

**MUZIKOS
KOMPONAVIMO
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komunikacijos aspektai

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OF MUSIC
COMPOSING:**
Aspects of Communication

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Pratarmė

Ši mokslinių straipsnių rinktinė – tai periodinis leidinys, skirtas kelti ir tyrinėti aktualius muzikos komponavimo klausimus. 22-ojo *Muzikos komponavimo principų* tomo tema – komunikacijos aspektai. Kompozicijos principų individualizacija ir pliuralistinių koncepcinių ekosistemų įsigalėjimas pasaulinėje šiuolaikinės muzikos scenoje neišvengiamai kelia komunikacijos iššūkių. Atrodo, kad dabar labiau nei bet kada anksčiau muzikinis diskursas yra susiskaidęs į daugybę komunikacinių erdvių – sociokultūrinių *burbulų*, kuriuose internalizuoti intelektualiniai įrankiai lemia tam tikrą kolektyvinį supratimo būdą. Dėl skirtingų komunikavimo intencijų atsiranda techninių raiškos priemonių įvairovė, ir atvirkščiai – techninių ir raiškos priemonių plėtotė įkvepia skirtingus komunikacijos būdus ir objektus. Temoje natūraliai slypintis daugialypiškumas suponuoja bent keletą jos nagrinėjimo perspektyvų: tai konceptuali kompozicijos idėja ir (arba) paskirtis; kūrinio koncertinė erdvė; technologijų pasitelkimas; atlikėjo interpretacija; publikos recepcija. Šiuos ir kitus aspektus leidinyje nagrinėja skirtingoms sociokultūrinėms terpėms atstovaujantys muzikologai ir kompozitoriai iš įvairių šalių (Lietuvos, Lenkijos, Sakartvelo, Serbijos, Graikijos, Vokietijos, Austrijos, Ganos, JAV). Leidinio straipsniai sugrupuoti į tris potemes.

I potemė. Komunikacija kaip neatsiejama muzikos dedamoji: teoriniai, istoriniai ir tarpdisciplininiai požiūriai. Ką ir kaip muzikos kūrinys komunikuoja – vienas iš fundamentalių ir neišsėmiamų klausimų, mąstytojus ir kūrėjus dominančių jau daugybę amžių. Jį savo straipsnyje kelia ir muzikologas bei kompozitorius Milošas Zatkalikas. Vengdamas supaprastinto kūrėjo-recipientų komunikacinio modelio ir remdamasis teoretikų bei filosofų (Luhmann, Adorno, Deleuze) išvalgomis, autorius plečia muzikinės komunikacijos erdves keliomis kryptimis: į meno kūrinio komunikaciją su jo kūrėju, su kitais kūriniais, su pačiu savimi ir kt. Sigitas Mickis tęstiniame straipsnyje toliau gilinasi į žmogiškosios verbalinės intonacijos ir muzikos kalbos ryšius, o anksčiau išgrynintą teorinį modelį konvertuoja į kompoziciškai pritaikomą metodologiją. Alternatyvą muzikinės ir verbalinės komunikacijos analogijai siūlo Manuelis Domínguezas Salasas. Remdamasis filosofo Charleso S. Peirce'o idėjomis, autorius kaip žmogiškąją percepciją, muzikinę intenciją ir vaizduotę integruojančią dimensiją iškelia *grafiskumą*.

II potemė. Santykis tarp kūrybinio proceso ir komunikacinių erdvių. Muzikinės komunikacijos problematiką neįkainojamai praturtinantis dėmuo – kūrėjo perspektyva ir kūrybinio proceso plotmė. Viena tokių perspektyvų atskleidžiama kompozitoriaus Alastairo White'o straipsnyje. Autorius sprendžia ryšio su praeityje prarastomis akustinėmis tikrovėmis dilemą ir kaip kūrybinę išeitį siūlo *spekulytyviosios archeoakustikos* metodą. Kitokią santykio su praeities muzika prieigą nagrinėja Stephanas Lewandowski, savo tyrimo objektu pasirinkęs György Kurtágo kūrybą. Pasak muzikologo, kompozitoriaus inicijuotas daugialypių nuorodų tinklas ne tik lemia muzikos kalbos originalumą, bet ir implikuoja ryšius tarp praeities ir dabarties. Radošas Mitrovičius, nagrinėdamas conceptualaus meno kūrėjo Davido Helbicho intencijas, kelia klausimą apie ribų tarp skirtingų komunikacijos erdvių – kompozitoriaus, atlikėjo, klausytojo – niveliaciją. Pasak autoriaus, klausymas šiame kontekste yra ir receptyvus, ir performatyvus, ir kūrybinis veiksmas. Dar vieną požiūrį atskleidžia Gvantsa Ghvinjilia, gilindamasi į kartvelų kompozitorės Ekos Chabashvili eksperimentinį kūrinį. Muzikologė straipsnyje nagrinėja, kaip inovatyvios muzikos priemonės ir technologijos kompozitoriui padeda kultivuoti *ekomuzikos* estetines idėjas.

III potemė. Šiuolaikiniai komunikaciniai stimulai nacionalinės muzikos raiškai. Komunikacijos klausimų svarstymas – tai proga naujai pažvelgti ir į nacionalinės muzikos diskursą. Štai sociokultūrinės muzikos plotmes tyrinėjanti Dina Lentsner latvių kompozitoriaus Ėriko Ešenvaldo kūrinį nagrinėja per feministinių ir postfeministinių idėjų raiškos prizmę. Ganos kompozitorius Nana Dawsonas savo kūriniumi *Kwadehyerwa* klausytoją ir skaitytoją kviečia į turiningą tarpkultūrinį dialogą, pristatydamas skirtingų kultūrinių tradicijų (afrikietiškos ir europietiškos) sambūvio iššūkius ir galimybes. Galiausiai, muzikologė Kalliopi Stigka gvildena kone graikų muzikos simboliu tapusio Mikio Theodorakio poveikio klausytojui aspektus, atvejį įvardydamas kaip unikalų komunikacinį kanalą.

Baigdami apžvalgą pažymėsime, kad leidinio straipsniai gali būti diferencijuojami pagal jų pobūdį – mokslinį teorinį ir praktinį. Ir nors griežtų ribų tarp jų brėžti nereikėtų, vis dėlto vieni straipsniai labiau išsiskiria moksliniu teoriniu požiūriu (Miloš Zatkalik, Sigitas Mickis, Manuel Domínguez Salas, Alastair White, Stephan Lewandowski, Dina Lentsner), o kiti – praktiniu (Radoš Mitrović, Gvantsa Ghvinjilia, Nana Dawson, Kalliopi Stigka). Žurnalo mokslinis komitetas straipsnius atrenka remdamasis šiais kriterijais: a) straipsniams

taikomi aukščiausi kokybės standartai; b) autorių pasirinktos temos turi atitikti bendrą konkretaus tomo temą. Visi leidinio straipsniai yra recenzuojami (*peer-reviewed*).

Tikimės, kad 22-asis *Muzikos komponavimo principų* tomas sulauks skaitytojų dėmesio ir bus aktualus kiekvienam besidominčiam muzikinės komunikacijos problematika. Redakcinė kolegija tikisi skaitytojų dėmesio tiek čia, Lietuvoje, tiek užsienyje. Būsime dėkingi už visas pastabas ir atsiliepimus apie leidinį. Organizatorių vardu dėkojame visiems rėmėjams ir rengėjams.

Prof. dr. Rimantas Janeliauskas,
redakcinis kolektyvas

Foreword

This collection of scholarly papers is a periodical aimed at raising, researching and comprehending fundamental questions in the field of music composition. The theme underlying Volume 22 of *Principles of Music Composing* deals with aspects related to communication. Individualization of compositional principles and the emergence of pluralistic conceptual ecologies in the global stage of contemporary music inevitably leads to communicative challenges. It seems that today, more than ever, the musical discourse is segregated into many different communicative spaces—sociocultural “bubbles” in which internalized intellectual tools determine a particular collective understanding. Different communicative intentions have steered the variety of technical means of expression we have at our disposal, and conversely—this miscellany of technical means and mediums of expression has inspired different things and ways for composers to communicate. The inherently multifaceted nature of the subject requires us to approach it from carefully selected angles, which include, but are not limited to: the sociocultural context of the composer and/or composition; the conceptual idea and/or purpose of the composition; the intended venue; implementation of technology; interpretation by the performer; reception by the audience; etc. These and other aspects are explored by musicologists and composers from different sociocultural backgrounds and countries (Lithuania, Poland, Sakartvelo, Serbia, Greece, Germany, Austria, Ghana, and the United States). The articles in this publication are grouped into three subthemes.

Subtheme I. Communication as an Inherent Constituent of Music: Theoretical, Historical, and Interdisciplinary Approaches. The question of what is communicated by a piece of music and how has been a fundamental and enduring topic for thinkers and creators for centuries. In his article, musicologist and composer Miloš Zatkalik revisits this issue, avoiding the simplistic model of communication between creator and recipient. The author draws on the insights of various theorists and philosophers (including Luhmann, Adorno, and Deleuze) to expand the scope of musical communication in several directions: how a work of art communicates with its creator, with other works of art, with itself, etc. In his follow-up article, Sigitas Mickis continues to explore the relationship between verbal intonation and musical language, transforming the theoretical model he developed earlier into a methodology applicable to composition. Meanwhile, Manuel Domínguez Salas offers an alternative to the analogy between musical and verbal communication. Drawing on the ideas of the philosopher Charles S. Peirce, the author posits *graphicacy* as a dimension that integrates human perception, musical intuition, and imagination.

Subtheme II. The Relationship between the Creative Process and Communicative Spaces. An invaluable enriching component in the issue of musical communication is the creator’s perspective and the dimension of the creative process itself. One such perspective is revealed in the paper by composer Alastair White. The author tackles the dilemma of establishing a connection with the acoustic realities lost to the past, proposing the *speculative archaeoacoustics* method as a creative solution. Stephan Lewandowski takes a different approach to the relationship with the music of the past, choosing the work of Kurtág as the object of his research. According to the musicologist, the network of multifaceted references initiated by the composer not only determines the originality of his musical language, but also implies connections between the past and the

present. Meanwhile, Radoš Mitrović, examining the intentions of the conceptual artist David Helbich, raises the idea of the breaking down the barriers between different communicative spaces—embodied in this case as the composer, performer, and audience. According to the author, listening in this context involves all three dimensions: receptivity, performance, and creativity. Another approach is presented by Gvantsa Ghvinjilia, who examines the multimedia genre of the work by the Kartvelian composer Eka Chabashvili. In her article, the musicologist explores how innovative musical tools and technologies help the composer to cultivate the aesthetic ideas of eco-music.

Subtheme III. Contemporary Communicative Stimuli for the Emergence of National Music. The consideration of communicative issues is also an opportunity to rethink the discourse of national music. For example, Dina Lentsner, an expert in the sociocultural realms of music, examines the work of Latvian composer Ēriks Ešēnvalds through the prism of the expression of feminist and postfeminist ideas. Ghanaian composer Nana Dawson, through his composition *Kwadehyewa*, invites the listener and the reader into a rich intercultural dialogue, presenting the challenges and possibilities of coexistence between African and European traditions. Finally, musicologist Kalliopi Stigka explores the impact of one of the symbols of Greek music—Mikis Theodorakis—on the listener, describing the case as a unique “channel of communication.”

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 articles that are outstanding in terms of their theoretical value (authors: Miloš Zatkalik, Sigitas Mickis, Manuel Domínguez Salas, Alastair White, Stephan Lewandowski, Dina Lentsner) and those that are brilliant for their practical (artistic) insights (authors: Radoš Mitrović, Gvantsa Ghvinjilia, Nana Amowee Dawson, Kalliopi Stigka). The selection of articles rests on the following basic criteria: (a) only papers of the highest quality appear in the journal; (b) individual topics must correspond to the overall subject of the particular issue. All papers in the publication are peer reviewed.

We hope that Volume 22 of *Principles of Music Composing* will draw attention from around the world among those who are interested in musical communication and issues relating to it. All comments and criticism are welcome. The editors are grateful to all who contributed to the preparation and publication of this issue.

Prof. Dr Rimantas Janeliauskas
Editorial staff
Translated by Aistė Vaitkevičiūtė

1

KOMUNIKACIJA : COMMUNICATION AS AN
KAIP NEATSIEJAMA : INHERENT CONSTITUENT
MUZIKOS DEDAMOJI: OF MUSIC: THEORETICAL,
TEORINIAI, ISTORINIAI : HISTORICAL, AND
IR TARPDISCIPLININIAI : INTERDISCIPLINARY
POŽIŪRIAI : APPROACHES

Musical Communication between Niklas Luhmann and Gilles Deleuze, or How Djuro Zivkovic Melts the Walls

Abstract. Commenting on his composition *On the Guarding of the Heart*, the Serbian-Swedish composer Djuro Zivkovic demands that at the end of the piece “the sound must melt the walls in the hall.” While this statement communicates something about the composition, one might ask what and how the composition itself, and especially this wall-melting gesture, communicates.

In the attempt to answer this question, the present article relies on certain concepts of the social systems theorist Niklas Luhmann, and philosophers Adorno and Deleuze. First, I will indicate various aspects of communication in art. Moving beyond the simplistic view of art as intersubjective communication between the creator and the recipient we need to consider how a work of art communicates with its creator, with other works of art, how art communicates with itself through analysis, and more.

Communication is understood as autopoietic (the inability of communication to directly produce or receive perceptions), and autotelic (concerned with its own reproduction), *structurally coupled* with other systems. Autopoiesis imparts qualities of the monad to a work (as already suggested by Adorno). A monad only unfolds what is folded in it. I will suppose, however that the intensity of this internal development can reach some critical threshold, sufficient to explode the monad from within.

That is what happens at the end of Zivkovic’s composition: barriers against the world are down. The walls melt; *lines of flight*—the expression borrowed from Deleuze and Guattari—allow us to communicate with the cosmos.

Communication then attains a paradoxical state. It reaches outward toward the infinite, but the molten walls are also the ones between the listener’s inner and outer worlds. Communication is then directed inward, toward our inner world. But if this appears to be the ultimate level of communication, it also collapses the internal and external, subject and object, and no structural coupling is possible. At such rare moments, the self-reproducing communicative operations lead toward self-annihilation.

Keywords: communication, Djuro Zivkovic, Niklas Luhmann, Gilles Deleuze, monad.

1. Art and/as Communication

Commenting on his Grawemeyer Award-winning composition *On the Guarding of the Heart*, for chamber orchestra and piano, the Serbian-Swedish composer Djuro Zivkovic demands that at the end of the piece, “the sound must melt the walls in the hall” (Zivkovic n.d.). While this statement, with significant ontological, psychological, and even (in light of the composer’s own spiritual leanings) theological implications communicates something about the composition, one might ask what and how does the composition itself, and especially this wall-melting gesture, communicate? This is what the present paper sets to explore, relying to some extent on some basic concept of information and communication theories, and to a considerable extent on the ideas of the social systems theorist Niklas Luhmann, and philosophers Theodor Adorno and Gilles Deleuze. A significant portion of the paper will be devoted not to this specific composition, but to broader issues of communication in the context of artistic creation and reception. For now, the Zivkovic quotation serves as a teaser, but those patient enough to burrow through this article, might in the end be rewarded with answers to the opening question.

That the work of art is produced for the purpose of communication is hardly an overstatement. This immediately raises the question of its relation with the primary means of human communication, namely language. We can speak of art as language only loosely, or in a specific technical sense as when we talk about tonal musical language and the like. But being charged with the function of communication, it becomes a functional equivalent of language.¹

Having established its communicative function, we proceed with the observation that art accomplishes this communicative goal or fails to do so by facing the usual, and perhaps even increased, risks involved in all communication. Wherefrom these “perhaps increased” risks? First, as Luhmann reminds us, art communicates by using perceptions contrary to their primary purpose (Luhmann 2000, 23). Art seeks a different kind of relationship between perception and communication—one that is irritating and defies normality (24). Next, artistic communication is less predictable. As part of this observation, art not only fulfills the basic condition for information in virtue of this unpredictability (27)—it also must communicate in such a way as to suggest that everything could be done differently (27). To elaborate this, I will invoke

¹ In that respect, the way language and music relate with each other is especially striking. While this topic has been discussed for centuries (perhaps millennia), I would especially like to recommend two recent studies by Gary Tomlinson (2015; 2018) that provide a compelling account of the common origin, and co-evolution, of language and music.

George Spencer-Brown's *Laws of Form* (1973), on which Luhmann significantly relies, whereby form draws a distinction between the marked space of the work, and the unmarked space of everything else. We make a distinction, we indicate the work, which exists within/against the external world; but once we have acknowledged the fact that that world exists, we do not observe it any longer: what we see/hear is the work (as a world unto) itself, including the act of distinguishing that grants its autonomy. We then make distinctions within the work. This is especially clear in music and other so-called temporal arts. With the distinctions we make, we not only indicate certain portions of music, but we also indicate what we are subsequently going to indicate. The process is recursive. Possibly, outside the realm of arts, this distinction renders the unmarked invisible. The work of art, on the contrary, "always promises something else without defining it; it dissolves the homogeneity of the unmarked space into a space replete with suggestions" (Luhmann 2000, 30). In other words, this space beyond the boundaries defined by the form is invisible and homogeneous in its invisibility, but the work of art opens communication paths precisely with this unmarked space created by the very same work of art; it renders accessible what is invisible without it. This brings to mind Deleuze who, following Paul Klee, tasks painting with rendering invisible forces visible, and music with making inaudible forces audible. There is a difference, however, since Luhmann and Spencer-Brown talk about the world outside (the world created by) the work, whereas Deleuze—as will be discussed later—has in mind the field of intensive forces in which the work of art crystallizes as an extensive (meaning also audible or visible) entity.

In arts unfolding in time, being "replete with suggestions", and suggesting that "everything could have been done differently" means that at each moment there is a surplus: a surplus of references to the possibilities that cannot be realized all at once (or at all); something that goes beyond what is actualized at the moment. This is basically how Luhmann discusses meaning: via this continual realization of potentialities, and the distinction between actuality and potentiality (Luhmann 1995, 65). Of course, meaning is most closely related to communication: we could, somewhat awkwardly, formulate that the meaningfulness of meaning is communication. And what must be communicated, then, is (to take music as an example), a) the capacity of everything we are hearing to be integrated with the previously heard; b) the implication of continuation (or a lack thereof); c) inscribing such capacities on the ensuing events; and, crucially for art, d) the surplus of potentialities.²

There are other and numerous ways that set artistic communication apart from the "ordinary" one. Artistic communication must go beyond any lived or even livable experience. (Note that "beyond" does not mean that it denies non-musical experience, stands totally outside of it, or that it does not establish any kind of relations with it). In music it may be relatively clear, as music's relation to that sort of experience is oblique and ambiguous, but it is no less true in other modes of artistic expression, literature or painting, for instance, where we sometimes (mistakenly) expect representation of the world. Next, "works of art must be constructed with an orientation toward time ... they distinguish themselves from everything that has been done before." What the work of art must communicate is precisely the fact that "demand for novelty means not only that no two things are the same but also that the difference between them motivates both the work's production and the interest of the beholder" (Luhmann 2000, 44–45).

2. Aspects of Artistic Communication

Starting from such premises, I will first indicate several aspects or modes of communication in art. The simple view of communication as a one-way affair between the creator and the perceiving subject is a concept not altogether wrong, but it is oversimplified to the point where its usefulness becomes doubtful. Luhmann's systems theory addresses communication as a system of its own, independent from but running simultaneously with the system of consciousness. He challenges some of the most fundamental propositions about communication: first, the principle of a unified, autonomous subject (this rhymes well with Deleuze and Guattari); second, communication as an interaction between subjects; third, communication as a transmission of mental contents between separate consciousnesses, and finally, he insists that understanding does

² We could elaborate this by saying that "any meaningful or meaning-producing distinction disappears as soon as it appears; leads to a permanent production of new distinctions ... by selecting new actualities from the potentiality of a previous distinction ... A new kernel of actuality then takes the place of the former, which, in turn, opens its horizon of possibilities from which the next 'actuality' will be selected" (Stäheli 2012, 107). This further connects with Edmund Husserl's idea that presentation is always surrounded by *Appräsentationen*, i.e., that which is not visible, but constitutes the horizon of an actuality.

not require an accurate reconstruction of the creator's "true" intentions. Concerning this last one, Adorno's comparison with the message in a bottle is certainly worth remembering. Or to make it more up to date, a message dispatched to some presumed extraterrestrial intelligence.

Once we move beyond the view of art as intersubjective unidirectional communication between the creator and the recipient, the field of communicative possibilities presents itself in its complexity. The many modes and facets of artistic communication deserve a separate study each, but for my present purpose, by way of a brief survey, I will first point to art as communication across generations, or between different cultures.

Furthermore, analysis, while being inherent in any meaningful reception of art, has its own specific domain, and the specific purpose of making art aware of itself *qua* art; in other words, via analysis, a work of art communicates not only with the recipient (who is also an analyst), but also with itself in its emancipatory movement toward constituting itself as an autonomous system, and securing its place astraddle the social and psychic spheres. Here we can think of Adorno's idea that the only art aware of itself is an analyzed art. As a corollary to this observation, occupying a place at the boundary between social and psychic systems (Luhmann 2000, 49), art may be seen as communication between the two.

Communication is also established within the listeners themselves, particularly in the way art conjures the archaic, unconscious mental states: creative regression or "regression in the service of the ego" (Kris 1952; Knafo 2002; Zatkalik and Kontić 2018). It facilitates the discharge of unconscious primordial affects: "vitality affects" according to Daniel Stern (1998).³ This amounts to communication between various layers of human psyche, between the conscious and the unconscious mind; primary and secondary processes in Freudian terminology. Arguably, music, being closest to the unconscious, goes the furthest in achieving this.

In a certain sense, artistic products communicate among themselves: it could be said that, for example, the introduction to Beethoven's First Symphony—with its slow tempo, lack of distinct thematicism and the grand opening orchestral tutti gesture—enters into a kind of dialogue back with comparable gestures from Haydn's symphonies (e.g., No. 105), and at the same time—owing to the destabilizing harmony at its inception—forward with romantic symphonic introductions, such as Tchaikovsky's Sixth Symphony. And there is even communication *within* a work of art. The whole, while not necessarily totalizing and unifying, still brings together heterogeneous elements and enables them to function together: it makes possible a system of communication among these elements that in themselves do not communicate (Smith 2012, 198). Perhaps it is the principle problem in the arts to establish such a system.

The foregoing discussion suggests that works of art can be properly understood if granted a degree of autonomy even from their creators, resulting in communication between the creator and his or her own work. 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). Apparently, some pre-individual, non-personal forces must be at work. This is seconded by the Deleuzian scholar Simon O'Sullivan: "The work of art speaks back to the artist, or appears to come 'from somewhere else'" (O'Sullivan 2006, 68). This "somewhere else" opens, in its turn, complex ontological questions, which I approach via certain concepts of Deleuze or Deleuze-Guattari, especially as refracted through the lens of the Mexican-American philosopher Manuel Delanda (2002). The latter interprets Deleuzian ontology through the ontological dimensions of the virtual (chaotic), the intensive, and the extensive or actual. To begin with, art, science, and philosophy confront chaos. "Art takes a bit of chaos and puts it into frame in order to form a composed chaos that becomes sensory" (Deleuze and Guattari 1994, 206). Chaos is, however, "not a nothingness but a *virtual* containing all possible particles and drawing out all possible forms;" not absolute disorder, but rather "a plethora of orders," (Grosz 2008, 5) alongside or superimposed on each other. It is sheer virtuality; an infinite number of particles, moving at infinite speed, vanishing as soon as created. Parenthetically, I will venture a conjecture that this is precisely what stifles communication within that dimension. It is then the task of the scientist, philosopher and artist to "stretch a sieve over chaos" (Deleuze and Guattari 1994, 43) in order to "extract vibratory rhythms" from chaos; to "find resonance, harmonious

³ Having concluded that they "do not fit into our existing lexicon or taxonomy of affects," Stern, very significantly, tries to capture "their elusive qualities by dynamic, kinetic terms such as 'surging,' 'fading away,' 'fleeting,' 'explosive,' '*crescendo*,' '*decrescendo*' [italic mine], 'bursting,' 'drawn out' ... (Stern 1998, 54). For further discussion see Nagel 2008; Zatkalik and Kontić 2019.

vibration; extract oscillation from the fluctuating self-differentiating structure of the universe” (Grosz 2008, 5), and thereby, I would add, to liberate communication. The field of intensities arises, with its intensive properties like velocity and heat. This is where the philosopher’s concepts, the scientist’s states of affairs, and the artist’s affects and percepts take shape. And let us also be reminded: Deleuze’s affects and percepts are pre-personal, independent of the state of those who experience them (Deleuze and Guattari 1994, 164).

Out of this nonmetric, virtual, intensive continuum, the individual work of art is actualized through the condensation of discontinuous, metric, extensive structures (Delanda 2002, 51 and *passim*). In other words, the composition, as extensive, takes a measurable amount of time; the number of beats, bars, etc. is countable; the frequency of the pitches employed can be determined with accuracy; the very space in which the music is performed can be measured and so on. Such actualization probably occurs in every composition. It may well be that a traditional classical composition absorbs the first two dimensions. The final product is one of relatively stable entities, of measurable, extensive space-time of the score: striated space as Deleuze and Guattari call it in *A Thousand Plateaus*. Contrariwise, in *The Guarding of the Heart* the intensive flux does not solidify completely, it does not produce musical objects that are too rigid: “molar” if we use terminology from *Plateaus*. This may be the first part of the answer to the question: What does this composition communicate? What Živković’s composition communicates—for reasons that can be properly understood only if we listen to the entire piece—are not solid, fully formed discrete entities, such as themes, phrases, tonal centers, rhythmic patterns, and the like. Instead of the actualized, it presents the very process of actualization. It could be an account of how these ontological dimensions communicate among themselves.

This survey of communicative channels in music closes with an observation that music is music not only because it is a string of sounds, but also there must be a human agent who will imbue that string of sounds with a musical meaning. As a necessary, but not the sufficient condition, there is an agreement between a significant number of human subjects that something is music, meaning that there must be a way of human subjects, the creator included, *communicating* musical experience. As much as the sender produces a message, it could be said that the process of communication itself produces the sender, the message and generally, all elements included in the well-known Shannon-Weaver model of communication. So, instead of simply transferring certain information from one subject to another, they are all caught in an intricate communicative web, with innumerable feedback loops. Ultimately, it is not about a sender conveying a message to the receiver, or subjects communicating with one another, but they all become enmeshed in this complexity. The Deleuzian rhizome comes to mind here: the net has neither a beginning nor an end; no fixed communication channels, and any point can be connected to any other. It presupposes living beings capable of consciousness but is irreducible to any one of these beings, not even to all of them taken together (Luhmann 2000, 9–10).

All this effectively renders communication pre-personal and self-referential. In accordance with the aforementioned Deleuzian ontological dimensions, “the individual is established first of all around a certain number of local singularities” (Deleuze 1993, 23). This means that the process of actualization reaches certain singular points or critical thresholds, and thereby the individual and the extensive is condensed out of the field of intensities. In our final consideration we will return to this idea of singularity in its extreme form.

3. Communicative Autopoiesis

Albeit offering different formulations and relying on different sources, Luhmann basically follows a similar line of thinking when he challenges the traditional understanding of communication, as mentioned in section 2. Instead, communication is for him an autopoietic and autotelic system. Autopoiesis—the concept he adopts and adapts from Chilean biologists and philosophers Humberto Maturana and Francisco Varela (1980; 1987)—implies inaccessibility of subjectivity, and inability of communication to directly produce or receive perceptions. We cannot really communicate subjectivity: it remains inaccessible, not only to the social sphere of language and communication, but even to its own introspective desire (Knodt 1995, xxv). The relationships between these different systems, consciousness and communication, are defined as *structural coupling*. This is how Maturana and Varela describe the relationships between an organism and its environment, generalizing it also as interaction between an entity in a general sense, and its medium, triggering in each other structural changes. The environment can perturb the system, but the system will still operate on itself; the perturbation affects the system, but cannot specify the exact changes that will be produced. The structurally coupled systems rely on each other’s complexity in order to build their own complexity. We can

think of it as two black boxes that make their own behavior contingent upon the behavior of the other (Knodt 1995, xxix). Art cannot overcome the separation between psychic and social systems. Both types of system remain operatively inaccessible to each other. Disparate systems operate simultaneously (are synchronized) and constrain one another's freedom.

Like any autopoietic system, communication is autotelic, primarily concerned with its own self-reproduction. (Nowhere is it clearer than in art).⁴ Communication recursively recalls and anticipates further communications, and solely within the network of self-created communications can it produce communications as the operative elements of its own system. From this, as we have already indicated in section 2, Luhmann infers that understanding neither requires an accurate reconstruction of the sender's "true" intention, nor excludes the possibility of misunderstanding. This apparently contradicts the postulate of information theory whereby we presume that there is correspondence between the string of sounds emitted at one end, and the succession of events that is perceived at the other end of the communication channel. Yet, this discrepancy could be negotiated, first, if we take an actual communicative situation as opposed to the ideally conceived, and second, a wider gap between the two ends of the channel may be one of the things that set artistic communication apart from other types of communication. This granted, the mere fact that the observational sequences that accompany the work's production necessarily differ from those that occur in the perception of the finished work ensures that there can never be a genuine agreement between the two (Luhmann 2000, 53). Again, we need to recall Adorno's message in the bottle, or even the attempts to search for extraterrestrial intelligence.

4. Enter Leibniz. Deleuze Following

Now that we have come up with psychic systems, and social systems, with communication existing as a system in its own right, at the boundary between the two, all systems operationally closed yet related through structural coupling, we cannot but sense certain Leibnizian overtones. Leibniz refers to both Gottfried Leibniz the philosopher and also Leibniz as Deleuze's *conceptual persona* in his book *The Fold: Leibniz and the Baroque* (1993). Autopoiesis imparts qualities of the monad to works of art, as was suggested by Adorno (1976, 211).

Leibniz's monads are closed, mutually inaccessible, yet functioning together in pre-established harmony. A monad only unfolds what is folded in it, in its "dark background" (*sombre fond* as per Deleuze). Furthermore, the entire world is folded into a monad, but each monad expresses some facet of the world with special clarity, having its specific "enlightened region." This Zivkovic indeed does, folding into his work a plethora of both musical and extramusical references, Eastern Orthodox mysticism, Greek philosophers-mathematicians Pythagoras and Archytas, Serbian folklore, cutting-edge contemporary compositional techniques, and more (Zivkovic 2015; Zatkalik 2020), as though trying to express the entire world, all things musical and non-musical.⁵ In his treatment, they are not so much separate entities as one folded innumerable times. It is here that Deleuze's fold enters into the picture. This concept has been defined as the "doubling the outside with its co-extensive inside" or "the creation of a topology by which inner and outer spaces are in contact [and why not take a step further and say *communicate*] with each other" (Deleuze 1993, 23). Folds enable us to think of difference without entailing separation. And it is through this concept of the fold that we hope to provide the next part of the answer to the initial question. This composition communicates not so much about all these aforementioned sources of inspiration, but about the very *possibility* of their folding together, and the *process* of folding together. The material world and spiritual worlds folded together. Not the dualism of Descartes, not a transcendence, rather folds on the plane of immanence.

⁴ Some 200 years ago, Novalis discovered this, when he wrote "One can only marvel at the ridiculous mistake that people make when they think that they speak for the sake of things. The particular quality of language, the fact that it is concerned only with itself, is known to no one" (Novalis 1997, 82). In his turn, Martin Heidegger uses this statement as the starting point in his study on language. It is the language itself that speaks (*Sprach spricht*, Heidegger 1985, 10 and passim); and "to undergo an experience with language, then, means to let ourselves be properly concerned by the claim of language by entering into it and submitting to it" (Heidegger 1982, 57). The same applies in art: "the artist is the origin of the work. The work is the origin of the artist.... In themselves and in their interrelations artist and work *are* each of them in virtue of a third thing which is prior to both, namely ... art" (Heidegger 1971, 17).

⁵ I discuss that aspect of Zivkovic's work at some length in Zatkalik 2020, and Zatkalik forthcoming.

5. Monads Opening. Walls Melt

This brings us to the final step we need to take. Suppose that the development within the monad reaches a singular point where the process breaks down; the usual operations become inapplicable, the monad ceases to “behave” according to the expected protocol. Even to open, pace Leibniz? As a matter of fact, at the end of Deleuze’s book, monads do open after all. The stage for this may have already been set with the assertion that the clear and distinguished zone of the monad is not unchanging, but “has a tendency to vary for each monad The privileged zone offers spatial vectors and temporal tensors of augmentation or diminution” (Deleuze 1993, 127). What if there is a critical threshold of augmentation? Deleuze recognizes that closer to our time, “something has changed in the situations of monads Leibniz’s monads submit to two conditions, one of closure and the other of selection. On the one hand, they include an entire world that does not exist outside of them; on the other, this world takes for granted a first selection, of convergence, since it is distinguished from other possible but divergent worlds.” What he has in mind is, of course, Leibniz’s idea of God choosing the best of all possible worlds in which pre-established harmony exists between *compossible* monads. But, Deleuze proceeds, this selection “tends to be disappearing When the monad is in tune with *divergent* series that belong to impossible monads, then ... the monad, astraddle over several worlds, is kept half open as if by a pair of pliers” (Deleuze 1993, 136). Significantly, it is precisely in this context that Deleuze specifically invokes modern music (Stockhausen, Boulez...).

This is how I interpret the end of Zivkovic’s composition. The intensity of this internal development reaches a critical threshold, sufficient to explode the monad from within (and— since monads are indestructible—to re-create it with each performance). Heat—an intensive property—is applied, the said critical threshold (singularity; the point of dissolution of the system) is reached, and the walls melt. All barriers, barriers between the audience and the world, between the listener’s inner and outer worlds are obliterated. Deleuzian *lines of flight* (as they are called in *A Thousand Plateaus*) allow us to communicate with the cosmos.

Communication then attains a paradoxical state. It reaches outward toward the infinite. But at the same time, the molten walls are also the ones between the listener’s inner and outer worlds. Communication is then directed inward, toward our inner (unconscious?) world. But if this bi- or polydirectionality appears to be the ultimate point of any communicative situation, it also collapses the distinction between the internal and external; between the subject and object. No structural coupling is possible. At such rare moments, that can plausibly be equated with the phenomenon of aesthetic peak experience (as described by Roberto Panzarella 1980), the self-reproducing communicative operations lead toward self-annihilation.

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Muzikinė komunikacija tarp Niklaso Luhmanno ir Gilles'io Deleuze'o, arba Kaip Djuro Živkovičius tirpdo sienas

Santrauka

Kalbėdamas apie Grawemeyerio apdovanojamą pelniusią savo kompoziciją *On the Guarding of the Heart* („Apie širdies saugojimą“), serbų ir švedų kompozitorius Djuro Živkovičius teigia, kad kūrinio pabaigoje „garsas turi ištirpdyti salės sienas“. Kadangi šis teiginys šį tą pasako apie kūrinį, galima paklausti: ką ir kaip komunikuoja kompozicija, ypač tas muzikinis gestas, nuo kurio tirpsta sienos?

Meno kūrinys kuriamas veikiausiai siekiant komunikacijos, nors, pasak socialinių sistemų teoretiko Niklaso Luhmanno, menas komunikuoja pasitelkdamas suvokimą, prieštaraujantį jo pirminei paskirčiai, o jo siekiamas santykis tarp suvokimo ir komunikacijos erzina ir prieštarauja normalumo sampratai.

Remdamiesi tokiomis prielaidomis, šiame straipsnyje pirmiausia nurodome keletą būdų, kaip galėtume suvokti komunikaciją mene. Neapsiribodami supaprastintu požiūriu į meną kaip intersubjektyvią kūrėjo ir priėmėjo komunikaciją, turime apsvastyti, kaip meno kūrinys komunikuoja su savo kūrėju, su kitais meno kūriniais, kaip menas komunikuoja su pačiu savimi per analizę ir kt. Be to, būdamas ties socialinės ir psichinės sistemų riba, jis daro poveikį ir jų komunikacijai.

Ypač svarbus yra Luhmanno požiūris į komunikaciją kaip *autopoezinę* ir *autotelinę* sistemą, kuri pirmiausia rūpinasi savęs reprodukovimu (tai niekur kitur nėra taip aišku, kaip mene). Kvestionuodamas kai kuriuos fundamentalius teiginius apie komunikaciją (pvz., komunikacija kaip vientisas, autonomiškas subjektas; komunikacija kaip subjektų sąveika; komunikacija kaip psichinio turinio perdavimas tarp atskirų sąmonių), jis tvirtina, kad supratimas nereikalauja tiksliai atkurti *tikrųjų* kūrėjo intencijų.

Autopoiesis – subjektyvumo neprieinamumas ir komunikacijos negebėjimas tiesiogiai kurti ar priimti percepcijas; šią sąvoką Luhmannas adaptuoja iš biologijos (Humberto Maturana, Francisco Varela). Ryšiai tarp skirtingų sistemų suprantami kaip struktūrinis susiejimas. *Autopoiesis* suteikia kūriniai monados savybių (kaip jau siūlė Theodoras Adorno). Monada išskleidžia tik tai, kas joje sudėta (tai „operacinis uždarumas“, pasak Luhmanno). Tačiau straipsnyje daroma prielaida, kad vidinio vystymosi intensyvumas gali pasiekti tam tikrą kritinę ribą, kuri yra pakankama monadai sprogti iš vidaus (kaip ir atsinaujinti su kiekvienu atlikimu).

Taip interpretuojame Živkovičiaus kompozicijos pabaigą. Pasaulio barjerai sugriaunami. Čia remiamės tam tikromis Gilles'io Deleuze'o ir Félixo Guattari sąvokomis iš veikalų *Fold: Leibniz and the Baroque* („Klostė: Leibnizas ir barokas“) ir *A Thousand Plateaus* („Tūkstantis plokštikalnių“). „Monada, besidriekianti per kelis pasaulius, laikoma pusiau atvira, tarsi replė.“ Sienos ištirpsta; *pabėgimo linijos* leidžia mums bendrauti su kosmosu.

Tada komunikacija pasiekia paradoksalią būseną. Ji yra nukreipta į išorę begalybės link, bet ištirpusios sienos taip pat skiria klausytojo vidinį ir išorinį pasaulius. Komunikacija nukreipiama ir į vidų, į mūsų vidinį pasaulį. Tačiau jei tai atrodo kaip aukščiausias komunikacijos lygmuo, jis taip pat suardo ryšius tarp vidinės ir išorinės plotmių, tarp subjekto ir objekto, ir joks struktūrinis ryšys tampa neįmanomas. Tokiomis retomis akimirkomis (estetinės patirties viršūnės atvejais) atsikuriančios komunikacinės operacijos veda susinaikinimo link.

