MUZIKOS KOMPONAVIMO PRINCIPAI:

nacionalumas *versus* globalumas

PRINCIPLES OF MUSIC COMPOSING:

National *versus* Global

XXIII

Straipsniai recenzuoti *peer review* / Peer-reviewed articles

Santraukas vertė / Summaries translated by
Aistė Vaitkevičiūtė

Redagavo / English text copy editor
Albina Strunga

Lietuviškus tekstus redagavo / Lithuanian text copy editor
Deimantė Palkevičienė

Turinys / Contents

Pratarmė

Ši mokslinių straipsnių rinktinė – periodinis leidinys, skirtas kelti ir tyrinėti aktualius muzikos komponavimo klausimus. 23-iojo *Muzikos komponavimo principų* tomo tema – nacionalumas *versus* globalumas. Pažymėtina, jog postmodernioje šių laikų visuomenėje nacionalumo konceptas kelia plataus spektro diskusijų. Etninė muzika daugelį amžių buvo viena pagrindinių tautinės muzikos sričių, o dabartinėje visuomenėje skirtingų tradicijų apraiškos kultūriniuose tekstuose kelia nemažai probleminių klausimų: kvestionuojamas, pavyzdžiui, paties identiteto koncepto validumas, disonansai tarp etninių ir kultūrinių tapatybių, vienų etninių ir (ar) kultūrinių grupių viršenybė kitų atžvilgiu *vs.* darnus jų sambūvis, autentiškų apraiškų *vs.* kultūrinių apropriacijų problematika ir t. t. Vadinasi, nacionalumo ir globalumo sąveika tampa kaip niekad aktuali. Taigi žurnalo rengėjams rūpi ieškoti sąlygų ir plotmių, leidžiančių etninės muzikos gaivalui skleistis XXI amžiuje, taip pat atrasti įvairių nacionalumo ekvivalentų posttautinės eros muzikoje. Leidinio straipsniai sugrupuoti į tris potemes.

I potemė. Nacionalumas *versus* globalumas: teorinės, filosofinės ir istorinės perspektyvos. Pirmoje leidinio dalyje autoriai apmąsto paties identiteto koncepto problematiką. Ramūnas Motiekaitis, remdamasis fenomenologinėmis, (post)struktūralistinėmis ir semiotinėmis teorijomis, kvestionuoja nacionalinį identitetą kaip tvarią, nekintančią esybę ir pristato jį kaip tam tikrą kontinuumą, besikuriantį santykyje su kitais identitetais. Eglė Gelažiūtė-Pranevičienė nagrinėja folkloro reikšmę ir jo vietą šių dienų muzikos kūrėjų pasaulėvokoje. Autorei rūpi išsiaiškinti, dėl kokių priežasčių folkloras išlieka aktyvus šiandieninės muzikos šaltinis ir figūruoja kaip neatskiriama individualių kūrėjų patyriminių matricų dalis. Milošas Zatkalikas mikrotonaliają sferą vertina kaip vieną nacionalumo raiškos galimybių. Autoriaus nuomone, ji, kaip alternatyva lygios temperacijos sistemai, daugelio jaunųjų serbų kompozitorių kūryboje tampa grandimi tarp archajinio, tradicinio dėmens ir šiuolaikinių komponavimo technikų.

II potemė. Nacionalumo ir globalumo sąveika: atvejų analizės. Antroje dalyje autoriai nagrinėja įvairius muzikinius reiškinius kaip iliustratyvius nacionalumo ir globalumo sąveikos atvejus. Aare'as Toolis, tyrinėdamas estų kompozitoriaus Rudolfo Tobiaso melodramas, šį specifinį žanrą pristato kaip vieną potencialių plotmių, skirtų muzikiniam mitologizmui realizuoti. Santiago Guerra Fernándezas tango įsiliejimą į tarpukario Lenkijos muzikinę sceną sugeba atskleisti kaip painų tarpkultūrinio hibridiškumo reiškinį, įtraukiantį argentiniečių, žydų ir slavų kultūros elementus. Kultūrinių sąveikų problematiką nagrinėja ir Arthuras Kaptainis, analizuodamas kanadiečių kompozitoriaus Ernesto MacMillano atvejį. Straipsniu autorius atskleidžia britų kultūrinę įtaką kanadiečių muzikinei tapatybei. Manuelis Domínguezas Salasas aptaria kontinuumo koncepto raidą ir sklaidą, išryškindamas tiek globalų jo apraiškų mastą, tiek nacionalinę specifiką Julio Estrada'os kūrybinės filosofijos ir muzikos atveju. Globalių ir nacionalinių plotmių sąveika gvildenama ir Gvantsos Ghvinjilios straipsnyje, kuriame ji aptaria įvairias kultūrines apraiškas kartvelų kompozitoriaus Josefo Bardanashvilio kūryboje.

III potemė. Kūrėjo perspektyva. Trečia žurnalo dalis suteikia galimybę patiems muzikos kūrėjams prabilti pirmu asmeniu, reflektuoti savo kūrybines ekosistemas ir konceptualizuoti kompozicinius principus. George'as Holloway atskleidžia savo kompozicijos *Hook* kūrybinio proceso eigą, užkoduotus prasminius sluoksnius ir struktūrinius sprendimus. Anot kompozitoriaus, kūrinyje integruojami tiek europietiškosios, anglikoniškosios, tiek kinų ir taivaniečių tradicijų elementai. Manos Panayiotakis straipsnyje reflektuoja, kaip Kretos kultūrinė ir muzikinė aplinka veikia jo, šių laikų kūrėjo, formavimąsi. Pasitelkdamas savo kompozicijas, autorius parodo Rytų ir Vakarų tradicijas sugeriančio Kretos muzikinio folkloro įtaką jo individualiai muzikinei kalbai. O Marius Baranauskas tiek kūrybiniu, tiek teoriniu lygmeniu tyrinėja Vakarų simfoninio ir gamelano orkestrų tarpusavio sąveikos galimybes. Straipsnio tyrimo objektas yra paties autoriaus kompozicija *Alrediph*, kuri struktūriškai įkūnija dviejų įvardytų tradicijų sambūvį.

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 (Ramūnas Motiekaitis, Eglė Gelažiūtė-Pranevičienė, Miloš Zatkalik, Aare Tool, Santiago Guerra Fernández, Marius Baranauskas), o kiti – praktiniu (Manuel Domínguez Salas, Gvantsa Ghvinjilia, George Holloway, Manos Panayiotakis). 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 23-iasis *Muzikos komponavimo principų* tomas sulauks skaitytojų dėmesio ir bus aktualus kiekvienam besidominčiajam nacionalumo ir globalumo problematika. Redakcinė kolegija tikisi skaitytojų dėmesio tiek čia, Lietuvoje, tiek užsienyje. Būsime dėkingi už visas pastabas ir atsiliepimus apie leidinį.

Prof. dr. Rimantas Janeliauskas ir redakcinis kolektyvas

Foreword

This collection of scholarly articles is a periodical dedicated to raising and exploring fundamental issues in music composition. The 23rd volume of the *Principles of Music Composing* is focused on the interaction between the national and global. It should be noted that in the postmodern society of today, the concept of nationality raises a wide spectrum of debates. While ethnic music has served as one of the main potentials of national music for many centuries, in contemporary society the manifestation of one or another tradition in cultural texts raises a complex of problematic issues: the validity of the very concept of identity, the dissonances between ethnic and cultural identities, the primacy of one ethnic/cultural group over another vs their harmonious coexistence, the authentic living of ethnicity vs its cultural appropriation, etc. The interplay between the national and global seems to be more relevant than ever. Thus, the journal's editors are engaged in finding the conditions and dimensions that allow the spontaneity of ethnic music to unfold in the 21st century, as well as discovering the various equivalents of nationality in the music of the post-national era. The articles in this publication are grouped into three subthemes.

Subtheme I. National *versus* Global: Theoretical, Philosophical, and Historical Perspectives. In the first section, the authors reflect on the problem of the concept of identity itself. Ramūnas Motiekaitis, drawing on phenomenological, (post)structuralist and semiotic theories, questions national identity as a substantial entity, instead conceiving of it as a certain continuum, emerging in relation to other identities. Eglė Gelažiūtė-Pranevičienė examines the significance of folklore and its place in the worldview of contemporary musicians. The author is interested in finding out why folklore remains an active source of inspiration in today's music and is inseparable from the experiential matrices of individual creators. Miloš Zatkalik views the microtonal sphere as a potential avenue for the expression of the national. As an alternative to the equal temperament, the author observes that in the works of young Serbian composers it becomes a link between the archaic, traditional sphere and contemporary compositional techniques.

Subtheme II. Interaction between the National and Global: Case Studies. In the second section, the authors examine various musical phenomena as illustrative cases of the interplay between the national and global. In his study of the melodramas of the Estonian composer Rudolf Tobias, Aare Tool presents this specific genre as one of the potential areas for the realization of musical mythologism. Santiago Guerra Fernández reveals the integration of tango into the interwar Polish music scene as a complex phenomenon of intercultural hybridity, incorporating Argentine, Jewish, and Slavic elements. Arthur Kaptainis also explores the issue of cultural interactions by analyzing the case of the Canadian composer Ernest MacMillan. In his article, the author reveals the British cultural influence on Canadian musical identity. Manuel Domínguez Salas discusses the development and spread of the concept of continuum, highlighting both the global scope of its manifestations and the national specificity in Julio Estrada's creative philosophy and music. The interplay between global and national dimensions is also explored in the article by Gvantsa Ghvinjila, who discusses the various cultural manifestations in the work of the Kartvelian composer Josef Bardanashvili.

Subtheme III. From the Perspective of the Creator. The section gives the opportunity for the music creators themselves to speak in the first person, to reflect on their creative ecosystems and conceptualize their compositional principles. George Holloway reveals the creative process of his composition *Hook*, the encoded layers of meaning and structural solutions. According to the composer, the work integrates elements from European, Anglican, Chinese, and Taiwanese traditions. Meanwhile, Manos Panayiotakis reflects on how the cultural and musical environment of Crete affects him as a contemporary composer. The author demonstrates

the impact of Cretan musical folklore, which draws from both Eastern and Western traditions, on his unique musical style through his own compositions. Marius Baranauskas explores the potentials of the interplay between Western symphonic and gamelan orchestras, both on a creative and theoretical level. The object of research is the author's composition *Alrediph*, which structurally embodies the coexistence of the two mentioned traditions.

We would like to conclude this brief introduction with an observation that the papers in this issue can be differentiated into two main categories. Even though no clear boundaries can be set, we can discern the articles that stand out for their theoretical value (Ramūnas Motiekaitis, Eglė Gelažiūtė-Pranevičienė, Miloš Zatkalik, Aare Tool, Santiago Guerra Fernández, Marius Baranauskas) and the ones that shine with their practical (artistic) insights (Manuel Domínguez Salas, Gvantsa Ghvinjilia, George Holloway, Manos Panayiotakis). The selection of articles relies on these basic criteria: (a) only papers of the highest quality show up 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 the 23rd volume of *Principles of Music Composing* will draw attention from all around the world among those who are interested in the issues of national and global. 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 and the editorial staff
Translated by Aistė Vaitkevičiūtė

1

NACIONALUMAS *versus* GLOBALUMAS: NATIONAL *versus* GLOBAL:
TEORINĖS, FILOSOFINĖS IR THEORETICAL, PHILOSOPHICAL,
ISTORINĖS PERSPEKTYVOS AND HISTORICAL PERSPECTIVES

Ramūnas Motiekaitis

The Spectrum of (National) Identity:
Some Philosophical Considerations

Abstract. In this article I expect to reveal some parallels between the philosophical definitions of identity and constructions of identity in musical contexts. I will briefly discuss the definitions of identity from the phenomenological and (post)structuralist perspectives. Then, I will glimpse at how the concept of identity evolves in the artistic sphere, especially along the dialectic of national and global in music. The aim of this article is to contextualize and critically reflect on the concept of artistic identity.

It will be revealed that identity can hardly be considered as *idem* or a definite locus. As phenomenological and (post)structuralist studies reveal, the experiential and personal are intrinsically interpenetrated with the symbolic and communal. If identity is a part of the semiotic continuum, identity is already a complex identity in which the whole continuum is reflected. If every identity is constituted by relation with another identity, neither of the identities is substantial. However, the nationalist or personalist hermeneutics of art intend to reduce the ambiguous complexity of this concept and consider identity as a simplified essence.

In the musical field, that which is national is defined by having the most successful international reception and recognition of composers; thus, what is "national" is indeed (inter)national. National needs *inter* in order to be, like any identity needs (m)other to be itself. The collection of attributes that make music universal function as a gravitational center that draw in and integrate elements that may signify national difference. On the other hand, the collection of universal elements cannot be manifested in any way other than endless variations that individualize them as personal or national.

If the personal or national identity are "grand narratives" (Lyotard), it is not surprising that nowadays they are critically reflected. However, reflections do not affect their validity—concepts of national/personal and global identities are as operative as before, and behind them lie the fundamental dialectics of the Enlightenment and Romanticism, mechanical and organic, self and other.

Keywords: identity, national, global, phenomenology, schizophrenia, constructed identity, auto-evolving identity, semiotic axes.

In order to delve into concepts of national and global, first at all we need to discuss philosophically the question of identity. Identity, as the Latin term etymologically suggests, is about sameness (*idem*), constancy, stability, unchangeability, something, that remains under any conditions. Therefore, this concept could be placed among most fundamental Western ontological concepts, such as being, essence, or form. Although it has never gained so much attention during the history of philosophy, in the sphere of culture and society in recent centuries, the notion of identity figures as a fundamental principle and requirement. Identity is considered as a collection of certain attributes characteristic to person or culture. Thus, identity emerges as determination by associating with certain attributes and at the same time dissociating from other attributes, chosen by a subject or collective subject, as is the case with nation. Looking from this perspective, the structure of personal identity and national identity have many aspects in common.

The experiential or phenomenological perspective would be a relevant starting point in attempts to define identity. At least three barely inseparable layers of identity can be seen in phenomenological research: 1. layers of the self and embodied existence, 2. time and world, and 3. sociality and identity (cf. Čapek and Loidolt 2021, 232). The experience of identity is based on the intuition of bodily, psychological, communal, or ideological continuity and imply such definitions as "change, persistence, constancy, and 'becoming other'" (ibid. 219). The most basic layer of identity and existence is "pure ego" or "minimal self" (Husserl), which is distinct from the social self. However, there are problems in defining this layer as initial, since "pure experience" (Nishida 1990, 3) does not explain diachronicity and continuity that are fundamental for experiencing ego as an identity. Thus, according to MacIntyre (cf. Čapek and Loidolt 2021, 221), "[A]ll attempts to elucidate the notion of personal identity independently of and in isolation from the notions of narrative, intelligibility and accountability are bound to fail". If the initial layer of identity can be grasped, it is possible only on a "secondary" layer of identity; however, in this way "initial" can hardly be considered as initial. For identity to exist, recollection (memory), time, and language are necessary. However, experiential time, crucial to any identity formation "is not to be reduced to a succession of events comparable to a cord or a flow"; it is, "a succession grasped by someone from a certain present according to the past-present-future distinction" (ibid. 228).

Time distinctions imply narrativity and language which mediate our experiences both in the personal and collective senses. Only by naming certain experiences and temporalizing them does a subject start to exist as a subject. The most "foreground" layer of identity, on which manifestations of national identity are also based, is social interrelational identity, which "take place in the forms of struggle, recognition, and conflict, or on the level of shared emotions, values, and activities" (Čapek and Loidolt 2021, 230).

As McIntyre (2012, 63) notices, "as a solitary subject I could have no sense of my *own* personhood". His research is based on Husserl's investigations (*Ideas II* and *Cartesian Meditations*) on intersubjectivity; he explores how emphatic apperception of others enables us to constitute ourselves as a living being. Thus "my sense of the 'mineness' of my self is yet another byproduct of my sense of others"; accordingly, "I experience myself and others as co-constitutors of that intersubjective world of objects" (McIntyre 2012, 67). The experiential core of communal existence is "emphatic pairing", and "[B]y giving each other status as credible co-perceivers, we become not just a co-constituting group but a communally constituting group" (McIntyre 2012, 73) in which "[T]he things posited by others are also mine: in empathy I participate in the other's positing" (cf. Husserl, Ideas II, §46). In this way, communal selves should have shared feelings, values, intentions which are expressed in appropriate linguistic rendering. National identity could be also considered as communal; however, it is rather a conceptual or "imaginary community" (Anderson 2006), which does not necessarily involve emphatic and corporeal being together characteristic for smaller communities of shared interest. "It is imagined because the members of even the smallest nation will never know most of their fellow-members, meet them, or even hear of them, yet in the minds of each lives the image of their communion" (Anderson 2006, 6). National identity, in this way is also based on pairing, however, it is a conceptual pairing that implies notions of togetherness in history, ways of thinking, and the goals of the nation.

Starting from phenomenological observations and finding that narrative is a necessary precondition of (having) identity in both the personal and collective senses, it may be relevant now to turn to a structuralist definition of identity. From this point of view, any identity as a linguistic articulation must have its contra-identity. Self-identity, or national identity as narratives, unavoidably imply (m)other. On the experiential level, self as a subject can emerge only as an opposite perspective to an object, language, or community; on the level of cultural or national identity narratives, any identity needs (m)other identity to articulate itself. We immediately see that from this point of view, a pure, naturally emerging, uncontaminated (Derrida) identity, is not possible. Thus, identity could be considered an ever-changing act of linguistic constructing, taking position in a differential linguistic network, making associations with something which means at the same time dissociations from something else. Conceptual linguistic distinctions, or semiotic axes such as I–other, we–they, local–cosmopolitan, national–global, tradition–progress are necessary in any identity formation. National needs global in order to be national. Global is the (m)other of national, and vice versa.

Are phenomenological, structuralist and even poststructuralist notions of identity comparable? I will try to elucidate their points of contact here. My foreground narrative identity is defined by endless dialogue with the other. Thus, identity is never something initself and via-itself. In the most initial sense, identity unfolds as a spontaneous libido act which emerges in the subject–object, me-and-the-world opposition and thus belong together. This kind of primordial distinction that makes identity emerge extends into the world of animals and microbes. The most primordial level of national cultural identity also emerges spontaneously in this dialectic when the subject faces the surrounding nature or everyday objects we see around us, the gestures of humans, or the melody of language we hear. All these experiences happen before there is time for reflection, and therefore we are hardly aware of it as our identity. Heidegger explains *Dasein's* initial state of being-in-the-world in a similar way. These experiences could be comparable with the phenomenological concept of *hyle*—a primordial experiential substratum—which cannot be grasped without *morphe*, i.e., noetic mediation and language. However, it is not an identity as we usually define it. I or we are *aware* of self as a self, and only in this awareness rendered in most cases as a narrative do we emerge as a certain distinct being—personal or collectively personal. I or we also construct our distinctiveness—we collect attributes that could be considered as ours and reject those that could be considered as foreign.

The "semiotic regime" (cf. Deleuze and Guattari 1987), predominant in the West for at least the last two centuries, encourages or even requires to be the unique self in the personal and collective personal (national) senses. The origins and reasons of such thinking is not the concern of this paper. However, in the concept of identity as something identical and in-itself, the paranoic regime (Deleuze) is at work. There is an attempt to make identity integral and therefore closed. It is defined by dissociation from other identities and tries to defend itself. It brings to the foreground elements of sameness and continuity, by making insignificant elements of discontinuity and otherness, which are also part of any identity. Deleuze's insight about thinking and immanence could be also applied to the construction of identity: "one does not think without becoming something else, something that does not think—an animal, a molecule, a particle—and that comes back to thought and revives it" (Deleuze and Guattari 1994, 42).

Since identity is plural and not self-evident, that is why we try to define its boundaries. Looking from the Deleuzian perspective, identity emerges in an endless and multilayered matrix, in which "I" am/is always mediated by non-I. Such dialectical structures are well known from German idealism. However, as distinct from idealist tendencies of self-made identity, Deleuze invites opening up the schizophrenic identity. If identity in a romantic manner is related to naturality that emerges spontaneously, the romantic identity should also be schizophrenic and open. However, as we know from many examples—it is not so. The romantic identity in most cases is a voluntary action of constructing self and eliminating elements that contaminate it. Construction of this kind of identity is like nothing before in the history of art and is based on the conflict between I and non-I. Consider, for example, Oscar Wilde's invitation to be authentic from *De profundis* (1926, 70): "Most people are other people. Their thoughts are someone else's opinions, their lives a mimicry, their passions a quotation"; or Henri Fuseli's (2000, 950) manifesto-like claims, that "Every artist has, or ought to have, a character or system of his own …. Mediocrity is formed, and talent submits … but genius, free and unbounded as its origin, scorns to receive commands, or in submissions, neglects those it received". These are just a few of the numerous examples of romantic authenticity-via-conflict, which have made up the core of Western artistic identities for at least the last two centuries. However, the semiotic axes of conflict inherent in these sayings show the (m)other's presence.

After these considerations, I would like to offer an experimental model that elucidates the structure of identity and combines all—phenomenological, structuralist and poststructuralist—perspectives. It is reminiscent of Greimas' (cf. Structural Semiotics) "generative trajectory" model. There are three interconnected layers of narratives—fundamental syntax, discursive syntax, and narrative syntax. There are the differences of specific stories. However, all stories, including personal identity or national identity stories, are based on more fundamental mechanisms of meaning articulation and can be analyzed as multilayer narratives.

At the most fundamental layer of identity-narrative construction we find subject–object distinction, libido-based conjunctions or disjunctions of these polarities, and linguistic differentiation as a basic mode of human being in the world. At the medium level we will find the rudiments of narrativization, temporal continuity, and disruptions as a basis of identity, mechanisms of identification with certain entities and disidentifications from others. At the most visible surface level we will find a specific narrative that manifests a certain identity; also, concrete distinctions between my style and other's style, our national identity and their national identity and, stylistic choices of myths or aesthetic manifestations of identity.

Semiotic square as a fundamental structure of identity articulation,
i.e. as a logic of absolute dependability and mutual inclusion of concepts

"I"   "others"

Collective and "authentic" national "we"   Collective and "different" they
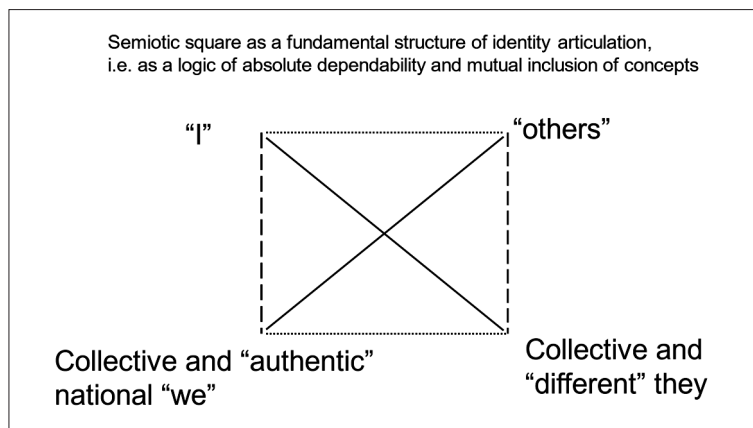
Diagram 1

Identity as a narrative could be presented as a differential process in a semiotic square (see Diagram 1). Dissociation from something means dependability on what we are dissociating from, and inclusion of the dissociated element into a constitution of identity. In this way, because of the always present otherness in any "molar" (cf. Deleuze 1987) identity, the poststructuralist perspective could also be seen in this model. To represent this totality in terms of a structure, we could think about identity not as a position in a semiotic square, but rather as a dance on all semiotic axes, or as a middle of the square, where we cannot identify the identity as something *idem*, but rather as all possibilities encompassing the dynamic space. Identity encompasses all the positions, and in this way denies itself. It is inseparable from the matrix of all other possible identities that

define any identity. Identity is not a locus, but rather a spectrum. In a spectrum, a certain territory is more visible in the foreground, but other territories are also constitutive parts of this. This spectrum perspective, of course, has a lot in common with schizo-analysis and deconstructive analysis.

In this way, phenomenological, structuralist and poststructuralist perspectives reveal the structural affinities of identity articulation. The *morphe–hyle*, self–other, molar–molecular, paranoia–schizophrenia semiotic axes refer to different totalities in which similar dynamics are at work. If identity is part of a continuum, identity is already a complex identity in which the whole continuum is reflected. If narrative is a part of a continuum of narratives, every narrative is already a complex narrative in which the whole continuum of narratives is reflected. If every identity is constituted by relation with another identity, neither of the identities is substantial.

After discussing these philosophical issues, I would like to shortly glimpse at how the concept of identity evolves in the artistic sphere, especially in the dialectics of national and global in music. The emergence of nationalism with all its artistic manifestations, as Ernest Gellner's study (1983) reveals, is inseparable from processes of rationalization and industrialization, which started with the modern ages and reached their peak during the 19th century. The new organizational unit—all social strata unifying the national state—was needed in order to replace traditional hierarchy-based social models. Art, together with a standardized state-administered education system, was among the most powerful devices to create a sense of unity between new nation-based communities' members. The power of art in fostering national consciousness can especially be seen in national operas, which functioned as collectively experienced national myth and affected political events.

As Gellner's study shows, members of traditional societies are hardly aware of nation and national identity. The concept of identity is limited to certain tribes, social groups, or geographical areas. Identity naturally evolves by inheriting the lifestyles or habits of these groups. However, this identity does not concern itself as a distinct identity. The self of lower or higher social origin is defined as part of the cosmic order, which is inherited and hardly changeable. Thus, this kind of identity could be defined as *auto-evolving*. According to Gellner (1983, 111), "In most of the closed micro-communities of the agrarian age the limits of the culture were the limits of the world, and the culture often itself remained unperceived, invisible: no-one thought of it as the ideal political boundary". *Auto-evolving* identity may have parallels with phenomenological definition of "minimal self". "Minimal self" evolves in a spontaneous experiential substratum; however, it does not reflect itself in an identity-ascribing discourse with characteristic framing and oppositions. It is different from the concept of identity that stems from Enlightenment and Romantic paradigms and which requires an ego or collective ego position in regards to self and others. Emancipated and self-aware personal or political subjectivity is at the core of identity that considers itself as different from others. It would imply a discursive and social ego, which identifies itself with certain attributes and because of the intention to frame the evolving experiential chaos and infinity, this kind of ego has paranoiac aspects.

The above-mentioned difference has to be consciously defined and preserved. This is why it can be called a *constructed identity*. All the attributes can be invoked for the differentiation strategy—a glorious past, historical and cultural heroes, the epitomized uniqueness of language and nature related with psychological aspects of community, as well as differentiations from neighbors that are often characterized by stereotypes (cf. Billig's notion of banal nationalism)—all these are essential attributes of the national identity myth. On the personal level, identity construction is based on the I–others, inner–outer, authentic–inauthentic semiotic axes, privileging the first terms. To be unique means to be aware about tradition and contexts against which uniqueness is constructed, although, these contexts as well as strategies of being unique are seldom reflected by artists themselves. The romantic artistic self has to invent and defend its boundaries and such a strategy can be seen in both the stylistic choices of artists and in the verbally expressed claims of authenticity vs imitation, banality vs progress, inner self vs outer others, artistic depth vs superficiality. Yet, at the same time, the inner and authentic, can be accessible and communicable only through the symbolic and communal. As Taruskin (2010, 64) notices, John Field's

> meticulously crafted public impersonation of solitude (described by Liszt, another great pianist, in collusion) leaves no doubt that a state of 'artistic solitude' had come to represent artistic truth. It was the way a public performer in the heyday of romanticism 'did sincerity'. And not only sincerity: disinterestedness had also to be simulated in the name of art 'for art's sake'.

The I–others, national–global semiotic axes are virtually present in all manifestations of music and reception of music narratives of the last two centuries, when the principle of constructed identity became predominant. Desire of the initial purity, uncontaminated by civilization (Rousseau), characterizes both personal and national romanticisms. However, national or personal "purity" can be revealed only by means of the most advanced, international, and common musical means. As Taruskin notices (2010, 233), "Russia received its notions about national character, and its nationalistic aspirations, from the West; Russian "nationalistic" music has therefore to be regarded as an aspect of the country's musical Westernization". As the study shows, Glinka's *A life for the Tzar* (1836) could be considered as the first opera by a Russian composer in which "'organic unity' that comes from a 'dominating idea'" (Taruskin 2010, 237) was fully manifested. These were the new principles of romantic music. Opera became national precisely because of the cosmopolitan, international achievements it realized. The same can be said about many other national composers. Thus, romantic national music could be defined rather as "a uniform, international nationalism" (James Parakilas's notion, cf. Taruskin 2010, 367). Since German music represents the most progressive cosmopolitan tendencies of the time, which were meant to be accepted by all cultured societies, Chopin, Glinka, Grieg, or Smetana, beside being representatives of national cultures, could be also considered as Germans. However, German composers, especially in the case of Wagner, are also not only purely German, since to be genuinely German also implies detachment from the Italian taste of opera (cf. Taruskin 2010, 567) or French commercialism (cf. Taruskin 2010, 229); in this way, the definition of German music by detachment is "contaminated" by the non-German aspect. The same can be said about French intentions to construct *Ars gallica* after the historical events of 1871 and the intention to cleanse French music of German influences. These examples show that neither identity of the contemporary world can be considered a closed locus, but rather as a schizophrenically dialectical spectrum.

The history of national art, which started with the emergence of nation states, could be regarded as a history of successful compromises. National music is created by internationally trained composers. National identity manifestations cannot manage without the achievements of international high culture. This echoes Gellner's noticed paradoxes of national styles:

> The basic deception and self-deception practised by nationalism is this: nationalism is, essentially, the general imposition of a high culture on society, where previously low cultures had taken up the lives of the majority, and in some cases of the totality, of the population. It means that generalized diffusion of a school-mediated, academy-supervised idiom, codified for the requirements of reasonably precise bureaucratic and technological communication. It is the establishment of an anonymous, impersonal society, with mutually substitutable atomized individuals, held together above all by a shared culture of this kind, in place of a previous complex structure of local groups, sustained by folk cultures reproduced locally and idiosyncratically by the micro-groups themselves. But this is the very opposite of what nationalism affirms and what nationalists fervently believe. (Gellner 1983, 57)

National art, in this way, abolishes genuinely local national art, folklore. In the traditional pre-global world, with many separated local communities and styles, genuine identities existed but the members of these communities were not concerned about them. In the global world, with its unavoidable cultural industry principles and homogenization, a unique identity is hardly possible, therefore attempts are made to construct it within the internationally institutionalized boundaries. It is difficult to define what exactly characterizes the national in music, because international elements are predominant everywhere. For this reason, in many cases nationality in music is defined not by intra-musical criteria, but by its place of origin and the hermeneutics of nationhood. In times of political confrontations, like between Germany and France in the last decades of the 19th century, the music of the whole country is reduced to some hardly analyzable and analytically unreflected essence. This can be seen, for example, in Wagner's *Mein Leben*, where he distances himself from Berlioz's *Roméo and Juliette*, now "empty and shallow" and even rewrites his autobiography to replace this earlier admired piece by a German music example (cf. Taruskin 2010, 482–483).

To have an identity in the modern and contemporary world implies endlessly solving an unsolvable compromise of how to be unique, but at the same time to be universal, or to find compromises between what is defined as genuinely local and cosmopolitan or global. This also refers to the narratives of national uniqueness from the creators' side as well as the hermeneutics of national uniqueness or exoticism from the receivers' side.

The wish to be (nationally) unique is also fostered by the commercial reasons of the global market. For example, as Taruskin noticed (cf. 2010, 347), the more international Chopin's career was, the more national his music became. Besides the "tourist appeal" elements in music, there was an otherness attributing a specific program from the receivers' side. There is an expectation and intention to interpret composers as national, especially if their origin is not of nations that were traditionally predominant in European music (Italy, France, Germany). Contemporary composers these days seldom consider themselves as national. However, we can still find elements of national uniqueness hermeneutics that function as a way for composers to be visible in the global contemporary music market. Examples could be the cases of Tan Dun or Tōru Takemitsu, with their uniqueness providing East–West distinction narratives that function as a program for their reception in the world.

National–global, personal–universal dialectics and unity manifest the locus–spectrum and identity–continuum dynamics discussed above. These conceptual definitions and their cognition are possible only in regard to each other, one via other, and the mentioned examples of national-via-global music illustrate this dynamic. What is national is defined by having the most successful international reception and recognition of composers (e.g., the cases of Grieg and Sibelius, cf. Taruskin 2010, 816, 821); thus, what is "national" is indeed (inter)national. National needs *inter* in order to be, so the national is never *idem*. The collection of attributes that make music "civilized" function as a gravitational center which pulls to itself and integrates elements that may signify difference. On the other hand, the collection of universal elements cannot be manifested otherwise than as endless invariants individualizing them as personal or national.

One of the most recent examples of "national" manifestations in music is so-called "world music". Elements that sound exotically local are incorporated into global popular music that is then broadcast worldwide. According to Connell and Gibson (2004, 342), "The expansion of world music exemplifies the deterritorialization of cultures and emphasizes how the rise of a particular cultural commodity (world music) is primarily a commercial phenomenon, but could not have occurred without the construction and contestation of discourses of place and otherness". Otherness is desirable and welcomed and the global world culture, from the first view, should be openly schizophrenic. However, it is not so, and paranoia is manifested in universally spread cultural industry principles that tolerate only elements that are acceptable to the market. A global market requires uniqueness. However, at the same time it needs to neutralize genuine uniqueness by placing too-exotic elements into well-established, commercially successful forms. The same is welcomed, whereas the truly different is marginalized. In this way, the current local–global dialectics in music repeats the hybridization patterns that started with the emergence of national art in the 19th century.

Lyotard's (1984, 12–13) insight about the postmodern condition, democracy, and capitalism could be applied to local–global dialectics in music as well: there are plural language games, which, however, do not destroy the system, but on the contrary—make it work more effectively. If the personal or national identity are "grand narratives", it is not surprising that nowadays they are critically reflected. However, reflections do not affect their validity—concepts of national/personal and global identities are as operative as before and behind them there is the dialectics of the Enlightenment and Romanticism, mechanical and organic, self and other (cf. Lacoue-Labarthe and Nancy 1988). These dialectics, together with claims of authentic identity, remain essential elements of culture in the age of cultural industry, to which it seems, there is hardly an end in sight.

References

Anderson, Benedict. 2006. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. Verso.

Billig, Michael. 1995. *Banal Nationalism*. SAGE Publications.

Čapek, Jakub and Loidolt, Sophie. 2021. "Phenomenological approaches to personal identity." *Phenomenology and the Cognitive Sciences* 20: 217–234. https://doi.org/10.1007/s11097-020-09716-9.

Connell, John and Gibson, Chris. 2004. "World music: deterritorializing place and identity." *Progress in Human Geography* 28 (3): 342–361. https://doi.org/10.1191/0309132504ph493oa.

Deleuze, Gilles and Guattari, Felix. 1987. *A Thousand Plateaus: Capitalism and Schizophrenia*, translated by Brian Massumi. Athlone.

Deleuze, Gilles and Guattari, Felix. 1994. *What Is Philosophy?*, translated by Hugh Tomlinson and Graham Burchell. Columbia University Press.

Fuseli, Henri. 2000. "Aphorisms on Art," In *Art in Theory 1648–1815*, edited by Harrison, Wood and Gaiger. Blackwell Publishing Ltd.

Gellner, Ernest. 1983. *Nations and Nationalism*. Cornell University Press.

Greimas, Algirdas Julien. 1989 [1970]. "Apie prasmę," *Semiotika: Darbų rinktinė*, translated by Rolandas Pavilionis. Minties leidykla. (Orig. in French *Du sens. Essais sémiotiques*).

Lacoue-Labarthe, Philippe and Nancy, Jean-Luc. 1988. *The Literary Absolute: The Theory of Literature in German Romanticism*. State University of New York Press.

Lyotard, Jean-Francois. 1984. *The Postmodern Condition: A Report on Knowledge*, translated by Geoff Bennington and Brian Massumi, Foreword by Fredric Jameson. *Theory and History of Literature*, Volume 10. Manchester University Press.

McIntyre, Ronald. 2012. "'We-Subjectivity': Husserl on Community and Communal Constitution." In *Intersubjectivity and Objectivity in Adam Smith and Edmund Husserl*, edited by Christel Fricke and Dagfinn Føllesdal. Ontos Verlag.

Nishida, Kitarō, 1990. *An Inquiry into the Good*. Yale University Press.

Taruskin, Richard. 2010. *The Oxford History of Western Music, volume 3, Music in the Nineteenth Century*. Oxford University Press.

Wilde, Oscar. 1926. *De Profundis*. The Modern Library.

(Nacionalinio) identiteto spektras: filosofiniai svarstymai

Santrauka

Straipsnyje bandoma atskleisti tam tikras paraleles tarp filosofinių identiteto apibrėžčių ir jo konstrukcijų muzikiniame kontekste, aptariami tapatybės apibrėžimai iš fenomenologinės ir (post)struktūralistinės perspektyvų. Taip pat nagrinėjama, kaip tapatybės samprata tarpsta meno sferoje, ypač atsižvelgiant į nacionalumo ir globalumo dialektiką muzikoje. Straipsnio tikslas – kontekstualizuoti ir kritiškai apmąstyti meninės tapatybės sampratą.

Teigiama, kad identitetas vargu ar gali būti laikomas *idem* ar konkrečiu *locus*. Fenomenologinės ir (post)struktūralistinės studijos atskleidžia, kad patirtinis ir personalinis identitetas neatsiejamai susipina su simboliniu ir bendruomeniniu. Jei tapatybė yra semiotinio kontinuumo dalis, vadinasi, ji yra kompleksinė, joje reflektuojamas visas kontinuumas. Jei kiekviena tapatybė remiasi santykiu su kita tapatybe, nė viena iš jų nėra substanciali. Vis dėlto nacionalistinei ar personalistinei meno hermeneutikai būdingas siekis sumažinti šios sąvokos kompleksiškumą iki supaprastintos esmės.

Muzikos sferoje tai, kas nacionalu, apibrėžiama atsižvelgiant į tarptautinę kompozitorių recepciją ir pripažinimą; vadinasi, tai, kas nacionalu, iš tiesų yra (inter)nacionalu. Nacionalumui *inter*- elementas yra reikalingas lygiai taip pat, kaip ir bet kuriai tapatybei reikalingas santykis su „kitu". Muzikos universalumą lemiančių atributų rinkinys veikia kaip gravitacinis centras, kuris integruoja ir elementus, žyminčius nacionalumą. Kita vertus, universalių elementų rinkinys gali pasireikšti tik begalinėmis variacijomis, atspindinčiomis individualumą ar nacionalumą.

Jei individualus ar nacionalinis identitetas yra „didieji naratyvai" (pagal Jeaną-François Lyotard'ą), nenuostabu, kad šiais laikais jie yra kritiškai reflektuojami. Vis dėlto tokios refleksijos neturi įtakos jų validumui – nacionalinio ir (ar) individualaus bei globalaus identiteto koncepcijos išlieka gajos kaip ir anksčiau, o už jų slypi esminė Apšvietos ir romantizmo, mechaniškumo ir organiškumo, savęs ir „kito" dialektika.

Institute of Lithuanian Literature and Folklore

Eglė Gelažiūtė-Pranevičienė

Traditional Lithuanian Culture in Today's Musical Scene: Cultural Correspondence and Experiential Matrix

Abstract. There are many diverse ways for traditional local cultures to appear in contemporary[1] music, from various popular to alternative genres worldwide. However, while doing research, it is impossible to reduce this process to the sources of clearly separate cultural origins since it is always a question of individual experience and correspondence—an active coexistence. The experiential field of every artist here appears as an active matrix of approach, interaction with the folklore itself, the totality of expressive means, etc. Even though the article will mainly reflect on the cultural environment and music of Lithuania that is native to the author herself, such an approach can be applied while researching various other ethnic traditions. In what ways is traditional folklore used in various globally-spread music genres? What are the reasons why folklore is still a very active significant source of today's music? How do the diverse-origin cultures correspond and appear through unique experiential matrices of each creator that are inseparable from their life-worlds? Finally, what might these questions reveal and how can it be useful to the field of related research? These and related matters will be discussed using the approach of phenomenological anthropology while considering both music and interviews with music artists.

Keywords: phenomenological anthropology, contemporary music research, Lithuanian folk songs, traditional folklore, popular music, alternative music.

I. Introduction

The theme of this article was induced by the conference[2] organized by Lithuanian Composers' Union and Lithuanian Academy of Music and Theatre entitled "Principles of Music Composing: National *versus* Global" that, at first glance, polarizes the process itself, covering up the complexity of cultural processes and its correspondent, interactive nature. And yet in this context *versus*, which today usually denotes opposition, separateness, and bipolarity, an entirely different semantics is revealed in the very description itself: "The organizers of the conference are particularly interested in discovering a set of conditions that may help preserve the elemental nature of ethnic music and carry its potentials into the 21st century as well as discover the possible equivalents of 'the national' in the music of the post-national era" (LKS 2023). The article will focus on the elementality, or vitality, of traditional local culture and its manifestation through today's multicultural environment. Thus, the other connotation of *versus* as *towards* appears as more relevant here. Derived from Proto-Indo-European root words meaning to turn or bend (among them the Lithuanian *versti*), it refers to the interaction and the question of how one acts towards the other, turning to something other than it was before, and creating a new meaning.

Even though the article will mainly reflect on the cultural environment of Lithuania, such an approach can be applied while researching various other ethnic traditions—especially those (not necessarily geographically close), the flow of which has also been purposefully violated by aggressive occupational forces. Nations that have experienced various coercive, especially long-term geopolitical changes are usually characterized by an extremely sensitive ability of some kind of national *self-understanding*, consciously protecting that common knowledge over generations, recognizing traditional signs, feeling their vitality in today's environments, as well as their importance and potential.[3] This paper is not intended to refute the existing research approaches but rather to activate them by questioning and providing more ways of thinking about the functioning and relevance of traditional cultures today. The main research method is phenomenological-anthropological while also taking into account some principles of narratology and musicology where needed.

---

[1]   Contemporary music here appears not as an academic term denoting solely an academic music genre but as a concept of present-created music of various genres, stylistic attributes, and the complexity of their interactions. Phenomenology allows us to notice that the meaning of the present itself is constantly shifting, being always dependent on the perceiver.

[2]   Each conference provides an opportunity to get a fresh perspective on one's usual field of research while trying new tools and methods, practicing diverse ways of observing, allowing certain playfulness to appear (even in the scientific field).

[3]   It is noticeable that, for example, the nations that had formerly been occupied by the Soviet Union are very often identified as post-Soviet not only by foreign but also by native researchers. This not only testifies to the geopolitical fact but also denotes a huge obstacle to notice other processes that have been active during that period. The Soviet policy instilled changes fracturing the natural cultural flow and it requires enormous conscious attempts to find ways of grasping these submerged aspects.

II. Structural Review of the Phenomenon: Terms and Methods

Folklorist Daiva Vaitkevičienė notes that "especially the young generation, which was not suppressed during the Soviet era, is brave, young people no longer think that what is brought from tradition ... is somehow worse than contemporary things. And this allows it to be reborn in modern forms in art, literature, and music. In this way, through modern artistic forms, we restore the social value of traditional culture"[4] (Vaitkevičienė 2023). This observation also marks the vitality of the phenomenon, which appears in the stylistic and genre diversity, as well as the creativity itself, in a certain inner unity. Many examples of this kind of musical creativity in Lithuania allow themselves to be connected in various aspects revealing tendencies, inner relations and the natural need for such examples. Certain ways of the presence of traditional local culture in modern culture appear most clearly through:

- inclusion of a solid folk song (re-sung by contemporary artists or archival sound recording);
- selection of a motif of a folk song as a musical theme—an instrumental layer;
- usage of specific Lithuanian/Baltic/Indo-European symbols or references in music lyrics or poetry;
- inclusion of a narrative folklore (e.g., incantations);
- incorporation of various written sources (e.g., passages from scriptures);
- recreation/imagination of a past soundscape (playing with natural objects, including the sounds of nature or the environment, etc.);
- through a worldview expressed not only audio-visually but also as a way of living (mindfulness, attitude towards nature, environment, various traditional practices).

The structuring itself can remain finite and uncommunicative if we consider the identification of specific trends (musical or creative) as the primary goal of our search. On the other hand, structuring—as one of the tools—can help revealing the differences that are essential in order to detect the environment for **a new meaning** to appear that also marks the moment of transformation. A particular vision of commonalities, a constant practice of such observation, and certain exercises of astute vision provide an opportunity to restructure, discover, and verify on another basis. As phenomenologist Tim Ingold notices, "An articulated structure, since it remembers nothing, has nothing to forget. But **the knot** remembers everything, and has everything to forget" (Ingold 2015, 26). This new meaning that will later appear as a unique outcome emerged from diverse environments and experiences of each creator, is exactly what can be perceived as an *indissoluble knot*, posing us a question of possibility of this common dualistic division.

In the cultural press, radio, album presentations, social networks, and scholarly research, the terms overlap in many aspects: *post-folk*, *postmodern*, *modernized*, *new*, *improvized*, *alternative*, *urbanized*, *modern*, *contemporary folklore*, and other concepts refer to a primary compositional approach, certain implicit stylistic features and sometimes a particular worldview. In many of these contemporary musical pieces, traditional Lithuanian folk songs are clearly recognizable, the song's structure is sustained, the text is clearly audible. In other words, the traditional form and content of the folk genre are kept. Still, they are provided with a different harmonical environment (or are provided with that environment in general, since many songs in the traditional local culture were vocal only and independent of instruments), the song is transferred from one sonic context to another and begins to act in another **life-world**.[5] Vaitkevičienė calls it a creative power, which is "our strength .... When I see old traditions newly reborn in modern creativity, I consider it a strength of culture" (Vaitkevičienė 2023).

In addition, there is an infinite number of musical pieces (from the alternative-experimental scene to diverse genres of academic compositions) originating from traditional local culture, in which those conventional folk forms are barely recognizable or are expressed in entirely different ways—with layers of meaning, symbols, timbre, or intonations. The culturologist Jurij Dobriakov talks about it as such forms "which use folklore elements only as certain intuitions, sources of inspiration, general 'archaic' spirit, which at the same time is maximally modern. I have already written that, for example, the music of Vilkduja, Romania, Skeldos, Sala, or Daina Dieva has many such qualities that allow it to be called modern folklore *par excellence*, although, at the same time, it contains many other stylistic influences" (Dobriakov 2015).

---

[4]   All Lithuanian authors' quotes in this research have been translated by the author of this article.
[5]   **Life-world**, in Phenomenology, the world as immediately or directly experienced in the subjectivity of everyday life (Encyclopaedia Britannica).

Such creative action inspired or induced by the folkloric tradition is determined by many things—experiences, attitudes, abilities, and instincts, which, even more, are constantly interacting and changing. The term, which I have refined myself for a long time, *contemporized folklore*, although convenient from a compositional and structural point of view, expresses the unidirectionality of the process itself, indicating that the impact is basically only experienced by folklore, meaning that only the traditional field is being affected—"modernized, contemporized," etc. Meanwhile, the "folklorization" of modern culture, e.g., "folklorized" electronic music is somehow very rarely noticed—perhaps because the artificiality of such an action would be extremely obvious? Inevitably, we return to the fact that a dualistic and, in a sense, *vectorized* vision has taken over our ways of knowing, often overlooking the interaction itself and the environment/situation/setting in which it takes place. The environment, the *in-betweenness* itself, contains not only the experiencing and the acting (and *vice versa*) but also what appears, is created, and is *born* from it. Here, the concept of birth appears not by chance but rather by itself, leading to the essential idea of the article, another way of thinking about the interaction between traditional local and contemporary cultures, and even more so about the environment of that interaction, which here will be referred to as the **experiential matrix**.

III. Experiential Matrix: Formation of the Creative Environment

As the phenomenon of folklore-based contemporary music continues to spread in different forms and genres, the variety of articles about such music is also increasing—album presentations, concert descriptions, reviews in cultural publications, scholarly research, artists' thoughts on social networks, etc. It is easy to notice that it is still the language itself—and not the environment—that marks a separation, a gap; folklore is usually *connected/combined* with various global genres (one of the reasons might be that most of these communication formats often fail to accept a more expansive overview of the phenomenon). However, the creators themselves reflect more and more on the phenomenon itself, marking it with the following forms of activity: tradition and innovation *intertwine*, creating a *connection* between traditions and modernity, the *synthesis* of Lithuanian musical heritage and contemporary culture and the like that indicates continuous interaction, correspondence, and movement.

