 2002. Since 2010, she is qualified as “Maître de Conférences” by the French National Council of Universities (CNU). Since September 1998, she has been an established music teacher in Greece. She has worked in the Department of Musicology of the National and Kapodistrian University of Athens (2007–2010), in the Department of Primary Level Education of the Democritus University of Thrace (2010) and for two years (September 2014 to September 2016) as a Consultant for Music at the Institute of Educational Policy of Greece, Ministry of Education, Research and Religion. She has been the school principal of the 6th High School of Piraeus for a year (2019–2020). Her research interests lie in the fields of sociology of music and of history of Greek contemporary popular music. She gives lectures in Greece and abroad, writes articles in musicological review journals and participates in International Conferences (Portugal, France, Lithuania, Mexico, Canada, Serbia, UK, Finland, Latvia, Cyprus, Belgium, Turkey, Algeria, Romania...).

Aare TOOL (b. 1986) is a lecturer of Music Theory and a researcher at the Estonian Academy of Music and Theatre. In 2011, he defended his Master’s degree and, in 2016, his PhD thesis in Musicology at the EAMT, with a main focus on music theory and analysis. His research interests include Estonian music in the first half of the 20th century and transformational methods of harmonic analysis (neo-Riemannian). In his PhD thesis, he analysed a number of works by the Estonian composer Eduard Oja (1905–1950) in the context of the wider compositional trends of the period, with a special emphasis on the modes of limited transposition. The works of Oja have enabled him to demonstrate the special voice-leading properties of these modes, as well as the methods of ‘tonal signification’ associated with them. In 2017, he has also published on Jean Sibelius: “Jean Sibelius and the Modes of Limited Transposition” in *Jean Sibelius’s Legacy: Research on his 150th Anniversary* (Daniel Grimley, Tim Howell, Veijo Murtomäki, Timo Virtanen (Eds.), Cambridge Scholars Publishing). Courses he teaches at the EAMT include harmony, formal analysis and history of Estonian music. Since 2017, he is a member of the Estonian Young Academy of Sciences (Eesti Noorte Teaduste Akadeemia).

Alastair WHITE is a Scottish composer and writer. Described as “spellbinding” (Boulezian), “excellent” (BBC Music Magazine), “virtuosic” (Winnipeg Free Press), “deftly manic” (American Record Guide) and “passionately atonal” (Gramophone), his work is characterised by a lyrical complexity which draws influence from technology, science, politics and materialism. Recent projects include the fashion-opera cycle of *WEAR*,

ROBE, *WOAD* and *RUNE* (“a whole exciting new genre of art”—BBC Radio 3; “a perfect combination of show and costume”—*Vogue Italia*); a string quartet for the Altius Quartet’s album *Quadrants Vol. 3* (Navona Records); the documentary opera *A Boat in an Endless Blue Sea*; *WORK* and *Time’s Grains* for alfabet; and *The Drowning Shore*, a Scots-Yiddish cantata. Full-length studio recordings of *ROBE* and *WOAD* were released by Métier Records in 2021. Shortlisted twice for a Scottish Award for New Music (in 2019 and 2020) and a Creative Edinburgh Award (2019), Alastair has created work for the opera festivals Tête-a-Tête and Opera in the City, the international poetry festival STanza, UKNA City Takeover, Tsitsit, Compass Presents, The Scottish School of Contemporary Dance and The Scottish Poetry Library. His music is supported by Help Musicians UK, The Hinrichsen Foundation, The RVW Trust, The Marchus Trust, The Hope Scott Trust, The Sarah Caple Scholarship, The Royal Musical Association, and The Goldsmiths Graduate School Fund and Music Research Committee. Alastair was a founding member of the Edinburgh-based bands White Heath

(Electric Honey) and Blank Comrade (Red Wharf), and has worked as a session pianist and producer. He is a PhD candidate (supervised by Roger Redgate and Lauren Redhead) and associate lecturer at Goldsmiths, University of London, where he organised the interdisciplinary conference on New Materialism *Futures of the Real*. He publishes and speaks internationally on his research interests in musicology, composition and politics.

Miloš ZATKALIK, a composer and music theorist, professor at the University of Arts in Belgrade. For several years he has been visiting professor at universities in Novi Sad, Kragujevac and Banjaluka (Bosnia and Herzegovina). He lectured by invitation at universities in Canada, Norway, Germany, the USA, Slovenia and Australia. Research interests include analysis of 20th-century music; relationships between music and literature; psychoanalytic aspects of music analysis. Recent publications include a book on post-tonal prolongation; he is currently writing a book on goal-oriented processes in post-tonal music.