Intoning Compositional Elements of Music (Part 2)

Abstract. The text presents the second article of a series of publications where we discuss the possibilities of applying the principles of communicative speech intonation to the grammar of music composition. The first article (Mickis 2021) introduced the concepts of intonation codes and types of groove entrainment, while in this one, these concepts will be modeled with the categories of musical practice (basal/developed, solo/ensemble, and closed/open). For this, three dimensions of intonation (horizontal, vertical, and spatial) are derived into three composition levels: the resulting spectrum, composing style, and the essential elements of musical structures. For the style of composition, the attributes are formulated listing the taxonomy of eighteen intonational codes, beginning with the expression of rhythm duration, and finishing with the extended articulation of complex counterpoint textures.

The article provides cognitive groundings for each intonational tool, offering the basis for rethinking the composing practices based on the most notable studies of intonation, music perception, and entrainment habits. The methodology's practical value lies in its ability to address open and closed intonation of compositional elements (such as closed/open meter, pulse, tonalness, and stream spectrum). Yet, in a more profound sense, it provides an alternative to tonal, dodecaphonic, set, and formulaic approaches in composition by introducing concepts of intonation and grammar.

We concluded the first part of our study (Mickis 2021) with a theory section, which culminated with a discussion on what knowledge would be needed in order to develop the postulated environment of intonation in a composition. In this part of the publication series, we will explore the application of theoretical knowledge to the tools of musical composition, producing intonations of rhythm, tones, and stream.

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

Introduction

As we thoroughly discussed in the first part of this study (Mickis 2021), there are tight connections between musical entrainment and speech intonation codes, which can be summarized into the following table (table 1):

Speech			Music	
Code	Intonation	Intention	Entrainment	Intention
Frequency	Low	Dominant	Regularity	Dominant
	High	Subordinated		Subordinated
Effort	Narrow	Nominal	Differentiation	Solo
	Broad	Empathetic		Ensemble
Production	High/Broad to Low/Narrow	Closed	Cyclicity	Closed
	Low/Narrow to High/Broad	Continuous		Open

Table 1

The names of the spoken intonation codes and their values are presented in the table as originally provided by Cross and Woodruff (Cross and Woodruff 2009, 120–121). The intention column is adapted by the article's author for musical intonation. The definitions borrowed from Cross and Woodruff (*ibid*) are, in terms of this system, quite streamlined and relate more to the observations of practice (e.g., how speakers dominate their communication) rather than to systemic insights. The assumptions for assigning music entrainment to speech codes are described in the theory section, but it can be briefly recalled that:

- *Regularity* refers to the intention of dominance/subordination, both according to the primary position in the hierarchy (frequency is set to the first code, so is a regularity to the first entrainment) and due to the complementary nature of dominance—subordination: for any sound event to dominate, it is necessary to subordinate all the surrounding ones, thus, to realize regular interchange between dominance and subordination. If the series of sounds are of equal pitch, duration, and strength, it could be said

that anticipation for the forthcoming dominance is evoked, e.g., dominant intonation is delegated by the composer to the listeners' imagination.¹

- *Differentiation* is attributed to the *effort*: 1) by its position in the code and entrainment taxonomies (they both come in second in their respective taxonomies) and 2) by its complementary nature: solo and ensemble expressions (i.e., distinct and fused, or dissonant and consonant) are not mutually exclusive, as are nominal or empathetic efforts. Empathetic (honest) energy is attributed to ensemble entrainment due to the required effort to form a harmonious sound environment. On the contrary, the solo is intended as nominally separated from the sounding whole. (Nominality of the latter is considered the characteristic timbre of the chosen solo instrument, regardless of the context of the ensemble sound.) Moreover, the effort is linked to the solo/ensemble dichotomy to achieve a universal criterion for the time and pitch of a composition. For this, the honesty of effort in the composing environment was considered, whether the selected attribute supports the wholeness of the overall sound vs. stand-out and independent solo parts.
- Both the production code and the entrainment of *cyclicity* involve combining. The production code links frequency with the effort intonation, whereas the cyclic entrainment fuses regularity and differentiation. Furthermore, for music composing, a combination of the dominance and solo intones closure, while the subordinate ensemble (supporting closed intonation in the solo part) conveys an open entrainment.

After establishing the initial correlation between speech intonation codes and their corresponding musical entrainment counterparts, the study sought to investigate the extent and definition of musical features that can be applied to these intonations. The threefold structure of the latter presupposes the option of aspects of musical language. In our doctoral thesis (Mickis 2018), we created a three-dimensional vector system using a multi-level principle of the composition evolution based on the TRIZ theory of screen environments (Orloff 2017).

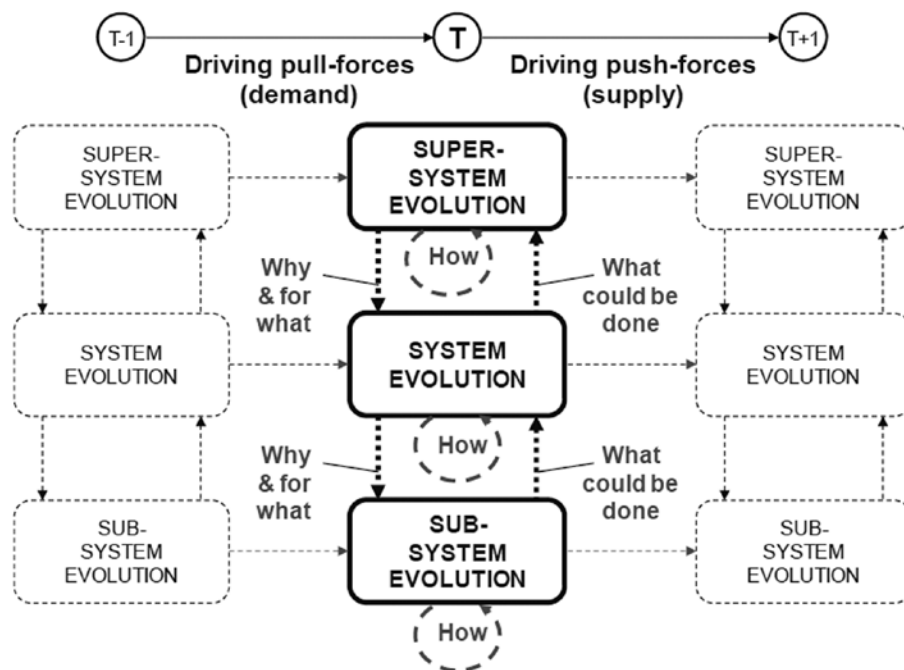


Figure 1. Evolution levels of the TRIZ system (Orloff 2017)

¹ The reason for such anticipation of the future emphasis lies in the economy of perception, in that if there are no changes in the sound surface, the background is perceived without details, and similar events are merged; thus arises the expectation of outstanding events, a constant vigilance in anticipation of the unexpected. Such a mechanism of the perceptual economy and uncertainty of distinctiveness is reflected in various angles, such as in Meyer's (Meyer 1961) emotion as a response to change and in Keller's (Keller, Gruber, Bradshaw and Meixner 2001) background–surface concept.

In the methodology illustrated in figure 1, each higher-level screen necessitates a lower one, where the super-systemic level of insights provides the most general aspects. Three intonation entrainments for this super-systemic level should be described, two of which could be associated with Thompson’s sensory dimensions (Thompson 2008), namely, the rhythm (of durations) and tones. Therefore, we attribute *regularity* entrainment to rhythmicity, which is responsible for intonation in time. Tones in such a projection would *differentiate* the rhythmic pulsation of the intonation, extending expression starting with percussion timbral intoning, all the way to harmonic (free) counterpoint.

The third entrainment (cyclical intonation of the super-system) is somewhat more complicated, as it should incorporate the previous two. This third pre-perceptual dimension is based on research regarding contour perception, which addresses the simultaneity of rhythm and tonal change (ibid). In the concept presented in this article, we can rely on the functionality of the *formant rhythm* (Stockhausen 1959) and attribute it to the *stream*, which defines the voices of the composition that perform a unified intonational function, while varying from open to closed. It is important to note that the stream is characterized by structural accents and filling the gaps between them (just as discrete tones form a continuous timbre). We choose the term stream for two reasons. Firstly, formant rhythm has a dual nature and is less focused on rhythmicity and tonalness (perhaps only spectral composers think about harmony as an expression of harmonic spectrum). Secondly, timbre is more often associated with static sound characteristics of the instruments and is rarely linked to the intonational interaction between time and pitch.

Thus, it is appropriate to distinguish rhythmicity, tonalness, and streams in a super-system intonation of the overall sound. At lower levels, according to the threefold concept, each entrainment acquires further dimensions of intonation:

Entrainment	Intention	Intonation		
		Of rhythmic regularity	Of tonal differentiation	Of stream cyclicity
<i>Dominant</i> Regular/ of time <i>Subordinated</i>	Basal	1. Line of short rhythmic durations	2. Reversal melodic archetype	3. In low register
	Elaborated	4. Accents of long rhythmic durations	5. Processual melodic archetype	6. In high register
<i>Nominal</i> Differentiated/ of pitch <i>Empathetic</i>	Solo	7. A pulse separated dissonantly	8. Harmonic base	9. Contrasting solo
	Ensemble	10. Pulses aligned consonantly	11. Melodic embellishment	12. Complementary ensemble of streams
<i>Closed</i> Cyclic/ of contours <i>Open</i>	Closed	13. Cadence in distinctly-dissonant line	14. Reversal leap toward harmonic tonal alphabets	15. Contrasting solo with articulation and register characteristics of the instruments
	Processual	16. Development in accents of consonantly aligned pulses	17. A processual step towards unstable melodic alphabets	18. Complementary ensemble of streams with extended articulation and register of the instruments

Table 2. System level intonation entrainment (S. Mickis)

In table 2, we can see eighteen horizontally and vertically interconnected composing intentions. Marked vertically are the pre-perceptual dimension values corresponding to the choices of compositional elements (e.g., *line* or accents in rhythmic durations). Then, the intonational realizations of these elements are indicated horizontally (for example, a section of short durations replaced with the sequence of long accents). The result of such intonation can be understood as 1) the intonation of time with rhythmicity, 2) the differentiation of the latter with tonal attributes (e.g., isorhythm), and 3) a combination of the first two into the expression of a unified stream (such as melody or accompaniment). The latter are marked with a gray background in the table. When examining intonation, it is important to note that regular intentions can alternate between basal and elaborated expressions. On the other hand, differentiated intentions complement or modulate regular ones, whether nominally or empathetically for the listener. The context of the sound can lead to a re-interpretation of the differentiation: an empathetic intonation can become nominal in retrospect (due to the already mentioned listening economy).

Combined closed intonations (cyclic entrainment in table 2) tend to be intoned according to the first options of regularity and differentiation (e.g., intonations number 1 and 7 combined into number 13), while open intonations tend to be produced with the second options (e.g., 4 and 10). The italics in the first column recall the original intonation codes of spoken language (Cross and Woodruff 2009, 120–121), giving additional connotations to the musical narrative. Since the ultimate goal of intonation concerns the totality of the sound (not differences in rhythmicity, tonalness, or stream), the following discussion of intonation is spread horizontally, intoning and blending time with pitch into streams.

The presented theoretical framework is derived in a very condensed form; an extended discussion of the sources and premises underlying the concept is given in the previous issue of PMC (Mickis 2021). For now, let us begin with the time intoning in composing.

Time intonation: entrainment of regularity

Alternating intonations 1 and 4 (see table 2) are chosen based on Fraise's dichotomy of long and short durations (Fraise 1982); the eighths (according to Fraise, *temp courts*, *tc*, nominally corresponding to the 8th at MM75 with a duration of 400 ms) are experienced as a sequence of indefinite time intervals (we will call this intonation the *line*²); and the quarters (temps long, *tl*, lasting 800 ms at MM75) is perceived as distinguishing, definite durations, accents. If such an accent occurs within the sequence, it can be said that the long-duration accent is subordinate to the overall expression (accents would not happen without the line being established). Therefore, the first intonation of the rhythmic regularity indicates the possibility of development with long-duration accents:

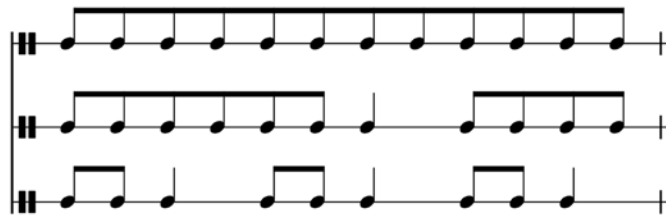


Figure 2

As can be seen from figure 2, the regularity of time happens in the third staff due to accents. For the sake of objectivity, it is worth noting that the intonation of a sub-system shown here only involves changes of duration (rhythmic lines, for example, can be a complex phenomenon, potentially implied with pulse and meter intonation). Due to the limited scope of the article, these sub-system entrainments (actually, composing means) are not presented. However, they have been formulated by the author (and may await a separate monograph), therefore, the intonations of table 2, shown here as “black boxes,” are treated as currents of sound (but not compositional techniques). For instance, the current of the intonation codes 1 and 4 shown in

² This and many other cognitive findings were explained using the excellent book by Ambrazevičius (2017).

figure 2 can be differentiated by applying tonal changes, using fixed (discrete) pitches in the scale (e.g., accent could be implied with the different pitch in the otherwise uniform context of the tonalness).³

The temporal expression of tonalness (that is, how the changes of tones in a melody are differentiated) is based on Narmour's concept of process and reversal (Narmour 1990), which is, in turn, related to the so-called trill threshold (Miller and Heise 1950) that is equal to 242 cents (an interval between a major second and a minor third). The intonational effect of this phenomenon is analogous to Fraisse's *tc/tl*, only in the domain of pitch. If the difference between the intervals in a sequence is not greater than a major second, the entire sequence is experienced as a line. On the other hand, if the difference of the two subsequent intervals reach a third or an even greater interval, the second interval is more likely to be perceived as separate melodic leap. Although Ambrazevičius (2017, 45) notes that this phenomenon is also related to durations (the trill threshold widens at rhythmic accents), we would like to note that the dominant differentiation is perceived with the wide (beyond the trill threshold) ratio between the intervals coinciding with the register direction change (denoted by Narmour as *R*, see figure 3 below), while processual intonation is best invoked with a unidirectional and narrow ratio (with the difference less than the trill threshold) of intervals in the sequence (denoted as *P* in Narmour's works).



Figure 3

In figure 3, the first measure presents an intonation with exclusively tonal differentiation (with a line of short intervals, so the leaps are selected well above the trill threshold). By tonally differentiating the time, regularity occurs with a coordinated change in the melody's development subordination to the dominant cadence (at *R*). The second bar shows the intonation of rhythm and tonalness, realized with the stream in the upper register. This stream is subordinated to the first tone (G4), where the rhythmic accents (quarter notes F#5 and C5) further separate the already wide (accented sounding) intervals. Finally, in the third bar, the stream is intoned toward dominance (code 3) of the lowest register tone F3 (i.e., register accent, more potent than the initial G4). Thus, a regular stream change in bars 2–3 is achieved, which coincides with the axial contour archetype, defined by Gestalt.

If the composer decided to abandon the subordination of regularity (i.e., intention codes 4, 5, 6), a dominant intonation of rhythm, tonalness, and stream without any perceptible regularity of time would result in the expression of a static sound, usually referred to as *sonor*:



Figure 4

In figure 4, despite the high-register tones, the combination of different registers will be perceived as non-directional, hard to distinguish in terms of height, blurring the time-evolution of the stream. One reason for such amorphous intonation could be attributed to the phenomena Lawrence W. Barsalou called "symbolism of size" (Barsalou 1999); if the prevalent intervals in a sequence are wide and even wider relating to the size of

³ For instance, the means for the production of accents in music composition are covered in numerous publications, for example, by Lerdahl and Jackendoff (1993), grounding the instances of metrical accents that yield changes in grouping, also, as a similar function for grouping cell establishment due to phenomenal accents exemplified by Ambrazevičius (2017, 148). All similar concepts relate to the temporal aspects of the musical sequences, thus supporting the time intonation intentions advocated in this article.

the register (one octave),⁴ they all symbolize dominant reversals, never subordinated to the processual archetypes, and therefore are fused into a never-ending scope of “big” changes. As we already discussed, dominance cannot be established without the subordinated counterpart. Although, at first sight, such intonation could be defined as non-differentiation of rhythmicity, tonalness, or stream, we already mentioned that the intention of regularity (that is, the intonation of time) has a distinctive character that should be defined as structural, i.e., intoning the boundaries of rhythm, tonalness, or stream with long duration vs. short, processual archetype vs. reversal, high register vs. low, stream vs. sonority, and as such, the totality of intonation in figure 4 could serve as a basis for further differentiated intoning.⁵ As we shall soon see, the latter is not characterized by a dualistic dominance/subordination nature and could execute variation of time intonation with pitch.

Pitch intonation: entrainment of time differentiation

Pitch intonation appears to be different from its temporal regularity, the latter possibly being described as discrete (dominance–subordination dualism), while the former is different to continuous changes. The reason for this lies in the auditory imagination, more precisely to its artifacts, *auditory illusions*. In the rhythmic domain, such an illusion is related to the perception of beats, a moment with no duration (Ambrazevičius 2017, 135). Any change in such context also changes the experience of beats. For example, a solo or ensemble function of a pulse (i.e., a tonally undifferentiated stream of beats) may vary due to changes in the pulsing content rather than of durations:



Figure 5

In figure 5, the lower staff uses three different durations to form a repeating contour (until the pause). Meanwhile, in the upper staff, pulsing changes occur—we can see a transformation from the line (in the sixteenths of the first bar) to the accents in the second in a continuous manner, slowing down due to increasingly longer durations of both the sound events and the rests between them. As the first-bar contour in the second staff also rises to the pulse of sixteenths, the sound blends between the two instruments and intones an ensemble of a unified entrainment. Finally, in the second bar, the accents of the upper staff detach from the second staff’s contour, partly due to distribution by quarter note interval (in the first staff, no duration is duplicated), partly due to the displacement of the beats by an eighth note. The latter issue, called dissonance (see table 2, code 7), is associated with Parncutt’s pulse salience concept (Parncutt 1994).

Parncutt (1994, 442) presents several types of rhythmic dissonances (B—a syncopated shift already shown in figure 5, A—polyrhythms between beats). Still, for the proposed methodology, it would be more appropriate to take a look at the opposite—consonant intonations (see table 2, code 10)—that arise because of two reasons presented in figure 6.

Consonant intonations may arise because of phenomenal accents corresponding to any intonation of regular intention (e.g., from line to accent, from change to development archetype, from low register to high and vice versa), or, as shown in the example, because of the durational accent of the distance between pauses. The latter case is particularly fascinating: it focuses a stronger emphasis on silence, which creates the expectation of forthcoming sound, but it does so retrospectively. If the third sound did not occur in staff a), the

⁴ Narmour (1990) relates a wide interval (within the domain of Western modal music) to the inversions of narrow, basic intervals (i.e., 2nd to 4th), starting from the so-called threshold interval (5th) and wider, which is valid only for the middle octave of the piano register. In the presented concept, the interval’s width quality is related to the phenomenon known as *critical bandwidth*, which could be inquired from the difference between tones’ frequency in Hertz: the interval to be perceived as being wide when the difference shows more than 100 Hz (see the methodology of the calculation in Ambrazevičius (2017, 16)). Also, consult the details in the first part of the article in PCM XXI (Mickis 2021).

⁵ To taste the power of pitch differentiation (as opposed to the tonally differentiated regular entrainment) imagine the material in figure 4 reiterated in another register (possibly, a significantly lower one), thus implying nominal (solo) intoning out of static sonorous stasis, in addition, probably suggesting to listeners retrospectively to rethink the intonational meaning of the first figure (4) for its structural meaning, although we defined it previously as undirected in time.

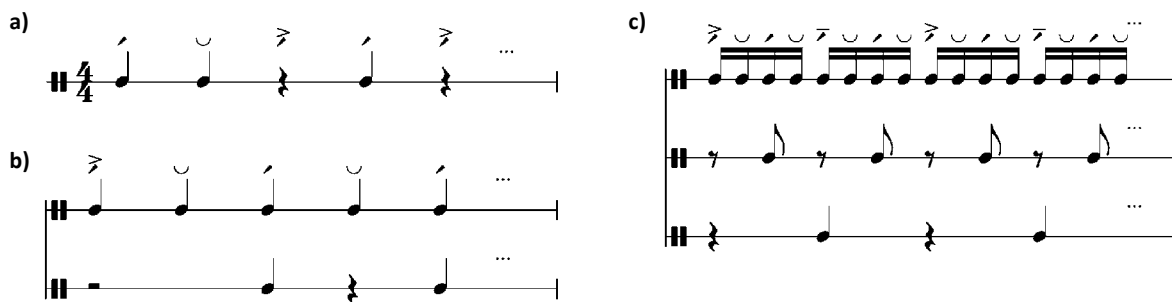


Figure 6

consonant accents of the first and third pauses would also be missed (shown as stress with accent articulation in figure 6 a)). We will soon see that analogous prospective and retrospective intonation is also characteristic of tonal differentiation. Here, however, we will simply note that the consonant prominence of pauses is caused by coordination with sound events, thus it is an ensemble of sounds and pauses.

Systems b) and c) present the extension of consonance postulated by Parncutt (1994, 455) in combination with other pulses. It can be seen that the principle is analogous to case a); only the combination is performed vertically (between voices) therefore, single sounds become more consonant. Version c) illustrates the diversity of levels of differentiation due to the immense number of matched pulses, in agreement with the continuous, theoretically infinite multileveled pulse differentiation. Example c), which relates pulses of multiple difference (upper in sixteenths, middle in eighths, dissonant in syncopation to the lower, half pulse, but consonant with the upper one) showing the pitch intonation of the percussive sequence based on the so-called dynamic attention theory (DAT, quoted from Ambrazevičius 2017, 157).

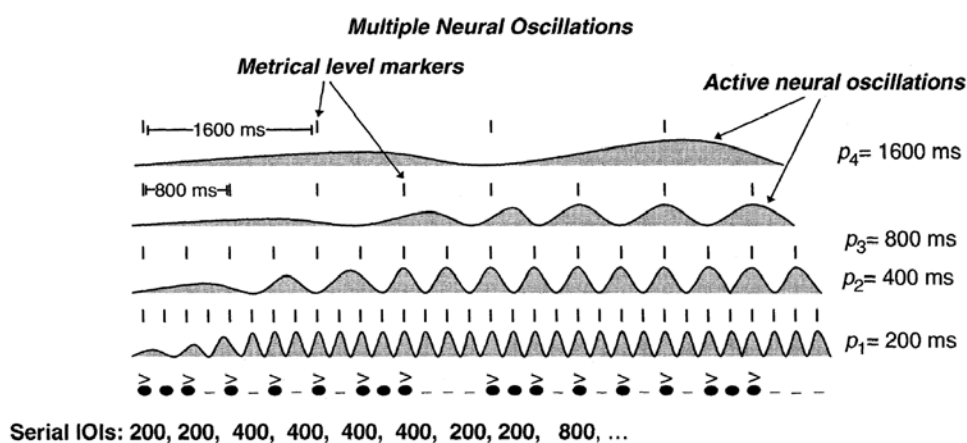


Figure 7 (Jones 2016, 129)

The ringing rhythm is shown in figure 7 with stemless notes at the bottom. Its multiple overlaps in the unfolding experiences of different oscillations evoking a sense of pitch. Although the highest pulse in the presented example relates to *tactus* (at 2/4), the latter is more likely to be nominal, providing the basis for the attention to rise towards the experience of higher (faster) pulses, empathetically drawing the listener into the multitude of speed differences. Both the phenomena of salience and pulse pitch, recurring cyclically, bring together metrical emphases (on the rhythm events matching the upper levels of neural oscillations in figure 7). In this way, we can identify the intonations of rhythmic durations (salience), pulse pitch, and metric periods forming the levels of systematic rhythmic differentiation shown in table 2 (7th and 10th entrainment codes), where rhythmic events, coinciding only with the p_1 level in figure 7, entrains into ensemble empathy (i.e., represents the most consonant salience, just as in the staff system c) of figure 6).

The formed regularity of the pitch in a sequence, alternating rhythmically between a separately dissonant solo and an empathetically consonant one (not necessarily conforming to the metering cycle), can be differentiated tonally, distinguishing a harmonic basis or a melodic embellishment. The ambiguous manner of the definition indicates that the intonation codes with the white background in table 2 must not necessarily be included in a composition, whether at the system or sub-system levels. For instance, rhythms may be deliberately unmetred, and different multiple-rate pulses may not be used (but micro-rhythms might be applied instead, such as tuplets). Analogously, reversal archetypes (leaps with a subsequent change of register direction in the melody) can be excluded from the tonal intonation of the regular entrainment, as well as the differentiation of harmonic and melodic intentions. The latter phenomenon is also complex; therefore, we shall illustrate it schematically (see figure 8).

Let us assume that the pitch differentiation of rhythm regularity is related to the stability of beats; in that case, their retrospective reinterpretation responds to the changes of sound context. Accordingly, the ambiguity of the tonal differentiation for the pitch intoning is implied with the retrospective exchange of process or reversal archetypes, or a mutation of either to the third quality, or even a registral return. Let us evaluate:



Figure 8

In figure 8, the processual archetype is employed by extending a narrow interval with an interval of comparable size, not wider than the trill limit (up to the major second) and of the same direction, as shown in figure 8a (both intervals are of the same size, thirds). If the melodic direction changes when the first interval is wide,⁶ and the following interval size is above the trill threshold,⁷ regular (classical, or, according to Narmour, the *perspective*) chain of archetypes occurs, conditioning a regular entrainment of the melody. In all other cases, such boundaries between the melodic process and reversal are blurred, they are continuously changing retrospectively of the previous and new trajectories of the melody reassessment. Narmour calls such a conditional reinterpretation *retrospective* and postulates—based mainly on the analysis of examples—that a retrospective reversal is possible when the size difference of adjacent intervals is greater than the trill threshold by one semitone (i.e., equal to a major third and above). For instance, if the first interval is narrow, and the size of the second one is beyond the retrospective threshold, though the directions of both are the same (e.g., in figure 8c), an incredibly open intonation of empathetic melodic energy would be intoned, which could not have been predicted due to the narrowness of the first interval. With each new tone in a chain, this ambivalent situation only deepens, as, for example, in figure 8d: the melody is extended with the near-reversal move (register change B4–D5–C4), but the differences in the sizes of the intervals remain within the limits of the trill threshold. Narmour defines the latter case as a qualitatively new archetype, the *registral return*.

In the example in figure 8e we can see a classic version of the registral return. If we come back to figure 8a and add a similar return, that would result in the usual practice of accompaniment—the chord arpeggio (figure 8f). Hence, the registral return is crucial to the intonation of harmony basis, supporting solo differentiation of the melody in the tonal domain (forming independently from the context harmony chord). However, we shall not explore all the possible variations here, as the abundance of variants supporting harmony is beyond the scope of this article.

Intonation code 8 in table 2 is classified as a solo intention because, typically, the root tones of the harmonies unambiguously dictate the implied harmony. In an alternate case (e.g., in cases of poly-tonality or complex chords like C|Dm), the sound changes to neutral, destroying the energy of the interchange between harmonic basis and melodic embellishment (an effect analogous to the sonorous irregularity of time in figure 4), thus, without intoning codes 8 and 11. On the other hand, it is possible to apply the combination of the latter ones for harmonizing the melody, which could result in a sound of a classical tonal arrangement. In general, the tonal differentiation of intonation (for both time and pitch) manifests the composer's empathy

⁶ That is, outside the critical band of the first interval, in figure 8b C4 f=261.63, thus the threshold occurs at F#4.

⁷ In figure 8b, the difference between the perfect fifth C4–G4 and minor third G4–E4 equals a major third.

for the listener (or honesty of signal in the original speech intonation setup, see the motivational-structural dimension of communication (Mickis 2021, 32)), in that case, listeners could potentially evaluate the composer's efforts to sound harmonious.

Following the principles of our presented methodology, stream intonation code 9 (in table 2) is combined from codes 7 and 8 to describe a stream of harmonic bases, commonly called harmony voices (or pad) in the arrangement and composed in a specific manner to present harmony types. Accordingly, code 12 refers to the practice known as a free three-voice counterpoint, in which the bass, pad, and melody voices are combined for a harmonious sound in a single homophonic stream. Naturally, various stream combinations are possible, however, as Huron (2001) points out, no more than three competing combinations (the so-called principle of limited density) could be perceived at a time. For instance, a popular music arrangement traditionally uses a three-part bass–pad–melody stream, a contrasting instrumental counterpoint to the latter, and a percussion stream (drum set).

After addressing differentiated pitch intonation, the intention remains to combine time and pitch structures into contours. For the context of intonation, contours that fit into short-term memory are meant to be, nominally, 3–5 seconds in duration. However, the possible time range of the psychological presence for a static intonation (e.g., minimalist texture) could reach up to 16 seconds. Let us look at the practical manifestations of derived contour codes depicted in the bottom two rows of table 2.

Contour intonation: cyclical entrainment of time and pitch combined

Contour intonation codes are responsible for the narrative of the intonation. The latter is often divided into parts of motifs, phrases, sentences, and periods following the linguistic approach. The purpose of the presented methodology is to avoid such methodological borrowings and rely on units specifically applied to music. Such is the Gestalt-formulated outline, or melodic line, whose three primary forms are presented by Snyder (2001, 152):

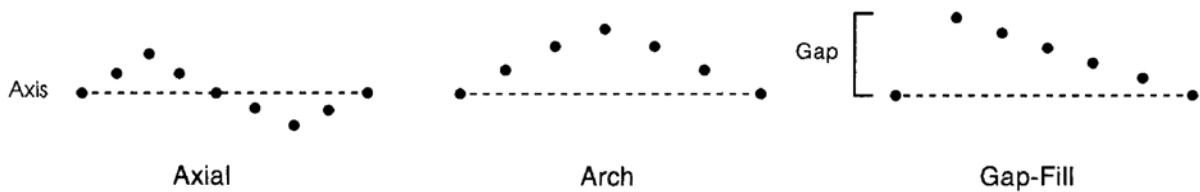


Figure 9

It is relatively easy to implement the visual metaphors of figure 9 into compositional practice, given the pulse intonation and melodic archetypes discussed in the previous section. Therefore, we will present only the specific differences in contour rhythmicity, tonalness, and stream intoning.

Considering the intonation in the sub-system, the variety of rhythmic expressions are gradually directed towards the cyclicity. The change of durations implies the coherence/separation of the pulses, and the beats of the pulses, distributed with accents in the metrical grid, intonating the open/closed directionality of the contour for its rhythmicity:

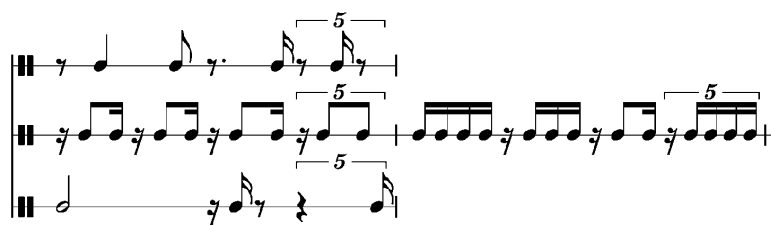


Figure 10

In figure 10, both bars use the same rhythmic framework. Still, the first bar is intoned saliently using code 16 (analogous to the extended intonation of figure 6c), and the events in beats 3 and 4 move away from the pulse of the quarter tactus due to the deviation from the slower, lowest pulse of figure 10. In the second

bar, the intonation is consistently redirected to the dissonant solo line heading to the closed intonation with code 13. Even if different parts of figure 10 are performed in the same percussive timbre, the three performers will differ in micro-temporal intonations, intoning groove in the ensemble. At the same time, a rapid line of a single instrumentalist moves almost mechanically toward the cadence.

Another example illustrating the power of contours for the quality of regularity can be found in the common practice of popular music (e.g., R'n'B or Rock); parts combining syncopations of eighth or sixteenth notes ensures the practical expression of the groove. In such rhythm-based music, tonal differentiation usually serves the function of form organization, e.g., by separating the intonation of the harmonic and melodic whole between verses and choruses. Hence, the benefit of intonation is most evident in popular music and quasi-tonal environments, although it is also applicable in the atonal concept (we will address this when discussing figure 12 further below).

When discussing the contour in tonal differentiation, intonation here appears to be related to the phenomenon of tonal alphabets. The concept of tonal alphabets (Deutsch and Feroe 1981) originates from the observation that in a melodic line, the chords of third triads (of the first-degree chord, I–III–V) can be perceived and articulated as independent, tonally differentiated from other degrees of the scale. Extending the concept of alphabets, Lerdahl (1998) postulates a melodic reversal in tonality by jumping across several alphabets to stable degrees of harmony as an alternative to melodic development. Considering the structure of the intonation codes, it can be stated that the tones of the reversal archetype provide tonal closure to the contour if they are achieved by changing the direction of the melodic line. On the contrary, the infusion of remaining diatonic (II–IV–VI–VII) and chromatic degrees, together with the consonant combination of rhythmic accents, continues the open contour:



Figure 11

In the synthetic example (figure 11), the contour's registral direction changes and returns to the tones of the first-degree chord between the first sixteenth note in the first bar (D4) and the first sixteenth in the second bar (F4),⁸ therefore, the melodic line moves in sections: closed (C–D–C), open-closed (D–E–F–E), open (F#–G). Additionally, for the rhythmic standpoint, the different (set on a dissonant grid) syncopations of the first bar (sixteenths and eighths at the I and III degrees, respectively) somewhat neutralize the open differentiation of the first E. However, eighths E and G of the second bar are not subjected to similar impact because they both sit consonantly on the grid of eighths. Therefore, the development of coordinated syncopated notes further emphasizes the open nature of the structural alphabet tone G. Although, openness becomes redirected towards closure by doubling the tone G and including into the contour a thus far missing syncopation on the second sixteenth (the last eight in the second measure).

One crucial observation should be discussed regarding the directions of the melodic line in figure 11. The second sixteenth of the first bar (C4) also moves in the opposite direction (C–D vs. D–C), but this does not create a new tonal section for the contour, as the assumptions for the registral reversal are different. Primarily, according to the Gestalt laws, two events have already occurred up to the second C (an upward movement C–D, considering no tone sounded before the first C). Still, only one C shifts downwards, therefore, the direction of common fate (upward) dominates, and this expectation is fulfilled with the following E–F.

Another reason for the different values of contour tonal differentiation in figure 11 is more complicated as it is related to intonation codes. The upward direction of the stream (intonation code 6, see table 2) conveys a subordinate intention to the downward dominant that has already taken place (intonation code 3), therefore, a new structure is implied: a continuation of the trajectory of the melodic line. Narmour (1989) has postulated a very similar mechanism on logical equations— $A + B \rightarrow C$, i.e., the implication of the reversal archetype (B) is realized with a new structure C (possibly, a processual one). Meanwhile, the processual arche-

⁸ More precisely, from the I degree (the highest rating in the key profile, the alphabet of the foundation) in the first bar, to the III degree, rated third for major key profile in the second bar (chord alphabet).

types manifested only because of the variation $A + A \rightarrow A$, i.e., movement in intervals that are narrow and of similar size (below the trill threshold in difference) in a single direction does not change the melodic structure. It is easy to see Narmour's "C" being analogous while intoning to cyclicity (i.e., regularity of differentiation, "A + B" implies "C" on a second level of regularity). Therefore, the different dynamics of processes and reversal focus on equal principles of perception and operation.

In a non-tonal environment, alphabetic levels can be intoned, to a limited extent, using wide intervals, rhythmic accents, and changes of registral direction. Although, without considering the listening habit of relying on the major/minor system (which is indicated by Ambrazevičius 2017, 98), the foundation of the 1st-degree chord, the structure of the fifth, and the quality of the third are merged, forming a uniform sonorous field of pitches:



Figure 12

When only a slight differentiation of tonal profile is possible for the harmony basis (related to the register, as in the first three tones of figure 12), the regularity of the metrical grid becomes complicated as well. Thus, syncopated intonation is limited, as in these circumstances we tend to perceive different durations rather than deviations from the metric grid. In such cases, clearer intonation of the process intonation could be achieved by using greater differences in the durations between the line and accents (in figure 12, the sixteenths are eight times faster than the half note). Such differences break the stream into discrete dissonant pulses and bring back the time regularity to the line/accents intonation (codes 1 and 4 in table 2). In figure 12, such one-dimensional regularity will cause the harmonic basis to center on tones C and F#.

As can be seen by comparing figure 11 and figure 12, the consonantal intentions of the differentiated and cyclical entrainments are achieved by increasingly complementary constraints on the pulse and contour choices of the streams (codes 9, 12, 15, 18 in table 2). This kind of strategy is quite close to Lerdahl's (1998) proposed importance of tonality and meter in musical composition. Furthermore, if we assume that the consonance conditions are fulfilled, then the closed/open intonation of the contours becomes possible with the typical or extended articulation of the instruments; the latter also deviating from the standard register, as indicated by code 18. Accordingly, the combination of "high and complementary," inherited from intonation codes 6 and 12 (see table 2), shows not only the distinctiveness of the sound but also the potential matching with the specificity of the instrument (i.e., recalling the contour of the sound recognizable for the instrument in focus).

It is not hard to imagine a creator who does not have the intention of differentiating the composition's time with dissonance/consonance intentions (codes 7, 8, 10, 11 are not intoned). In this case, the combination of stream differentiation (with codes 9 and 12) for the cyclicity of stream contours becomes impossible. Thus, the undifferentiated characteristic and extended timbre articulations become statically merged. It is up to composers to use such a minimal narrative for the compositional outcome.

These strategic details conclude the presentation of the guidelines for intonation in composition. In the following subsection, all that remains is to briefly assess the influence of intonation structure on the process of musical creation.