The creative processes appear here as individual, personal experiences, each of which reveal a never-before-seen, non-separating, but rather shared layer of functioning of our local cultures, allowing us to perceive the connection as interaction. This makes us observe it not only in a closed linear, (uni)directional way, but also taking into account the environment in which it takes place, and the environments from which they emerge. Phenomenologist Giedrė Šmitienė highlights that the "actions do not limit themselves, do not begin and end with themselves, ... the environment is permeable to them and *vice versa*. Phenomenology raises the question of the environment in several ways, observing that when we pay full attention to things, we forget their environments, which are the conditions of their existence" (Šmitienė 2017, 72). After all, the musical narrative itself that covers genres, stylistics, instrumentation and other things, strongly depends not only on various levels of abilities—compositional, narrative, performative—but also on the life-world of each creator, emerging from the interaction with the environment, its objects, sounds, and, of course, people. Therefore, what is often defined as very similar or *the same* process (traditional + contemporary, local + global) reveals itself as a constellation of different approaches, expressions, and experiences. It is fascinating to discover how "the same" source of tradition and "the same" cultural environment works through different life-worlds. How does the totality of diverse experiences, inclinations, intuitions, guided by some creative idea and a worldview, influenced by the author's abilities and aspects of the life-world (things, people, sounds) constitute a *new meaning*, that *indissoluble knot* (which will then linger again, waiting for possible activation and connection with other experiential constellations)?

After some years of trying to sense the right language that would be able to express the complexity of the phenomenon (that uncovered the above-mentioned tendency of predomination of a dualistic and vectorized view), the term *matrix* (from the Latin *mātrix* (genitive *mātricis*), "pregnant animal," in Late Latin "womb," also "source, origin," from *māter* (genitive *mātris*) "mother") appeared and so far it is proving to be very convenient and eloquent both from an etymological point of view, as well as in today's usage in various fields of science. The Cambridge Dictionary provides such meanings as the set of conditions that provides a system in which something grows or develops; a set of related things that affect the way something develops or changes. It is always handy to exercise the methods or approaches of other disciplines. For example, **in programming**,

a 3D model is used to define the possibilities of values and their multiplication (and the multiplication of the new meanings that appeared of the previous multiplication, *note by the author*); the three-dimensional matrix is also used **in medicine** as an extracellular network, revealing the connection between what is in the micro-environment (in this case, in the matrix itself) and the network itself to which it belongs, it is an environment with a "subnetwork connected by such fast-dissociating crosslinks is also required for ultra-rapid *stellate* spreading" (Yang, B., Wei, K., Loebel, C. et al., 2021). This web of meanings allows revealing that this creative matrix is a certain environment where there are suitable conditions for something to appear, grow, and develop; it is active or can be activated by a set of interconnected experiences that can interact not only with "the inwardness" of the matrix but also with the environment to which it belongs, in which it exists and operates.

Thus, the process reveals itself with its abundance of ways of becoming enacted—it not only connects but also *appears*, *grows*, *develops*, *interacts*, *acts*, *spreads*, *radiates*, etc. In addition, such an approach makes it possible to perceive this process not as a composition of two theoretically sterile cultures or their derivatives but as an interaction of the cultures of different origins, with their characteristic field of symbols and meanings by which they can be recognized while operating in *different* life-worlds and being experienced/expressed *differently* by *different* people. Although this kind of research reveals specific trends and marks certain cultural frequencies, it is aimed here to pay attention to the attention itself—through the observation of each creator, infinite possibilities and powers of traditional local cultures may be revealed.[6]

Phenomenologist Agnieška Juzefovič, conveying Maurice Merleau-Ponty's concept that the artist "only needs to paint visible objects sincerely and if he can convey their essence, the crowning will come by itself", reveals that "in the world, as well as in his own body, potentially everything is already there. However, purposefully trying to extract the deep layers of reality is pointless. To grasp the unseen layers of the world, a work of art or one's own body, one must stop rational efforts and rely on direct intuition" (Juzefovič 2007, 20). When it comes to music and other sonic experiences, those invisible/inaudible layers are already in a specific waiting state, they need to be activated. In that significant environment, when one meaning or experience connects with others, a new meaning appears. Still, at the same time, that intermediate field, the field of presence, the waiting, could be what Lithuanian philosopher Kristupas Sabolius calls *furious sleep*[7] (in a way of effort or strength)—a certain active passivity or passive activity that can be activated is what we previously referred to here as *the field of waiting.*

Some aspects are relatively easy to notice, especially when an integral (non-split or only slightly modified) folk song is included into the globally-spread, usually popular music genres, essentially keeping the structure but allowing the song to freely interact with the musical styles a creator/band usually cultivates. Let's look at some examples.

Theoretically, it is the easiest to perceive when the music project is created and led by a single person—then the folk song appears primarily in their experiential environment; it interacts with that person's experiences and life-world and is influenced primarily by his feelings and ideas. Even though this experiential matrix cannot be defined, and its outcomes are infinite, it is still easier to understand. For example, in the music of Girių Dvasios and Vėjopatis, folk songs that are sung by singers who practice folklore (e.g., using the already-made recordings by Kūlgrinda, Trys Keturiose or others) often appear in the style of deep dub techno, deep chill and other genres usually cultivated by these artists in their non-folkloric works. The folk songs are conveyed consistently, through relatively free rhythms, slow, steady harmonies, spacious atmospheres. This

---

[6]   EXERCISE I. The author of this article would suggest to the reader to try the following exercise: try remembering (while writing it down) what music, perhaps even specific songs, were heard and were most memorable during your childhood; what kind of music was listened to (or perhaps performed by oneself) while growing up, what kind of music connected you with your friends, what kind of music marked your most profound transformations in adolescence and later. Any memorable musical experience is always also an environmental, atmospheric experience, which in one way or another settles into the multi-layered, multi-directional, and multi-depth totality of our experiences, which we call here the environment or the experiential matrix— this is precisely where musical and non-musical experiences constellate, thankfully being unable to get uncovered or fully explained, forming into new meanings. It is wonderful and absolutely normal that one might already forget it, but if they ever listened to Metallica, Foje, or Sigur Rós as a teenager, it will unconsciously mark the music that is being created in a completely different direction, whether it is based on folklore or not.

[7]   The philosopher rephrases Noam Chomsky's famous illogical but grammatically correct sentence "green, colorless ideas that sleep furiously" while researching the field of imagination: "A closer look at the experience of consciousness—primarily from a phenomenological perspective—suggests that the experience of 'green, colorless ideas that sleep furiously' is possible in imaginative consciousness" (Sabolius 2012, 16).

particular psychoacoustic spatiality gives the possibility for the folk song to freely interact with the contemporary music while remaining recognizable in its original form—being conveyed to the listener as a whole.

It is possible to understand that music is a multifaceted phenomenon acting in different directions—acoustic, social, and communicative—only by constantly experiencing that multiplicity. Donatas Bielkauskas (DONIS) is a multi-instrumentalist and a prolific music artist working in various genres and fields. His extensive knowledge of instruments, rhythms, and musical styles and openness to cooperation with other artists allow him to create unique sound projects that include both electronic and pure ambient soundscapes, in which ethnic motifs interweave with industrial sound structures and natural sounds of nature or even the city (Gelažiūtė-Pranevičienė MIC). Many of his collaborations are with the singer Rasa Serra—here, the composer still remains the deciding figure, who is undoubtedly led by the singer's voice, however the stylistic, spatial, and narrative nuances are initiated primarily by him.

In the music of the ritualistic, atmospheric, dark Baltic folklore by creator Julius Mitė (Vėlių Namai—Home of the Spirits), traditional cultures of different origins interact, appearing here not by chance (which gives them an indissoluble bond!), but through various personal experiences—relationships with close people living abroad, travels, and perhaps also through a certain intuition of some common, pure, archetypal world culture.[8] In his latest album, *Alkai*, the sound environment is created (and changed) by such instruments as guitar, Lithuanian *kanklės*, Turkish *baglama*, Latvian two-stringed *ģīga*, one-stringed *manihorka*, Arabic *oud*, and electronic rhythms.

> This album has indeed been influenced by various cultures, not only Baltic. The song Miklagard is about Constantinople and the connections between different cultures … In the song "Saulės Kalvis" you can hear various instruments from the Ivory Coast, which appeared in the works through personal acquaintances and connections with different cultures.
>
> Mitė 2023 (Gelažiūtė-Pranevičienė 2023a)

Multiple levels of local culture and its belonging to wider conglomerations are expressed through themes of historical events initiated/selected by the creator, visual cues, titles of works involving ritualism during performances, and the worldview itself—in the darkness, to look for life. "Enticing anxiety, uncertainty, darkness and crossing the threshold of the "Home of the Spirits" is exactly what life is experienced—it is sought for by singing to *alkai*,[9] it is experienced in these atmospheres, through encompassing trembling, waiting, through uncontrollable but unifying dance, through the memory of one's own culture, through sometimes unheard but close signs of other cultures" (Gelažiūtė-Pranevičienė 2023a). When asked about the theme of the album, Julius says:

> I think *alkai* can give a sense of holiness often lacking in today's man. Whatever it means to a particular person, they are places of concentration, of meditation. They can help a person in a difficult period, for example, during a pandemic or in times of personal loss.
>
> Mitė 2023 (Gelažiūtė-Pranevičienė 2023a)

Another way of interaction or correspondence is within bands with a few or even many members. Let's look, for example, at the band Atalyja, whose performances highlight various recognizable intercultural music styles—folklore, rock, jazz-rock, Indian, world music; violin, *kanklės*, bagpipes, the Indian *bansuri* (bamboo flute), *tabla* (paired drum), and other instruments create a certain unity interacting in some kind of common creative environment. It is exactly the most difficult to articulate what remains unspoken, unnamed—the environment of these continuous movements towards one another: correspondence, interaction, bonding[10]. As Sabolius says, "In the proto-energetic generative structures of consciousness, there is no articulation at all—neither an image, nor a concept. There, the debate of consciousness bursts forth from its origins. From the

---

[8]   Rethinking the correspondence of the music of different ethnic traditions, manifested in diverse styles, Dobriakovas highlights this sense of some kind of common origin (naming as examples groups such as Saulės Broliai, Marga muzika, Kamanių šilelis, Miglaukas, Sen Svaja, Undan and Spanxti): "It is easy to see that here, too, an appeal is made to the belief that there is a certain mystical primordial commonality between seemingly very distant musical (and cultural) traditions, namely a certain rhythmic, meditative, eclectic folkloric syncretism can help restore this commonality" (Dobriakovas 2015).

[9]   The Lithuanian *alka*, *alkas* is "a sacred grove; a site where offerings were burnt" (Vaitkevičius 2003, 259).

[10]   EXERCISE II. The reader is invited to choose a song or other musical piece and try to describe it without mentioning the instruments. The in-betweenness might appear more clearly than ever.

darkness of the soul, the many constituting the difference are crystallized, later broken down by the intellect into systematic ones" (Sabolius 2012, 22).

These are only a few examples of the immersive possibilities, but what if more and more often, the attention of researchers (and listeners) is directed towards this, disclosing the possibility of perceiving the musical-creative process as arising from a certain infinite environment, internal and transcending interactions between its meanings?

IV. To Induce and Stellate: Towards the Transformation

The content of the experiential matrix itself, the activation of its meanings, and their correspondence are affected and determined by what is consciously aimed at, and what works by itself imperceptibly. **Narrative consciousness** is particularly characteristic of the creators of such music—a certain self-awareness of what they want to convey to the listeners, and how. This is the paraphrased concept of the Finnish narratologist Hanna Meretoja, the *narrative unconsciousness*, denoting some cultural narrative models that we belong to and act in accordance. "Our narrative self-understanding has direct ethical consequences: it shapes how we act in the world. As we act, we always already interpret (mostly automatically, without being aware of it) cultural narrative models that are ingrained in our narrative unconscious and that shape how we make sense of our lives" (Meretoja 2018, 99). The ability of narrative self-understanding and narrative consciousness that acts as a basis of various ethical and moral decisions develops through the practice of observing, rethinking, verifying the usual narrative context that operates in your life-world from the day you are born. On the other hand, it is highly related to some kind of unarticulated knowledge: bodily, collective, traditional, and other. This traditional knowledge, in a sense, allows you to act verified by others and, being a part of that culture, to rely on intuition, recognizing not only what is your own but also coherent. This narrative consciousness is strongly related to the idea itself—it moves, activates, and streams through the experiential matrix.

After the flow of the Lithuanian tradition and natural timely cross-cultural confluences were aggressively bent by various external forces (such as long-term occupation of the Soviet Union), today it is necessary to learn (or relearn) the traditional knowledge often not from direct sources, practicing the ability to recognize and identify its fractured existence in contemporary places, items, people, their language and worldview. Here, music with a conscious approach to folklore becomes a way of telling and choosing what and how the creator wants or seeks to convey to the listeners. The combination of different systems of cultural signs, which, again, usually depends on the life-world of each creator and are significant for him, acts as a search for one's own identity and practice that manifests itself on different levels: personal, communal, and spiritual.

Based on the interviews by other researchers and the author's conversations with the musicians, the following aspirations emerge:

1. To establish one's national identity.
2. To connect with the history of your nation.
3. To know yourself.
4. To find a closer spiritual tradition.
5. To feel a connection with the other world.
6. To find "something more".
7. To detect the outline of the rite.
8. To invite to change, to rethink.
9. To invite to listen, to hear.
10. To look for wonder, meaning, and a sense of unity.
11. To strive for community.
12. To search for experiences that bring you closer to the environment.
13. To present Lithuanian heritage to young people and abroad.
14. To create a closer, more recognizable medium for folklore to exist today.
15. To identify at different levels: Lithuanian, Baltic, Indo-European culture.

How do creators capture this process? A Lithuanian artist Jausmė, who "uses traditional *kanklės* in non-traditional ways", "builds beguiling ambient songs meshing intimations of contemporary influences with organically rooted resonance, creating a new genre of urban-etherealism" (WOMEX 2023). Various experiences that influence her music are profusely described in her own words:

I am usually inspired by nature, people's stories, but the current war stories that I see in the news have a strong effect. Sitting down at the *kanklės*, I feel like a medium between another, incomprehensible, and this world. Sometimes, I simply howl my pain and heaviness.

Jausmė 2023

The importance of commonality and truthfulness appear in the thoughts of Virginija Skeirienė (band Pievos):

Gradually, the understanding came that all this is not done only for oneself and not for oneself, but for communion with the world, with everyone who hears us, and hears and feels in the way that we feel what is true.

Skeirienė 2016

The constant search for truthfulness is also repeated in the work of Saulius Labanauskas (Saulius Spindi), in which authentic recordings by Lithuanian folk singer Petras Zalanskas are settled in a contemporary slow atmospheric electronic music sound:

Well, folk music in general, what I understood before and what happened when I heard Petras Zalanskas, became very messed up and changed for me. And this is how I saw the truth …

Labanauskas 2020

The first time … when I heard Petras Zalanskas, it seemed to me that it was not even folklore (laughs). He appeared to me to be very peculiar, defying any rules. And when he sings, it seems that he is broadcasting something more—as if the rite is happening with him, there is a connection with something more, somewhere from beyond.

Labanauskas 2018

Daiva Vyčinienė (Trys Keturiose), folklorist and singer of the traditional Lithuanian polyphonic *sutartinės* that were recently included on the UNESCO List of Intangible Heritage, says:

Such a calm, minimalistic choreography, traditional way of singing for me is primarily associated with the search for inner depth, self-awareness and an attempt to dive into the world of *sutartinės* as a kind of meditation.

Vyčinienė 2011

Sutartinės can also be heard in the music of already-mentioned Girių Dvasios, a techno dub project of the electronic dance music genre, which is very popular at various music and mindfulness festivals not only in Lithuania but also abroad. Although the old folklore was not practiced at his home environment while he was growing up, the author Evaldas Azbukauskas turns to folklore not only as a source of identity but also of a certain spiritual feeling:

… it is the consolidation of my national identity, unification with the history of my nation, self-knowledge, the desire to find some spiritual tradition that is more appropriate for Lithuanian... mentality. I know from the feedback from listeners that a lot of them experience a similar process while listening to those works, and that makes me happy. Currently, I use folk music only when I work with other performers who are engaged in folk music, and I also touch folk music of other nations.

Azbukauskas 2021

It is important to notice that *sutartinės* are used not only for musical genres but also for interdisciplinary works as a way of coherence or progress. For example, a "corporate dystopia for voices" by Arturas Bumšteinas and Žygimantas Kudirka entitled *A great new body* (the premiere took place in 2022), in which the *sutartinė* acts as the essential inspiration, but new lyrics are created, in other words, it essentially becomes a narrative form and a possible structure.

The lyrics and music themselves create an environment that is not very typical for conventional *sutartinės*. Here, in this work, they are like collective farewell songs before moving to new bodies.

Kudirka 2022

In addition to the ideas and some articulated creative intentions marking the narrative consciousness, other catalysts act here too—the **life-world** and the **environment**: the instruments at hand, the technical base, the recording space itself. Culturologist and a publisher of such music Ugnius Liogė (Dangus label) wonderfully describes the creative process of the recordings of Petras Vyšniauskas, Gvidas Kovėra, and

Todaras Kaškurevičius, which took place in Vilkija, in the chimney of the homestead-museum of Jonas and Antanas Juška:

> The primitive rough-textured space affected the music, its sound and mood, gave it a unique color. The change of states can also be seen in the works that make up the album *Tylos Labanoro*: About the Witness. About the equinox. About the dragon. About the stone. About the grass. About the wound. About the woman. About the track. About not having. About the right hand.
>
> Liogė, Dangus

It is essential to note that the environment that is relied upon and allowed to be guided by, with the help of its objects, acoustics, is not only changeable but also allows itself to be changed. For example, the language of already-mentioned Saulius Spindi[11] reveals how strongly he was affected by working with folkloric material—it crucially changed the experience of his environment. This is what he says after he was "locked in the studio" for half a year: "it became such a journey, *such a church* in that studio, even though there are no windows..." (Labanauskas 2021).

Sometimes the environment, the experience of the environment or atmosphere (and of course the imagination of that experience) through music returns, is re-lived or imagined:

> For me, it is a way to remember and feel my grandmother and her friends together. At the same time, I absolutely enjoy the way they sing, talk, laugh, and try to recreate the atmosphere as if we were sitting with them in the garden sometime in the 20th century. I imagine them young in their life-worlds, their usual environment, in some of their most alive, truest being.
>
> Tamsaulė 2022

Here, the event itself, the moment of transformation is crucial, it is then a new meaning. This indissoluble knot, emerges from an uncertain environment, which sometimes appears as a conscious aspiration, and sometimes (or maybe at the same time)—as a natural result of interaction, multiplication. It is very beautifully captured in the words of Povilas Vaitkevičius (ethno-industrial band Lauxna Lauksna) while being interviewed by Liogė:

> You know, I have lost titles several times already—I do not attach either *ethno* or technology to what I do. In the end, what do you call the moment when the Marks appear on the surface of a rusty piece of iron? Anyway, it is probably a good thing that it is hard to explain. I would even say that it is not explainable at all. In silence comes knowing. Everything happens when you do not think about it. Nevertheless, if someone needs words, amber = electron.
>
> Vaitkevičius, Lauxna

Another highly significant creative factor, which is easier to discuss in the context of visual arts, is the **imagination**, which exists in the experiential medium both passively and by stimulating that creative environment, that experiential matrix, leading beyond its boundaries, transcending it. As Sabolius says, imagination offers "a *logos* that tolerates the coexistence of opposites, which brings a unique order of action" (Sabolius 2012, 16). Imagination, intuition, and a certain collective, shared knowledge can open what is already in the matrix as betweenness, but simultaneously, it transcends itself. Composer Darius Gerulaitis, talking about how one of the first dark ambient projects in Lithuania, Wejdas, also classified as amberfolk, says: In the beginning, before the materialization of the project …, there were books (Lithuanian history and religion, world cultures, religious studies, fiction, philosophy). Although there is some immanent, collective subconscious layer before them?…

Gerulaitis 2014

The inability to grasp, predict, control, and name what happens in us and through us during creation does not take away but grounds the coherence of everything. During the creative process an utterly unexpected constellation of experience, imagination, intuition forms a new meaning—that indissoluble knot.

---

[11] If one tried to define which contemporary music styles in the assumed infinite experiential matrix of Saulius Spindi have the greatest valence, the strongest attraction, or perhaps the most powerful gust in the creation, then in Saulius's case, it started with the blues, which appeared as an incentive to learn to play the guitar, then Gothic metal in the band Saprophytes, in the new wave music style band Fashion Games, and even later more alternative electronic music. However, it highlights only the things that he himself talked about, those that became articulated.

Summary Insights

The research on the field of Lithuanian traditional culture in multi-genred contemporary music revealed that the work of music creators-performers is essentially an interaction between articulated and unarticulated knowledge and a particular narrative awareness, which constantly guides and reviews the process. Various levels of this knowledge (corporeal, collective, traditional, etc.) coexist and interact with each other in a multi-directional way. Its meanings and the nature of their action manifests abundantly: it *appears*, *grows*, *develops*, *interacts*, *acts*, *spreads*, *radiates*, and others.

New music emerges from and through constant interaction and correspondence of experiences, symbols, and meanings, taking shape through an activated experiential matrix forming a new meaning. This new meaning that appears as a unique outcome emerged from diverse environments and experiences of each creator, is exactly what can be perceived as an indissoluble knot. Specific catalysts of the experiential matrix emerged in the article, defining the possible environment for the creative process itself: *idea*, *intuition*, *imagination*, *life-world environment*, *technical abilities*, *skills*, etc.

Interviews with artists revealed the importance of traditional local cultures today, highlighting that this kind of creative approach acts as a search for one's own identity and practice that manifests itself on different levels: the personal, communal, and spiritual.

This paper does not intend to refute the existing research approaches but rather to activate them by questioning and providing more ways to think about the functioning and relevance of traditional cultures today. It relied on the correspondence of diverse methods that are all important and actively studied by the author herself—musicology, narratology and phenomenological anthropology, that naturally support each other.

Literature

Azbukauskas, Evaldas. 2022. Unpublished interview by Eglė Gelažiūtė-Pranevičienė.

Bumšteinas, Arturas, and Žygimantas Kudirka. 2022. "Žygimantas Kudirka: gyvename socialiniuose tinkluose ir visur esame priversti rodyti savo atvaizdą, turėti vizualią tapatybę" [Žygimantas Kudirka: we live in social networks and everywhere we are forced to show our image and have a visual identity]. Interview by Rasa Murauskaitė. Lietuvos radijo ir televizijos naujienų portalas, October 17, 2022. https://www.lrt.lt/naujienos/kultura/12/1802321/zygimantas-kudirka-gyvename-socialiniuose-tinkluose-ir-visur-esame-priversti-rodyti-savo-atvaizda-tureti-vizualia-tapatybe.

Dobriakovas, Jurijus. 2015. "Folkloras kaip atvirumo variklis" [Folklore as a driver for openness]. *Modus-radio.com, internetinis naujosios muzikos žurnalas* [Online magazine for new music], February 8, 2021. https://www.modus-radio.com/tekstai/kasdienybes-kulturoje/folkloras/.

Gelažiūtė-Pranevičienė, Eglė. 2022. "Donatas Bielkauskas", *Lietuvos muzikos informacijos centras* [Music information centre Lithuania], October 10, 2023. https://www.mic.lt/lt/baze/folk-world-country/kompozitoriai-atlikejai/donis/.

Gelažiūtė-Pranevičienė, Eglė. 2023a. "Vėlių Namų" albumas 'Alkai': tamsoje ieškoti gyvybės [Album Alkai by Vėlių Namai: To Look For Life in the Dark], *Lietuvos muzikos informacijos centras* [Music information centre Lithuania], October 10, 2023. https://www.mic.lt/lt/ivykiai/2023/02/21/veliu-namu-albumas-alkai-tamsoje- ieskoti-gyvybes/.

Gelažiūtė-Pranevičienė, Eglė. 2023b. "Kaip vėjas pūtė: liaudies daina šiandieninėje kultūroje kaip tekstas ir pasakojimo būdas" [How the Wind Was Blowing: Folksong in Contemporary Culture as Text and Narrative Mode], *Lietuvos muzikologija* [Lithuanian Musicology], 2023 (24), p. 168–178.

Ingold, Tim. 2015. *The Life of Lines*. Routledge.

Juzefovič, Agnieška. 2007. "Fenomenologinis kūnas ir meninė kūryba (M. Merleau-Ponty ir Shi Tao minčių pėdsakais)" [Phenomenological body and creative process of the artist (in the steps of Merleau-Ponty's and Shi Tao's thought), *Filosofija. Sociologija* 18 (3): 18–26.

Labanauskas, Saulius. 2020. "Naujajame Sauliaus Spindi albume 'Giralė' etikečių atsikratęs folkloras prabyla naujomis formomis" [New album 'Giralė' by Saulius Spindi – a folklore without labels that speaks in new forms]. Interview by Kristupas Naraškevičius. Lithuanian National Radio and Television, December 12, 2020. https://www.lrt.lt/mediateka/irasas/2000133026/naujajame-sauliaus-spindi-albume-girale-etikeciu-atsikrates-folkloras-prabyla-naujomis-formomis.

Labanauskas, Saulius. 2018. "Nekasdienė elektronika: dzūkų šamaną Petrą Zalanską „prikėlęs" Saulius Spindi" [Unusual electronic music: Saulius Spindi 'resurrects' Dzūkija shaman Petras Zalanskas]. Interview by Mindaugas Eidimtas. News website *15min*. May 23, 2018. https://www.15min.lt/zmones/naujiena/muzika/nekasdiene-elektronika-dzuku-samana-petra-zalanska-prikeles-saulius-spindi-1054-975786?utm_medium=copied.

Liogė, Ugnius. "Albume 'Tylos Labanoro', autentiški dūdmaišiai ir saksofonas" [Authentic Bagpipes and a Saxophone in the Album *The Silence of Labanoras*]. https://dangus.net/news/nauja488.htm.

Lithuanian Composers' Union. 2023. "23rd International Conference of Music Theory." News. Last modified June 13, 2023. https://www.lks.lt/en/news/2023/06/13/23rd-international-conference-music-theory/.

Meretoja, Hanna. 2018. *The Ethics of Storytelling*. Oxford University Press.

Peleckis, Mindaugas. 2014. "Unikalus pasaulyje stilius amber folk ir jo kūrėjai WEJDAS" [WEJDAS: Unique Music Style of Amber Folk], online magazine of alternative culture radikaliai.lt, October 10, 2023. https://www.radikaliai.lt/radikaliai/2287-unikalus-pasaulyje-stilius-amber-folk-ir-jo-kurejai-wejdas-video.

Sabolius, Kristupas. 2012. *Įnirtingas miegas: vaizduotė ir fenomenologija* [Furious Sleep: Imagination and Phenomenology]. Vilniaus universitetas.

Skeirienė, Virginija. 2016. "Recenzija ir interviu. Pievos. Likimas. Laimė yra klausytis geros muzikos" [Review and Interview. Band PIEVOS. Destiny. Happiness is to listen to good music]. Interview by Mindaugas Peleckis, online magazine of alternative culture *radikaliai.lt*, March 11, 2016. https://www.radikaliai.lt/garsas-sound/3293-recenzija-ir-interviu-pievos-likimas-cd-2016-laime-yra-klausytis-geros-muzikos.

Stonkutė, Jausmė Elena. 2022. "Jausmė ir jai paklūstančios kanklės" [Jausmė and her instrument kanklės]. Interview Rūta Giniūnaitė, Music information centre Lithuania, May 24, 2022.

Šmitienė, Giedrė. 2017. "'Man visa lengva': etnologinis sąmonės tyrimas" ["Everything is easy for me": an ethnological study of consciousness], *Tautosakos darbai* 53: 62–93.

Vaitkevičienė, Daiva. 2023. "Daiva Vaitkevičienė: 'Įsitikinimas, kad mūsų kultūra kaimietiška, – didžiausias pavojus jai išlikti' ["Believing that our Culture is Rustic Appears as the Biggest Danger for its Survival"], *Literatūra ir menas*, interview by Dovydas Kiauleikis, December 1, 2023. https://literaturairmenas.lt/publicistika/daiva-vaitkeviciene-iisitikinimas-kad-musu-kultura-kaimietiska-didziausias-pavojus-jai-isliktii.

Vaitkevičius, Povilas. 2005. "LAUXNA LAUKSNA – apie meškas, žvaigždes ir X fetišizmą" [LAUXNA LAUKSNA: bears, stars and fetishism of X]. Interview by Ugnius Liogė. Informational Baltic music website Dangus, August 12, 2005. https://dangus.net/nc/nc70_lauxna.htm.

Vyčinienė, Daiva. 2011. "Daiva Vyčinienė. Apie vidinės gelmės paieškas sutartinėse" [About the search for inner depth in *Sutartinės*]. Interview by Gediminas Kajėnas, May 24, 2011. https://www.bernardinai.lt/2011-05-24-savaites-pokalbis-daiva-vyciniene-apie-vidines-gelmes-paieskas-sutartinese/.

WOMEX. *Worldwide Music Expo, Jausmė.* 2023. https://www.womex.com/virtual/jausme/jausme_lithuania.

Yang, B., Wei, K., Loebel, C. et al. 2021. "Enhanced mechanosensing of cells in synthetic 3D matrix with controlled biophysical dynamics," *Nature Communications* 12(1): 3514. https://doi.org/10.1038/s41467-021-23120-0.

Tradicinė lietuvių kultūra šiandienos muzikoje: kultūriniai ryšiai ir patirtinė matrica

Santrauka

Kliaujantis fenomenologinės antropologijos ir naratologijos kriterijais, straipsnyje apmąstoma, kaip šiuolaikinė muzika tampa terpe tradicinės lietuvių kultūros raiškai ir raidai. Reikšminga, kad tokia tyrimo prieiga nesunkiai gali būti pritaikoma kitų tautų vietos tradicijų gaivališkumo tyrimams – ypač tokių, kurių tėkmė taip pat per prievartą buvo kreipiama ir žeidžiama agresyvių okupacinių jėgų. Straipsniu siekiama ne paneigti ligšiolines minėto lauko tyrimų prieigas, o veikiau jas suaktyvinti klausiant ir pateikiant daugiau būdų, kaip būtų galima mąstyti apie tradicinių kultūrų veikimą ir svarbą šiandien.

Straipsnyje suponuojama mintis, kad įvairius prievartinius, ypač ilgalaikius geopolitinius pokyčius patyrusioms tautoms būdinga itin jautri tautinės savivokos geba; dėl jos per kartas sąmoningai ir intuityviai išsaugomas tam tikras bendras žinojimas, gebėjimas atpažinti savųjų vietų ženklus, justi jų *stichiškumą* leidžiant jiems egzistuoti ir šiandien. Šiuo požiūriu muzikos kūrėjų ir atlikėjų darbas iš esmės yra artikuliuoto bei neartikuliuoto žinojimo ir tam tikro naratyvinio sąmoningumo, nuolat vedančio ir tikrinančio, ką ir kaip noriu *pasakoti*, sąveika, kuri aptariamuoju atveju įvairiapusiškai atsiskleidžia per šiuolaikinę folkloro raišką. Nauja muzika atsiranda kaip savaiminio ar inicijuoto (bet vėliau tapusio savaiminiu) tęstinumo rezultatas, savo formą įgaunantis per suaktyvintą patirtinę matricą. Darbe išryškinami tam tikri *patirtinės matricos* katalizatoriai, sukuriantys terpę pačiam kūrybiniam vyksmui, t. y. kūrinio atsiradimo procesui: tai idėja, nuojauta, vaizduotė.

Tokio pobūdžio tyrimui būtinas asmeniškas žvilgsnis ir kokybinis, iš esmės neskubrus tyrimas, kuriame remiamasi tiek pačia muzika, tiek pokalbiais su autoriais, gana drąsiai kliaujantis *matricos* termino tarpdiscipliniškumu, praplečiančiu tyrimo būdų spektrą. Taip išryškėja, kad per aptariamą muzikinę kūrybą reiškiasi įvairūs žinojimo lygmenys: kūniškas, kolektyvinis, tradicinis, kurie koegzistuoja ir sąveikauja vienas su kitu daugiakryptiškai. Jo reikšmės ir jis pats gali *daugintis, daugėti, spiestis, sklisti, jungtis* (tyrimo eigoje vartoti terminai) ir taip toliau. Jų galimybės – nebaigtinės, ir galbūt egzistuoja tam tikros jų jungimosi sąlygos – kitaip tariant, jungiamasi ir sąveikaujama tik su tuo, kas priima.

University of Arts in Belgrade, Serbia

Miloš Zatkalik

Microtonality in Serbia:
A (Paradoxical) Mediator between the National and Global

Abstract. Even though Serbian, like any traditional music, is not based on the twelve-tone equal temperament, microtonality in Serbian art music was introduced not from folklore but by Serbian composers who studied in Prague with Alois Hába, which was taken to be almost a gesture of renouncing the national tradition and embracing global trends. Nonetheless, the waning interest in microtones was revived in the second decade of the 21st century among a generation of younger composers just finishing their doctoral studies. Almost invariably, they connect microtones with their interest in all things ancient, traditional, ritualistic, and mythological, and, very importantly, in incorporating them into modern musical languages and composing techniques. Ethnic traditions are important, and the composers have demonstrated their readiness to embrace the traditions of the most diverse ethnicities, which makes inclusiveness the hallmark of their creative endeavors. They regard microtonality (or, precisely, quarter-tones as the approximation of all non-tempered tuning systems) as an important agent of recreating ancient or demotic traditions. Consequently, the role of microtones can be seen as (at least) doubly mediating. It mediates between various traditions, as their common denominator, as it were. At the same time, microtonal systems are capable of performing another kind of mediation, being, on the one hand, highly artificial, resulting from mathematical calculations and cutting-edge technology capable of producing them, and on the other, belonging to a world that is ancient, primordial, unadulterated by civilization. Within the present considerations of the national vs global, the former aspect is generally seen as standing outside national associations, while the latter bears national traits regardless of whether the origin is in a single nation, several of them, or in some kind of abstract idea of the national.

Keywords: Serbian music, microtonality, national, global.

Writing about microtonal music in Serbia does not appear to be a fruitful and promising task. True, several notable Serbian composers studied at the Prague Conservatory,[1] and some were students of Alois Hába. They left a handful of quarter-tone compositions that nobody has performed for decades, and which add very little to their reputation. Over the last several decades, some colleagues of mine did sprinkle a quarter-tone or two through some of their compositions. So did I, for that matter. However, it was only in the previous decade that microtones aroused some interest among the composers belonging approximately to the millennial generation, but they are still limited to a dozen or so compositions, and we are yet to see where we are going therefrom. Of course, some peculiar intonations occur in folk music (Fig. 1), but this is the case with any ancient or demotic tuning system.
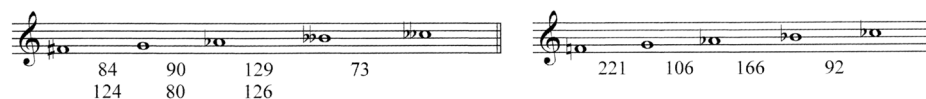

Figure 1. Serbian folk scales with adjacent intervals expressed in cents (Golemović 2016, 21)

Another important thread of the Serbian musical tradition is the chant of the Serbian Orthodox Church based on *Octoechos,* the system of eight *echoi,* modes, or rather a specific combination of modes, melodic formulae, and spiritual qualities associated with them. Non-equally tempered tuning is present there as well. To be precise, non-tempered tuning does not necessarily include narrow intervals, but insofar as professionally educated musicians generally take the twelve chromatic notes for granted, the difference between them and a given non-standard tuning can be expressed in microtones. We could call this "latent microtonality," but for the present article this distinction will not be relevant.

It is not only the question of the quantity of output. There is hardly a work in the history of Serbian music that is considered a national masterpiece that contains microtones. Moreover, the microtones I am referring to are almost exclusively quarter-tones as a subdivision of the equally tempered twelve-tone scale. In the entire analyzed corpus, I have identified only one single composition with two or three instances of sixth-tones. We do not encounter any of the more sophisticated procedures, such as experimenting with other divisions of the octave and so on. Nor are the roles ostensibly assigned to microtones structurally significant. Generally, they are used sporadically, with little harmonic function, and virtually no structural weight. More often than

---

[1]   Among them, particularly notable are Jovan Bandur (1899–1956); Mihovil Logar (1902–1998); Dragutin Čolić (1907–1987); Ljubica Marić (1908–2003); Milan Ristić (1908–1982); Stanojlo Rajičić (1910–2000); Vojislav Vučković (1910–1942).

not, they are not even deeply embedded in melody. A typical passage containing microtones would look like the one presented in Figure 2.

a) Stanislava Gajić: *Travels and Talks*

b) Ana Kazimić: *Muerto de amor*

Figure 2. Quarter-tones in melody

The notated quarter-tones serve to embellish or enrich the melody, and are clearly subsidiary to "regular" chromatic pitches. Much less commonly, they are used as part of harmony, and it is perhaps only in the composition by Nikola Vetnić that we find something like an emerging harmonic system based on microtones (Fig. 3).

a) Draško Adžić: *Archaic Scenes—Cries and Whispers for Vocal-Instrumental Ensembles*

b) Nikola Vetnić: *…of Uruk the Sheepfold*

Figure 3. Microtones in harmony

Yet, if a music analyst cannot find remarkable material for study, nor a dedicated microtonalist a source of inspiration, there is still a sense in which this issue is highly relevant for our present interests. Namely, it is precisely when we discuss the national vs international vs global that Serbian microtonal music merits particular attention. A careful listener will have noticed that so far I have used expressions such as "appear" and "ostensibly," and I qualified my statements with "almost," and "more often than not." Microtonality has never been a major factor in the development of Serbian music, but its role may have been more significant than these introductory statements suggest. I already demonstrated this in my contribution to the volume entitled *Microtonal Music in Central and Eastern Europe* edited by Rūta Stanevičiūtė and Leon Stefanija (Zatkalik 2020).

This paper is largely based on that article, but now the emphasis is on the relationship between the national and supranational aspects.

I will begin by highlighting a paradox. As was the case with many small nations, marginalized in various ways, Serbia entered the world of Western art music—roughly in the third quarter of the 19th century—through musical tradition. As I have indicated, the Balkan ear is tuned to non-tempered scales and narrow intervals. Our first professional composers explicitly stated their awareness of this fact. Yet, they harmonized, arranged and built upon folk music within the strict equally tempered tuning. The logic behind this is clear. Serbs, struggling for their national, cultural, and political emancipation and their liberation from the Ottoman and Austro-Hungarian empires, sought to achieve this not only militarily and by asserting their national identity, but also through urbanization, modernization, and adaptation to Western cultural models. This tendency remained prominent throughout a great deal of subsequent history. Building on tradition was a perfectly logical path, but so was the translation of folk music into idioms accessible to a broader, global cultural community. The Western European canon of the last decades of the 19th century and the turn of the 20th offered virtually no alternative to the twelve-tone equal temperament.

However—and herein lies the paradox—what little microtonality existed in the history of Serbian music before the present century was introduced from Western sources, even if we had our "national" microtonality at hand. This was part of the same tendency of assimilating Western culture, only this culture had changed. In other words, a small nation, catching up with the big world while riding the wave of 19th-century romantic nationalism, for all its love for all things national, felt that it still needed to dispense with certain aspects of its tradition to become more compatible with the trends in what was at that time modern composing. The coarse, dissonant, "out-of-tune," rustic sound had to be sacrificed. When modern composing evolved into something else, being part of it meant, for some composers, transcending the twelve tone barriers. Hence Ljubica Marić and other students of Hába. Admittedly, Hába's and Wyschnegradsky's quarter-tones constitute a tiny portion of European inter-war avant-garde. Likewise, the microtonal element is by no means a major contribution of that generation of Serbian composers, but is certainly a radical and striking feature, a readily recognizable token of their readiness to go global and embrace state-of-the-art composing techniques.

After World War II, however, for a variety of reasons they practically never returned to quarter-tone writing. Among them, Ljubica Marić, who stands to this day as one of the leading composers in Serbian history, may be tentatively regarded as an exception. Retaining a great deal of her modernist past, she also delved deep into Serbian demotic, and especially ecclesiastic tradition. Her use of microtones is very limited, but, for instance, in the composition *Octoechos Monody* for solo cello from 1984, microtones suggest themselves again as a token, but with the opposite sign, fulfilling a function contrary to the one this same composer assigned them decades before (Fig. 4). Formerly a badge of modernity, a distancing from tradition, now it precisely evokes tradition. Ljubica Marić draws her inspiration from the Orthodox chant, and microtonal inflections are a significant symbolic gesture within the prevailing twelve-tone chromatic framework.

a) Original chant transcribed in 12-ET

b) *Monody* with microtonal inflections

Figure 4. Ljubica Marić, *Monodia Oktoeha*

Microtones in her work enter into yet more complex relations, as in her *Asymptote* for violin and strings (1986) where quarter-tones are used sporadically in the violin part. While retaining their function as an indicator of traditional Serbian cultures, they also serve as a probe into the micro-world of musical tissue, a striving toward the infinitesimal while never, of course, attaining it, just as a curve reaches its asymptote only in infinity. In the liner notes for her CD, she compared this to humanity's struggle to achieve life's goal. Thus, scant as they are, microtones constitute a point of intersection between a specific (ethnic) tradition and more abstract and universal philosophical reflection.

This notwithstanding, we need to bear in mind that we are talking about a handful of composers, a handful of compositions, each with a handful of quarter-tones. The second decade of this century, however, saw an eruption of interest in microtones. I use a cautious formulation "interest in," because this again hasn't resulted in significant advancement in microtonal music *per se*, or in any quantitatively impressive contribution, yet the composers in question routinely introduce microtones and make a point of that fact.

The composers I am engaging with are listed below, with their birth years, affiliations (where applicable), and the titles of their representative works.

- Draško Adžić (1979), assistant professor, Faculty of Music, University of Arts in Belgrade: *Arhajski prizori—šaputanja i krici za vokalno-instrumentalne ansamble* [Archaic Scenes—Cries and Whispers for Vocal-Instrumental Ensembles] (2017).
- Milan Aleksić (1978), professor, Academy of Arts, University of Novi Sad: *Povratak* [Return], *for orchestra and narrator, based on the Eighth Book of Odyssey* (2015).
- Stanislava Gajić (1980), assistant professor, Academy of Arts, University of Novi Sad: *Putovanja i razgovori* [Travels and Talks]: *Song Cycle for Soprano, Tenor, Flute and String Quintet*; lyrics by Dimitrije Kokanov (2014).
- Ana Kazimić (1985), *Muerto de amor—Dance Fantasy for Vocal-instrumental Ensemble and Electronics* (2016).
- Dragan Latinčić (1982), associate professor, Faculty of Music in Belgrade: *Batal—Preludes for String Orchestra* (2013).
- Nina Perović[2] (1985), lecturer, Music Academy, University of Montenegro in Cetinje: *Ritus—ritual songs for women's choir, chamber orchestra, piano, percussion and electronics* (2015).
- Vladimir Trmčić (1983), assistant professor, Faculty of Philology and Arts, University of Kragujevac: *Late Autumn—A Landscape for Alto Flute, Two Harps and Two Accordions* (2016).
- Dorotea Vejnović (1986), lecturer, Academy of Arts in Novi Sad: *Kraljice* [Queens]—chamber fantasy for vocal-instrumental ensemble, female voice and electronics (2018).
- Nikola Vetnić (1984): *...of Uruk the Sheepfold for Chamber Ensemble, Singer and Narrator* (2016).

On this occasion, I left out some of their younger colleagues, as well as Serbian composers living abroad. An exception to this latter restriction will be the Serbian-Swedish composer Đuro Živković (also spelled Djuro Zivkovic), for the reasons explained below. The works listed were written as doctoral projects at the Faculty of Music in Belgrade, but these compositions are far above mere schoolwork. The very titles tell a great deal about their preoccupations, and this is explicitly corroborated by the statements they have made about their creative poetics, sources of inspiration, aesthetics, and ideology. The diversity of cultural references is astounding. Thus, the return from Aleksić's title is the return of Odysseus to Ithaca. He discovers affinity between the Homeric and Serbian epic traditions, and since Serbian tradition is better preserved, it also serves as a proxy for the ancient Greek one. In this revival of Serbian/Greek tradition, all parameters are affected, and he even reproduces the Aristotelian formal organization of the tragedy. Microtones naturally enter into the picture as part of that recreation. In fact, he is iconoclastic against twelve-tone equal temperament, calling it unmusical and claiming that its use has done the greatest damage in the history of music. The natural acoustic eco-system, he opines, the natural dwelling place of music over thousands of years, has been replaced by a rigid, essentially unmusical system.

Draško Adžić emphasizes mythological aspects, Slavic and Irish, as well as folk music from the Balkans, which inevitably brings up the subject of non-tempered intonation. At the same time, he makes references to the traditional Japanese No Theater. In addition, he finds inspiration both in so-called pagan expressionism of Stravinsky and Xenakis's *Oresteia,* complete with microtones.

---

[2]   A Montenegrin composer, her inclusion in this list is justified by her being a Belgrade student.

Stanislava Gajić starts with the myth of Orpheus, but then adds a number of other extramusical references. Musically, her influences include Serbian *Octoechos*, folk music from various regions: Serbia, Armenia, Argentina, as well as 20th-century composers Ravel, Ligeti, again *Oresteia* by Xenakis, and Ljubica Marić.

Ana Kazimić in her *Muerto de amor* starts with the poetry of García Lorca, which "legitimizes" a range of procedures proper to Andalusian musical tradition, with particular emphasis on microtonal melodic inflections. Flamenco itself is already an amalgam of cultures, but her omnivorous interests are further reflected in her pitch organization that includes Indian scales, Arabic maqam, Locrian and Spanish Phrygian modes, but at the same time procedures derived from dodecaphonic thinking. This last aspect seems particularly incongruous, but we will account for that later.

Dragan Latinčić talks about the dialogue of cultures. The title of his piece alludes to the carpet-weaving traditions of the Balkans and Middle East, and his aim is to translate the musical language and selected motifs from the cultural, historical, and spiritual experiences of the East into the musical language and experience of Western civilizations. Vladimir Trmčić conjures up Chinese landscape paintings, but he also refers to Claude Debussy, Toru Takemitsu, and especially to Olivier Messiaen. In Nikola Vetni's title we recognize the epic of *Gilgamesh*.

The Grawemeyer Award-winning Serbian-Swedish composer Djuro Zivkovic (also spelled Đuro Živković, 1975) does not fit into my selection, but his international renown, and at the same time strong ties with his national soil make him a very good case for our present interests. Of particular interest is his composition *On the Guarding of the Heart* for piano and chamber orchestra. Again, those who are truly microtonally-minded might find the whole affair disappointing: microtonality in his works is actually reduced to occasional quarter-tones, often placed in a texture that precludes the recognition of any individual pitch. Yet, there is more to this than meets the eye: in fact, microtones do play an important role, and it will transpire that they owe part of their significance to what they are not, to the roles they do not perform.

Microtonality in Zivkovic arises from several sources. He draws on various facets of Serbian traditional music. These include ancient rural heterophonic singing, wailing for the dead, chanting of the Serbian Orthodox Church, and the chordophone instrument *gusle* used to accompany the reciting of epic poetry. This certainly suggests "the national."

At the same time, he is very much involved with exploring mathematical-acoustical relations. This is in turn connected with his interest in Ancient Greek philosophers/mathematicians/acousticians, Pythagoras and Archytas. Of course, in this context the "Greek" qualification greatly surpasses national boundaries, given how their ideas shaped the entire Western culture. Zivkovic thinks of them in terms of mathematical relations in music (Zivkovic 2015), but also of the metaphysical and ethical quality of their ideas and the unity between harmonies: astronomy, music, and humanity. He endeavors to achieve totality, to "condensate everything in mind and soul," which points to spiritual, indeed mystical aspects to his work. Joining him in his spiritual quest, and looking for a beacon, we would probably find it in his statement about "trying to squeeze yourself and art together to get the essence. … fighting for the essence[3] is the most important in the creation of art." With microtones, he probes the "subatomic" level of musical substance in the pursuit of that essence. The substance is infinitely divisible: we are on a mission of reaching for the infinite. That infinite is not some great beyond, it does not require any expansion of boundaries: it is infinite difference within the matter, indeed within ourselves.

The infinite divisibility also means that the essence remains unattainable. A line must be drawn somewhere. Zivkovic draws it at quarter-tones. As a practicing musician—a professional violinist and improviser—he is aware how problematic smaller divisions become both for the performer and the listener. But it is not only practical considerations as to why a limit is needed. His microtonal milieu is there to mediate between the unfathomable depths of the essence he searches for, and the experiential world. It could be conceived of as an event horizon, a barrier—even if an arbitrary one—beyond which the acoustic substance condenses into an acoustic black hole; it guards us against the dark matter/energy of the musical universe. We need to be guarded. The composer cautions us to examine ourselves constantly. We ought to pay attention to our inner kingdom, the heart: we should "guard our heart", not allowing any wrong things to enter into it.