Results and discussion

The intonation codes, outlined in the three previous subsections of this article, enable modeling of both complex or straightforward compositional elements (sounds), according to one's desire. For example, composers may choose to remain at an elementary level of regularity by intoning durations with codes 1 and 4 (see table 2), but they may as well venture into extended consonance/dissonance of tonalness, rhythmicity, and stream with the help of codes 13–18. In order to describe such differences in sound, we can employ a convenient metaphor of spatiality of the composition, which is difficult to see in the aforementioned table, but can be captured in three-dimensional diagrams. For instance, the last two rows of table 2 can be represented in the following spatial arrangement:

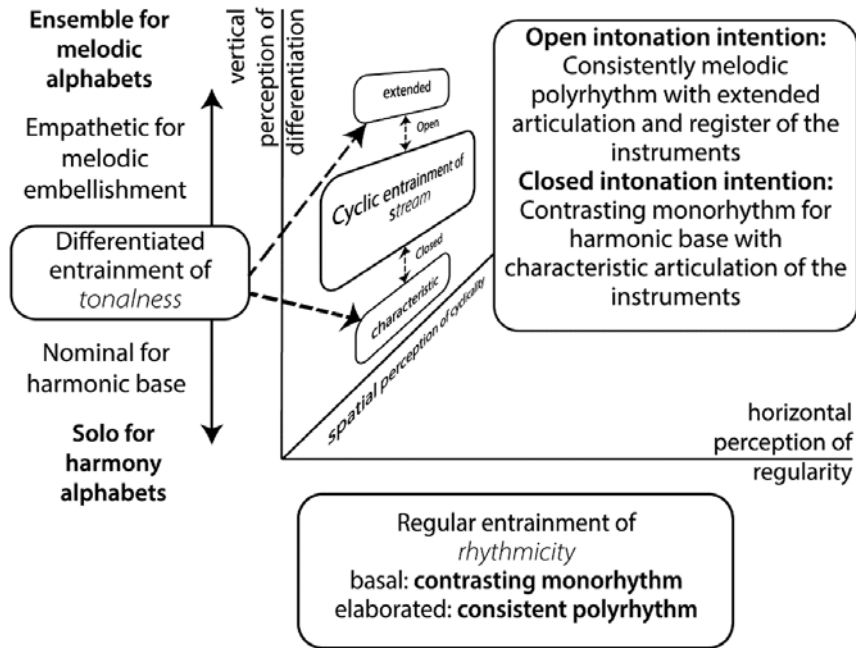


Figure 13 (S. Mickis)

Essentially, the descriptions in the arrangement of figure 3 indicate which compositional tactics intonate pitch or space components of the sound outcome. For instance, the composer may choose not to utilize the alternative contrasting and complementary polyphony methods based on classical music theory, which aim to distinguish mono-rhythms and harmonize polyrhythms. Such limits are often applied in, for example, minimalistic compositions, using drones or repetitions. In this case, the expression of melodic/harmonic intonation would also be limited; that is, the entire stream would be perceived as a monolith. In the case of the intonation methodology presented here, it can be assumed that the deliberate abandonment of the laws of intonation in composition shifts the communication of the work to the listener, to the listener's knowledge: the laws of intonation are based on the general laws of communication, on the laws of perception of sound, while a specific knowledge of the style of the musical work or of the techniques of composition requires the listener's sophistication in order to perceive the ideas of the composer, and that professional knowledge does not necessarily correspond to the composer's own understanding.

In addition, the limited regularity of the intonation can be further developed exclusively horizontally. Therefore, minimalistic repetitions, intoned with code 1 (see table 2), can only acquire the properties of static tonal sections, differentiating tonalness with reversal archetypes in a wide interval (code 2). The resulting stream would be perceived as dominant in the low register (code 3). The connotation "low" here does not refer to the spectrum but to the size symbolism references: "big is low," implying the illusion of spatial awareness. Possible acoustic communication of the proposed strategy could be described as "a solitary stream, constantly wandering in different directions near the ground." The article proposes consistent terminology considering the practice and theoretical basis of musicians' communication to avoid using descriptive wage metaphors in compositional activities.

When discussing the application possibilities of the intonation methodology, it can be pointed out that the larger the number of the intonation codes listed in table 2 are included in the composition, the stronger the spatial potency of sound can be achieved, which is traditionally referred to as "rich" musical expression. Undoubtedly, the extent of the developer's expertise and enhanced practical abilities are increasingly crucial. Furthermore, the intonation methodology allows one to choose their aim while composing, whereas the intentions of the last line (16–18)—syncopation with complementary polyphonic counterpoint, control of diatonic and chromatic melodies, use of extended timbre possibilities for contour formation—can be associated with a level of skill in composing. Nevertheless, intonations at the lower sub-system level should not be underestimated either. Although these codes are not examined in the article, additional means of achieving system-level entrainment goals could be applied using composing techniques "behind" the spatial diagrams.

It is worth noting that the codes presented in table 2 with a white background only depict the strategies of the structures. For instance, the first code only assigns durations to lines vs. accents; although the design of the codes in the sub-system hides the combined cyclicality, which does not contradict the specified system structure but allows for some associative variation:

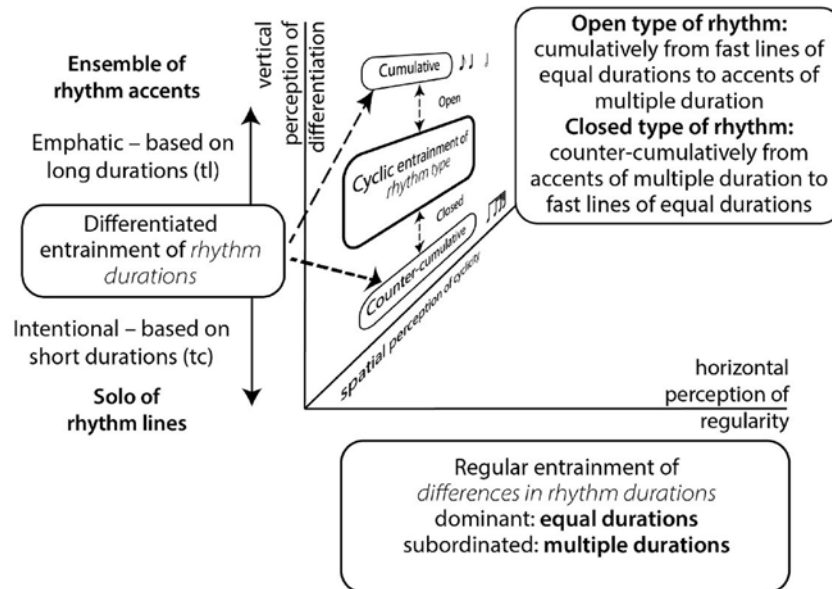


Figure 14 (S. Mickis)

As shown in figure 14, the aim of system-level intonation code 1 (using line and accents durations) begins with the articulation of multiple durations (indicated in the horizontal dimension in the figure). An elementary subordination of durations is obtained by drawing the attention of the listener with accents, when long durations cross the *tc/tl* (short/long) threshold, that is, the time intervals of accents, and approach the duration of one second. Therefore, the outcomes of elementary expression, aside from attracting attention, are only a prerequisite for the regularity of the musical time. Additionally, in the figure we can see the derived spatial dimension, which reveals the possibility of not being limited to merely two types of durations of the *tc/tl* ratio, in order to extract the openness/closure of the rhythm.

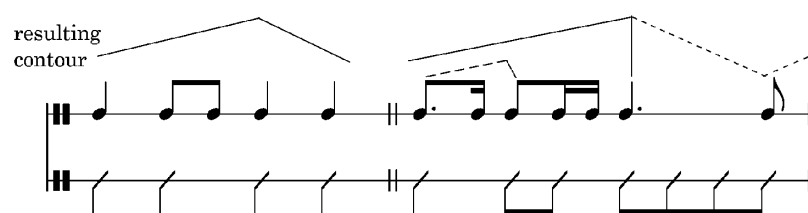


Figure 15

The contour of the second bar in figure 15 acquires spatiality due to cumulative durations. A more expressive (compared to the Arch contour in the 1st bar) *inverse gap-fill* is formed (see the contour types in figure 9), exposing intermediate durations between the structural dotted eighth and a dotted quarter. Such structure adds potency (shown with the dotted line at the end of the 2nd bar) for intonation to become the most spacious axial contour. Spatial quality is also ignited with the gap-fill micro-contour (over one tactus beat, shown with the dashed line at the beginning of the second beat), which creates a structural (end-of-contour) accent on the second beat. Due to the structure of the latter (*tc* given as a sixteenth note), the tactus (*tl*) accents become associated with the eighth notes (shown in the bottom staff of the second bar in figure 15). Therefore, the contour acquires a more energetic line, actively connecting the structural accents in beats 1 and 3, which

are identical in both bars. Although these accents are subordinated to the contour at the system level with accents of intonation code 4, the dominant (code 1) contour's content entrains empathy only in the second measure. Or, to put it another way, repeating the second measure in a pulsed manner (for a single measure becoming equal to one pulse beat) conveys the complementary intonation of the ensemble when the first measure, repeated in a pulse, reaches only nominal intonation.

The three-dimensional diagram of figure 14 shows a possible direction of further research on the topic presented in the article. Each intonation code in table 2 incorporates such extended variation at a sub-systemic level, and the latter can be equated with the intonation technique. The author has presented and classified various techniques for intonation within the compositional elements. Therefore, it is likely that future publications will expand on this subject-matter.

Conclusion

A concise list summarizes the discoveries presented in this article:

1. Spoken intonation is structured, originating from only a few different codes.
2. The purpose of speech (why it is said) is intoned by combining frequency and effort codes.
3. Musical intonation is also structured, based on conceptual models of entrainment (synchronization to the time of the music).
4. The sounding intentions of the music are intoned by combining regularity and differentiation entrainments, delivering the purpose why such a musical intonation was created.
5. In both speech and music, the means of expression affect the time and pitch of communication signals, which in music are combined in order to obtain endings/cadences and development/through-composed directions in composed *contours*.
6. The contours perceived in the short-term memory in music composition are too complex to be analyzed at one level. So, instead, their treatment is split into the super-system, system, and sub-system levels, using the TRIZ system evolution concept.
7. At the systemic level of intonation, entrainment intentions are realized in pre-perceptual sensual dimensions:
 - a) The regularity of intonation, or the time of intoning, is composed using rhythm.
 - b) The intonation of differentiation, or the pitch of intoning, is performed in the tonal domain.
 - c) Combining the first two entrainments, a higher-level differentiated regularity, or cyclicity, is obtained, intoning contours in the stream.
8. System-level intonation corresponds to the compositional style domain of 18 intonation codes to predict sound strategies perceived by the listener.
9. Sub-system level intonation corresponds to the domain of intonation techniques, which defines intonation variations of compositional elements in creating 18 system-level entrainment codes.
10. Super-system level intonation corresponds to the musicological practice of evaluating the sound of a composition. At this level, a composer can intone based on dualistic pairs of homophony/polyphony, harmony/melody, specific/extended articulation, and principles of arrangement.

As can be seen, due to its multi-level structure, the presented methodology can contribute to learning to create music, solving questions relating to compositional concepts, and evaluating the sounding results of the compositional outcomes. Let us hope that formulating these guidelines without making complex terms, connecting the latter with the psychology of music perception and the usual communication practice of musicians, will inject applied life into the presented methodology.

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Muzikos kompozicinių elementų intonavimas

(2 dalis)

Santrauka

Tai straipsnio tęsinys (antra dalis), kuriame aptariamos kalbos intonacinių principų taikymo muzikinėje gramatikoje galimybės. Pirmoje straipsnio dalyje (Mickis 2021) buvo pristatyti intonacinių kodų ir įtraukties tipų konceptai, o šiame tekste jie modeliuojami muzikinės praktikos kategorijomis (*bazinė / išvystyta, solo / ansamblis, uždara / atvira*). Šiuo tikslu trys intonacinės sferos (horizontalioji, vertikalioji ir erdvinė) perkeliama į tris komponavimo lygmenis: rezultatyvųjį spektrą, komponavimo stilių ir esminius muzikos struktūrų elementus. Siekiant charakterizuoti komponavimo stilių, yra formuluojami požymiai, kurių klasifikaciją reprezentuoja aštuoniolikos intonacinių kodų taksonomija: pradedant ritmo trukmės išraiška ir baigiant išplėstine sudėtingų kontrapunktinių faktūrų artikuliacija.

Straipsnyje pateikiamas kognityvinis kiekvienos intonacinės priemonės pagrindimas, siūloma permąstyti komponavimo praktiką remiantis intonacijos, muzikos suvokimo ir įtraukties dėsningumą tyrimais. Metodikos praktinę vertę galima apibrėžti kaip gebėjimą nagrinėti atvirą ir uždarą kompozicinių elementų (uždaras ar atviras metras, pulsas, tonalumas ar srauto spektras) intonavimą. Gilesne prasme ji suteikia alternatyvą tonaliam, dodekafoniniam, setų ar formuliniam kompozicijos metodams, įvesdama intonacijos ir gramatikos konceptus.

Pirma straipsnio dalis užbaigta teoriniu apibendrinimu, kurį vainikavo diskusija apie tai, kokių reikėtų žinių norint sukurti atitinkamą kompozicijos intonacinę aplinką. Šioje dalyje nagrinėjama, kaip taikomos teorinės žinios, kai muzikos komponavimo priemonėmis kuriamos ritmo, tonų ir srauto intonacijos.

Graphicacy: Imagining, Creating, and Interpreting a Musical Work through Images

Abstract. For Charles S. Peirce, any visual-spatial thinker has the ability to communicate his ideas with a higher degree of resolution by applying *graphicacy* as a way to integrate perception, intuition, and imagination in order to interpret spatial information without the use of language. In a musical context, creating a drawing can be compared with the creation of a graphic representation of music conceived in the composer's imagination. This peculiar fact directly indicates the need to use drawing as one of the fundamental ontological figures of a musical work. In musical terms, graphicacy could be related to the traditional form of musical notation, however, based on Charles S. Peirce's philosophical postulates for what concerns scientific reasoning and its implication in drawing as a cognitive activity, non-traditional diagrammatic form of musical notation has the ability to engage and integrate various forms of perception, intellect, and emotion, providing a higher range of communication between the imagination and the reality of the musical matter. Two alternative forms of diagrams are presented in the following paper: (1) looking backwards during the second half of the 20th century, Iannis Xenakis proposed perhaps the first and most innovative method for electro-acoustic musical creation using drawing as a form of immediate representation of continuous musical fantasies—the UPIC system; (2) as for the second type, I will deal with the notion of the *macro-timbre* continuum, together with the methodology of chrono-graphic recording and the *eau'oolin*¹ system created by Julio Estrada. In each of these types, the musical imagination leads to different results in terms of musical organization in the final score, and finally to the interpretation of the musical work as a new form of communicating the primary idea represented in a diagrammatic form.

Keywords: abductive reasoning, graphicacy, imagination, Julio Estrada, Iannis Xenakis, Charles S. Peirce.

Introduction

The present paper addresses the issue of graphicacy and its implications in the art of musical creation from the second half of the 20th century until the first two decades of the 21st century. For this reason, the author presents two major composers who, among others, applied graphicacy as an ontological figure in their musical output: Iannis Xenakis (1922–2001) and Julio Estrada (b. 1943). In order to present my hypothesis, the trajectory of this paper is presented in two parts. (1) The concept of graphicacy is approached as a starting point from the postulates of abductive reasoning proposed by the American mathematician and philosopher Charles S. Peirce, who considered graphicacy or the ability to represent ideas through images, and *beelddenken* (or “pictorial thinking”) as a form of communicating ideas without using any verbal form, together with imagination as an essential part of scientific discovery. (2) The relationships that exist between graphicacy in the process of musical creation, and how the two aforementioned artists individually developed this method to better connect the musical imaginary with the reality of sound. In an effort to illustrate the relationship between graphicacy and the process of musical creation, first of all, the author of this article presents a brief discussion of Iannis Xenakis's statements regarding the implications of drawing as an elementary part of the cognitive process of creativity; as a second example, the document delves into the compositional philosophy of Julio Estrada's composition, discussing the necessary arguments to support the author's hypothesis regarding the imagination, the chrono-graphic recording of the musical material, and its implications regarding the interpretation of the musical score.

1. Abduction and Scientific Imagination

In Charles S. Peirce's pragmatic philosophy, abductive reasoning is essential because it serves to explain the process by which the mind leads to the formulation of a new theory. Peirce generally described this type of thinking as follows: “Abduction consists of examining a mass of facts and allowing these facts to suggest a theory” (as quoted in Pechlivanidis 2017, 138). In Peirce's theory, the concept of imagination is semantically close to the concept of intuition, which is why he emphasized the need to study both spheres of brain activity: imagination and rational thinking. He argued that “if pragmatism is the doctrine that every conception is a conception of conceivable practical effects, it makes conception reach far beyond the practical. It allows any flight of imagination, provided this imagination ultimately alights upon a possible practical effect; and

¹ From the Nahuatl language: *eua*—to fly; *oolin*—movement.

thus many hypotheses may seem at first glance to be excluded by the pragmatological maxim that are not really so excluded” (Peirce 1931–1935, CP 5.196).

In the fifty years that Peirce devoted to analyzing this philosophical archetype, he did not formulate a single general definition of abductive reasoning, but offered various interpretations of it. In the philosopher’s essays, we find several analytical definitions and terms used to define this type of inference, as mentioned by Christos A. Pechlivandinis: “Abduction, retrodution, hypothesis, hypothetical inference, presumption are the terms used by Peirce for ‘abduction’” (Pechlivandinis 2017, 145).

Charles S. Peirce studied the phenomenon of abductive reasoning not only in terms of philosophy. He noticed its usefulness in pedagogy, he used this form of reasoning to explain the processes that take place in chemical compounds and physics, and also to solve mathematical problems by experimenting with diagrams, which he classified as an exercise of the imagination to access abductive reasoning. Graphical experiments carried out with this method proved to be very useful in school teaching at the primary level of education. Seymour Simmons III emphasized this issue by distinguishing between two spheres of influence of Peirce’s pedagogy: “First, Peirce’s own use of drawing reminds us that drawing is a cognitive matter, involving the full range of thinking skills while integrating thought with perception and feeling—in short a whole-brain, holistic experience with applications across the full range of disciplines. Second, Peirce’s experimentation with perception and interpretation urges teachers to focus students’ attention on the way drawings are read and the mechanisms in which they are accurately, inaccurately, and diversely understood” (Simmons III 2017, 129). The author claims that the implications for teaching drawing under Peirce’s approach to abductive reasoning could lead “to reestablish[ing] its role, as an essential aspect of graphicacy, in general education” (Simmons III 2017, 130). In this last envelope the author highlighted the term *graphicacy*, which refers to “the ability to convey or interpret spatial information not easily communicated in words or numbers” (Simmons III 2017, 119).

According to Pechlivandinis, Peirce’s reflections on the functioning of the imagination, vision, and instinct as elements of the reasoning process, contained in his notes that he kept since 1890, are characterized by a greater maturity in explaining the essence of abductive reasoning. The American philosopher defines imagination, intuition, and experimentation as the tools of reason used to formulate new theories. He also explains the differences between abductive reasoning and deductive and inductive reasoning. In his notes, he writes: “Abduction is the process of forming an explanatory hypothesis. It is the only logical operation which introduces any new idea; induction does nothing but determines a value, and deduction merely develops the necessary consequences of a pure hypothesis” (Pechlivandinis 2017, 134–135).

Peirce focuses on abductive reasoning as part of his scientific discoveries in his notes entitled “The Nature of Inference” (1888). There he distinguishes between two methods of reasoning that justify the use of imagination, vision, and intuition. He explains it in this way:

Leading principles are of two classes: those whose pretension it is to lead always to the truth unless from the false, and never astray; and those which profess to lead only to the truth in the long run. This distinction separates two great branches of reasoning, the one bringing to light the dark things of the hidden recesses of the soul, the other those hidden in nature. We may, for the present, call them Imaginative and Experiential reasoning; or reasoning by diagrams and reasoning by experiments. (Peirce 1931–1935, CP 4.74)

Further arguments demonstrating the advantages of abductive reasoning are considered in the notes entitled “Abduction” (Peirce 1931–1935, CP 7.218). Peirce describes the exercises of the imagination and intellect as mediators used in scientific research. When used in tests, they allow the researcher to choose the most satisfactory result. In this way, a hypothesis that provides an explanation of the phenomenon under study is formulated. Another situation in which the two mediators mentioned above are useful is a method of questioning everything that you want to create. It forces you to use your imagination and intuition. By means of imagination and non-conventional reasoning, a human being is able to perceive all the possibilities that may relate to an event that has taken place, as Peirce claims: “I have already pointed out that it is a primary hypothesis underlying all abduction that the human mind is akin to the truth in the sense that in a finite number of guesses it will light upon the correct hypothesis” (Peirce 1931–1935, CP 7.220).

According to Peirce, every scientific research is based on the reconstruction of previously used models of investigation. It is in this reconstruction that the imagination plays a determining role in order to provide new results that are questioned and reconstructed again until the researcher achieves a plausible hypothesis

which further will provide a new research. In this way, abductive reasoning operates on a continuum that transits between the following components as I propose: perception–guessing–observation of the reality–imagination–creativity–creation of new models–experimentation–testing new models previously conceived in the imagination–hypothesis–results–observation of the reality. From the above sequence, two important elements can be observed: 1) on the extreme sides the same component is presented—observation of the relationship—with the difference that in the beginning the intuition is highlighted in comparison with the opposite extreme where hypotheses are presented, which in the future could suggest new forms of intuition; 2) the center is dominated by imagination and experimentation, two essential components in the process of abductive reasoning, both crucial for musical creation as well. All the previously mentioned aspects of abductive reasoning focus on the exercise of imagination, intuition, and creativity as determinants of the ability to formulate logical, factual questions. Thus, Peirce’s arguments about the advantages of abductive reasoning refer to the exercise of the imagination, while always focusing on the situations observed in reality. The absence of either of these two components of reasoning prevents us from achieving objective results.

2. Visual Thinking and Musical Reasoning

Based on the aforementioned sequence of components, we can stop at the central point—imagination and experimentation. According to Peirce’s postulates regarding abductive reasoning, visual thinking increases imagination and at the same time develops creativity in order to find more eloquent solutions that, according to Peirce, do not require the use of language as a means of communication. Peirce expresses this idea as follows: “I do not think I ever reflect in words: I employ visual diagrams, firstly, because this way of thinking is my natural language of self-communication, and secondly, because I am convinced that it is the best system for the purpose” (as quoted in Simmons III 2017, 129). As Kathleen A. Hull emphasizes, for Peirce, visual thinking is perhaps one of the most basic and clearest ways to represent ideas, since the philosopher “assumes that the process of thought in the mind is not ‘composed of distinct parts corresponding to the argument of the logical representation of it, each requiring a distinct effort of thought.’ Thought ... is continuous and begins at percepts, which cannot be fully represented in words. Language cannot represent the movements of thought” (Hull 2017, 152). What Peirce refers to in his statement is what is known by a group of scientists in the Netherlands as *beelddenken* (pictorial thinking).² People who can be diagnosed under this term are characterized by having the ability to think and express their ideas with images without the need to use words. It is very likely that Peirce belonged to this group of individuals, hence his facility and naturality to resolve mathematical and philosophical problems by applying diagrams as a form of scientific reasoning. Considering Peirce’s hypothesis for what visual thinking and imagination concerns, it is possible to look for a connection between visual “thinking” and auditory “thinking,” where abductive reasoning involves simultaneously an imaginary 3D image of a sound structure and a graphical structure of the sound in motion.

In a musical context, the practice of drawing directly influences the process of creating music by activating both auditory and visual perception. Creating a drawing can be compared to the creation of a graphic representation of the music created in the composer’s imagination. This peculiar fact directly indicates the need to use drawing as one of the fundamental ontological figures of a musical work, indispensable in Xenakis’s musical production which spans from the 1950s³ and Estrada’s musical practice.⁴

² This problem is addressed by the philosopher Kathleen A. Hull in the article entitled “The Iconic Peirce”. Hull points to Maria J. Krabe’s findings that “picture thinkers reason without the use of language and ‘see’ the answers to problems in an intuitive way” (Hull 2017, 151).

³ “From 1953–54, Iannis Xenakis began with precisely graphically recorded compositional designs, which were later rewritten into traditionally notated scores Design notation and performance instruction, audio recording, and computer presentation may present themselves in many works of contemporary music, especially in many of Iannis Xenakis’s works, with varying degrees of precision and ambiguity” (Frisus 2020, 170).

⁴ Back in the year of 1983, Estrada propose a new chrono-acoustical methodology of musical creation, which is based on the unification of the whole musical material inside a large sphere of rhythm-sound, which Estrada refers to as “macro-timbre continuum”. In this macro-timbre, the musical perception is integrated by all the physical variables of the sound—frequency, amplitude, and harmonic content (Salas 2017, 108). This methodology is developed in conjunction with the chrono-graphical methodology, which is based on the drawing of the rhythm-sound components within a macro-timbre. The combination of both methodologies allowed him to create around 28 musical works, among the most outstanding works can be mentioned: the *yuunohui* series (1983–2020), the String Quartet *ishini’ioni* (1984–1990), the Multi-opera *Murmillos del páramo* (1992–2006) and *Quotidianus* (2006) for string quartet and vocal.

Before going any further, it is important to highlight Peirce's last sentence from the above statement, and thus to stop reflecting on the relationship that exists between music and language—a reason that forces us to question whether music is a language if the idea of the musical work lands under a traditional model of notation. If the intention is to create a musical idea within the highest degree of resolution applying traditional notation,⁵ the answer would be: yes, music is a language, but limited in what refers to the movement of sound in the imaginary. In contrast, following Peirce's statement related to pictorial thinking in a musical context, leads us to observe that music is no longer a language. Now intentionality forces the creator to operate in a different kind of musical reasoning. By using visual thinking as the main process of reasoning, the creator of music has the ability to communicate the movement of sound as he or she imagines it. Moreover, with the help of an analog representation, in this case graphicacy, it is possible to achieve musical textures that can clearly express and communicate the essence of the musical idea. This idea can be supported by Estrada's following statement: "Processes of an analogous order, such as executing, recording, narrating or drawing of musical fantasies, provide direct access to their objective register and open up a new space for the methods of musical creation. These processes question the idea of direct writing as an appropriate formula for representation of the imaginary, and place it among the concrete methods derived from transcription—or from the 'conversion'⁶ of a type of writing" (Estrada, in press, 64).

3. Graphicacy of the Continuum in Music: the Cases of Xenakis and Estrada

Considering the essence of musical creativity from the continuum perspective runs the risk of treating any theory of music solely as a tool in the process of composing. At the moment of creating a musical work, analytical thinking can naturally reveal itself, dividing the musical material rich in detail and dynamic in its form into sequences. If the artist succumbs to analytical thinking and finds theoretical support in it, then the continuum becomes only one of the tools for developing sound effects, which has nothing to do with creative impulses coming from the artist's most subtle imagination. On the contrary, if the goal is to create musical matter as close as possible to musical fantasy, then, in the act of creation, it is necessary to eliminate any theoretical "filter" beyond the experience itself. Only then the musical matter manifests itself as the continuum that allows the artist to create a relationship between reality perceived by the sense of hearing and imagination. Here I would like to shed light on the compositional methodologies of two composers—Iannis Xenakis and Julio Estrada. The relevance of both is due to the fact that the application of drawing as an essential part of the composition process gives way to removing the theoretical filters that can hinder the communication between the musical imaginary and the reality of the musical work. In the first case, this liberation from theoretical filters is greatly accentuated by the implications it has in the area of musical pedagogy. The UPIC, at the time, was a revolutionary system that promoted new ways of understanding musical creation from spontaneity. In the second case, the chrono-graphic method gives the creator the facility to highlight all the components of the rhythm-sound in the continuum with a high degree of resolution.

3.1. The UPIC system of Xenakis

Looking back to the second half of the 20th century, Iannis Xenakis (1922–2001) proposed perhaps the first and the most innovative method of electro-acoustic musical creation using drawing as a form of immediate representation of continuous musical fantasies: the UPIC (Unité Polyagogique Informatique CEMAMu) system. From a pedagogical perspective, "the UPIC is a device for anyone who wants to open up new pathways to music" (Frisus 2020, 163) allowing to instantly create sounds without the need to resort to traditional musical notation. Consistent with Peirce's assumptions about drawing as part of abductive reasoning, Xenakis's approach to musical creation provides similar results when he discovers "that not only architecture, but also music can emerge from precisely recorded designs: lines on the drawing surface as pictures of sustained or moving tones in the tonal space" (Frisus 2020, 163). In this way, abductive reasoning is activated through drawing, making it possible to combine intuition with musical creativity. As a result, the

⁵ According to Estrada, traditional notation "is based on a limited code of symbols ... with stereotyped verbal indications, as can be observed in much of the traditional European music—*espressivo*, *con anima*, *con passione*, ... or others" (Estrada, in press, 48).

⁶ This term is explained by Estrada as follows: "In the method of rendering musical data through drawing, musical writing is not a *transcription* since this would imply a change from one type of writing to another. Instead, the notion of *conversion* becomes more representative of the passage from graphical data to the code of music writing, and in turn leads us to the notion of a *resulting score*, established only *after* the graphical form" (Estrada 2020, 320).

musical structures that emerge from this specific way of creation would be impossible to obtain if they were considered only from a traditional method of graphic representation (strictly musical writing). In the following statement, Xenakis provides a clear explanation of what is meant by graphicacy in musical creation and how this method can be used to approach a new form of communication:

If you draw lines on a blackboard, you can ... create sounds and music.... Not just sounds, but also developments of rather complex sounds, that is to say, of music. ... And drawing is an ability of every human with a hand and a brain; the hand is the organ closest to the brain. ... Giving everyone the opportunity to compose music leads to a double result: you make the creative activity available to everyone, and on the other hand, there is no longer this abyss between any avant-garde (there are always avant-gardes) and the rest of the audience. Rather, it's about building bridges and being able to think music, meaning creating music with everything that comes with it. ... For everyone. From the age when the child can hold a pencil and listen, to adulthood and until death. (As quoted in Frisus 2020, 174)

Xenakis's methodology confirms—without being the foundation of his thesis—that the abductive reasoning in the process of musical composition can be increased through drawing, resulting in a new form of communication between the creator and the recipient of any musical work. From a semiotic point of view, the UPIC system anticipated the use of drawing as an essential component to activate the musical imagination. Xenakis gave the possibility of instantly projecting the movement of an acoustic phenomenon through a graph. The importance of this simple but determining factor lies in the fact that the movement, depth and intensity of the sound object are expressed in detail by the graph, and this graph is no longer just a sign representing a sound that requires a musical instrument or human voice in order to be heard as an acoustic phenomenon, as it occurs in traditional musical notation. Although Xenakis had already ventured into drawing as an experimental method to obtain clouds of sound masses—*Metástasis* (1953–1954) and *Pithoprakta* (1955–1956)—the UPIC system presented a new discovery and, at the same time, a dilemma, as it was a computer system and not an acoustic instrument through which sound was created. In 1979 Xenakis, in an interview in *Le Monde*, is questioned as to how the UPIC system managed to combine technology with creative potential. Xenakis offered the following answer:

The computer should not be used only for the synthesis of sounds, but also for macrostructures, large-scales constructions. ... how to transmit to the machine a notation and concepts that the musician learns in the conservatories? The solution was the hand: let the musician give his order to the computers through drawings, not punch cards or programs. (Xenakis 1979, 96)

Xenakis's UPIC system freed music creation from the rules imposed by traditional music notation by applying drawing what is called a "sinsign," which is a type of "qualisign" named by Peirce.⁷ For the first time, at least in the European musical culture of the 20th century, a new system of musical notation and musical creation provided certain artists, interested in this type of musical reasoning, the possibility to carry out experiments based on musical graphicacy with or without the use of external technologies, experiments that later gave a way to new theories and philosophies of musical creation as is the case of the second artist—Julio Estrada.

3.2. Chrono-graphical methodology of Estrada

Back in 1980, Julio Estrada⁸ came into contact with the UPIC system. Estrada intended to approach and compose his first and only electroacoustic musical work *euo-on* (1980). It was an entirely experimental

⁷ "Qualisigns' are attributes abstractable from any number of instances, for example, the qualities of roughness, or depth, which can occur in different forms and contexts. Actual instances (objects or events) in which qualities such as these can occur are called 'sinsigns,' the 'sin' referring to 'single' or 'simple,' or, as Peirce puts it, 'being only once'" (Simmons III 2017, 120).

⁸ Julio Estrada, a Mexican-Spanish artist, born in Mexico City in 1943, is one of the most prominent music creators of the last decades. He is also a theorist, a creator of new, original theory of musical creation. Among his most outstanding works there are: the electro-acoustic music *eua'on* UPIC (1980), the String Quartet *ishini'ioni* (1984–1990), *eolo'oolin* for a sextet of percussionists (1984–1998) the series *yuunohui* (1983–2020) for strings, wood-wind, noisemaker, keyboard and vocal, and the Multi-opera *Murmullos del páramo* (1992–2006). The compositional output of Estrada is complemented and shaped by the research from the field of theory and philosophy of music, done during his scientific research at the Instituto de Investigaciones Estéticas (IIE) UNAM. The reception of Estrada's theoretical postulates, as well as the musical work itself, can be observed not only in the artist's home country—Mexico, but also in countries of the European continent such as England, France, Spain, Germany, Portugal, Poland, Norway, Switzerland, Sweden, and Italy; on the Asian continent in China and Japan; on the American continent in Brazil, Chile, Canada, Cuba, Peru, the United States, and Uruguay. While in these countries the resonance of Julio Estrada's

form of using drawing as a medium to spontaneously link the musical reasoning with the imagination. In his own words, Estrada described the experience as follows: “My intention was to observe the link between the dynamic and psychic potentials through the inflections given to the drawing within the continuous medium and to create, with massive transformations, a texture that evokes the mental environment of the imaginary” (Estrada, in press, 64).

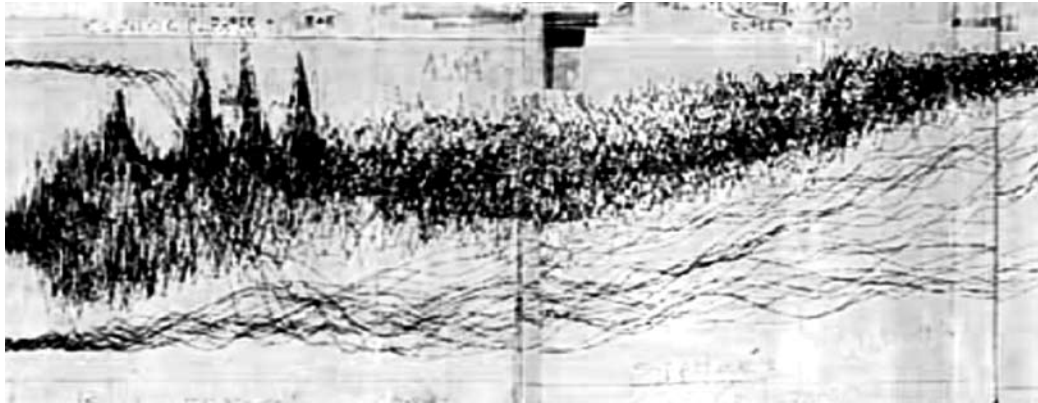


Figure 1. Julio Estrada *eua'on* (UPIC).

After completing his experience with the UPIC system, in 1983 Estrada began to develop his own chrono-graphic recording methodology presented in a graphic design, made by hand or using a digital transcription system, the so-called *eua'o'olin* system.⁹ The first design created by the system was called the *yuunohui*' cycle,¹⁰ which currently consists of eight series of compositions for solo instruments and two series for chamber music, all based on the same graphic composition. The total set of ten *yuunohui* series, composed for solo instruments or chamber ensemble and vocal parts, is as follows:

- *yuunohui'yei* (1983) for solo cello,
- *yuunohui'nahui* (1985) for double bass solo,
- *yuunohui'ome* (1989) for solo viola,
- *yuunohui'se* (1990) for solo violin,
- *yuunohui'se'ome'yei'nahui* (1994) for string quartet,
- *yuunohui'tlapoa* (1999) for any keyboard instrument, e.g., piano, organ, harpsichord,
- *yuunohui'wah* (2008) for noisemakers,
- *yuunohui'ehecatl* (2010–2012) for solo or ensemble of any woodwind or brass instruments,
- *yuunohui'sa* (2017–2020) for solo voice,
- *yuunohui concertante*, which integrates each of the series created between 1983 and 2020.

This last series can function as a chamber orchestra piece with any number of performers, without the need for a conductor, because the piece is arranged so that each instrumentalist functions as a soloist.

This method proposes to establish a new technique for transcribing rhythm-sound components by means of drawings. The musical material intuitively perceived by the composer is presented in the form of a graphic design, made by hand or using a computerized *eua'o'olin* transcription system.¹¹ The interpretation of a large amount of information to be processed into a graphic image requires a high degree of auditory involvement on the part of the composer and his ability to translate the parameters of sound images into the language

theory and musical works is noticeable and confirmed by concerts, phonographic recordings and scientific and critical texts, so far in Lithuania it has been minimal.

⁹ It was created by Estrada himself at the Instituto de Matemáticas, UNAM, México.

¹⁰ From the Zapotec language, *yuunohui*—fresh clay.

¹¹ Estrada explains his method as follows: “Transcription from the sound-rhythm continuum is certainly one of the most revolutionary techniques in new music composition ... The musical imaginary can be understood as a private inner world, consisting of intuitions, impulses, free associations, internal representations, memories, fantasies or reverie-induced aural perceptions. The imaginary can be translated into music through a method of chrono-graphic recording, in which the musical matter is divided into numerous chrono-acoustic categories” (Estrada 2002, 70–71).

of graphics. To achieve this goal, Estrada uses four stages of transcription. Each of them contributes to the transformation of the auditory imagination into the graphic one. The method of translation is explained by Estrada in the following four steps: “I. A chrono-graphic recording—an exact copy—of any musical material. II. The assignment of a set of reference scales to selected parameters in order to obtain the conversion of chrono-graphic data. III. A set of alternatives for transcribing data into a multidimensional musical score. IV. A musical performance that is a new version of the original material (I) based on the resulting score” (Estrada 2002, 80).

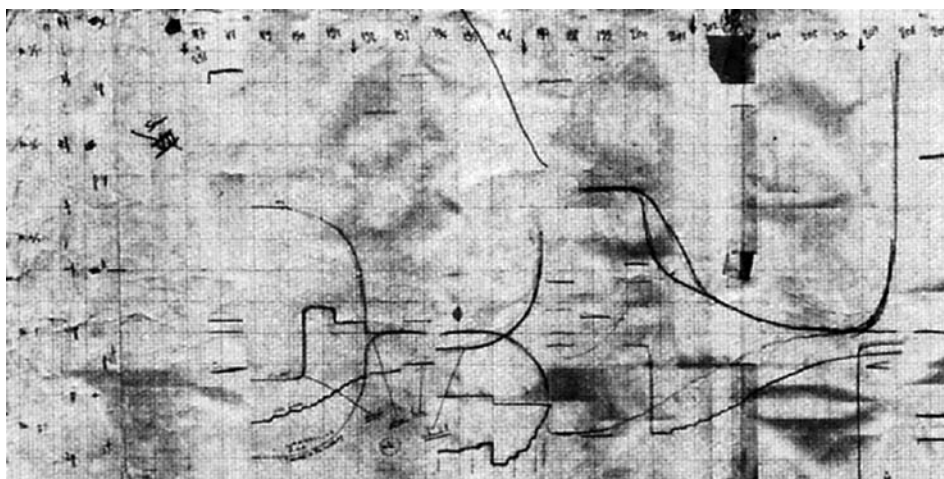


Figure 2. Julio Estrada *yuunohui*' (1983). Original chrono-graphical notation.

4. Reality and Imagination in Estrada's Theory of Composition

In Estrada's philosophy of composition, imagination encompasses everything that appears to the creator's mind:¹² it is a product of his individuality, manifesting itself through dreams, fantasies, memories, recollections, acts and states, etc. In music, it is more of a mnemonic process. Estrada explains that in order to experience the musical imagination, certain conditions are needed that are only available in the space and time of solitude, similar to those we find during sleep. At the same time, the material that appears in the state of imagination is not always identical to what appears in musical reality. The composer expresses it as follows: “The inner experience of the imagined occurs in states of solitude.... Objects of the imagination are in some cases not identical to how they are concretized because they often disappear from the control of those who perceive them” (Estrada 1994, 42). Estrada emphasizes the importance of a dialogue between two factors: musical irrationality (which is based on imagination and auditory perception) and musical rationality (which is based on the acoustic reality). Musical creation becomes more authentic when the following areas are combined in the act of creation: imagination and musical reality. The study of these processes makes it possible to base a new musical language on the relationships that develop between auditory perception and empirical reasoning. Estrada proposes to study three components: (1) mental atmosphere; (2) perceptual tendencies; and (3) movement. According to Estrada (2020),¹³ (1) “the concept of mental atmosphere refers to the mental state that accompanies the imagination during the intense emotional experience in the process of creating music.” Estrada defines this aspect of imagination with the help of the human instinct to recognize phonetic structures with different levels of expression and the associated sense of the pitch of a musical object.

¹² In his own words, Estrada explains this idea as follows: “This aspect has characterized my work ever since, where the structure of dreamlike—even delirious—messages should be the liberating material explained through the theory. Through this, my notion of music theory continued to grow, in order to understand the imagination with categories similar to those of the physical reality of musical material. From there I could see that the nebulous or almost real qualities of the imaginary cannot escape the qualities of the world of physics, which demands that fantasies be confronted with an attitude of full awareness” (Estrada 2001, 222).

¹³ Interview by the author.

(2) Perceptual tendencies are “the ability to actively combine the senses with rational organization for the purposes of composition” (Estrada 1994, 51). Music is created through the combination of imaginary musical content and the process of rational organization of musical material. Given that each composer uses the possibilities in different ways, the results are endless. Estrada cites three cases in which different strategies for organizing musical material emerge. He illustrates them with the music of three composers from the second half of the 20th century: a) György Ligeti’s micropolyphony, where the organization of the sounds is the result of the interweaving of different layers of repetitive melodic modules related to the natural sense of harmonic sounds; b) the evolution of music in Conlon Nancarrow’s organization of time, where auditory illusions are created by manipulating time with “canonical imitations” of poly-tempo; c) the sonic masses of Iannis Xenakis, which eliminate any sense of pulse and enhance the sense of sonic space, which Estrada describes as cloud formations of sound.

(3) The explanation of movement is that “the sensations associated with the perception of movement coming from the musical imagination allow us to obtain somewhat more objective descriptions [of these processes] due to their similarity with reality” (Estrada 1994, 53–54). Analogous to Xenakis’s methodology within the UPIC system, sound movement occurs naturally and instantaneously. The act of drawing allows the musical object to be represented by a “sinsign” providing its qualities: pitch, amplitude, color, and movement of sound in space-time. Besides these similitudes, the idea of representing the movement of the sound in Estrada’s philosophy is related to the concept of the movement in music characteristic of the view of the indigenous Mexicans,¹⁴ who express the movement observed in nature or in the imagination in songs and rhythms that are not based on the mathematical division of tones or pulses, as in the case of the European tradition of art music.

This last extended process theory of composition was shaped by Julio Estrada from the early 1980s until 1994. Its practical application in the creative process is linked to the search for new methods of interpreting his musical ideas. It is the result of a long period of research and creative work based on the findings of the humanities and social sciences (psychology). For example, the perceptual processes through which various forms of auditory and graphic representation are manifested inspired the composer to analyze the process of transforming imagination into musical notation. On the other hand, the value of Estrada’s research into the physics of sound should be emphasized, using the technological advances necessary to experiment with UPIC and, later, with his own digital program *eua’oolin*. The conjugation of these two branches of research has made it possible to create a comprehensive theory of the creative process, describing every aspect of it in detail. This leads to the exploration of the external universe—its sounds, colors, aromas, and textures—to express the artist’s inner world through them, with his fantasies, memories, emotions, in order to present the *in vitro* state of musical matter in the continuum as accurately as possible.

Conclusion

The type of reasoning presented in Xenakis’s methodology and in Estrada’s musical works shows connections with abductive reasoning, the essence of which was explained in the writings of Charles S. Peirce. Although both the Greek and the Mexican composers were unfamiliar with the American philosopher’s theory, they applied a similar type of reasoning. In their statements, both artists emphasized the importance of the creative role of the mind which can be stimulated by both subjective (inspiration) and objective (influence) factors. In both cases, Peirce’s theory of scientific reasoning together with the implication of graphicacy are presented in a similar way for what graphicacy means, but each case presents an independent value for what concerns the form of communication of the musical work. On the one hand, in the case of Xenakis, it breaks down the barrier that exists between the recipient and the creator, activating musical thought in a free and more spontaneous process. On the other hand, Estrada’s graphicacy communicates the reality and the imagination of the sound phenomena in the act of musical creation with a high resolution of the rhythm-sound components. Although Peirce has never used the abduction procedure to explain the complex and hardly empirically verifiable processes of musical creation, the methodology presented in this paper confirms the value of the philosophical assumptions of Xenakis’s approach to graphicacy and Estrada’s theory of composition.

¹⁴ These communities still live in northern Mexico and the southern United States.

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**Grafiškumas: muzikos kūrinio įsivaizdavimas,
kūrimas ir interpretavimas pasitelkiant vaizdus**

Santrauka

Anot filosofo Charleso Sanderso Pierce'o, bet kuris vizualiai ir erdviškai mąstantis žmogus geba idėjas perteikti pasitelkdamas grafiškumą. Tai būdas interpretuoti erdvinę informaciją nevarojant kalbos, bet integruojant suvokimą, intenciją ir vaizduotę. Muzikiniame kontekste grafiškumas susijęs pirmiausia su kompozitoriaus vaizduotėje sukurtos muzikos grafine reprezentacija. Šis faktas vaizdines priemones leidžia traktuoti kaip vieną esminių ontologinių muzikos kūrinio aspektų. Ir nors grafiškumas tradiciškai siejamas su muzikine notacija, Peirce'o filosofiniai postulatai apie mokslinį samprotavimą ir su juo susijusią piešimo reikšmę atveria platesnių šio aspekto traktavimo galimybių. Pavyzdžiui, netradicinis grafinio muzikos užrašymo būdas geba integruoti įvairias suvokimo, intelekto ir emocijų formas ir užtikrina platesnę komunikacijos tarp vaizduotės ir muzikinės materijos diapazoną.

Straipsnyje pristatomos dvi alternatyvios grafinio užrašymo formos: 1) XX a. II pusėje Iannio Xenakio pasiūlytas bene pirmasis novatoriškas elektroakustinės muzikos kūrybos metodas, kuriame piešinys buvo naudojamas kaip tęstinių muzikinių fantazijų vaizdavimo forma (*UPIC* sistema); 2) antras atvejis – Julio Estrada'o sukurta chronografinio įrašymo metodika ir *eauboolin* sistema. Abiem atvejais muzikinė vaizduotė lemia skirtingus rezultatus, susijusius su muzikine realizacija galutinėje partitūroje ir su muzikos kūrinio interpretacija kaip nauja pirminės idėjos forma.

2

SANTYKIS THE RELATIONSHIP
TARP KŪRYBINIO BETWEEN THE CREATIVE
PROCESO IR PROCESS AND
KOMUNIKACINIŲ COMMUNICATIVE
ERDVIŲ SPACES

“Speaker For The Dead”: Composition As Speculative Archaeoacoustics

Abstract. This paper presents the theoretical foundations of speculative archaeoacoustics, a methodology of composition in which artistic practice becomes a way of accessing the lost music of the Upper Palaeolithic. It begins by accepting David Graeber and David Wengrow’s understanding of prehistory as a dazzling tapestry of investigations and enquiries, before drawing a methodology of affect and creation from the work of Steven Mithen. From here, it critiques two contemporary procedures—one theoretical and one practical—for realising ancient music: to show how lost art must be reclaimed not through the empirical limit but the aesthetic exception. By adapting Alain Badiou’s theory of eternal, invariant truths through a satirical tradition that includes science- and theory-fiction, the argument concludes with the demonstration of a procedure through which we may reimagine, discover—and speak—for vanished genius.

Keywords: archaeoacoustics, Badiou, cave art, composition, Palaeolithic, prehistory, science fiction, theory fiction.

I.

“I began with the desire to speak with the dead” (Stephen Greenblatt 1988, 1). To commune with Elizabethans, Tsars, Samurai, bronze-clad charioteers, is one thing. But our stone-age forbears, whose cultures survive only in the barest traces? How would one begin such a communication—backwards in time across unimaginable millennia?

Alain Badiou’s (2013b) *Logics of Worlds* argues for the eternal, invariant nature of truths which re-surface at various points in history—even when altogether lost. The philosopher (16–20) uses a comparison between the art of the Chauvet Cave and Picasso to propose a transhistorical truth regarding representation. The eternal nature of such a truth—and, crucially, the non-causal relations between its participants—permit us to invert temporal direction: to move, for instance, from what Badiou terms the “Schoenberg event” (83) back to a speculative appearance of the truth of this manifested in our long-buried past.

This, then, allows for composition as a method for unearthing the music of the Upper Palaeolithic: a speculative archaeoacoustics. It is presented as both an act of theory fiction in the tradition of *Cyclonopedia* (Reza Negarestani 2009) and the CCRU (2017); and a work of science fiction, as proposed by novels such as *Always Coming Home* (Ursula K. Le Guin 1985) and *Speaker for The Dead* (Orson Scott Card 1986), that is, a fiction of sciences such as anthropology and archaeology. Its methodology is built upon the insights of David Graeber and David Wengrow (2021), and expanded through principles extracted from the work of Steven Mithen (2005), and a critique of existing approaches in both theory and practice.

The potential of speculative archaeoacoustics is then demonstrated in the sketch of a creative procedure for recovering a lost classic. By breathing new life into its forgotten master, this work will attempt communication across the ages: to “speak for the dead”—and forge a dialogue between modern audiences and the delights and imaginations of their ancestors.

II.

The foundational text for this project is David Graeber and David Wengrow’s (2021) *The Dawn of Everything*, which uses new anthropological and archaeological evidence to rethink the study of prehistory. The importance of doing so can be seen in a cautionary tale from the field of archaeology—that of the discovery of Palaeolithic cave art. The critic Bruno David (2017, 18) recounts the story of how the art of the Cave of Altamira in Cantabrian Spain was found in 1879, depicting this as “a legendary encounter that forced us to rethink what we thought we knew about the history of the human mind.” He (21) writes that

Nothing quite like Altamira’s cave paintings had been seen before, intricately carved excavated portable objects notwithstanding. And neither the general public nor the nascent science of archaeology, only newly informed by the kinds of evolutionary thought propounded by Charles Darwin in his *Origin of the Species* (published in 1859, a mere twenty years before the discovery of Altamira’s paintings), were yet prepared to recognise that artistic masterworks could have been made by Palaeolithic peoples.

Indeed, so difficult it was for the discipline to believe that a prehistoric society could have produced works of such sophistication that the cave’s discoverer was ridiculed for having been taken in by—what it regarded

as—so obviously a hoax (David 22). Rather, as the artworks of Altamira and Chauvet show, Palaeolithic cultures not only equal but in many ways surpass the imaginative capability of we moderns.

It is this truth that *The Dawn of Everything* attempts to set out, albeit primarily in regard to politics and social organisation. In this, Graeber and Wengrow critique accepted notions of what they portray as on the one hand, a Rousseauian fall from grace and innocence and on the other, the Hobbesian notion of prehistoric life as “nasty, brutish and short.” The authors maintain that both perspectives are mistaken: each is limited by the givenness of our own, contemporary imaginations in contrast to the boundless potential of our ancestors—which the text shows them to have demonstrated in various expressions across millennia. The book’s (107) fundamental thesis is that “from the very beginning, or at least as far back as we can trace such things, human beings were self-consciously experimenting with different social possibilities.” Concerning societal organisation, “there is no single pattern. The only consistent phenomenon is the very fact of alteration” (115). The background to this argument is obviously one of pressing intervention in our own political reality, and can be seen as a post-financial crisis response (Graeber’s involvement in the Occupy movement is no coincidence) to Jameson’s (1998) oft-quoted line that “it is easier to imagine an end of the world than to imagine an end of capitalism.” It represents an attempt to break the imaginative deadlock in which revolutionary enterprises become subsumed back into a system that resists all intervention.

Thus the authors (8) ask “how we came to be trapped in such tight conceptual shackles that we can no longer even imagine the possibility of reinventing ourselves?” Contrary to the Altamira sceptics, our ancestors knew things that we cannot even conceive of: most importantly for Graeber and Wengrow, a true satirical perspective on structural relations. They (111) argue that the “institutional flexibility” which we see from archaeological evidence—for instance, the shifting “back and forth between alternative social arrangements, building monuments and then closing them down again, allowing the rise of authoritarian structures during certain times of the year then dismantling them”—enables the capacity to step outside the boundaries of any given structure and reflect; to both make and unmake the political worlds we live in. The imperative here is not so much that we should believe in these capabilities but learn from them. While this dictum concerns social organisation, there is no reason why it would not apply to other aspects of Palaeolithic knowledge—including within the domain of the aesthetic.

III.

However, while we have surviving evidence of social structures and paintings, we do not of the ephemeral art of music. In attempting to recapture this, how might we proceed? We may begin to construct a methodology through a reading of Steven Mithen’s *The Singing Neanderthals*. The book makes the case that human language developed from a musical forbear used by our evolutionary ancestors and cousins the Neanderthals. But more important to our present line of argument are the—largely unstated, but nevertheless absolutely crucial—methodological principles that it employs. That is, the ancillary thesis of this work, perhaps more important than its primary one, concerns the use and affirmation of affect and an aesthetic or even religious feeling of the presence—and therefore reality—of these long-vanished individuals. In doing so, Mithen makes the case for an epistemology of the vanished, showing what lies beyond empirical knowledge to be crucial to archaeoacoustic study.

Right at the outset, Mithen (2) frames his critique of the discipline thus: “While archaeologists have put significant effort into examining the intellectual capacities of our ancestors, their emotional lives have remained as neglected as their music.” The methodological consequences of this can be seen in a later passage where the author (236) posits the use of music therapy in Neanderthal culture. Significantly, he has no evidence for this: it is nothing more than an unsubstantiated flight of fancy. Or is it? It is no coincidence that immediately following this statement, Mithen (236) asserts that “in ice-age conditions, making decisions was a matter of life or death; and Neanderthal life was full of decision” before referring to an earlier discussion of the work of Robert Frank (1988) and K. Oatley and P. N. Johnson-Laird (1987) which show emotion to be a critical component of rationality. Though Mithen uses this to make the case for Neanderthal culture as a tapestry of affects, there is an implication that justifies the previous passage. Just like Neanderthal hunters, archaeologists need emotion, too, in order to correctly interpret the data—to make the correct decision.

And this means sometimes venturing beyond available evidence into the realm of the unknown—via the aesthetic. Mithen (245) advocates contemporary artworks as windows through which to capture the long-

lost world of a different species of hominid; most strikingly, that of ballet as a wormhole which could lead to Neanderthal art. Such an approach finally blossoms into a daring wager in the work's final pages (277–278): a manifesto for the methodology of the musician rather than that of the archaeologist. Mithen contends, like John Blacking (1973) before him, that the immediacy of the past is with us always: in an encounter both with the biological inheritance of our own bodies, and the aesthetic transactions that these participate in. This is partly correct: but it is wrong to claim that the body offers some kind of originary Rosetta Stone with which to communicate with past artists. For whether rhythm emerges from bipedal evolution, as Mithen (274) and Michael Spitzer (2021, 12) argue, or the heartbeat, as suggested by Ezra B. W. Zubrow and Elizabeth C. Blake (2006, 121), it is the idea of a beginning which is problematic. As Badiou (2013b, 20) attests: “there is no origin.” First, it represents a limit—both temporal and imaginative—which is at odds with the enterprise of Mithen's methodology of creation and affect. Second, the experience of the body is never our/its own. It is always—to use Lacanian (2006) terminology—Symbolically mediated, and as such manifests within experience as entirely different things in various historical and cultural contexts. We will look at these ideas further as they are crucial to the discussions of archaeoacoustic theory and Badiou which follow. However, Mithen is entirely right regarding the aesthetic—which is ultimately the bearer of the tension between the subjective and the objective, between the inner world and the noumena that act upon it. As such, the aesthetic deals ever in the overcoming of thresholds, whether these be the Symbolic order's arbitration, impositions of the cynic, the origin, or empiricist prohibition. It is an impossible machine: a portal to the past.

In his conclusion, Mithen (278) incites us to travel through this, for

words remain quite inadequate to describe the nature of music, and can never diminish its mysterious hold upon our minds and bodies. Hence my final words take the form of a request: listen to music ... listen to J. S. Bach's “Prelude in C Major” and think of Australopithecines waking in their treetop nests, or Dave Brubeck's “Unsquare Dance” and think of *Homo ergaster* stamping, clapping, jumping and twirling.... When you next hear a choir perform, close your eyes, ignore the words, and let an image of the past come to mind: perhaps the inhabitants of Atapuerca disposing of their dead, or the Neanderthals of Combe Grenal watching the river ice melt as a new spring arrives. Once you have listened, make your own music and liberate all those hominids that still reside within you.

It is significant that in all of the many suggestions he gives, he does not refer to historically informed performance.

IV.

To answer why this might be, we will consider two existing approaches to the excavation of prehistoric musics—one theoretical and one practical—bearing in mind Graeber and Wengrow's (119) assertion that

Our early ancestors were not just our cognitive equals, but our intellectual peers, too... They were neither ignorant savages nor wise sons and daughters of nature. They were, as Helena Valero said of the Yanomami, just people, like us; equally perceptive, equally confused.

We begin with the theoretical critique, which concerns *The Origin of Music And Rhythm* by Zubrow and Blake. This article serves to explicate three key issues within the discipline of archaeoacoustics.

First, as examined previously, the use of the concept of origin. The authors (117) state that “at some point in the Upper Palaeolithic, there was a transition from ‘non-music’ to ‘music’ that was accompanied by shifts in intent, instrumentality, religion, cognition, education, perception, and causality.” They (121) argue the emergence of music clarifies certain aspects of study, writing that

definitional and processual questions should be clearer for earlier periods because at the beginning of a phenomenon they are simpler and fewer exogenous forces are usually in operation. The difference between “non-existence” and “existence” stands out in stronger contrasts than do differences of degree within the same phenomenon. Contrasts between likely “pre-music” and “post-music” can be proposed.

This is to fundamentally misunderstand the nature of such a process, which is neither digital nor singular. Graeber and Wengrow (78–80) are absolutely clear on this, reminding us that such accounts function in the same way as creation stories. And while “there's nothing wrong with myths ... such insights can only ever be partial because there was no Garden of Eden, and a single Eve never existed” (Graeber and Wengrow 98). Specifically with regard to an origin of music, Gary Tomlinson (2015, 12) has shown how “modern musicking

and language, in a real sense, did not develop at all” but instead “fell out, as belated emergences.” Yes, reductive mapping can be highly useful in the study of art: the blunt generality of periodisation, for instance, can assist in historicisation. Focalisers, whether they be texts, ideologies, or approaches to reading, can draw new meanings and insights. But this is to work with surviving artworks, which contain the myriad contradictions and infinities of human expression that may resist those constraints. In the absence of primary sources, such an approach is problematic.

For this conceit enables the authors (120) to map contemporary ideas of progress across the fictional originary divide: between intentionality and non-intentionality; between the arbitrary and the causal. The authors thus provide a schema of pre- and post-music which contrasts, for instance, pre-music non-constructive perception and non-causal modeling with post-music construction and causal modelling. There is no reason as to why this might be the case, that is, other than because of the imposition of modern biases. Mithen’s model of the origin of language, for instance, offers an entirely different possibility; in his theory, linguistic evolution constituted a move away from pre-homo sapien holistic, mimetic language towards the arbitrary use of discrete units. Music, then, could have transitioned from meaningful, imitative, causal sound into non-relational signification. Tomlinson (19) maintains that current evidence supports the rejection of “gradual but steadfast progress,” appealing instead for “nonlinear histories that forgot straight-line causality in order to accommodate the formative forces [of] ... spiralling feedback loops and loops-upon-loops, and burgeoning complexity from simple structures.” And so to both Graeber and Wengrow’s discussion of myth and Zubrow and Blake’s mapping, we should apply Adorno and Horkheimer’s (1944, xvi) theses regarding the dialectic of enlightenment: “myth is already enlightenment; and enlightenment reverts to mythology.” Not only is there no origin, there is not even an originary process that can be traced from an arbitrary point: for this inevitably turns out to be nothing more than an imagined—mythic—Other constructed against and according to our own historically-determined prejudices.

Together, the concept of origin and the mapping it permits lead to the authors’ (123–125) advocacy of historically informed performance. They prescribe that “in attempting to study the origin of music and rhythm using simulation and experimentation, or to recreate prehistoric music, real world demonstrations should be created that demonstrate empirically what is expected to have occurred.” This is the centre of a constellation which contains the previous two issues and accounts for principal limitations to the field. For historically informed performance does not return you to the aesthetic event—it bars you from it. We may here appeal to Mark Berry’s (2008, 93) argument that “elective ‘authenticist’ positivism” works by reducing its focus to “a few ‘facts,’ ‘facts in themselves’ ... to emphasise their one-sided objectivism.” In doing so, there is always a hierarchy, a separation, an occlusion, where “many facts are excluded, especially those that might lead one beyond ‘in itselfness.’” In this way, the confines of our own imaginations that Graeber and Wengrow identified are not overcome but rather embedded within a type of (itself historically-contingent) instrumental reason. It is not just the origin and its maps, then, but their “illusory excavation” (Berry 102) which must be rejected.

This can be seen in practical attempts to recreate Palaeolithic music that utilises such methods. As a case study, we will examine Anna Friederike Potengowski and Georg Wieland’s (2017) *The Edge of Time: Palaeolithic Bone Flutes Of France & Germany*, which works with reconstructions of ancient instruments to depict the music of the Palaeolithic. This is fascinating and significant music, both in itself and as an attempt at unearthing the past. Even so, it embodies the consequences of the disciplinary errors outlined in the theoretical enquiry above. That is, it exists within the limits of historically informed performance: by imposing imaginary boundaries upon the aesthetic infinities of prehistoric art.

For instance, the music is characterised throughout by 21st-century idioms, with familiar notions of gesture, development and tonality—including both centres and their modulation—as well as the use of similarly familiar textures such as regular ostinati and arpeggios. It is not far from the traditional western classical canon; indeed, there is a shock halfway through the album where the musicians offer their performance of John Cage’s *Ryoanji* (1985) which—as Mithen suggested—sounds closer to the potential of the Palaeolithic than the those effected by the historically informed practice which sit alongside it. We know that this would not have to be the case. Hunter-gatherer music today—which like the methodology deployed by Potengowski conjures material conditions and technology “available for people 40,000 years ago too”—shows an inventiveness that entirely outstrips that of *The Edge of Time*. Iain Morley (2006, 95) would seem to support Potengowski’s procedure, writing that “legitimate parallels to past auditory behaviours can be based on the

pattern of shared constraints” with contemporary hunter-gatherers. But comparing *The Edge of Time* with the examples he goes on to give shows the mistake in this approach: it is unwise to extrapolate from a material constraint in order to construct a creative limit. Among others, Morley gives the examples of the African Pygmies of the equatorial forest (Aka and Mbuti) and the Eskimo of southwest Alaska (Yupik) and Canada (Inuit). The former (Colin M. Turnbull 1993) offer a tradition of dazzling choral polyphony with complex polyrhythms and striking melodies that not only imitate the natural world but interrogate it; while the latter’s tradition of throat singing (Mattia Mariani 2006) uses vocal multiphonics to produce thrilling, otherwise inconceivable sounds through the form of a competitive musical game. Living practices such as these lay bare the method’s flaws: an empiricist focus upon constraint rather than innovation. Furthermore, Potengowski explains how “we let ideas flow into the music regarding the reasons and occasions our ancestors would have had for playing music, such as the instrumental imitation of natural sounds, keeping memories alive, or musical accompaniment to ritual.” But Morley (103) notes that in the above instances of hunter-gatherer art, both communities see themselves as being part of the land, and sound as a physical act within it that can change the world as opposed to (only) imitating it, accompanying it, or being influenced by it. Without making the imaginative leap beyond mere empirical possibility, a void is created in the artwork. What else would it become filled with if not the musicians’ historically and socially determined biases?

Only when we compare this to the surviving masterworks of Paleolithic peoples can we truly appreciate the shortcomings of such an approach. It is the evidence of the Chauvet Cave which provides us with the ultimate case against an archaeoacoustics of historically informed practice. For in constructing limits—whether these be material, empirical, or creative—rather than infinities, the musicians create the *general*, whereas the cave is *exceptional*. It is simple to offer a general music; impossible to locate the specificity of genius and insight. That is, unless we invert our understanding of these parameters and see—as Badiou (2013a) urges us to—truth as that which is infinite and generic. Take the Cave’s remarkable artwork known as the *Panel of Rhinoceroses*. This contains an altogether surprising use of movement and line, which Werner Herzog (2010) has described as a type of “proto-cinema.” Its life-like motion reaches across the static, voluminous horses of art—found everywhere from Greek pottery (Swing Painter ca. 530 BC) to the Bayeux Tapestry (ca. 1070) and Théodore Géricault’s (1821) *The 1821 Derby at Epsom*—to the innovations of the 20th century: such as, quite incredibly, *Dynamism of a Dog on a Leash* by Giacomo Balla (1912), made possible—or so we thought!—only through the advent of the camera. In the absence of the *Panel of Rhinoceroses*, an attempt to reconstruct its wonders via the theoretical and practical procedures examined above would not allow us to propose it; it would be lost. The exceptional exists beyond the general. It is not through the recreation of material and cultural limits that one excavates the ingenuity of the forgotten artist, but through the futurist painter who showed the same truth of movement in paint. This must be how a speculative archaeoacoustics proceeds: away from the limit, in search, instead, of the limitless imaginations of the composers of the past—those as remarkable as the artist who dreamed the dancing, quivering animal—over 30,000 years before Balla did his own.

V.

How would such an enterprise proceed? Through the understanding that such exception—though taking place beyond the *general*—is nevertheless *generic*. To do so we must turn to the work of Badiou, who (2013b) argues for a meta-history of invariant truths in which both the Chauvet Cave and its modernist counterparts partake. The crucially non-causal nature of such a relation offers the possibility of moving backwards in time: from artworks we possess to those we have lost. At the opening of *Logics of Worlds*, Badiou (1) claims that the given ideology of our own time is the conviction he names “democratic materialism,” the affirmation that “there are only bodies and languages.” To this he counters his own “materialist dialectic,” the assertion that: “There are only bodies and languages, except that there are truths.” Regarding the existence of these, he (9) holds that “it is merely a question of describing, through the mediation of some examples, the sufficient effect of truths, to the extent that, once they have appeared, they compose an atemporal meta-history.” As William Watkin (2021, 29) explains, “the invariance of exceptions over time and space, spanning disciplines and their conditions” is “such that you can prove that truths exist, by simply giving examples of them.” Badiou thus presents primary sources in each domain of the (known) four truth processes of love, science, politics and art.

In this latter, Badiou draws a comparison between two panels from the Chauvet Cave—the *Panel of Horses* and *Panel of Large Engravings*—and Picasso’s *Two Horses Dragging a Slaughtered Horse* (1929) and

Man Holding Two Horses (1939) to show the emergence of a truth in both sets. Fundamental to this argument is the absolute difference of the subject matter. The horse of the hunter-gatherer is inaccessible to the modernist painter, and vice-versa: “The objectivity of the animal signifies very little with respect to the complete modification of the context, with a gap of almost thirty thousand years” (17). Like Mithen’s mistake in conflating the physical bodies of ourselves and our ancestors, it is incorrect to assume the two horses share anything significant with one another. Rather it is the artworks’ “invariant theme, an eternal truth” (18) which unites them. Badiou contends that this regards the fact that “the animal as type (or name) is a clear cut in the formless continuity of sensorial experience” (19). The emergence of this invariance occurs within the artistic practice itself: in “technical consequences,” the effect of which is the primacy of the line. Through this, the images affirm the truth that

in painting, the animal is the occasion to signal, through the certainty of the separating line alone, that between the Idea and existence, between the type and the case, I can create, and therefore think, the point that remains indiscernible (19).

Despite the entire divergence of the horses captured by these painters, their representation converges them upon the same animal—the idea of the Horse (20).

This leads Badiou (33–34) to propose several features of truths. The following three concern our current argument.

1. Produced in a measurable or counted empirical time, a truth is nevertheless eternal, to the extent that, grasped from any other point of time or any other particular world, the fact that it constitutes an exception remains fully intelligible.

2. Though generally inscribed in a particular language, or relying on this language for the isolation of the objects that it uses or (re)produces, a truth is translanguistic, insofar as the general form of thought that gives access to it is separable from every specifiable language.

[...]

7. A truth is both infinite and generic. It is a radical exception as well as an elevation of anonymous existence to the Idea.

One should not see Picasso as a consequence of the Chauvet Cave—indeed, it had not yet been discovered when the later painter created his figures—but instead both as participants within a truth regarding the nature of representation and the Idea. Furthermore, a truth is both “a radical exception” and “elevation of anonymous existence to the Idea”: a generic exception. Even in the absence of Chauvet, *it would be possible to reconstruct its art through the truth in Picasso alone*. We may thus combine principles from Mithen’s methodology with Badiou’s meta-historical topography to propose an alternative to the disciplinary weaknesses observed earlier. That it is not from the general that we should proceed—from bodies and languages—but from their exception: truths.

VI.

Having grasped a truth such as this, how would one use it to re-animate the lost work of Palaeolithic composers? Is it possible to move from the genericity of exception to its appearing in a world? At this point, more than anything, it is tempting to begin to impose limits: to construct the edges and laws of the situation in which this truth may have emerged. A simple thought experiment is required to remind us this is inadvisable. Suppose Wagner’s *Der Ring des Nibelungen* (1874) had been lost to time, and we were—30,000 years from now, say—attempting to extrapolate a Wagnerian opera, even from its remaining contemporaries. To propose such a concept with all its impossible excesses and innovations would be unthinkable under the conditions set out by the previously examined theoretical and practical approaches. It would be lost forever. To think excess and innovation—their generic exception—this must be our task.

Yet exceptions depend upon specifics. We saw before how the vacuums in a historically informed practice of archaeoacoustics become filled with contemporary bias: with unknown knowns unconsciously replicated. And so—in travelling into the past, it is absolutely vital to regain the satirical perspective that Graeber and Wengrow identify—a truth that we, too, have access to, through a popular tradition that reaches from Star Trek to Johnathan Swift to Aristophanes and on, ever further into time. Such a function allows us to use the overcoming of our prejudices as the detail that they would bar, leveraging limit against limit. In doing so, the

tension between the accessible, invariant truth and its appearing via the unknowable potential of an entirely other world becomes itself a creative tool.

Satire opens up speculative archaeoacoustics to two final contextualisations. First, that of the theory fiction of the CCRU (2017), Nick Land (2011) and Reza Negarestani (2009), where philosophy and fiction radically commingle, with each becoming part of the other to vindicate its excesses. Fiction may take on difficult, extensive philosophical digression; philosophy may take on the formal structures of fiction and the delights of un-justified imagination within its methodological tools. Second, the tradition of anthropological science fiction such as Ursula Le Guin's (1986) *Always Coming Home*, which takes the form of an "archaeology of the future"; or Orson Scott Card's (1986) *Speaker For The Dead*, which treats anthropological science in the same manner that the genre engages with mathematics, physics, cosmology and tech. These texts and their traditions deal with creating new perspectives on what it means to be human outside the dominant Symbolic order—the first step on any imaginative route to the Palaeolithic.

VII.

Having outlined the theoretical basis for a speculative archaeoacoustics, I will conclude with a brief sketch of how it might operate in practice. This builds upon my related writings in composition and musicology concerning truth and its manifestation, and is of course only one of an infinity of possible routes into the past. Nevertheless, I hope the structure of the procedure might be useful to others.

First, we must locate an invariant truth. For this, I offer my recent work regarding the truth of paradox (White 2021): in which I argue that Badiou's (78–89) positioning of Berg and Webern as the local antimony which embodies the truth of the "Schoenberg event" represents a fundamental misreading. Rather, as shown by Richard Kurth (2001), the music of Schoenberg constitutes Hegelian *Aufhebung* not as synthesis—but as suspension. This is to understand how tonality remains as a latent possibility: through the tension between subjective negation and the weight of history. I hold this represents the invariant truth of paradox. That two mutually exclusive things may coexist, and indeed, contain one another. Schoenberg and Berg offer the ultimate modernist realisation of this—what I have termed *a contingent dialectic* (White 2021).

Having located this, we must reassemble it through the satire of archaeoacoustic science theory fiction: to proceed without limit to the imagination; without the false consciousness of "origin" and the fallacies it implies; by using narrative detail as a satirical, dialectical aikido move that leverages our own biases against them; and remembering that twenty-first-century equipment and procedures are (paradoxically) essential for us to reclaim the lost past by situating us and our archaeological quarry as contemporaries. Through this, we may share in the modernity of our ancestors while overcoming the ideological partisanship of our own, reconstructing—through an invariant truth in which all may participate—a forgotten masterwork of the Upper Palaeolithic.

COMPOSITION ONE

To be performed June 2024 by .abeceda [new music ensemble] at the .abeceda Contemporary Music Festival in Bled, Slovenia.

The composer—a musician grappling with the internalisation of music: from the group to the individual; from the external to the internal world.

The world—a culture of arbitrary language and symbolic intent, complete with an art of religious significance where an object can stand for something else. The composer's lost enactment of the truth of paradox is to draw music within these domains, from the domain of a group practice to that of individual contemplation; or, in another language, from the domain of the hymn to the domain of the relic.

The truth—paradox. Specifically, the work deploys the following contingent dialectics: plurality and immanence, which concerns the one and the many; atmosphere and integrality, a rethinking of the causal relations between the centre and the periphery and between cause and effect.

The technical realisation of these—the truth of the Symbolic as a means of overcoming the limits of the individual. While for Schoenberg this takes place via a score-text, for our Upper Palaeolithic composer it concerns the creation of an internal landscape which functions as a multidimensional world of information. The presence of nature is not imitated, but, as in the art of the Chauvet Cave, Picasso, Balla, Schoenberg, the African Pygmies

and the Inuit, its transformation within the Symbolic is necessary for the intervention into that same world. Nature—not as object to be imitated—but as a speaking Subject. This sees the landscape—not as a collection of sounds, but of Symbols—as a rich heritage of Ideas—a text—as the dwellers of the Chauvet Cave once understood how a horse may become a Horse.

This will be supported through external apparatuses: prose-as-score—a novel, even, why not?—which members of the ensemble are to read while separately exploring a landscape—each committing to memory the impression of the combination of these—to be interpreted and performed according to a specific process. It is deliberately multi-dimensional: containing impossible, irreconcilable demands—containing technical paradoxes—contingent dialectics.

In this, the landscape will be used to hold and organise conflicting impulses and so reconcile them. Crucially, distance and perspective that arise from moving through the landscape change the text as opposed to the reader's relationship to it. That is, the landscape is a world to be explored, but the exploration of this becomes data rather than the interpretation of data. This implies a rich polyphony of material realised upon each individual instrument—like an individual artist appropriating the art of the group—realised separately; then combined in the plurality of an ensemble; only to become again singular in the fulfilment of the artwork—and which in these oppositions may affirm an invariant truth of music: the paradox between the individual and the group—which is, in turn, an invariant truth of the human: the contradiction between freedom and organisation, between the individual and society, between you and I—one that today, as Graeber and Wengrow affirm, is as pressing and relevant as ever.

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Speaker For The Dead: kompozicija kaip spekuliatyvi archeoakustika

Santrauka

Straipsnyje pristatomi teoriniai spekuliatyvosios archeoakustikos pagrindai. Spekuliatyvioji archeoakustika apibrėžiama kaip kompozicinė metodika, kurią taikant meninė praktika tampa būdu pasiekti prarastą vėlyvojo paleolito muziką.

Aptariamās teorijos pamatinis tekstas yra Davido Graeberio ir Davido Wengrowo knyga *The Dawn of Everything* („Visa ko aušra“, 2021), kurioje, remiantis naujais antropologiniais ir archeologiniais įrodymais, permąstomos priešistorės studijos. Joje atskleidžiama, kad mūsų protėviai žinojo dalykus, kurių šiandien net negalime įsivaizduoti: svarbiausia, jie gebėjo satyriškai pažvelgti į struktūrinius santykius. Autorių politinis imperatyvas – mokytis iš jų; ir nėra priežasčių, kodėl tai negalėtų būti taikoma kitiems paleolito žinių aspektams, įskaitant meną. O Stiveno Mitheno knygos *The Singing Neanderthals* („Dainuojantys neandertaliečiai“, 2005) antroje tezeje apie afektą ir estetiką yra siūloma metodika, kaip tai atkurti.