---

[3] Statements by Zivkovic are taken from his 2017 interview. Coincidence with the title of Pierre Krebs's book *Fighting for the Essence* is unclear, but we surmise that it is unintentional.

This said, we have pinned down the key source of his spirituality. It revolves round Eastern Orthodox mystical texts collected under the title *Philokalia*, written between the 4th and 15th centuries by spiritual masters of the heysichastic tradition. In particular, his award-winning *On the Guarding of the Heart* directly refers to the Philokalia text "On Watchfulness and the Guarding of the Heart" by a 13th-century monk Nikiphoros. While the text itself aims at religion and spirituality, thus divested of anything that could be seen as narrowly national, this type of spirituality has become integral to Serbian, as well as Greek cultures.

Microtones do not establish a system of pitch organization. They do not (meaningfully) add a number of pitch classes to the overall pitch collection. They do not enhance functionality by sharpening or flattening leading tones. They do not decorate melodies. They do not even directly invoke their demotic, ecclesiastic or ancient Greek sources. Microtones are not even perceptible as such. When all plausible identities are subtracted, what remains may be the world of Democritus' atoms or particles in Brownian motion. They do not so much affect the listeners as create conditions for the exchange, reciprocal determination, mutual transformation of the several worlds to which we could ascribe the properties of the individual, national, international and global.

If we consider now the entire body of music we have engaged with, it is obvious how nationalism and internationalism enter into the picture, and then how microtones fit in. They are somehow treated as a mediator or the common factor for Serbian, Balkan, Armenian, Indian or whichever musical cultures. However, what is at stake here it is not always a specific ethnicity, rather a gesture indicating the general idea of the traditional, the primitive, the demotic. And sometimes, it is not only about ethnicity at all, but rather the relations between the demotic vs the ecclesiastic (recall references to *Octoechos*): two cultures, while nationally unified are still sufficiently distinct; but then, they share some common traits, and microtones are used to capture that commonality. And there is the ritual on top of that, to bring together the sacred and the profane.

From a broader perspective, retraditionalization is ubiquitous in contemporary Serbian society, often detrimentally so, particularly in the context of the political situation. The younger composers' interest in all things ancient, traditional, ritualistic, and mythological is no surprise. Of course, the composers from our sample do not by any means want to be stuck in the past. They are creative and inquisitive; they are all keen on creating something original or unique. Therefore, a more precise formulation would be: what they are onto is a dialogue between the past and the present, incorporating the past into the present. Perović and Vejnović recreate ancient rituals with electronic sound. The Andalusian tradition of Ana Kazimić is not only tradition, it is refracted through the verses of a modernist poet García Lorca, and then combined with dodecaphonic and many other procedures. Twelve-tone writing is *par excellence* an equally tempered system, but juxtaposing it with microtones is just an instance of the widespread tendency to integrate a large number of approaches. We could relativize the issue of the national vs global by treating twelve-tone composition as some kind of Austrian brand—after all, the moment we mention it, we think of the Vienna School—but I believe most of us will agree that it is, or was, rather a global phenomenon.

Anyhow, being inheritors of postmodernism, the composers under consideration feel they have the entire history of music, and the entire world at their disposal. And having mentioned postmodernism: microtones, once an indication of radical modernism, a glaring sign of renouncing the past, and of exclusiveness, are now used as a token of this all-embracing, globalizing attitude. More than that, they can serve as an agent that brings the two together. Thus, the briefest possible microtonal formula would read as shown below.
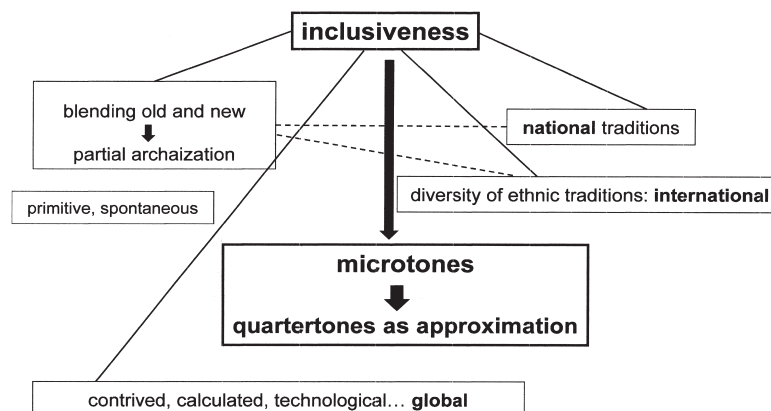

Figure 5. Microtonal formula

Microtonality also bridges the gap between what we could loosely call the highbrow and lowbrow cultures. It is highly artificial, resulting from mathematical calculations and sometimes cutting-edge technology capable of producing it, and at the same time, it is associated with a world that is ancient, primordial, unadulterated by civilization, often uneducated. In the context of this journal's theme, and with some simplification, the former aspect can be generally seen as standing outside any national associations, therefore representing the global, while the latter bears national traits regardless of whether the origin is in a single nation, several of them, or in some kind of abstract idea of the national. Or so it seems, until we start thinking about the archaic and primordial as something shared by the entire humanity, which would again make it global.

With Djuro Zivkovic, however, we surpass even that. His spiritual quest opens out to the realms beyond, however one conceives of that realm. More precisely, it opens in two directions. Outward, beyond the personal, beyond the national, beyond the global toward the cosmic, and finally possibly the metaphysical. At the same time, he turns inward, and away from his national heritage and his international reputation, toward the deepest realms of the soul. This infinity within oneself is beyond the individual, reaching the field of intensities where the artist's affects and percepts (along with the philosopher's concepts and the scientist's states of affairs) only begin to take shape as pre-individual singularities; indeed even deeper to the primordial chaos.[4] Not only the national or global cease to play a role there: even the individual is dissolved.

While the microtonal share in the Serbian overall compositional output is tiny, it proves to be a multifaceted and fruitful resource. To divide a semitone by half may not seem like a spectacular achievement in the 21st century, but used with talent and skill proves to be the fulcrum around which revolve a myriad of facets of human culture, in precarious balance between total integration and irreconcilable fragmentation.

References

Delanda, Manuel. 2002. *Intensive Science and Virtual Philosophy*. Continuum.

Deleuze, Gilles, and Felix Guattari. 1994/1991. *What is Philosophy*. Translated by Hugh Tomlinson and Graham Burchell. Columbia University Press.

Golemović, Dimitrije. 2016. *Pevanje iz vika* [Singing *iz vika*]. Society for the Preservation of Traditional Singing *Izvika*.

Grosz, Elizabeth. 2008. *Chaos, Territory, Art: Deleuze and the Framing of the Earth*. Columbia University Press.

Philokalia. 1995. The complete text compiled by St. Nikodimos of The Holy Mountain and St. Makarios of Corinth. Translated and edited by Gerald E. H. Palmer, Philip Sherrard, and Kallistos Ware. Faber & Faber.

Zatkalik, Miloš. 2020. "Microtonal music in Serbia: A newly (re)discovered resource." In: *Microtonality in Central and Eastern Europe—Historical Outlines and Current Practices*, edited by Rūta Stanevičiūtė and Leon Stefanija, 115–156. Univerzitet u Ljubljani.

Zatkalik, Miloš (forthcoming 2024). "The sound that melts the walls: Djuro Zivkovic between Nikiphoros the Monk and Gilles Deleuze."

Zivkovic, Djuro, Daniel Mayer, and Gerhard Nierhaus. 2015. "Difference tones." In: *Patterns of Intuition: Musical Creativity in the Light of Algorithmic Composition*, edited by Gerhard Nierhaus, 231–55. Springer.

"Djuro Živković explains the origins of *On the Guarding of the Heart*," Interview by Elizabeth Ogonek. *Chicago Symphony Orchestra Sounds & Stories*. Published May 15, 2017. http://cep.finditillinois.org/worldWarOne/cso2/djuro-zivkovic-explains-the-origins-of-on-the-guarding-of-the-heart/index.html

Musical scores with explications of doctoral projects

Adžić, Draško. 2017. *Arhajski prizori—šaputanja i krici za vokalno-instrumentalne ansamble* [Archaic Scenes—Cries and Whispers for Vocal-Instrumental Ensembles]. Doctoral artistic project. Belgrade: University of Arts. Accessed December 1, 2023. http://eteze.arts.bg.ac.rs/bitstream/handle/123456789/305/Drasko%20Adzic%20Doktorski%20umetniscki%20projekat.pdf?sequence=1&isAllowed=y

Aleksić, Milan. 2015. *Povratak za orkestar i naratora na tekst osmog pevanja Odiseje* [Return for Orchestra and Narrator based on the Eighth Book of *Odyssey*]. Doctoral artistic project. Belgrade: University of Arts. Accessed December 1, 2023. http://eteze.arts.bg.ac.rs/handle/123456789/167

Gajić, Stanislava. 2015. *Putovanja i razgovori. Ciklus pesama za sopran, tenor, flautu i gudački kvintet na stihove Dimitrija Kokanova* [Travels and Talks: Song Cycle for Soprano, Tenor, Flute and String Quintet on the Verses by Dimitrije Kokanov]. Doctoral artistic project. Belgrade: University of Arts. Accessed December 1, 2023. http://eteze.arts.bg.ac.rs/bitstream/handle/123456789/112/Doktorski%20umetnicki%20projekat%20i%20partitura%20-%20Stanislava%20Gajic.pdf?sequence=1&isAllowed=y

---

[4] These ideas are loosely based on the concepts advanced by Gilles Deleuze and Felix Guattari, especially in Deleuze & Guattari (1994). I have also relied on Delanda (2002) for specific interpretations of Deleuzian ontology, as well as Grosz (2008) for discussion on chaos and art. I explore connections with the music of Djuro Zivkovic in my forthcoming article.

Kazimić, Ana. 2016. *Muerto de amor*: *plesna fantazija za vokalno-instrumentalni ansambl i elektroniku* [Muerto de amor: Dance Fantasy for Vocal-Instrumental Ensemble and Electronics]. Doctoral artistic project. Belgrade: University of Arts. Accessed December 5, 2023. http://eteze.arts.bg.ac.rs/bitstream/handle/123456789/233/Muerto%20de%20amor.pdf?sequence=2&isAllowed=y

Latinčić, Dragan. 2013. *Batal*, preludijumi za gudački orkestar i teorijska studija "Primena mikrotonalnosti u instrumentalnoj blisko-istočnoj i balkanskoj muzici folklorne provenijencije, te u instrumentalnoj, kamernoj i orkestarskoj muzici akustičkog tipa u savremenoj zapadnoj umetničkoj muzici (pokušaj zasnivanja jedne autonomne stvaralačko-kompozitorske koncepcije)" [Batal: Preludes for String Orchestra. The Application of Micropolyphony: a) In Instrumental Mid-Eastern and Balkan Music of the Folk Provenance; b) In Instrumental, Chamber and Orchestral Music of the Acoustic Type in Modern Western Art Music (Towards an Autonomous Creative Composer's Conception)]." Doctoral artistic project. Belgrade: University of Arts.

Trmčić, Vladimir. 2016. *Pozna jesen—pejzaž za alt-flautu, dve harfe i dve harmonike* [Late Autumn: A Landscape for Alto Flute, Two Harps and Two Accordions]. Doctoral artistic project. Belgrade: University of Arts. Accessed December 5, 2023. http://eteze.arts.bg.ac.rs/handle/123456789/250.

Vejnović, Dorotea. 2018. *Kraljice-Les Reines: fantazija u sedam stavova za kamerni vokalno-intrumentalni ansambl, ženski glas i elektroniku* [Queens: Chamber Fantasy for Vocal-Instrumental Ensemble and Electronics]. Doctoral artistic project. Belgrade: University of Arts.

Vetnić, Nikola. 2016. *...of Uruk the Sheepfold za pripovedača, sopran i kamerni instrumentalni ansambl* [...of Uruk the Sheepfold for Narrator, Soprano, and Chamber Instrumental Ensemble]. Doctoral artistic project. Belgrade: University of Arts. Accessed December 5, 2023. http://eteze.arts.bg.ac.rs/bitstream/handle/123456789/234/Vetnic%20Nikola_DUP.pdf?sequence=1&isAllowed=y

Mikrotonalumas Serbijoje:
(paradoksalus) mediatorius tarp nacionalumo ir globalumo

Santrauka

Serbų tradicinė muzika, kaip ir bet kuri kita, nėra pagrįsta tolygia dvylikos tonų temperacija. Dėl to gali atrodyti paradoksalu, kad, visų pirma, kai pradėjo formuotis serbų profesionalioji muzika (maždaug XIX a. trečiajame ketvirtyje), ji griežtai laikėsi Vakarų Europai būdingos tolygios temperacijos, nors daugeliu kitų aspektų buvo giliai įaugusi į nacionalinę terpę. Antra, mikrotonalumas atkeliavo su tarpukario avangardo banga, kurią sukėlė tuo metu Prahos konservatorijoje studijavę serbų studentai, ypač tie, kurie mokėsi pas Aloisą Hábą. Tačiau tai neturėjo jokių nacionalinio paveldo pėdsakų ir netrukus išblėso. Tik XXI a. antrajame dešimtmetyje ką tik baigusių doktorantūros studijas kompozitorių karta vėl ėmė naudoti ketvirtatonius, bet prie tarpukario kompozitoriams būdingos praktikos negrįžo. Jie beveik visada pabrėžia, kad domisi senovės, tradiciniais, ritualiniais ar mitologiniais dalykais ir, svarbiausia, integruoja juos į šiuolaikinę muzikos kalbą ir komponavimo technikas. Etninės muzikos tradicijos yra svarbios, tačiau šiuo atveju kompozitoriai demonstruoja, kad yra pasiruošę priimti įvairių etninių grupių tradicijas, todėl jų kūrybos bruožas – įtrauktis. Mikrotonalumą (tiksliau, ketvirtatonius, kuriuos jie paprastai naudoja kaip visų netemperuoto derinimo sistemų aproksimaciją) jie laiko svarbia senųjų ar demotinių tradicijų atkūrimo priemone. Todėl, kaip atskleidžiama straipsnyje, mikrotonai atlieka bent dvejopai tarpininkaujantį vaidmenį. Jis tarsi funkcionuoja tarp įvairių tradicijų, yra jų bendras vardiklis. Kartu mikrotoninės sistemos gali atlikti ir kitokio pobūdžio tarpininkavimą dėl savo (bent jau) dvejopos prigimties: viena vertus, jos yra dirbtinės, atsiradusios dėl matematinių skaičiavimų ir pažangiausių technologijų, kita vertus, – lengvai suvokiamos kaip priklausančios senoviniam, pirmykščiam, civilizacijos nepaliestam pasauliui. Dabartinių svarstymų apie globalumą ir nacionalumą kontekste pirmasis aspektas paprastai laikomas esąs už nacionalinių asociacijų ribų, o antrasis turi nacionalinių bruožų, nepaisant to, ar jo ištakos glūdi vienoje tautoje, keliose iš jų, ar kokioje nors abstrakčioje nacionalumo idėjoje.

2

NACIONALUMO IR
GLOBALUMO SĄVEIKA:
ATVEJŲ ANALIZĖ

INTERACTION BETWEEN
THE NATIONAL AND GLOBAL:
CASE STUDIES

Aare Tool

Heroic Melodramas *Kalevipoeg's Dream* and *The Epilogue of Kalevipoeg* by Rudolf Tobias: Background and Compositional Strategies

Abstract. Among the works of the Estonian composer Rudolf Tobias (1873–1918), the two melodramas for narrator and orchestra, *Kalevipoeg's Dream* (1907) and *The Epilogue of Kalevipoeg* (1913), hold a rather peculiar position. Based on the Estonian epic *Kalevipoeg* (1861) by Friedrich Reinhold Kreutzwald, these melodramas have mostly been neglected in discussions of Tobias's oeuvre as mere preparations for a more substantial *opus* that he never managed to write, a *Kalevipoeg*-related opera. As this article strives to demonstrate, these melodramas rather represent a genre that was well established by that time, and they can be considered as a significant contribution to musical mythologism in the post-Wagnerian era. While these melodramas appear as an outpouring of Tobias's national pathos, *The Epilogue of Kalevipoeg* is also an exercise in fin-de-siècle "decadent" imagery that was meant to appeal to an international audience. In the second part of the article, I propose a method for visually describing the relationship between spoken text and musical form in these works, facilitated by options provided in the Estonian speech recognition and transcription editing service (https://tekstiks.ee).

Keywords: melodramas, Estonian music, epic poetry, mythology, speech recognition.

"Vanemuine, lend me your lyre!" ("Laena mulle kannelt, Vanemuine!"). With this verse begins the Estonian epic *Kalevipoeg* by Friedrich Reinhold Kreutzwald (1803–1882), published in 1857–1861. The poetic device used in the opening section of *Kalevipoeg*, and typical of much of epic poetry, is known as "invocation"—an address the imaginary poet makes to a muse or deity (in this case Vanemuine, the Estonian equivalent of the godly bard Väinämöinen of the Finnish epic *Kalevala*)[1] with a request to help him "pour into a song" the legacy of ancient ages. A mission to elevate Estonian folk poetry[2] to Homeric grandeur in its twenty cantos and a total of slightly more than 19 000 lines of verse, Kreutzwald's *Kalevipoeg* became what could be described as a "nation-building epic" (Talvet 2011, 507): a work of literature that seemed to capture the very essence of Estonian cultural and political aspirations in the late 19th and early 20th centuries.

Kreutzwald's epic found its musical champion in Rudolf Tobias (1873–1918), whose output includes two concert melodramas for narrator and orchestra: *Kalevipoeg's Dream* (*Kalevipoja unenägu*; f.p. 1907) and *The Epilogue of Kalevipoeg* (*Kalevipoja epiloog*; f.p. 1913). Tobias's choice to pay tribute to *Kalevipoeg* in the form of melodramas is not as unexpected as it may seem. In the 19th and early 20th centuries, concert melodramas enjoyed much popularity in Northern and Central Europe, and remarkably many of such works are concerned with mythology or visions of the ancient past. Melodrama, a quasi-theatrical chimera of a genre that it appears to be, could not be more suitable in conveying certain mysterious or strange topics, the two melodramas by Tobias being a case in point: in *Kalevipoeg's Dream*, the hero Kalevipoeg (can be translated as "Son of Kalev" or "son of the Kalev Heroes") falls into a magical slumber for seven weeks, and *The Epilogue of Kalevipoeg* depicts his gruesome death and afterlife as the guardian of the underworld.

In Estonian historiography, Rudolf Tobias traditionally enjoys the reputation of a founding figure in the musical scene in the early 20th century. Among the generation of Estonian composers who rose to prominence during the first decade of the 20th century, Tobias was exceptionally ambitious in setting his creative goals. Having received his musical training at the St Petersburg Conservatoire, Tobias contributed to the concert life in the Estonian city of Tartu and then, in 1908, settled in Germany. It was in Leipzig that his *magnum opus*, the Biblical oratorio *Jonah's Mission* (*Des Jona Sendung*), was premiered in 1909, and in 1912 he joined the teaching staff of Königliche akademische Hochschule für Musik in Berlin (Voelker 2012, 62–64). While striving to win recognition as a composer in Germany, he remained passionate about the Estonian national cause. As Tobias expressed in one of his articles in 1911, Kreutzwald's *Kalevipoeg* was for him like a "telescope" through which he could observe his homeland while far away in Germany (Tobias 1995, 91).

---

[1] Despite some characters and narrative elements in common, the two epics—the Finnish epic *Kalevala* (published in the 1830s and 1840s) and the Estonian epic *Kalevipoeg*—are quite different in their overall tone. As noted in Hasselblatt (2006, 240), there appears to be more mystique and symbolism in *Kalevala*, while *Kalevipoeg* also exhibits a fair amount of bloodstained naturalism. The latter can be witnessed in the two *Kalevipoeg*-based melodramas by Rudolf Tobias.

[2] Kreutzwald's *Kalevipoeg* is written in Estonian alliterative verse, according to the metric structure of *regilaul*, a Baltic-Finnic tradition of folk poetry also known as Kalevala song, runic song or runo song.

The term "melodrama"— performing spoken text (either in prose or verse) against musical backdrop— accommodates various musical and theatrical practices. Melodramas can be stand-alone works, but melodramatic scenes also occur in opera or *Singspiel*. From its beginning in the 1770s, emotional explicitness in conveying its literary subject was one of the characteristics of that genre. The librettos of late 18th-century melodramas (for example, those composed by Jiří Antonín Benda) mainly drew on Greek or Roman myths and often "had at their core frenetic emotional outbursts and the oscillation between extreme affects" (Maurer Zenck 2009, 361). At the same time, the connotations of the word "melodramatic" were greatly shaped by 19th-century popular theater, in which "emotional impact facilitated by exaggeration was a primary objective of the playwright and an expectation from the observer" (Mabary 2021, 7).

In the Romantic era, visions of the "noble past" continued to be as influential as they had been in the Age of Enlightenment, but its roots were now perceived not so much in Greek antiquity but rather in one's local rural past and folk heritage. The idea that folk songs are the true manifestation of "the spirit of the people" (*Volksgeist*), proposed by the German philosopher Johann Gottfried Herder (1744–1803), was embraced by movements of cultural and political liberation in various regions of Europe. In 1830s Norway, Henrik Wergeland coined the metaphor of two halves of a broken ring to describe the Norwegian state founded in 1814 on the one hand and its distinguished medieval past on the other—a divide that, he suggested, could be overcome by concentrating on Norway's rural heritage and folk songs (see Grimley 2006, 34–35).

These moods of retrospection are exemplified in several of the melodramas written in the Nordic countries. *The Gold Horns* (*Guldhornene*, 1832) by the Danish composer Johan Peter Emilius Hartmann (1805–1900) is a contemplation on the gold horns of Gallehus, ancient artifacts that, stolen in 1802 and irretrievably lost, became a symbol of Danish Romanticism. Hartmann's melodrama, its duration approximately 11 minutes, adheres closely to Adam Oehlenschläger's rather voluminous poem where blissful and ominous visions of nature are juxtaposed, leading to the narrator's exclamation against a fittingly *con fuoco* orchestral backdrop at the end of the melodrama: "Storm-winds bellow, blackens heaven! / Comes the hour of melancholy; / Back is taken what was given, — / Vanished is the relic holy" (English translation according to Oehlenschläger 1913).

A sense of loss predominates also in Edvard Grieg's melodrama *Bergliot* (1871, orchestrated 1885), a story of how "the noblest chief of the Northland" Einar Tambarskjelve and his son Eindride were cowardly murdered by Harald Hardråda, as told from the perspective of Tambarskjelve's widow Bergliot. Grieg's *Bergliot*, based on Bjørnstjerne Bjørnson's poem, aptly exemplifies the above-mentioned "emotional explicitness" that pervades much of the history of melodramas. In Grieg's melodrama, Bergliot's grief unfolds almost in accordance with what is known in psychology as the "five stages of grief" (denial, anger, bargaining, depression, and acceptance)—a hypothesis proposed by the psychiatrist Elisabeth Kübler-Ross (1969) to describe the grief experienced by a dying person, which later came to be applied in more varied grievous contexts.[3] Interestingly, Kübler-Ross's observation about the various stages of grief, contested as it may be in more recent psychological research, has narratological precedents in 19th-century literature, as exemplified in Bjørnson's poem and Grieg's melodrama.

In the first half of the 1870s, Grieg was, in collaboration with Bjørnson, preoccupied with several works that drew on Norwegian history and legends. Among their joint plans was even a work as ambitious as a "Norwegian national opera" with the medieval Norwegian king Olaf Tryggvason as its protagonist, a project that, however, did not come to fruition (Dinslage 2018, 186).

Analogously to how Edvard Grieg planned to compose a "Norwegian national opera" in the 1870s, Rudolf Tobias is known to have been engaged with writing an "Estonian opera" on *Kalevipoeg* in the years preceding World War I. Estonian society, then under the rule of czar Nicholas II (the Estonian Republic was established in 1918), found itself in a process of political and cultural upheaval in the opening decade of the 20th century. The sentiments of that period are best summarized in a slogan that in 1905 was proposed by the poet Gustav Suits, a leading figure of the literary movement Young Estonia (Noor-Eesti): "Let us remain Estonian but

---

[3]   In Bjørnson's poem, Bergliot rushes to the battle scene and, in disbelief ("Oh, it is they! – / Can it so be? – / Yes, it is they!"), demands to see the two dead bodies, whom she recognizes as Einar and Eindride. In some editions, the narrator is instructed to "commence with solemn dignity and gradually lose her self-control" in *Andante molto*, as Bergliot announces the death of Einar and Eindride ("Fallen the noblest / Chief of the Northland; / Best of Norwegian / Bows is broken"). Bergliot then calls her people for vengeance, but—realizing that revenge, even if served by the gods, is ultimately useless because it cannot bring back the dead—returns home in silent acceptance, accompanied by a funeral march.

become Europeans at the same time!" What the Young Estonians had in mind was modernization of Estonian culture and literary criticism according to the fin-de-siècle models of Nordic and French literature, and Tobias was one of those who generally sympathized with these cosmopolitan objectives. In response to these calls for "Europeanization", Tobias's post-Wagnerian harmonic idiom in *The Epilogue of Kalevipoeg* ventures arguably further into modernist grounds than in any of his other major works.

While Tobias's opera never materialized, as he died in Berlin in 1918, the two Kalevipoeg-related melodramas eloquently demonstrate the fin-de-siècle sensibilities that fascinated him in connection with the epic perhaps even more than its national fervor. Unlike most of Tobias's other works, which have enjoyed a renaissance in Estonia since the 1970s, the two melodramas remain in relative obscurity and are currently available only in manuscript. In the body of literature on Tobias available in Estonian, there has been a tendency to view these two melodramas as mere preparations for an opera that ultimately remained unwritten. This, however, is misleading: the two melodramas are self-sufficient works that were meant to be performed (and, indeed, were performed during Tobias's lifetime) as concert pieces, similarly to a number of other concert melodramas written in Europe in the 19th and early 20th centuries.

In view of the Baudelairean topics propagated by the adherents of the Young Estonia movement, Tobias's choice of subject matter for his two melodramas was very much in line with the overall literary sentiments of the time. While *Kalevipoeg's Dream* concentrates on the forging of Kalevipoeg's sword (Twelfth Canto in Kreutzwald's epic), *The Epilogue of Kalevipoeg* presents the gruesome demise of the Estonian troubled hero brought about by a curse put on that mighty weapon (Twentieth Canto). Therefore, in effect, Tobias's melodramas can be regarded as a diptych: *Kalevipoeg's Dream* provides the background necessary to understand the cause of the events depicted in *The Epilogue of Kalevipoeg*. The final Twentieth Canto is the most substantial in Kreutzwald's epic, and it can be described as a relatively independent "micro-epic" (an epic within the epic). At the same time, the literary topics Tobias chose for the two melodramas linger in the mythical realm of Richard Wagner's *Ring* cycle, evoking magic weaponry (Kalevipoeg's sword vs Siegfried's Nothung) and bleak scenes of the "twilight" of heroic figures.

Kalevipoeg's Dream draws on the story of Kalevipoeg's magical sleep: fallen into a slumber for seven weeks, visions of his previous journey to the Finnish blacksmith Ilmarine (Ilmarinen) appear to Kalevipoeg, and so does the phantom of Ilmarine's son whom he had killed in a bout of rage while drunk. In revenge, Kalevipoeg is destined to be slaughtered by his own sword. In the final canto, Kalevipoeg's feet are severed by the cursed sword, previously stolen from him, as he steps into a certain Kääpa River. Tobias's choice of Kalevipoeg's death as the focus of his second melodrama is particularly emblematic of the turn-of-the-century artistic sentiments, which often found their manifestation namely in images of bodily dismemberment (consider, for example, the severed head of Jokanaan, as featured in Oscar Wilde's tragedy *Salome*). *The Epilogue of Kalevipoeg* starts at the point when Kalevipoeg has already suffered fatal injuries and the sages of the deity Taara gather to judge his post-mortal destiny, and it concludes with a somber depiction of Kalevipoeg banished to the gates of hell, where he serves his double role as both a prisoner and the guard: "There he sits astride his horse / Now the son of the Kalev Heroes / With his hand bound to the cliff, / Keeps a watch o'er all the gates, / Guards in shackles th'other's shackles" (English translation according to Kreutzwald 2011, 485–486; see also Kreutzwald 1961, 392).

Admittedly, the depiction of Kalevipoeg's gruesome death in *The Epilogue of Kalevipoeg*, extracted from its overall literary context, may appear to be nothing short of extravagant. Yet, this markedly morbid work was premiered on an occasion as festive as the opening of the Estonia theater and concert house in Tallinn on 25th August 1913 (O.S.)—a building erected, to the dismay of the czarist authorities, as an architectural symbol of Estonian cultural aspirations. Tellingly, the spoken text in Tobias's melodrama ends just before the final verses in Kreutzwald's epic, thus excluding the celebrated premonition of Kalevipoeg returning from dead as a quasi-Promethean hero: "But one day there comes a time, / When all spills at both their ends will / Start outright to flare up bright; / Flames of fire will cut outright / His hand from stone fetters loose—/ Surely Kalev will then come home to / Bring his people fortune true, / Build Estonia anew." Although, hypothetically, other motivations behind the omission of these uplifting verses could be considered (such as exercising caution to avoid czarist censorship), purely dramatic reasons seem to have dominated in this case. In an article on the epic *Kalevipoeg*, Tobias (1995, 94) described these final verses, due to the faux optimism that Kreutzwald had injected in them, as the "weakest in the whole epic." It was the gloomy vision of "dark clouds gathering"

in anticipation of the catharsis of a true *Götterdämmerung* that inspired Tobias in connection with the final canto of the epic, not its potential for political allegory.

That said, it was not uncommon in the period in question to deploy the genre of melodrama as a means of promoting certain political ideas: melodrama was regarded as a means of conveying the text in the most direct and evocative fashion, empowered by the presence of music. This is the case in Jean Sibelius's *Snöfrid* (1900), "an improvisation" for recitation, mixed choir and orchestra, based on a poem by Viktor Rydberg, which includes a melodramatic episode of undeniably combative undertones: "Better the noble poverty of battle / Than the dragon's deceitful repose upon the gold /…/ Fight the hopeless fight and die nameless. / That is the true heroic saga of life."

The Epilogue of Kalevipoeg was also featured in the program of a concert of Tobias's music on 22nd January 1914 at the Königliche Hochschule für Musik, Berlin (Voelker 2012, 66–68).[4] As Tobias recalled in his correspondence (Tobias 2012, 130), present at the concert was the composer Engelbert Humperdinck who came to congratulate him during the intermission and "praised" his works. Humperdinck, whom Tobias knew in connection with his duties at the Hochschule, was one of the most dedicated advocates of the genre of melodrama in Germany. Another notable presence at the concert was Jean Sibelius, as very briefly documented in Sibelius's diary (Mäkelä 2013, 179–180). Although the entry in Sibelius's diary does not quite reveal what his reactions to Tobias's melodrama may have been, one must have perceived this work as an Estonian response to the various *opuses* that Sibelius had written on the Finnish epic *Kalevala*.

Ways of Storytelling in Melodramas: An Analysis Facilitated by Methods of Speech Recognition

In melodramas, the way of how spoken text is combined with musical (in this case orchestral) accompaniment emerges as one of the primary analytical concerns. Two main compositional strategies can be distinguished in this regard, also resulting in distinct ways of storytelling: 1) Orchestral sections (during which the narrator remains mute) alternate with recitation (without or with minimal accompaniment), the recitation thus serving as a poetic introduction to the orchestral section that follows. 2) Spoken text is performed consistently throughout the work, mostly simultaneously with the music played by the orchestra. These two compositional strategies can be encountered, respectively, in *The Epilogue of Kalevipoeg* and *Kalevipoeg's Dream*.

Which one of these two strategies dominates in a melodrama can be demonstrated visually by analyzing recorded performances of that work. The goal is to represent the musical timeline of Tobias's melodramas so that segments featuring spoken text (with or without orchestral accompaniment) are highlighted. In analyzing Tobias's melodramas, I deployed the Estonian speech recognition and transcription editing service, developed by Aivo Olev and Tanel Alumäe (2022) at the Tallinn University of Technology, the graphical user interface of which can be accessed at the website https://tekstiks.ee. The sound recordings submitted to that service for speech recognition are: *The Epilogue of Kalevipoeg*, performed by the actor Heino Mandri, Estonian Radio Symphony Orchestra, and conductor Neeme Järvi (1973), and *Kalevipoeg's Dream*, performed by Tamar Nugis, Estonian National Symphony Orchestra, and conductor Olari Elts (2023). Although not designed for a usage scenario as specific as this (speech recognition in a musical context), the Estonian speech recognition and transcription editing service yielded overall reliable results in visualizing the presence or absence of spoken text by means of the audio player with navigable sound waveform included in the user interface.

Example 1 presents the sound waveform of the recording of Tobias's melodrama *The Epilogue of Kalevipoeg*, with segments featuring spoken text highlighted in gray (performed either by the narrator alone, as in the opening 24 seconds of the recording, or with orchestral accompaniment).[5] Also, an English translation (by Triinu Kartus in Kreutzwald 2011) of the text performed in those segments is provided in this example. Of the total duration of that performance (10 minutes and 45 seconds), segments with spoken text form only slightly more than 2 minutes in total, and the melodrama includes several substantial sections performed by the orchestra alone (relating to the verdict to revive Kalevipoeg's dead body in *Andante lugubre* and his ride on

---

[4]   At the Berlin concert, the melodrama (*Epilog "Kalew's letzter Ritt"*) was paired with the ballad *Sest Ilmaneitsist ilusast* (*Vom Ringlein der schönen Luftfee*) for soprano and orchestra, jointly described in the program notes as "two episodes from the Estonian national epic Kalevipoeg."

[5]   In a few cases, the presence of spoken text was not detected by the software (in *The Epilogue of Kalevipoeg* at 4:30) and, therefore, these segments have been highlighted manually in the scheme.

a white horse to the gates of the underworld in *Allegro*). Therefore, of the two compositional strategies mentioned, the first one dominates in *The Epilogue of Kalevipoeg*: rather lengthy orchestral sections, during which the narrator remains mute, alternate with recitation. Considering that *The Epilogue of Kalevipoeg* is scored for a large orchestra with organ (plus male choir that enters to perform just one line of verse: "Hit your fist into the cliff!" ["Raksa kalju rusikaga!"]), this approach was inevitable, as otherwise the narrator would have been overshadowed by the orchestral forces.

Verses 981–990:
Taara's heavenliest of sages
In one mind they then thought out a
Ruling fin'lly all together:
Mighty son of the Kalev Heroes
Would be put to be Hell's warden
Put to guard the underworld,
Keep a watch o'er all its gates,
To upbraid the Old Horned One,
So that fellow from his ties,
Evil one wouldn't slip his fetters.

Verses 991–995:
Spirit from his stiffened body,
Dovekin, who had gone to heaven,
Was compelled to right away
Walk back in that now cold body,
To take up position there.

Verses 996–1003:
The Kalev Hero's now cold body
Rose again to be revived
From his head down to the knees,
But his legs left in the river,
Hapless haunches torn from him
No force of the gods was ever able,
Taara's wisdom them to mend,
Fasten back onto his body.
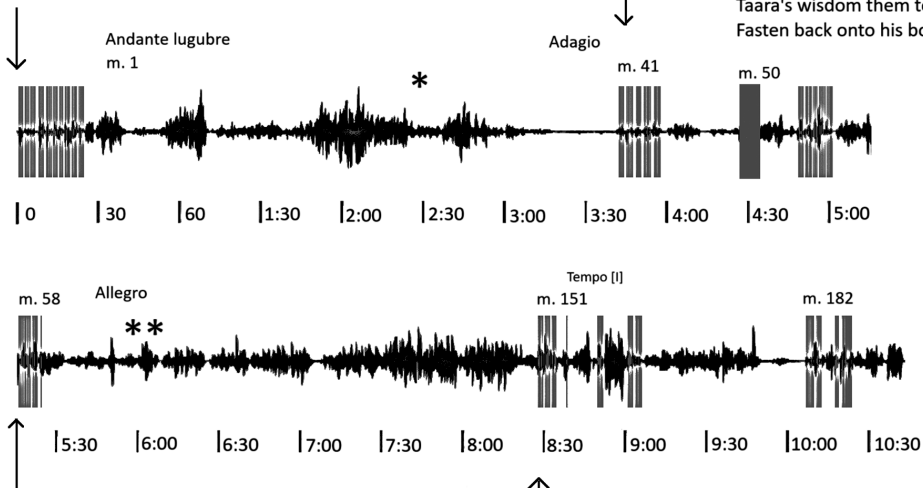
Verses 1004–1007:
Then the Kalev Heroes' son was set
On a horse of white astride,
'Long the secret paths was sent
To the borders of Hell's kingdom

Verses 1012–1020:
[Narrator:] When the son of the Kalev Heroes
Rolled up to those gates of stone,
To the door of the underworld,
From above there came a shout:
[Male choir:] "Hit your fist into the cliff!"
[Narrator:] Wrenching with his heavy hand he
Split the mighty cliff asunder, –
But his paw in stone was fettered,
Fist was held fast in the boulder.

Verses 1021–1025:
There he sits astride his horse
Now the son of the Kalev Heroes
With his hand bound to the cliff,
Keeps a watch o'er all the gates,
Guards in shackles th'other's shackles.

Example 1. Sound waveform of the 1973 recording of *The Epilogue of Kalevipoeg* (Twentieth Canto from Kreutzwald's epic): orchestral sections, during which the narrator remains mute, alternate with recitation.

In melodramas with orchestral writing as elaborate as in *The Epilogue of Kalevipoeg*, the aesthetic premise is not dissimilar to that of a Romantic genre par excellence: the symphonic poem. As demonstrated in Joanne Cormac's (2017, 285) study of Franz Liszt's symphonic poems, the aesthetics of melodrama had a strong impact on Liszt's output and 19th-century musical sensibilities in general. A symphonic poem, if propelled by a work of literature or philosophical contemplation, is usually meant to be performed so that the program is revealed to the audience in printed program notes, allowing the listener to decipher the literary intentions of the composer as the music unfolds. In concert melodramas, a similar mimetic goal is achieved by different means: the literary program, rather than printed, is presented as recited text during the performance. If symphonic poems can be pictorial in musically representing their literary sources (for instance, César Franck's *Le chasseur maudit* exemplifies many of the 19th-century favorite musical topics related to hunting calls, horseback riding, and malediction), the same is true even to a greater degree in melodramas performed as concert pieces—a genre in which literary explanations are almost impossible to ignore while listening to the work.

The Epilogue of Kalevipoeg relies on certain late 19th-century practices of musical signification in order to illustrate the uncanny story of reviving Kalevipoeg's dead body as a result of divine intervention. The central *Allegro* section, with its horn calls and tumultuous triplet figures, is built on the topic of horse riding ("Then the Kalev Heroes' son was set / On a horse of white astride"), and the melodrama concludes with a depiction of Kalevipoeg in hell, in which case descending whole-tone passages are in order—a device that, during the second half of the 19th century, became increasingly common in alluding to diabolical or otherwise mysterious topics.

The second compositional strategy (spoken text is performed throughout the work, mostly simultaneously with the music played by the orchestra) is represented in *Kalevipoeg's Dream* (Example 2). Here the narrator is active rather consistently for the whole duration of the work, with the exception of a short orchestral interlude at the beginning of *Andantino* (ca 6:00). It serves to depict daybreak and Kalevipoeg's awakening from magical sleep, surrounded by forest murmurs, and it includes a quotation of the well-known Estonian song *When I Was Still Young* (*Kui mina alles noor veel olin*). In this type of melodrama, musical form is tightly intertwined with the narrative presented in the recited text. The excerpt from the Twelfth Canto of Kreutzwald's epic that Tobias used as the basis of the melodrama is composed as a frame story (mm. 1–20, 21–102, and 103–134), the outer sections describing Kalevipoeg falling into slumber and awakening ("frame"), while the inner section contains a recollection of the forging of Kalevipoeg's sword in Ilmarine's smithy, as well as a story told by the ghostly bloodstained stranger (a reminder of Kalevipoeg's guilt) and Kalevipoeg's vain attempt to respond to his allegations. In conjunction with references to Kalevipoeg's slumber in the "frame" of the story (Example 2, music sample *), Tobias uses a leitmotiv characterized by whole-tone chord structures and descending movement in the upper voice, in accordance with the 19th-century practice of depicting magical sleep by various means of chromatic harmony (e.g., the *Schlafmotiv* in Richard Wagner's *Die Walküre* and *Siegfried*).

In Example 3, a page from the manuscript score of *Kalevipoeg's Dream* is reproduced, which serves to illustrate the problematics of reciting epic poetry in close relationship with orchestral accompaniment. The orchestration is markedly sparse in this particular episode in order to set the focus on the recitation. In Tobias's score, spoken text is provided above the staves of the string section, and although rhythm is not prescribed in the recitation part, the narrator must take care to keep pace with the music. For instance, as the forging of the sword is mentioned ("Secretly the sword was fashioned / In a small secluded smithy, / In a hidden cliff cave belly"), an imitation of the sounds of forging, played by cymbals, appears promptly. When the narrator continues to reveal that the workshop was of none other than the Finnish master blacksmith Ilmarine ("Deep inside this secret hill the / Journeymen of blacksmith Ilmar, / Master craftsmen underground, / Had set up the best of forges"), a figure of triplets, played by the clarinets, is given in Tobias's score—probably in reference to the opening movement of Jean Sibelius's Second Symphony (1902), elevated then to the status of a general symbol for Finnishness.

This kind of pictorialism, often encountered in 19th- and early 20th-century melodramas, underlines the role of melodramas as the *non plus ultra* of the literary mimetic preoccupations of the Romantic age. At the same time, this very feature has led melodramas as such to be perceived, at least from the viewpoint of certain threads in 19th-century aesthetics, as artistically problematic. While the multitude of melodramas composed in the 19th century attests to the former popularity of that genre in theater and on concert platforms, opinions over the aesthetic merits of melodramas remained markedly divided throughout that era.
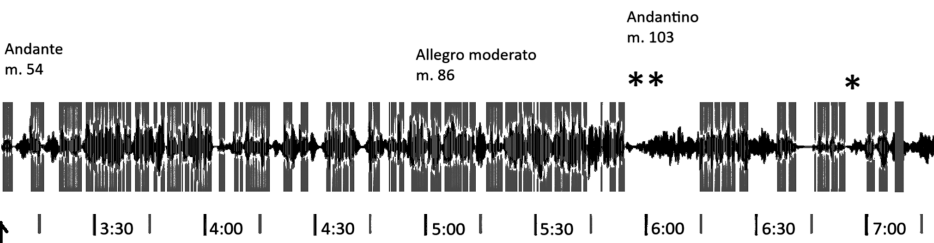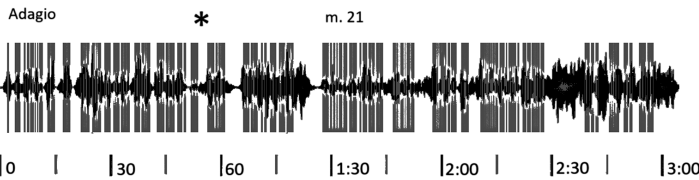
Frame

Verses 496–505:
Came the night, then rose the sun,
Rolled the sun, then rowed the evening
There anew to seam the night,
In a twirling repetition
As laid down by Grandfather's law.
Into months the days had grown,
Into months stretched calm of nights;
Dear good son of the Kalev Heroes
On his couch lay motionless,
Slept the sleep of wretchedness.

Kalevipoeg's Dream

Verses 523–:
Secretly the sword was fashioned
In a small secluded smithy,
In a hidden cliff cave belly.

Deep inside this secret hill the
Journeymen of blacksmith Ilmar [Ilmarine],
Master craftsmen underground,
Had set up the best of forges

Adagio   *   m. 21

|0 | |30 | |60 | |1:30 | |2:00 | |2:30 | |3:00

Andante
m. 54

Allegro moderato
m. 86

Andantino
m. 103

**   *

| | |3:30 | |4:00 | |4:30 | |5:00 | |5:30 | |6:00 | |6:30 | |7:00 |

Verses 565–:
With a timid tread there steps
Such a wan and pallid mankin
O'er the threshold in the smithy
/.../
Bloody welts were on his neck,
Bloody streaks were on his garment,
Bloody droplets were on his cheeks,
Some around his mouth congealed.

There the stranger started talking,
With entreaties speaking thus:
"Don't go using up your steel,
Wasting here your precious iron
On a sword meant for a murderer!"

Verses 600–:
Mighty son of the Kalev Heroes
Wished the stranger merely liar,
Scandalmonger just to call him
/.../

Frame

Verses 628–642:
At this time the rising sun
Hemmed the sky with shades of scarlet,
Shook the fogbanks into hiding.
There the stars start waning as they
Fell asleep on heaven's edge.
Dew upon the grasses glistened,
In the tranquil shadows round him
Lay the world from night's lap risen.
From all this the strong man noted,
Dear good son of the Kalev Heroes,
That the forms he'd just now seen
Had just been deceitful dreaming;
But of this he had no knowledge,
That for seven weeks he had been
Sleeping in his couch's lap.

*

pp

Kalevipoeg's Slumber

**

Flauto I   *ff*   *tr*

ff   *f*
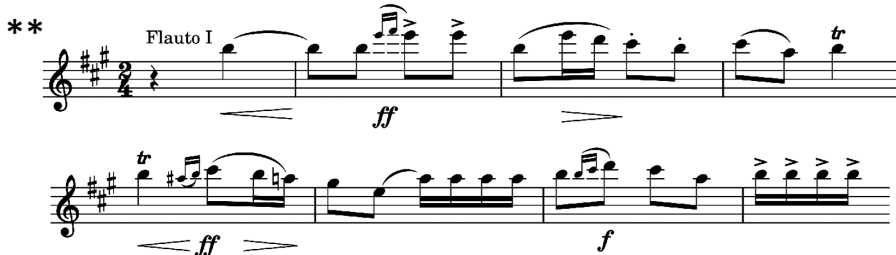
When I Was Still Young (*Kui mina alles noor veel olin*)

Example 2. Sound waveform of the 2023 recording of *Kalevipoeg's Dream* (Twelfth Canto from Kreutzwald's epic):
spoken text is performed consistently throughout the work, mostly simultaneously with the music played by the orchestra.

Example 3. A page from Tobias's manuscript score of *Kalevipoeg's Dream*.
To illustrate the creation of Kalevipoeg's sword in the workshop of the Finnish blacksmith Ilmarine,
an imitation of the sounds of forging appears in Tobias's score, as well as a Sibelian quotation played by the clarinets.

Conclusions

Rudolf Tobias's melodramas *Kalevipoeg's Dream* (1907) and *The Epilogue of Kalevipoeg* (1913) are eloquent examples of the two main compositional strategies that can be encountered in melodramas for narrator and orchestra. Melodramas with orchestral accompaniment posed several problems in terms of compositional technique in the 19th century and the early decades of the 20th century, as the text performed by the narrator could easily be sonically overshadowed by the orchestra. Therefore, in melodramas with a fully-fledged orchestral style (*The Epilogue of Kalevipoeg*) it was inevitable to compose the work in such a way that orchestral sections, during which the narrator remains mute, alternate with those featuring spoken text (without or with minimal accompaniment). The recitation thus functions as a poetic introduction to the orchestral section that follows. A different compositional strategy can be experienced in *Kalevipoeg's Dream* in which spoken text is performed rather consistently throughout the work, mostly simultaneously with the music played by the orchestra. That method not only calls for a certain kind of transparency in the orchestration but also results

in a particularly close relationship between the recitation and its musical "comments" (the imitation of the sounds of forging in *Kalevipoeg's Dream* being a case in point).

Which one of the two compositional strategies dominates in a melodrama can be visualized by analyzing a recorded performance of the work and deploying methods of speech recognition, as a result of which a sound waveform scheme is produced, with segments featuring spoken text highlighted. Depending on the properties of the recorded sound, the Estonian speech recognition and transcription editing service (Olev and Alumäe 2022), or similar tools developed for other languages, can be deployed to facilitate creating such analytical schemes.