Toliau straipsnyje svarstomos metodikos taikymo galimybės ir kritikuojami du esami požiūriai į praeities muzikos tyrinėjimą – teorinį ir praktinį. Pirmasis yra susijęs su Ezra'o Zubrowo ir Elizabeth C. Blake knyga *The Origin of Music And Rhythm* („Muzikos ir ritmo kilmė“, 2006), kurioje aiškinami trys pagrindiniai archeoakustikos disciplinos klausimai: pirma, kilmės sąvokos vartojimas; antra, šiuolaikinių pažangos idėjų atvaizdavimas per šią fiktyvią kilmės perskyrą; ir trečia, iš jų išplaukiantis istoriškai pagrįstos atlikimo praktikos propagavimas. Tai pastebima Annos Friederike Potengowski ir Georgo Wielando Wagnerio albume „The Edge of Time“ („Laiko pakraštys“, 2017). Nors muzika įspūdinga ir reikšminga, ji vis dėlto įkūnija anksčiau aptartoje teorinėje studijoje įvardytų disciplininių klaidų pasekmes: estetinei begalybei primetamos įsivaizduojamos ribos. Palyginimas su Chauvet'o urvu rodo, kad konstruodami ribas (nesvarbu, kokios jos – materialios, empirinės ar kūrybinės), o ne begalybes, muzikantai kuria tai, kas bendra, o urvo atvejis yra išskirtinis.

Pastarasis atvejis gali būti deramai traktuojamas tik supratęs, kad tokia išimtis, nors ir vykstanti už bendrumo ribų, vis dėlto yra bendrinė. Alainas Badiou (2013b) teigia, kad egzistuoja invariantiškų tiesų metaistorija, kurioje dalyvauja ir Chauvet'o urvas, ir Picasso. Tokio santykio nepriežastinis pobūdis suteikia galimybę judėti laiku atgal: nuo tų meno kūrinių, kuriuos dar turime, iki tų, kuriuos jau praradome. Tiesa yra ir „radikali išimtis“, ir „anoniminės egzistencijos iškėlimas į Idėją“ (Badiou 2013b, 34): bendroji išimtis. Net ir nesant Chauvet'o, jo meną būtų galima rekonstruoti vien per Picasso tiesą. Taigi galime sujungti Mitheno metodologijos principus su Badiou metaistorine topografija ir pasiūlyti alternatyvą anksčiau pastebėtiems disciplininiais trūkumams – turėtume remtis ne bendraisiais dalykais (kūnais ir kalbomis), bet jų išimtimis, t. y. tiesomis.

Vis dėlto išimtys priklauso nuo specifikos. Kuriant jas būtina susigrąžinti satyrinę perspektyvą, kurią Graeberis ir Wengrowas įvardijo priešistorinėse kultūrose. Tai mums leidžia prietarų įveikimą panaudoti kaip detalę, atsveriančią iš jų kylantį ribotumą. Satyra atveria spekuliatyvią archeoakustiką dviem galutinėms kontekstualizacijoms: tai Kibernetinės kultūros tyrimų padalinio (CCRU 2017), Nicko Lando (2011) ir Rezos Negarestani (2009) teorinė fantastika; antropologinė mokslinė fantastika, kaip antai Ursulos K. Le Guin *Always Coming Home* („Visada grįžtant namo“, 1985) ir Orsono Scotto Cardo *Speaker For The Dead* („Kalbėtojas mirusiesiems“, 1986).

Pateikus teorinį spekuliatyvosios archeoakustikos pagrindą, straipsnis baigiamas trumpu eskizu, kaip spekuliatyvioji archeoakustika galėtų veikti praktiškai: invariantiškos tiesos ieškojimas ir jos rekonstrukcija per archeoakustinę mokslinę teorinę fantastiką padėtų susigrąžinti pamirštą vėlyvojo paleolito meistrų kūrybą.

Communication between the Present and the Past. Multi-Referentiality in György Kurtág's *HOMMAGE à R. Sch.*, Op. 15d

Abstract. György Kurtág's compositional style can be described as being influenced from many sources, schools, traditions and even epochs. Kurtág was inspired by the music of his teachers and contemporaries, as well as by the works and techniques of composers of past centuries and also by extra-musical, especially literary models. On the one hand, the reductionist aesthetic of the Second Viennese School, as it emerged in the 1910s, plays an important role in his works; on the other hand, allusions recognizably following the Bartók tradition are also present in them.

The multiplicity and diversity of these sources of inspiration allowed the composer to develop a musical language all his own, which in its multi-referentiality can be understood as communication between the present and the past. With his *HOMMAGE à R. Sch.*, Op. 15d (1990), Kurtág created a particularly vivid example of this.

The text wishes to show how in this cycle of six miniatures in small chamber music instrumentation, a network of references to sources of inspiration is created both on the formal and harmonic-contrapuntal level, which is by no means limited to the music of Robert Schumann. The compositions are also inspired by J. S. Bach, E.T.A. Hoffmann, Franz Kafka and even Guillaume de Machaut. In view of the density of information Kurtág creates in the miniatures, it seems impossible to fully grasp the multitude of allusions and references they contain on a single listening and without any knowledge at all of the originals to which they refer. However, Kurtág's handling of the various degrees of clarity of the allusions contained in his compositions is elegant: He seldom uses direct quotations, but rather operates between the lines, which often achieves the effect of receiving something new, but nevertheless familiar and understandable when listening to the music. Kurtág thus elevates his compositional style to something higher: to a musical language whose designation as such can be taken literally in his case, and which subtly foregrounds one of the most central and fundamental functions of music of all—communication.

Keywords: György Kurtág, musical analysis, chamber music, multi-referentiality, homage.

The way a composer looks at music history or the history of composition, at historical techniques, sources and music theory and what insights he draws from his observations, in what way he is inspired by them and how he deals with them productively and creatively, how he identifies with the traditional, individualizes it and places it in the contexts of the present—in short: how he communicates with the past, represents an essential human trait and thus decisively shapes the personal compositional style. Hardly any other case shows this as clearly and vividly as György Kurtág's (b. 1926) oeuvre. After his basic education in Hungary, which resulted in musical references to the Bartók tradition latently omnipresent in his works, Kurtág spent time in Paris in 1857/58, where he came into contact with Darius Milhaud (1892–1974) and Olivier Messiaen (1908–1992), among others. In Paris, he intensively studied the serial music of Pierre Boulez (1925–2016) as well as its historical roots, the music of the Second Viennese School, whereby he was particularly fascinated and inspired by the reductionist aesthetics of the 1910s and the hyperconstructive nature of Anton Webern's twelve-tone rows. The fundamentally different places and traditions of Kurtág's education led to an unmistakable tonal language, which is expressed by a real conscientiousness regarding the permanence of an (often simultaneous) execution of the most diverse direct allusions to the past resp. historical sources of inspiration. Not all of these allusions and quasi citations can be heard at once, but Kurtág's music can be described as not even intended to be fully understandable after listening to it only once. This kind of musical density and complexity affords a special analytical approach, which includes formal, harmonic, and contrapuntal aspects. The following is a possible approach of analyzing the multi-referential and multi-dimensional communication between the present and the past in Kurtág's *HOMMAGE à R. Sch.*, Op. 15d from a music-analytical perspective—a work that bears the initials of Robert Schumann and thus a clear reference to a composer of the past already in its title.

I would like to begin directly in the past, with two sources of reference that can possibly be described as indirectly omnipresent in Kurtág's compositions, the compositional works and styles by Johann Sebastian Bach and Robert Schumann. The opening bars of the Prélude from Bach's *English Suite* No. 3 in G minor as well as an excerpt from the middle section of "Albumbblatt III" in A-flat major from Schumann's *Bunte Blätter*, Op. 99 may serve as examples for this. These two musical examples shall be juxtaposed to the second movement from Kurtág's Op. 15d, subtitled "(E[usebius].: der begrenzte Kreis ...)" (E[usebius]: the closed circle ...).¹

¹ Unless otherwise noted, all translations are my own.

1a)

1b)

1c)

Figures 1a)–c). J. S. Bach, Prélude from *English Suite No. 3* in G Minor, BWV 808, bars 1–7,
 R. Schumann, “Albumblatt III” in A flat Major from *Bunte Blätter*, Op. 99, bars 18–24,
 and G. Kurtág, *HOMMAGE à R. Sch.*, Op. 15d, 2nd movement, “E[usebius]: der begrenzte Kreis ...”
 (clarinet part not transposing, with additional analytical remarks).²

According to Jan Michiels (2005), there are “mysterious bands that cannot be articulated” (7), bands which connect these three compositions with each other. Without question, they are fundamentally different in their effect; they come from three very different composer-characters, moreover from different epochs far removed from each other in time. Bach’s Prélude describes with great gesture the solemn and virtuosic beginning of a full-blown Baroque piano suite lasting almost half an hour. Schumann’s “Albumblatt III,” on the other hand, is much more introverted: with its quasi-waltz accompaniment, the passage under consideration

² Reproduced after source Bach 1971, 36, Schumann 1885, 8, and Kurtág 1996, 5.

is a synthesis of folksiness and sophisticated counterpoint being typical of Schumann's Romantic musical language. Finally, Kurtág's second movement from Op. 15d is a composition from the second half of the 20th century, which on the one hand seems to be at the height of the times with its score and its sounding, but at the same time visibly and audibly contains anachronisms. For example, the instrumentation of the piece—clarinet, viola and piano—corresponds to that of Schumann's *Märchenerzählungen*, Op. 132 (Spangemacher 1998, 219). In addition, the composition's brevity and compositional density evoke memories of the aphorisms of the music of Anton Webern.³

At second glance, however, when looking at the scores, it becomes clear what all three examples have in common: the individualized imitative procedures used in each of them. In none of the three excerpts is there an "ordinary" imitation in the prime, fourth, fifth or octave according to the traditional theoretical canon.

In Bach's composition, the change from a polyphonic structure to a structure that can be described as melody and accompaniment is completed within only 7 bars at the beginning. The transition seems nevertheless organic. All the individual voices are starting one after the other, with a linear progression from the highest to the lowest voice. In bars 1–5, an arrangement of the voices in pairs is presented: the left hand is first a literal imitation of the right hand in the octave. In addition, the second and fourth voices imitate the rhythm and the course of the melodic curve of the first and third voices. The fact that the upper voice is the only part that changes to semiquavers from bar 3 onwards creates the conditions for an organic transition to a melody accompanied by chords as a new structure, which can be interpreted as such from b. 5 onwards. Another exquisite detail is that the semiquaver "melody" gradually detaches itself from its imitative context: in bars 3 and 4, it is still based on the "scaffolding tones" of the octave imitation, merely fleshed out by upper and lower neighbor notes—a characteristic that is lost immediately afterwards. The semiquaver figures thus have their origin in the opening quavers.

The passage from Schumann's piano piece also contains an individualization of imitative techniques: a canonic procedure as well as a structure that can be described as a melody with waltz accompaniment are interwoven here. Both structures are coexistent and can be consciously pushed into the foreground or into the background, depending on the listening sensation. This is also an imitation in the octave, this time between the upper voice and the middle voice. The latter, however, has the peculiarity that its rhythm follows the pattern of the violas in an orchestral setting in a typical waltz accompaniment. In this way, the wide-ranging octave imitation only comes clearly to the fore relatively late, namely in bar 20, where the preceding melodic variant of the right hand with the rhythm dotted quaver plus semiquaver is also literally taken over by the middle voice.

In addition, the relatively simple harmony at this point overlays Schumann's contrapuntal sophistication: the entire section proceeds during a sequence of falling fifths, a sequential model whose audible "predictability" distracts the listener from complex contrapuntal structures. The fundamental notes of that sequence are marked in figure 1b).

The imitative procedure in Kurtág's example is at least as complex. This is a three-part canon in the prime. All three voices begin at a distance of a quaver from each other. However, the canon is not consistently brought to a close, which is indicated solely by the clearly smaller number of notes in the clarinet part compared to the other two voices. Other conspicuous imitative moments after the clarinet's last note, the E in bar 2, which is sustained to the end, are, however, present between the viola and the piano, such as the succession of two ascending fifths in the same bar and the subsequent minor seventh between G# and A#.

The double stops of the viola in bar 1 also show that there are additional notes in this part compared to the clarinet part. In turn, these double stops are part of the imitation of the piano part. Thus, with regard to the quantity of tones, a clear hierarchy of instruments emerges, in which the piano takes the first position, followed by the viola and finally the clarinet. Under these conditions, the structure described can also be interpreted in reverse: although the piano part enters last, the entire tone material of the piece is contained within itself. The viola and clarinet parts emerge from it as two different degrees of reduction. The clarinet part represents the extreme, it is a reduction to the core statement of the piece. In this respect, it forms the main voice, the *dux* in the sense of the imitative procedure. It thus becomes a speaking instrument.

³ See Bleek 2008.

In the score, Kurtág underlays the notes of the clarinet with the words of the character Eusebius, invented by Schumann: “(... der begrenzte Kreis ist Rein ...)” (... the closed circle is pure ...). However, this is not an Eusebius quotation from Schumann’s pen, as one might assume, but a line from Franz Kafka, whose texts Kurtág dealt with several times in his compositions. And last but not least, Kurtág refers to himself here, namely to his *Kafka-Fragmente*, Op. 24: in the sixth piece of the third part of that composition for soprano and violin from 1985/86, the composer has already set the same words to music (Sallis 2002, 312). The eighteenth piece from the first part of the *Kafka-Fragmente* also has the subtitle “Hommage à Schumann.”⁴

But back to the second movement from Op. 15d: it may be no coincidence that with the entry of the word “Rein” (pure), which Kurtág capitalizes, two successive perfect fifths (in German: *reine Quinten*) appear in the viola part. The perfect fifth plays a role several times within the piece, for example, they are functioning as the fundament of the concluding major triads in the viola part and in the piano part. This last imitation between A major and C sharp major can also be interpreted as an imitation in the major third.

Kurtág’s compositional technique in this piece presents itself as a tightrope walk between strict imitation and free counterpoint. And this is where the actual homage to Schumann is revealed: quotations are by no means only superficially incorporated into the composition and “reeled off”, rather they exist on a much deeper level, hidden in details. They are communication wires between Kurtág and the musical past with which he himself strongly identifies and to which he bows down with his homage.

What emerges from the investigation of imitative procedures also confirms the definition of the tone material. The sound impression of the piece is alternately determined by two moments: on the one hand, there are agglomerations of semitones that come to the fore (at the beginning of the piece as well as at the end of bar 2); on the other hand, there are regions whose tonal arrangement can be traced back to a layering of thirds (see bar 2, with upbeat as well as bar 3). The semitone sections and the thirds sections sound very different and form almost tonal antipoles. They are marked with different colors in figure 1c).

The piece begins with a tonal field whose tonal qualities, arranged in ascending order, produce a cluster from F to B. Furthermore, there are two groups of five tones that can be described as superimposed layers of two major triads. These are two transpositions of one and the same group of tones, the first of which has the “keynote” C, the second the “keynote” D. The center of the final tone is the tone G#, which is also the first tone of the canon at the beginning of the piece. Thus, the circle is closed.

Kurtág, born on 19 February 1926, along with György Ligeti, probably the most important Hungarian composer of the post-war era, wrote his *HOMMAGE à R. Sch.* over a very long period of time: the six movements were composed between 1975 and 1990. They are titled as follows:

- 1st movement: “(merkwürdige Pirouetten des Kapellmeisters Johannes Kreisler)” (strange pirouettes of the Kapellmeister Johannes Kreisler),
- 2nd movement: “(E[usebius].: der begrenzte Kreis ...)” (E[usebius].: the limited circle ...),
- 3rd movement: “(... und wieder zuckt es schmerzlich F[lorestan] um die Lippen ...)” (... and again it twitches painfully F[lorestan] around the lips ...),
- 4th movement: “(eine Wolke war ich, jetzt scheint schon die Sonne ...) (Fragment-Fragment)” ([I was a cloud, now the sun is already shining ...] [fragment-fragment]),
- 5th movement: “In der Nacht” (In the night),
- 6th movement: “Abschied (Meister Raro entdeckt Guillaume de Machaut)” (Farewell [Master Raro discovers Guillaume de Machaut]).⁵

The complexity of the allusions contained in the titles of the individual movements is striking. It ranges from direct quotations to free adaptations of romantic topoi such as night and farewell. In the opening movement, Kurtág describes almost pictorially the movements of a personality who, in the broadest sense, comes from Schumann’s environment: the Kapellmeister Johannes Kreisler is a fictional character who appears in several works by the music writer E. T. A. Hoffmann, for example in the *Phantasiestücke in Callot’s Manier* (Hoffmann 1819), written in 1814/15, as well as in the *Lebensansichten des Katers Murr* (Hoffmann 1820–1822), written in 1819/21. Parallels to works or work titles by Schumann are noticeable here in several respects: not only did Schumann compose numerous *Phantasiestücke*, but he also dedicated the famous piano

⁴ Compare Spangemacher 1998, 223.

⁵ Own translations, see also Sallis 2002, 312.

cycle *Kreisleriana*, Op. 16, composed in 1838, to the fictitious Kapellmeister.⁶ Schumann's piano cycle, in turn, is named after the chapters of the same name from Hoffmann's *Phantasiestücke* (Hoffmann 1819, 285ff).

Hoffmann gives the Kapellmeister brooding and melancholic features in his writings. With him, he paints the picture of a typical Romantic musician's character. Kurtág's musical illustration of the figure of Johannes Kreisler in the opening movement of Op. 15d, on the other hand, stands in contrast to this. With its numerous semiquaver figures, the piece seems lively, turbulent and playful, even parodic.⁷

According to the German dictionary *Duden* (1989), a pirouette is a "quick turn around one's own axis on the supporting leg".⁸ If one examines Kreisler's clearly perceptible pirouettes, it turns out that Kurtág seems to follow this definition down to the last detail. The first semiquaver figure in the clarinet part may serve as an example to illustrate this. It is unmistakably evident from figures 2a) and b) how Kreisler turns around himself, whereby after half a turn, after reaching the high note B \flat (sounding A \flat) the way back to the starting position is described by the reverse order of the notes.

2a)

2b)

Figures 2a) and b). Tone material and arrangement of "pirouettes" in G. Kurtág, *HOMMAGE à R. Sch.*, Op. 15d, 2nd movement, "E[usebius]: der begrenzte Kreis ...", compare also Kurtág 1996, 4.

⁶ Schumann, Robert, undated [1838].

⁷ See Kurtág 1996, 4f.

⁸ Own translation, original: "schnelle Drehung um die eigene Achse auf dem Standbein", Drosdowski et al. (eds.) 1989, 1153.

The tonal material of the semiquaver figure, placed in a normal order according to pitch-class set theory, again consists of a sequence of semitones, this time comprising eight notes (see figure 2a), I). Kurtág, however, distributes the individual tones of the chromatic scale among different registers, so that the chromaticism is interrupted by two augmented fifths. After the first three notes B, C and C#, there follows a group of two notes A and B, followed by another group of three notes F#, G and G#.⁹ In this way, there is not only a symmetry on the rhythmic level, but also with regard to the arrangement of the notes. A horizontal axis, which lies exactly between the notes A and B, divides the tone material mirror-inverted into two equal-interval halves.

In the course of the piece, a total of four different variants of the pirouette figure occur (see figure 2b)). The changes primarily concern the tonal range; only rarely is the rhythm altered, for example in the piano part or at the end of the piece in the clarinet part, where only half a pirouette is described.

Variant II is heard in the viola. It differs from variant I only in that the first three notes are transposed down a semitone. Variant III (found in the clarinet part) has one tone less than variants I and II. It can be described as variant I without the opening note B. Variant IV is used in the piano part and is composed of the tone material of variant III as well as some subsequent notes. All the notes used in this variation are also found in variant I, with the exception of the notes D and F. The clarinet's final pirouette (the "half pirouette") is again made up of the tone material of variation I. It is interesting that the axis A and B is maintained in all variants. All the turns therefore run around one and the same center.

Figure 2b) also provides an overview of the individual variants and their placement in the course of the piece. With regard to the arrangement of the entries and the choice of variants, a traditional pattern emerges, which amounts to a climax in a conventional position. With regard to the clarinet and viola, the pattern of a symmetry shifted in favor of the dramaturgy is still recognizable.

Two further associations from the multiverse of references in and around Kurtág's chamber music cycle Op. 15d may be picked out in conclusion. One of them can be found in the third volume of Béla Bartók's *Mikrokosmos* (1987): Bartók writes two homages in direct succession here, one attributed to Johann Sebastian Bach and the other one to Robert Schumann (No. 79 and No. 80). Both Bartók and Kurtág imitate certain stylistic characteristics of the composers and transfer them into the tonal environment of their own musical present. One searches in vain for direct quotations; rather, Bach and Schumann seem latently omnipresent by means of this technique. The abbreviation of the composers' names—J. S. B. and R. Sch.—found in Bartók's pieces, may also have served as a model for Kurtág.

Another association in Op. 15d, which shall be mentioned in conclusion, is related to Gustav Mahler's *Lied von der Erde* (The song of the earth) (1912). This cycle also consists of six movements, and its final movement is also entitled "Der Abschied" (The farewell). As in Mahler's large-scale work, Kurtág's last movement is by far the longest.¹⁰ Its calmly flowing character is due to an additional reference to even older polyphonic compositional techniques, such as those found in the music of Guillaume de Machaut. Despite its contemplative character, the movement acts as a final climax in the dramaturgical course of Op. 15d.

Kurtág ends the cycle with a special poetic gesture. In the clarinet part, shortly before the end, it says: "muta in gran cassa" (Kurtág 1996, 17). With a single *pianissimo* beat of the bass drum, which is never used before, Kurtág musically extinguishes the light.

Kurtág's cycle of six miniatures includes a network of references to sources of inspiration, both on the formal and the harmonic-contrapuntal level. In Op. 15d, Kurtág does not only refer to Robert Schumann, whose initials are to be found in the title of Op. 15d, but also to other composers of the past, such as Guillaume de Machaut, Bach, Bartók, and Mahler. In addition, poetic threads to the field of literature are spun within the work, being present as several allusions to E. T. A. Hoffmann and citations by Franz Kafka. Analyzing Kurtág's work reveals that the resulting analysis is not only justified as such, but is even a fundamental prerequisite for a deeper understanding of its musical language. As it can be assumed that musical discourse is as old as music itself, Kurtág thus creates a very original, but also pure and natural form of communication between the present and the past.

⁹ Here and below the sounding notes are given.

¹⁰ See also Michiels 2005, 6.

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Komunikacija tarp dabarties ir praeities.

Daugialypių nuorodų tinklas György Kurtágo kūrinys *HOMMAGE à R. Sch., op. 15d*

Santrauka

Straipsnyje analizuojamas György Kurtágo *HOMMAGE à R. Sch., op. 15d*, išryškinamas kūrinys slypinčių kompozicinių nuorodų į muzikinės tradicijos sudėtingumas ir įvairiapusiškumas. Paprastai tokios nuorodos – ne tiesioginės praeities epochų meistrų citatos, kurias kompozitorius įtraukia į savo kūrinį, o veikiau netiesioginės aliuzijos, dažnai skaitomos tarp eilučių.

Šiuo požiūriu Johanno Sebastianio Bacho ir Roberto Schumanno harmoninių ir kontrapunktinių-imitacinių procedūrų individualizacijos galima apibūdinti kaip Kurtágo sukurtų modelių pirmtakus. Tai iliustruojama lyginant op. 15d antrąją dalį su J. S. Bacho Preljodu iš *Angliškosios siuitos* Nr. 3 g-moll, BWV 808, taip pat su R. Schumanno III „Albumo lapelių“ As-dur iš „Spalvotų lapelių“ (*Bunte Blätter*), op. 99. Šiuolaikinę Kurtágo individualizaciją galima apibūdinti kaip darbą su matematiniais poibiais: klarneto partijos natos yra alto partijos redukcija, kuri savo ruožtu yra fortepijono partijos redukcija. Tonalumo požiūriu veiksminga yra chromatiškai determinuotų pasažų ir atkarpu, kuriose dominuoja tercijų sluoksniai, kaita.

Pirmoje kūrinio dalyje žavi taikli jau pavadinimo pasufleruoto vaizdinio muzikinė realizacija: „nejprasti kapelmeisterio Johannes Kreislerio piruetai“ atsekami iki smulkmenų (be kita ko, dėl simetriško toninės medžiagos išdėstymo). Taip pat čia galima aptikti nuorodų į tradicinę formą: piruetų figūrų išdėstymas implikuoja ekspozicijos, perdurbimo ir reprizos dalių seką.

Straipsnyje trumpai aptariamasi ir nuorodos į kitus *HOMMAGE à R. Sch.* atpažįstamus modelius: į Ernstą Theodorą Amadeus'ą Hoffmanną, Franzą Kafką, Béla'ą Bartóką, o paskutinėje dalyje – į Gustavą Mahlerį ir Guillaume'ą de Machaut.

“Listening is a Performative Act”—Case Study of David Helbich

Abstract. German artist David Helbich creates his art in the domains of sound art and performance. Although he is a composer by vocation and education, which is particularly important (he is a regular lecturer at the Summer Courses for New Music in Darmstadt), Helbich moves in the space “between”—between conceptual art and composition. His poetics rests on the active involvement of the audience in the creation of his works, through interactive concepts aimed at breaking down the barriers between performer and recipient. The listeners are actually the performers themselves, i.e., active participants in the musical event. In the paper, I will present and problematize the ideas of “earpieces” and “soundwalks” as concepts based on Cage’s idea of *contextual art* and which, in the full sense of the word, are based on interactivity. *Earpieces* are works created by listeners by covering their ears in an organized manner, marked in the “score” while *Soundwalks* involve active listening to the environment, whereby random sounds become part of an individualized sound score. Also, terms such as “self-performance” or “intro-activity” belong to the corpus of those we meet in the author’s work. The paper will try to shed light on those different aspects of Helbich’s sound art and the specific ways of musical communication that he achieves with them.

Keywords: David Helbich, *Earpieces*, *Soundwalks*, self-performance, intro-activity.

David Helbich is an author whose works involve moving “in between.” He is interested in the borderline aspects of music, where he approaches the conceptual, i.e., contextual art. What stands out in his rich and diverse oeuvre are works in which the audience plays an extremely important role—the audience is often the recipient and creator at the same time, and its roles are intertwined. In this paper, I will present and problematize certain specific forms that Helbich develops, giving them authentic determinants. I will outline the basic trajectories of his poetic path that leads him to intriguing artistic solutions. These are concepts that aim to redefine the established relationship between the author and the audience, moving along a line that implies a very broad understanding of music as such. In this sense, Helbich starts from an avant-garde basis, more precisely Cage’s attitude towards sound, going to authentically conceived sound spaces, which will also be discussed in the paper.

Key for the poetic direction of the German composer David Helbich are the questions of the relationship between sound and space, and recipient and performer. This is an artist whose creativity is based on the *concept* as the foundation of artistic expression. This concept is most commonly related to the artist’s need to establish an autonomous world within which different sound tests can be conducted, with the aim of researching divergent sound sensations, but also questioning the limits of the art of sound. In this sense, Helbich does not belong to those sound artists who use sound as just one of their artistic means, because the sound represents both his starting and ending point. It should be noted that he studied composition in Amsterdam and Freiburg and that he, as stated in his biography, is a “regular composition teacher at the Summer Courses for New Music in Darmstadt” (Helbich 2020). I stress this fact because I believe it is important for understanding the basic poetic positions of the artist I want to outline. His works range from “regular” scores to what we could call conceptual games, which will be the focus of this paper.

I will start from what I consider his “program poem” as presented in the text “Listening is a Performative Act.” Here Helbich (2016) says:

Music takes place between the ears.
Music takes place between people.
Music is a social space.

Music is a concept. It cannot be non conceptual.

Noise can be heard as music.
Music can be heard as noise.
Listening is a performative act.

Therefore, music for Helbich is a *concept* in itself: it is a set of sounds that the recipients perceive as something called music, which exists exclusively in the interpersonal interaction between creators and recipients. In a sense he is following the tradition of John Cage, when in a large number of works he affirms the idea of music as omnipresent, as sounds that surround us, and which he, as a composer, tries to bring to awareness

in the listeners. This is how John Cage (1961) described the meaning of writing music in his famous text “Experimental Music:” “One is, of course, not dealing with purposes but dealing with sounds. Or the answer must take the form of paradox: a purposeful purposelessness or a purposeless play. This play, however, is an affirmation of life—not an attempt to bring order out of chaos nor to suggest improvements in creation, but simply a way of waking up to the very life we’re living, which is so excellent once one gets one’s mind and one’s desires out of its way and lets it act of its own accord” (12).

In the same vein, Helbich’s poetics is based on this way of thinking about music that led him to innovative forms of expression. The artist introduces special terminology to denote certain creative practices. I will mention works labeled as *Soundwalks*, *Earpieces* and *Intro-active sound meditation*.

1. *Soundwalks*

Soundwalks are pieces based on the idea of combining recorded soundscape tapes and listening to urban spaces. The participants in the project listen to a recorded tape of selected soundscape sounds, using semi-open headphones that allow for external sounds to be received as well, and they are given the task of moving along a fixed route, whereby the sounds of the surrounding space are mixed with the recorded ones. Examples are *Kortrijk Tracks* or *Maastricht Tracks*. Describing *Maastricht Tracks*, Helbich notes:

This book, along with eleven soundtracks, takes you on a trip to some very special places in the middle of this city, invisible to most visitors but less than an arm’s length away: a trip to the parallel universe of sensations and imagination, contemplative in some parts, absurd in others. *Maastricht Tracks* consists of sound compositions and instructions, which are divided between the book and the audio files. With the help of your participation the work will come to life and start to actually exist. You are the performer and the audience at the same time. (Helbich n.d. “*Maastricht Tracks* – Audio Guide”)

The composer further explains his idea behind this concept:

Maastricht Tracks approaches sensory perception as a performative act. It emphasizes the impact we can have on our own auditory, visual, or physical experiences, not only by being active, but also imaginative. We can perform hearing, we can play seeing, and we can act feeling. (Helbich n.d. “*Maastricht Tracks* – Audio Guide”)

So, the point is to intensify the auditory perception of the participants and to establish (often conflicting) correlation between the primary auditory stimulus, generated through headphones, and the secondary one that is looming, which together draw the listener into a complex and confusing perceptual relationship with the reality that surrounds them. This reality is in turn connected to the urban space, and moving through it is carefully programmed by a kind of movement score, i.e., map. As Helbich (n.d. “*Maastricht Tracks* – Audio Guide”) further states:

Each of the pieces focuses on a different relationship between you, me, and the city: you—the performer and audience; me—the artist; and the city—our environment. In a mix of actions and contemplation, the potential of headphones—both their technology and their social connotations—is channeled into various setups, some of which are fully-fledged listening pieces, others not at all... *Maastricht Tracks* in its entirety stands for a kind of manifesto of instructional performance and sound art.

We can tie this to contextual art, the one Cage inaugurated in *4'33"*, in which the composition is directly built by the sound context. However, the very idea of moving through an urban space as a place for the “event” relates to the tradition of *dérive*, which was developed by lettrists and situationists. As Guy Debord (2006/1958) notes, these practices are: “a technique of rapid passage through varied ambiances. *Dérives* involve playful-constructive behavior and awareness of psychogeographical effects, and are thus quite different from the classic notions of journey or stroll” (62).

Helbich transgresses this situationist practice by adding a new meaning to it. To the purely visual perception of space, which contains the dimension of meaning, Helbich adds a double-layered auditory level, disorienting the listener and introducing them to the artistic game. It cannot be called a purely participatory art, since Helbich maintains a dominant position as an artist, guiding the participants along a set road map. He establishes artistic communication with the recipient who then communicates with the space they move through. The recipient is in this case also a performer—alone in the realization of the final product. This work is based on two of Helbich’s concepts: “self-performativity,” a rather self-explanatory term, and “intro-activity” which denotes the internalization of the artistic product. Helbich starts from the subjective experience, which

is always fundamentally internal, and which can remain and become completely internal, i.e., an authentic form of experience, which does not manifest itself towards the outside world.

The same applies to the so-called *Earpieces*.

2. *Earpieces*

Earpieces are based exclusively on listening to given sound sources, while covering the ears in a way determined by the artist's concept. Such is the work of *No-music*, subtitled compositions for ears.

The participant receives different auditory direction depending on the way the ears are covered, i.e., his auditory perception is directed in different ways and with different intensity. It is a kind of manipulation of spatial perception which in turn connects to Helbich's dealing with the relationship between sound and space, i.e., propagation of sound and its reception. Therefore, this concept deals with the idea of establishing relations with the environment which represents the source of sounds. Its manifestation in the consciousness of the recipient, i.e., the intensity and the way of receiving the auditory impulse, is determined by limitations of the sound flow.

The work is based on the concept of listening as a performative act. As the author notes: "The event triggers musical experience without being actually music" (Helbich n.d. "No-Music – Earpieces").

It is an attempt to creatively "work" with "silence," so to speak. Therefore, silence in itself (or even better—the sounds of the environment) becomes a kind of a building material for manipulation (again, conditionally speaking). The listener, in this sense, following the artist's concepts, creates an autonomous auditory experience, which is always unique, taking into account the different auditory "content" which changes from situation to situation. Helbich thus withdraws from the role of a content creator and assumes the role of a creator of a performative act.

3. *Intro-active Sound Meditation*

The pinnacle of this way of artistic thinking, "self-performance" as the author calls this body of work, is certainly the *Imagine There Was No Roof*, with the subtitle *Intro-active sound meditation*. The work includes a series of rugs and carpets that all have instructions for "imagined listening." The audience is therefore invited to recall a certain sound and mentally "manipulate" it. As Helbich notes:

Imagining, as much as remembering and anticipating, are all listening spaces adjacent to acoustics For this, the experience of sound is regarded as that of a movement: a back and forth, between the inner and outer spaces of our body, from the opposite wall, through our spiral shaped ear directly into the brain, and into the last corners of thought. And back.

While we hear sound, while sound swirls around us, we think it too. Somewhat analytically, yet also quite creatively: we think our hearing into existence. This physical and cognitive intrinsic element of the acoustic experience is the departure point and the source of the aesthetic results in the works. (Helbich n.d. "Imagine There is no Roof")

So, here we are already reaching anti-music, i.e., working with the concept which also includes "non-existent sounds," sounds that exist solely in memory. In this sense, the "work" "moves" into pure introspection, without real auditory stimuli. This work is very much in the same line as another of Helbich's conceptual games, this time a visual game called *Scores for Looking Out the Window (Eyepieces)*, which involves instructions on how to look out the window while imagining different visual situations.

Based on these three categories of works that we find in the work of this artist, we can reach three circles of problems while considering them.

4. David Helbich and Three Circles of Problems in his Works

The first "problem" is related to the phenomenological consideration of the concepts. In this sense, *Soundwalks* could be examined through a prism of phenomenological research concerning the relationship between space, i.e., auditory fields, and focal sounds. Adopting Husserl's terminology, philosopher Don Ihde notes that listening within the environment itself implies intentionality and the establishment of relations between ubiquitous and focal sounds. As this author claims: "Within intentionality there is the 'ray of attention'; the 'intuition of essences'" (Ihde 2007, 21).

Helbich plays with precisely this property of the auditory experience, offering to the perception two auditory plans, i.e., shifting perception away from the field that is present, to the field that is explicit. As Ihde further notes: “The field is what is present, but present as implicit, as fringe that situates and ‘surrounds’ what is explicit or focal” (Ihde 2007, 73).

Also, he plays with the relationship between the auditory and visual fields of perception that face each other. The auditory perception of the sounds of the environment implies the activation of the visual imagination as well; however, in Helbich’s works there is a conflict between the actions of these senses due to the presence of different auditory planes. As Ihde notes

both surroundability and directionality must be noted as copresent. This “double” dimensionality of auditory field characteristics is at once the source of much ambiguity and of a specific richness that subtly pervades the auditory dimension of existence.

Both these dimensional aspects of auditory presence are constant and copresent, but the intentional focus and the situation varies the ratio of what may stand out. There is also a noematic difference in relation to what kind of sound may most clearly present itself as primarily surrounding and primarily directional without losing its counterpart. (Ihde 2007, 77)

In Helbich’s works these elements of perception are mixed.

As for the second group of works called *Earpieces*, they explore yet another phenomenological question concerning the directionality of listening and perception of the environment, i.e., spatiality of the auditory field. Namely, as the aforementioned phenomenologist notes:

It is clear that within the auditory field we may speak of the direction of a given sound (it comes from behind me) and of particular sounds we may perceive as being near or far from us. But as a field, we must say that it surrounds us. I am immersed in the auditory field that displays no definite boundaries such as those of vision. The sound field, unlike the visual field which remains in front of me, displays an indefinite space in all directions from me. (Ihde 2007, 206–207)

Covering of the ears in Helbich’s work also changes the perceptual relationship to the sound field, i.e., it becomes spatially distorted.

Finally, the third group of works, labeled as *Intro-active sound meditations*, are based on the imaginative aspect of the auditory experience. According to Ihde (2007),

In the most general terms, auditory imagination as a whole displays the same generic possibilities as the full imaginative mode of experience. Within the active imaginative mode of experience lies the full range from sedimented memories to wildest fancy. ... In fantasy I can presentify and represent the sounds of the world. (131)

Thus, these works are counting on the developed imaginative component of the sound potential of the individual who “participates” in the work.

The second problematic circle concerning these works is connected with their aesthetic direction, whereby they rest on the basic Cage-ian idea of sound, already mentioned before, i.e., a fluxusian attitude towards art, as formulated by George Maciunas in 1963: “promote a revolutionary flood and tide in art, promote living art, anti-art...” (as quoted in Phillipot 2022).

Therefore, this last group of works is moving towards anti-music, i.e., an exclusion of the basic artistic means from the artistic experience through intellectual transgression.

And finally, the third problematic circle is connected with the ontology of the musical piece, i.e., the question of the existence of music (read: sound). In all three cases it is the listener who becomes the performer, and the sound impression exists as autonomous and unique; while in the last case it remains only on the imaginary plane and the plane of the artist’s intellectual experiment. As the author notes when talking about *Soundwalks*, but also about the general direction of his work: “ultimately this was more about us being our own material” (Helbich n.d. “Play With Your Ears (interview on City Tracks)”).

In all three cases, however, the author remains inviolable, so it is not a question of open participatory type creations, but of conceptual creations that function in a certain public context. It is therefore interesting that the author does not renounce his position as a composer; he does not call himself a conceptual artist, considering that he continued to work with sound, only in a different context, whereby the material is being found around and within the individual, i.e., the audience. Helbich describes this dominant position as an

artist of extremely authentic works with the following words: “The world is chaotic, but what I offer is highly structured. In that sense I am still very much composing” (Helbich n.d. “Play With Your Ears (interview on City Tracks)”).