Notwithstanding these differences in compositional strategies, Tobias's two melodramas form a diptych by virtue of their common literary topic. *Kalevipoeg's Dream* concentrates on the forging of Kalevipoeg's sword—the very same cursed sword that, in *The Epilogue of Kalevipoeg*, causes the death of the protagonist by dismemberment. Based on the epic *Kalevipoeg* by Friedrich Reinhold Kreutzwald, a monument of Estonian literature and a notable instance of European epic poetry in the Romantic era, these two melodramas inevitably appear to be an outpouring of Tobias's national pathos. At the same time, however, the particular story that Tobias chose from the epic also evokes the kind of bloodstained symbolism that can be associated with the fin-de-siècle "decadent" cultural situation. Tobias's Kalevipoeg-related works are remarkable manifestations of early 20th-century mythologism and warrant further scholarly attention in the growing body of research dedicated to the genre of melodrama.

Sources

Estonian Theatre and Music Museum (Eesti Teatri- ja Muusikamuuseum) (Eesti Ajaloomuuseum [Estonian History Museum]). Manuscripts in the Rudolf Tobias Collection (ETMM M6). Digitally available at the Museums Public Portal (Eesti Muuseumide Veebivärav) www.muis.ee.

Rudolf Tobias. *Kalevipoja unenägu* [Kalevipoeg's Dream]: ETMM M6:2/79:1. https://opendata.muis.ee/object/1646970

Rudolf Tobias. *Kalevipoja epiloog* [The Epilogue of Kalevipoeg]: *Melodramatiline epilog orkestri ja oreli saatel* [Melodramatic epilogue with orchestra and organ] (*Kalewipoja epilog*), ETMM M6:2/85:1; *Kalevipoja epilog*, ETMM M6:2/86:1. https://opendata.muis.ee/object/207709 and https://opendata.muis.ee/object/1647009

Sound recordings

Rudolf Tobias. *The Epilogue of Kalevipoeg* (or *Kalevipoeg põrgu väravas* [Kalevipoeg at the Gate of Hell]). Performed by Heino Mandri (narrator), Estonian Radio Symphony Orchestra, and conductor Neeme Järvi. 1973. Available in the archive of the Estonian Academy of Music and Theatre.

Rudolf Tobias. *Kalevipoeg's Dream*. Performed by Tamar Nugis (narrator), Estonian National Symphony Orchestra, and conductor Olari Elts. Concert *Rudolf Tobias 150*, broadcast by Estonian National Broadcasting (ERR), 10.06.2023.

References

Cormac, Joanne. 2017. *Liszt and the Symphonic Poem*. Cambridge University Press.

Dinslage, Patrick. 2018. *Edvard Grieg und seine Zeit*. Laaber Verlag.

Grimley, Daniel M. 2006. *Grieg. Music, Landscape and Norwegian Identity*. Boydell Press.

Hasselblatt, Cornelius. 2006. *Geschichte der estnischen Literatur*. Walter de Gruyter.

Kreutzwald, Friedrich Reinhold. 1961. *Kalevipoeg* [Critical edition with commentaries and appendices]. Paul Ariste (editor in chief). Eesti Riiklik Kirjastus.

Kreutzwald, Friedrich Reinhold. 2011. *Kalevipoeg. The Estonian National Epic*. Translated by Triinu Kartus. Eesti Kirjandusmuuseum [Estonian Literary Museum]; Kunst.

Kübler-Ross, Elisabeth. 1969. *On Death and Dying*. Macmillan.

Mabary, Judith A. 2021. *Contextualizing Melodrama in the Czech Lands: In Concert and on Stage*. Routledge.

Maurer Zenck, Claudia. 2009. "German Opera from Reinhard Keiser to Peter Winter." In *The Cambridge History of Eighteenth-Century Music*, edited by Simon P. Keefe. Cambridge University Press.

Mäkelä, Tomi. 2013. *Jean Sibelius und seine Zeit*. Laaber-Verlag.

Oehlenschläger, Adam Gottlob. 1913. *The Gold Horns*. Translated by George Borrow. Text available at www.gutenberg.org.

Olev, Aivo; Alumäe, Tanel. 2022. "Estonian Speech Recognition and Transcription Editing Service." *Baltic Journal of Modern Computing* 10 (3): 409–421. https://doi.org/10.22364/bjmc.2022.10.3.14

Talvet, Jüri. 2011. "Kalevipoeg, a Great European Epic." Kreutzwald, Friedrich Reinhold 2011. In *Kalevipoeg. The Estonian National Epic*. Translated by Triinu Kartus. Tartu, Eesti Kirjandusmuuseum [Estonian Literary Museum]; Kunst.

Tobias, Rudolf. 1995. *In puncto musicorum*, edited by Vardo Rumessen. Ilmamaa.

Tobias, Rudolf. 2012. *Kirjad* [Correspondence], edited by Vardo Rumessen. Estonian Classics.

Voelker, Elke. 2013. *Der estnische Komponist Rudolf Tobias (1873–1918). Leben und Werk*. Ruprecht-Karls-Universität Heidelberg, Zentrum für Europäische Geschichts- und Kulturwissenschaften.

Rudolfo Tobiaso herojinės melodramos *Kalevipoeg's Dream* ir *The Epilogue of Kalevipoeg*: kontekstas ir kompozicinės strategijos

Santrauka

Dvi estų kompozitoriaus Rudolfo Tobiaso (1873–1918) melodramos pasakotojui ir orkestrui – *Kalevipoeg's Dream* (1907) ir *The Epilogue of Kalevipoeg* (1913) – užima savitą vietą tarp kitų jo kūrinių. Šios melodramos, sukurtos pagal Friedricho Reinholdo Kreutzwaldo estų epą *Kalevipoeg* (1861), aptariant Tobiaso kūrybą dažniausiai buvo ignoruojamos ir traktuojamos tik kaip pasirengimas stambesniam opusui (kurio jam taip ir nepavyko parašyti) – operai. Straipsnyje siekiama parodyti, kad minėtos melodramos veikiau atstovauja tuo metu jau nusistovėjusiam žanrui ir gali būti laikomos reikšmingu indėliu į muzikinį mitologizmą po Wagnerio epochos. Antroje straipsnio dalyje siūlomas metodas, kaip galima vizualiai reprezentuoti šių kūrinių sakytinio teksto ir muzikinės formos santykį, kurį atskleisti palengvina estų kalbos atpažinimo ir transkripcijos redagavimo priemonių teikiamos galimybės.

Minėti Tobiaso kūriniai yra iškalbingas dviejų pagrindinių kompozicinių strategijų, su kuriomis susiduriama melodramose pasakotojui ir orkestrui, pavyzdys. XIX a. ir XX a. pirmaisiais dešimtmečiais melodramos su orkestro akompanimentu kėlė nemažai kompozicinės technikos problemų, nes pasakotojo atliekamą tekstą orkestras galėjo lengvai garsiškai užgožti. Todėl melodramos su visaverčiu orkestro vaidmeniu (tokios kaip *The Epilogue of Kalevipoeg*) buvo komponuojamos taip, kad orkestrinės padalos (kai pasakotojas tyli) kaitaliotųsi su tomis, kuriose skamba sakytinis tekstas (be akompanimento arba su minimaliu pritarimu). Vadinasi, deklamavimas funkcionuoja kaip poetinė įžanga į paskesnę orkestrinę padalą.

Kitokią kompozicinę strategiją galima įžvelgti *Kalevipoeg's Dream*, kurioje kalbamasis tekstas skamba gana nuosekliai per visą kūrinį, dažniausiai vienu metu su orkestro grojama muzika. Tokiam metodui būtinas tam tikras orkestro faktūros skaidrumas, bet kartu jis lemia itin glaudų deklamavimo ir jo muzikinių *komentarų* ryšį (pvz., kalimo garsų imitacija *Kalevipoeg's Dream*). Kuri iš šių dviejų kompozicinių strategijų melodramoje dominuoja, galima pamatyti analizuojant kūrinio įrašą ir pasitelkiant kalbos atpažinimo metodus, kuriais sukuriama garso bangos vizualinė reprezentacija su išryškintais sakytinio teksto segmentais. Siekiant palengvinti tokių analitinių schemų kūrimą, galima pasitelkti estų kalbos atpažinimo ir transkripcijos redagavimo priemonę (Olev ir Alumäe 2022) arba panašias kitoms kalboms sukurtas priemones.

Nepaisant aptartų kompozicinių strategijų skirtumų, abi Tobiaso melodramos dėl bendros literatūrinės temos sudaro diptiką. Melodramoje *Kalevipoeg's Dream* daugiausia dėmesio skiriama kalavijo kalimui – tam pačiam prakeiktam kalavijui, kuris kitoje melodramoje *The Epilogue of Kalevipoeg* lemia pagrindinio veikėjo mirtį. Šie du kūriniai, sukurti remiantis epu *Kalevipoeg* (estų literatūros paminklu ir žymiu romantizmo epochos Europos epinės poezijos pavyzdžiu), neišvengiamai atrodo kaip Tobiaso nacionalinio patoso išraiška. Vis dėlto konkretūs kraujo simbolika prisodrinti epizodai, kuriuos pasirinko Tobiasas, gali būti siejami ir su *fin-de-siècle*, t. y. dekadentiška, kultūrine situacija.

University of Utrecht, the Netherlands; University of Victoria, Canada   Santiago Guerra Fernández

Harmonizing Identities:
Jewish Composers and the Cultural Fusion of Tango in Interwar Poland's Third Space

Abstract. In exploring the infusion of Argentine tango into interwar Poland, this study delves into its unexpected impact on the country's cultural tapestry. Amid new-found independence, tango transcended borders, becoming a potent symbol of identity. The analysis probes the interplay of identities in Poland's interwar period, with a focus on the Jewish influence on Polish tango. Employing Homi K. Bhabha's "Third Space" and Stuart Hall's cultural identity theories, the paper navigates cultural negotiation, representation, and hybridity. Examples like Jerzy Petersburski's *To Ostatnia Niedziela* illustrate the dynamic fusion of Jewish and Slavic elements, challenging essentialist perspectives. The exploration extends to the Yiddish tango *Rivkele*, unveiling the nuanced interplay of cultural tensions, personal agency, and identity negotiation. Through these perspectives, the study enriches our understanding of how tango in interwar Poland transformed the musical landscape, shaping diverse identities and fostering cultural hybridization.

Keywords: tango, interwar Poland, hybridity, Jewish music, cultural identity.

Introduction

> He [who] does not have secure roots which fix him in place ... must continually plot for himself itinerant cultural routes which take him imaginatively as well as physically, to many places and into contact with many different peoples .... The grounded certainties of roots are replaced with the transnational contingencies of routes.
>
> (McLeod, *Beginning Postcolonialism* 1969, 215)

In the vibrant streets of Warsaw, a city far removed from the sultry cadences of the Latin world, an unexpected muse danced into existence—the tango. The intoxicating allure of Argentine passion weaved its way through the cobblestone alleys of the Eastern European metropolis. Here, in the bosom of new-found independence and cultural liberation, Poland fell under the spell of a music that transcended borders and whispered secrets of longing and desire. Chronologically, tango is a "turn of the century" event; it developed in the second half of the 19th century between Buenos Aires and Montevideo (Vega 2016, 29). Originating in the lower classes of both cities, it arose from the fusion of elements from Afro-Argentine and Afro-Uruguayan cultures, along with influences from Creole locals and various waves of European immigration. This artistic and cultural hybridization has shaped the tango into a significant symbol of identity in the Rio de la Plata region, transcending geographical boundaries and inviting diverse cultures into its transformative embrace (UNESCO 2008).

This exploration of tango's evolution uncovers a pivotal historical juncture: Poland's interwar period following its independence in 1918, after more than a hundred years of partitions by Prussia, the Austro-Hungarian and the Russian Empires (Davies 2001, 100–101). Within the dynamic context of a time characterized by sweeping social changes and a flourishing of artistic expression, tango emerges as a compelling catalyst, injecting fresh vitality and allure into Poland's popular music landscape. The journey here serves a dual purpose: first, to dissect the melodies and rhythms that resonated through Polish interwar society, and second, to delve into the intricate interplay of identities, particularly the intriguing question of Jewish influence, within this musical phenomenon. Thus, as the essay delves deeper, it will uncover how Polish tango, despite its geographical distance from its South American roots, functions as an illuminating lens through which to scrutinize the nuanced intersections of music, identity, and hybridization.

1. Theoretical Framework: Navigating Cultural Identity and Hybridity in the Jewish-Polish Tango

Within the realm of cultural studies and postcolonial theory, the analytical approach of this paper draws on the illuminating ideas of Homi K. Bhabha's "Third Space" (Bhabha 1994) and Stuart Hall's perspectives on cultural identity and diaspora (Hall 1994). These influential theoretical frameworks serve as valuable tools, offering insights into the intricate interplay of cultural elements and the ever-evolving nature of identities within the Polish interwar music scene. In this section, this paper explores these frameworks, providing a nuanced lens through which to examine the multifaceted dynamics of cultural negotiation, representation, and hybridity.

1.1. Homi K. Bhabha's Concept of Third Space

The concept of "third space" is a key idea developed by postcolonial theorist Homi K. Bhabha in his work, particularly in his influential 1994 book, *The Location of Culture*. Bhabha's concept of the third space is a complex and somewhat abstract notion that explores the dynamics of cultural identity, hybridity, and the effects of colonialism and cultural contact. In essence, the third space represents an in-between or liminal space that arises when two cultures or identities interact, especially in the context of colonialism and postcolonialism. It's neither the dominant culture (the first space) nor the subordinate culture (the second space), but a space where new forms of identity and culture can emerge through the interplay and negotiation between the two (Bhabha 1994, 37).

Bhabha emphasizes the idea of cultural hybridity in the third space, where cultures mix and influence each other in unexpected ways. It's not a simple blending, but a complex process in which elements of both cultures are transformed and reconfigured. The third space is characterized by ambiguity and contestation and is a site of struggle where dominant and subaltern cultures clash and negotiate their positions. This ambiguity challenges fixed notions of identity and culture. In the third space, individuals and communities negotiate their cultural identities and create new forms of expression and identity that may not conform to traditional or colonial categories. Bhabha sees the third space as a site of potential resistance and agency, where subaltern groups can assert their agency and challenge oppressive power structures (Bhabha 1994, 37).

1.2. Stuart Hall's Theories of Cultural Identity and Representation

Stuart Hall, a prominent cultural theorist, presents a similar perspective on cultural identity, emphasizing its dynamic and socially constructed nature. He rejects the notion of fixed and essential identities and proposes instead that identities are constantly evolving constructs shaped by various forms of representation. Syncretism, as Hall describes it, is the process by which elements from different cultures are critically appropriated and blended. This mixing goes beyond mere borrowing; it involves a disarticulation of established signs and a rearticulation of their symbolic meanings. This process of deconstruction and reconstruction is not passive; it is an active, creative endeavor that challenges the dominance of the master codes of the dominant culture, including language, images, and symbols (Hall 1994, 236).

Central to Hall's ideas is the concept of representation itself, where he argues that cultural texts actively influence how individuals perceive themselves and others. Cultural representations, including media, art, and discourse, are not passive reflections of reality but powerful agents in the construction and shaping of identities (Hall 1994, 222). Hall's theory of cultural identity is also closely linked to the notion of cultural politics, in which different groups engage in struggles over meanings and representations, negotiating how they are represented and recognized in society (Hall 1994, 226). This perspective recognizes the complexity of identity, acknowledging that individuals often inhabit multiple and intersecting identities influenced by factors such as race, gender, ethnicity and social class (Hall 1994, 226). Before delving straight into the analysis of concrete musical examples within this theoretical framework, it is important to provide a brief overview of the history of tango in Poland.

2. Tango's Journey in Poland: A Fusion of Cultures

In her article, Juliette Bretan delves into the revitalized atmosphere that accompanied Poland's regained independence in 1918 (Bretan 2017). This period coincided with a wave of jazz, tango, and cabaret that swept across Europe from west to east. The rebirth of the Polish state after 123 years of partitions and conflict set the stage for a renewed cultural movement to flourish. This new-found sense of freedom provided an ideal backdrop for innovation as Poland welcomed modernity into its brand-new borders. Drawing on influences from both East and West, the nation created a distinctive musical identity that resonated with its global aspirations (Bretan 2017).

The introduction of tango to Poland can be traced back to 1913 when Victor Jacobi's opera *Targ na Dziewczęta* (Girls' Market) was performed in Warsaw. Although this performance had limited direct impact, the tango gained momentum in Poland through gramophone records, radio broadcasts, and media coverage. Polish tangos developed a unique character influenced by Klezmer music, featuring softer melodies and harmonies that diverged from traditional bandoneon rhythms. This evolution reflected the emotional nuances of Polish light music at the time, making tango an integral part of Poland's revitalized popular music scene (Bretan 2017, "First steps").

The interwar period, until the mid-1920s, saw tango sharing the dance floor with other popular styles such as one-step, shimmy, fox-trot, and waltz. However, it wasn't until 1925 when Zygmunt Wiehler composed "Nie dziś, to jutro" (If not today, then tomorrow) for Hanka Ordonowna that Polish tangos gained widespread popularity. This tango fever in Poland was primarily fueled by foreign recordings as Warsaw wasn't a hub for touring Argentine musicians like Paris or Berlin. Poland's readiness to embrace exotic novelties contributed to the tango's rapid adoption. As Placzkiewicz suggests (Placzkiewicz n.d.),

> The trend of the tango in Poland originated from the West. However, it's important to note that Warsaw, unlike Paris, Madrid, or Berlin, wasn't a destination for artistic embassies of Argentine musicians and singers touring the world. The tango found its way to Poland through gramophone records, newspaper rumors, and radio broadcasts. Poland was simply ready to embrace it, as there had always been a sort of appetite for exotic novelties.

Chór Dana, founded in 1928, played a significant part in popularizing tango in Poland. They adopted Argentinian melodies and included songs in Spanish in their repertoire, contributing to the tango's allure. Mieczysław Fogg, a member of the group, recounted how they adopted beloved Argentinean melodies and perfected the Spanish accent under the tutelage of the wife of the co-owner of a local lingerie factory called Asco (Bretan 2019). The success of evoking the Argentine origins of the tango was not limited to Chór Dana, however. Meanwhile, the Gold Orchestra, led by Henryk and Artur Gold, transitioned to tangos and waltzes already in 1925, creating an exotic and nostalgic atmosphere (Bretan 2017, "First steps"). Another important figure of the period was Jerzy Petersburski, a prolific Jewish songwriter that created a vast repertoire including popular songs, tangos, foxtrots, and waltzes (Cyfrowa Biblioteka Polskiej Piosenki n.d., "Jerzy Petersburski").

During those years the Qui Pro Quo cabaret theater and the Morskie Oko, led by Julian Tuwim and Marian Hemar, engaged in a spirited rivalry for prominence, featuring rising interwar stars such as Eugeniusz Bodo, Mieczysław Fogg, and Hanka Ordonówna. This constellation of artists collectively defined the vibrant era. Mieczysław Fogg, known for his deeply expressive voice and versatile style, became a popular crooner who skillfully imbued popular melodies and tangos with an aura of intimacy and sentimentality. Alongside him, artist Hanka Ordonówna emerged as a multifaceted icon, captivating audiences with her acting, singing, and dancing talents. Her seamless integration of tango into her performances, both on stage and in film, solidified her status as a symbol of the era's dynamic entertainment scene (Bretan 2017, "First steps").

Despite challenges such as the Wall Street Crash in 1929, Poland's tango culture flourished during the Great Depression. The establishment of the Adria Café in 1931 played a pivotal role in fostering this musical genre (Webber 2018). At the same time, Syrena Records, a record label founded in 1904 under Juliusz Feigenbaum's leadership, played a vital role in documenting Poland's diverse musical landscape. Feigenbaum, the founder of Syrena Records, embodied this ambiance perfectly. He was a Catholic with Jewish heritage and had a diverse career as a musician, composer, inventor, and entrepreneur (Bretan 2017, "A whirl of influences"). In 1929, the company's adoption of advanced electric recording technology led to better-quality shellac discs and a name change to Syrena-Electro. The company emerged as a cornerstone of Poland's interwar music scene, offering various genres, including waltzes, foxtrots, pasodobles, slow foxes, polkas, and rumbas. Director-composer Henryk Wars played a pivotal role in the company, not just composing some of the most well-known songs of the time, such as the classic "Miłość ci wszystko wybaczy" (Love forgives all) but also fostering other Jewish composers (Petersburski, among others), helping them to produce their music (Cyfrowa Biblioteka Polskiej Piosenki n.d., "Henryk Wars").

Through active engagement with the tango, a unique Jewish identity began to take shape within the Polish tango scene. This identity was not a mere mirror reflecting Argentine or Polish culture but rather a distinct representation of the Jewish experience in Poland. It incorporated themes deeply rooted in Jewish traditions, values, and cultural nuances. The tango functioned as a cultural text that actively participated in the construction of this Jewish identity. It was far from being a passive reflection of reality; instead, as Hall would suggest, it emerged as a dynamic force that actively influenced how Jewish individuals perceived themselves and their cultural community within the broader Polish context (Hall 1994, 222).

In the lead-up to World War II, tenor Janusz Poplawski recorded the poignant tango "Zlociste chryzantemy" (Golden Chrysanthemums), symbolizing the end of an era and the impending war. The song's imagery and heartfelt lyrics served as a farewell to carefree days. In an atmosphere of uncertainty, the echoing notes of "Zlociste chryzantemy" were captured, creating a musical snapshot that would come to symbolize both the

end of an era and the impending upheaval of war, before Germany invaded on September 1st. The lyrics paint a vivid picture—golden chrysanthemums, delicately held in a crystal vase, adorn a piano. In this scene, sorrow and grief find solace as tearful reflections are met by hands reaching out to the ethereal blossoms. Amid the delicate imagery, a haunting question is whispered into the air: "Why did you leave?" The melancholic melody and heartfelt words linger like a farewell to the carefree days that are fading away (Placzkiewicz n.d.).

3. Intersection of Racial Identity and Music Composition: A Lens on the Question of "Jewishness" in Music

In his comprehensive work entitled "Nationalism, Chauvinism and Racism as Reflected in European Musical Thought," Andrzej Tuchowski explores the complex interplay of these concepts within the musical landscape of the interwar period. A particularly valuable chapter of his work for the purposes of his paper here focuses on the consideration of the Jewish question within the realm of Polish music (Tuchowski 2019, 116–127). This exploration serves as a guide to navigating the perspectives of early 20th-century intellectuals. Tuchowski's analysis invites the reader to examine the prevailing views on the Jewish question and its impact on composition, offering insights into the intersection of culture, ethnicity, and musical creativity during a transformative period in history.

In his writings on the "Jewishness" of Polish music, Józef Reiss (1879–1956), a prominent Polish musicologist and music encyclopedist, explores the relationship between racial identity and musical composition in what it could be considered an exploration of the Polish *Rassenkunde* (Reiss 1928), drawing from previous German theories on the topic (Gunter 1922). He contends that racial characteristics manifest in musical expression and influence the creative inclinations of composers. This perspective suggests that distinct musical qualities associated with different races and nations influence elements such as melody, rhythm, and emotional content. Reiss's critique is particularly directed at Jewish composers, highlighting what he perceives as a lack of authenticity in their efforts to create music that he deems "Jewish enough." He contends that composers should inherently infuse their compositions with characteristics unique to their ethnic backgrounds. In the case of Jewish composers, Reiss implies that their music should unmistakably reflect the distinctive cultural and historical experiences of the Jewish people (Tuchowski 2019, 117–119).

Another participant in the discourse on racial issues in music was Zofia Lissa, a young scholar in the 1930s. Despite her later embrace of Marxist-Leninist views, in 1934 she surprisingly spoke favorably of "racial science" and recognized the potential of anthropological research into the racial aspects of artistic phenomena (Tuchowski 2019, 123). Lissa distinguished between the scientific study of human races and racism as a political doctrine aimed at establishing the dominance of one race over others. While she acknowledges the potential harm, she sees value in exploring "racism" within the realm of science. It is worth noting that the term "racism" had a different connotation at the time, more in line with what we would now call ethnic studies. According to these views, the racial identity of composers creates predispositions and can provide some insight into their musical creations (Tuchowski 2019, 123–127).

As this paper delves into the complexities of racial identity's influence on artistic expression, it's intriguing to apply this perspective to the realm of music. During the interwar period in Poland, a fascinating fusion of Slavic elements intertwined with global inspirations emerged in the music scene. This will be examined in the following lines.

4. From Warsaw to Moscow: The Polish Tango's Journey through the Tango "To Ostatnia Niedziela" (*Utomlyonnoye Solntse*)

In 1936, composer Jerzy Petersburski, in collaboration with lyricist Zenon Friedwald, embarked on a remarkable musical journey with the creation of "To Ostatnia Niedziela" (The Last Sunday). The musical composition captures the profound farewell between former lovers, an intense emotion that transcended cultural boundaries at the time. This song found a special place in the hearts of listeners, becoming a classic song and a canvas for various artists, most notably Mieczysław Fogg (Fogg 1936).

The song opens with a melancholic tone through the usage of a minor key, significantly slower tempo than the traditional Argentinian tangos, rubato and emotional dynamics. A lush orchestration, including instruments like the bandoneon and violin evoke a sense of nostalgia and emotion, with tango syncopated rhythms (eighth note rhythms interspersed between sixteenth notes) resonating further intensifying the dramatic atmosphere. The bandoneon, with its melancholic and expressive timbre, holds a special place in the

world of music, particularly within the context of Polish tango orchestras. Originating from South America, this enigmatic instrument's sound (similar to the traditional accordion) is characterized by its haunting and somewhat mournful quality, which effortlessly infuses the music it touches with nostalgia and sentiment. The instrument is distinguished by its unique features: multiple reeds that vibrate when air is pumped through them, a button keyboard on both sides for different pitches, and bisonoric capabilities allowing two pitches per button (Marcelo Drago 2008, 16–18). Its capacity to sustain notes and shape phrasing enabling subtle shifts in volume and tone allows musicians to convey deep emotions, making it an ideal choice for music that seeks to evoke this type of melancholy and introspection. Additionally, the prominent use of the clarinet in the accompaniment in "To Ostatnia Niedziela" mirrors the way the instrument is often featured in klezmer music. Mournful, yet spirited, the sound of the clarinet evokes the distinctive character of Jewish melodies. Another **defining element of klezmer music present here is the recurring presence of the "doina,"** an improvised and expressive cadenza, often performed on the clarinet or violin, which serves as the introductory passage for the song (Lader 2015).

Lyrically, "To Ostatnia Niedziela" tells a story of lost love and bittersweet memories, of farewell, and the song's character evokes a sense of introspection, allowing listeners to connect and reflect with their own emotions. These aspects of the music are reminiscent of the Yiddish concept of Haimishkeit (longing for the world as we found it) which conveys a sense of warmth and familiarity associated with traditional Jewish life (Brent 2020). This feeling of cultural melancholy could be seen as reflective of the yearning for the past and a way of life that may have been disrupted or lost. The theme of nostalgia and longing for a past love is a universal sentiment, but it could also be interpreted as echoing the Jewish diaspora experience, where memories of a homeland and lost connections are often cherished. The chorus lyrics follow (Fogg 1936):

Polish:
    To ostatnia niedziela
    dzisiaj się rozstaniemy,
    dzisiaj się rozejdziemy
    na wieczny czas.
    To ostatnia niedziela,
    więc nie żałuj jej dla mnie,
    spojrzyj czule dziś na mnie
    ostatni raz.

English:
    This is the last Sunday,
    today we will part,
    today we will say goodbye
    for eternity.
    This is the last Sunday,
    so don't regret it for me,
    look tenderly at me today
    for the last time.

As the tango grew in popularity, it inadvertently became intertwined with the turbulent history of World War II. During the war, "To Ostatnia Niedziela" found itself in the most harrowing of circumstances. Its haunting melody accompanied Jewish prisoners on their tragic marches within the confines of concentration camps. The song served as a stark and unintentional soundtrack to the unbearable suffering and hardship endured by those interned in these camps (Fogg 1936, description). After the war, the tango underwent a transformation as it crossed into Soviet lands. A Russian version entitled "Utomlyennoye Solntse" (Weary Sun) was arranged by Iosif Alveg and performed by the celebrated Leonid Utyosov. This adaptation marked the beginning of a deep and lasting connection between the song and the Russian people. The impact of "Utomlyennoye Solntse" transcended the war's end. It became an integral part of the Russian cultural fabric—a reflection of shared experiences and a testament to the indomitable human spirit. Its timeless qualities found their place in cinematic productions like Nikita Mikhalkov's *Burnt by the Sun* (1994), further solidifying its status as one of Russia's most beloved tangos (Fogg 1936, description).

In the case of "To Ostatnia Niedziela", elements of Jewish musical heritage can often be discerned, where the individual voices of Jewish composers may introduce nuanced elements that reflect their cultural identity and historical narrative. Thus, Lissa's previous assertion that musical expressions can retain features associated with their racial or national background has some validity (Tuchowski 2019, 123). While Lissa's perspective offers valuable insights into how cultural and historical contexts can shape artistic output, it is necessary to approach it critically. Essentialism, the notion that certain characteristics are inherent to certain racial or ethnic groups, can oversimplify complex creative processes: even if ethnicity may influence an artist's point of view, artistic expression results from a complex interplay of elements.

Adding to that, Bhabha's concept of the third space emphasizes here the in-between, liminal spaces that emerge when different cultures or identities interact (Bhabha 1994, 38). This concept allows us to explore how the tango evolved as it moved from its Polish origins to Russia, carrying with it elements of Jewish musical heritage. In the third space, cultural hybridity occurs, where different cultures mix and influence each other in unexpected ways. This is particularly relevant to the tango's transformation, as it integrated elements of Jewish musical heritage into its melodies and arrangements during its journey. The third space is also characterized by ambiguity and contestation, challenging fixed notions of identity and culture. In the case of "Ostatnia Niedziela", the tango's adaptation and reinterpretation in Russia reflected a negotiation of cultural identities and expressions (Fogg 1936). Russian performers and audiences engaged with this music in a way that was both influenced by their cultural context and enriched by the tango's distinct Jewish elements. In the following section, this paper will delve into the complex interplay of identities in the tango "Rivkele" (Białostocki 1932) which further illustrates the dynamics of the third space and cultural hybridity. This composition, deeply rooted in Yiddish and Polish themes, offers a compelling exploration of how music can transcend cultural boundaries and create a space where diverse identities converge and evolve.

5. Yiddish Tango between Racial Tensions: The Tale of Rivkele

Created by the Polish Jewish composer Zygmunt Białostocki, the tango "Rebeka" (in Yiddish: Rivkele) stands as one of his most popular and frequently recorded musical creations. With ingenious artistry, Białostocki seamlessly integrated fragments of well-known Chasidic niggunim melodies (religious Jewish vocal music) into the fabric of the composition (Stern n.d.).

The story revolves around the touching account of a Jewish shop assistant struggling with poverty. Her life takes an unexpected turn when, while buying a newspaper, she falls in love with a handsome non-Jewish man. Through her dreams, she imagines a more promising future with him. The tango masterfully portrays the intricate dance between longing, social boundaries, and aspirations for a better existence (Bretan 2020). Although this song is presented in various editions in Polish and Yiddish, this analysis is only concerned with the Yiddish version. In this rendition, the character of Rivkele steadfastly resists the advances of a Polish nobleman because of her unwavering devotion to Jewish traditions and values. This adaptation adds complex layers of cultural tension and personal conviction to the narrative, encapsulating a profound clash of identities and emotions. The lyrics of the Yiddish version follow (Grochowski 2021):

> I won't ask
> more than a small dowry.
> For me you'll convert [to Christianity],
> and in my palace I'll take you to me...
>
> Oh, you my destined one,
> your sweet words
> are as beautiful as you are
> But my father and mother and the whole town
> will curse me:
>
> 'Rivkele the small
> charming beautiful one
> has run off with a Christian
> And instead of a synagogue she goes to church.'
> I'll only be your friend.

The story of the Yiddish tango "Rivkele" offers a fascinating lens through which questions of agency and cultural negotiation can be examined. Stuart Hall's cultural politics theorization underscores the pivotal role of culture in shaping identities and power dynamics (Hall 1994, 226). Within the context of "Rebeka"/ "Rivkele", the central character, Rivkele, embodies agency through her actions and choices. Her initial attraction to a non-Jewish man, followed by her subsequent resistance rooted in her commitment to Jewish traditions and values, highlights the negotiation of identities.

The song's fusion of Yiddish and tango elements serves as a living embodiment of Homi Bhabha's concept of hybridity (Bhabha 1994, 37). It masterfully blurs the boundaries between cultural traditions, giving rise to a unique cultural creation that defies easy categorization. This intricate amalgamation reflects the multifaceted nature of identity and culture, especially in contexts marked by racial and cultural tensions. Within Bhabha's conceptualization of resistance within the third space, Rivkele's character continues to exemplify this dynamic. Her actions and choices become a testament to the complexities of cultural negotiation, as she navigates the clash between religious and cultural values. The lyrics and narrative vividly depict this collision, shedding light on the intricate web of representation and identity woven into such encounters (Grochowski 2021).

Conclusion

In retrospect, the interbellum period in Poland stands as a pivotal era marked by the transformative fusion of Argentine and Polish cultures within the tango scene. Introduced through various media such as gramophone records, newspapers, and radio broadcasts, tango quickly rose to prominence and reshaped the country's musical landscape. Influential figures such as Henryk Wars, Mieczysław Fogg, Hanka Ordonówna, and Jewish composers Artur Gold, Jerzy Petersburski, and Dawid Białostocki were instrumental in promoting this cultural shift. Moreover, the significant contributions of the Jewish community, facilitated by Syrena Records, added another layer of complexity to the tango narrative, giving rise to genres such as Yiddish-Polish tango and Jewish tango in Poland, which skillfully weave together diverse cultural influences.

When viewed through the analytical frameworks of Homi Bhabha and Stuart Hall, and considering previous scholarly insights from the perspectives of Zofia Lissa and Jozéf Reiss on the concept of Jewishness in music, tango emerges as a veritable third space that defies easy categorization. It represents a musical hybridity that transcends the boundaries of Argentine, Polish, and Jewish influences, a testament to the processes of negotiation and representation at play. This fusion embodied fluid identities and vividly demonstrated music's ability to transcend cultural divisions. The enduring legacy of this tango phenomenon, born of the collaborative efforts of both Jewish and non-Jewish musicians, continues to resonate today. It serves as a lasting testament to the interplay of cultures and the power of music to bridge divides, creating a cultural tapestry that remains a poignant reflection of its time. In tango's melodic strains and lyrical tales, one can find not only the voices of the past, but also a profound reminder of the enduring human spirit and its ability to find harmony amid diversity.

References

Bhabha, Homi K. 1994. *The Location of Culture.* Routledge.

Brent, Frances. "The World as They Found It: How the mid-century modernism of J. D. Salinger and George Segal reflected an American Jewish generation." *Tablet,* August 31, 2020. https://www.tabletmag.com/sections/arts-letters/articles/midcentury-modernism-brent.

Bretan, Juliette. "Polish Tangos: The Unique Interwar Soundtrack to Poland's Independence." *Culture.pl Series: Jazz,* November 20, 2017. https://culture.pl/en/article/polish-tangos-the-unique-interwar-soundtrack-to-polands-independence.

Bretan, Juliette. "Jazz: Tango with a Polish Twist: The International Roots of Interwar Music." *Culture.pl Series: Jazz,* March 11, 2019. https://culture.pl/en/article/tango-with-a-polish-twist.

Bretan, Juliette. "From 'Last Sunday' to 'Last Shabbos': Poland's Legendary Jewish Tangos." *Culture.pl,* June 30, 2020. https://culture.pl/en/article/from-last-sunday-to-last-shabbos-polands-legendary-jewish-tangos.

Cyfrowa Biblioteka Polskiej Piosenki. "Jerzy Petersburski." Accessed September 5, 2023. https://bibliotekapiosenki.pl/osoby/Petersburski_Jerzy.

Cyfrowa Biblioteka Polskiej Piosenki. "Henryk Wars." Accessed September 6, 2023. http://archiwum.bibliotekapiosenki.pl/Wars_Henryk.

Davies, Norman. 2001. *Heart of Europe: The Past in Poland's Present.* Oxford University Press.

Drago, Alejandro Marcelo. 2008. "Instrumental Tango Idioms in the Symphonic Works and Orchestral Arrangements of Astor Piazzolla. Performance and Notational Problems: A Conductor's Perspective." Ph.D. diss.

Gunter, Hans. 1922. *Rassenkunde Des Deutschen Volkes.* J.F. Lehmann.

Hall, Stuart. 1994. "Cultural Identity and Diaspora." In *Colonial Discourse and Postcolonial Theory: A Reader,* edited by P. Williams and L. Chrisman, 222–237. Columbia University Press.

Lader, Jennifer. "Klezmer Evokes Human Spirit, Past and Present." *Bethlehem Group of Hadassah Greater Philadelphia,* September 4, 2015. https://www.jewishlehighvalley.org/news/klezmer-evokes-human-spirit-past-and-present.

McLeod, John. 1969. *Beginning Postcolonialism.* Manchester University Press.

Mieleszczuk, Olga. "Rivkele" in LyricsTranslate, posted by Oktawian Grochowski on April 3, 2021, accessed on July 6, 2023, https://lyricstranslate.com/es/rivkele-rivkele.html-1.

Placzkiewicz, Jerzy. "El Tango en Polonia, 1913–1939." *Todo Tango*. Accessed December 26, 2023. https://www.todotango.com/historias/cronica/165/El-tango-en-Polonia-1913-1939/.

Reiss, Józef. 1928. "Dusza żydostwa w muzyce" [The Jewish Spirit in Music]. *Muzyk wojskowy* 9–14.

Stern, Shmuel. "The Nigun's Influence on the Soul." In Shirat HaLev (The Song of the Heart): Music In *Kaballah*, translated by Gita Levi. Accessed July 4, 2023. http://www.nigun.info/kaballah.html.

Tuchowski, Andrzej. 2019. "Nationalism, Chauvinism and Racism as Reflected in European Musical Thought and in Compositions from the Interwar Period." In *Eastern European Studies in Musicology* 14: 116–127.

UNESCO. 2008. "Tango". https://ich.unesco.org/en/RL/tango-00258.

Vega, Carlos. 2016. *Estudios para los orígenes del tango argentino*. Universidad Católica Argentina. Instituto de Investigación Musicológica. http://bibliotecadigital.uca.edu.ar/repositorio/libros/origenes-tango-argentino-vega.pdf.

Webber, Alex. "A Drink to the Times: A Look Back at Warsaw's Inter-War Party Scene." *First News*, November 12, 2018. https://www.thefirstnews.com/article/a-drink-to-the-times-a-look-back-at-warsaws-inter-war-party-scene-3234.

Music recordings

Fogg, Mieczysław. "Ostatnia niedziela," 1936. YouTube video, 3:19. Posted by 240252, September 20, 2007. https://www.youtube.com/watch?v=N-hg58QQmdc.

Białostocki, Zygmunt. "Rivkele – Rebeka Yiddish Tango" 1932. YouTube video, 5:18. Posted and performed by Olga Mieleszczuk, February 9, 2016. https://www.youtube.com/watch?v=ENSFSYqqfOk.

Suderinti tapatybes: žydų kompozitoriai ir kultūrinė tango sintezė tarpukario Lenkijos *trečiojoje erdvėje*

Santrauka

Išsamioje studijoje nagrinėjamas argentinietiškojo tango skverbimasis į tarpukario Lenkiją, atskleidžiamas netikėtas šio žanro poveikis šalies kultūriniam audiniui. Atgautos nepriklausomybės fone tango peržengė sienas ir tapo galingu lenkų tautos tapatybės simboliu. Analizuojama sudėtinga tapatybių sąveika tarpukario Lenkijoje, ypatingą dėmesį skiriant žydų įtakai lenkiškajam tango. Straipsnio teoriniai principai grindžiami įžvalgomis Homi K. Bhabha'os *trečiosios erdvės* ir Stuarto Hallo kultūrinio tapatumo teorijomis. Minėtos sistemos suteikia tvirtą pagrindą, padedantį orientuotis sudėtingame ir dinamiškame kultūrinių derybų, reprezentacijos ir hibridiškumo kontekste. Per šią prizmę siekiama atskleisti transformuojantį tango vaidmenį formuojant daugialypę tapatybę Lenkijos aplinkoje. Tyrimas remiasi konkrečiais pavyzdžiais, o vienas jų – Jerzy Petersburskio tango *To Ostatnia Niedziela*, kuris tinka kaip iliustratyvus atvejo analizės objektas. Ši kompozicija reprezentuoja dinamišką žydų ir slavų elementų sintezę lenkiško tango atveju ir veiksmingai meta iššūkį esencialistinėms perspektyvoms, kuriomis bandoma supaprastinti kultūrinį sudėtingumą. Nagrinėjant šį ir kitus kūrinius, atskleidžiami tapatybės derybų, kultūrinės simbiozės ir sudėtingo įvairių elementų susipynimo sluoksniai, būdingi tarpukario Lenkijos muzikiniam garsovaizdžiui.

Tyrimas apima ir žydų tango *Rivkele*, sąlygojantį subtilų kultūrinių įtampų, individualaus tarpininkavimo ir derybų dėl tapatybės sąveikos suvokimą. Šis konkretus tyrimo aspektas atskleidžia, kaip tango aktyviai dalyvavo kuriant unikalią žydų tapatybę platesniame Lenkijos sociokultūriniame kontekste. Žydiškasis tango yra ne tik muzikinio importo apraiška, bet ir priemonė, padedanti įveikti sudėtingas kultūrinės dinamikos, individualaus tarpininkavimo ir tapatybės kūrimo sankirtas. Šios kruopščiai nagrinėjamos perspektyvos gerokai praturtina mūsų supratimą apie tai, kaip tango tapo transformuojančia jėga tarpukario Lenkijos muzikiniame garsovaizdyje. Jame neapsiribojama paviršutiniška apžvalga, bet yra atskleidžiami įvairūs kultūrinių derybų ir hibridiškumo sluoksniai, būdingi šiam istoriniam tarpsniui. Daugialypės tapatybės formavimasis platesniame kultūrinės hibridizacijos kontekste tampa svarbiausiu akcentu, parodančiu ilgalaikį tango palikimą formuojant tarpukario Lenkijos socialinį ir kultūrinį audinį.

Apibendrinant galima teigti, kad tyrimas atskleidžia argentinietiškojo tango įtaką tarpukario Lenkijos kultūriniam audiniui. Pasitelkiant teorines sistemas, analizuojant ryškiausius kūrinius ir atskleidžiant niuansuotą kultūrinių elementų sąveiką, reikšmingai prisidedama prie supratimo, kaip tango tapo katalizatoriumi, pakeitusiu muzikinį garsovaizdį, suformavusiu įvairias tapatybes ir paskatinusiu unikalią kultūrinę hibridizaciją tarpukario Lenkijoje.

Arthur Kaptainis

Pomp and Canadian Circumstance:
Sir Ernest MacMillan's *Cortège Académique*

Abstract. Son of a Presbyterian minister and educated partly in Edinburgh, Sir Ernest MacMillan (1893–1973) embodied the once-dominant British tradition in Canada by the very title (conferred in 1934 during a brief revival of royal honours) attached to his name. Yet MacMillan was conscious of the heterogeneous makeup of the country he loved and expressed this awareness by making arrangements of French-Canadian folksongs and participating in an expedition in 1927 to record and transcribe the songs of the Tsimshian Indigenous people of British Columbia. In 1953, when MacMillan—by then the preeminent musician of English Canada—was persuaded to write a celebratory organ piece for the 100th anniversary ceremonies of University College in Toronto, he produced *Cortège Académique*, unabashedly adopting the form and spirit of Elgar's *Pomp and Circumstance Marches*. The main purpose of this paper is to assess the status of the piece as a memento of the British presence in Canada.

Keywords: Sir Ernest MacMillan, *Cortège Académique*, Canada, Toronto, Sir Andrew Davis, Canadian International Organ Competition, University College, University of Toronto, canon, organ, British influence, *Pomp and Circumstance Marches*, Novello.

1. Introduction

National origin and ethnicity have long played crucial roles in the identification, classification and evaluation of composers and their works. Even the most concise reference resources give high billing to a composer's place of birth or (where these are different) upbringing and settlement. Whether the music is deemed to show strong or weak allegiance to a presumed national style, the link is taken into account. This dynamic can be reciprocal or even circular: the symphonies of Jean Sibelius have largely defined the national Finnish musical style they are taken to reflect.

Discussion of national style as a component of Canadian music is complicated by the prevalence in Canada of immigration. A case in point is *Cortège Académique*,[1] a five-minute work for organ written in 1953 by Sir Ernest MacMillan (1893–1973), an eminent composer, conductor and administrator of Canadian birth and British ancestry. Despite the French title, *Cortège Académique* is manifestly a score that can be compared to the British patriotic model established by Edward Elgar in his *Pomp and Circumstance Marches*. Whether this resemblance stamps it as an appropriation of British style or a valid expression of Canadian consciousness at a time when British influence on national affairs remained forceful is a question with interesting implications for Canadians, who rarely hear their music performed beyond their borders. My principal aim in this paper is to assess the status of the piece as a memento of the British presence in Canada and the extent to which its British characteristics are responsible for its increasing popularity among organists.

2. National Identity and Canada

Extant as a confederated nation since 1867, Canada reaches back hundreds of years as a vast territory that has played host to an Indigenous population of more than 600 communities as well as settlers from France (which founded Quebec in 1608 as part of the royal colony of New France) and Britain (which, having defeated France in 1763 to end the Seven Years' War, established the colonies of Upper and Lower Canada in 1791 and the unified but still colonial Province of Canada in 1841).

Most settlers in the 19th century were from the British Isles or the United States. Starting around the turn of the 20th century, waves of immigration from many sources combined to create what is today, with a population of about 40 million, among the most ethnically diverse countries in the world. Twenty-three percent of Canadian citizens and permanent residents in 2021 were immigrants (Statistics Canada 2022). The percentage was about the same in 1921.

A high proportion of the remaining 77 percent are descendants of immigrants, especially from Europe and Asia. It is reasonable to say there is no such thing as an ethnically typical Canadian. There exist old-stock Canadians descended from 18th- and 19th-century settlers, particularly in Quebec, and there are 1.8 million people who identify as Indigenous. But when Prime Minister Justin Trudeau told the *New York Times*

---

[1]   This paper uses *Cortège Académique*, the spelling found on the cover of the Novello edition of 1957. *Cortège académique*, following French-language practice, is also seen.

in 2015 that "[t]here is no core identity, no mainstream in Canada," he was articulating a defensible point of view (*New York Times* 2015).

If there is no longer a core Canadian identity, this is not to say there was not a dominant group of Canadians of British descent a hundred years ago and more who to a large extent dictated the economic, social, cultural and political character of the country. The links are evident in political and ceremonial institutions: Canada is governed by a House of Commons, a Senate meant to replicate the British House of Lords, a governor general representing the monarchy and, ultimately, by the British sovereign, who is head of state. The Canadian Citizenship Act came into force in 1947. Prior to this, Canadians were British subjects. It was not until 1980 that "O Canada" officially replaced "God Save the King" (alternatively "God Save the Queen") as the national anthem. The Canadian Constitution superseded the British North America Act in 1982.

3. Ernest MacMillan and the British Heritage

It was very much into a transplanted British society that Ernest MacMillan was born in 1893 in Mimico, a suburb of Toronto. His father, Alexander, was a Scottish-born Presbyterian minister and hymnologist who edited the Canadian Presbyterian and United Church hymnbooks. Ernest was an organ prodigy who made his first public appearance at 10 and at age 15 was appointed organist-choirmaster of Knox Presbyterian Church in Toronto.

Even before this, he took music classes in Edinburgh, where his father was on a sabbatical. He was in Britain again at age 17 to complete his Fellowship in the Royal College of Organists and his Bachelor of Music at Oxford. These early experiences (undoubtedly fortified by the example of his father) left his speech with an English-Scottish lilt that the novelist Robertson Davies regarded as authentically Canadian and in no way an affectation (Schabas 1994, 55).

3.1. Sojourn in Europe

Back at home MacMillan studied history at the University of Toronto, which then offered no degree program in music. In view of this shortcoming, he travelled to France in 1914 as a prospective student at the Paris Conservatoire—feeling, perhaps, a need to expand his musical literacy beyond British models—and spent the summer in Bayreuth. He was in something of a Wagnerian reverie when the Guns of August began to assemble. In Nuremberg he was jailed for having failed properly to register with the authorities, and transferred the following March to Ruhleben, a converted racetrack complex outside Berlin, where he spent the following three years and eight months as an enemy alien.

This experience ended up reinforcing his immersion in British culture, as most of his fellow inmates were British. Many were musicians, which made it possible to perform concerts and stage works as recreations for both the prisoners and their overseers. One highlight was a production of *The Mikado*, the score of which was reconstructed, mostly by MacMillan, from memory.[2] Ruhleben gave MacMillan his first taste of conducting, a discipline in which he never received formal training.

3.2. *England: An Ode*

MacMillan's most extraordinary exploit in captivity, however, was to write his Oxford doctoral composition thesis with only occasional access to a piano. This was a 40-minute setting for orchestra and chorus of Algernon Charles Swinburne's *England: An Ode*, a lavishly patriotic poem awash in maritime imagery that praises the English as "the race that is first of the races of men who behold unashamed the sun". If this project looks like *prima facie* evidence of unabashed devotion to all things British, it should be remembered that MacMillan was, like doctoral candidates then and now, motivated to give the examiners what they wanted to hear. "…As a rule my feelings towards Swinburne are cool", he wrote to his wife Elsie, adding that he could rationalize the choice of text as apt at a time of war (Beckwith 1998, 40). The Canadian scholar and composer John Beckwith (1927–2022), in his analysis of the work, finds points of comparison with Strauss, Wagner and Debussy in the ten-minute Overture and draws attention to the skill and originality manifested in the six-part fugue of Part 1, one of a few academic requirements of the so-called "exercise" (Beckwith 1998, 40–42).

---

[2]   There are many stories attesting to MacMillan's innate musical gifts. The conductor Ettore Mazzoleni (1905–1968), MacMillan's brother-in-law, told of an occasion when he sketched the final page of Franck's Piano Quintet when it was discovered that this page of the piano part was missing (Schabas 1994, 80).

4. Career and Identity

Returning to Toronto in 1919, MacMillan became organist and choirmaster of Timothy Eaton Memorial Church, "one of the most prestigious and richest congregations in Canada" (Schabas 1994, 58). This position gave him a platform which to work as an organ recitalist and conductor. He also began a career as an educator at what would become the Royal Conservatory of Music. Named principal of the school in September 1926—and, four months later, dean of the fledgling University of Toronto Faculty of Music—MacMillan founded the Conservatory choir, launched an opera program (the North American premiere of Vaughan Williams's *Hugh the Drover* was a notable highlight), updated the ear-training and sight-singing textbooks and improved the administration of a national examination system that survives to this day.

4.1. An Interest in Folk Music

Remarkably in view of his upbringing, MacMillan also developed an interest the music of Indigenous peoples and French Canadians. Inspired by the research of Marius Barbeau, he joined this Canadian anthropologist on an expedition in 1927 to the Nass River area of British Columbia, recording and transcribing the songs of the Tsimshian elders. The result was a catalogue of at least 70 transcriptions, three of which were published by the Frederick Harris company under the title *Three Songs of the West Coast* (Barbeau 1928, Schabas 1994, 321/88).

"Salvage ethnography"—as it is called—is no longer viewed uncritically in scholarly circles, and the notion that the songs recorded would otherwise disappear is disputed. MacMillan's report, however, is based on first-hand experience and should not be disregarded:

> The ancient melodies of the West Coast tribes, still surviving in the memory of the elders, seem to have little interest for the majority of the younger generation, and would without a doubt be totally lost in the course of thirty or forty years but for the energy and enthusiasm of a handful of collectors. (Barbeau 1928, Introductory Note)

MacMillan biographer Ezra Schabas (1924–2020) speculates that the attitude of the younger Tsimshians was due to their conversion to Christianity and consequent indifference (or hostility) to pagan traditions (Schabas 1994, 87). In any case, there can be no doubt that MacMillan was fascinated and impressed by what he heard at Nass River. "It was a wild, strange sound", he told the Zonta Club of Toronto in 1930, describing a woman singing to herself, "something like the keening heard in parts of Ireland, but much farther removed from anything like European music" (as quoted in Schabas 1994, 88).

4.2. Widening Horizons

Even before the Nass River adventure, MacMillan's understanding of Canadian musical identity was broadening. In a 1925 review of Barbeau's earlier work he wrote:

> We have been too much concerned with teaching new arrivals our own ways and too little in discovering the contributions they are making to our own national life. If we have been negligent in the case of immigrants, what can we say of the people in whose eyes we are mere usurpers. (Canadian Forum 79–81)

The words are remarkable for their contemporary flavor. Few non-Indigenous Canadians in 1925 would call themselves "mere usurpers".

4.3. Mixed Feelings about the "Motherland"

Years later, MacMillan would identify "two main sources of material which we may consider uniquely Canadian":

> Indian music indigenous to the soil but alien to the white race, and the great literature of French Canadian folk-song, most of it of European origin but so long established in Canada that it has developed a distinctive flavour unlike that of European French music. (MacMillan 1955, 3)

This quotation omits reference to music of British origin. It is noteworthy that he did not regard "English-speaking Canada" as sufficiently venerable to lay claim to a native folk tradition (MacMillan 1955, 3). We should not infer from this a prejudice against the British legacy: MacMillan's immensely popular *Canadian Song Book* included what its compiler called "the best songs (whatever their origin) that have taken root in the Canadian soil" (Schabas 1994, 90). Rather it should be deduced that MacMillan was conscious

of his own public identification with the British tradition and a need to maintain a critical perspective on it. By 1955 he could write in his introduction to *Music in Canada*, a collection of essays of which he was the editor, that "nurtured through infancy and adolescence by a wise and tolerant, though occasionally autocratic mother, Canada has grown to become a lusty, energetic young nation". A few sentences later, he opines that "nineteenth-century England was hardly an ideal source of musical inspiration except in certain restricted fields. Nowadays, when musical life in the Motherland presents so much brighter and more varied a picture, it exercises relatively less influence on Canada" (MacMillan 1955, 3).

5. Responsibilities and Accolades

It is remarkable that MacMillan found time for thoughtful writing on music in Canada given how much time he devoted to its administration and performance. In 1931 he became conductor of the Toronto Symphony Orchestra and by 1942 had added the Toronto Mendelssohn Choir to his portfolio. In the middle of the century it becomes difficult to synopsize his activities. Broadcaster, administrator, president of the copyright organization CAPAC, co-founder of the Canadian Music Centre, music advisor to the Canadian Broadcasting Corporation, he was truly the dominant musician of English Canada. Nor was he a distant or austere figure. His appearances as Santa Claus at TSO Christmas Box concerts were renowned. The critic William Littler, who as a teenager in the 1950s served as president of the MacMillan Club at his Vancouver high school, recalls that MacMillan was regarded by club members as an "avuncular" rather than "glamorous" figure (Schabas 1994, 143). This is perhaps one way of saying he was characteristically Canadian.

5.1. Sir Ernest

In view of his early accomplishments MacMillan was knighted in 1935 during a brief revival (under the Conservative government of the time) of the practice of recommending Canadians as recipients of British honours. Only 42, he was the first citizen of the Commonwealth outside of Britain to be knighted for service to music. He received the distinction two years before his friend the British conductor Adrian Boult, who was four years his senior.

While opinion at the time differed on the propriety of the revival of knighthoods in Canada, the title certainly enhanced MacMillan's prestige and reaffirmed his credentials as a Canadian of British heritage. In all likelihood personally delighted by the honour, he was aware of its potential for controversy and took care to stipulate that he would accept it "as a recognition of the importance of music and the musical profession in the Dominion" rather than as "a merely personal distinction". A friend in a congratulatory telegram pointed out the probable financial benefit to the organizations he directed (Schabas 1994, 131–132).

5.2. Reduced Output

Active as he was, by the time of his knighthood MacMillan was no longer productive as a composer. The simple explanation is that he was so deeply involved in national musical affairs that he had neither the time nor the peace of mind to devote to composition. Keith MacMillan said that his father "found it difficult to compose with so much of other people's music in his head" (Parsons 1993). It is an obstacle that other conductors who were active as composers—Wilhelm Furtwängler, Otto Klemperer and arguably even Leonard Bernstein—struggled to overcome.

"It is hard to fault him on this", Schabas writes. "Canadian composers in the 1920s and 1930s earned little if anything for their labours, and there was no community of composers to whom they could turn for artistic and moral support." The possible exception in English-speaking Canada, the London-born organist Healey Willan (1880–1968), was an Englishman who composed like one (Schabas 1994, 94).

6. *Cortège Académique*: Historical Background

Yet after years of relative silence came *Cortège Académique*, MacMillan's only composition for organ, written on relatively short notice in 1953 for the centennial celebrations of University College. This great Victorian pile is the true founding college of the University of Toronto, despite the common equation of the origin of the university with the royal charter granted to King's College in 1827.

6.1. Conflicts

MacMillan, as noted earlier, had been both principal of the Royal Conservatory (until 1942) and dean of the university's Faculty of Music, institutions that maintained an uneasy coexistence and indeed today overlap in many ways. The question of who should lead each resulted in a disagreement with the university administration in 1952 that made headlines in Toronto and resulted in MacMillan's resignation. The details are not germane to this paper, but they resulted in hard feelings. When MacMillan was approached the following year about participating in the centennial celebration, he declined. Then University College raised the stakes to include an honorary degree, which was an appropriate recognition of service as well as an appeasement. This provided the necessary incentive. The composer gave the premiere of *Cortège Académique* at what was billed as a Centenary Service on Sunday October 18, 1953. MacMillan was at the Casavant instrument of Convocation Hall, a setting he knew well, having led the *St. Matthew Passion* there many times.

6.2. The British Tradition Reemerges

What MacMillan produced was as forthrightly and joyously British as any work could be. It is cast in an ABA form, the "A" part a jaunty concoction of vigorous martial rhythms, the contrasting "B" part dominated by a long-lined tune of noble and imperial overtones. Like Elgar's *Pomp and Circumstance* March No. 1—a universally recognized model of British ceremonial composition—the piece is in D Major and begins with a tune animated by a pair of insistent semiquavers that mischievously dislocate the listener's perception of a bar line. (*Crown Imperial*, the march William Walton wrote for the 1937 coronation of George V, also begins with a propulsive pair of semiquavers.) The main tune of the middle section is mostly in B flat major, a less conventional choice than G major, the subdominant, which Elgar used for the famous melody popularly sung to the words "Land of Hope and Glory". Indeed, MacMillan runs through a panoply of key signatures (three flats, six flats, four sharps and five sharps all make appearances) before an exultant coda, pressed forward by a vigorous pedal ostinato, restores the tonic. In the penultimate bar there are two saucy dissonances with pre-dominant and dominant function that can be interpreted as "raspberries" directed at the university authorities who had recently caused him so much frustration. MacMillan here managed to add to the score a characteristic often associated with the English: a sense of humour.

6.3. Entering the Repertoire

The author could find no reports on what impression *Cortège Académique* made on its premiere, the occasion being an academic assembly rather than a concert. That it was not instantly forgotten is clear from its publication in 1957 by Novello, the great British disseminator of music to the masses. The Canadian organist and composer Gerald Bales (1919–2002), who studied at the Conservatory during MacMillan's time as principal, thought highly enough of it to create a transcription for organ, brass and percussion in 1977.

6.4. An Influential Recording

However, it was a 1984 recording by Andrew Davis (b. 1944)—later, Sir Andrew Davis—that launched the international career of *Cortège Académique*. As music director of the Toronto Symphony, Davis was tasked with leading the orchestra through the opening in 1982 of Roy Thomson Hall, which was outfitted with an organ by the German-born Canadian maker Gabriel Kney. A former Cambridge organ scholar, Davis acted as a consultant in the design of the instrument. No performer knew it better. In 1984 the Marquis label released a Davis recital featuring music by Bach, Purcell, Ives, Franck, Messiaen—and Sir Ernest MacMillan. According to the producer of this recording, Deborah MacCallum, it was thought appropriate to include a Canadian (or even Torontonian) work on the program. MacCallum's mother, Roma Page Lynde, a Toronto organist and choir director who had studied with Charles Peaker (a student of MacMillan) in Toronto and Marcel Dupré in Paris, suggested *Cortège Académique* and furnished the score from her personal collection. MacCallum speculates that the work may have been in her mother's repertoire in part because the MacMillans were neighbours in the late 1950s and early 1960s (Deborah MacCallum, email message to author, Nov. 1, 2023).

In any case, it was the first recording of *Cortège Académique* and released at a time when recordings were more likely to be noticed than they are today. "I certainly didn't know the piece before", Davis writes in a personal communication with the author. "… I do think it's a splendid piece with a middle section most worthily

continuing the Elgar/Walton tradition. (I hear a little Cesar Franck in there too!)" (Sir Andrew Davis, email message to author, Nov. 3, 2023). Roger Sayer, organist of the venerable Temple Church in London, reports that it was this recording that alerted him to the piece and prompted him to add it to his repertoire (Roger Sayer, email message to the author, Nov. 13, 2023). It is indicative of his enthusiasm that Sayer has posted a recording on YouTube.

6.5. Canadian International Organ Competition

Another stimulus to the wider circulation of *Cortège Académique* was the establishment in 2008 of the Canadian International Organ Competition, a triennial contest in Montreal that includes a prize awarded by the Royal College of Canadian Organists for the best interpretation of a Canadian composition. As a manifestly effective work of about five minutes, *Cortège Académique* has been popular among contestants. David Baskeyfield, the British winner of the 2014 RCCO prize, as well as the CIOC grand prize, begins a 2015 recording on the Canadian ATMA label with *Cortège Académique*. This is one of five recordings listed in the Presto Music catalogue, including the Andrew Davis "original", which was rereleased in 1993 by Centrediscs, the label of the Canadian Music Centre, as part of a commemorative album of MacMillan's music. At least eight performances have been posted to YouTube, by British and American organists as well as Canadians, including a posting as recent as July 2023. More than 70 years after its composition, *Cortège Académique* is finding a place in the international organ repertoire.

7. Repertoire and the Canon: Discussion

It should be noted that the organ repertoire is in many ways distinct from what is traditionally regarded as the classical canon. Bach, Liszt, Mendelssohn, Franck and Messiaen all made contributions to the organ repertoire that might be viewed as canonical. Organists, however, accept figures like Dietrich Buxtehude, Charles-Marie Widor, Louis Vierne and Julius Reubke as equally important composers whose music can be programmed with no explanation.

7.1. Canonicity and Popularity

"Canonical" should not be used as a synonym for "popular". Korngold's *Violin Concerto*, almost 90 years after its premiere, is now heard as often as the standard concertos of Bruch and Sibelius. We might nevertheless hesitate to call the Korngold canonical. Is frequency of performance the main criterion to be considered? If so, Beethoven's unambiguously canonical Piano Sonata Op. 106 (*Hammerklavier*) and *Missa Solemnis*—both programmed infrequently because of their difficulty—might be deemed suspect. The priority assigned frequency of performance in making such judgements is an interesting issue at a time when strenuous efforts are being made to construct a counter-canon around composers who have (according to the new arbiters) been unfairly excluded from the standard repertoire. Florence Price (1887–1953), an African-American whose symphonic music faded after a burst of interest in the 1930s, now appears regularly on concert programs and radio playlists in North America. Similar renewed attention is paid to the Black British composer Samuel Coleridge-Taylor (1875–1912).

7.2. Performers and the Canon

At all events, the content of the organ canon (like all canons) is determined in part by performers, who decide which works make the greatest effect in live concerts or as recordings. The growing popularity among organists of *Cortège Académique* is a salient example of the result of this dynamic. As a Canadian conductor and administrator active in the mid-20th century, MacMillan has little claim to contemporary relevance. Yet a special-occasion piece he wrote on short order in 1953 has developed a trans-Atlantic following. Whether or not it is deemed canonical, *Cortège Académique* has emerged as one of the very few works by a Canadian that can be heard outside of Canada.

8. MacMillan, Canada and the Trans-Atlantic Dilemma

Cortège Académique would be MacMillan's last significant composition. Possibly more music of British sentiment and style would have been within his grasp. But as Canada evolved, the country's most influential musician, particularly after his exposure to French-Canadian and Indigenous folk music, felt less and less

entitled to express himself in this idiom. At a joint conference in 1935 in London of the Royal College of Organists and its Canadian counterpart, the RCCO, he lamented that Canadian composers had still not developed a national style (Schabas 1994, 138). Yet in February of the same year he led the TSO in a program of music by Delius, Elgar and Holst (all of whom died in 1934) that concluded with "Land of Hope and Glory" given as an encore. Links across the ocean then were strong in academia as well as the concert hall. In 1934 MacMillan wrote in his capacity as dean of music at U of T that "Toronto degrees have in times past suffered from prejudice in the Motherland" (Schabas 1994, 128).

No Canadian today could unselfconsciously refer to Britain as the "Motherland". Polls suggest that a plurality of citizens and residents would favour an elected head of state (Canseco 2023). In Kingston, Ontario, the former capital of Canada, a statue of Sir John A. Macdonald (1815–91), the Scottish-born first prime minister, was removed from a downtown park in 2021 by decree of the municipal government. This was rough justice for a figure without whose influence, in the opinion of many historians, Canada would never have come into existence (Milnes 2017). In the same year a statue of Egerton Ryerson (1803–1882), a noted Canadian educator and champion of free schooling, was torn down and defaced by a mob in Toronto. Ryerson University the following year changed its name to Toronto Metropolitan University. In these cases, the rationale was the involvement of Macdonald and Ryerson in the establishment of now widely discredited residential schools for Indigenous children. The proposed change of the name of Dundas Street in Toronto (approved in 2023) is based on the allegedly unsatisfactory performance of the Scottish parliamentarian Henry Dundas (1742–1811) in the process surrounding the abolition of the slave trade. (In fact, Dundas was a committed abolitionist whose work was crucial to the effort.) While this change is not unopposed, it is still accurate to say that historical figures of British birth or heritage are no longer viewed with reverence by Canadians.

9. Conclusion

We can look back on MacMillan's multifaceted career and wish he had contributed more as a composer. Schabas speculates that MacMillan "could have provided, if he had continued writing, a bridge for other English-Canadian composers eager to escape from the typically British school of composition exemplified in Healey Willan's work" (Schabas 1994, 97). The popular trajectory of *Cortège Académique* suggests that retaining an allegiance to the British school and working freely within it might have been an equally productive path. Much stress is placed on the role of music in asserting national identity. Music can function also as an instrument of its preservation, especially in cases where national traits have evolved, declined or disappeared. All indications are that *Cortège Académique*, a brief and vigorous work for organ, will keep alive the name of the musician who served Canada more assiduously than any other and constitute an enduring musical testament to the British presence in Canadian history.

Literature

Barbeau, Marius and MacMillan, Ernest. 1928. *Three Songs of the West Coast*. Frederick Harris Co. See https://open.library.ubc.ca/collections/bcbooks/items/1.0375889

Beckwith, John. 1998. "Ernest MacMillan and England," *Canadian University Music Review/Revue de musique des universités canadiennes* 19(1): 34–49. See https://www.erudit.org/fr/revues/cumr/1998-v19-n1-cumr0482/1014604ar.pdf

Canseco, Mario. March 15, 2023. "Fewer than One-in-Five Canadians Want Monarchy to Continue," In: Researchco.ca. See https://researchco.ca/2023/03/15/monarchy-2023/

MacMillan, Ernest. 1925. "Folk Songs of French Canada," *The Canadian Forum* 6 (63). See: https://archive.org/details/sim_canadian-forum_1925-12_6_63/page/78/mode/2up

MacMillan, Ernest, ed. 1955. "Introduction," In: *Music in Canada*. University of Toronto Press.

MacMillan, Ernest. 1957. *Cortège Académique*. Novello & Co.

Milnes, Arthur. Jan. 10, 2017. "No Macdonald, no Canada," In: *The Kingston Whig-Standard*. See https://www.thewhig.com/2017/01/10/no-macdonald-no-canada

Lawson, Guy. 2015. "Trudeau's Canada, Again," In: *The New York Times Magazine*. Dec. 8, 2015. See https://www.nytimes.com/2015/12/13/magazine/trudeaus-canada-again.html

Parsons, David. 1993. "Sir Ernest MacMillan," In: *Canadian Music Centre Music Library*. See https://collections.cmccanada.org/final/Portal/Composer-Showcase.aspx?component=AAIL&record=627afbb6-e60b-4d93-bc9c-19ce14a5bd49&lang=en-CA

Schabas, Ezra. 1994. *Sir Ernest MacMillan: The Importance of Being Canadian*. University of Toronto Press.

Statistics Canada 2022. See https://www150.statcan.gc.ca/n1/pub/12-581-x/2022001/sec2-eng.htm

Pompastika ir kanadietiškos aplinkybės:
sero Ernesto MacMillano *Cortège Académique*

Santrauka

Seras Ernestas MacMillanas (1893–1973), presbiterionų pastoriaus sūnus, išsilavinimą įgijęs Edinburge, įkūnijo kadaise Kanadoje vyravusią britišką tradiciją – 1934 m., trumpam atgaivinus karališkus apdovanojimus, jam buvo suteiktas titulas. Visgi MacMillanas suvokė, kad jo mylima šalis yra nevienalytė. Šią koncepciją jis išreiškė rengdamas prancūzų ir kanadiečių liaudies dainų aranžuotes ir 1927 m. dalyvaudamas ekspedicijoje, kurios tikslas – užrašyti ir transkribuoti Britų Kolumbijos čiabuvių timšianų dainas. 1953 m. MacMillanas – tuo metu garsiausias angliškosios Kanados muzikas – buvo įkalbėtas parašyti šventinę pjesę vargonams Toronto universiteto koledžo 100-mečio iškilmėms. Taip gimė *Cortège Académique*, kuriame kompozitorius nesivaržydamas įkūnijo Edwardo Elgaro *Pomp and Circumstance Marches* formą ir dvasią. Pagrindinis straipsnio tikslas yra įvertinti šio kūrinio, kaip britų buvimo Kanados istorijoje *memento*, statusą.

Vertinant įvairiapusę MacMillano karjerą, gali sukirbėti noras, kad jo, kaip kompozitoriaus, indėlis būtų buvęs svaresnis. Ezra Schabas spėja, kad MacMillanas, jei būtų toliau kūręs, „būtų galėjęs tapti tiltu kitiems anglų kanadiečių kompozitoriams, trokštantiems ištrūkti iš tipiškai britiškos kompozicijos mokyklos, kurios pavyzdys yra Healey Willano kūryba" (Schabas 1994, 97). Vis dėlto *Cortège Académique* populiarumo trajektorija rodo, kad ištikimybės britų mokyklai puoselėjimas galėjo būti toks pat produktyvus kelias. Straipsnyje daug dėmesio skiriama ir muzikos vaidmeniui įtvirtinant nacionalinę tapatybę. Muzika gali būti jos išsaugojimo priemonė, ypač tais atvejais, kai nacionaliniai bruožai evoliucionuoja, menksta ar išnyksta. Visa tai rodo, kad trumpas ir energingas kūrinys vargonams *Cortège Académique* įamžins muziko, kuris Kanadai tarnavo uoliau nei bet kas kitas, vardą ir taps išliekančiu muzikiniu liudijimu apie britų vaidmenį Kanados istorijoje.

Feliks Nowowiejski Academy of Music in Bydgoszcz, Poland

Manuel Domínguez Salas

The Link between Julio Estrada's Theory of Continuum with Different Theories and Musical Currents from Ancient Greece to the 21st Century

Abstract. Studying the origins of Julio Estrada's theory of continuum is a task that must begin by identifying its scientific and aesthetic sources. Elements of this theory can be found in various treatises, since throughout the history of music theory, many researchers have dealt with the aforementioned topic. It was described in treatises devoted to both musical composition, music theory and the humanities. Presenting the history of the idea that Julio Estrada made the subject of his research and presented in his 1994 dissertation, I will recall its first descriptions from ancient Greece and modern research using modern scientific theories that inspired Julio Estrada in order to develop his own theory of continuum. I will include in the discussion the studies of of Aristoxenus of Tarentum (354–300 BC), Dennis Gabor (1900–1979), Ernst Levy (1895–1981), Henry Dixon Cowell (1897–1965), György Ligeti (1923–2006), the influence of the Hopi culture along with lectures with Kwan-Faré-Tzé in relation to the continuum in the imagination and in nature. Along with the theoretical assumptions of Julio Estrada, these theories can explain the function of the continuum and its essence in different eras and cultural environments. The sum of all these theories makes it possible to evaluate the importance of this acoustic phenomenon in a global musical context. Adopting a historical and cultural perspective will thus reveal the foundations of the theory developed during Estrada's philosophical, and theoretical-musical reflections.

Keywords: discontinuum–continuum, Aristoxenus of Tarentum, Granular Synthesis, Iannis Xenakis, micropolyphony, Theory of Harmony, Hopi, Julio Estrada.

Introduction

Julio Estrada's musical output as well as his theory of composition are influenced by the European schools of the second half of the 20th century and the ancestral cultures of Mexico.[1] He presented the theoretical, philosophical and aesthetic postulates of musical creativity for the first time in his doctoral thesis *Théorie de la composition: discontinuum-continuum* [Theory of composition: discontinuum-continuum] (1994). The foundations of this composer's theory are as follows:

> The possibility of structuring the components of a musical work, such as sound, rhythm and space ... depend both on the nature of a given piece and on the limits of auditory perception. This allows its musical matter to be recognized in two large areas—as a discontinuum, which refers to scale orders ... and a continuum, where perception ceases to distinguish a given [sound] point from its neighboring ones, for example, in *glissandi*. (Estrada 2011, 113)

As the composer's quoted statement shows, the subject of its description covers two great spheres of the musical universe–discontinuum, i.e., the spatial organization of musical matter, and continuum, i.e., musical matter perceived in time. This theory, proposing a new perspective on explaining pre-composition processes leading to the creation of a musical work based on new compositional principles, refers to the mechanisms of auditory perception, as well as to selected mathematical theories and research on the physical nature of sound.

Taking into account the principles of functioning of our auditory perception, the way in which musical material is perceived by our consciousness and subconsciousness, explains, among others, the specificity of its organization in each of the above mentioned spheres. Taking these two areas of analysis as a starting point, it is possible to find theoretical references in different cultural environments which can be directly linked to the postulates of Estrada's theory of continuum. The proposal presented here includes philosophers, mathematicians, physicists, shamans, musicians, poets, and theorists who differ in their nationalities, eras, and cultural contexts, however it can be considered that all their observations regarding the continuum in music link them with the current issues of musical composition at a global level. The group of theories exploring the essence of psychoacoustic perception is represented by the works of: Aristoxenus of Tarentum, Ernst Levy, Henry Cowell,

---

[1]   Julio Estrada (born in 1943), is one of the most prominent composers of the last decades. He was educated in Mexico City under the guidance of Julian Orbon; then, he continued education with famous teachers such as Olivier Messiaen, Nadia Boulanger, and Iannis Xenakis in France and György Ligeti and Karlheinz Stockhausen in Germany. His original concept of musical masterpiece was created when he worked at the Centre d'Études de Mathématique et Automatique Musicales in Paris (1980–1986); then, this theory was used when he formed the structure of his compositions (Domínguez Salas 2017, 112).

Conlon Nancarrow, György Ligeti, and Kwan-Faré-Tzé, while the representatives of theories based on mathematical calculations are Dennis Gabor, Iannis Xenakis, Curtis Roads, and Barry Traux. Their method begins the study of the continuum and discontinuum from two perspectives simultaneously, preventing one element from dominating the other. It is intuitive, flexible and at the same time systematic. Interestingly, both groups of theories begin the study of the continuum phenomenon by asking oppositely oriented questions—taking as a starting point either the continuum, the knowledge of which will allow us to understand the discontinuum, or, on the contrary, the discontinuum thanks to which we can reach the sound continuum.

1. Hopi Culture and Lectures by Kwan-Faré-Tzé: Imagination and Continuum in Nature

Estrada's research on the continuum, especially in the area of aesthetics, began to gain great momentum at the end of the 1970s. It was influenced by learning about the Hopi culture and their understanding of the continuum phenomenon in music. The composer decided to include it in his musical work because it emphasizes the important role of expression in musical creativity, which—according to Estrada—European modernism and postmodernism do not take into account to such an extent. This aesthetic evolution of Estrada is illustrated by the following statement:

> … the pre-Columbian roots. I get from those a different angle to understand the musical matter: a frequent sense of continuity in the rhythmic pulse, a non necessarily scalar sense of melody, an open door to noise as a part of the natural continuum, and the admission of synesthesia or something similar to the idea of perceiving all sensorial messages, as a rich resource for artistic perception. (as quoted in McHard 2015, 55)

In 1987 at San Juan Pueblo, Arizona, Estrada attended eight sessions with Kwan-Faré-Tzé[2] with the intention of exploring the aesthetic and philosophical significance of Hopi musical works.[3] Until now, the only existing bibliographic source that allows us to learn more about the direct influence of Kwan-Faré-Tzé's opinions on Estrada's aesthetic thought and music is found in the book *Julio Estrada. Memories and shadows in the imaginary. A biography* (2015) written by the musicologist and composer James McHard (1942–2015), who managed to establish close contact with Julio Estrada. In this text McHard summarizes eight questions raised in the subsequent sessions that Julio Estrada had with Kwan-Faré-Tzé (McHard 2015, 124–130):

- In the first session, he focused on the symbolism of dances and music, their connection with the changes of seasons and relationships with animals, as illustrated by genres such as: hunter dance, yellow corn dance, green mast dance, etc.
- The second session focused on the relationship between music and dance and how music serves as an acoustic medium to accentuate the dancer's movements.
- The third session talked about song lyrics, phrasing and its relationship with rhythm, melody pitches, and pulsation.
- The fourth session explained the natural nature of each dance and their assignment to specific categories that are considered sacred and indisputable.
- The fifth session focused on the relationship between dance and the pulse of music.
- The sixth session talked about the importance of melody, its structure, which is not related to language, but inspired by the free flow of movements of dancers and musicians.
- The seventh session talked about the importance of singing and its relationship with language and changes in rhythm. Regarding the tone of voice, Estrada stated that it was not related to the spoken language.

---

[2] Also known as Peter García, is the master of ceremonies for the Twea Indian Reservation in San Juan Pueblo, Arizona (McHard 2015, 312).

[3] The bibliographic records left by Estrada on the aesthetic and philosophical lectures delivered by Kwan-Faré-Tzé are sparse. In existing publications, some mentions on this topic are marked in a subtle way that leaves the reader with the impression that they are difficult to identify with elements of other composition theories developed in the tradition of European music (see: Estrada 1988, 2002, 2004, 2008). In fact, if these texts are expected to provide detailed information about the knowledge transmitted by the teachings of Kwan-Faré-Tzé, the result obtained is perhaps unsatisfactory, since there is no direct signal of reference to Hopi culture. However, you can find several fragments that indicate a pre-Columbian origin. Three key passages selected from this article illustrate the above influence: "(1) Through this enlarged perspective a chrono-acoustic field requires an equally large amount of information in order for a macro timbre to capture the richness of nature and of the imaginary …; (2) A multi-dimensional chrono-graphical trajectory can allow one to obtain a variety of inflections simultaneously occurring on several layers. This is important when musical ideas are understood as a living material …; (3) In case of an imaginary listening experience, musical ideas tend to be constantly modified by different types of influences: rational thinking, sensorial stimuli or the freedom of action in the imaginary itself" (Estrada 2002, 74, 79, 82).

- The eighth and final session focused on the philosophy of Hopi singing, based on the movements of nature, the rhythm of objects and their specific sounds, the concept of sound combining the sounds of the earth with the sounds made by living things (people, animals, plants).

All knowledge acquired from Kwan-Faré-Tzé was based mainly on integrating human existence with the environment and observing and perceiving the movement of nature in a free and continuous manner. Within a total of eight sessions, Estrada managed to acquire almost all of the necessary knowledge stored by the Hopi,[4] which he uses even today to organize musical material into a continuum. It is worth highlighting at this point the convergence that exists between the beginning of the writing of Estrada's theory of composition (1990–1994) with the beginning of the composition of the emblematic musical work *Murmullos del páramo* (1992–2006), where elements of the continuum are combined from the European tradition with the pre-Columbian ancestral notions already explained above.

2. Ancient Greece: Aristoxenus of Tarentum

Another source of inspiration for Estrada's continuum theory dates back to Ancient Greece. This theory was first formulated by the philosopher, mathematician and music theorist Aristoxenus of Tarentum (354–300 BC), a student of Aristotle and Theophrastus. In his treatise *Elementa Harmonica* consisting of three books, Aristoxenus analyzed the issues that were of greatest importance in explaining musical phenomena important in his time.

The first book describes issues of melody, being a continuation of the philosopher's earlier work *Elementa Rhytmica*, which focused on the temporal and metric relations of the poetic text.

In the first volume of *Elementa Harmonica*, Aristoxenus details several types of sound movement, illustrating their essence by referring to the functioning of the human voice: continuum as the sound of speech and continuum–continuum as the sound of singing. The first type of movement (continuum) is characterized by constant, smooth movement of sound, which can be associated with others occurring in its immediate vicinity. However, speech cannot be clearly stopped at one specific sound, and thus the detection of a specific tone becomes impossible. However, in the second type of movement, there are clear transitions through specific tones that can be registered auditorily—intervals between at least two sounds create a discontinuous harmonic state of the sound. In his treatise Aristoxenus describes the continuity and discontinuity of sound as follows:

> We describe the motion of the voice as continuous when it moves in such a way as to seem to the ear …, when the voice seems to the ear first to come to a standstill on a point of pitch, then to leap over a certain space, and, having done so, to come to a standstill on a second point, and to repeat this alternating process continuously— the motion of the voice under these circumstances we describe as motion by intervals. (Aristoxenus 1902, 171)

The Greek philosopher explains the characteristic aspects of this theory, taking into account the way in which these two types of movement—speech or singing—affect human auditory perception. The type of movement corresponding to the sound of speech is called continuous, while the second type, the sound present in a musical piece, Aristoxenus defines as continuum-continuum, because its essence is repetitions of continuity with the intervention of a pause during the movement of sound (Aristoxenus 1902, 171–172).

Aristoxenus, perceiving the movements of sounds in a natural, sensual way, confirms two types of their presence. It should be noted that by stopping sounds at specific points, we can distinguish the distances between them, and the intervals thus created are understood as discontinuities. The continuous movement of the voice functions differently, as it does not stop the sound's trajectory but begins the sound with a specific tone and ends it in silence.

It should be remembered that Aristoxenus created the first definition of the physical and psycho-acoustic causes of the continuum by observing the dynamic changes that occur in the voice. He believed that the continuum utilized energy that manifested in two forms, each of which was perceived by human perception. Both can be detected in sound when an increase or decrease in pressure generates changes in pitch. Consequently, Aristoxenus defined the upward movement as the application of tension and the downward movement as relaxation. Two physical interferences—tension and relaxation—cause an increase in the pitch or depth of the

---

[4]   McHard points out in his book that "Tzé would not discuss the religious (sacred) 'secrets' of the cultural aspect of the Hopi musical traditions. This always has troubled Estrada" (McHard 2015, 129).

tone. The philosopher defined this idea as follows: "Tension is the continuous transition of the voice from a lower position to a higher, relaxation that from a higher to a lower. Height of the pitch is the result of tension, depth the result of relaxation" (Aristoxenus 1902, 172).

In addition to his two-perspective analysis of sound movements, Aristoxenus also established the first theoretical definition of continuous and discontinuous sound phenomena. It is used in the transformation of a parameter corresponding to frequency, but this knowledge was not put into practice until the 20th century, and only in the last century did glissando begin to be used as an important textural device.

Aristoxenus's treatise, transcending its time, laid the foundations for the development of other musical theories, of which we can mention Estrada's Theory of Composition which, analogically with the Greek philosopher, highlights the importance of the study of the human voice in the sphere of continuum and discontinuum (see Estrada 1994, 2004).

3. Theory of Granular Synthesis in the 20th Century: Iannis Xenakis, Curtis Roads, and Barry Truax

In the 20th century, aesthetic and technological changes began to take place at an extraordinary speed, and were coupled with scientific transformations. Thanks to advances in computer science and digital optics and the search for infinity in the context of the micro-macro universe, matter could be analyzed using strict measurement methods. In the case of sound, the most significant discoveries were made by observing the sound spectrum using computer programs, which facilitated the study of its matter and movement. The observation of sound material in the continuum, conducted by Aristoxenus, was preceded—as noted—by the first analyses of the discontinuum phenomenon made by two philosophers from the end of the 5th century BC—Leucippus and Democritus. They believed that all matter consisted of small, separate elements located in empty space, invisible to the naked eye. Speculating on this topic, they determined the possibility of dividing matter into smaller parts, until an indivisible end point was reached—the effect of this division, i.e., the smallest particle, they called an atom (Taylor 2005). This concept was modernized by Albert Einstein when in 1907 he predicted the presence of photons and tried to prove their existence using ultrasonic vibrations. However, Einstein's photons could not be detected by examining only the physical properties of sound through audible experiments. This task was passed on to one of his students, the Hungarian physicist Dennis Gabor (1900–1979). In 1940, Gabor began to develop a model of sound perception based on the same thesis. He called his model the sound grain and described it in the 1947 article "Acoustical Quanta and the Theory of Hearing". There he presented his theory along with acoustic experiments related to quantum physics. Curtis Roads revealed in the book *Microsounds* that one of Gabor's most important proposals was the assumption that "…all sound could be decomposed into a family of functions obtained by time and frequency shifts of a single Gaussian particle" (Roads 2001, 54–55). Gabor built a sound granulator that used a film projector to create optical recordings that helped understand the duration of sound and expand it without affecting its pitch.

This theory was used in music by three composers: Iannis Xenakis, Curtis Roads, and Barry Truax. Without a doubt, Xenakis was the first to use some elements of Gabor grain synthesis to generate new sound frequencies. The 1960 article "Elements of Stochastic Music", is the first formal description of this synthesis. In this text, the composer reveals his concept of grain synthesis, which explains the main features of so-called sonic grains. In his doctoral thesis, Xenakis defines issues related to granular synthesis as follows: "All sound is an integration of grains, of elementary sonic particles, of sonic quanta. Each of these elementary grains has a threefold nature: duration, frequency and intensity. All sound, even all continuous sonic variation, is conceived as an assemblage of a large number of elementary grains adequately disposed in time" (Xenakis 1971, 43).

As an illustration reflecting the assumptions contained in *Musiques Formelles* from 1960, we can cite the Xenakis's Graphical Synthesis Screen (see Figure 1). An experiment takes place here—cuts and splices are created from the production of granular sounds, which are recorded on the tape that constitutes the material of the composition. The granular synthesis functions in the form of a screen where the visible frequency is divided into partial graphic graphs. Each of them represents a granule with an intensity greater than or equal to zero, and six form a series from which the composition is built.
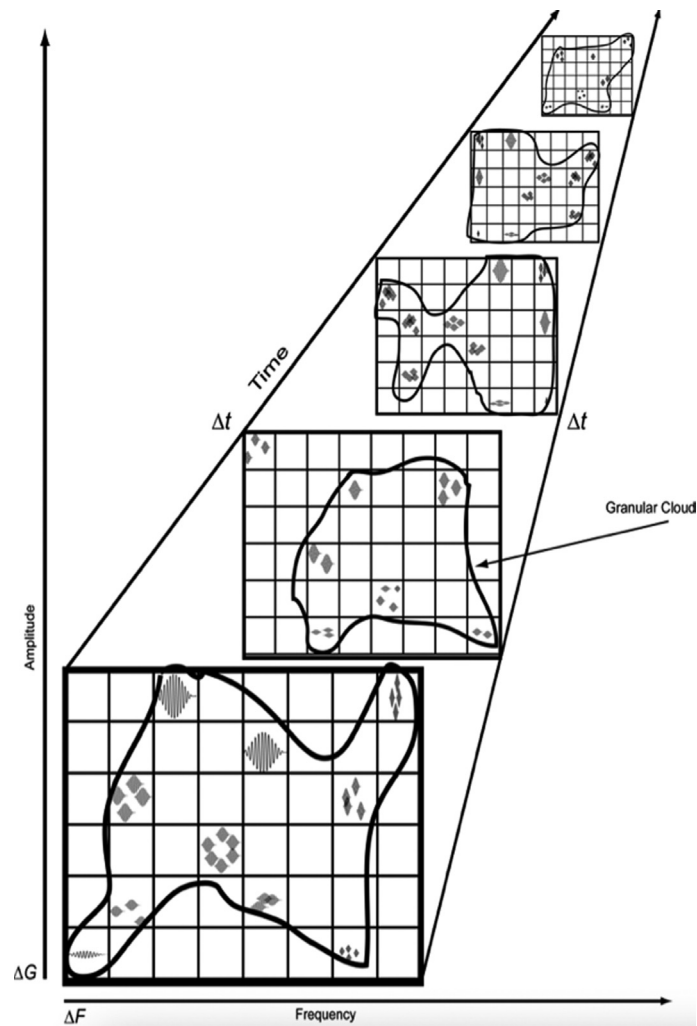
Figure 1. Iannis Xenakis. Granular Synthesis Screen

Composer and electroacoustic theorist Curtis Roads became interested in grain synthesis in 1974. Using the first computer program designed for granular synthesis that was available at the University of California, San Diego, he finally completed his research at the Massachusetts Institute of Technology in 1981. He created a granular synthesis algorithm that allowed him to compose several electroacoustic pieces. The most important achievements that Roads contributed to the development of granular synthesis are described in his publications presenting experiments examining the discontinuity and continuity of the granular system.[5]

Another composer who reinterpreted this method was Barry Truax, who also used it to create electroacoustic music. Traux defined the granular synthesis system at the micro-macro level as a paradox between the parameters of frequency and duration: "Granular synthesis is in a unique position to mediate between the micro and macro time worlds .... Paradoxically, linking frequency and time at the level of the grain, one makes them independently controlled variables at the macro level" (Traux 1990, 130).

The achievements of Xenakis, Roads, and Truax in this field are very close to the quantum theory of sound physics by Dennis Gabor. Xenakis, drawing inspiration from the continuum theory, dealt with the architectural sphere of musical composition, using Gabor's research showing that it is possible to build large blocks of audible mass from sound grains. Thus, the study of the discontinuum in its relationship to the continuum in the area of the sound spectrum, initiated by the physicist Gabor, led to the development of the theory of granular synthesis, which is a synthesis of the continuum and the discontinuum. In Julio Estrada's theory,

---

[5]   "The Evolution of Granular Synthesis: An Overview of Current Research" (2006); "A Comparison of Molecular Approaches for generating Spares and Structured Multiresolution Representation of Audio and Musical Signals" (2008); "Grains, Form and Formalization" (2012); *Microsound* (2001).

this synthesis is understood under the notion of *macro timbre* (Domínguez Salas 2017, 108), which is the chronoacoustic synthesis of all rhythm and sound components that create a physical-acoustic unit: rhythm-sound. This synthesis can be analyzed from three different levels: 1. continuum: including maximum resolution in all components; 2. discontinuum: in which there is a minimum degree of resolution in all components; 3. discontinuum-continuum: containing a combination of the first two types of macro timbre in different components.

4. Ernst Levy's Theory of Harmony

In 1985, the American theorist, composer, and pianist Ernst Levy published his treatise *A Theory of Harmony*, in which he proposes the study of harmony from the perspective of tone polarization, and discusses theoretical approaches related to the psychoacoustic perception of the "absolute conception". In the sixth chapter of his book, Levy focuses on the issue of tempered tones and their impact on musical analysis. The proposed approach to the issue allows us to observe similarities with the theory of Aristoxenus. Levy's theory, approaching the continuum-discontinuum phenomenon from two perspectives, unlike the Greek philosopher's concept, does not analyze models of vocal movements. The author focuses exclusively on explaining frequency changes that may affect the psychoacoustic perception of the continuum and the distribution of sounds in the octave. According to Levy, all audible phenomena surrounding us in nature manifest themselves on a continuum—without divisions, segregation, or syntheses. However, the human psyche is conditioned to organize and classify each detected sound in our natural environment, so it strives to capture it in a specific structure:

> Pitch change may first be considered as a continuum …, the human mind is so structured that it apprehends the continuum by starting from discrete quantities, and not vice versa. The development of mathematics offers a case in point. We see it starting from units (integers) and slowly making its way towards the continuum (calculus). (Levy 1985, 53)

Levy refers to procedures used in mathematics, establishing a clear distinction between differences in the quality and quantity of physical and sound matter. Focusing on observing the transition from continuum to discontinuum, he analyzes the divisions of the octave covering an infinite number of sounds in a finite space. The study of harmony, he argues, commits us to synthesizing the audible chaos of the continuum into discrete amounts of different audible signs derived from the various interval relations between individual sounds. From Levi's perspective, a transition from continuum to discontinuum occurs: "Quantity has been replaced by quality—an entirely new element. Quantity judgments will now be replaced by quality judgments" (Levy 1985, 53).

Ernst Levy focuses on the difference between the quantity and quality of sounds, their opposing properties, present in the natural state of sounds, i.e., in the continuum. The second state: discontinuum, is achieved using points and intervals that give each sound different characteristics. Chords are the synthesis of harmonic sound compounds. According to Levy, we can represent the continuum as an image of quantum chaos, manifested in the movements of tones, in undulations passing through a countless number of harmonics, which makes it impossible to assign them any specific pitch. However, operating within the framework of the organization of tones, which Levy examined in his treatise by analyzing the sequence of thirds, we recognize the quality of sound revealed through the quantity of sounds. Levy summarizes this idea with the following statement: "The two kinds of judgments are incommensurable; yet they will be symbolically united in the number which thus acquires a twofold meaning, a quantitative one (frequency, wavelength), and a qualitative one (musical)" (Levy 1985, 53).

In his theory, Levy assumes the existence of wave frequencies responsible for manifesting sound via a vibratory continuum. However, quality determines the harmonic characteristics that manifest themselves through the discontinuum in the vertical organization of sound, resulting in music. The same direction of research was undertaken by Estrada, when he analyzed the vibrations of sound frequencies within the concept of continuum. His research was based on the theories of Ezra Pound, Henry Cowell, Conlon Nancarrow, and György Ligeti.

5. Rhythm-sound in Continuum: Ezra Pound, Henry Cowell, and Conlon Nancarrow

In the first half of the 20th century, on the European and American continent, there were two theories that referred on the rhythm-sound aspect of the continuum that directly influenced Estrada's approach to this matter. The first one is the so-called absolute rhythm and Great Base theory from 1910 by Ezra Pound, a poet, critic and musician belonging to "The Lost Generation".[6] He introduced the concept of absolute rhythm, defining it as a sense of rhythmic freedom and liberation from the metric proper to poetry. The regained freedom facilitates the expression of various shades of emotions in poetry using this type of rhythm. In his commentaries and critical sketches on music, Pound explains the nature of absolute rhythm as follows:

> Rhythm is perhaps the most primal of all things known to us …, music is, by further analysis, pure rhythm; rhythm and nothing else, for the variation of pitch is the variation in rhythms of the individual notes, and harmony the blending of these varied rhythms. When we know more of overtones we will see that the tempo of every masterpiece is absolute, and is exactly set by some further law of rhythmic accord. (Pound 2008, 469)

In Pound's theory we find a justification for the connection of harmonic tones with rhythm as a form of vibratory energy translated into sound frequencies. It is important to emphasize the fact that these observations come from aesthetic reflection, applied jointly to poetry and music. Pound predicts that harmonic frequencies are the product of rhythmic laws. This situation leads us to the second source of research on this phenomenon present in the works of the American theorist and composer Henry Cowell. In the book *New Musical Resources* (1930), he introduces the study of rhythm according to musical elements; time and metric are related to the principles of harmony and counterpoint based on sound vibrations. Cowell develops his theory based on his own compositional experiences, thus addressing those aspects of composition that were necessary to define rhythm and sound as a unified essence of harmonic proportions. In the second chapter of the book, Cowell defines the functions of rhythm, identifying them with the phenomenon of sound in music: "sound and rhythm being considered as the two primary elements of music. Subdivisions of rhythm will be considered to be time, or duration of tones; meter, or stress, which has to do with the ascending of tones; and tempo, which has to do with the rate of speed at which tones move" (Cowell 1996, 45). This view was finally given the status of a theory determining the creation of sound in the first half of the 20th century. Cowell's theory changed the concept of rhythm as a source of sound.