5. Conclusion

The artistic poetics of David Helbich are based on transgression. He explores varying ways of “liberating” composers and listeners from “conventional” expressive frameworks. *Soundwalks*, *Earpieces*, and *Intro-active sound meditation* are just some of the different experimental attempts by this artist to break free from the predetermined relation frameworks between the composer and the recipient. He toys with auditory perception, ranging from the affirmation of the sound context in *Soundwalks* and *Earpieces*, to imaginative realms of “internal” sound, to a unique intellectual game in *Intro-active sound meditation*. Helbich further toys with the recipient’s perception, which actually forms the individual’s final auditory experience, or, in the case of sound meditations, stimulates the imagination of participants. This brings us back to the very beginning and the title of this paper, and the fact Helbich directs the attention to the process of listening itself, whether “external” or “internal,” insisting on the concept that it is a “performative act.” In a certain way, his works represent different forms of exploring this initial premise of his art. Through his work, he demonstrates the potentials of such a framework, creatively encouraging listeners to actively engage their perception and intellect in realizing their own relationship with the sound. In that sense, they become performers and creators of their own “artistic experience,” with the guidance of the author who provides innovative conceptual frameworks for such a receptive experience.

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„Klausymasis yra performatyvus veiksmas“: Davido Helbicho atvejo analizė

Santrauka

Davidas Helbichas – vokiečių menininkas, kurio kūryba susijusi su judėjimu *tarp*; jį dominanti sritis – ribiniai muzikos aspektai. Tačiau ir pagal pašaukimą, ir pagal išsilavinimą jis yra akademinis kompozitorius. Į straipsnio pavadinimą įterptas sakinyš iš Helbicho teksto „Klausymasis yra performatyvus veiksmas“ (jame menininkas savo idėjas pristato poetine forma):

Muzika vyksta tarp ausų.
Muzika vyksta tarp žmonių.
Muzika yra socialinė erdvė.

Muzika yra konceptas. Ji negali būti nekonceptuali.

Triukšmas gali būti girdimas kaip muzika.
Muzika gali būti girdima kaip triukšmas.

Klausymasis yra performatyvus veiksmas. (Helbich 2016)

Jo poetika remiasi aktyviu klausytojų įtraukimu į kūrybą, pasitelkiant interaktyvias koncepcijas, kuriomis siekiama sugriauti barjerus tarp atlikėjo ir recipiento. Klausytojai iš tiesų yra patys atlikėjai, t. y. aktyvūs muzikinio įvykio dalyviai. Straipsnyje pristatomos „pjesių ausims“ (*earpieces*) ir „garsinių pasivaikščiojimų“ (*soundwalks*) idėjos kaip konceptai, grįsti Johno Cage'o *kontekstualaus meno* principais, kurie visomis prasmėmis remiasi interaktyvumu. „Garsiniai pasivaikščiojimai“ – tai kūriniai, kuriuose jungiamos iš anksto paruoštų įrašų ir einamuoju momentu besiskleidžiančio miesto erdvių garsovaizdžio klausymosi patirtys. „Pjesės ausims“ grįstos tam tikrų garso šaltinių klausymusi uždengus ausis menininko nurodytu būdu. Šio mąstymo būdo (menininko įvardijamo kaip *self-performativity*) viršūnė, be abejo, yra kūrinys *Imagine There is no Roof* („Įsivaizduokite, kad stogo nėra“), turintis paantraštę „introaktyvi garsinė meditacija“. Čia, galima sakyti, jau yra pasiekama „antimuzika“, t. y. dirbama su konceptu, kuris apima ir neegzistuojančius garsus, arba garsus, egzistuojančius tik atmintyje. Šia prasme kūrinys *persikelia* į gryną introspekciją, neturinčią realių garsinių dirgiklių.

Remiantis trimis minėtomis kūrinų kategorijomis, aptinkamomis menininko kūryboje, prieinama prie trijų probleminių ratų. Pirmasis probleminis ratas susijęs su fenomenologiniu konceptų apmąstymu; antrasis – su kūrinų estetinė kryptimi, besiremiančia Cage'o garso idėja, t. y. *fluxus* kryptčiai būdingu požiūriu į meną. Trečiasis probleminis ratas susijęs su muzikos kūrinio ontologija, t. y. muzikos (arba garso) egzistavimo klausimu. Visais trimis atvejais atlikėju tampa klausytojas, o garsinis įspūdis egzistuoja kaip autonomiškas ir unikalus. Paskutiniu atveju jis lieka tik įsivaizduojamoje menininko intelektualinio eksperimento plotmėje. Kad ir kaip būtų, visais trimis atvejais autoriaus vaidmuo išlieka negincijamas, vadinasi, kalbama ne apie atviro dalyvavimo tipo kūrybą, o apie konceptualią kūrybą, veikiančią tam tikrame viešame kontekste.

Eka Chabashvili's Symphony-exhibition *Khma*— the New Compositional Paradigm

Abstract. The musical output of the famous Georgian composer Eka Chabashvili, who appeared on the creative scene in the post-Soviet period (1990s), is distinguished by its music genre variety and conceptual depth. Due to the intensity of the implementation of scientific innovations in music, the subject of research in the composer's music is the peculiarities of multimedia thinking, the aesthetics of eco-music, and the musical interpretation of scientific innovations. The article refers to her syncretic experimental multimedia project—symphony-exhibition *Khma* (The voice). The work aims to remind the listener of the ontological essence of music and, according to the composer's belief, creates vibrations with sounds that help listeners to integrate into a unified cosmic communication network with the help of multidimensional media. To convey this idea, the composer has naturally changed the traditional compositional approach. The product is distinguished by the following features:

1. The performer and the listeners coexist in a single creative space.
2. The new configuration of the interaction between the composer, the performer, and the listener actively involves the latter in the performing process, which at the same time means participation in creating music from scratch during each session.
3. The performer-instructor of this project performs the function of a traditional mediator (presents the composer's concept to the listener). The instructor plays the harp, reads rhymes, paints, or writes on a whiteboard, thereby giving the guest of the session an example of how to engage in the performance, which means mechanical involvement in the creative process.
4. A certain "scenario" of the work envisages the interaction between music, visual art, lighting, and science through associative-metaphorical connections, which generates a multimedia hybrid form.
5. In order to integrate the listener into "the music of the universe," the composer tries to move him/her away from everyday reality, which activates meditateness and improvisation as the principle of thinking. As a result, the time continuum problem is solved in a novel way.

Thus, the in-depth analysis of a work reveals that the composer's choice of genre—a multimedia performance, which is called a symphony-exhibition—corresponds exactly with the raised goals and objectives.

Keywords: multimedia music hybrid genre, quantum physics, new compositional approach, installation, eco-music.

1. Introduction

The musical output of the famous Georgian composer Eka Chabashvili, who appeared on the creative scene in the post-Soviet period (1990s), is distinguished by its music genre variety and conceptual depth. Due to the intensity of the implementation of scientific innovations in music, the subject of research in the composer's music is the peculiarities of multimedia thinking, the aesthetics of eco-music,¹ and the musical interpretation of scientific innovations.

Chabashvili's syncretic multimedia project—symphony-exhibition *Khma* (The voice) is of exceptional importance for Georgian music. As it was mentioned by Maia Tabliashvili (2021), "it is remarkable that symphony here is rethought with its primary meaning, co-sounding, it is characterized by conceptual contents, philosophical features, and wide scales of sense. What about the hybrid component of the symphony, here the process of development of the composition becomes an 'exhibition' by its essence, we have spectators in the process of performance of the opus" (25). This experimental performance (guide-performer Nino Zhvania) was presented in the form of sessions at the Georgian Composers' Union (organized by the Modern Professional Music Art Development Center, with the support of the Ministry of Education, Science, Culture and Sport of Georgia, 2018) and at the Georgian Technical University, Faculty of Informatics and Control Systems (2022). The performance was presented to the listeners in the following way: six installations (houses) were placed on the stage, which embodied micro worlds and symbolized important moments of human existence:

- **The house of the family** (the variety of household items) was presented in the form of useless household items. This installation gathers together discarded old things. A rope is wrapped around the figures of

¹ Eco-music is related to ecomusicology, that is an area of study that explores the relationships between the natural environment and sound. Ecomusicology encompasses a variety of academic disciplines including musicology, ecology, ecocriticism, biology, anthropology (Allen and Dawe 2016, 2). Ecomusicology as a field of study is traced back to Canadian composer, writer, music educator and environmentalist Raymond Murray Schafer (1933–2021). He uses the term *soundscape* to explain the sonic nature of a particular physical environment (Schafer 1994).

a man and a woman, which is the symbol of the umbilical cord that connects them to the fruit of their love—the child.

- **The house of feelings** (useless emotions and feelings) was presented in the form of a sound sculpture.
- **The house of health** (cure, by-products of medical treatment) reminds us that our lives are accompanied by illnesses that we must defeat.
- **The house of mind** (unwished thoughts and ideas) is the black installation of color, which symbolizes the evil thoughts that have invaded our minds and that we must expel from our minds.
- **The house of employment** (waste products of employment and bureaucracy) refers to the daily routine and stress associated with earning funds.
- **The house of homeland and identity (emigration)** is represented by a drawing board and paints and suggests that an emigrant should transfer certain information (drawing, writing, letters) to the canvas so as not to forget the language. A figure or inscription drawn by anyone is given the same symbolic importance here as figures and calligraphy in Chinese painting.

According to the laws of physics, these installations create their gravity, vibrate and contain information. Accordingly, while looking at them, the listener does not get verbal information, these installations and sounds in the hall give a chance to connect with certain energy-informational fields and get energy-informational knowledge. Because the knowledge derived from the work is related to energy, people with a hearing impairment are also given the opportunity to be part of this process. In listeners' minds, the main events of existence, deposited as archetypes in the unconscious, should rise to the surface: illness, work-related routine, emigration, the negative focus of the mind, and others.

2. Three Sources of Music

Music played in the exhibition space is represented by several layers: after approaching the installations at a certain distance, an optical-sensor system that emits sounds is automatically activated; at the second layer, a recording of planet sounds;² the third layer is related to a 10-minute improvised composition, which should be performed by the guide-performer on the decoratively painted sculpture-instrument, a modified harp, placed in the middle of the stage, according to the composer's instructions. On this instrument, the guide-performer and then the listeners play with a stick, hand, or wooden hammer. The harp has metal bells attached to it, which emit high frequencies in order to clear personal, family, and collective karma. Additionally, there is a device called the *termenvox* (assembled by physicist Zaal Azmaiparashvili), which responds to the movement of the hand. A ventilator is placed below the strings, from which a jet of air is directed towards the strings and provokes interesting sounds. The installation of this device in the harp, as well as the strings sounded by the force of air friction, introduces an element of eco-music and associatively connects us with the Greek Aeolus, which produces sound as a result of oscillations of the wind.

Instruments added to this “musical aquarium” are played by the guide and can also be played by the listeners, if desired. The additional musical-intonational layer comprises phonetically interesting verses containing spell-like content. These poems are related to the ancient Georgian healing ritual with a medical function and are also associated with shamanic rituals. In the context of the work, these texts are perceived as a single musical-verbal layer, as the verbal text takes on a musical quality during the process of reading. Since these texts do not completely convey the semantics of poetry, similar to the musical-poetic patterns of the shamanic ritual, their aesthetic aspect is of less importance.

It is not by chance that the multi-media artist and cross-disciplinary scholar Denita M. Benyshek appreciates these poems not as examples of artistic thinking: “It is an exclusive language, therefore the text and the rhythms are not meant to please human beings” (Benyshek 2014, 176). Poems are read first by the guide, and then by the listeners if they wish. All these musical layers used in the work are perceived as extra-linguistic information, while the raising of the voice, increasing the tempo, and making pauses while reading the texts, is considered paralinguistic communication.

² A recording of planet sounds is available on Youtube; see Cosmic Universe (2019).

3. Rebus Principle

A lighting system has also been installed in the hall, which has created a very mystical atmosphere. Before the beginning of the session, the listeners are given a piece of paper on which the graphic images of the installations are drawn and they have to match the titles of the installations written on the same piece of paper to the graphic images of the installations. This introduces a kind of a rebus principle into the work. There is also an influence of the principle of internet video games, where the player must find hidden objects in various virtual spaces, thus the performance resonates with the video game industry's booming era that started in the 2010s. Like many video games, in which there are stable elements (sounds, player, number of levels to complete) and mobile elements (different options and intensity of passing levels), in this performance, we also have stable parameters (guide, music, lighting, sound recordings) and mobile parameters (an invariant sound palette in each session, always a different sequence of viewing installations by the listener).

These stable and mobile features symbolize the paradox of our existence—the secret of the eternity of the universe lies in its changeable mode. After all, the noosphere is constantly renewed against the background of the immutability of certain phenomena. This effect is enhanced by the principle of polyphony when each component of the performance is in a constantly renewed, contrapuntal relationship with the others.

4. The Process of Listening to the Composition as an Act of Wandering

The movement of the listener between the installations is based on the principle of aleatory: the viewer is not required to follow a determined route while viewing the installations. The viewers move spontaneously in space and may return several times to any installation. As far as each installation and the symbol embedded in this exhibition are equally important for human existence, no installation or the symbol associated with it have priority. They are not connected in a cause-and-effect manner. Therefore, this is not a work based on the principle of theatrical dramaturgy, but rather, a multi-centered composition.

In addition to the fact that you physically move through the conditional framework of this space like a fairy tale hero, you also travel through it mentally. It is a journey through your unconscious, which is a lot like entering a cave filled with uniquely shaped stalagmites and stalactites each time. A journey through this exhibition space may evoke associations with the wandering hero of the Romantic era, but this is only a superficial resemblance. If the wandering of the Romantic hero is related to escaping from society and oneself, in this work, the ontological journey is an encounter with oneself.

5. A New Type of Interaction between the Composer, the Performer, and the Listener

Chabashvili breaks the stereotype of the traditional relationship between the composer, the performer, and the listener, according to which the performer and the listener have autonomous functions. In this kind of approach, the audience listens to the music and cannot get involved in the process of creation or in the performing activities. The listener sits before the performer as passively as parishioners who stand before the icon, gazing at the saint's face, which signifies the symbolic connection of soul to soul. The function of the listener is only to evaluate the composition and mostly the performance, to derive pleasure and knowledge from the music. The interaction is kept to a minimum. Instead, Chabashvili offers the listener a new configuration and maximum interaction in the performance. The functions of listeners and performers are practically equalized: the listener is a participant in the music-making process. During each session they are involved in the process of creating and performing the music, resulting in an ever-new sonic palette and invariant combinations of timbre and sonic sequences.

The traditional model of placement of the listeners and performers in the space was established in Cretan-Mycenaean, and then in Greek theater. In Chabashvili's piece, the well-known distribution of space—the *orchestra* (literally “dancing place”) and the *theatron* (the seating area section of ancient Greek, Roman, and Byzantine theater)—is also being destroyed. The entire space reserved for the exhibition is a single creative stage.

I should especially highlight the role of the guide-performer, a kind of instructor, who, by playing the harp, reading poems, and drawing, gives listeners a personal example to follow, and shows how they can be involved in the process of making music. In this respect, the guide has the function of a solipsist, a medium. The guide-performer transmits the greatest energy and intensifies the impact of this performance on the listeners.

6. A Cross-disciplinary Interaction of Music with Several Fields of Art and Science as a Basis for Multimedia Music Genres

With these new compositional approaches and forms of self-expression and strategy, not only the traditional form of the stage ecosystem is changing, but also the stereotype of the perception of the content and mission of music. According to the Romantic worldview, music is considered an artistic space for the expression of human personal feelings and emotions. However, it undermines and reduces its ontological essence, namely that music shares the same content as the universe.

A kind of scenario of the work envisages a cross-disciplinary interaction of music, visual art, lighting, and science (in particular, medicine, which introduces signs of art therapy), which is possible thanks to associative-metaphorical connections between them. This gives rise to a completely new direction of compositional self-expression in art—a multimedia hybrid form. It is obvious that the mechanical synthesis of art fields cannot manage to create multimedia.

Multimedia is a principle of thinking when the characteristics of different art fields obey the specificity and principle of thinking of a single art field. Clear examples of this are Alexander Nikolayevich Scriabin's *Prometheus*, the painting of Mikalojus Konstantinas Čiurlionis, the dramaturgy of Tennessee Williams, the prose of Jorge Luis Borges, and others.

7. Chabashvili's New Compositional Strategy, Compositional Approach, and Goals

Chabashvili is one of the few Georgian composers for whom multimedia thinking is a universal creative method. In the multimedia composition *Khma*, the fields of art and science do not serve each other, but they unite for the following goal—to take the listener to the state of meditation and to make spectators feel the force of music. Not only the role of the composer, performer, and listener is equalized, but all installations, instruments, and sound recordings of this performance have the same value, thanks to which the composer symbolically breaks the sometimes absurd system of setting priorities in our existence.

The author of the performance has clearly defined the concept and goals of the work. Chabashvili tries to remind us that music is the language of the world, a kind of chronicler, and it is as old as the universe itself. The composer implies “the music of the universe” that dates back to the ancient Greek era. The composer's intention is to remind us that in this pragmatic and consumerist world, human beings have long been disconnected from the basic communication language of earthly nature. A human is valuable first of all as a human being even beyond his/her social and political identity.

For this purpose, Chabashvili establishes specific conditions in the performance that resemble the initiation process. First of all, the composer tries to revive the idea and principle of esoteric rituals, in which music is used as a language of communication with the universe. According to such beliefs, ritual is valuable because the collective syncretic action gives birth to a unified energy.

By introducing this archaic plaster, Chabashvili unconsciously implements the Freudian idea in listeners—to awaken strong archaic impulses in modern man, characteristic of their archaic pre-cultural consciousness, which are stored in the unconscious in the form of repressed desires due to society's laws and stereotypes (Freud 1930, 69). In the reincarnation of syncretic action, Chabashvili recalls ancient traditions of Georgian folklore. The following characteristics indicate the semantics of the syncretic ritual of the prehistoric age:

1. Spell-type healing poems, which were used in ancient Georgia to charge a sick person with new vital energy.
2. Special lighting creates the mystical effect of twilight, which is related to the newly awakened consciousness at the intersection of day and night.
3. The harp is placed in the center of the installations, which reminds us of the symbol of sacrifice placed at the center of the ritual.

By reviving the elements of the archaic ritual, Chabashvili tries to activate a collective consciousness in the listeners, a unified energy field, and intuition as a reliable way of knowing the world. Thus, through its interdisciplinary structure, the modern multimedia hybrid genre pursues the function of the ancient syncretic ritual—i.e., the exchange of energy that flows between people and the universe. During the initiation, Chabashvili tries to free the listener from the traps of the mind, from thinking about the past and the future by involving the listener in the process of making music (which is encouraged by the guide-performer). In this way, it creates conditions for the perception of the one and only greatest reality—the present existence.

Quintus Horatius Flaccus' aphorism *carpe diem* from his odes (translated as “pluck the day,” or live in the present) is worth mentioning in this context.³ It is in the present that the human is truly who he/she is. In Chabashvili's composition, a meeting with oneself is initiated in the style of Jorge Luis Borges, who describes the moment of meeting ourselves as follows: “Any life, however long and complicated it may be, actually consists of a single moment—the moment when a man knows forever more who he is” (Borges 1998, 484).

The rite of initiation by the composer naturally acquires the peculiarities of meditation (the effect, which is enhanced by the recitation of spell-type verses). This kind of meditation, which leads to depersonalization and decommunication, does not mean a decrease in response to stimuli coming from the external environment. On the contrary, this “dissociation” activates these abilities, which brings us back to eco-music. During meditation, the listener sinks into himself, distances himself from external reality, and performs self-reflection.

This leads to different modeling of the time continuum in the listeners' perception, creating the illusion of time slowing down. Indeed, time in quantum physics is already a completely relativistic concept, moreover, according to the latest scientific research, time is also measured in nanoseconds, and the measurement of time (in quantum physics) does not require an exact starting point: “Such a quantum watch offers a unique opportunity to have an absolute timestamp without the necessity to measure time zero” (Ferreira 2022, 1). Thus, there is an attempt to manipulate the spatio-temporal *chronotope*—a regular connection of spatial-temporal coordinates. The term is used in the present article with the same meaning as it has been introduced by Alexei Ukhtomsky in the context of his physiological studies in 1925 (Zueva 2015, 30) and then cultivated in the humanitarian sphere by Mikhail Bakhtin, and leads to the illusion of overcoming the flow of time (Beaton 2010, 59).

The initiation process is aimed at vastly increasing the consciousness of the listener and his worldview. Why is this result so desirable? According to the composer, capacious consciousness already perceives the world not in a fragmented form, but in its natural state—a unified one. Indeed, perceiving the world as fragments is only an illusion and indicates our limited consciousness. This impact on the listener's consciousness gives a chance for a global perception of the world. Moreover, scientific thought recognizes a collective unconscious (a term that Carl Jung used in the book *Archetypes and the Collective Unconscious* (1934–55)) existing independently of us. I have in mind the universal consciousness—the collective experience of all souls—that defines its most profound oneness with the divine origin. It refers to kinds of unified informational morphogenetic fields (extracellular information structures). This term was first used by Ukrainian biologist Alexander Gurwitsch (Belousov 2008, 307), i.e., the same as “Akasha”⁴ (this term was introduced to Western science by Rudolf Steiner), which supplies the entire universe with energy (Gidley 2007, 29).

Conclusion

To summarize the results of the conducted research, we must touch upon the following circumstances:

1. Eka Chabashvili's desire is to return a sense of the wholeness of the universe to the listener, in which there are no longer secondary sounds—all of them are part of a single cosmic harmony.
2. Chabashvili's compositional strategy and method serve the purpose of allowing the listener to fully mobilize the mind and free it from barriers (sources of discomfort, aberrations, mental traps, stereotypes), which can help to perceive the world from a new perspective and gain the condition of happiness.⁵
3. The changes in the listener's consciousness at the end of the session take an ontological advantage over the impression received from the installations.
4. The composer indicates that art is not separated from the universe. For this purpose, she tries to create the vibrations of sounds that would harmonize with the vibrations of the universe. According to the composer's belief, this is what will help the listener to become a space-energetic person and to connect to the unified communication network of the cosmos as the largest energetic process.
5. In order to achieve the set goal, Chabashvili's compositional strategy envisages initiation with the following scheme: implementation of the ritual, and rethinking of the temporal continuum. By guiding this

³ It is a well-known phrase from Quintus Horace's *Ode* 1, 11.

⁴ Akasha (Sanskrit: आकाश, IAST: ākāśa, lit. “appearance,” “space”)—in Indian religions, a special type of space, approximately corresponding to the European concept of “ether” (Iannone 2001, 30).

⁵ As the listeners who visited this multimedia performance session several times were students and colleagues of the Tbilisi State Conservatoire, I interviewed each person, and they noted being overcome by a state of happiness immediately after the end of the session, which took place from November 30 to December 8, 2018, in the hall of the Georgian Composers' Union.

initiation, the composer recreates the archetype of the archaic initiation ritual. This very mission of the artist has been implied in the words of an American art critic Jerry Saltz: “All art is a kind of exorcism and communion. Artists are like shamans living at the edges of our village, making things that might be useful to us” (Saltz 2022, 1). Obviously, the initiation of the spiritual and mental change in the listener’s mind depends on his or her desire and readiness.

Thus, the composer’s choice of genre—a multimedia performance, which is called a symphony-exhibition—corresponds exactly with these goals and objectives.

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Ekos Chabashvili simfonija-paroda *Kbma* – nauja kompozicinė paradigma

Santrauka

Žymios kartvelų kompozitorės Ekos Chabashvili, iškilusios posovietiniu laikotarpiu (XX a. 9-ajame deš.), muzikinė kūryba išsiskiria žanrų įvairove ir conceptualia gelme. Kompozitori būdingas mokslo naujovių diegimas muzikoje nurodė straipsnio tyrinėjimo kryptis: tai multimedija pagrįsto mąstymo ypatumai, *ekomuzikos* estetika, mokslo naujovių muzikinė interpretacija. Daugiausia dėmesio skiriama jos sinkretiniam eksperimentiniam projektui – simfonijai-parodai *Kbma* („Balsas“). Kūriniu siekiama klausytojui priminti ontologinę muzikos esmę ir, kompozitorės įsitikinimu, garsais kuriamas vibracijas, kuriomis jam padedama integruotis į bendrą kosminį komunikacinį tinklą, pasitelkiant daugiamates medijas. Siekdama perteikti šią idėją, kompozitorė modifikuoja tradicinį komponavimo metodą. Kūrinys išsiskiria šiomis savybėmis:

1. Atlikėjas ir klausytojai sugyvena vienoje kūrybinėje erdvėje.
 2. Nauja kompozitorės, atlikėjo ir klausytojų sąveikos konfigūracija aktyviai įtraukia pastaruosius į atlikimo procesą, o tai reiškia ir dalyvavimą kuriant muziką nuo pat pradžių per kiekvieną seansą.
 3. Atlikėjas / instruktorius šiame projekte atlieka tradicinio tarpininko funkciją (kompozitorės koncepciją pristato klausytojui). Instruktorius groja arfa, skaito eiles, piešia arba rašo lentoje ir taip sesijos svečiams pateikia pavyzdį, kaip galima įsitraukti į atlikimą, t. y. aktyviai dalyvauti kūrybiniame procese.
 4. Tam tikras kūrinio *scenarijus* numato muzikos, vaizduojamojo meno, apšvietimo ir mokslo sąveiką per asociatyvias metaforų sąsajas, kurios sukuria daugialypės terpės hibridinę formą.
 5. Siekdama integruoti klausytojus į „visatos muziką“ kompozitorė stengiasi atitraukti juos nuo kasdienybės, o tai suaktyvina meditatyvumą ir improvizaciją kaip mąstymo principą. Dėl to naujoviškai sprendžiama ir laiko kontinuumo problema.
- Taigi nuodugni kūrinio analizė atskleidžia, jog kompozitorės pasirinktas multimedijos žanras, kitaip įvardijamas kaip simfonija-paroda, taikliai atitinka išsikeltus tikslus ir uždavinius.

3

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CONTEMPORARY COMMUNICATIVE STIMULI
FOR THE EMERGENCE OF NATIONAL MUSIC

Ēriks Ešenvalds as a (Post)Feminist? Communicating Body in *Legend of the Walled-In Woman*

Abstract. There are constellations of practices and their representations, examined by feminist and post-feminist scholarship, that signify a woman's body as a space of negotiation of their historical, ideological, and cultural underpinnings. This paper investigates the narrative of a woman's body as expressed by or communicated through *Legend of the Walled-In Woman* (2005) by Latvian composer Ēriks Ešenvalds (b. 1977). In this discussion, I follow "A reciprocal feedback of musical communication" model outlined by Hargreaves, MacDonald, and Miel (2005), according to which "the representations of music by the composer and the listener—the former's expressive intentions and the listener's affective response ...—may be quite different from one another ..." (18). I also emphasize that, as an embodiment of written music, each performance of *Legend of a Walled-In Woman* offers a unique interpretation of the work's structure and semantics. The recording of this piece by the Portland State Chamber Choir, chosen for this project, conceptualizes this composition as an intensifying continuum of stylistically contrasting sections that overlap to varying degrees: from an authentic folk lament to allusions to sacred music in the form of plainchant and chorale, to the soaring, expressive melodic gestures originating harmonic intensity, and eventually, to the calm, introspective lyricism of the final section. The semantics of Ešenvalds's work, highlighted by the Portland Chamber Choir's interpretation, invites a negotiation of the feminism-informed discourse, which, however, may be challenged by the context of the last section of the score, pointing to a different, postfeminist-framed narrative. I argue that by creating a musical work inspired by the story of patriarchal oppression and a woman's self-sacrifice, the composer has inadvertently entered a conversation central to feminist and postfeminist thought, thus inviting a multitude of culturally and politically conditioned perspectives.

Keywords: Ēriks Ešenvalds, *Legend of the Walled-In Woman*, musical communication, interpretation, feminism, postfeminism, performance, listener.

About who decides what has been said in music (I)

The vagueness of the concept of musical communication presents an opportunity for researchers to apply creative approaches to this subject matter. In the influential collection of articles comprising the 2005 book *Musical Communication*, Hargreaves, MacDonald, and Miel emphasize that, to explore this complex topic one needs to consider all the aspects of the questions of "how," "why," "who," and "where" (2). In one of the essays in the book, summarizing pre-existing research on the comparison of music and language in terms of their communicative properties, Cross (2005) remarks, "Music, however, seems to embody an essential ambiguity, and in this respect it can be suggested that language and music are on the opposite poles of a communicative continuum, almost meeting in the middle somewhere near poetry" (35). One may infer that the density of the topic intensifies further when a musical work actually incorporates poetry or other kinds of texts.

To frame my exploration of the communicative properties of Ešenvalds's *Legend of the Walled-In Woman*, I utilize Hargreaves, MacDonald, and Miel's "Reciprocal Feedback Model of Musical Communication," comprising two counterparts. The first one, a "Reciprocal Feedback Model of Musical Response" recognizes that "the representations of music by the composer and the listener—the former's expressive intentions and the listener's affective response ...—may be quite different from one another" (18). According to this aspect of the model, considerations of the listener's preparedness to connect to the music they hear, as well as the specifics of their social, emotional, and logistical context, all play an important role in their experience with a musical work.

The second counterpart of the model, a "Reciprocal Feedback Model of Musical Performance," signifies that music becomes an audible phenomenon via a complex web of multi-leveled interactions, resulting in a specific interpretation of the score by the performers. The authors argue that only by combining the consideration of the variables going into music as a performance and those defined by an individual listener's response can scholars come closer to an understanding of the process by which the "spark" between music and the listener occurs, stimulating the listener's active engagement with a musical work.

This theoretical framework is helpful for my discussion, since, as a musicologist, I function as both a listener and interpreter of the Ešenvalds work in question. I recognize that other listeners/interpreters may not hear what I hear in the music; they may not see what I see in the score; and they may not think what I think about this piece's communicative properties. After all, as Matula (2000) points out, "the actual musical text before the listener varies depending on a host of connotations and mediations attached to the text and brought to the text by the listener" (222). But, in my view, it is precisely the phenomenological nature of music as human experience that makes it a timeless and border-defying phenomenon.

About the legend (I): The story

Legend of the Walled-In Woman is inspired by the Albanian legend of the Rozafa (Shkodër) Castle; it is, however, just one of a multitude of existing versions of the legend, spread all over the Balkan region, with its exact geographic origin being the subject of debate among folklorists. Dundes (1996) notes that there are dozens of pieces of scholarship, spanning from the 18th up to the late 20th centuries, all dedicated to this legend, making it the most researched one in the world (186). Common to all renditions (whether as a poem, a ballad, a folksong, or an epic) is the basic plot involving a group of young men building a castle, or a bridge, or a monastery, and “Through supernatural means, whatever is constructed during the day is undone at night. A dream revelation or some other extraordinary means of communication informs the would-be-builders that the only way to break the negative magic spell is to sacrifice the first woman (wife or sister) who comes to the building site the next day” (187).

In the Albanian version of the legend, used by Ešēnvalds, it is the victim’s mother-in-law that has that prophetic dream, and proposes that a wife of one of her three sons—whichever one brings lunch the next day—is the one to be sacrificed. According to the story, the two older brothers warned their wives about their mother’s dream, but the youngest one did not. The next day his young wife, Rozafa, who just had a baby, brought the brothers lunch, and was informed that she was to be immured in the foundations of the castle. According to an online resource, describing the legend, “Rozafa accepted her fate, but under one condition: the brothers would leave a hole for her right breast so her newborn son could feed, another hole for her right hand to caress him and a third hole for her right foot to move his cradle. The castle never collapsed” (Mazotti 2018).

About the texts: The art of compilation

In his musical work, Ešēnvalds incorporates an ancient Albanian folksong, which, according to the program notes in the score, “is believed to be dating from the time when Rozafa castle was built—some 2700 years ago.”¹ When comparing recording of the Albanian folksong available on YouTube (“Albanian Men’s Group From Vlorë” 2015) with the Ešēnvalds piece, it becomes evident that the composer stays true to his strong stance of using any folk material in the most authentic way possible.² Figure 1 offers the opening measures of the score; figure 2 includes original Albanian text and its English translation by Robert Elsie.

As seen in figure 2, while the folksong contains references to the legend as described above, it excludes the last part of the narrative, having to do with the young woman’s response to the demands of her sacrifice, which, dramaturgically, would provide the composer with an opportunity to create some kind of a resolution to the story. It is not surprising then, that having always being drawn to the art of textual compilation, Ešēnvalds decided to add another text to the fabric of his work. The composer selected several lines from the poem “Vendit tem” (“My land”) by prominent Albanian poet Martin Camaj (1922–1993), English translation by Robert Elsie, thus complementing the folksong’s text by a sort of “condition” or “conceptualization” of the young woman’s sacrifice:

When I die, may I turn into grass on my mountains in spring, in autumn I will turn in seed.

When I die, may I turn into water, my misty breath will fall onto the meadows as rain.

When I die, may I turn into stone, on the confines of my land may I be a landmark. (Ešēnvalds 2005: 20–27)

Admittedly, some listeners of *Legend of the Walled-In Woman* may find this last section the most lyrical and beautiful one. To me, however, it is the most curious and problematic part of the composition—one that led me to on the path of exploration, ultimately resulting in this essay. Specifically, I find there to be a semantic dissonance between the folksong-based and the Camaj text-based sections. This tension is, perhaps, not unlike one between the two contemporary ideologies focused on women’s issues, i.e., feminism and postfeminism, respectively; something that came to my mind on the first listening to *Legend of the Walled-In Woman*. Let’s consider this proposed framework for an examination of the Ešēnvalds composition in some detail, first focusing on the legend itself.

¹ Ešēnvalds, Ēriks (2005). *Legend of the Walled-In Woman*. Riga, Latvia: Musica Baltica.

² See Ešēnvalds’s interview with the author, in Lentsner [forthcoming 2023].

LÉGENDE DE LA FEMME EMMURÉE
 LEGENDA PAR IEMÛRËTO SIEVU / LEGEND OF THE WALLED-IN WOMEN

Text translations from the Albanian by Robert Elsy.

Ēriks Ešenvalds
 (*1977)

Misterioso $\text{♩} = 60$

Alto
 solo *mp*
 Lu - mē, O - - - - -

Tenor
mp
 A - tje te u - ra në lu - mē, O - - - - -

Ensemble Tenor
mp
 O - - - - -

Bass
mp
 O - - - - -

Bass
mp
 O - - - - -

Alto
 S
 - - - - oi, *3 O,
 *2

Tenor
 - - - - oi, *3 O, O -
 *2

Ensemble Tenor
 - - - - oi, *3 O, O -
 *2

Bass
 - - - - oi, *3 O - - - - -

Bass
 - - - - oi, *3 O - - - - -

*1 - pirms sitiena / before the beat
 *2 - uz sitiena / on the beat
 *3 - divskanis / diphthong
 *4 - izlalist līdzskapis / drop the consonants

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Figure 1. The opening of *Legend of the Walled-In Woman*.
 2005@Musica Baltica. Used by permission.

Albanian folk song

Atje te ura në lumë,
 Ooooi, E mjera unë,
 Most a bëre të bëje punë,
 Ooooi, E mjera unë.

There at the bridge o'er the river,
 Woe, oh woe is me,
 Do not set forth a working,
 Woe, oh woe is me.

Qi fletë vjehrra nusës së madhe,
 Ooooi,
 Bjeru bukën mos të valë, Ooooi,
 E mjera unë.

To her eldest son's wife speaks the mother:
 Woe, woe
 Take them food, do not fail,
 Woe, oh woe is me.

Qi fletë vjehrra nusës së vogël,
 Ooooi,
 Bjeru bukën mos të valë,
 Ooooi, E mjera unë.

To her youngest son's wife speaks the mother:
 Woe, woe,
 Take them food, do not fail,
 Woe, oh, woe is me.

Në themelët e Kalasë,
 Ooooi,
 Është pendu se ja dhanë një vashë,
 Ooooi, E mjera unë.

To the foundations of that fortress,
 Woe, woe,
 They regret that they once gave a girl,
 Woe, oh woe is me.

Figure 2. The text of the Albanian folksong used by Ešenvalds in *Legend of the Walled-In Woman*.
 2005@Musica Baltica. Used by permission.

About the legend (II): The legend vis-à-vis the feminist perspective

Feminist scholarship offers an unapologetically strong stand in its interpretation of women's history. Muellner (2018) points out the inherent brutality of the walled-in woman legend in its many renditions, reminding us that "Jacob Grimm, who called the ballad 'one of the most outstanding songs of all peoples of all times,' translated the Serbian version (called "The Building of Skadar") in 1824 and shared it with Johann Wolfgang von Goethe, who apparently found it too barbaric" (247, citing Dundes 2007, 110). However brutal the legend of the immured woman may seem to Goethe (or any sane person, for that matter), its core has a direct connection to the long and dark history of patriarchal oppression of women, and reduction of women's place and space in culture and society to their biological state and functioning, beyond an "obvious message of women's entrapment (in marriage or in any other type of 'built' space that the folktale imparts" (Muellner 2018, 248).

Gatens (1999) addresses the historical perspective: "Recent feminist research suggests that the history of western thought shows a deep hatred and fear of the body" (228). Spelman (1999) elaborates, "What philosophers had to say about women typically has been nasty, brutish, and short. A page or two of quotations from those considered among the great philosophers (Aristotle, Hume, and Nietzsche, for example) constitutes a veritable litany of contempt" (33). Friedman (1991) reminds us, "As Friedrich Nietzsche's Zarathustra pronounces: 'Everything concerning woman is a puzzle, and everything concerning woman has one solution: it is named pregnancy.' But even after women's active part in conception became understood, cultural representations of woman based in the mind-body split continued to separate the creation of man's mind from the procreation of woman's body" (374). Wesely (2003) emphasizes that, "Historically, female identity has been associated with the body, especially in terms of sexual and reproductive spheres" (486). Researchers discuss how women have been categorized and defined according to their two specific anatomical/biological conditions: as either virgins (maidens)³ or mothers, with the former being a preparation for the latter, and both assuming a marginalized societal function as a kind of "biological" support and service to men, who comprised the socio-political structure of Western society.