Paradoxically, Cowell's musical works did not prove to be music capable of presenting all the discoveries regarding the continuum. The most emblematic musical examples that confirmed his theory were the works of the Mexican-American composer, Conlon Nancarrow. They can be found in a large part of his etudes for mechanical piano. From 1940 until his death in 1997, Nancarrow focused his musical work on poly-tempi experiments. *Etude* No. 21 *Canon X* demonstrates the transformation of discontinuum into continuum using rhythmic-vibratory condensation. According to the analysis of musicologist Kyle Gann, the meeting point of the two layers is identified in the score on the 32nd staff, where the level of sound condensation makes it impossible to aurally identify two separate planes because the number of sounds in seconds exceeds the amount that human auditory perception can recognize (Gann 2008, 178). The physical-sound result reflected in psychoacoustic perception is explained by the mass of the sound product obtained by rhythm condensation. Pound and Cowell's hypotheses were therefore finally proven in Nancarrow's musical output.
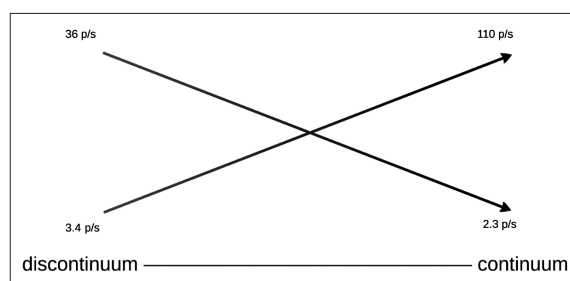

Figure 2. Domínguez Salas. Graphic representation of the transition
from discontinuum to continuum in *Canon X* by Conlon Nancarrow

---

[6]   "The 'Lost Generation' refers to a group of writers and poets who were men and women of this period [first World War]. All were American, but several members emigrated to Europe" (O'Connor 2012).

6. György Ligeti's Influence on Julio Estrada's Approach to Continuum

Searching for a musical language adequate to his own sonic ideas, Julio Estrada began to shape his theory by recording and examining acoustic material that came from his imagination. Describing the process of transforming an idea into a real musical work, in the piece *Memorias* for keyboard–piano, harpsichord or organ (1971), which was created based on this idea, he described the influence that György Ligeti had on him: "*Memorias* … is a continuum form inspired by Ligeti" (Estrada 2020). This information forces us to examine Ligeti's work, which Estrada refers to and the contribution to the problem of the continuum.

In the 1950s, ideas for new music began to emerge in Ligeti's output, stimulated by explorations in the field of electroacoustics in an electronic music studio in Cologne. Ligeti then developed a technique that he initially called: *Bewegungsfarbe* (timbre of motion), which later took the form of micropolyphony. It is characterized by the interweaving of sequentially ordered voices, which results in a combination of these vertically unsynchronized melodic modules (Okonsar 1997, 12).[7]

The methods of transforming musical material allowed him to create two types of transformation known as: 1) destabilization of static structures and 2) micropolyphony. Both methodologies can be identified in *Atmosphères* (1961) for orchestra, which were later developed in *Continuum* (1968), for clavichord. In this piece, the instrument synthesizes and enhances the micro-polyphonic technique thanks to two technical advantages offered by its mechanics: 1) the ease of obtaining continuous movement when pressing a key, which allows it to achieve very fast speeds; and 2) a characteristic timbre extracted from the harpsichord strings, generating a mass of sounds that approaches a continuum.

Referring specifically to Estrada's *Memorias* for keyboard (1971), the technique of organizing the musical material consists of non-identical repetition of the sound. As the composer explains: "In *Memorias* for keyboard–piano, harpsichord or organ (1971), the melodic patterns created by the performer must go through repetitive processes whose central objective is to avoid identical repetition." (Estrada 1971, 3)

In this way, Estrada creates a paradoxical situation for the performers – they transform the musical material into a continuum using repetition; however, it cannot be identical, but must contain different techniques of repetition of musical material. In this way, the composer obtains different forms of texture of the same sound object. This technique will later be developed into topological variations. For Estrada, the sound object is the melodic module, the importance of which he explains in the piece as follows: "Melodic modules are the initial matter from which constant transformations must result. For this purpose, they must be easy to imagine, execute and remember" (Estrada 1971, 3). Changes in the melodic structure can be achieved by the speed of the reproduced sound objects and by placing them in different layers of melodic lines that are not synchronized in time. In this way, the temporal sensation becomes continuous.

Figure 3. Estrada. *Memorias para teclado*, legend

---

7   This makes it difficult to recognize the melodic structures that create a mass of sounds. The most representative compositions based on this technique are two pieces for orchestra and one solo piece: the orchestral *Apparitions* (1958–59) and *Atmosphères* (1961) and *Continuum* for harpsichord (1968).

7. Aesthetic Reflections on the Continuum in a Global Musical Context

Considering the essence of musical creativity from the perspective of a continuum creates the risk of treating this theory only as a tool in the composition process. If the goal is to create musical matter as close as possible to musical phantasy, then in the act of creation it is necessary to eliminate any theoretical "filter" beyond the experience itself. Only then does the musical material allow the creator to identify the continuum and create a relationship between the reality perceived by the sense of hearing and the imagination. This leads to the exploration of the external universe—its sounds, colors, aromas, and textures, in order to express through them the inner world of the creator, with his phantasies, memories, and emotions, in order to present the *in vitro* state of musical matter as accurately as possible in the continuum. As a summary, I propose to illustrate the above-mentioned process between the pure state of imagination and musical reality through a triadic relationship:

1. Asynchronicity – timelessness:

The space-time relations of musical matter in the *in vitro* state are characterized by an asynchrony of events. The movement of musical matter in the imaginary state is based on timelessness, and its transformation into sound reality must take into account the same level of timelessness. The timelessness of musical matter in physical reality is therefore based on the constant fluctuation of rhythm-sound-noise components in the continuum.

2. Imperfection of musical matter:

The search for a perfect understanding of musical phantasies is hindered by access to the universe of imagination in which musical phantasies reside. In order to preserve the original, "imperfect" form of the musical material, one should avoid the need to adjust this imperfection to a pre-established form models and/or compositional techniques that are alien to the concept of continuum. In the imaginary soundscape we do not find perfection within a systemic framework, but only "imperfect" forms of musical matter.

3. Uniqueness and non-staticity:

The movement of sound imagination manifests itself in the imagination. Just as a living organism evolves, this musical phantasy constantly evolves and transforms over time. No form, element or object is static, on the contrary, the very nature of imagination subtly forces it to constantly transformation. Therefore, the evolution of rhythm-sound-noise components in musical reality is unique and independent of anything else. The structure of musical matter is never stable, and the composition of the density of changes in rhythm-sound-noise components is continuous.

Conclusion

To sum up the process of shaping a new theory of composition in Julio Estrada's work, it should be emphasized that from the very beginning the phenomenon of continuity was described and discontinuities in music have been studied from various points of view. We can illustrate the wide range of his theoretical proposals with a spiral in which we find the starting point in Ancient Greece with Aristoxenus, later on by the influence of the Hopi culture and the culmination of the trajectory in the last three decades of the 20th century and the current 21st century. What distinguishes artists from how the continuum is integrated into their works can be assessed only by their intentionality—aesthetical, philosophical, cultural, and musical—which in turn will be decisive in valuing the singularity or collectivity of their musical output in the current global context of musical art in the 21st century. As far as the collectivity in Estrada's case is concerned, the process of emancipation from the continuum in his musical work has been ongoing since the composer adapted compositional techniques used by artists from the circle of the second European avant-garde. Among those that can be mentioned with the greatest influence on his music from the late 1970s to the mid 1980s we find Xennakis and Ligeti. The singularity can be identified from the 1980s when Estrada began to become independent from this influence (European), and start to internalize the Hopi teachings, their aesthetics and the perspective of the continuum in nature and in the imagination. The conjugation of both sources guided him to form his own independent musical language. In this context, the approach to the phenomenon of continuum in Estrada's music is the result of searching for about 30 years for methods of creating music that were most adequate to what he imagined, i.e., what appeared in his "musical imagination".

References

Aristoxenus of Tarentum. 1902. *The Harmonic of Aristoxenus*, edited by Henry S. Macran. University of Dublin: Oxford University Press.

Bauer, Amy. 2004. "Tone-color, movement, changing harmonic planes: Cognition, Constraints, and Conceptual Blends in Modernist Music." In *The Pleasure of Modernism: Intention, Meaning, and the Compositional Avant-Garde*, edited by Arved Ashby. University of Rochester Press.

Cowell, Henry. 1996/1930. *New Musical Resources*. Cambridge University Press.

Domínguez Salas, Manuel A. 2017. "Discontinuum-continuum: the Theory of Composition by Julio Estrada." *Kwartalnik Młodych Muzykologów* UJ 35: 111–126.

Domínguez Salas, Manuel A. 2017. "Poetics for the Multi-opera Murmullos del páramo by Julio Estrada." *Principles of Music Composing: ratio versus intuitio* XVII: 105–114.

Estrada, Julio. 1998. "Creación y pérdida; identidad y mitología en la música del periodo prehispánico mexicano." In *Historia, leyendas y mitos de México, su expresión en el Arte, XI Coloquio internacional de Historia del Arte, Estudios de Arte y Estética* ["Creation and loss; identity and mythology in the music of the Mexican pre-Hispanic period." In *History, legends and myths of Mexico, their expression in Art*, XI International Colloquium of Art History, Art Studies and Aesthetics]. Universidad Autónoma de México.

Estrada, Julio. 2008. *El silencio en Rulfo: "el ruido ese"* [Silence in Rulfo: "that noise"]. Instituto de Investigaciones Estéticas UNAM.

Estrada, Julio. 2004. "Emanation of the Voice." *Perspectives of New Music* 42: 84–117.

Estrada, Julio. 2002. "Focusing on Freedom and Movement in Music: Methods of transcription inside a Continuum of Rhythm and Sound." *Perspectives of New Music* 40: 70–91.

Estrada, Julio. 2020. Interview by author online via Zoom. July 14 and 21, 2020.

Estrada, Julio. 2011. "La teoría d1, MúSIIC-Win y algunas aplicaciones al análisis musical: Seis piezas para piano, de Arnold Schönberg." [The d1 theory, MúSIIC-Win and some applications to musical analysis: Six pieces for piano, by Arnold Schönberg]. *Serie Memorias* 4: 113–146.

Estrada, Julio. 1971. *Memorias para teclado, cualquier teclado a 2 o 4 manos, acordeón o percusión de teclado* [Memory for keyboard, for 2 or 4 hand keyboard, accordion or keyboard percussion]. Juliusedimus.

Estrada, Julio. *Realidad e imaginación continuas. Filosofía, teoría y métodos de creación en el continuo* [Reality and imagination in continuum. Philosophy, theory and methodologies of creation in the continuum] [Manuscript submitted for publication]. Universidad Autónoma de México, Instituto de Investigaciones Estéticas.

Estrada, Julio. 1994. *Théorie de la composition: discontinuum-continuum* [Theory of composition: discontinuum-continuum]. University of Strasbourg.

Kyle, Gann. 2008. *La música de Conlon Nancarrow* [The Music of Conlon Nancarrow]. Universidad Autónoma de México.

Levy, Ernst. 1985. *A Theory of Harmony*. State University of New York Press.

McHard, James. 2015. *Julio Estrada. Memories and shadows in the imaginary. A biography.* Iconic Press.

O'Connor, Kate. 2012. "Lost Generation". *Great Writers inspire*. University of Oxford. Last modified August 13, 2012. https://writersinspire.org/content/lost-generation

Okonsar, Mehmet. 1997. *Micropolyphony. Motivations and Justifications Behind a Concept Introduced by György Ligeti*. General Public Licence.

Pound, Erza. 2008/1918. *Erza Pound and music. The Complete Criticism*, edited by Raymond Murray Schafer. A New Directions Book.

Roads, Curtis. 2001. *Microsounds*. The MIT Press.

Taylor, Christopher C. W. 2005. "Leucippus And Democritus." *Encyclopedia.com*. Last modified 2005. https://www.encyclopedia.com/humanities/encyclopedias-almanacs-transcripts-and-maps/leucippus-and-democritus

Traux, Barry. 1990. "Composing With Real-Time Granular Sound." *Perspectives of New Music* 2: 120–134.

Xenakis, Iannis. 1971/1963. *Formalized Music*. Pendragon Press.

Julio Estrada'os kontinuumo teorijos ryšys su įvairiomis teorijomis ir muzikinėmis srovėmis nuo senovės Graikijos iki XXI amžiaus

Santrauka

Julio Estrada'os kontinuumo teorijos ištakas reikėtų pradėti tirti nuo jos mokslinių ir estetinių šaltinių identifikavimo. Teorijos elementų galima aptikti įvairiuose traktatuose, kadangi per visą muzikos teorijos istoriją šią temą gvildeno daugybė tyrinėtojų, – ji buvo aprašoma tiek muzikos kompozicijai, tiek muzikos teorijai, tiek humanitariniams mokslams skirtuose veikaluose. Pristatydamas šios idėjos, kurią Estrada padarė savo tyrimo objektu ir pateikė 1994 m. disertacijoje, istoriją, šio straipsnio autorius mini pirmuosius jos aprašymus senovės Graikijos šaltiniuose, taip pat šiuolaikinius tyrimus, atliktus pasitelkiant naujausias mokslo teorijas. Visa tai įkvėpė Julio Estrada'ą sukurti savąją kontinuumo teoriją. Straipsnyje nagrinėjami Aristokseno iš Tarento (354–300 m. pr. Kr.), Deniso Gaboro (1900–1979), Ernsto Levy (1895–1981), Henry Dixono Cowello (1897–1965), György'io Ligeti (1923–2006) tyrimai, taip pat aptariama Hopi kultūros ir Kwan-Faré-Tzé paskaitų apie kontinuumą vaizduotėje ir gamtoje įtaka kompozitoriui. Įvardytos teorijos kartu su Estrada'os įžvalgomis gali paaiškinti kontinuumo funkciją, jo esmę skirtingose epochose ir kultūrinėse aplinkose, o teorijų visuma leidžia įvertinti šio akustinio reiškinio svarbą pasauliniame muzikos kontekste. Taigi istorinės ir kultūrinės perspektyvos taikymas padeda atskleisti Estrada'os teorijos, sukurtos apmąstant filosofinius ir teorinius-muzikinius aspektus, pagrindus.

Tbilisi State Conservatoire, Georgia

Gvantsa Ghvinjilia

The Interplay of National and Global in Georgian Music: Josef Bardanashvili's *Songs of Wine & Love* as a Case Study

Abstract. The article deals with a thought-provoking aspect of the compositional paradigm, namely the balance between national and global as a compositional dilemma, which is discussed using the example of Georgian art music in general and in particular, the compositional style of Josef Bardanashvili, a postmodern Israeli and Georgian composer. The importance of this research lies in its filling of the gap that exists in researching the dilemma of synthesis of national and global in Georgian music. The object of research is Bardanashvili's song cycle, *Songs of Wine & Love*. Since this composition, as well as Bardanashvili's compositional style in relation to the above-mentioned problem has not previously been a focus of research, it constitutes the article's scientific novelty.

The purpose is to research the ways Bardanashvili solves the problem of national and global synthesis, which implies the following subtasks:

- To investigate how Georgian art music is transcending the local cultural ecosystem and entering a global context;
- To determine the balance of the national and the global through historical retrospectives at all stages of Georgian music;
- To elucidate the compositional approaches of Bardanashvili, whose goal is to base the concept of national music on ethnic music, and harmonize it with the global musical landscape.

This article employs historical, comparative, and critical scientific research methods.

In the conclusion, it is emphasized that the synthesis of national and global in Bardanashvili's cycle is presented as follows: the national is symbolized by the aesthetics of Georgian chant and Jewish synagogue traditions; the global is presented in the form of the Mugham style, peculiarities of Renaissance and Baroque music, Schoenberg and Mahler's aesthetics as well as by integration of modern compositional techniques into nationalistic narratives. However, the syntheticity of Bardanashvili's style (the global and the national, epochally distant in time) is also the result of the aesthetics of postmodernism, revealed in the abundance of allusions occurring everywhere in his music.

Keywords: Georgian art music, globalization, national and global, multiculturalism, ethnic music, postmodernism, eclecticism.

Introduction

The paper addresses a current issue in the composing paradigm—the balance between national and global influences, with a particular focus on Georgian music. This is examined through the compositional style of the postmodernist Israeli-Georgian composer Bardanashvili. The object of the article is his vocal bilingual (English and Hebrew) cycle—*Songs of Wine & Love* for soprano, countertenor, and orchestra written in Israel in 2013.[1] The significance and originality of this research lie in addressing the existing gap in the study of the dilemma of synthesis between national and global elements in Georgian music. The author of more than 100 works is sometimes mentioned as a Georgia-born top Israeli composer (Seter 2005, 46). Most of his compositions have been performed successfully all over the world.[2] He collaborates with world-known soloists, conductors, and orchestras among which it would be enough to mention Natalia Gutman, Zubin Mehta, and the Israel Philharmonic.

The purpose of the study is to determine the relationship between the national and global elements in Georgian music and how Bardanashvili transforms Georgian ethnic and Jewish synagogue music into a modern cultural paradigm. To achieve this, the study will address the following subtasks:

- The balance between national and European influences in Georgian music as shaped by national consciousness.
- The process of transcending the local Georgian cultural ecosystem to find a place within the global artistic heritage.
- An analysis of Bardanashvili's compositional method, which should be rooted in ethnic traditions but harmonized with the global, mostly musical landscape.
- To identify the characteristics of Bardanashvili's postmodern compositional style, using *Songs of Wine & Love* as a case study.

Despite the great contribution of Georgian musicologists in the study of the problem posed in the paper,[3] the issues of the role of ethnic music for national identity and synthesis of national and European musical language is one of the main research fields, first of all, of Rusudan Tsurtsumia (1997). Her scientific findings focus on the following idea—folklore is an artistic reflection of reality, which is ideal, eternal, and modern at the same time: it is eternal because folklore expresses the nation's collective consciousness, contains universal archetypes, and is modern as it is a source of inspiration for all Georgian composers, thereby playing a major role in the evolution of national compositional thinking (Tsurtsumia 1997, 8).

In this article, historical, comparative, and critical research methods are employed. To achieve the set goals, the analysis will be conducted in two phases: a) a discussion of the issue of national and global relations, with a particular emphasis on Georgian music; and b) an analysis of Bardanashvili's compositional style, specifically in his work *Songs of Wine & Love*, within the context of the main issue addressed in the article.

1. The Problem of National and Global in Georgian Music: A Brief Overview

In today's globalized world and Western postmodern society, where global connections are pervasive, the delicate balance between national and global identities has become a central theme of cultural discourse. The dynamics of the contemporary world reveal that national music has to adapt to other musical traditions, creating a rich tapestry of both original and globally resonant music. This evolution raises intriguing questions: How do composers balance their cultural roots with global influences? How does this fusion enrich the creative process and expand the compositional space with a global sonic palette? The dialectical relationship of these two things may be considered as progress and preservation at the same time, or what might be metaphorically called "harmonious discord". If we delve deeper into this issue, the survival of nationalistic music may depend on the reconciliation of these seemingly opposing paradigms.

This issue is not only captivating but also crucial for Georgian music, as it lies at the heart of the national cultural discourse. Historical periods and geopolitical shifts have necessitated that Georgian music be perceived as an integral part of European culture, with the aim of securing its position on the global musical map.

First of all, it should be noted that the synthesis of ethnic and global elements does not conflict with Georgian consciousness. On the contrary, the balance between them, reflecting our collective identity, has always been significant and shaped by our national consciousness. This characteristic of Georgian art has been evident throughout history, creating the phenomenon of "Georgianness".

According to Tsurtsumia, "the closeness to the Sumerian-Mesopotamian civilization conditioned one more important feature of Georgian culture—a particular allegiance to a tradition that has lasted in the Georgians' consciousness right up to the present" (Tsurtsumia 2020, 68). In different eras, Georgia was the subject of interest of ancient Greece and Rome, and of the Persian, Arab, Mongol, Timurid, Ottoman, and Russian empires. As Georgia always faced challenges in the form of military invasions, it had to come into contact with different cultures. Georgia showed amazing acceptance and openness to foreign cultures. According to Tsurtsumia, the uniqueness of old Georgian music was formed in the process of communication with different ethnicities which formed its rather important feature. As Tsurtsumia notes, the interaction of pre-Christian Georgian music with various ethnic groups shaped a key aspect of its character—"an openness to different cultural influences in communication with related or hostile nations and the assimilation of different features that were created in near or distant countries" (Tsurtsumia 2020, 68). Although Georgian music has been influenced by many cultures, it has been particularly receptive to ancient Greek and Roman influences. When Christianity was introduced to Georgia, monophonic Hebrew, Syrian, and Greek psalms and hymns, as well as Byzantine chants, were transformed into three-part polyphonic hymns. This transformation was, on one hand, a continuation of the ancient Georgian polyphonic folk tradition and, on the other hand, resonated more with European church polyphony than with Asian music.[4]

---

[3] The most important aspects of this issue in Georgian music are discussed in the works of G. Orjonikidze (1985), L. Donadze (1990), G. Toradze (1998), D. Gogua (2016), R. Tsurtsumia (1997, 2005, 2012, 2020), M. Kavtaradze (2010, 2017, 2020, 2021), etc. While Donadze (1990) and Toradze (1998) emphasize the role of ethnic music in the formation of compositional style, Gogua (2016) analyzes the Georgian compositional style in the context of national consciousness. Orjonikidze (1985) believed that the relationship between the national and global would better reveal the specificity of national music from a sociological perspective. Kavtaradze (2010, 2017, 2020, 2021) examines the elements of interculturalism and cross-culturalism in Georgian music.

[4] The terms *Asian influences* in Georgian music and *Asianness* as a concept in Georgian musicology require clarification: *Asianness* is a distinct phenomenon in Georgian music. Throughout its history, Georgia was conquered several times by Arabs, Persians,

Thus, throughout all stages of Georgian music development, despite the multicultural environment in the cities of Tbilisi and some seaside towns, Georgians have largely followed European musical traditions in their search for a global context. As culturologist Inga Bakhtadze defines: "In all crucial historical and cultural situations, Georgian thinking showed its typological (Western) hallmark with the tendency to separate from Orientalism" (Bakhtadze 2021, 212). Despite these influences, Georgian music maintains a distinct sense of self-containment through its unique ability to absorb, assimilate, and "Georgianize" elements of foreign cultures, particularly European ones, making them an organic part of its own tradition.

A brief review of Georgian art music[5] will help us to introduce the dynamics of national and European synthesis: before the formation of the new Georgian compositional school, the artistic value of early Georgian composers' works was often limited by their frequent and direct use of folklore. In their music, Georgian folk elements and European harmonic systems were typically combined in a somewhat mechanical manner. According to Tsurtsumia, their musical thinking lacked individualism due to which "their artistic production is completely determined by the folk tradition" (Tsurtsumia 2012, 17).

During the formation of the new professional compositional school, composers based their musical language on the synthesis of national folk and chant traditions with the principles of European functional harmony. Representatives of this generation[6] faced a historical necessity—to create music based on national roots, expressing our identity, which would go beyond the local borders and find its place in the global context. As Sharikadze states: "The challenges caused by the historical turbulence affected individual perceptions of the world through music, its principles, aesthetics, and values" (Sharikadze 2023, 6).

During the Soviet era, particularly from the 1920s to 1950s, the ability to organically synthesize national musical traits with European music trends was limited. Socialist realism did not acknowledge modern global processes outside the USSR. Censorship guidelines caused Georgian music to lose its compositional individuality. As a result, most Soviet composers, including Georgians, lacked access to the latest European compositional techniques.

It should be noted that expressions of national identity took on a distorted character during the Soviet era. It was necessary to incorporate folk music in compositions, even when it seemed out of place, because it symbolized the *Narodnichestvo*[7] ideal cherished by Soviet ideology. Such references coming from "the people" were necessary for the promotion of collective identity propaganda.

Since the 1960s, the idea of a synthesis of national and European music has emerged in Georgian music at the technological and conceptual level in a new quality. This development is linked to the political and economic changes that began with the Khrushchev Thaw, which introduced liberalization across various aspects of life.

As Sharikadze argues, Georgian composers actively promoted cultural exchange starting in the 1960s, particularly when they were first permitted to attend the Warsaw Autumn (2020, 48).[8] According to Tsurtsumia, the attitude towards folk music has changed—Georgian composers of the 60s and 70s[9] used it as a means of individual self-expression, the organizing factor of musical material at the level of form and language (Tsurtsumia 1997, 16). They recognized the importance of transcending the local cultural ecosystem to reach a new level of national-Western intersection, where ethnic music remained the foundation of their musical language and symbolized cultural memory.

---

and Turks, whose musical cultures had a certain influence only on the music of the Georgian royal court. However, traditional and church polyphony remained unaffected. One notable result of this influence is the prominent use of the augmented seconds in Georgian music, which, in musicological analysis, has become an indicator of "Asianness". Georgia has never had cultural ties with China, Japan, or Korea, so the term "Asian influence" in the context of Georgian culture refers exclusively to the impact of invaders from nearby regions and the musical traditions of neighboring countries.

[5] This term—Georgian art music, regarding Georgian new professional music of the beginning of the 20th century, was established and cultivated in the international scientific space by musicologist Nana Sharikadze.

[6] The founders of new Georgian professional compositional school are: Meliton Balanchivadze, Dimitri Arakishvili, Zakaria Paliashvili, Niko Sulkhanishvili, and Viktor Dolidze.

[7] An ideology that existed in the Russian Empire in the 1860s–1910s, which positioned itself on the "bringing together" of the intelligentsia with the common people in search of their roots, their place in the state and the world. According to Richard Pipes— "it describes an agrarian socialism of the second half of the nineteenth century, which upheld the proposition that Russia could by-pass the capitalist stage of development and proceed through the artel and peasant commune directly to socialism" (Pipes 1964/2014, 441).

[8] Warsaw Autumn, the largest international Polish festival of contemporary music, was established in 1956.

[9] Most prominent of them are: Sulkhan Tsintsadze, Sulkhan Nasidze, Nodar Gabunia, Bidzina Kvernadze, Giya Kancheli, Nodar Mamisashvili, Joseb Bardanashvili, Ioseb Kechakmadze.

In the post-Soviet era and at the present stage, the issue of synthesizing roots with cosmopolitan influences remains relevant: "That is the period when Georgian music had a chance to position itself on the world music map already as the music of an independent country and show what models it had chosen to preserve its national identity, the continuity of a tradition in terms of being adapted to the global space" (Ghvinjilia 2023, XV).

During the post-Soviet period, it became evident that the synthesis of national and European elements could also have a political dimension, reflecting Georgia's aspiration toward Europeanization. The post-Soviet generation of composers[10] were never concerned with the potential erosion of traditional cultural values in the face of globalization, and did not consider that this synthesis would lead Georgians to cultural homogenization and loss of identity. On the contrary, they argue that this approach will elevate Georgian music to the international stage and make it relevant on a global scale. In the works of prominent 1990s composers such as Chabashvili and Virsaladze, this synthesis is achieved through the assimilation of new compositional techniques. Chabashvili's bilingual *Requiem* merges elements from the Catholic-European musical tradition and Georgian chants. Her seven *a cappella* chants (2005) and the chant *To Our Lady of Iveria* (2006) blend the Orthodox spirit with contemporary compositional techniques. Virsaladze in her *Psalms* uses atonality, polymodality, a chord system, that consists of diatonic and chromatic clusters, with a combination of the chords commonly used in Georgian traditional music. Her *Liturgical Symphony* combines complex chord sounds, parallel octaves, and perfect fourths and fifths characteristic of the style of traditional chant with atonality and collages in a polystylistic fashion (Virsaladze 2021, 86).

Thus, throughout the history of Georgian music, the synthesis of national and global elements has remained a relevant concept.[11] This reflects composers' readiness to incorporate innovations from global, predominantly European, music while emphasizing the importance of national traditions for expressing their identity and compositional individuality.

2. Bardanashvili's Compositional Style in the Context of National vs Global

Composer Bardanashvili, like other contemporary Georgian composers, faces the challenge of navigating cultural landscapes that are both local and global. He is a distinctive figure in Georgian music due to his unique synthesis of Jewish and Georgian musical roots, which he combines with elements of European music.[12] Bardanashvili, whose aesthetic beliefs, compositional ideas, and musical language were shaped in Georgia, continues and enriches the best traditions of Georgian art music, having further developed these traditions after moving to Israel. The composer often discusses in the media and during interviews with musicologists what it means to him to be both an Israeli and Georgian composer. However, he first articulated his views on this topic during an interview with Ritsarev: "If you take away everything that I learned in music as a foreigner, the same Bardanashvili will remain, who is in pain as a Jew, but dreams as Georgian" (Ritzarev 2016, 101). That's why he notes with his usual humor that he creates "Jewish music with Georgian accent" (Kavtaradze 2017, 35).

Bardanashvili's early musical development is closely linked to his native cities of Batumi and Tbilisi, known for their multiculturalism and cross-cultural interactions. These cities are a melting pot of diverse cultures and ethnic groups, including Jewish, Gypsy, Armenian, Kurdish, Azerbaijani, Turkish, and Russian communities. This rich cultural tapestry is why the composer considers himself a fusion of Eastern and Western influences, which has profoundly shaped his musical creativity. It was not by chance that composer and journalist Dmitri Liliev referred to him as a "child of many cultures" (Liliev 2016, 1).

---

[10]   The most prominent representatives of post-Soviet Georgian music include Maka Virsaladze, Eka Chabashvili, Zurab Nadareishvili.

[11]   The perception of Georgian music within the global context is quite specific and requires clarification. During its time as part of the Soviet Union, Georgia was largely isolated from global processes and Georgian music was predominantly influenced by Russian music. During the Soviet period, Georgian musicians aspired to a broader global context rather than remaining within the confines of Russian cultural influence. It should be emphasized that for Georgia, this global context primarily meant aligning with European culture, towards which it has long yearned for centuries. Therefore, in post-Soviet Georgian music, the focus is on engaging with European culture as a means to achieve a global context. There is no doubt that after the dissolution of the Soviet Union, the principal exogenous influence came from Europe, which makes the term "global" somewhat ambiguous when used by Georgian musicologists.

[12]   Because Bardanashvili works in Israel, the global context of his music is broader than that of any other Georgian composer. Bardanashvili was influenced not only by Georgian and Jewish ethnic music but also by contemporary Jewish music and the rich musical environment he encountered after moving to Israel. As a result, Bardanashvili's music synthesizes a wider range of musical elements from both Asian and European traditions than that of any other Georgian composer.

The synthesis of ethnic and global music in Bardanashvili's compositions arises not only from the multi-cultural environments of Batumi and Tbilisi but also from the stylistically diverse musical landscape of Israel. According to Kavtaradze: "Since 1995, Bardanashvili, who moved to live in his historical homeland, naturally brought the signs of Georgian national culture into the colorful cultural space of Israel. All this significantly distinguishes his creative handwriting in the multicultural environment of Israel, which was created by the Jewish diasporas of different countries. 'Our face consists in being both Asian and European at the same time' (I. Bardanashvili)" (Kavtaradze 2010, 1). Since Bardanashvili represents two cultures, let us first determine: a) what the concept of nationalism means to him; and b) which ethnic music expresses his identity.

The concept of nationalism is popular in Georgian musicology. According to Tsurtsumia, a person's sense of national identity is primarily shaped by the culture and environment in which they were raised. However, the researcher distinguishes between the concepts of ethnic and national identity, arguing that while a person cannot choose their ethnic origin, they have the right to choose which culture they identify with.

Thus, for the self-identification of a composer, the socio-cultural environment is more important than the genetic code and the historical memory ensuring heredity (Tsurtsumia 2012, 16). Bardanashvili is of Jewish ethnic origin but considers himself both an Israeli and Georgian composer. While Israel provided him with opportunities for world recognition, Georgia remains his second homeland, evoking a deep sense of nostalgia. As he expresses, "I do not want to be considered as the composer who has gone, I hope, I will remain in Georgian music" (as quoted in Kavtaradze 2017, 36). This statement reflects how he defines his identity and underscores the significance of the environment that shaped him.

For him, national music is primarily rooted in Georgian folk music but also draws on the principles and aesthetics of Georgian Orthodox chant and the ancient spirit of Jewish synagogue traditions. These elements serve as a reservoir of his identity, a vessel of cultural memory, and a cultural ecosystem for his self-identification. According to the composer, nationalism is not simply reflected on the surface of melodies and rhythms but is instead manifested unconsciously in deeper layers, therefore, using folk quotations to convey nationality is a significant mistake. He views national music as a dynamic and ever-evolving phenomenon, continuously undergoing renewal. He thinks that the features of ethnic music have the potential to resonate within the modern musical landscape, allowing for a harmonious integration with European musical trends. The interaction between traditional music and contemporary compositional techniques, which he has mastered from European modern music, provides a means for preserving his unique artistic identity.

Bardanashvili was formed in an environment where Orthodox Christianity and Judaism converged. It is no coincidence that in his compositions, he uses elements from both Georgian church chant and synagogue music, which have become significant sources of East-West synthesis in his music. He was among the first composers in the Soviet Union to take a serious scientific and artistic interest in the multi-layered Jewish synagogue music. For him, religion is a key element of his artistic aesthetics that has influenced his creative ideas. He was inspired by the synagogue music of the Jewish Diaspora communities in Batumi, which was presented within two communities: Ashkenazim of Central and Eastern European origin, with a Yiddish accent, and Eastern Sephardim. Although he rarely quotes directly from synagogue hymns, Jewish idioms are evident in his music. A notable example of this influence is found in his work *Magnificat-Haleluyah* (2014).[13]

Despite Bardanashvili's exploration of various styles throughout his compositional career—jazz, baroque, classical, and romantic music—one constant remained: his pursuit of blending European and ethnic elements.

His compositional style can also be examined through the lens of postmodern aesthetics. It is well known that integrating artistic elements from different historical periods and a variety of styles reflects the stylistic pluralism characteristic of postmodernism. As Bardanashvili notes, he is "a product of all kinds of sound phenomena perceived and transformed in me … Stylistic pluralism as a phenomenon of postmodernism is the dominant principle in my recent works" (as quoted in Ritsareva 2016, 125). He uses a variety of styles but believes that his music is not polystylistic as it is with Schnittke. He calls this sharp juxtaposition of styles "new eclecticism", which he understands as an organic fusion of contrasting elements into one aesthetic language (Ritsareva 2016, 125).

---

[13]   *Magnificat-Haleluyah* was written for soprano, countertenor, tenor, baritone, mixed choir, and chamber orchestra and is based on texts from the New Testament and the book of Psalms (Hebrew, Latin, Yiddish). See Bardanashvili (2023b) for the recording of this composition.

Kavtaradze connects the eclecticism, characteristic of Bardanashvili's postmodernist style, with the composer's bi-nationality that is a priori eclectic. Moreover, she argues that stylistic pluralism and eclecticism, hallmarks of postmodernism, were conceived much earlier in Israel. Due to geographical and historical factors, European and Asian influences are also evident in the country's culture.

As Kavtaradze notes: "Eclecticism was embedded in the very idea of the state of Israel ... there is such an eclecticism of cultures in Israel, which cannot be seen in any other country in the world" (Kavtaradze 2010, 1). Even the music festivals held in Israel serve as clear examples of how Israeli composers blend national and European influences: "one can listen to Berio, Ligeti, Penderecki, Crumb, Rochberg, and Ferneyhough, side by side with Israeli composers who studied with these masters, but who have also synthesized their Western background with local Arab, Jewish-Arab, and Jewish music" (Seter 2005, 51).

The influence of Jewish consciousness is evident in Bardanashvili's postmodern musical language. According to Bardanashvili, his musical language has become increasingly abstract over the years, as demonstrated by his use of symbols and signs.[14] It is notable that the composer refers to his musical language simply as a "language of signs" (Ritsareva 2016, 125). This characterization is significant not only for understanding his postmodernist style but also as evidence of the Jewish consciousness reflected in his music. Bardanashvili believes that the abundance of symbols in his music is characteristic of a Jewish artist: "I feel close to Georgian [music] by spirituality, polyphony, artistry, elevated spirit of prayer; to Jewish by its most characteristic feature—flexibility, polysemy, which is expressed by the musical symbols constructed on double coding principle" (as quoted in Kavtaradze 2017, 35).

3. Bardanashvili's *Songs of Wine & Love* as an Example of Balancing Between National and Global

A clear example of synthesis of ethnic and global musical-poetic traditions is Bardanashvili's *Songs of Wine & Love*,[15] which stylistically evolved from the cycles *Children of God* for countertenor and symphony orchestra (1997)[16] and *Time for Love* for monastic choir and strings (1999).

In terms of musical language, a fusion of European music traditions, modern compositional techniques, and peculiarities of his ethnic music is a tool for self-expression. According to Bardanashvili, the world's musical heritage automatically becomes the property of every composer to manipulate with a diversity of styles: "I use many techniques that have been accumulated by the musical experience of mankind: modes, polyphony, tonality, atonality, spectrum, etc. What was created before me is mine".[17] The cycle is full of allusions which is the main feature of Bardanashvili's postmodern style and expands the artistic time-space area of this work.

Bardanashvili believes that any stylistic feature from past music—whether classical or folk—can be relevant if it serves compositional purposes (Ritsareva 2016, 61). In his works, the characteristics of ethnic music (both Georgian and Jewish) are reflected through influences from Georgian traditional folk music, Georgian art music, and Jewish synagogue chant. According to the composer, even his instrumental pieces are essentially vocal in their stylistic and intonational nature, that is determined by Georgian national consciousness, given that Georgia is renowned for its *a cappella* choral polyphony. In *Songs of Wine & Love*, the orchestral accompaniment serves to enhance the emotional subtext of the vocal parts performed by the soloists.

Bardanashvili asserts that he is influenced by Georgian churches that are full of light as well as Persian, Turkish, and Georgian medieval two-dimensional miniatures, which lack a perspective dimension. He thinks that these influences lead to a clear and simple texture of his score full of light, where everything is on the surface, and nothing is in the background (Ritsareva 2016, 23).

---

[14]   For the first time, Bardanashvili articulated his views on his musical language as a system of signs and symbols during an interview with Ritsareva, later published in her book (see Ritzareva 2016). In an interview with me on January 14, 2023, via Google Meet, he emphasized his intention, to create a rich tapestry of symbolic meanings in his music to guide the listener's imagination. According to composer, symbolism is embodied in his music in many directions: recurring motifs often hint at specific ideas, emotions, and cultural elements, while the use of ethnic melodies symbolizes his historical identity and evokes particular cultural or emotional associations. According to the composer, the Baroque stylization in his works represents a dialogue between different epochs. Additionally, the choice and combination of instruments can also carry symbolic meaning. For example, the use of the *shofar* in the finale of *Zoom in* for chamber orchestra (flute, alto, horn, and strings, 2020) and the imitation of the traditional Georgian instrument Salamuri symbolize connections to both Israeli and Georgian heritage.

[15]   The cycle is based on the texts of poets of different eras and nationalities.

[16]   See Bardanashvili (1997) for the recording of this composition.

[17]   From the script interview with Bardanashvili conducted by Georgian musicologist Elene Eliozishvili, March 17, 2023.

The European music influence can be observed in the use of some stylistic features of Renaissance and Baroque music, Schoenberg's, Shostakovich's, and Mahler's music, Mugham style.

First of all, we should emphasize the influence of the Mugham tradition on the cycle. Traditionally, Mugham is performed by two soloists, female and the male voices singing in octaves, e.g., accompanied by Kamanchi.[18] This feature of ethnic music was well-suited to the performing staff and genre specifics of this vocal cycle written for female and male soloists and orchestra.

The influence of Mahler's musical philosophy, and esthetics should also be highlighted.[19] Bardanashvili openly acknowledges his past fascination with Mahler and his identification as a Mahlerian. Mahler's influence is evident in several aspects of his work, including: a Jewish perspective on the world characterized by loneliness and introspection, themes of decadence and the anticipation of life's end, the simplicity of the song and accompaniment, and the creation of density and profoundness in each note.

The first song of Bardanashvili's cycle, based on text by the Greek poet Sappho,[20] conveying the following idea: Eros wields such a profound, irrational force that it shakes one to the very core, driving human consciousness to undergo significant metamorphoses. The influence of the baroque style of a vocal-instrumental genres is evident. According to the composer, this work is overwhelmingly stylized after Baroque-era music, which Bardanashvili identifies as a key element of the stylistic hybridity in this composition and his music overall (Ritsareva 2016, 96).

The second song is based on a poem by the Jewish poet Solomon ibn Gabirol.[21] The text discusses altruistic love, where one person responds to another's affection with even greater intensity and unconditional feeling. The content of the verbal text aligns with the pathos of Georgian table songs, wine culture, and toast traditions. Therefore, it is not surprising that in the song (Part II, bar 12), one can detect the influence of the stylistic features of the Georgian polyphonic folk table song "Chakrulo", which is recognized as the best example of national folklore for Georgians.[22]

The third song is based on Federico Garcia Lorca's text from the play *The Love of Don Perlimplín and Belisa in the Garden*.[23] The main idea in the lyrics is that a man will still come to meet his beloved even if she doesn't come for a date, but one day they will die for each other.[24] The stylistic features of this song provoke an allusion to the martyred lovers Theodora and Didymus's last Recitative (Didymus, Theodora, Septimius) from Handel's *Theodora*, act III, scene 6, N69 ("And must such beauty suffer?").

In the fourth song—"Dramma per Musica", the love drama reaches its apogee. The text narrates the story of Sappho's lesbian love for a woman who reciprocates her feelings, but the woman is already devoted to her master.[25] In this dramatic climax of the cycle, the intensity of the pain reaches a point of screaming, while the monotonous rhythm accentuates the atmosphere of mourning. The fusion of the stylistic of Baroque music in the orchestra part and the characteristics of synagogue chant in the soprano part is what determines the uniqueness of Bardanashvili's style (Part IV, mm. 109–115). In the three-part song, the main theme is repeated in the third part in a transformed way, by which the composer symbolizes unrequited love. The melodic line that carries the idea of *Lamento* reflects the archaic spirit of Synagogue Chant as well as brings

---

[18]   The Kamanchi, also known as Kamancheh or Kamancha, is a traditional string instrument with a long neck and a round body, played with a bow. This instrument features a wooden body with a skin-covered resonator. It is popular in Persian, Central Asian, Azerbaijani, Armenian, Turkish, and Middle Eastern traditional music.

[19]   Bardanashvili's cycle is influenced by Mahler's *Kindertotenlieder*, *Das Lied von der Erde* and the finale of the Ninth Symphony.

[20]   Sappho was a Greek female poet (7th–6th centuries BC). The text is translated from Hebrew by Shimon Bozaglo (2009).

[21]   Jewish poet Solomon ibn Gabirol was a Neoplatonist philosopher, the great revivalist of Jewish liturgy in the Golden Age of Muslim Spain (11th century AD).

[22]   In 2001, when Georgian polyphony was recognized by UNESCO as a masterpiece of the heritage of humanity, the Kartli-Kakhetian (East Georgian) song *Chakrulo* was cited in the list of UNESCO intangible world heritage as a prime example site. This folk song was among 27 pieces of music sent into space by NASA in 1977 as a masterpiece of Earth's folklore (Voyager Golden Record, Disc one).

[23]   The subtitle of the play is An Erotic lace-paper Valentine in a Prologue and Three Scenes.

[24]   According to the play, the old man Don Perlimplín marries the young woman Belisa, to whom he writes love letters as if he is another man, and finally, the wife on a date with a stranger discovers that the latter was her husband. The husband dies and Belisa realizes that she loved only her husband. In turn, Don Perlimplín carries his love to the grave, and bequeaths her the soul she conspicuously lacked when they were married.

[25]   The literary basement of the song is Sappho's poetry—fragment 31 (*Phainetai moi*).

to the memory of the Svan weeping folk ritual[26]. Thus, the influence of two ethnic spiritual ritual traditions determines the stylistics of this part.

Here the influence of Kancheli's *Styx* for viola, chorus and orchestra (1999) in terms of idea and stylistics is also obvious (part IV, f. 165).[27] Bardanashvili acknowledges Kancheli's significant impact on his compositional technique.

According to the lyrics in the fifth song (based again on Lorca's text), a person pleads with his lover not to let their love die, which is hidden in the depths of the heart forever. This part is entirely based on the repeating rhythmic-intonational formula of Kancheli's motif from the movie—*Mimino*.[28] The nascence of another allusion is related to the unconscious influence of Andrey Petrov's music from the movie *Office Romance*[29] (mm. 203–209).

Between songs V and VI, the interlude (consisting of four episodes) represents a journey into Baroque music. The second section of the interlude (bars 17–26) reminds us of the overture (a ritornello from the Toccata) of Claudio Monteverdi's opera *L'Orfeo*, which can be seen as an allusion to Monteverdi's style. The fourth section (bars 35–48) creates an atmosphere reminiscent of Baroque opera duets, yet features unusual harmonies in the finale that are atypical for Baroque music (bar 261), potentially symbolizing the obstacles that love must overcome. This interlude is an exemplary fusion of Baroque stylistics and non-tonal music.

From an emotional and stylistic point of view, the influence of Modest Mussorgsky's opera *Boris Godunov* can also be observed. Boris Godunov is obsessed with fear, and full of expectations of a negative future (*Boris Godunov*, Prologue, Scene 2: Boris's Monologue "Скорбит душа!"), too.

The verbal basis of the sixth song once again draws from Lorca's play. In this song, the lover simply asks for a hand, which he hopes will transform into wings and lift him into the sky after death, evoking an analogy with the finale of Goethe's *Faust*. The song conveys an anticipation of death, reflecting the hero's passive internal state, although one can feel the expectation of the end and underlying tension in this stillness. Emotionally and stylistically, the influence of Modest Mussorgsky's opera *Boris Godunov* is evident. Much like Boris Godunov, who is tormented by fear and dreads a negative future (*Boris Godunov*, Prologue, Scene 2: Boris's Monologue "Скорбит душа!" (My soul is sad), this song also reflects a similar sense of foreboding and internal struggle.

The seventh song is based on a Rubaiyat by Omar Khayyam[30] which reflects on the passing of spring—as a symbol of youth—and the approach of death. This section serves as a kind of respite before the finale. It also reflects the influence of the Georgian military marches that the composer listened to during his childhood in Batumi.

The last song is based on three texts by Khayyam and Sappho. The central theme of these texts revolves around issues of existence, non-existence, and the transience of life, with wine being presented as the only remedy to soothe our concerns. The intonation and stylistic aspects of the eighth song are influenced by improvisation on the Georgian folk instrument—the *salamuri*. Another allusion that is born, is connected with the Overture of Paliashvili's opera *Daisi*. This is no accident either. This overture also draws on folk and the melodic line features wind instrument solos that imitate the Georgian peasant's improvisation on *salamuri*. The opera portrays a drama, culminating in the deaths of lovers.[31]

---

[26] A ritual of mourning the dead in Svaneti—*Lilchal* (a mountain region in West Georgia).

[27] Both Kancheli's and Bardanashvili's works, which explore the philosophical theme of spiritual closeness between human beings, share much in common. Kancheli's *Styx*—a significant milestone for Georgian composers, influenced Bardanashvili in several ways: a) In *Styx*, Kancheli transforms the timbre of the solo viola into a symbol of humanity, making it the "protagonist" in the narrative, leading and emotionally interpreting the musical flow while unifying the choral and orchestral textures. Similarly, Bardanashvili emphasizes the sonority of the soprano or flute, repeatedly assigning them key roles in his composition; b) Kancheli based the verbal text of *Styx* on Georgian ethnic origins, constructing the text solely from the names of churches and the titles of Georgian folk songs and chants. This influence is also evident in the intonational formulas of long vocalised passages in the soprano or flute part in Bardanashvili's work, which unfold in a manner associated with lamentation. Kancheli's viola part also represents psalmodic devotion, embedded in intonational formulas associated with lamentation.

[28] *Mimino* is a 1977 comedy film by Soviet director Georgiy Daneliya, which won the 1977 Golden Prize at the 10th Moscow International Film Festival.

[29] *Office Romance* is one of the most popular Soviet comedy films directed by famous film director Eldar Ryazanov (1977).

[30] Full name—Ghiyāth al-Dīn Abū al-Fatḥ ʿUmar ibn Ibrāhīm Nīsābūrī—is considered the national poet of Iran, Tajikistan and Afghanistan (11th–12th centuries AD).

[31] In Bardanashvili's opinion, along with Giya Kancheli, Zakaria Paliashvili is one of the greatest figures in Georgian culture, leaving an indelible mark on his compositional aesthetics.

A notable detail about the lyrical foundation of the cycle's final song is its connection to Asian poetry, which is rich in metaphors and landscape descriptions that evoke signs of pantheism. Such elements used as the basis for music composition help to visualize the music. The landscape quality of the final song, which reveals Asian influences, is particularly evident. The last song conveys the synthesis of the national and the global both at the level of poetic texts as well as in terms of music stylistics.

Conclusion

In the conclusion, we should emphasize that the issue of global and national relationships as well as the balance between national and global identities has become a relevant theme of cultural discourse at all stages of Georgian music history. This synthesis of the traditions of global and national music and poetry is perfectly embodied in Bardanashvili's cycle *Songs of Wine & Love*. The following circumstances are in mind: the national is symbolized with aesthetics of Georgian folk song, church chant, and Jewish synagogue traditions, while the global is presented in the form of Asian Mugham style, peculiarities of European musical heritage of the past (European Renaissance, Baroque music, Mahler's esthetics) as well as via the integration of modern compositional techniques into nationalistic narratives. According to Bardanashvili, Schoenberg, with his acultural technical concept, also had a great influence on the formation of his own compositional style. The author considers the appeal of these historically distant musical events, tailored to the conceptual needs of the compositions, to be the defining feature of his postmodernist style.

We have reached the conclusion that the following peculiarities of this cycle indicate the influence of Georgian culture: a) the dominating vocal nature of Bardanashvili's music, even instrumental, which is determined by the national consciousness as Georgia is well-known for *a cappella* polyphony; b) unconscious influence on the simple texture of the score, landscapes of Georgian churches, built on top of mountains and therefore full of light; c) the unconscious influence of Persian, Turkish, and Georgian medieval two-dimensional miniatures, where everything is painted on the surface without a perspective dimension.

Bardanashvili's compositional approaches depict the potential of ethnic music in the contemporary musical ecosystem. It is a clear example of the concept of nationalism and tradition that is not a forever-determined, but a constantly renewed phenomenon, and it always considers the global modern cultural context. He proved that ethnic music has the potential to be an important source of creative ideas in the postmodern environment and the integration of modern compositional techniques into nationalist narratives leads to the transcendence of ethnicity. His music demonstrates that if a composer deeply expresses the national roots of ethnic music through the language of contemporary music, the nationalist narrative does not contradict modern compositional techniques and is adaptable to the demands of the present world. The stylistic hybridity of Bardanashvili's style is also the result of the aesthetics of postmodernism revealed in examples of allusions: Bardanashvili's cycle combines diverse poetic traditions, musical styles of different eras and is rich with contrasts. His interesting compositional approach activates the potential of ethnic music in the global musical landscape, thereby contributing to the further development of Georgian and Israeli national music to reach new horizons.

References

Bakhtadze, Inga. 2001. ქართული კულტურა—დასავლეთი [Georgian culture—West]. Chronograph.

Bardanashvili, Josef. 1997. "Children of God." Performed by the Ra'anana Symphonette Orchestra, conductor Uval Zaliuk. January 22, 2022. Music video, 17:36. https://www.youtube.com/watch?v=rThD4FOXuZc.

Bardanashvili, Josef. 2023a. "Josef Bardanashvili: Composer, Conductor, Teacher and painter." Last modified 2023. https://www.josefbardanashvili.com.

Bardanashvili, Josef. 2023b. "Haleluyah-Magnificat for soprano, countertenor, tenor, baritone, mixed choir and orchestra (2014)." Performed by the Israel camerata Jerusalem, conducted Avner Biron. Music video, 28:40. https://www.josefbardanashvili.com/music.

Donadze, Lado. 1990. ქართული მუსიკის ისტორია [History of Georgian Music]. Ganatleba.

Ghvinjilia, Gvantsa. 2023. "Preface to the book." Nana Sharikadze. *An Introduction to Georgian Art Music: Sense-making through music*. Cambridge Scholars Publishing.

Gogua, Dodo. 2016. საუკუნის ქართული მუსიკა და მუსიკოსები: სტატიები, ნარკვევები, რეცენზიები [Georgian Music and Musicians of the 20th Century: Articles, Essays, Reviews]. Tbilisi State Conservatoire.

Israel Music Institute. 2017. "Bardanashvili – *Songs of Wine and Love*." Israel Camerata Jerusalem, conductor Avner Biron. April 9, 2017. Music video, 27:39. https://www.youtube.com/watch?v=-UzeZZmjatw.

Kavtaradze, Marina. 2010. სტილი, როგორც ნიშანთა სისტემა პოსტმოდერნისტულ ხელოვნებაში [Style as a system of signs in postmodernist art]. Accessed on December 15, 2023. https://semioticsjournal.wordpress.com/2010/08/04/მარინა-ქავთარაძე-_-სტილი-რ/.

Kavtaradze, Marina. 2017. "Multiculturalism and National Identity in the 20th Century Georgian Musical Space." *GESJ: Musicology and Cultural Science* 2(16): 33–38.

Kavtaradze, Marina. 2020. "Music in the Context of Totalitarian Culture (On the Example of Georgian Music of the 30s of the XX Century)." *GESJ: Musicology and Cultural Science* 2(22): 3–12.

Kavtaradze, Marina. 2021. "Two Independences of Georgian Music (1918/21–1991 …)." *GESJ: Musicology and Cultural Science* 1(23): 3–11.

Lileev, Dmitry. 2016. "*Диалоги на Земле обетованной*" [Dialogs on the promised Earth]. MO | MO № 7 (400), 11.10.2016. Accessed December 15, 2023. https://muzobozrenie.ru/dialogi-na-zemle-obetovannoj/.

Orjonikidze, Givi. 1985. თანამედროვე ქართული მუსიკა ესთეტიკისა და სოციოლოგიის შუქზე [Contemporary Georgian Music in the Light of Aesthetics and Sociology]. Khelovneba.

Pipes, Richard. 1964/2014. "Narodnichestvo: A Semantic Inquiry." *Slavic Review* 23(3): 441–458.

Ritzareva, Marina. 2016. *Иосиф Барданашвили: жизнь в трех измерениях (3d): беседы с композитором* [Josef Bardanashvili: life in three dimensions (3d): conversations with the composer]. VeDiScore.

Seter, Ronit. 2005. "Jerusalem and Tel-Aviv: Different News from Israel (or, One More Step Toward Peace)—Three Contemporary Music Festivals." *Tempo* 59(233): 46–61. Accessed December 15, 2023. https://static.cambridge.org/content/id/urn:cambridge.org:id:article:S0040298205210239/resource/name/S0040298205000239a.pdf.

Sharikadze, Nana. 2020. "Georgian Unofficial Music as a Fact of Musical Resistance." *Lietuvos muzikologija* 21: 44–53. Accessed December 15, 2023. https://zurnalai.lmta.lt/wp-content/uploads/2021/01/44-53Muzikologija21.pdf.

Sharikadze, Nana. 2023. *An Introduction to Georgian Art Music: Sense-making through music.* Cambridge Scholars Publishing.

Toradze, Gulbat. 1998. ქართული მუსიკა საუკუნის გადასახედიდან [Georgian Music from the Perspective of the Century]. Metsniereba.

Tsurtsumia, Rusudan. 1997. "Georgian Folk Song Today—Vital Process or a Museum Exhibit?" In *Issues of musicology, a collection of scientific works.* Tbilisi State conservatoire.

Tsurtsumia, Rusudan. 2005. მეოცე საუკუნის ქართული მუსიკა: თვითმყოფადობა და ღირებულებითი ორიენტაციები [20th Century Georgian Music: identity and value orientations]. Tbilisi State Conservatoire.

Tsurtsumia, Rusudan. 2012. "National and musical identities: on the issue of interrelation." *Musicological research: Proceedings of scientific works* 2: 12–25.

Tsurtsumia, Rusudan. 2020. "Rethinking of the Soviet-era Georgian music". In *Music in post-socialism: Three Decades in Retrospect.* Institute of Musicology of the Serbian Academy of Sciences and Arts Belgrade.

Virsaladze, Maka. 2021. "Choral compositions (with orchestra and a cappella) on religious themes in the oeuvres of Nodar Mamisashvili, Eka Chabashvili and Maka Virsaladze." In *Music—the Cultural Bridge: Essence, Contexts, References.* The Karol Lipiński Academy of Music.

Nacionalumo ir globalumo sąveika kartvelų muzikoje:
Josifo Bardanashvilio kūrinio *Songs of Wine & Love* atvejo analizė

Santrauka

Straipsnyje nagrinėjamas esminis kompozicinės paradigmos aspektas – pusiausvyra tarp nacionalumo ir globalumo. Šios kompozicinės dilemos pavyzdys – postmodernus žydų kartvelų kompozitoriaus Josefo Bardanashvilio stilius ir jo vokalinis ciklas *Songs of Wine & Love*. Globalizuotoje visuomenėje trapi pusiausvyra tarp nacionalinės ir globalios tapatybės natūraliai tapo viena pagrindinių kultūrinio diskurso temų. Dialektišką santykį tarp globalumo ir nacionalumo galima laikyti tam tikra dinamika tarp pažangos ir išsaugojimo. Šį santykį taip pat galima metaforiškai apibūdinti kaip „harmoningą nesutarimą", nes jis atspindi iš pažiūros prieštaringą sintezę. Vis dėlto, giliau panagrinėjus, nacionalinės muzikos atsiradimo potencialas slypi šių dviejų iš pirmo žvilgsnio priešingų paradigmų sandūroje. Tai ne tik įdomus, bet ir labai svarbus kartvelų muzikos aspektas, kuris užima centrinę vietą nacionaliniame kultūros diskurse.

Straipsniu siekiama užpildyti nacionalinių ir globalių elementų sintezės kartvelų muzikoje tyrimų spragą. Bardanashvilio kompozicinio stiliaus ir jo vokalinio ciklo, kurie anksčiau nebuvo tokio nagrinėjimo objektas, analizė užtikrina mokslinį naujumą. Tyrimo tikslas – nustatyti, kaip kompozitorius kartvelų etninę ir žydų sinagogų muziką pavertė modernia kultūrine paradigma ir išsprendė nacionalumo bei globalumo sintezės problemą. Visa tai implikuoja šiuos tarpinius uždavinius:

• iškelti nacionalumo ir globalumo pusiausvyros kartvelų kultūroje klausimą;
• nustatyti, kaip būtų galima peržengti vietinės kultūros ekosistemos ribas ir įtraukti globalų kontekstą, kad nacionalinis paveldas taptų globalaus meno paveldo dalimi;
• iškelti skirtingais muzikos formavimosi etapais vyravusios pusiausvyros tarp nacionalinės kultūros ir globalios ekosistemos klausimą;
• pristatyti Bardanashvilio taikomas kompozicines prieigas, kurių tikslas – nacionalinę muziką grįsti etnine muzika ir suderinti ją su globaliu muzikiniu kraštovaizdžiu.

Išvadose pabrėžiama, kad Bardanashvilio kompozicinė prieiga reprezentuoja: a) etninės muzikos, išreiškiančios jo kolektyvinę tapatybę, potencialą šiuolaikinės muzikos ekosistemoje; b) tautiškumą ir tradiciją, kuri nėra statiškas ir galutinai determinuotas reiškinys, bet nuolat atsinaujinantis, globalų šiuolaikinės kultūros kontekstą įtraukiantis procesas.

3

KŪRĖJO
PERSPEKTYVA

FROM THE PERSPECTIVE
OF THE CREATOR

Nanhua University, Taiwan

George Holloway

Composition as an Extension of Ethnomusicology:

The Channelling of Traditional Gestures and Embellishments of six Schools of Guzheng Playing in *Hook* for Solo Guzheng, and the Possible Role of Machine Learning as an Extension of "Transcription" in Compositional Practice

Abstract. This article introduces the author's work for solo guzheng, *Hook* (2022), detailing its aesthetic and conceptual foundation, including the poetic imagery that shaped the music, and its technical and material construction. The paper discusses the author's compositional "genetic make-up," highlighting European and Anglican influences, alongside the integration of traditional Chinese and Taiwanese elements such as melodic embellishment, harmonic structure, and cultural aesthetics. The initial creative impulse for *Hook* is described anecdotally, followed by an exploration of the rationalisation, research, and contemplation processes that informed its expressive purpose. Central to the composition is the Chinese aesthetic concept of "yìjìng" (意境), with the author defining its relevance to *Hook* and providing an analysis of Li Yu's poem "Xiangjian Huan". The poem's translation, structure, imagery, and symbolism are discussed, along with the use of a "voiceless setting" and a structural cantilena that serves as a quasi-Urlinie or cantus firmus. The relationship between the cantilena and the tones of the Mandarin text, as well as its interaction with the musical foreground, is examined. The sectional layout of *Hook* is explained, incorporating various styles of guzheng playing from six traditional "schools" (*zhēngpaì*) used as transcriptional "lenses" to modify thematic material. Characteristics of each *zhēngpaì* in traditional works and their transformation in *Hook* are compared. The aesthetics of transcription and its significance in Western Art Music are discussed, referencing Ferruccio Busoni's concepts of Bearbeitung and Übertragung, and Michael Finnissy's extension of these ideas. The article concludes with an introduction to ongoing research into using machine learning for transcription, outlining the current scope, limitations, possibilities, and strategies for generating training data for the algorithm.

Keywords: contemporary art music, Chinese music, guzheng, transcription, ethnomusicology, machine learning, "yijìng" (意境), *zhēngpaì* (箏派).

1. Introduction

Hook (in Mandarin Chinese, 鉤) is an original composition for solo guzheng of approximately ten minutes in duration, composed in 2022 by the present author. This article focuses primarily upon the creative process behind *Hook*, its visionary conception, and certain aesthetic considerations revealed in the course of its composition. The discussion includes descriptions of the work's principal poetic inspiration, the re-contextualisation and transformation of certain playing techniques and musical tropes drawn from six traditional schools of guzheng playing, the relationship between ethnomusicology and musical composition, and the author's ongoing collaborative research into potential applications of machine learning as a tool of "transcription" in musical composition.

My compositional "genetic make-up" can be characterised as being rooted in the modernist tradition of Western art music, with specific affinities to the traditions of New Complexity and British experimentalism, while drawing upon the Anglican choral tradition and, since circa 2007/8, also progressively absorbing influences from the traditional music of China and Taiwan. The present author has composed sixteen works that feature Chinese instruments, listed in Figure 1 according to type.

The present author has also composed works setting Chinese texts. Among the works listed above, *Bring the Wine!*, *Brief Journey* and *South of the Great Wall* all set texts by Li Po (李白), while *Cao Chong Weighs the Elephant* is an opera for children's choir to a libretto by Wei Ping (魏萍) with additions by Li Meng-Neng (李萌能). In addition to these works, *Red Cliff* (2019) for treble voices and piano sets Su Shi (蘇軾)'s famous poem, "Reflections on Ancient Times at the Red Cliff" (赤壁懷古), while *Songs of the Raccoon Dogs* (*Hoklo folk transcriptions*) (2023) for flute, soprano and piano, is a song cycle based on folk songs in the Hokkien dialect. There is also a small-scale arrangement of a Buddhist song, *Song of Praise to the Buddha*, for soprano, tenor and piano, setting text by Li Shu-Tong (李叔同). It is worth noting here that the focus of this paper, *Hook*, has itself an intimate relationship with Chinese literature, by virtue of its being a "text-less" setting of a poem of the late Southern Tang Dynasty.

In the context of these progressive explorations spanning seventeen years, the solo work *Hook*, along with the two vocal chamber works composed in the subsequent eighteen months, *Songs of the Raccoon Dogs* and *South of the Great Wall*, can all be seen as summations of different aspects of my current state of assimilation of Chinese/Taiwanese influences. In *Songs of the Raccoon Dogs*, I explored my own ways of harmonising pentatonic

English title	Instrumentation	Date	Duration
• Solo Chinese instrument			
Hook	Guzheng	2022	10'
Sculpture in melody	Traditional sheng	2015–6, revised in 2017 and 2021	7'
• Ensemble consisting entirely of Chinese instruments			
Walking by Willow Creek	Sheng, pipa and guzheng	2022	9'
• Ensembles combining Western and Chinese instruments			
Liuli	Viola and erhu	2007	3'
Brief Journey	Two sopranos, erhu and piano	2007	4'30"
Cao Chong Weighs the Elephant	Opera for dizi, guzheng, children's choir and piano	2017	30'
Two Songs for the Buddha's Birthday	Song arrangements for Western orchestra, Chinese orchestra and choir	2021	14'
Moon	Alto sax, zhonghu, marimba doubling vibraphone and guzheng	2021	9'30"
Flourishing	Duodectet of mixed Chinese and Western instruments	2022	unspecified
South of the Great Wall	Sheng, pipa, guitar, soprano and cello (also a version for sheng, pipa and cello)	2023–4	15'
• Works for *Yayue* ensemble (an ensemble of replicas of instruments formerly employed in the Tōgaku music of the eighth-century imperial Tang court)			
Yayue Dance	*Yayue* ensemble	2021	2'30"
Capping of the Black Silk "Zi" cloth (a Yayue)	*Yayue* ensemble	2021	5'
Three Yayue for the Confucian "Capping Ceremony"	*Yayue* ensemble	2021	3'
Three (More) Yayue for the Confucian "Capping Ceremony"	*Yayue* ensemble	2022	3'

Figure 1. Compositions by George Holloway using Chinese instruments

melodies and notating complex vocal embellishments in traditional Taiwanese music, and the projection of typically Chinese philosophical concepts and poetic sentiments through a non-traditional gestural vocabulary and structural thinking. In *South of the Great Wall* the present author even absorbed otherwise ideologically uncomfortable materials in the form of gestural tropes from Chinese military marches. *Hook*, meanwhile, involves a specific engagement with the historical and geographical stylistic taxonomy of the guzheng.

Hook was selected by the ISCM Taiwan Chapter's call for works for inclusion in the 2023 Taipei International New Music Festival and was premiered by Kuo Jing Mu (郭靖沐) in the National Recital Hall in Taipei on the 28th of October 2023. The piece has also been recorded by Chen Yu Han (陳宇涵) as part of an ongoing collaborative project with scientist Lex O'Brien, which explores the use of machine learning as a tool for *quasi*-transcription in the compositional process. This project shall be discussed in more detail in section 6. The piece is dedicated to my first composition teacher, David Selwyn, in commemoration of the tenth anniversary of his passing away.

2. Initial Creative Conception ("Yijing" 意境)

The initial spark of inspiration for *Hook* goes back to 2013, when the present author first heard the Taiwanese guzheng player Huang Wei-Jie (黃偉傑) practising the classical Chinese piece *High Mountain Flowing Water* (高山流水) in a version for solo guzheng. The piece struck me as possessing a poise, spaciousness, delicateness and fine nuance quite distinct from the more demonstrative, extroverted and even bombastic (albeit equally beautiful and profound) guzheng music I had hitherto encountered. The present author discovered that this was the music of the Zhejiang school of guzheng playing: this was the first time that I became aware of the existence of different traditional schools of guzheng playing, known as *zhēngpài* (箏派).

This led to an almost immediate creative impulse, the idea of a piece for solo guzheng that evokes or even quasi-catalogues the principal *zhēngpài*. This was an audacious (one might say, narcissistic) idea, given that at the time of this idea's inception, the present author barely understood the taxonomy of *zhēngpài*, and even less understood the stylistic differences between them. Indeed, it is important to note that even now the present author does not claim to speak with authority on the musicological details of this topic: *Hook* is, after all, a work of art, and not in any way a scholarly catalogue of guzheng styles. Many years after that initial encounter,

however, the present author did receive considerable guidance from the Taiwanese guzheng player Ihua Yang (楊宜樺), who analysed representative scores with me, demonstrating the differences in playing style between the different schools. It was clear from the initial conception that the purpose would be to generate an allusiveness of gesture, rhythmic profile, texture, and perhaps even pitch material that would tap into a collective cultural memory regarding the guzheng tradition. The piece would not be *about* the allusiveness per se, and yet it would be an important aspect of the piece's meaning. The work that I composed nine years after that initial encounter with *High Mountain Flowing Water* and the ensuing creative impulse, remained considerably faithful to that visionary conception.

In composing a piece for one the most emblematic instruments originating from the Chinese civilisation, it was important that this piece possess a creative conception distinct from the "cataloguing" idea itself. The present author framed this problem in terms of the Chinese aesthetic concept of *yìjìng* (意境), which, according to Qi Li and John Ryan (2017, 347), was traditionally applied to works of painting, calligraphy and poetry, its application only later being expanded by scholar and poet Wang Guowei (王國維) (1877–1927) to other liberal arts genres. *Yijìng* can be translated as "realm of meaning", although it has also been rendered variously as "artistic conception" (Jing 2023) and "ideorealm" (Yu 2023). Qi and Ryan state that *yìjìng* "has played a crucial role in traditional Chinese philosophy, literature and art since the eighth century CE", and that it "couples the artist's emotional realm to objects or scenes in the external world" (2017, 344). Indeed, early Chinese commentators also explained the experience of *yìjìng* as a kind of an "inner aesthetic" (內審美) (ibid.), an "organic unity" (有機統一) that links a scene depicted in an artwork (景) to an emotional response (情) on the part of the observer (Wang 2006, 4). In music, the present author takes *yìjìng* to connote a certain psychic state or atmosphere permeating the music that is pregnant with culturally allusive meaning. It adumbrates the presence of extra-musical imagery that was constantly active in the mind of the composer during the compositional process, that should guide the performer's interpretation, and that ideally (or perhaps one should say, idealistically) informs the audience's response.

The *yìjìng* for *Hook* is explicitly Chinese: a Tang dynasty poem by Li Yu (李煜, 937–978), known, as is the convention for classical Chinese poetry, by the name of the tune to which it would have been sung, "Joy of Meeting" (*Xiangjian Huan*, 相見歡). Li Yu was the last monarch of the Southern Tang Dynasty, whose territory extended across the provinces of Jiangsu, Anhui, Jiangxi and Hunan in Southern China (Seasonsinthesun, 2017, drawing on Kurz (2016)). Li Yu was a painter, calligrapher and poet who wrote in the *ci* form, and was reportedly more interested in literature and art than in national affairs (Chang 2012, 118). Taizu (宋太祖), the founder of the Song Dynasty, invaded Li Yu's kingdom in 974, and in 975 put Li Yu under house arrest; Taizu's brother and successor Taizong (宋太宗) had Li Yu poisoned in 978 (Encyclopedia Britannica 2023). The poem in question evidently was written during Li Yu's house arrest sometime between those latter two dates.

This is the present author's English translation of the poem:

> Lyrics to the tune "Joy of Meeting" (*Xiang Jian Huan*)
>
> Mute and alone I ascend the west tower.
> The moon is like a hook.
> The lonely parasol tree in the deep courtyard encapsulates the clear Autumn.
>
> Cut it and it will not break, tidy it and chaos remains:
> That's the pain of separation.
> It's no ordinary taste in the heart.

> （無言獨上西樓。月如鈎。寂寞梧桐深院鎖清秋。
> 剪不斷，理還亂，是離愁。別是一般滋味在心頭。）

Two images in the poem proved especially influential in the formulation of the *yìjìng* of *Hook*. Firstly, the simile describing the moon as a "hook" struck the present author as a potent, even violent indicator of the imprisoned king-poet's state of despair, perhaps even a premonition of his execution. Second, mention of the parasol tree in the deep courtyard, to the composer's mind, prompted the metaphor that follows: "Cut it and it will not break, tidy it and chaos remains; that's the pain of separation." In researching the poem, the present

author was struck by a fact regarding the Chinese parasol tree (*firmiana simplex*, also called a wutong tree): it is known to grow quickly and aggressively, and needs constant pruning to maintain its shape (NC State University n.d.). The present author has not found any commentary on the poem that suggests that the poet intends to refer to the tree in the fourth and fifth lines, and yet it seems eminently plausible and even apt: the poet's emotions, like the lonely (and ill-kept) tree in the courtyard, tend towards chaos; blessed ataraxia is merely a fleeting state. Referring to the conception of *yìjìng* as laid out above, the "organic unity" of both scene and emotional state are clear in Li Yu's poem, and this powerfully affected me when I first encountered the work. In general terms, *Hook* can be taken as an evocation of the atmosphere of the deep courtyard, and of the poet's mental state—in essence, the composer's subjective musicalisation of the *yìjìng* as generated by Li Yu in his poem.

In choosing such an explicitly Chinese inspiration for the piece, I was not in any way asserting a particular national allegiance or crafting a particular cultural identity for myself; I was mainly reflecting a personal enthusiasm for this period of poetry and for this astounding poem specifically. The use of a literary *yìjìng* provided a thread of imagistic and psychological material running through the work that could be projected through the transforming lenses of the different styles of *zhēngpaì*.

3. Composition of the Cantilena and its Relationship to the Tones of Mandarin Chinese

The present author conceived a *modus operandi* for the composition of *Hook* that involved first composing a "voiceless setting" of the poem, notated rather in the fashion of an unmeasured prelude of Rameau. The pitch material of *Hook*, just like any other work for guzheng, is naturally limited by the need to select a scordatura for the instrument's twenty-one strings. Although it is possible to adjust the positions of the moveable bridges mid-piece, the procedure is of a similar degree of awkwardness as that of retuning a guitar or a violin mid-piece. The present composer opted to settle for one scordatura for the whole piece (Figure 2).

Figure 2. Guzheng scordatura employed in *Hook*

Symmetries are observable within the scordatura, with the intervals between the eleventh to seventeenth strings being an inversion of those of the fourth to the tenth strings. The present author initially contemplated employing an entirely inversionally-related scordatura throughout the entire gamut of the strings, but ultimately modal/harmonic considerations took precedence over geometric ones.

The structure of the poem guided the wider division of the music into discreet sections. The poem uses thirty-six Chinese characters, arranged in two stanzas that could in turn be divided, according to the semantic structure, into three phrases of six, three and nine characters respectively. This yields six lines of poetry, which correspond to musical periods in the cantilena. Given the constraint of the twenty-one pitches available, variation in the pitch material of the cantilena is achieved by the partition of the instrumental gamut into four tessituras of roughly one octave in size each, with the six phrases of the cantilena (each corresponding to one of the six lines of the poem), deriving their pitch material from different combinations of two of the four registers. The combinations of registers were selected according to a notional (and inevitably subjective) assessment of their relative tensions, in relation to the emotional intensity of the corresponding line of poetry. Each of the six musical periods (corresponding to the six lines of poetry) consequently has its own utilisation of different sets of strings, and these function structurally rather like "vertical sets" (pitch class sets in which each member is fixed in a given register) in defining the harmonic "space" of each line. This is somewhat akin to the use of vertical sets in, to name two *locus classici*, the first movement of the Symphony Op. 21 (1927–8) of Anton Webern (1883–1945) and the String Quartet No. 3 (1973) of Elliott Carter (1908–2012), except that unlike those pieces, *Hook* is not serial, and pitch-class repetitions occur within the vertical sets (Figure 3). The column marked "harmonic/registral tension" indicates the composer's own quantitative assessment of the tension owing to pitch content and register (including registral separation between segments); the exact details of how this assessment was made are outside of the scope of this paper.

Phrase	Vertical set	Harmonic/ registral tension	Corresponding line of poetry
1	i+ii	Medium	Mute and alone I ascend the west tower.
2	i+iii	Medium-high	The moon is like a hook.
3	ii+iv	Lowest	The lonely parasol tree in the deep courtyard encapsulates the clear Autumn.
4	ii+iii	Medium-low	Cut it and it will not break, tidy it and chaos remains:
5	i+iv	Highest	That's the pain of separation.
6	iii+iv	Low	It's no ordinary taste in the heart.

Figure 3. Vertical sets formed from combinations of pairs of tessituras,
relative tension and the corresponding line of poetry

It is worth noting that in the selection of specific melodic contours, the present author was at pains to adhere broadly to the tones of the text. A comparison of the tones of the Chinese text and the melodic shape of the cantilena should reveal this relationship (Figure 4).

無　　　言　　　獨　　　上　　　西　　　樓
wú　　　yán　　　dú　　　shàng　　　xī　　　lóu

(Mute and alone I ascend the West tower.)

Figure 4. Extract from the cantilena (first phrase only) and the "voiceless" text:
melodic contour and tones

This claim should come with caveats, however. Although there is ample precedent in traditional Chinese music, especially in folk songs and various forms of traditional opera, for a degree of melodicisation of linguistic tone (Schellenberg 2012), this is not so straightforward as simply preserving rising and falling intervals or even pitch contours (Wee 2007). Furthermore, the present author was using the tones as they are in the modern Mandarin pronunciation, which differs somewhat from the language contemporary to Li Po himself. For these reasons, one should not make too much of the significance of this relationship, neither in its determinative role in the compositional process, nor in its expressive significance in the artwork. There are instances of works by other contemporary composers in which both the determinative and expressive relationships are much stronger, for instance in the second movement, *Reciting*, from the *Fiddle Suite* for huqin solo and string quartet or orchestra by Chen Yi (陳怡, b. 1953) (Chen 1997/2000). Caveats notwithstanding, the tones of the Chinese characters were certainly an important guide for the present author in shaping the melodic contour of the cantilena.

The setting of the poem in *Hook* is not only voiceless in the trivial sense that the text is not explicitly sounded (it is, after all, a solo instrumental piece), but also in the sense that this cantilena is itself never explicitly stated in *Hook*. The cantilena instead threads its way through the work like an *Urlinie*, or perhaps more properly a *cantus firmus* (because the cantilena only weakly implies the generation and resolution of background structural tensions), hidden within the deeper structural levels of the music. The actual surface textures of the music are built around this cantilena, which serves as the framework for the elaboration of textures evocative of the different *zhēngpài*.

The relationship between the actual music of *Hook* and the quasi-*cantus firmus* of the cantilena can be seen by a comparison of the actual beginning of each of the three rotations with the original first line of the cantilena (Figure 5).

(i) Cantilena (first two characters)

(ii) First rotation (mm. 1–4.4)
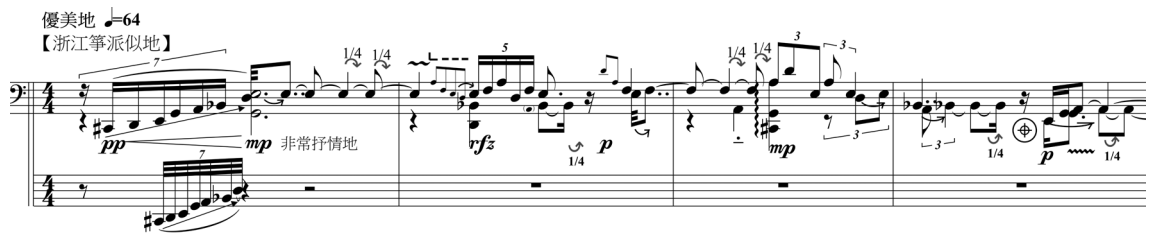
(iii) Second rotation (mm. 149–151.4)

(iv) Third rotation (mm. 198–201.2)

Figure 5. Transformation of cantilena in the three structural rotations

The first two characters of the poem (無言: "mute", "without words") potentially subconsciously suggested this concept of the "voiceless" setting of the poem; it was certainly not a conscious influence.

4. Musical Structure and Projection of Material through Stylistic and Gestural Lenses: The Schools of Guzheng Playing (*Zhēngpài*)

To borrow terminology from Sonata Theory (Hepokoski 2011, 12, 16 et passim), *Hook* is structurally "triple-rotational", in that it consists of three complete statements of this cantilena (although the piece is not in sonata form, the present author nonetheless conceived of each statement of the cantilena as a complete rotation of thematic material). Each of the three rotations is in turn divided into two musical paragraphs that

reflect the two stanzas of the poem, in each of which the cantilena is modified (transcribed) by the application of the playing styles from six schools of guzheng playing. They are, in order, the Zhejiang, Chaozhou, Henan, Shaanxi, Shandong and Hakka schools (Figure 6). The transcriptional process whereby the musical characteristics of these six schools are assimilated into the language of *Hook* is discussed in the following section.

Rotation	Paragraph	Bars	*Zhēngpaì* (location in China)	Duration	Tempo	Expression mark
I.	1	1–33	Zhejiang (East)	122"	♩ = 64	Graceful, Elegant
	2	34–147	Chaozhou (South)	66"	♩ = 54 (♪ = 108) ♩ = 128 ♩ = 180	Fresh, Lucid
II.	3	149–171	Henan (Central)	122"	♩ = 48	Melancholy
	4	172–196	Shaanxi (North-West)	66"	♩ = 90	Plaintively
III.	5	198–277	Shandong (East)	122"	♩ = 84 ♩ = 100	Breezy (literally: "Like the wind blowing through bamboo") Unrestrained
	6	278–304	Hakka (South)	66"	♩ = 48	Refined

Figure 6. Sectional structure of *Hook*

In the first rotation, a relatively slow-paced but intense *zhēngpaì* (Zhejiang), is followed by a faster, more agitated one (Chaozhou). In the second rotation, the sequence is reversed, with the denser Henan *zhēngpaì* preceding the slightly broader (and increasingly sparse) Shaanxi style. The third rotation repeats this sequence, with the intense Shandong *zhēngpaì* being followed by the lyrical and gentler Hakka. This yields a series of paragraphs that could be characterised, in the broadest sense, in terms of the following sequence of contrasting pairs of musical characters: subdued-agitated/dense-sparse/intense-gentle. Given that each "focalising" process results in substantially different music, there is essentially no precise repetition of musical material anywhere in *Hook*, and this is one reason why the *Urlinie* (the cantilena) serves such an important unifying function in the work.

In each case the present author consulted the editorial/pedagogical commentary for guidance regarding what are considered the traditional characteristics of a given *zhēngpaì* (Yuan, Xu and Li 2007). Listed below are the representative works which served as models for each musical paragraph, and the musical characteristics that the present author took as being stereotypical of that school. Naturally this contains a large subjective component and is not based upon a comprehensive study of all the repertoire of each school. The transcriptions of the traditional pieces given below are by the present author from the *jianpu* 簡譜 (Chinese traditional number-notation) of the above-mentioned edition; it is beyond the scope of the present article to list the specific editorial decisions made in this particular instance of (ethnomusicological) transcription, although the present author returns to the concept of transcription and its aesthetic significance in *Hook* in section 5.

For the Zhejiang school (the opening paragraph), the model was *The Lofty Moon* (月兒高). The present author consulted Bai Yang 白洋's interpretation (Bai 2021). The key characteristics of this school which feature in *Hook* are large sweeping glissandi using both hands (Figure 7), and the interval of a second played either as a dyad or as part of a trichord, with an upwards bend to a unison (Figure 8). Figure 5(ii) above shows how these characteristics appear in *Hook*.
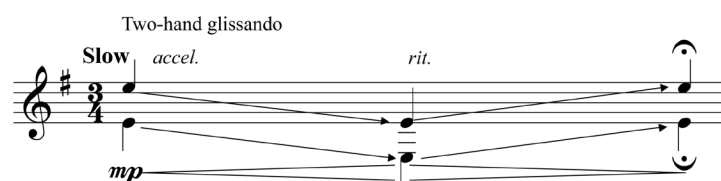

Figure 7. Selected characteristics of the Zhejiang school (the author's own transcription from the *jianpu* notation)

Dyads and trichords with upwards bends to unisons; microtonal inflections.

Figure 8. Selected characteristics of the Zhejiang school (the author's own transcription from the *jianpu* notation)

For the Chaozhou school (paragraph two), the model was *Jackdaws Playing in the Water* (寒鴉戲水). The present author consulted Lin Ling 林玲's interpretation (Lin 2020a). The key characteristics of this school which feature in *Hook* are: simple monody punctuated by quick downward glissandi, vibrato quartertones on non-pentatonic notes (4&7) (Figure 9); fast tempo (♩=128), 1/4 time with a characteristic emphasis on each crotchet beat, many syncopated dyads known as "whipped beats" 拷牌 (Figure 10) and an even faster, climactic "third tactus" 三板 (♩=180) (Figure 11). Figures 12(i), (ii) and (iii) show how these characteristics appear in *Hook*.

Slowly

Simple monody punctuated by quick downward glissandi; vibrato quartertones on non-pentatonic notes (4&7)

(9)

Fast tempo (♩=128), 1/4 time, many syncopated dyads ("whipped beats")

Slow _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ **Fast**

(10)

Faster "third tactus" (♩=180)

(11)

Figures 9–11. Selected characteristics of the Chaozhou school (the author's own transcription from the *jianpu* notation)

Figure 12(i) – (iii). Transcription of the same characteristics in *Hook* (mm. 34–36, 44–51, 91–99)

For the Henan school (paragraph three), the model was *Chen Xingyuan Falls into the Courtyard* (陳杏元落院), once again with reference to Lin Ling's interpretation (2020b). The key characteristics of this school which feature in *Hook* are pre-pressed, struck and released notes, intense vibrato; pre-bent, released and re-bent 5-#4-5 & 1-7-1 lower mordents (often sounded against the lower octave), and a very slow tempo with an intense atmosphere (Figure 13). Figure 5(iii) above shows how these characteristics appear in *Hook*.

Figure 13. Selected characteristics of the Henan school (the author's own transcription from the *jianpu* notation)

For the Shaanxi school (paragraph four), the model was *Tune of the Qin Mulberry* (秦桑曲) composed in the 1970s by Qiang Zeng-Hang 強增抗 (dates unknown) and Zhou Yan-Jia 周延甲 (1934–2019). The present author again consulted Lin Ling's interpretation (2020c). The key characteristics of this school which feature in *Hook* are: wide ascending glissandi leading to tremolo (Figure 14); unison string bends, ¼-sharp 4 & 7 with vibrato known as "bitter" or "crying" notes; notes pre-bent and released (without re-attacking) to generate passing notes (Figure 15). Figure 16 shows how these characteristics appear in *Hook*.

(14)

Figures 14–15. Selected characteristics of the Shaanxi school (the author's own transcription from the *jianpu* notation)

Figure 16. Transcription of the same characteristics in *Hook* (mm. 172–4)

For the Shandong school (paragraph five) the model was *Four Brocade Strips* (四段錦), with reference to Su Chang's interpretation (2021). The key characteristics of this school which feature in *Hook* are note repetitions on adjacent strings with vibrato/lower mordents and descending scalar figures executed with the thumb only (Figure 17). Figure 5(iv) above shows how these characteristics appear in *Hook*.

Figure 17. Selected characteristics of the Shandong school (the author's own transcription from the *jianpu* notation)

The four "strips" of the title refer to the four brief motivically-related movements of which this piece is constructed. The second of these "strips" suddenly increases in tempo, while continuing to employ the same descending thumb glissandi as before, with the durations halved (Figure 18).
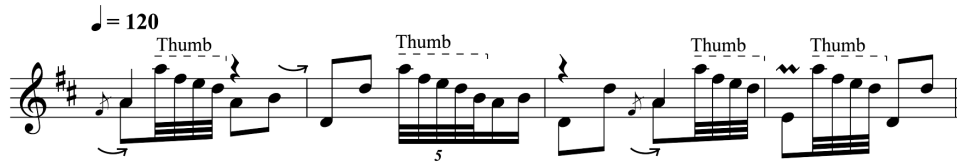
Figure 18. The second of the four "brocade strips" (the author's own transcription from the *jianpu* notation)

In *Hook* this is transformed into the densest passage of the whole work (Figure 19).

Figure 19. Transcription of the same characteristics in *Hook* (mm. 217–220)

For the Hakka school (paragraph six) the model was *Night Rain on the Banana-Wood Window* (蕉窗夜雨), with reference to Bing Xia's interpretation (Xia 2023). The key characteristics of this school which feature in *Hook* are a slow tempo, sparse texture, octaves on strong beats; prominent slow upward bends, short anacrustic descending glissandi with thumb marking beginnings of phrases, and what the present author can only describe as an ineffable sense of refinement (Figure 20). Figure 21 shows how these characteristics appear in *Hook*.

Figure 20. Selected characteristics of the Hakka school (the author's own transcription from the *jianpu* notation)
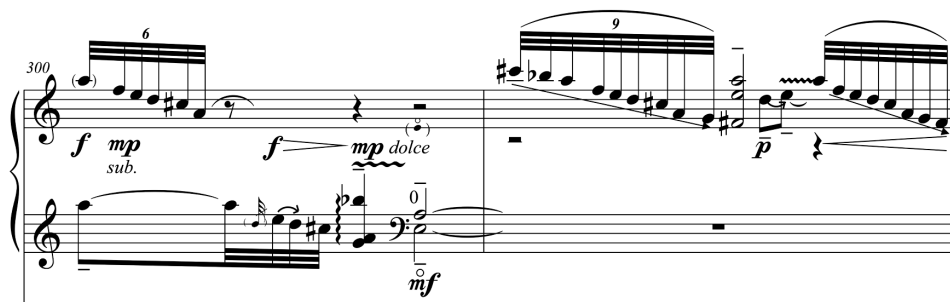

Figure 21. Transcription of the same characteristics in *Hook* (mm. 300–301)

These stylistic lenses transform the material of the cantilena by treating it with embellishments and musical gestures and textures characteristic of the six schools. The music alludes to these embellishments, gestures and textures without attempting actual stylistic pastiche. The goal is not to "be" Chinese in any way, nor is it to compose "Chinese music," rather it is to create a "transcription" of different types of Chinese music.

One final piece of material remains to be explained. At the end of the three thematic rotations, a type of material which the present author conceived of as "alienated" briefly follows. It does not belong to a traditional

zhēngpài, but rather utilises (and attempts to rehabilitate) a cliché from contemporary guzheng music. The technique of playing to the left of the moveable bridges is used by almost every contemporary composer, and it has become both emblematic of "contemporary music" on the guzheng, but also something of a cliché, or perhaps, owing to its microtonal and aleatoric pitch content, a simple "noise-producing" or "tension-intensifying" device. Owing to its emblematically "contemporary" quality, the present author finds it hard to hear it as expressive of anything other than the technique (or function) itself. The use of this technique in *Hook* is my attempt at a non-clichéd and expressively justified way of employing this performance technique. Referring back to the concept of *yìjìng*, one might term it an "organically unified" use of the technique, in as much as its deployment relates to the content of the poem. The last line of the poem refers to the "no ordinary taste in the heart". I reserve this playing technique specially for the end of each rotation of the cantilena, as a way of representing this strange, disquieted and alienated feeling described by the poet. In this way, I attempt to integrate this slightly "showy" technique into the *yìjìng* of the piece (Figure 22).

Figure 22. The "alientated" material (played to the left of the moveable bridges) (mm. 306)

5. The Aesthetic Function of Transcription in *Hook*

The present author at the time of writing works in the Ethnomusicology department at Nanhua University. I feel I should emphasise that I am not an ethnomusicologist. I am, rather, a composer who uses the insights one can gain from ethnomusicological fieldwork and other analytical study as a source of stimulation for creative expression. The compositions that result from such a creative impulse are therefore a composer's response to those materials, and could therefore be loosely termed "composition as ethnomusicology".

Both composition and ethnomusicology involve types of transcription, but they are quite different in method and objective. Transcription in the ethnomusicological sense involves the rendering in notation of musical sounds heard or recorded in the course of fieldwork, and it may also be the re-transcriptions of one form of notation in another form. The collation of material that took place in the pre-compositional stage of *Hook*'s creation involved some amount of this sort of re-transcription, specifically from *jianpu* (the number-based, staffless notation of traditional Chinese music) into Western staff-based notation; in section 4, the present author has briefly acknowledged the editorial decisions made during this process of ethnomusicological transcription. Even this kind of transcription, that would strive for objectivity, involves problematic decisions about the conceptual structure of the music as implied or manifested by the notation. Ferruccio Busoni (1866–1924), an early theoriser on the topic of transcription, expressed an extreme view on this topic, when he wrote that "[notation] is itself the transcription of an abstract idea. The moment the pen takes possession of it, the idea loses its original form" (Busoni 1957, 29). It seems to the present author that this could apply as much to ethnomusicological transcription as it does to the "transcription of ideas" that takes place during the compositional process, and indeed the degree of alteration that occurs can in both cases be considerable, even if the ontology of the "object" being transcribed is different.

Although Busoni in the quotation above reductively refers to the notation of *any* musical idea as transcription, the term tends to refer in contemporary Western Art Music more specifically to the freer re-presenting and/or reacting to a piece, musical corpus or even musical style via the medium of one's own compositional expression. This narrower understanding of compositional transcription is reflected by Busoni himself in his distinction between *Bearbeitung* and *Übertragung* (Kindermann 1980). The former is a more straightforward "processing" or "treatment" of the work that usually employs instruments possessing a close affinity to those used in the original, and thus does not require much adaptation to maintain the initial sonic effect of the music. In other words, *Bearbeitung* is closer to a musical arrangement. *Übertragung*, literally "carrying over", involves the transmission of the essential material into a different sonic medium, requiring adaptation to preserve (by different sonic means) the "Geist" (or gist!) of the original. Many composers before and since Busoni have employed various transcriptional approaches in their music; perhaps the most thorough-going

exploration of the aesthetic possibilities of transcription belongs to the English composer and pianist Michael Finnissy (b. 1946), who over four decades has built upon Busonian transcription to forge a quite distinctive kind of "*Übertragung*-plus" (the term is the present author's own, not Finnissy's), in which the objective is not necessarily (and often not at all) to preserve the original spirit of the found object.

It is evident, therefore, that there is a difference between what an ethnomusicologist's transcription is attempting to do (a faithful documentation of a tradition) and what the "*Übertragung*-plus" of a composer is attempting to do with its found material—namely to evoke, allude to, react to, comment on, critique, satirise, polemicise, question, transform and recontextualise. In Finnissy's music this often generates an elevated, erudite discourse upon the found material, with a certain amount of objective distance between the same and the musical text. Objectivity, a sufficient degree of "digestion" and reconstitution of the material can usually be achieved by projecting the found material through different lenses or filters, but often the lens is itself the found material—as is the case with *Hook*, which uses the found materials (the *zhēngpài*) as the very lenses through which the cantilena is projected. The aesthetic purpose is nonetheless the same, with the primary effects being evocation, allusion, transformation and recontextualisation.

It may well be questioned whether the listener needs to be able to perceive the presence of intertexts to achieve a meaningful appreciation of the work. The short answer is, they do not. The present author, just like many other artists, tries to create works that communicate on multiple levels—to create deep structures in the realm of pitch, tempo or motivic relations in the music that would be perceptible to a superb (or super-human?) ear, and thereby opening an extra dimension of meaning that is available for appreciation or interpretation by the listener that perceives it. The present author (like countless other composers) likewise attempts to make the music of *Hook* rich in intertextuality that may be consciously appreciated, or at least instinctively felt by a listener who has cultural frames of reference that overlap with the composer's own. Transcription (which is ultimately musical intertextuality) therefore has this peculiar potential to contribute to a multiplicity of layers of meaning in the music.

It remains to discuss the broader purpose of the approaches the present author has taken in *Hook*. It is worth explaining why the present author should be interested in undertaking this sort of transcription. The simple explanation is that from the moment I heard Huang Wei-Jie playing *High Mountain Flowing Water*, I was simply attracted to the music of this rich and varied tradition. It excited my curiosity and captured my imagination. At the same time, I felt the need to prove to myself and others that I could assimilate at least to some degree the nuance and distinctiveness of Chinese traditional music and turn it to my own ends in my music. This is already a sufficient answer itself to the question "why". A parallel and more complex answer relates to the present author's reaction to the politics of the "Chinese School" which has been proposed by certain Chinese musicologists and composers in the last ten years, although this is a complicated topic and beyond the scope of this article.

6. Machine Learning as Transcriptional Tool

The present author is at present undertaking a research collaboration with the Glasgow-based scientist Lex O'Brien, the title of which is "Artificial intelligence as a tool and inspiration for the composer: exploring the potential applications of machine learning and human-AI co-creation in musical composition, with specific application to machine learning trained using original Guzheng music." We are using multiple hours of recordings of *Hook* collected during rehearsals and performances, alongside improvisations based on material from *Hook*, as training material for a machine learning algorithm, with a view to training the algorithm to imitate the present author's style of composition in *Hook*, and, more than this, to train it to imitate the seven materials (six *zhēngpài* plus the "alienated" seventh material) as they appear in the piece.

We are attempting to answer the following research questions:
1. What are the form-generating elements of the music of *Hook* which can be captured most successfully by the algorithm, such that the sense of middle- and background-structure in the music is preserved in the output—if such a preservation is at all possible?
2. What role can live performers play in live performances of works that involve some degree of neural network participation?
3. The role of machine learning as an extension of transcriptional practice, both in its "transcription" of different guzheng materials, but also in its imitation of those materials as treated in the present author's compositional voice.

One hour of audio data is needed in order to yield meaningful results from the training process. Given that *Hook* as a composition is approximately just ten minutes long, it was necessary to devise strategies for generating sufficient supplementary material to "feed" the algorithm. The following strategies were employed:

1. Multiple different recordings of *Hook* in different interpretations: the interpretations of the two performers who have already learnt and played *Hook* had a very different "feel", and so this made for a felicitous variety in their recordings.
2. Harvesting rehearsal recordings for snippets of the different materials, including repetitious practice of particularly difficult moments, moments in which the players demonstrated certain sonorities, and tried out different interpretations of the same material for me to choose.