Bal (1986) brings up another point: "It is a common insight ... that a female body scares man by its otherness, its 'lack' and its obscurity" (33). According to this perspective, since a woman is one who biologically produces a man, then, in a way, she possesses a power of creativity a man cannot ever have. This may explain why sacrificing a young mother would ensure the stability of the structure; furthermore, the fact that in the Albanian legend the role of a "villain" of sorts (one who proclaims the necessity of sacrificing a young woman/wife/mother to appease the gods) is assigned to the victim's mother-in-law, may also be considered a manifestation of sexism. This proposition is supported by Friedman's discussion that incorporates Julia Kristeva's (1974) earlier argument of the "phallogocentric hegemony [making] woman 'a specialist in unconscious, a witch, a bacchanalian...'" (quoted in Friedman 1991, 374).⁴

Furthermore, the area of scholarship categorized as "sacrificial studies" suggests a curious framework (with some conflicting opinions notwithstanding) for the understanding of the undercurrent of the act of sacrifice taking place in the legend of Rozafa. René Girard (1977) maintains, "[Sacrifice] is a substitute for all the members of the community, offered up by the members themselves. The sacrifice serves to protect the entire community from its own violence; it prompts the entire community to choose victims outside itself" (8). Conversely, the "theory of rational human sacrifice" authored by Leeson (2014) offers a different perspective, arguing that "the ritual slaughter of innocent persons to appease divinities ... is a technology for protecting property rights. It improves property protection by destroying part of sacrificing communities' wealth, which depresses the expected payoff of plundering them" (137). Using Girard's proposition, one can conceptualize the sacrifice of the young woman in the legend as the community's expression of fear and despair; according to Leeson's theory, however, Rozafa's sacrifice may be seen as a manifestation of the community's manipula-

³ Stravinsky's *Le Sacre du Printemps* is an iconic musical work depicting sacrifice of a virgin, an "innocent" young woman to "the son god Yarilo to secure a good harvest" (Penicka-Smith 2010, 17). Unlike Ešensvalds, whose music captures the tragedy taking place in the legend, Stravinsky, in his quest for musical objectivity, paints an impartial picture of the "pre-civilized, biological archaic" practices of pagan Russia (Vishnevetsky 2003, 510).

⁴ Outside of the feminist-informed framework, Zimmerman (1996) considers this Balkan legend a "celebration" of motherhood, and in her analysis of the Serbian version proposes that, "A woman, especially a mother, represents the future.... By being the 'foundation' of society herself, the woman is one of the highest sacrifices mankind can offer" (152). Even within this mainstream view of the story, the scholar recognizes "the emotional confusion and the moral perplexity" manifested in the legend (153).

tive and well-calculated political-economical move, victimizing one of the marginalized members of that community—a woman. And thus, the semantics of the dark, sorrowful, and claustrophobic, as if restrained, Albanian polyphonic folksong that Ešenvalds absorbs into his score, is a fair game, open to polarly different, but equally disturbing interpretations.

About performance as interpretation

Most commonly, a musical performance is an embodiment of written music, facilitating a listener's first encounter with a musical work. This is why I find the "Reciprocal Model of Musical Performance" by Hargreaves, MacDonald, and Miel (2005), briefly discussed above, a useful tool, for it recognizes the critical role of the professional musician's intellectual, emotional, physical, and contextual engagement with the score that takes place before the score becomes a performance, a music to be heard.

There are several commercially available recordings of this work; to my ear, the top two are by Latvian Radio Choir and by Portland State Chamber Choir. These two performances differ greatly in their interpretation of the score, leading me to two different interpretations of the work's semantics. The Latvian version is striking and captivating in its focus on the lamenting element of the Albanian folksong, adapted by Ešenvalds, attention to the structural features of the piece, and an emphasis on the intensity of the interworking of the inner voices. I hear this interpretation as one communicating a distressful, as if suffocating, containment of an emotion, or a body, or a soul. The American version of *Legend of the Walled-In Woman* is quite different, for it highlights the transformational feature of music in terms of its texture, harmonic density, melodiousness, and stylistic juxtapositions. The differences between the two recordings are striking, deeply affecting my connections to this Ešenvalds work. Another recording of *Legend of the Walled-In Woman*, by Britten Sinfonia vocal ensemble and Polyphony choir conducted by Stephen Layton, is rather surprising, if not problematic. The execution of the folk lament by Britten Sinfonia personifies each voice and their interaction in a dramatized, almost operatic manner, thus losing the connection to the folksong's authenticity. As a whole, this performance neither absorbs nor reflects the most important structural feature of the piece, engendering its innate dramaticism and continuity—the sectional overlap. And, as the result, this interpretation of the score, at least in my opinion, lacks integrity.

For the purpose of this essay, between the Latvian and the American versions, I picked the latter, the Portland State Chamber Choir recording, for no reason other than it happened to be the first performative embodiment of *Legend of the Walled-In Woman* that I encountered and connected with.

About the structure and semantics

Figure 3a) represents the structure of *Legend of the Walled-In Woman* as an "ascension," in order to capture the dynamics of transformation that the Portland State Chamber Choir's performance emphasizes. Ešenvalds conceptualizes the work as an intensifying continuum of stylistically contrasting sections that overlap to varying degrees (signified by the angle of the arrows on the graph): from an authentic folk lament to allusions to the sacred music in the form of plainchant and chorale, to the soaring, expressive melodic gestures originating harmonic intensity, and eventually, to the calm, introspective lyricism of the final section. Figure 3b) serves as a simplified reference to each section's content, not reflecting the complexity of Ešenvalds's intricate polyphonic overlapping technique.

The strikingly dark opening of the piece, quoting the Albanian folksong, suggests Ešenvalds's reading of the legend as a trauma-inducing act of violence, even if motivated by the thrive for a common good. The allusion to the sacred music of the Middle Ages that I hear in the opening line of the tenor solo is specific to this performance, expressed in a manner where the singer articulates the melodic line; in the score, it is just a solo opening of the folk lament, picked up by the rest of the vocal ensemble. Ešenvalds's rendition of the folksong, shown in figure 1, centers around the G natural minor scale (without the Eb), with each voice contained within the "walls" of a perfect fourth, and the polyphonic totality "trapped" within a range of an octave (G^3-G^4). The lament features grace notes and pitch bends, "muddying the waters" of the implied tonality and darkening its color. Then, in m. 27, while the listener gets engrossed in the throbbing sound of the lament, Ešenvalds creates the first structural overlap by means of the evaded cadence with an almost translucent-sounding chorale (see figure 4).

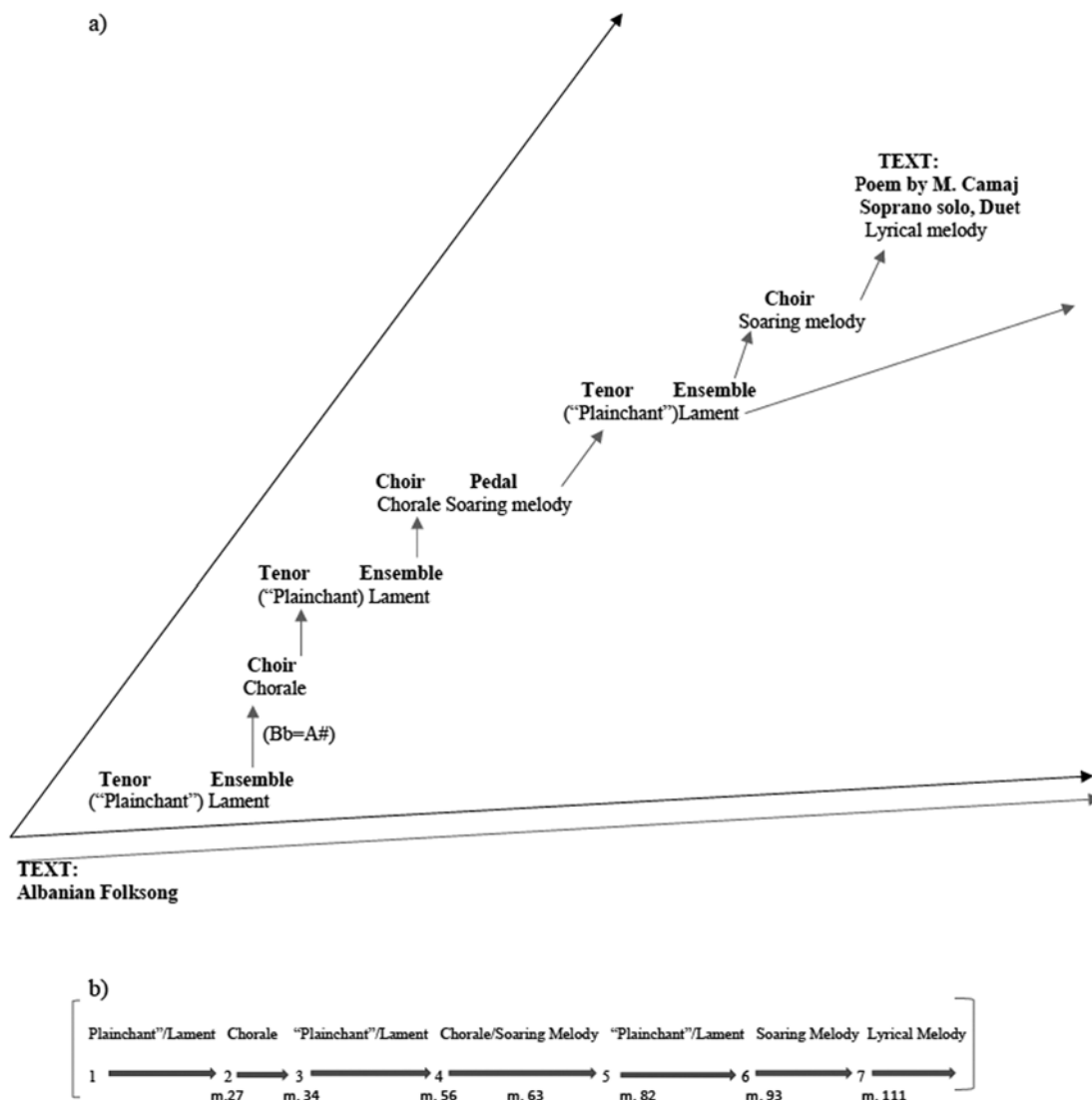


Figure 3. Two versions of the graphic representation of the composition's structure.

I find it significant that Ešenvalds creates the first sectional overlap through the common tone, an enharmonically respelled Bb, functioning as the third of the sounding G minor harmony, but transformed into the A#, the fifth of the D# minor triad with an added 6th (the B) that marks the entrance of the chorale section. The result is a beautiful chromatic mediant juxtaposition between the two harmonies and the two overlapping sections. I suggest that a symbolic reconfiguration of the Bb, belonging to the contained cries of the Albanian folksong, into the A# of the quiet, harmonically transparent chorale, invites a consideration of “a trapped body” vs. “a clarity of the mind” dichotomy. And while short melodic cells of the lament seem to not be able to overcome their own boundaries, in the chorale, there is not even an attempt to escape the almost motionless harmonic frame. Still, somehow, the chromaticism that gently arises in the alto voice of the chorale, invites the semantics of an alternate reality, one that exists beyond the gravity of the world that the lament is originating from.

This reading of the first two episodes of *Legend of the Walled-In Woman* is especially fruitful considering that the composer continues to overlap them over and over. The effect is that both the lament and the chorale take turns resurfacing and then going silent, but never really disappearing. It is not until m. 63 (section 4 in figure 3), when the chorale transfigures itself into “soaring,” expressive melodic gestures that seem to be boundless, pervading all the voices of the choral texture, and, notably, also incorporating elements of the folk lament (see figure 5).

26

Alto
O - - - oi.

Tenor
E mje - ra u - nē.

Ensemble Tenor
E (mj)e - (r)ja u - (n)ē.

Bass
E (mj)e - (r)ja u - (n)ē.

Bass
O, u - (n)ē.

S II
E mje - - ra u - - - -

AI
E mje - - ra u - - - -

T II
E mje - - ra u - - - -

B II
E mje - - ra u - - - -

*1 - uz sitena / on the beat

Figure 4. Structural overlap of the folk lament (section 1) with the chorale (section 2) in *Legend of the Walled-In Woman*. 2005@Musica Baltica. Used by permission.

How would one decode the message carried by all this musical information vis-à-vis the legend of Rozafa (the process that is important for the composer, since he includes the legend in the program notes of his score)? Does the darkness of the folksong capture a grief for a young woman, a human being, treated as mere construction material, or as a grief for a community, guided by fear and superstition? Does the solo opening of the lament that I likened to a plainchant in the Portland State Chamber Choir's performance together with the chorale sections suggest a reference to the Christian views of chastity and motherhood as two "embodied" states of a woman's existence? Does the composer give his walled-in heroine a voice through the "soaring" melodies, so as to capture Rozafa's inner resistance to the violence, emphasize her creative powers, and thus transcend her essence beyond the constraints of her body and the walls of the oppressive society?

In my own reading of Ešenvalds's *Legend of a Walled-In Woman*, the answer to all these questions is a resounding "yes." Most likely unintentionally, but in this composition Ešenvalds created a context that invites a negotiation of the feminism-informed discourse explored above. There is, however, one problem with my interpretation of the semantics of *Legend of a Walled-In Woman*: the last section of this piece. Its role in the fabric of *Legend of a Walled-In Woman* makes my proposed theoretical framework collapse like a house of cards.

Finale: The last section of *Legend of the Walled-In-Woman* vis-à-vis the postfeminist perspective

As I already propositioned above, selected lines from Camaj's poem "Vendit tem" ("My land") offered the composer an opportunity to create a conclusion to the story. In both the Albanian legend that inspired the composition and the Ešenvalds piece, a young woman that was just told that she was going to be immured in the wall of a castle as a sacrifice succumbs to her fate, even though, conditionally so. In the legend, Rozafa negotiates to leave some parts of her body exposed from the wall, so she can still function as a mother, which only reinforces a consideration of the patriarchal ideology expressed by the legend, misrepresenting women's

The image shows a musical score for a choir section, numbered 63. It features eight vocal parts: Soprano I (SI), Soprano II (SII), Soprano III (SIII), Alto (AI), Choir A II, Tenor I (TI), Tenor II (TII), Bass I (BI), and Bass II (BII). The lyrics are in Lithuanian. The score includes dynamics such as *pp*, *cresc. poco*, and *mp*. The lyrics for the parts are:

- SI: O, E mje - ra
- SII: E mje - ra u - - - nē,
- SIII: O, O,
- AI: E mje - ra
- Choir A II: O, E mje - ra u - - - nē, E
- TI: O, E mje - - -
- TII: E mje - ra u - - - nē,
- BI: O,
- BII: E mje - ra u - nē,

Figure 5. Transition from the chorale to the “soaring” melodies in section 4 of *Legend of the Walled In-Woman*. 2005@Musica Baltica. Used by permission.

resistance to the abuse as their buy-in. Similarly, through Camaj’s lines, the heroine of the Ešenvalds work conceptualizes her torturous death as her transition to becoming one with nature and her land, thus, in a way perpetuating the oppressive cultural narrative of women’s biological, or even “organic” and thus marginalized function in society. In both versions, however, the heroine willingly submits to the violence imposed onto her.

I do not doubt that the composer’s decision to close *Legend of the Walled-In Woman* with the lyrical section, and with the backdrop of the lament, reflects his keen structural and musical sensibilities. Semantically, though, the final section of the piece suggests a portrayal of Rozafa’s self-sacrifice as a celebration of her choice. A peaceful lyricism of the soprano solo, followed by the soprano duet, is slow-moving and captivating. It is as if the young woman’s choice to be victimized for the sake of her community encourages others to be

118 *pp*

Ensemble Tenor Ešh-tē pen-du se ja dha-nē njē va - shē,

S solo I

S solo II *p* when I die, may I tum, may I tum in-

Choir

S E mje - - ra u - - - nē, E mje - - ra u -

A E mje - - ra u - - - nē, E mje - - ra u -

T E mje - - ra u - - - nē, E mje - - ra u -

B E mje - - ra u - - - nē, E mje - - ra u -

122 *p*

S solo I Wa - ter,

S solo II to wa - ter, my mi - sty breath will fall on - to the mea - dows as

Choir

S nē, E mje - ra u - - - nē, E mje - -

A nē, E mje - ra u - - - nē, E mje - -

T nē, E mje - ra u - - - nē, E mje - -

B nē, E mje - ra u - - - nē, E mje - -

Figure 6. The beginning of the final section of *Legend of the Walled-In Woman*, set to the text by Martin Camaj. 2005@Musica Baltica. Used by permission.

free to make their own choices regarding their physical existence.⁵ Furthermore, Ešenvalds's inclination to use the English translation of Camaj's poem is telling, for it signals the composer's desire for the conclusion of the story to "be heard" and understood.⁶ Figure 6 includes the beginning of the final, seventh section of the piece.

⁵ Ironically, the aforementioned Polyphony/Britten Sinfonia recording of *Legend of the Walled-In Woman* demonstrates a creative and effective solution to the interpretation of this section, taking a very slow tempo, with the soprano solo, and then duet, sounding completely withdrawn, as if in a deep state of trance. Potentially, this version of the ending could have contributed to a distinctive and effective performance/interpretation of the composition as a whole, perhaps questioning the sincerity of Rozafa's willingness to die.

⁶ In his choral works, Ešenvalds commonly favors clarity of the articulated text over the melodiousness of its setting (previously discussed in Lentsner [forthcoming 2023]). In this piece, however, the composer manages to create a longer-spanning melodic line from piecing together short, expressive, lyrical musical gestures.

The notion of a woman's choice, especially in regard to her body, is a key position of the postfeminist narrative, broadly represented in the current scholarship and well-synthesized in Gill (2017). The author emphasizes "the notion of femininity as a bodily property; the shift from objectification to subjectification; the emphasis upon self-surveillance, monitoring and self-discipline; a focus on individualism, choice and empowerment; ... and a resurgence of ideas about natural sexual difference" (615–616). Gill quotes Winch (2015), who examines the present-day culture, where "the body is recognized as the object of women's labour: it is her asset, her product, her brand and her gateway to freedom and empowerment" (quoted in Gill 2017, 616). Without getting into the discussion of the current cultural landscape that engenders postfeminist ideology and differs from the earlier, feminist-era sensibilities, I recognize that, based on the ending of the piece, one might reject the "young woman as a victim of the patriarchal oppression" semantics, for which I advocated above.

Who decides what has been said in music (II)?

It is this duality of *Legend of the Walled-In Woman* that I detected upon my first listening—on one hand, a deep, suffocating darkness swallowing the light and creativity, and on other hand, a death-affirming, self-sacrificing lyricism of the final section—that I find semantically contradictory and a bit unsettling, but even more, intriguing. For it leads me to the following realization: perhaps it is my own, not the composer's, relationships to feminism and postfeminism that are conflicting; and possibly it is music's "self-reflective aboutness" noted by Cross (2005, 33) that engendered and heightened my sensitivities in regard to the structure and semantics of this Ešenvalds work.

Then, my experience with *Legend of the Walled-In Woman*, captured in this analytical/interpretive discourse, is a case-study of sorts, one of many possible points of view on the semantics of this composition. Ultimately, a musical work is always "about" the one who is listening, the one who is initiating a creation of a unique communicative space, located somewhere between the composer's artistic intentions, the music's performative embodiment, and the listener's perceptive and interpretive mechanism, always informed by their personal and cultural biases.

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Ēriks Ešenvaldas – (post)feministas? Kaip *Legendoje apie užmūrytą moterį* komunikuojamas kūnas Santrauka

Feministinėje ir postfeministinėje mokslinėje literatūroje yra nagrinėjamos įvairios praktikos ir jų reprezentacijos, žymios moters kūną kaip derybų – istorinių, ideologinių, kultūrinių – erdvę. Straipsnyje analizuojamas moters kūno naratyvas, kurį perteikia latvių kompozitoriaus Ēriko Ešenvaldo (g. 1977) kūrinys *Legend of the Walled-In Woman* („Legenda apie užmūrytą moterį“) (2005). Vadovaujamosi Davido Hargreaveso ir kt. (2005) išdėstyta muzikinės komunikacijos modeliu *Abipusis muzikos atlikimo grįžtamasis ryšys*, pagal kurį „kompozitoriaus ir klausytojo muzikos reprezentacijos – pirmojo išraiškos intencijos ir antrojo afektinis atsakas <...> – gali būti gana skirtingos“ (18). Teigiama, kad kompozitorius, kurdamas muzikos kūrinį, įkvėptą patriarchalinės priespaudos ir moters pasiaukojimo istorijos, atsitiktinai įsitraukė į feministinei ir postfeministinei minčiai svarbų disputą, taip akumuliuodamas daugybę kultūros ir politikos nulemtų perspektyvų. Be to, pabrėžiama, kad kiekvienas kūrinio *Legend of the Walled-In Woman* atlikimas siūlo savitą, unikalią kūrinio struktūros ir semantikos interpretaciją.

Legend of the Walled-In Woman grįsta albanų balade apie jauną motiną, mūrininko žmoną, įmūrytą pilyje siekiant, kad statinys būtų tvirtas. Ešenvaldas kuria galingą pasakojimą pasitelkdamas tirštą choro tembrų ir harmonijos faktūrą, gretindamas stilistiškai skirtingas idiomias. Portlando valstybinio kamerinio choro atliekamas pradinis, iš pirmo žvilgsnio paprastas motyvas dėl faktūros tirštėjimo ir disonansinio sluoksniavimo virsta emocijų kupina liaudies daina, kuriančia storo mūro (o galbūt įkalinto kūno) įvaizdį. Vėliau klaustrofobišką raudą nustelbia aukštame registre skaidriai skambantis choralas.

Pagal semantiką šie gretimi epizodai kviečia pamąstyti apie „moters kūno *vs* sielos“ dichotomiją, kurią nesunkiai galima apibrėžti feministiniais principais, kvestionuojančiais patriarchalinę priespaudą ir moterų išnaudojimą per visą pasaulio istoriją. Vis dėlto paskutinė Ešenvaldo kompozicijos dalis, sukurta pagal albanų rašytojo Martino Camajo eilėraštį, meta iššūkį tokiai traktuotei. Soprano solo ir po jo skambančio dueto taikus lyrinis pobūdis suponuoja prieštarinę postfeministinę interpretaciją, šlovinančią žmogaus pasirinkimą, jo saviraišką su „moteriškumo, kaip kūno nuosavybės, samprata“ (Gill 2017, 606), net jei šis pasirinkimas veda į fizinį ar metaforinį kūniškumo praradimą.

Straipsnyje teigiama, kad kiekvieno *Legend of the Walled-In Woman* klausytojo patirtis kuria unikalią komunikacinę erdvę, esančią kažkur tarp kompozitoriaus meninių intencijų, performatyvaus muzikos įkūnijimo ir klausytojo suvokimo bei interpretavimo mechanizmo, pagrįsto išankstinėmis asmeninėmis ir kultūrinėmis nuostatomis.

Kwadehyewa: Inviting Cross-cultural Dialogue

Abstract. This paper scrutinises the subtleties of my musical composition *Kwadehyewa* (2019), a re-envisioned adaptation of the 1st movement of *Asamasaw* (2015). Utilising a practice-based research method influenced by interculturalism, this paper performs a comprehensive analysis of the piece. In an era where contemporary music increasingly embraces cross-cultural dialogue, *Kwadehyewa* is a prism to examine the convergence of disparate influences in artistic expression. By delving into *Kwadehyewa*, this article seeks to glean insights into the broader exploration of cultural amalgamation and artistic innovation, contributing to the ongoing discourse surrounding intercultural artistic endeavours.

Keywords: *Kwadehyewa*, *Asamasaw*, interculturalism, African music, practice-based research, transformation.

Introduction: *Kwadehyewa* in the Context of Contemporary Music Studies and Interculturalism

The significance of my musical piece *Kwadehyewa* (2019) within contemporary music studies extends beyond its mere melodic notes. Instead, it serves as a rich tapestry interwoven with diverse cultural elements, exemplifying the prevailing current of interculturality in today's musical landscape. In an age characterised by an increasing embrace of cross-cultural dialogue within contemporary music, *Kwadehyewa* stands as a poignant prism to examine the convergence of disparate cultural influences in artistic expression. This composition invites a nuanced exploration of cultural amalgamation and artistic innovation, offering valuable insights into the intricate interplay between tradition and modernity, heritage and innovation. Through an in-depth analysis of *Kwadehyewa*, this article contributes to the ongoing discourse surrounding intercultural artistic endeavours, shedding light on the dynamic processes of cultural exchange and creative synthesis in contemporary music.

Interculturalism as a Conceptual Framework: Justification and Application

Interculturalism is embedded within the study's conceptual framework—a paradigm that mirrors the ethos of *Kwadehyewa*. Interculturalism embodies the confluence of disparate cultural narratives, cultivating a platform where diversity is embraced, and accord is reached through a celebration of divergence. An intricate collage of theoretical pillars exists within this dynamic landscape.

The exploration of Chang's theory of traditional materials in creative works (2001) is an integral lens through which *Kwadehyewa* assumes its artistic manifestation. This theory accentuates the pertinence of infusing traditional materials as founts of inspiration in creative endeavours. *Kwadehyewa* embraces Chang's theory by immersing itself in the opulent reservoir of indigenous African music. The composition aligns with the principles of this theory by weaving indigenous African music's distinctive qualities and aesthetics into its very fabric. The result is a composition reverberating with echoes of cultural heritage while embarking on novel sonic explorations. Moreover, Kimberlin and Euba's theory of interculturalism (1995) fortifies the conceptual framework. This theory posits that creative works are enriched through the harmonious coalescence of diverse cultural traditions. *Kwadehyewa* reflects this theory musically by orchestrating a harmonious union of African musical elements with Western compositional techniques. This fusion engenders a cross-pollination of ideas and musical idioms, endowing the composition with a distinctive resonance that transcends traditional boundaries. Drawing further from theoretical foundations, J. H. Kwabena Nketia's syncretic approach to contemporary African composition (1982) resonates deeply with the creative genesis of *Kwadehyewa*. This theory advocates for a syncretic approach that intertwines traditional African music with contemporary compositional practices. *Kwadehyewa* faithfully reflects this approach by synthesising indigenous African musical resources with modern compositional techniques. The result is a dynamic composition that thrives at the nexus of tradition and innovation, resonating with cultural vibrancy.

The theoretical underpinnings—Chang's emphasis on traditional materials, Kimberlin and Euba's intercultural proposition, and Nketia's syncretic outlook—collectively serve as critical components that infuse *Kwadehyewa* with depth and cultural resonance. Within the intercultural framework, the composition is a living testament to the harmonious symphony of global traditions.

Reimagining: Analysing the Original Composition

The origins of *Kwadehyewa* can be traced back to its foundational research project.¹ This section embarks on a meticulous exploration, dissecting the origin and early development of the composition. By unravelling the intricate interplay of concepts, themes, and theoretical threads that were initially woven together, this deconstruction unveils the intellectual foundation from which *Kwadehyewa* eventually emerged, within the original project's comprehensive elucidation of the embryonic ideas, thematic motifs, and conceptual seeds that grew within the research project's framework. It offers a glimpse into the evolutionary trajectory of the composition, illustrating how scholarly inquiry transformed into artistic expression.

The original composition, *Asamanasaw*, is a two-movement instrumental contemporary program music piece that draws upon ancestral reverence in African traditional religion to evoke a homecoming of the ancestors through dance. The instrumentation comprises the piccolo, flute, oboe, clarinet in B flat, bassoon, contrabassoon, flugelhorn, violins I and II, viola, cello, and contrabass. During its creation, I stumbled upon Ghanaian-Mfantse-Asafo indigenous tunes, *Kwadehyewa* and *Woewie Kobina*, during fieldwork. These melodies underwent restructuring and development to become the leading and supporting themes for the first movement of *Asamanasaw*. Additionally, the instruments captured and recreated natural sounds such as bird-songs and the rustling of the wind to infuse the music with vibrant sonic colour. The original composition should have prioritised text; the primary focus was on using instruments alone to draw the musical narrative. *Kwadehyewa*, serving as the opening movement of *Asamanasaw*, is composed in the intercultural spirit. This movement seeks to create a polyphonic structure by artistically intertwining independent rhythmic patterns and melodic lines. It breathes life into the narrative of summoning and inviting all *nananom nsamanfo* (ancestors) to partake in the dance. This sensation is portrayed by each featured instrument employing its distinct melody or rhythmic pattern to complement one another, akin to a concerto style. Notably, *Kwadehyewa* was primarily used to develop the second part of the first movement of *Asamanasaw*. This rendition of *Kwadehyewa* lacks text, emphasising the instrumentation and acoustic interplay within the piece.

The music comprises three distinct sections, following a simple ternary structure (A' || : BA' : ||) with an introductory segment. The introduction spans 66 measures and is atonal. It undergoes metric modulation, transitioning from a simple quadruple meter to a compound duple meter. Subsequently, the first section, 'A' (in C Major), encompasses 53 measures (mm. 66–119). The 'B' section, commencing at measure 120, is a short diversion set in the parallel major key (E flat Major) and concludes at measure 163 with a brief modulation to the parallel minor (C minor). The third section is a variation of 'A' spanning 24 measures (mm. 164 to 188) and also resides in C Major. Notably, the composition incorporates hocket and hemiola as standard compositional techniques. Its time signature is 3/8.

The setting envisioned for this musical piece is a tranquil cemetery, conceptualised in two overarching sections. The first part unfolds in a free music style, incorporating sounds of insects (depicted in the piccolo), birdsongs (represented by the flutes and oboes), a dirge, and other atmospheric effects to evoke the essence of an African cemetery, lending it an eerie ambience. The notational complexities of recreating this scene are resolved through gliding intervallic effects that employ freer rhythms, microtonal devices, and dissonance, as shown in figures 1 and 2. The opening bars (1–15) transition to a slow dirge with a duodecad sonority accompaniment, spanning 18 measures starting at bar 16. This is followed by semi-demi quaver rising passages symbolising the ancestral rise (bars 34–42). A brief excerpt introduces the main melody; subsequently, the (A || : BA' : ||) sections follow in sequence.

¹ As part of my Master of Philosophy program in Music theory and composition at the University of Cape Coast, Ghana, I created a two-movement musical composition in 2015. The piece was based on the concept of life after death in the African traditional religion, specifically ancestral veneration. I drew upon the theories of interculturalism and syncretism, and incorporated post-tonality framework and 20th-century compositional techniques to create a programmatic work. The result was an imaginative piece that depicted African ancestors emerging from their tombs and engaging in a vibrant dance.

The image shows the opening of the orchestral score for 'Asamasaw'. It consists of six staves: Piccolo, Flute, Oboe, Clarinet in Bb, Bassoon, and Contrabassoon. The tempo is marked as quarter note = 35. The Piccolo part begins with a series of six chords, each marked with a 'p' (piano) dynamic. The Flute and Oboe parts enter in the second measure with a melodic line, marked with a 'p' dynamic. The Clarinet in Bb and Bassoon parts enter in the third measure with a similar melodic line, also marked with a 'p' dynamic. The Contrabassoon part remains silent throughout this section.

Figure 1. The opening of *Asamasaw*.

Figure 2. The exposition of some musical concepts employed in the composition of *Asamasaw*.²

a) *Woewie Kobina*³

A single staff of music in 3/8 time, featuring a melodic line with eighth and sixteenth notes, accented with a 'p' dynamic.

b) *Kwadehyewa*⁴

Three staves of music in 3/8 time. The first staff shows a melodic line with eighth and sixteenth notes, accented with a 'p' dynamic. The second and third staves show a rhythmic accompaniment with eighth and sixteenth notes, also accented with a 'p' dynamic.

² Access the full orchestral score from: 'Asamasaw': A twenty-first-century African classicism on the dance of the dead (ucc.edu.gh).

³ Derived from the field recording, which can be accessed here:
<https://mega.nz/file/crgm3Iqb#eeq8HvPNxlOnbKKQh2CIVY6PYp-WrJQnvh1U0CWIYY4>

⁴ Derived from the field recording, which can be accessed here:
https://mega.nz/file/92JH1YLZ#ePd6qWCMB0XiqkQCRgBupTX0TKGXs_MqnoSDhaQU4eI

c) Chirping/Insect sound⁵

d) Bird song⁶

e) Duodecad sonority

f) Creaky rhythmic pattern

g) Blowing wind⁷

h) Bang effect

⁵ Derived from the field recording, which can be accessed here:
https://mega.nz/file/Mno1jZSZ#0MPQazaYN4MKd9ib7EnwIcL6jE12W5_H1tGsQ28rGko

⁶ Derived from the field recording, which can be accessed here:
https://mega.nz/file/pixxBBjb#Cy8xO2Xi37B7bZad_I-6_m6SflXe3RztONH-kfTV2pU

⁷ Derived from the field recording, which can be accessed here:
<https://mega.nz/file/sn5BSYTT#9p5pFvYcfKD3Xk-CfX7caNVbuZAMIqDnEjrR0tG3FgU>

Adapting the Composition to a Trio⁸

At the heart of the transformative journey of *Kwadehyerwa* lies its evolution from a conceptual inception to a tangible trio arrangement. This section intricately unveils the creative fusion of voice, clarinet, and piano into a harmonious opus. Navigating the intricate web of timbral relationships, harmonic intersections, and melodic interplay, this section delves into the meticulous choreography required to breathe life into this trio arrangement. The orchestration process is methodically unravelled, shedding light on the decisions that guided the transformation of *Kwadehyerwa*'s core essence into a composition that thrives within the melodic nuances of each instrument and their collective synergy. Through this exploration, the section illuminates how the composition's overarching narrative maintains its resonance while unfolding through distinct musical voices.

As requested by a Ghanaian singer as part of the Contemporary Performance and Composition (CoPeCo)⁹ program, this musical composition was crafted for its inaugural performance.¹⁰ The CoPeCo program aims to educate experienced musicians and composers in contemporary music, emphasising new technology, improvisation, and collaboration. Furthermore, this reduction project was undertaken with a strong inclination towards twentieth-century compositional styles and techniques, deeply rooted in the concept of "throwback" or *sankofa*, signifying a cultural return to African roots while aiming to project African narratives. The singer specifically requested a composition for voice, B-flat clarinet, and piano, with a thematic focus on the consequences of irresponsibility and greed in Ghanaian local politics.

In crafting this composition, I made a deliberate artistic decision to work with the template provided by the singer, reducing the first movement of *Asamanasaw* to a trio format. This entailed using the primary two themes from *Asamanasaw*, with a heightened emphasis on conveying textual and thematic elements. These indigenous themes, central to the first movement's development, carried profound messages. Through fieldwork¹¹ and consultations with resource persons, it was revealed that *Kwadehyerwa* is a chant traditionally used by the local militia (*Asafo*) to inspire and motivate themselves before the battle. Its lyrics convey a patriotic call for a collective engagement in a common quest and interest. Conversely, *Woewie Kobina* is a powerful *Asafo* chant to mock those who fail to seize opportunities to do good, resulting in shame and ridicule. The amalgamation of these two themes served as the core motivation for this recomposition. The composition aimed to lend its voice to the call for Ghanaian leaders to govern with purpose and accountability, warning of dire emotional and psychological consequences when they fail.

The structure of this reduction closely mirrors the original composition but introduces a new theme, *Akwasi Fori* (shown in figure 3). The composition comprises a total of 123 measures, divided into distinct sections: the A section spanning measures 1 to 56, the B section encompassing measures 57 to 97, and finally, the A' section spanning measures 98 to 123. In its transformed state, *Kwadehyerwa* manifests the complete "call-and-dance" initially segmented within *Asamanasaw* as separate movements. The commencement of the piece with an Akan dirge, *Akwasi Fori*, and the incorporation of textual elements align with the thematic call in the first movement of *Asamanasaw*. It should not be regarded as a mere imitation but a condensed rendition

⁸ Link to the premiere performance of *Kwadehyerwa* at KMH (April 12, 2019): <https://youtu.be/2GyoTstF-B8>.

⁹ CoPeCo stands as a distinctive two-year joint Masters program, providing students with an expansive platform for experimental artistic exploration within a European context. Integrating composition, interpretation, improvisation, and cutting-edge technologies, the program offers a comprehensive approach to musical education. Spanning four partner institutions across Estonia, Sweden, France, and Germany, CoPeCo offers a rare opportunity for students to immerse themselves in the vibrant contemporary music scene while fostering collaboration with artists from diverse disciplines and cultural backgrounds.

¹⁰ Performed by Ryszard Alzin, a pianist, Melanie Vibrac, a clarinetist, and Sandra Kuntu-Blankson (the Ghanaian singer) at the Kungliga Musikhogskolan in Stockholm (KMH), on April 12, 2019.

¹¹ During my research project *Asamanasaw* in 2015, as part of my methodology, I conducted fieldwork to gather musical resources for creative development. On a typical Saturday, I visited Anafo, a suburb of Cape Coast, where it was a common sight to witness the local militia, known as the *Anafo Asafo*, performing music. Intrigued by this regular occurrence, I seized the opportunity to engage with the community and seek inspiration for my project. During these visits, I immersed myself in the musical traditions of *Anafo*, observing and participating in performances whenever possible. One such encounter led me to witness the *Anafo Asafo* honouring a deceased relative through their musical expressions. Eager to delve deeper into their practices, I requested to join the ensemble and play the *dawurnta* (double gong). After receiving permission from the group's leader, I recorded the medley and later returned to my studio to analyse and study the recordings. Seeking further understanding of the historical and cultural significance of the medley, I interviewed one of the members, Nana Akoto. This dialogue provided valuable insights that influenced my artistic choices moving forward. Ultimately, I decided to incorporate elements from the medley, particularly *Woewie Kobina* and *Kwadehyerwa*, into my research project, utilising them as foundational material for creative exploration and development.

of *Asamanasaw Akwasi Fori* is a well-known Ghanaian dirge traditionally performed to honour the deceased. When played outside of its customary funeral context, it evokes a sense of unease and tension, a quality harnessed within this composition. Here, the voice artfully articulates it through a humming effect, enhancing the evocative atmosphere that underscores the narrative. In this musical piece, the dirge reflects the distress and discomfort experienced when society withdraws its support from persons they entrusted their livelihood to due to irresponsible behaviour.



Figure 3. *Akwasi Fori* (transcribed for *Kwadehyewa*).

Following the introductory section featuring the duodecad sonority and the hummed dirge, the clarinet takes the lead in a subsequent passage. This passage serves as a call from the music's voices to the *nananom* (ancestors), seeking their inspiration, guidance, and courage to voice the concerns at hand. The piano provides cinematic commentary, accompanied by ululation effects from the voice, further underscoring the gravity of the scene and its message (illustrated in figure 4).



Figure 4. The opening of the call to the *nananom*.

The successful execution of these passages signifies a meaningful connection with the ancestors, a blessing and a surge of courage to convey the message to its intended recipients. Subsequently, a brief unison rising music bridge paves the way for the singer to deliver the message. The message is presented eloquently, adopting a chant-like and spoken delivery style, complemented by drum-like accompaniments in the piano and clarinet parts, as shown in figure 5. This rhythmic intensity vividly illustrates the drum-like nature of African militia music, emphasising the seriousness of the message and its subject matter.

Figure 5. An excerpt of the Message.

Analysis of the Text/Translation of the Piece

According to the information gathered from the knowledgeable individuals encountered during fieldwork, it has been observed that when *Kwadehyewa* is performed in the traditional *Asafo* setting, singers prefix the phonetic embellishment /ε/ before singing the term “Kwadehyewa.” This prefix holds no specific semantic meaning but instead serves as a phonetic ornamentation influenced by the nuances of the *Mfantse* language. Within the realm of oral tradition exists a narrative of historical civil conflicts between various tribes and ethnic groups. By one of these folk narratives, the composition title, *Kwadehyewa*, assumes the status of an idiomatic expression that glorifies bravery during warfare while kindling a profound sense of patriotism.¹² This mode of communication is typical in traditional African societies, where the wise and elderly often employ groups of words whose meanings are not immediately apparent from the individual words they comprise. This practice maintains a veil of secrecy, mainly when communicating with those for whom the message is intended, especially in the presence of unfamiliar individuals. This enigmatic aspect of such expressions represents a hallmark of linguistic specificity commonly found in traditional African societies. This folk tune’s narrative traces its origins to a marginalised indigenous community residing along the Southern coastal region of Oguaa,¹³ embroiled in conflicts over land ownership. Despite sharing a common ethnicity, the divisions stemming from social class distinctions and disputes over the actual native status of the land incited a civil conflict within this community. *Kwadehyewa* emerged as one of the few songs chanted during the turbulent unrest. It serves as a poignant reminder of the vulnerabilities that a lack of patriotism can expose a nation to, often orchestrated by leadership unbeknownst to the general populace.

In the B section of the composition, the text reiterates the uncertainty inherent in the future. It underscores the importance of identifying and addressing unpatriotic individuals who actively hinder those striving to contribute positively to their own well-being and that of society. It sheds light on karma, illustrating how life’s events operate in cyclical patterns. Patriotism, it emphasises, is a trait that is neither inherent nor inherited;

¹² Nana Akoto. Interview by the author. Cape Coast, February 2, 2022.

¹³ *Oguaa* is the traditional name of Cape Coast, the capital of the central region of Ghana.

instead, it is acquired through learning, observation, and lived experiences. As languages naturally evolve, the text of this folk tune has not remained untouched by this phenomenon, with modifications observed in the *Mfantse* lines of the song over the years.

Text of the piece in Mfantse	Meaning
W'oaka n'ahye dan mu'a Kobina -Ei!- Woe wie oh (4x)	An expression used to indicate karma has hit and the individual has been stripped of dignity or grounded. In this music, it translates to the fall of Kobina.
Kwadehyewa ei, Kwadehyewa ei Nyimpa obedzi kookoo mbedzi kookoo Kwadehyewa ei Kwadehyewa ei Nyimpa obedzi kookoo mbedzi kookoo Kwadehyewa ei, Kwadehyewa ei Ei! Kwadehyewa ei Kookoo nyi o ayeeeee!	The Royals of Battle "He who yearns to taste or eat piles, should come and taste it." "This is the blood, o ayeeeee!"
Ao! Ao! Ao! Ao! Ao! Mewu'o!	<i>(this is a mere exclamation of intense emotion)</i>
Da bi aseɛm, obi nnyim Na'entsir twi twa fo Hwɛ yie Da bi obo du wo do O!	No one knows tomorrow, "Enemies of Progress" Be careful; Karma will surely visit you!
Kwadehyewa ei, Kwadehyewa ei Ei! Kwadehyewa ei Ao! Ao! Ao! Mewu'o!	The Royals of Battle <i>(exclamation of intense emotion)</i>
(instrument)... Da bi aseɛm obi nnyim ɔman bɔe fo, mese hwɛ yie (spoken) Da bi obo du wo do O! ... Kwadehyewa ei, (instrument) ... Kwadehyewa ei Ao! Ao! Ao! Mewu'o!	No one knows tomorrow Unpatriotic people, I say, indeed, Be careful; Karma will surely visit you.
Kwadehyewa ei, (Ei!) Kwadehyewa ei Nyimpa obedzi kookoo mbedzi kookoo Kwadehyewa ei Kwadehyewa ei Nyimpa obedzi kookoo mbedzi kookoo Kwadehyewa ei, Kwadehyewa ei Ei! Kwadehyewa ei Kookoo nyi o ayeeeee!	The Royals of Battle "He who yearns to taste or eat piles, should come and taste it."

Commentary on the Message

The simplicity of the text derives its strength from its profound message. Patriotism, a fundamental social value, has regrettably dwindled in significance in the contemporary era. To underscore its importance, the reduction of the text in the composition's second section, particularly the recitative segments, draws deeply from the folklore upon which the song was originally crafted. Modern times have witnessed an undue elevation of individual rights at the expense of their corresponding responsibilities. It has become somewhat unusual to advocate for the love of one's homeland, as this sentiment is often disregarded among those who give little to no consideration to such matters. It is essential to recognise that not everyone is suited for every task; similarly, artistic creations naturally gravitate towards specific themes or concepts. In the case of this composition, it is a celebration of one's attachment to their homeland. Moreover, the text serves as a touching reminder of the repercussions that negligent citizenship can bring upon a society. It echoes the cyclical nature of life and reinforces the principles of the natural order, which indeed are more intricate than they might seem.

The concluding part of the text directs a critical commentary towards the leadership within the continent. It highlights the pervasive issue of purposeless governance, a predicament that has plunged many African states into the abyss of debt, corruption, and unstable economies. This predicament, deeply rooted in history, has persisted due to a recurring lack of accountability from the upper echelons of government officials down

to the masses, hampering the overall development of Africa. In many ways, the past few decades have resembled a dubious imitation of Westernisation, all in the guise of creating a progressive society. Nevertheless, the outcomes consistently lead to regression. While the narrative of colonisation has undeniably left an indelible mark on the continent, it is increasingly manifesting as a convenient excuse for seeking assistance without earnestly exerting tangible efforts to uplift the Black community.

Summary and Conclusion

This paper delves into the journey of *Kwadehyewa*, examining its inception, transformation into a trio, and the creative decisions driving its evolution. Through this analysis, it elucidates the intricate process of artistic creation, wherein scholarly concepts intertwine with musical expression. By scrutinising the interplay between conceptual frameworks and compositional realisation, it unveils *Kwadehyewa's* metamorphosis into a symbol of cultural resonance and innovative musicality. Additionally, this article focuses on the exploration of *Kwadehyewa's* compositional evolution, intercultural resonance, and theoretical foundations. It synthesises the analysis of the original project, its trio arrangement, and architectural decisions into a cohesive narrative. Moreover, it discusses the role of interculturalism and the relationship between theory and practice. The paper not only highlights the significance of *Kwadehyewa's* transformation but also suggests future avenues for scholarly and artistic inquiry. It emphasises *Kwadehyewa's* potential as a catalyst for further exploration, promoting a harmonious interplay between scholarship, artistry, and cultural enrichment.

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Kwadehyewa: kviečiant tarpkultūrinio dialogo

Santrauka

Straipsnyje nagrinėjama Nana'os Amowee Dawsono kompozicijos *Kwadehyewa* (2019) kelionė: jos atsiradimas, instrumentuotės transformacija į trio ir kūrybiniai sprendimai, lėmę jos evoliuciją. Kūrinio analizė atveria sudėtingą kūrybos procesą, kuriame mokslinės koncepcijos pinasi su muzikine išraiška. Nagrinėjant conceptualaus sumanymo ir kompozicinės realizacijos sąveiką, atskleidžiama *Kwadehyewa* metamorfozė, kai kompozicija tampa kultūrinį rezonansą ir novatorišką muzikavimą stimuliuojančia erdve. Ypač daug dėmesio skiriama tarpkultūriškumo problemai, jos teoriniam ir praktiniam aspektams. Mūsų dienomis, kai šiuolaikinėje muzikoje vis dažniau tarpsta tarpkultūriniai dialogai, *Kwadehyewa* yra viena meninių raiškų, leidžiančių nagrinėti skirtingų (afrikietiškos ir europietiškos) kultūrų įtakų suartėjimą muzikinėje plotmėje.

The “Mikis Theodorakis Phenomenon.” From the Music Score to the After-Concert: A Unique “Channel of Communication”

Abstract. Inspired composer, communist fighter, daring politician, humanist academician, Mikis Theodorakis died at the age of 96 in Athens, on September 2, 2021. A detailed study of his musical work—specific annotations on scores, analyses of works proposed by the composer himself, etc.—can reveal to us the compositional process he followed, but it cannot provide information on the impact of his work on the public or on the “channel of communication” established between the composer and the audience. For this, we have to resort to less conventional research tools such as press articles or interviews. The purpose of this paper is—through unpublished interviews carried out with the composer himself as well as with his most important interpreters—to try to delve into these questions, among others, and highlight the impact of his music on the public as well as this exceptional “communication” between the composer and the audience. Moreover, the socio-political role of the theodorakian work as useful pedagogical material and simultaneously as a peaceful weapon of struggle are underlined. Finally, new alternatives for communicating Mikis Theodorakis’ “musical galaxy” during the post-theodorakian era, in order for it to be preserved and maintained as a landmark of our “cultural heritage,” are proposed.

Keywords: Mikis Theodorakis; Greek composer; music of the 20th–21st centuries; “Theory of Universal Harmony”; “theodorakian music galaxy”; music for the masses; art-song; Greek poetry.

Introduction

It was September 2, 2021, when one of the most famous Greek composers in the world, Mikis Theodorakis, died at the age of 96. The whole world bowed before the remains of the inspired composer, the communist fighter, the daring politician, the humanist academician. The “Union of Peoples” he advocated throughout his life through his original musical work as well as through his relevant writings and speeches, is realized at this last moment. But, how did a simple person manage to do this? Thanks to his intelligence? His temperance? His honesty? His skills? Was he not one of us? Was he special? Was he a “man-phenomenon”?

The aim of this paper is to shed light on the process of creating the unique “channel of communication” that he “built” between his work, himself and audiences all over the world. A detailed study of Theodorakis’ musical work—specific annotations on scores, analyses of works proposed by the composer himself, etc.—can reveal to us the compositional process he followed, but it cannot provide information on the impact of his work on the public. For this, we have to resort to less conventional research tools such as press articles or interviews. Finally, new alternatives for communicating Mikis Theodorakis’ “musical galaxy” during the post-theodorakian era, in order for it to be preserved and maintained as a landmark of our “cultural heritage,” are proposed.

1. From the “Theory of Universal Harmony” to the “Musical Galaxy” of Mikis Theodorakis

It was in 1937, when he was only twelve years old, that Mikis Theodorakis first combined poetic *language* with its musical counterpart, creating his first song *Το καραβάκι* (The small boat) in verses written by an unknown poet. Since then and for more than eighty years, the *Logos* (Poetry), the *Melos* (Music) and the fight for freedom would define his life. Guided by his own cosmo-theory, the *Θεωρία της Συμπαντικής Αρμονίας* (the theory of universal harmony), which he established in 1943, at the age of eighteen, in the midst of the Second World War and while trying to reconcile the principles of Christianity with those of Marxism, he shaped his political activity on the one hand, that is “the utopia of society wanting to partake of the gift of Art,” and on the other, his vision for the creation of a “classless” music.

He believed that:

Art means Freedom. And that is why it is addressed to free people. [and that] If the artist, who is aware of the nature of his work, wants this work to have correct and complete recipients, he should contribute to their release, being free, because only in this way his effort is completed. (Theodorakis 2002: 227)

The achievement of his vision was identified with his struggle for freedom.

Thus, in the early sixties, he led the resurgent cultural and political movement of the “fighting culture” which aimed at the democratization of social life and the deep renaissance of the Greek people through the creation of a classless music, called “music for the masses.”

Considering that the “music for the masses” that “was born from the marriage of the modern Greek popular music with the modern Greek poetry” (Theodorakis 1972: 22) had above all an educational and at the same time a liberating role, he used the concept of musical form to initiate every listener to the high art of music, previously reserved only for the elite. He started with the simplest form which is the song—namely the “art-song”—to reach the opera, passing through new musical forms that were created at the time such as the *cycle of songs*, the *popular oratorio*, the contemporary *popular musical tragedy* or *popular opera*, the *flow-song* (Theodorakis 1972: 24).

The fusion of modern Greek and foreign poetry, which had always been his main source of inspiration, with melos—the melody that is deeply influenced by Byzantine music, Greek demotic and popular music as well as Western European classical music—resulted in the creation of a “United Sound Musical Lyrical Stochastic Universe.” Consisting of more than one thousand songs, music for films, music for ballet, music for ancient and modern theater, choral works, a popular oratorio, a popular opera, flow-songs, chamber music works, symphonies, operas, and a requiem, it constitutes the “musical galaxy” of Mikis Theodorakis.

Ο ΜΟΥΣΙΚΟΣ «ΓΑΛΑΞΙΑΣ» ΤΟΥ ΜΙΚΗ ΘΕΟΔΩΡΑΚΗ

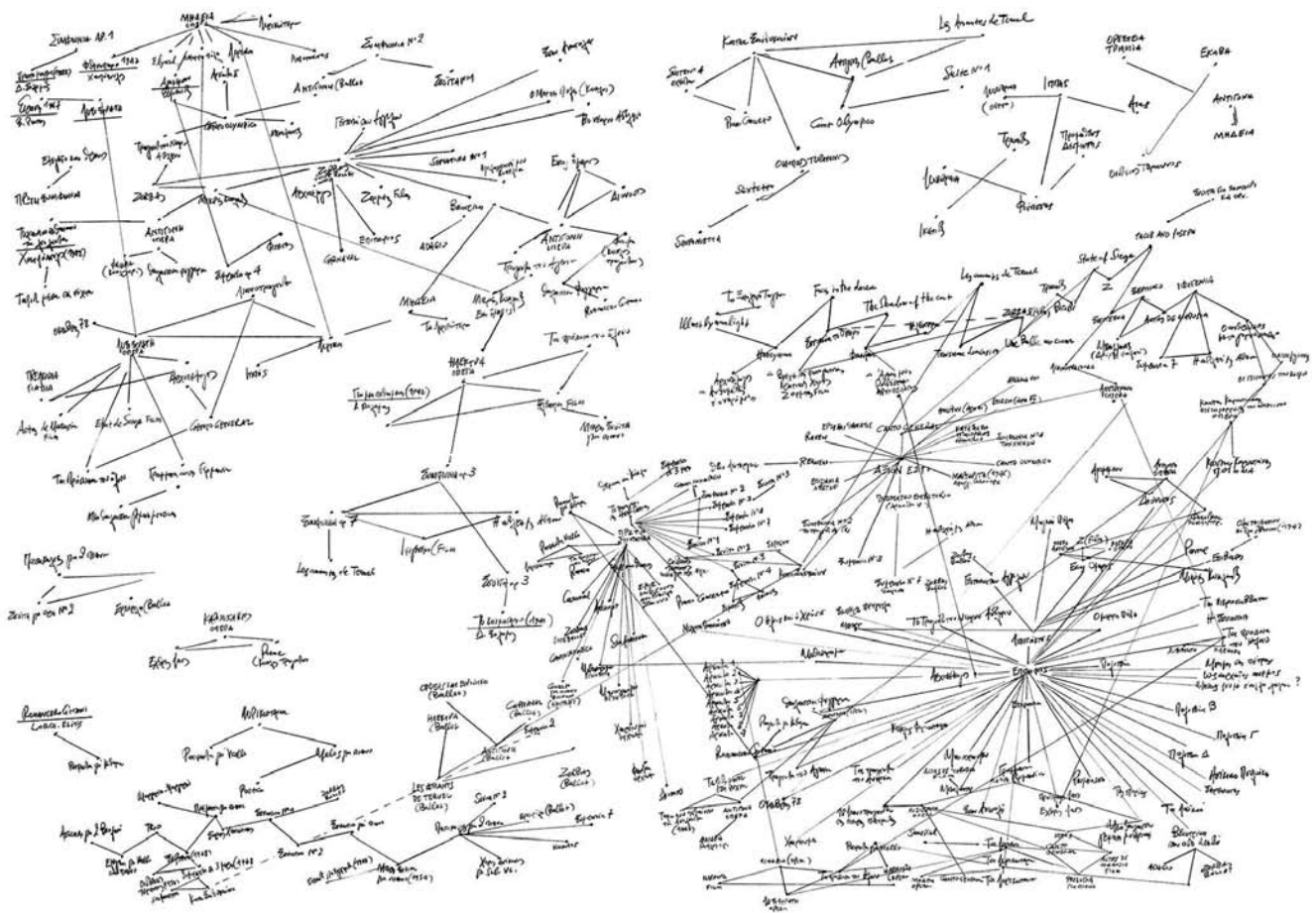


Figure 1. Mikis Theodorakis’ “musical galaxy.”

In my paper “Rhythm and Greekness in the Cities of Mikis Theodorakis” presented within the framework of the 13th international music theory conference: *Principles of Music Composing: Phenomenon of Rhythm* (2013), and in my paper “The Theodorakian Epic-lyric Melody: an Original Melodic Phenomenon?” presented at the 15th international music theory conference *Principles of Music Composing: Phenomenon of Melody* (2015), I referred thoroughly to the two basic structural elements of Theodorakis’ works: rhythm and melody. These two elements constitute the basis of the “channel of communication” formed between the composer and the audience. Thus, from the cycle of songs *Επιτάφιος* (Epitaph) (1958) to the popular opera *Το Τραγούδι του Νεκρού Αδελφού* (The Ballad of the Dead Brother) (1960), from the popular oratorio *Άξιον Εστί* (Axion

Esti) (1960) to the cycle of songs *Ρωμοσύνη* (Greekness) (1966), from the meta-symphonic work *Πνευματικό Εμβατήριο* (The March of the Spirit) (1969) to *Canto General* (General Song) (1972), from the film music *Ζορμπάς* (Zorba the Greek) (1964) to the opera *Λυσιστράτη* (Lysistrata) (2002), the ensemble of this theodorakian “musical galaxy,” which is an expression of the high humanistic ideals of Peace, Social Justice, Freedom and the Union of Peoples, easily touches a huge audience, immediately becomes its “property” and passes into the collective memory.

However, for the transmission of this precious message all over the world, the contribution of the composer through his writings mainly but also his physical presence, as well as of the interpreters of this various and rich work, was and is necessary.

2. The “Musical Galaxy” embraces the Universe

Studying the scores of works by Mikis Theodorakis, the performer finds, as always, notes and indications relating to interpretation. However, recorded rehearsals—before a concert or in the studio—with Theodorakis on the podium giving instructions to the performers and mainly the short notes—musical analyses of works that the composer himself cites in his various literary texts (books, CD booklet annotations, concert programs, etc.)—are also important. His notes about the place, the period, the conditions in which he composed each work as well as the socio-political context that inspired him each time, are important elements for capturing the “style” of each work by the performer.

As an example, we mention (a) his musical analyses included, among others, in his two-volume book *Το Χρέος* (The Duty/Journal of Resistance), and more specifically the one that refers to the “style” in which the third part of *Άξιον Εστί* (Axion Esti) should be performed:

In the third part of the work, the tsamikos dance dominates. A series of instruments, percussion, piano, santouri, etc. build from measure to measure this characteristic modern Greek dance rhythm. And on this rhythmic-harmonic-orchestral foundation, the Choir develops the purely neo-Byzantine melody for two voices, Primo-Secondo, according to the standards of the Epitaph lament of Holy Friday. Here, however, both the structure of the melody itself and the set of rhythms (polyrhythmic writing dominates) as well as its tempo give it the necessary glorifying character. (Theodorakis 1974: vol. 1, 335)

As another example, we can mention (b) the composer’s notes that preface almost every work in his three-volume book *Μελοποιημένη Ποίηση* (Poetry set to Music) (1997–1999), such as the composer’s explanatory notes on *Συμφωνία Ν.2 «Το Τραγούδι της Γης»* (Symphony No. 2 “The Song of the Earth”) in the second volume of this book:

I consider the Second Symphony (1958–1982) as a sonic mural divided into four parts—four paintings, where the one emerges from the other and all of them have common points of reference. ... For the listener to whom the work is addressed, what matters is the aesthetic-emotional effect. I think that the lyrics of ‘The Song of the Earth’ convey the general psychological-emotional as well as the ideological climate that prevailed in my consciousness and thought at the time of composition. The message seems pessimistic. But within the whole economy of the work, it functions as a cry of despair, perhaps to scare, to enlist even five minutes, before the chaos that international developments have now made clearly visible. (Theodorakis 1998: vol. 2, 228)

However, the contribution to the performance of the interpreter himself of each work is decisive, as he is the one who will activate the “channel of communication” that connects the composer and his work with the audience. Important performers of Theodorakis’ songs with whom we spoke within the framework of our research into Theodorakis’ work, refer to the way in which the composer himself inspired them and influenced their performance. As an example, we mention the testimony of the singer Manolis Mitsias, who referred to the composer’s “intervention” both during a concert and during the recording of the cycle of songs *Πολιτεία Γ’* (City C’):

Mikis undoubtedly intervenes in the performance not only when we are in the studio but also during a concert. Last night I was watching a concert we gave in 1994 in Thessaloniki with *Άξιον Εστί* [Axion Esti] and I remembered that Mikis was singing with me while conducting the orchestra, he was always singing on stage and I remember that in the second verse of the song *Ανοίγω το στόμα μου* [I open my mouth], he was always asking me: ‘What?’ and I was giving the answer that exists in the next verse with more inner strength, with more emphasis and intensity... Mikis always intervenes and fortunately he does; if he didn’t, things would be

quite different. I always wanted his intervention and when we worked on *Πολιτεία Γ'* [City C'] I remember that he always intervened when I sang and that helped me to understand certain things better; there are other things that I have just become aware of after so many years, I have just realized what Mikis really wanted... (Stiga 2006: vol. 3, 1159–1160)

His muse and constant collaborator, Maria Farantouri, confirmed during our interview that “each performance is a mixture of what Mikis transmits to me [her], of what he wants and of my [her] own expression.” (Stiga 2006: vol. 3, 1145)

However, the choice of the performer by the composer was mainly a matter of intuition. During our interview in June 2002, my question was—based on which criteria does he choose the performer of a work each time? Theodorakis answered as follows:

The naturally popular element of the voice and in general of the interpretation of each artist is of a mysterious and therefore indefinable nature. It is not by reflection but by intuition that I always choose my collaborators. (Stiga 2006: vol. 3, 1087)

And he continued:

I can't describe them but there are some performers who shake me up and others who leave me indifferent. I cannot describe what upsets me, but there is something that makes me understand it... the voice influences me, it touches me a lot and I understand that the person can absolutely be related to my music. Of course, I can be wrong sometimes but that's what I'm looking for... I'm trying to understand if the person has a beautiful voice, a soft voice that is outside and far from his sentimental world or if his voice expresses his deepest emotions... (Stiga 2006: vol. 3, 1110)

Equally important in the successful transmission of Theodorakis' musical work to the audience was the choice of the concert venue. Considering that concert halls were usually intended for the presentation of works of classical repertoire destined for an initiated, elitist audience, Theodorakis was the first to introduce in Greece in the 1960s the model of the “popular concert,” which had its roots in the concerts-demonstrations organized by the members of IWW¹ in the beginning of the 20th century in the United States of America, and which could take place in neighborhood squares, stadiums or prestigious theaters... The goal is to be able to transmit the “message” conveyed by the musical work to as many recipients as possible:

Thanks to the popular concert I first wanted to break the barrier of the ban; get closer to the people; in the neighborhoods and in the provinces. But it wasn't just that. I believed that popular music should come out of trendy taverns and nightclubs. I also believed that the composer and the poet should come face to face with their audience. The abandoned, hunted people needed to feel their scholars near them. But we needed also the “breath” of the people. (Theodorakis, as quoted in Flessas 1994: 46)

A series of successful popular concerts were given by Theodorakis and his associates throughout Greece in the years before the dictatorship (1967–1974). During it, his music was banned and he was exiled or imprisoned for a long time, but his work was spread thanks to the large popular concerts organized by his collaborators abroad. After his release and his escape abroad, for almost four years, he toured the whole world and gave numerous concerts in which he internationalized the “Greek problem,” he denounced the Junta and his concerts turned into protest-concerts. The following description is typical:

During his exile abroad, Mikis Theodorakis gave thousands of concerts, almost all over the world, concerts which were accompanied by interviews published in the press or diffused on the radio, by demonstrations, by speeches against the junta diffused on the TV.

There were twenty concerts per month on average for four years. ... He made three tours in Italy, England, Germany. Four in France. ...

In Argentina, more than 20000 people and outside the venue even as many shouted “Greece-Argentina united will defeat the fascists.” At the Caracas stadium in Venezuela, 30000 people cheered for Democracy in Greece. In the dozens of countries he visited, he gathered around the popular orchestra and the voices of Maria Farantouri, Petros Pandis, Antonis Kalogiannis, Maria Dimitriadi, Arja Saijonmaa, more than a million and a half listeners... (Logothetis 2004: 116)

¹ IWW: Industrial Workers of the World, a syndicate founded in 1905 in Chicago, well-known as “wobblies.”

With the fall of the regime of the Colonels and the return of Theodorakis to Greece, popular concerts continued and are a common practice to this day. At the same time, the Ancient Odeon of Herodes Atticus, which was forbidden to him due to his leftist ideology, was granted to him only in 1988, where he performed *Άξιον Εστί* (*Axion Esti*) conducting the orchestra himself. His physical presence, as a conductor, always strengthened the “channel of communication” with the audience.

His strong and proud bearing is unforgettable. So is the wide opening of his arms as if embracing the full orchestra and the whole world when he turned to the audience to encourage them to sing along with the performers. Having experienced, since my early childhood, countless times both the popular concerts and especially the protest-concerts in which Theodorakis was conducting the orchestra as well as the popular concerts of the last decades in honor of the composer, I can confirm that the orchestra, performers and the audience were transformed, thanks to the conducting or simply the physical presence of Theodorakis in a large choral setting. The rhythmic applause of the audience, the spontaneous—sometimes enthusiastic and sometimes more lyrical—singing of the audience at the same time as the performers, the excitement of the audience each time, before the end of the concert, Theodorakis, with a nod, asked the orchestra to play one more song, one more melody upon the verses from the well-known songs (1) *Άρνηση* (*Refuse*) by Georges Seferis from the cycle of songs *Επιφάνεια* (*Epiphany*) (1960) or (2) *Στρώσε το στρώμα σου για δυο* (*Prepare the mattress for the two of us*) by Iakovos Kampanelis over the famous melody from the *Ο Χορός του Ζορμπά* (*The Dance of Zorba*) included on the soundtrack of the film *Ζορμπάς* (*Zorba the Greek*) (1964) to be heard once more, they will be etched forever in my memory and will always give me the same deep emotion.

<p>(1)</p> <p><i>Πάνω στην άμμο την ξανθή γράψαμε τ'όνομά της Ωραία που φύσηξε ο μπάτης και σβήστηκε η γραφή</i></p>	<p>(1)</p> <p>On the golden sand, we wrote her name² How lovely the wind blew and the writing was wiped out.</p>
<p>(2)</p> <p><i>Στρώσε το στρώμα σου για δυο για σένα και για μένα ν'αγκαλιαστούμε απ'την αρχή να'ναι όλ'αναστημένα.</i></p>	<p>(2)</p> <p>Prepare the mattress for the two of us for you and me and let us fall in each other's arms to resurrect it all again.</p>

Regarding this unique “channel of communication,” Maria Farantouri says:

this channel of communication is due to a reciprocal attraction between Mikis and the people ... a strong relationship of love between him and the people, a mysterious and inexplicable relationship. In the case of Theodorakis, this relationship is explained by the truth of his work, he was never cut off from the people, he never followed the model of an artist who creates far from the society. Theodorakis has always been a revolutionary, a fighter, a poet; he was always very close to the people, in the heart of the action, where the events were taking place... (Stiga 2006: vol. 3, 1150)

At the same time, it is obvious that no one can ignore the role of the numerous recordings nor the modern online ways of transmitting theodorakian music in order to maintain this powerful “channel of communication” between the composer, his work and the audience.

Now, in the post-theodorakian era, the protection of the ensemble of his work is, in my opinion, necessary so that it does not become a boon to bad interpreters and other supposedly inadequate scholars. The preservation of the unique “channel of communication” between the performers and the audience and the diligent and unimpeded dissemination of the theodorakian contribution are equally necessary. New recordings, new interpretations, new research should see the light of day immediately both in Greece and abroad.

The music of Mikis Theodorakis should be the subject of study both at school and at university level. For instance, a series of lectures focusing on the music of Mikis Theodorakis in the framework of a course con-

² The words “her name” implies Freedom.

cerning the “History of Music of the 20th Century” or of a course about the “Interdisciplinary Teaching of Music/History/Literature” should be included in the curricula of music academies all over the world. At the same time, comparative studies of Theodorakis’ music work and of the music works of other composers of the same period and with the same engagement such as the Portuguese Fernando-Lopes Graça, the Frenchman Henri Tomasi or the Italian Luigi Nono, among others, could provide very interesting results and reinforce our opinion that Theodorakis’ music should be carefully preserved.

Furthermore, the initiation of young children and young music students to theodorakian work can only contribute positively to the formation of their personality and possibly to the development of their musical talent. Furthermore, the establishment of music competitions where works by Mikis Theodorakis would be performed and the awarding of prizes to the worthiest competitors in honor of Mikis Theodorakis could be a trigger for further research, studies, and performances of Theodorakis’ work.

Finally, as a bearer of universal humanistic ideals—which in our time, alas, are shaken every single moment—the music of Mikis Theodorakis must be spread, protected, and preserved as a precious stone in the edifice of the world’s “cultural heritage.”

Conclusion

Thus, this paper highlights the impact of Theodorakis’ music on the public and the exceptional communication between the composer and the audience. The analysis is based on specific testimonies recorded in the bibliography, as well as unpublished interviews with the composer himself and his most important interpreters—such as Maria Farantouri and Manolis Mitsias, among others—which shed light on the unforgettable ambience of Theodorakis’ concerts. Additionally, the socio-political significance of Theodorakis’ work is highlighted as a valuable pedagogical resource and a peaceful tool for activism. Finally, new methods for sharing Theodorakis’ musical legacy in the post-Theodorakian era are suggested to preserve it as a cultural landmark.

Hence, we think that we could not conclude this paper in a better way than the lyrics that Mikis Theodorakis himself wrote a decade ago, in November of 2012, when Greece was going perhaps through one of the most difficult moments in its modern history, weakened by the economic crisis and undermined internationally. Entitled *Ο Ήλιος* (The Sun), this short—always up to date—poem summarizes the values of Dignity, Justice, Union and Democracy for which Mikis Theodorakis fought tirelessly throughout his life with his political action and his musical creation and which we must defend in perpetuity:

<p>ΌΉλιος</p> <p>Σέ μιά μικρή χώρα έγινε μεγάλο έγκλημα γι’ αυτό κάθε νέος και κάθε νέα σέ όλο τον κόσμο πρέπει νά κλάψει πικρά. Γιατί όταν ποδοπατείται ένα λουλούδι είναι τά νιάτα του κόσμου πού ποδοπατιούνται.</p> <p>Γιατί όπου σκοτώνεται ένα τραγούδι είναι τά νιάτα του κόσμου πού σκοτώνονται. Βοηθήστε νέοι και νέες νά σηκώσουμε τον ήλιο πάνω από την Έλλάδα. ΌΉλιος μας είναι και ό δικός σας Ήλιος. <i>Είναι ό Ήλιος όλου του κόσμου.</i></p> <p style="text-align: right;">Μίκης Θεοδωράκης Νοέμβριος 2012</p>	<p>The Sun</p> <p>A big crime happened in a small country that’s why every young man and every young woman in the whole world must cry bitterly. Because when a flower is stepped on it is the youth of the world who are being trampled upon.</p> <p>Because where a song is killed it is the youth of the world that are being killed. Help young men and women to raise the sun over Greece. Our Sun is also your Sun. It is the Sun of the whole world.</p> <p style="text-align: right;">Mikis Theodorakis November 2012</p>
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Mikio Teodorakio fenomenas.

Nuo partitūros iki poveikio publikai: unikalus „komunikacinis kanalas“

Santrauka

Žymus kompozitorius, drąsus politikas, akademikas humanistas Mikis Teodorakis mirė 2021 m. rugsėjo 2 d. Atėnuose, sulaukęs 96 metų. Teodorakio kūrybos aptarimas (partitūrų anotacijos, paties kompozitoriaus pateikta kūrinų analizė ir t. t.) supažindina mus su jo kūrybiniu procesu, tačiau nesuteikia informacijos apie kūrybos poveikį visuomenei ar apie „komunikacinį kanalą“, užsimezgsų tarp kompozitoriaus ir publikos. Tam tenka pasitelkti ne tokius įprastus tyrimo būdus, pvz., straipsnius spaudoje ar interviu. Tyrimo tikslas – pasitelkus nepublikuotus interviu su pačiu kompozitoriumi ir svarbiausiais jo kūrinų interpretatoriais, pabandyti įsigilinti į minėtus ir kitus klausimus, išryškinti jo muzikos poveikį visuomenei, aptarti išskirtinį kompozitoriaus ir publikos „bendravimo kanalą“. Be to, straipsnyje pabrėžiamas teodorakiškos kūrybos, kaip vertingos pedagoginės medžiagos ir kartu tarsi taikaus kovos ginklo, socialinis politinis vaidmuo. Galiausiai siūlomos naujos Teodorakio „muzikinės galaktikos“ perteikimo alternatyvos siekiant, kad ji būtų išsaugota ir palaikoma kaip mūsų kultūrinio paveldo orientyras.

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Stephan Lewandowski studied music theory and composition at the Hochschule für Musik Carl Maria von Weber Dresden. From 2006 to 2012 he worked as a freelance lecturer in music theory at the Musikhochschule in Dresden and from 2008 also at the Musikhochschule Franz Liszt in Weimar. In 2012 he finished his dissertation on the combination of Schenkerian theory and pitch-class set theory as an analytical approach. In 2012 he received a permanent post at the Musikhochschule in Weimar, in 2012/13, 2016 and 2017 leading the center for music theory. From 2013 to 2015 he also held a substitute professorship in Dresden. Since 2019 he is a senior lecturer for music theory at the Brandenburgische Technische Universität Cottbus-Senftenberg. His current research activities mainly focus on music theoretical treatises and keyboard music of the late eighteenth and early nineteenth century, but also on the analysis of contemporary music. In 2021 he was elected as the president of the Deutsche Chopin-Gesellschaft e.V.

Sigitas Mickis (b. 1969) studied piano at the National M. K. Čiurlionis School of Art. He holds a Master of Piano Performance (1993, under Prof. Raimundas Kontrimas), a Master of Composition (2008, under Prof. Rimantas Janeliauskas), and a Doctor of the Arts (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). In 2015, 2017, and 2018 he took part in "Principles of Music Composing" conferences 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." 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 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* [Haughty Rabbit], 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], *Musé* [The Fly], and *Naktis teatre* [A Night at a Theater]. In 2021, the second children's opera *Mamulė Mū* [Mummy the Moo], was staged at the Lithuanian National Opera and Ballet Theatre.

Radoš Mitrović (Радош Митровић) (Belgrade, 1989), is a PhD Assistant professor at the Department of Musicology at the Faculty of Music, University of Arts in Belgrade. His main fields of academic interest include contemporary music and aesthetics. He took part in several conferences and round tables organized in Belgrade, as well as international conferences. He has published texts in *New Sound*, *Zbornik Matice Srpske za scenske umetnosti i muziku*, *Art and Media*, *Muzika*, and contributed to the monograph *History of Art in Serbia XX Century, III* (Miško Šuvaković, ed.) as well as *Serbian Encyclopedia* (Matica Srpska). In 2014, The Faculty of Music in Belgrade published his e-book, titled *Mauricio Kagel's Creative Attitude Towards Musical Tradition*. He participated in a project *Next Generation* of the music festival *Donaueschinger Musiktage* (2012). His work includes critiques and reviews of music concerts and events for Radio Belgrade 2. He is a member of the Serbian Musicological Society and Journalists' Association of Serbia.

Manuel Domínguez Salas is a music theorist, composer, and percussionist. In 2021 he defended his doctoral thesis in music theory at the Krzysztof Penderecki Academy of Music in Krakow, Poland, under the supervision of Prof. Dr hab. Anna Nowak. His research focused on The Theory of Composition: discontinuum–continuum and its functionality in the musical works of Julio Estrada. Simultaneously, during the years 2014–2021, he studied (remotely) the philosophy of musical creativity with Dr Julio Estrada at the Laboratorio de la Creación Musical (LACREMUS) UNAM, Mexico. Currently, he works at the Felix Nowowiejski Academy of Music in Bydgoszcz, Poland. His theoretical research concerns philosophical aspects in musical creativity and their references to the process of creating a musical work, based on Charles Sanders Peirce's philosophical theory called *abductive reasoning*.

Kalliopi Stigka was 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 honored with a prize and a grant from the Gazi-Triantafyllopoulos Foundation in 2002. Since 2010, she received the qualification of Maître de Conférences from the French National Council of Universities (CNU). She is also a Graduate of the Department of Political Science and History of Panteion University (Bachelor, 2021).

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 the history of Greek contemporary popular music. She gives lectures in Greece and abroad, writes articles in musicological revues and participates in international conferences (Portugal, France, Lithuania, Mexico, Canada, Serbia, UK, Finland, Latvia, Cyprus, Belgium, Turkey, Algeria, Romania ...).

Alastair White (b. 1988) is a Scottish composer and writer. His work is characterized by a lyrical complexity which draws influence from technology, science, politics and materialism, and has been described as "a whole exciting new genre of art" (BBC Radio 3), "genuinely original" (TEMPO), "highly poetic...excellent" (BBC Music Magazine), and "the height of compositional magnificence" (Fanfare). Recent projects include the fashion-opera cycle of *WEAR, ROBE, WOAD* and *RUNE*; a string quartet for the Altius Quartet's album *Quadrants Vol. 3* (Navona Records); and *The Drowning Shore*, a Scots-Yiddish cantata. Full-length album recordings of his operas are available on Metiér Records, and he is currently composer-in-residence for the Ljubljana-based .abeceda [new music ensemble]. Recipient of a Tait Memorial Trust Award (2021), and shortlisted twice for a Scottish Award for New Music (in 2019 and 2020), Creative Edinburgh Award (2019), he teaches composition at the University of Surrey and holds a PhD from Goldsmiths, University of London. Recent publications include work on Carter and Jameson (Società Editrice di Musicologia) Finnissy and Lacan (Lithuanian Academy of Music and Theatre) and Ferneyhough (Göttingen Studies in Musicology). His scores are published by UMP.

Miloš Zatkalik, composer and music theorist, is a professor at the University of Arts in Belgrade. For several years he has acted as visiting professor at universities in Novi Sad, Kragujevac and Banjaluka (Bosnia and Herzegovina). Zatkalik has 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; and the 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.

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