This was not enough to achieve the one hour of music needed, and so two other strategies had to be devised:

• The use of improvisation on each of the seven materials of *Hook*. The performer Chen Yu-Han worked with the present author to create free interpretations of each of the materials; it was even an interactive process, with the present author almost "conducting" her as she improvised, suggesting elements to expand upon and offering encouragement when she hit upon fruitful avenues of development.
• Player *Hook* using two additional scordaturas, such that the fingering for the player remained unchanged, but the pitch structures were quite different. It remains to be seen what effect this difference in the data will have on the algorithm, and whether it radically changes the pitch content generated as output.

Owing to the current limitations of memory, it is not possible to "sample" segments of longer than just a few seconds, and so the formal syntactic element of the music is still currently beyond the reach of the AI. This may change in the future, but for the time being it is only possible to generate very short snippets of music, and the responsibility for shaping middle- and larger-scale forms lies with the present author as "curator-composer".

In exploring this sort of human-AI co-creation (which some people have termed "Centaur", extending the original application of this term by chess player Gary Kasparov to refer to a human-AI chess-playing team), the longer-term objective is to explore the potential for machine learning to facilitate a transcription-like (*Übertragung*-plus) engagement with cultural historical materials in an objective and, more importantly, unexpected fashion. The project is in its infancy, and is yet to generate results worthy of being reported.

7. Conclusion

In this paper, the present author has established the personal context in which the solo guzheng work *Hook* was composed and its relationship to other Sinocentric works in the composer's oeuvre, described its initial inspiration and its *yìjìng* (creative conception/realm of meaning), elaborated the layers of pre-compositional and compositional processes that constituted the musical material and structure of the work, and related *Hook* to concepts of ethnomusicology and transcription. The present author has also adumbrated possible future avenues of creative speculation that employ machine learning as a transcriptional tool, and detailed a current ongoing research collaboration in this area. This may be a fruitful future direction of research for composers attempting to understand the potential for AI to contribute to human creativity outside of the commercial realm.

References

Bai Yang. 2021. 古筝浙派名曲《月儿高》，带谱练习，白洋老师慢练名曲. [The Zhejiang-school guzheng masterpiece The Lofty Moon—with accompanying sheet music for practice and a slow-tempo demonstration by Teacher Bai Yang.] Accessed November 17, 2023. https://www.youtube.com/watch?v=wy-LzULqs0A.

Busoni, Ferruccio. 1957. *The Essence of Music: And Other Papers.* Rockliff.

Chang, Edward D. 2012. *The Best Chinese Ci Poems. A Bilingual Approach to Interpretation and Appreciation.* Emnes Publishing.

Chen Yi. 1997/2000. Fiddle Suite. Theodore Presser Company.

Encyclopedia Britannica. Kuiper, Kathleen and Gloria Lotha. 2023. Li Yu. Chinese poet and ruler. Accessed November 17, 2023. https://www.britannica.com/biography/Li-Yu-Chinese-poet-and-ruler.

Hepokoski, James and Warren Darcy. 2011. *Elements of Sonata Theory. Norms, Types and Deformations in the Late-Eighteenth-Century Sonata.* Oxford University Press.

Jing Hong Mei. 2023. "The ideological origins and aesthetic construction of yijing (artistic conception)." *International Communication of Chinese Culture* 10: 151–169. Accessed November 17, 2023. Doi: https://doi.org/10.1007/s40636-023-00273-9.

Kindermann, Jürgen. 1980. "Thematisch-chronologisches Verzeichnis der Werke von Ferruccio B. Busoni." In *Studien zur Musikgeschichte des 19. Jahrhunderts.* 卷 Vol. 19. Gustav Bosse Verlag.

Kurz, Johannes. 2016. "On the Unification Plans of the Southern Tang Dynasty." *Journal of Asian History* 50 (1): 23–45. https://doi.org/10.13173/jasiahist.50.1.0023.

Li Qi and John Ryan. 2017. "Nature, Engagement, Empathy: Yijing as a Chinese Ecological Aesthetics." *Environmental Values* 26 (3): 343–364. Accessed November 17, 2023. doi:https://doi.org/10.3197/096327117X14913285800698.

Lin Ling. 2020a. 古筝：《寒鴉戲水》林玲　講解　＋　示範. [Guzheng: Jackdaws Playing in the Water, explained and demonstrated by Lin Ling.] Accessed November 17, 2023. https://www.youtube.com/watch?v=zrmM98jhn9E.

—. 2020c. 古筝：《秦桑曲》林玲 講解 ＋ 示範. [Guzheng: Tune of the Qin Mulberry, explained and demonstrated by Lin Ling.] Accessed November 17, 2023. https://www.youtube.com/watch?v=kb-K7bndczw.

—. 2020b. 古筝：《陳杏元落院》林玲 講解 ＋ 示範. [Guzheng: Chen Xingyuan Falls into the Courtyard, explained and demonstrated by Lin Ling.] Accessed November 17, 2023. https://www.youtube.com/watch?v=HG8h4Dm1D4Y.

NC State University. n.d. Firmiana Simplex. Accessed November 17, 2023. https://plants.ces.ncsu.edu/plants/firmiana-simplex/.

Schellenberg, Murray. 2012. "Does Language Determine Music in Tone Languages?" *Ethnomusicology*: 266–278.

Seasonsinthesun. 2017. "Southern Tang territorial peak in 951." Wikipedia. 10月11日. https://en.wikipedia.org/wiki/Southern_Tang#/media/File:Later_Zhou.png.

Su Chang. 2021. Chinese Guzheng Music – Four Pieces of Music 古筝 《四段锦》 苏畅演奏 中国音乐地图 听见国乐 瑞鸣音乐 Rhymoi Music. Accessed November 17, 2023. https://www.youtube.com/watch?v=SKtyNCfn_X4.

Wang Jian-jiang (王建疆). 2006. "意境理论的现代整合与内审美的视域超越 [The Modern Integration of Conception Theory and Going beyond the Inner Aesthetics]." 西北师大学报(社会科学版) (01): 1–7. doi:doi:10.16783/j.cnki.nwnus.2006.01.001.

Wee L.H. and 黃良喜. 2007. "Unraveling the relation between Mandarin tones and musical melody." *Journal of Chinese Linguistics* 35 (1): 128–144.

Xia Bing. 2023. 夏冰古筝：蕉窗夜雨 – 客家传统筝曲. [Xia Bing Guzheng: Night Rain on the Banana-Wood Window – A Traditional Hakka Zheng Composition.] Accessed November 17, 2023. https://www.youtube.com/watch?v=Y5Su6YuiP64.

Yuan Sha, Lan Xu, and Lin Li. 2007. 古筝系列教材：8~9级考级曲目. 國際古筝協會/中國古筝學院. [Guzheng Series Teaching Materials: 8–9 Level Examination Repertoire – International Guzheng Association / China Guzheng Academy.].

Yu Tianqi Kiki. 2023. "Cinematic ideorealm and cinema following Dao: theorizing film aesthetics through Daoism." *Screen* 64 (4): 462–484. Accessed November 17, 2023. doi:https://doi.org/10.1093/screen/hjad039.

Zhang Jie-mo (张节末). 2005. "意境的古代发生与近现代理论展开 [Meaning-Atmosphere: Its Ancient Generating and Modern Theoretical Extension]." 学术月刊 (07): 87–95. doi:doi:10.19862/j.cnki.xsyk.2005.07.014.

Zhang Yan-Ling. 2006. "中国古代文论中的"意境"、"境界"、"意象"辨析 [Differentiating and Analyzing "Artistic Conception", "Condition" and "Image" in Chinese Classic Literary Theory]." *Journal of University of Science and Technology Beijing (Social Sciences Edition)* 22 (1): 104–111.

Kompozicija kaip etnomuzikologijos plėtotė:
šešioms gužengo mokykloms būdingų tradicinių gestų ir pagražinimų perkėlimas į *Hook* solo gužengui ir galimas mašininio mokymosi kaip transkripcijos tęsinio vaidmuo

Santrauka

Straipsnyje pristatomas autoriaus George'o Holloway'aus kūrinys gužengui solo *Hook* (2022), jo estetinis ir konceptualus pagrindas. Aptariami poetiniai vaizdiniai, kūrinio konstrukcija ir medžiaga, techniniai procesai ir estetinė tradicinės medžiagos transkripcijos reikšmė. Be to, samprotaujama apie mašininio mokymosi, kaip priemonės, skirtos transkripcijos procesui išplėsti, panaudojimo galimybes.

Straipsnis pradedamas autoriaus – kaip kompozitoriaus – *genetinės sandaros* apibūdinimu, jo ankstesnių europietiškų ir britiškų (konkrečiai anglikoniškų) įtakų pristatymu. Taip pat aptariamas laipsniškas tradicinių kinų ir Taivano įtakų įsisavinimas, apdorojimas ir apmąstymas dabartinėje Holloway'aus muzikoje. Tai apima tokius aspektus, kaip melodijos puošybos būdai, melodinės konstrukcijos ir harmoninių implikacijų detalės, garsiniai aspektai, susiję su grojimo tradiciniais instrumentais technikomis, taip pat platesni kultūriniai aspektai (estetinės ir kitos filosofinės koncepcijos).

Straipsnyje aprašomas pirminis kūrybinis impulsas, paskatinęs autorių sukurti *Hook*, taip pat vėlesni racionalizavimo, tyrinėjimo ir ekspresijos siekių apmąstymo procesai. Paaiškinama kinų estetikos sąvoka *yìjìng* (意境) ir apibrėžiama jos reikšmė *Hook* atžvilgiu. Pateikiama paties Holloway'aus versta Li Yu poema *Xiangjian Huan*, be to, analizuojama jos struktūra, aptariami vaizdiniai ir simbolinis turinys. Paaiškinamas eilėraščio *nebylios aplinkos* naudojimas ir struktūrinės kantilenos, veikiančios kaip *quasi-Urlinie* arba *cantus firmus*, komponavimas. Atskleidžiamas kantilenos santykis su mandarinų kalbos tonais ir muzikiniu reljefu.

Holloway paaiškina *Hook* sekcijų išdėstymą, taip pat šešioms tradicinėms mokykloms (*zhēngpài*) būdingų skirtingų grojimo gužengu stilių taikymo principus, pasitelkdamas transkripcijos *lęšių*, skirtų teminei medžiagai modifikuoti, analogiją. Pristatomos svarbiausios kiekvienos *zhēngpài* ypatybės, kurias kompozitorius panaudojo kūrinyje *Hook*. Autorius lygina, kaip jos pasireiškia tradiciniuose kūriniuose ir kompozicijoje *Hook*.

Straipsnyje aptariama ir pačios transkripcijos estetika, jos reikšmė Vakarų muzikoje, etnomuzikologinės ir kompozicinės transkripcijos skirtumai ir bendrumai. Atkreipiamas dėmesys į svarbias Ferruccio Busoni koncepcijas (*Bearbeitung* ir *Übertragung*), taip pat į Michaelio Finnissy'io nuodugnų šių koncepcijų taikymą ir estetinę plėtotę.

Galiausiai Holloway supažindina su vykdomais mašininio mokymosi kaip transkripcijos įrankio tyrimais ir nurodo dabartinę tyrimų apimtį, technologijos ribas ir galimybes bei dabartines algoritmo duomenų generavimo strategijas.

Greek Composers' Union, Greece

Manos Panayiotakis

Cultural Elements of Crete
in Contemporary Composition

Abstract. Composition has always been something more than a creative process for me. I always used to consider it as sculpting, morphing and personalizing parts of time according to personal taste, logic and notion. Growing up in a country characterized by strong Eastern traditions and the same time decisively influenced by western elements, it would be almost impossible for Hellenic (and especially Cretan) culture not to have contributed to the development of my compositional language. The national elements that definitely affected an important part of my approach to music composition were folk modes, rhythms, and harmonies—elements which are very often used as primary music material and are combined with contemporary compositional thought in order to generate new sounds and structures. The subject of this paper falls within my compositional research and is focused on the exploration of Greek cultural elements such as modes, traditional rhythmic patterns, harmonic environments, etc. in contemporary composition. In this paper, characteristic musical traits of the Cretan music tradition will be demonstrated, both in their original form and the one that was used as primary music material for my composition. The main focus of this paper will be the exploration of several compositional attempts to incorporate all the above national ideas into my personal compositional language, in order to create a personal perspective of the Cretan tradition in contemporary writing.

Keywords: contemporary music, Crete, dance, Cretan dance, contemporary piano music.

1. Introduction – Characteristics of Cretan Music and Influences

The island of Crete is located in the southern part of Greece and is one of the southwestern frontiers of Europe, in the Mediterranean Sea. Cretan history begins, according to archaeological findings, around 6500 BCE, at the end of Neolithic Period[1]. The most well-known and glorious historical period appears to has been the time under Minoan rule, in the Bronze Age. Despite the fact that the volcanic eruption of Santorini marks the end of Minoan civilization, the Cretan culture is basically present in almost all the subsequent historical events up to the present day, with a special reference to the Renaissance era, where, during Venetian rule (1204–1566), brilliant minds such as El Greco (in painting) and Francesco Leondariti (in music composition) paved the way for the development of later Cretan intellectualism (Miller 1908, 574). The folk music of Crete, at its more contemporary form, was critically shaped during the periods of the Byzantine and Ottoman rules, continuing its evolutionary course during the foundation and reformation of the first Hellenic Republic and up to the present.

Evaluating the above, it may be concluded that Crete has always been a crossroads of different cultures, a fact which contributed to the formation of different types of traditions in different geographical parts of the island.

Geophysically, the island of Crete is divided into two different parts, the coastal and the mountainous areas. Each of these has developed a different form of Cretan culture, reflecting the social structure of each area. Folk music, of course, cannot be excluded from contributing significantly to the overall social and cultural context of the island. Inevitably, traditional songs and dances, have many similarities (they are both developed on the same small piece of land). But, at the same time, after careful listening, one may notice many differences in terms of instrumentation, melodic structure, and style, which reflect the different musical needs of each social group. Apart from the two main different areas of Crete, there is a special third one called Siteia, in the eastern part of Crete, which is strongly influenced by western culture. Both the Venetian rule during the Renaissance period and the Italian rule over Dodekanissa (smaller islands of the Aegean Sea) up to 1948 have provided Siteia and other nearby territories with western musical influences that are still alive. Western instruments such as the violin and the classical guitar are often involved in the local tradition, and the harmonic texture is mostly organized according to western harmony, rather than placing modal material over a group of pedal notes, which could be expected in other parts of Crete.

During the 20th century and beyond, we come across many composers whose work was decisively inspired by Cretan folk music. Apart from the Hellenic National School in the first decades of the 20th century, where the majority of works were based on the tradition of Greece in any case, contemporary Greek composers such as Nikos Skalkottas, Yannis Konstandinides and Dimitri Mitropoulos have used Cretan folk music

---

[1]   Britannica, https://www.britannica.com/place/Crete/Government-and-society

elements for their works (*36 Greek Dances* for orchestra, *8 Island Dances* for piano and *Fête Crétoise* for piano respectively), bringing various forms of this specific national sound world on the international compositional foreground. Apart from the three composers mentioned above, Greek contemporary music includes multiple additional composers, who use ethnic Greek elements (Cretan included) in various styles and aesthetic directions. The most usual, cultural musical elements of Crete that can be found in the contemporary music repertoire are:

1. Traditional songs and dances in Duple time rhythms (occasionally, also 3/4, 7/8 and 5/8 rhythms).
2. Songs (usually for unaccompanied voice) built on a non-steady rhythmical pulse (Rizitika).
3. Vocal and instrumental improvisations on a non-specific rhythmical pulse, frequently used as introductions to a rhythmical song (Taximi).
4. Improvisational variations of the main theme, either developmental or contrasting (Gyrismata).

The above elements have been utilized during the 20th century as departure points of inspiration for the creation of new works, either by recalling traditional elements of the island, or by acting as primary material to generate completely new, previously unheard sonorities and structures. In the next chapters of this paper, three solo works will be presented. Each work deals with different cultural elements of Crete, which were incorporated into a personal, contemporary compositional language, aiming to produce new functional structures and textures.

2. *Lux Perpetua* for Solo Flute (2003)

Lux Perpetua for solo flute was composed in 2003 and premiered at the Music Department of the National and Kapodistrian University of Athens the same year. It is dedicated to the memory of George Bouhalakis, a Cretan, very talented and promising young contemporary music composer, who passed away at the age of 19 after been awarded his first prize in a composition competition. Technically, the main idea of this piece was to create a Theme & Variations structure, in order to approach various improvisational ways of varying a simple melody, which is frequently encountered in the live performances of traditional Cretan musicians. The theme of *Lux Perpetua* is based on a traditional Cretan song, the lyrics of which describe a young man who passed away and, after entering Hades, reunites with his long-dead mother, who left him alone years ago. A simple transcription of the main, original melody is shown in Figure 1.

Figure 1. Original transcription of *Lux Perpetua*

At the very beginning of *Lux Perpetua*, the main melody appears to have been composed in a simple binary form, AB, in the form of "Question and Answer". The pitch material is exclusively in the Aeolian mode, which is very common in the tradition of Crete and other parts of Greece. Beyond the primitive music material, the original theme was reconstructed on a more free and irregular rhythm, in order to let its character be more narrative and distant for the flute. In terms of structure, the binary form was kept for the melodic material, but, at the same time, a secondary, ternary ABA1 form is implied, according to how the timbre is organized. More specifically, the theme begins with an ordinary flute sound, combined with vocals, an idea that imitates the Greek vocal lament. After that, a couple of percussive sonorities (Key clicks and jet tones) were used, to return to the initial flute and voice timbre. Hence, the piece opens with a two-level structure of the theme—binary in terms of its melodic material, and ternary, according to the succession of timbres. Figure 2 shows the organization of both the timbral and the melodic shaping of the work's introductory theme.

After exposing the main theme of the work, a number of variations were set in order to elaborate and expand the melodic, rhythmic and timbal material of the main theme. The overall structural plan of the work traces a path from relatively low levels of intensity to higher ones and then back to the initial low level of intensity. To achieve the goal desired during the compositional process of each variation, elements of instrumental register, dynamics and melodic complexity play a significant role to the manipulation of tension.

Along the composition's timeline, there are two main modulations, where pitch material is expanded from the Aeolian mode to a more complex, 10-note scale at the 3rd variation, and to an 8-note scale at the final part. By increasing the number of pitches within an octave, more semitones/points of tension were generated, and support the route to the peak of the work. On the other hand, reducing the number of pitches within an octave helps to lower the level of intensity, aiming to organize a suitable texture for the epilogue of the piece. Figure 3 demonstrates the overall structure of *Lux Perpetua*, including the development of pitch material from one variation to the other.

Figure 2. The theme of *Lux Perpetua*
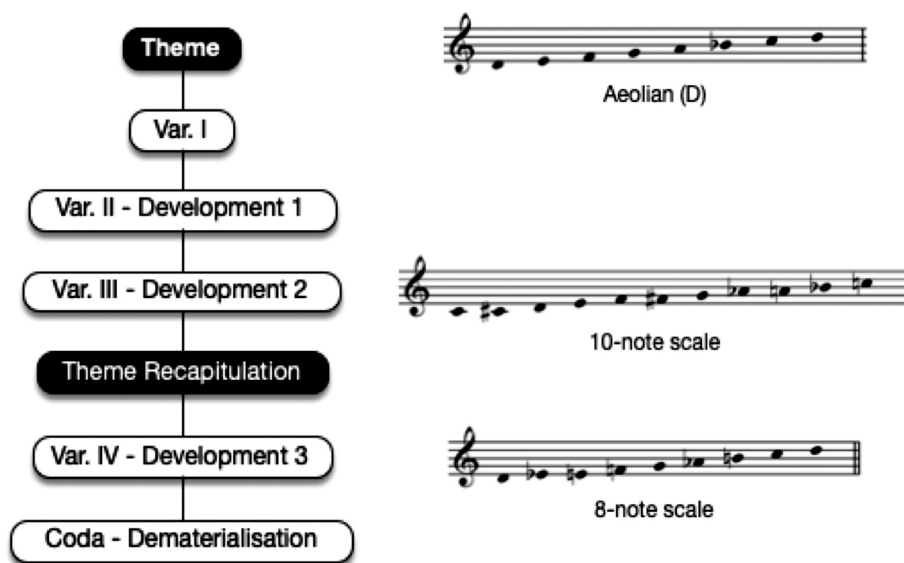
Figure 3. Structural plan of *Lux Perpetua*

Examining each part of the work, Variation 1 could be characterized as the simplest of all, as it appears to be a short paraphrase of the main theme. The melody is placed at the second octave of flute's register, which means that it is brought one step forward to the foreground, while remaining almost the same in terms of distance (in a simplified form). Additional ornaments, such as groups of grace notes, have been added in order to introduce the next compositional steps, where the main development of the material takes place (Figure 4).

Variation 2 is the first point of the work where musical material is significantly elaborated. At this section, previous ideas such as grace notes, the sound of the flute and singing, pitch bending and key clicks are

combined in a descending melodic line which covers almost the whole middle-register of the flute. After that, the third variation can be considered as the more complex one. Here, the developed melodic material covers almost the whole range of the instrument. Gestures seem to be much more kinetic and flute sonorities are transformed from slow and quiet ones, to loud and fast. Apart from the melodic line's expansion, it should be mentioned that the groups of grace notes create a second voice, a kind of counter-subject to the main melody. Hence, the additional contrasting voice helps to further increase the intensity of the texture, pushing it decisively to the peak. To make a musical statement of Cretan culture, the above compositional decisions were made in order to imitate the human outburst in such a difficult situation as a beloved person's loss. After the tension peaks, achieved at the end of the previous variation, a short, contrasting section is placed as an abstract recapitulation of the main theme. Here, the music returns to slower and more quiet levels, where a paraphrased form of the main melody is re-exposed. This particular passage functions as a bridge which leads to the fourth, and last, variation of the work. During this section, although the musical material is still being developed, the sounds appear to be more distant through low dynamics and breathy harmonics. The melodic line moves from the middle register to the bottom one, preparing for the de-materialization of musical ideas which will happen at the epilogue, through timbral transition, from ordinary sound to half sound/half air and, finally to breath tones, fading out the completed work.

Figure 5 shows representative extracts for each of the different sections discussed above.
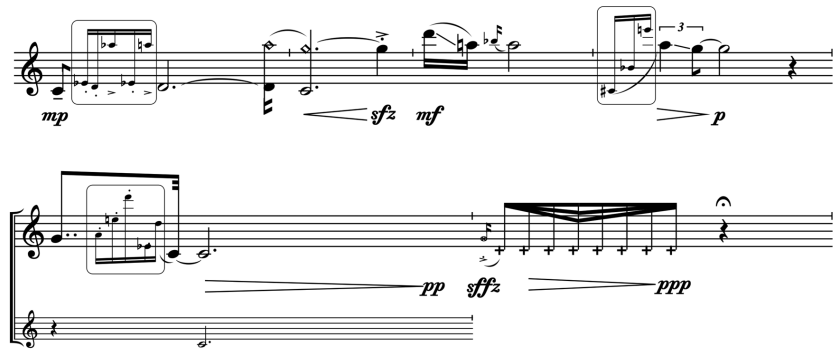
Figure 4. *Lux Perpetua*, Variation 1

Figure 5. Extracts from *Lux Perpetua*

3. *Lament for Theodore* for Bass Flute Solo (2020)

Lament for Theodore for bass flute solo was composed in 2020 and it is dedicated to the memory of Theodore Antoniou, one of the most important and innovative composers for Greek contemporary music, whose compositional approach and tuition has been inspiring more than three generations of Greek composers. The piece was written for Iwona Glinka's flute project "Lament for Theodore" after the composer's passing in 2018. The title refers to the famous solo flute work *Lament for Michelle* which was written by Antoniou after the death of Michelle Sahm, a flutist and member of the ALEA III orchestra in Boston. All the collected pieces bear the same title and were recorded by Iwona Glinka for Phasma Music. The triple album was awarded at the Academia Music Awards in Poland and the Clouzine International Music Awards in 2021. Contrary to *Lux Perpetua*, discussed at the previous chapter, *Lament for Theodore* was structured according to improvisation of a Cretan song by the lyra player Kostas Mountakis (1926–1991). The song describes the argument between a musician and Charon, the transporter of the dead to the underworld, who announces that he is going to take the musician with him to Hades by the morning.

The structure of *Lament for Theodore* is considered a three-section invention based on the musical material of the original song. Initially, the folk melody was re-composed in a more abstract way, giving a distant perspective of the original. During the opening, the pitches of the main theme have been placed relatively far from each other. As the work's timeline moves forward, original pitches appear more and more often. Hence, occasionally, full original gestures appear, which keep the Cretan character in place all over the piece. The first section mainly deals with the timbral transition between the ordinary bass flute sound and a breath tone. Hence, the flute sound fades in and out in an attempt to imitate the unstable character of a human speaking or a singing voice while lamenting. The basic sonorities for the first part, apart from the ordinary flute sound, are harmonics, jet tones, breath tones and half air/half sound pitches. At the last bar of this section, a combination of three different techniques—Harmonics, Smorzato and flutter-tongue—was used in order to imitate human sobbing. Figure 6 shows an analysis of the first part to clarify the re-compositional processes applied to the original song.

Figure 6. *Lament for Theodore*. Part 1 analysis

The middle part of *Lament for Theodore* recycles the musical material exposed in the previous part in a developmental way. Melodic shaping is enriched with more complex gestures, while the successive interaction between breathy and ordinary sounds is used as a tool to reach the most tensive point of the work, where the highest pitch point and the highest dynamic level appear (Bb 5/*sffz*). During the development, various gestures from the theme have been placed together with individual pitch-points which recall the initial material. The "recalled" melodic motifs appear in various, previously established, timbres such as breath tones and flutter-tongue sonorities, as shown in Figure 7.

Figure 7. *Lament for Theodore*. "Recalled" melodic motifs

Most of the material in the third and final section of the piece is placed at the first octave of the bass flute, a register which appears to be the most recognizable for the instrument. Here, ideas from the initial and middle part keep re-appearing in varied forms, such as the smorzato-sobbing idea, or the peak motif, implying the D minor scale. Finally, the piece ends with a chromatic surrounding of pitch D, which is the tonal center both for the original song and for *Lament*.

4. *Cretan Dance* for Piano (2023)

Cretan Dance for piano was composed to be performed by pianist Elena Perisynaki in the contemporary music project "ConTempo", at the Heraklion Concert Hall in Crete. Contrary to the previous works presented above, *Cretan Dance* is based on Syrtos—a Cretan, stepped circular dance, mostly written in duple time. Syrtos can be considered as a cultural connection not only between the various regions of Crete but also between many other areas of Greece. The particular folk song/dance by which this piece was inspired is attributed to Athanassios Skordalos (1920–1998), a widely-acclaimed traditional musician of the 20th-century Cretan culture. Figure 8 illustrates a transcription of the original dance, recorded and released in 1996 by Panivar Records in Crete.

Cretan Dance is structured as an invention that consists of four different sections. Each one introduces a separate short melodic motif, taken from the original tune. The motifs were recomposed and elaborated in order to generate either distant views of the original melody, or new regular or irregular rhythmical passages. More specifically, the duple time of the original dance has been expanded many times by introducing different duple time forms, such as 6/8 or 4/8. In addition, various rhythmical irregularities, such as 7/8, 3/8, etc. appear on the work's timeline in order to cover some of the phrasing needs of the composition. Figure 9 shows the structural plan of *Cretan Dance* and the main motif material used and developed in comparison with the respective motifs of the original tune.

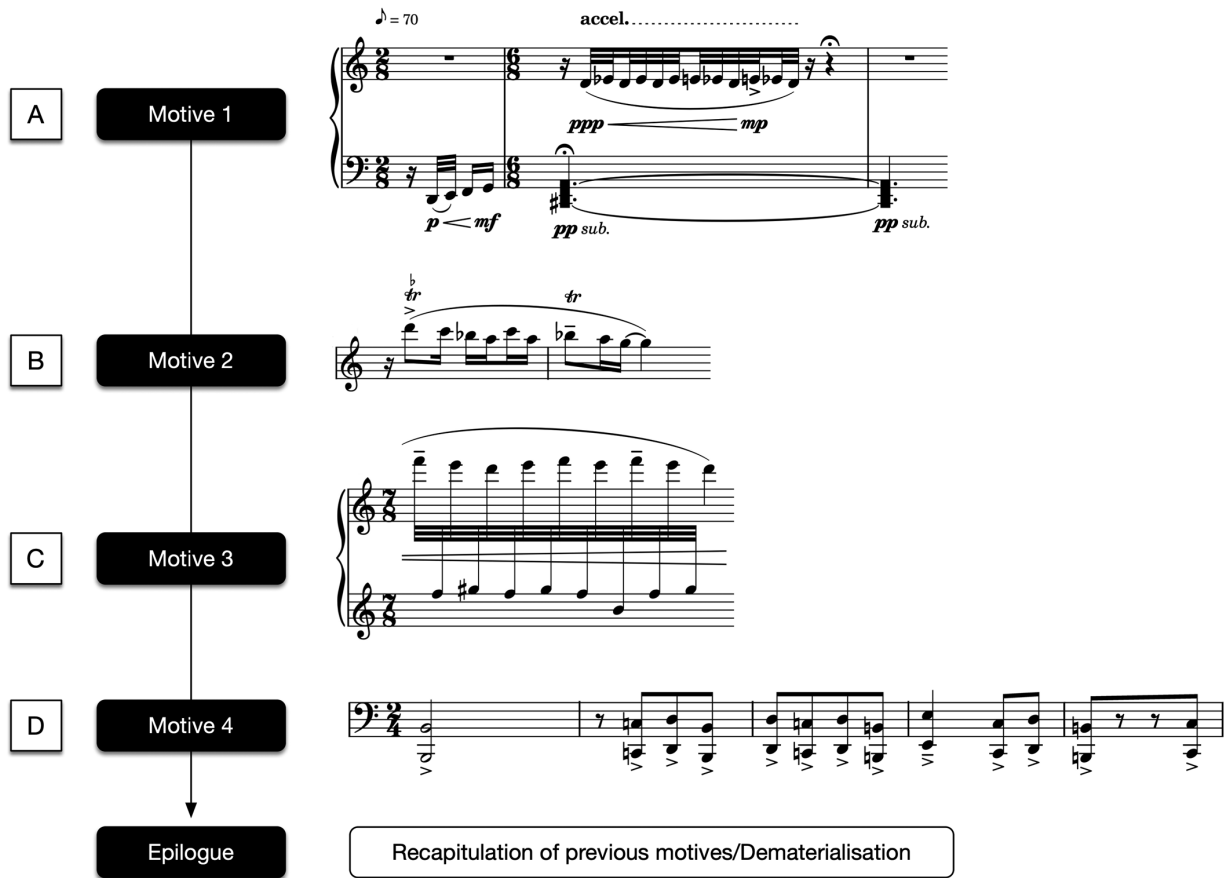Figure 8. Transcription of the original Syrtos dance

Figure 9. *Cretan Dance*. Motifs and structural plan

The work opens with the initial original motif, transposed one perfect fifth higher. The original motif can be divided into two smaller sub-motifs (m1.1 and m1.2). The second sub-motif was extended using fast chromatic notes around the tonic (pitch D), in order to create a continuous drone effect. The tonal harmonic character of this first section (bars 1–16) has been "blurred" by using three chromatic clusters. This particular sonority was applied in order to set a harmonic surface for m1.2, as discussed above. In terms of further development, the initial motif appears to be gradually expanded by adding a number of pitches at each of the five consecutive times that it appears during the first section of the piece. The same development process has been applied to m1.2, which appears to be varied in different registers of the piano. In terms of rhythm, as mentioned above, the duple time appears in various forms, interrupted occasionally by rhythmical irregularities such as the 5/8 and the 3/8. This compositional process was applied in order to enlarge or to shrink the rhythmical periods of the original tune. Figure 10 illustrates the rhythmical elaboration of section A.

Figure 10. *Cretan Dance.* Time signatures

The second section of *Cretan Dance* covers bars 17–31. Here, a tempo change has been applied (♪ = 80 instead of the initial 70) in order to increase the overall tension. Initially, the music material of part A has been developed further at the new tempo for five bars (17–21). At bar 22, the second motif of the work appears (m2). Looking more closely at bars 22–23, it can be noticed that the specific motif appears in its original form according to the folk tune, but not at its original length. It is interrupted by a new entrance of the same motif, transposed a perfect fourth higher (to bar 22). This technique can very often be found under the name "tzakisma" in the lyrics of numerous Greek folk songs where a line of text appears in its half-length form, followed by the same line of text in full length.[2]

Figure 11. "Tzakisma"

The development of this material continues for another seven bars where both motifs (m1 and m2) are combined to form the final texture of the section.

During the third part of the work (bars 32–55), the next motif (m3) appears four times (bars 36, 42, 50 and 54) in its original tonal form, without any transposition. In addition, a modal countersubject was composed to accompany the main melody. As the whole work's development is still in progress, the m3 motif is transposed one octave lower at each repetition, creating a descending trajectory, which connects the next section of the work. Figure 12 shows the m3 motif as it appears at different piano registers.

Figure 12. *Cretan Dance*. M3 motif

---

2   The same practice can also be noticed in vocal masterpieces of Western culture. For example, the beginning of Mozart's *Ave verum corpus* is constructed following the same principle (*Ave, Ave verum corpus*).

The peak of *Cretan Dance* can be heard during the third section of the work. Here, the melodic material is based on the fourth (and last) melodic motif (m4), which presents itself at the bass register of the piano. At this particular section, a more drastic tempo change occurs (♪=160) in order to embody the fast, dance-like character of the original tune. So as to further increase the tension of the passage, the melodic material is doubled in octaves. In terms of development, as the main melodic material appears repetitively, it has been augmented[3] by incorporating additional pitches and rhythmical values to the original melody, to keep both the melodic and rhythmical interest to a high standard. For this reason, rhythmical irregularities such as 7/8 and 5/8 times were used, in combination with the original duple time of the dance. The figure below shows an extract of the augmented melody described above.

Figure 13. *Cretan Dance.* Melodic augmentation

The epilogue of the work takes place in bars 75–92. This section functions as a recapitulation of the main musical ideas exposed and developed during the previous parts. The tempo of the work gradually gets slower (♩=50). This change contributes to the generation of a more abstract texture, where the four fundamental melodic motifs appear for last time. At this point, it should be highlighted that the harmonic sonority of the chromatic cluster, which was introduced at the very beginning, reappears in order to let the melodic phrases fade out.

To summarize, Cretan culture appears to have inspired many significant composers of the 20th century in different ways and aesthetic directions, depending on the decade and personal compositional language. During various periods, Cretan history has been characterized by strong cultural diversity. This important cultural heritage seems to pass from one mind to another, often acting as a starting point for compositional thinking and for the creation of important musical works. This is obvious in both the masterpieces of the past (Skalkottas, Mitropoulos, Constantinides, etc.) and the works of the younger generation of composers up to nowadays. In terms of the three solo works presented and discussed in this paper, the reflection that occurs around how cultural background influences and affects, unintentionally and intentionally, the creation of music and further artistic thinking is indeed remarkable.

References

Britannica, https://www.britannica.com/place/Crete/Government-and-society
Messiaen, Olivier. 1956. *The Technique of My Musical Language*. Translated by John Satterfield. Éditions Musicales.
Miller, William. 1908. *The Latins in the Levant*. E. P. Dutton and Company.
Panayiotakis, Manos. 2023. *Cretan Dance* (Music Score).
Panayiotakis, Manos. 2020. *Lament for Theodore*. Universal Edition via Scodo.
Panayiotakis, Manos. 2003. *Lux Perpetua* (Music Score).

---

3   Messiaen, Olivier. 1956. *The Technique of my Musical Language*. Translated by John Satterfield. Edition Musicales, p. 18.

Kretos kultūros elementai šiuolaikinėje kompozicijoje
Santrauka

Komponavimas man visada buvo daugiau nei kūrybinis procesas. Kūriniai – tai veikiau *skulptūros*, pertvarkančios ir personalizuojančios laiką pagal asmeninę logiką ir sampratą. Augau šalyje, kuriai būdingos stiprios Rytų tradicijos ir kartu vakarietiški elementai, todėl sunku įsivaizduoti, kad Graikijos (ypač Kretos) kultūra nebūtų prisidėjusi prie mano kompozicinės kalbos raidos. Nacionaliniai elementai, kurie neabejotinai paveikė mano požiūrį į muzikos komponavimą, buvo liaudies muzikos atlikimo manieros, ritmai ir harmonijos – tai tie elementai, kurie labai dažnai naudojami kaip pirminė muzikinė medžiaga ir derinami su šiuolaikine kompozicine mintimi siekiant sukurti naują skambesį ir struktūras.

Straipsnio tema – viena mano kompozicinių tyrimų sričių, orientuota į graikų kultūros elementų (modusų, tradicinių ritmo modelių, harmoninių laukų ir kt.) tyrinėjimą šiuolaikinėje kompozicijoje. Šiame darbe demonstruojami Kretos muzikos tradicijai būdingi bruožai: tiek originali jų forma, tiek ta, kuri buvo panaudota kaip pirminė mano kompozicijų muzikinė medžiaga. Pagrindinis straipsnio akcentas – kelių kompozicinių bandymų analizė siekiant minėtas nacionalines idėjas įtraukti į savo asmeninę kompozicinę kalbą ir taip sukurti individualią Kretos tradicijos perspektyvą šiuolaikinėje kūryboje.

Lithuanian Academy of Music and Theatre

Marius Baranauskas

Combining the Principles of Symphony and Gamelan Orchestras in Marius Baranauskas' Work *Alrediph*

Abstract. The possibility of interaction between orchestras formed in different cultures always raises many questions, doubts, and some curiosity. Can orchestras based on fundamentally different principles interact effectively, and what creative results can be achieved when combining these principles into one system? This paper presents the concept of my composition *Alrediph* (for tam-tam and symphony orchestra, 2020) and shows the main creative solutions combining gamelan and symphony orchestra principles. The main idea of the interaction is revealed in a separation between the structural levels of *micro* and *macro*. The *macro* level includes the entire form of the work and all its elements. The elements of the *micro* level are emphasized in small compositional formations of the work, such as the internal structure of fragments, micro-textures, and the like. In this way, two orchestral characteristics of different types can exist simultaneously. The following three points make this principle possible:

1. *Micro* and *macro* orchestras. The entire instrumentation of the work is divided into two relative orchestras. Firstly, there is the standard symphony orchestra with its internal structure of elements (referred to as the *macro* orchestra); secondly, there is the solo instrument, the tam-tam, which reveals itself in a large number of different timbres and embodies a kind of an orchestra within itself (the *micro* orchestra), with many of the elements that are characteristic of an orchestral structure.
2. *Micro* and *macro* structural unit. The structural unit is formed at two levels. The characteristics of the gamelan form the *macro* level, while the characteristics of the symphony orchestra form the *micro* level of the structural unit.
3. *Micro* and *macro* structural elements. The whole set of structural elements is reflected in a dual system. The elements of the gamelan are most prominent at the *micro* level, while the elements of the symphony orchestra are largely at the *macro* level.

The two aforementioned levels function primarily as a way to separate the structural elements of different types of orchestras and, at the same time, to combine them into a single system. This paper discusses in detail all the main aspects and peculiarities of the hybrid orchestral structure of the work under consideration.

Keywords: symphony orchestra, musical cultures, gamelan, orchestration, orchestral structure, structural elements, composition technique, Marius Baranauskas.

Introduction

The search for new paths and a distinctive sound in orchestral music inevitably turns to orchestras formed in other cultures. This not only opens up the possibility of finding a more precise place of the European orchestra in the world musical panorama, clarifying the different ways of orchestral thinking but also revealing new and original approaches relevant to the practice of composition. Looking at the global picture of orchestral traditions, we can identify a number of orchestras from different cultures around the world that are very distinctive, geographically widespread and have established their artistic, cultural, and civilizational significance throughout history: the various archaic orchestras, the Indonesian gamelan, the Japanese gagaku, the European symphony orchestra, etc. These orchestras are formed in completely different cultural environments and therefore possibly reflect different principles of orchestral composition and orchestration (Baranauskas 2004, 33–40). For the contemporary composer, this is a significant opportunity to become liberated from the confines of the traditional symphony orchestra. For more than a century, both gamelan and other non-European musical traditions have penetrated European orchestral thinking in one way or another. Despite the differences between the gamelan and the symphony orchestra, it is clear that there is a certain amount of interaction and influence between them. Since the beginning of the 20th century, this mutual influence has become more and more apparent. Not only have composers from European culture (Claude Debussy, Olivier Messiaen, Pierre Boulez, György Ligeti, Lou Harrison, etc.) enriched their music with elements and concepts from gamelan, but the gamelan orchestra itself has inevitably been influenced by Western culture.

The relationship between European and culturally alien music, and its integration, can be seen from diverse and quite different angles. What has driven this process and what have been the motivations behind it? John Corbett emphasizes the importance of experiment and the phenomenon of the rise of experimental music as such. The various attempts to integrate alien cultures can be seen in some ways as a kind of consequence of the desire to experiment. Experimentation, both as a phenomenon and as a field of study, provides an ideal context for drawing on elements from other cultures and observing the resulting outcomes. The most important thing, of course, is that something new and unheard of will result either way (Corbett 2000).

Based on Corbett's observations, we can distinguish at least two strands of experimental music.

The first is revealed when experimenting with conventional musical parameters such as pitch, harmony, form, and timbre. The result is more audible in the external sound, and we can usually distinguish elements from different cultures, clearly identifying the fact of their use and the means by which they are employed.[1]

The second direction is not so much on the surface of the sound, but in the very nature of the thinking itself: the processes used, the creative methods, the procedures, and even the contexts. Meanwhile, the external sound may not resemble in the slightest the sound of the musical cultures from which these processes are drawn.

The former takes many forms. As an example, we can use some of Neil Sorrell's observations in his study of the interactions between European music and Indonesian gamelan (Sorrell 1992). In his discussion of Messiaen's music, he notes the importance of the high-pitched timbre of the metallic percussion group as a kind of symbol or embodiment of the gamelan orchestra within the European symphony orchestra (*Turangalila* Symphony), and the use of several gamelan polyphonic techniques, whereby a melody is repeated in conjunction with other ostinato layers composed largely by augmentation or diminution of the same melody. Meanwhile, Britten's ballet *The Prince of the Pagodas* shows yet another integration of the Balinese gamelan into the symphony orchestra. He tries to imitate the sound of gamelan music and the gamelan orchestra itself, using only conventional European orchestral instruments. Not only does he use original musical material from another culture, but he also orchestrates it so skillfully that we can almost believe we are hearing Indonesian Bali gamelan.

Interesting examples of the second case can be found in John Cage's creative experiments. Cage's conceptual approach does not begin with an attempt to import a foreign idea into his work or to incorporate an exotic element; nor does it rely on any non-Western system or sound; it does not touch on the outside, it does not aim for a non-Western sound. Instead, Cage creates a conception of the conditions in which certain events might take place, a conception that can be roughly based on, for example, a particular Asian source (Corbett 2000, 171). In this way, the sonic result has little, if anything, to do with the non-European system, way of thinking, or idea used in the source. In many cases, Cage even deliberately avoided any outward signs that might resemble the stylistics or stereotypical sound of certain cultures.

The composer Harrison has spoken in this regard about the need to be familiar with at least one musical tradition besides the one you were born into. According to him, this second knowledge must be equivalent, so that alongside Haydn's music, one should study analogous court music: for example, the Javanese *gadon* tradition, or Chinese, Japanese, Korean court, or chamber music (Harrison 1992, 255).

Western culture's fusion with other musical cultures can take many different forms of interaction, ranging from the simple integration or imitation of elements to the use of foreign instruments or the imitation of their sound on Western instruments, to conceptual relationships using borrowed processes, ways of thinking, and creative strategies. So how can this relationship be realized? In the form of mutual influence, of equal interaction, or perhaps only superficial imitation?

In addition to Cowell, Cage, and Partch, who, stimulated by non-Western impulses, have produced conceptually or famously original results, there is a group of composers such as McPhee, Harrison, and Hovhaness, who sought to directly imitate the sound of certain cultures, using Western instruments or original instruments from that culture.[2] In this way, a kind of imitation of the original, adapted to Western culture, is presented.

Interestingly, we find cases where the conceptual and decorative use of non-European elements are combined into one whole. In this case, the musical result, both in terms of external sound, structure, and conception, is more or less based on these elements. The music of some minimalists could serve as an example.

Meanwhile, for example, Reich raised the problem of the absorption of influences. What is a composer to do with his knowledge of the music of other cultures? He has expressed the desire for music not to sound like the music of the culture being studied, pointing out that the composer should study the music of another culture and allow it to influence the composer's thinking, instead of trying to imitate the musical sound of that culture. This creates an interesting situation in which non-Western influences are present in the thinking

---

[1]   Corbett gives the example of the replication of the gamelan's sound on Western instruments in McPhee's piano piece *Tabuh-tabuhan*, in which the composer expanded the notion of influence by coming dangerously close to the true sound of the Balinese gamelan, which raises the ethical question of its authorship (Corbett 2000, 173).

[2]   Lou Harrison used real Javanese gamelan instruments and even musical processes in his compositions for the so-called American gamelan, but he did so by applying a Western, object-based approach to the instruments and the orchestra itself. Although sonically his music is very close to the actual gamelan sound, the mindset towards the instruments and the orchestra itself remains distinctly Western, as do the performance contexts—concert instead of ritual.

but not in the sound (Reich 1974). In *Drumming*, the composer refrained from the original idea of writing a piece for African drums, not wanting to imitate too directly the music of the African tribe he was studying and to be freer to realize the experience he had gained in the medium of that culture. Nevertheless, we can see that both in this and in some of Reich's other works we can hear cultural influences at both the outer and deeper levels or the level of the overall perception of music.

It is clear that the interaction between different cultures and their orchestras can take place on different levels, conceptual and aesthetic planes, and can take very different forms. However, in most cases, the prevailing influence of one culture is likely to persist, with only partial incorporation of the principles of the other. In general, we can identify the following levels of interaction as the most obvious and relevant for composing practice:

1. Imitating the external sound. This is the most superficial level, which can occur in certain parts of a piece (partial use) or the whole piece of music (total use). In this case, an attempt is made to imitate certain external features of another orchestra (e.g., symphony orchestras use instruments with a timbre reminiscent of gamelan instruments; fragmentary use of gamelan-like intonations, rhythms, etc.).
2. Integration of original orchestral instruments from other cultures. In this case, instruments from another culture are used alongside the standard orchestral instruments to create an orchestra within an orchestra (e.g., a symphony orchestra using gamelan gong sets, etc.).
3. Application of musical concepts and structural principles of orchestral music from another culture. It can be:
   a) fragmentary covering only one musical parameter (rhythm, texture, form, etc.) or occurring only in certain sections of the work;
   b) holistic—underpinning the structure of the whole work or covering most of the elements of the musical language.

The last type of interaction is potentially the deepest and most inclusive. It involves not only the replication of the external sound (the sound of such works may not even resemble the acoustic sound of an orchestra from another culture), but also penetrates deeper into the perception of the music itself, the logic of the formation of the musical parameters, and ultimately the compositional process itself. The interaction at this level can vary considerably, depending on which musical parameters are integrated, which principles of orchestral structure from another culture are applied, and how widely and deeply they are used.

In the following, I will present the analysis of my work *Alrediph* as a means and opportunity to see the validity of these ideas and their potential creative possibilities. This composition was originally conceived as a kind of experiment in combining two orchestras from different cultures. In this way, I expect to find answers to important creative questions such as:

- Is it possible to achieve a roughly equivalent relationship between orchestras from different cultures?
- What principles of orchestral structuring work best in this process?
- Can *the system of structural elements of the orchestra* provide a creative basis for interaction?
- What are the most appropriate musical compositional tools for this interaction (models of musical form, timbres, and their combinations, textures, etc.)?
- The most appropriate orchestration tools and techniques.

One of the most important goals in composing *Alrediph* and in the analysis presented in this paper is to verify that the interaction between gamelan and symphony orchestra is possible on multiple levels, both audible and structural and that it can lead to new creative solutions and sonic results.

1. Creative and Structural Starting Points for *Alrediph*

Alrediph (for tam-tam and symphony orchestra, 2020) was created to systematically combine the features of the symphony orchestra and the gamelan, and to realize the interaction of these orchestras at different levels. Integrating the principles of different orchestras, particularly orchestras from different cultures, requires a conceptual approach and a search for points of contact in the aspects and at the levels that will lead to the desirable result. Given the three levels of interaction mentioned in the introduction, several important moments reveal the relationship between the gamelan and the symphony orchestra in this work. Firstly, some of the features of the imitation of the gamelan orchestral sound are also present in this work. The instrumental composition of the work (tam-tam *solo* and symphony orchestra) inevitably implies certain similarities. First of all, there is the timbre of the solo tam-tam, which in some cases, depending on the playing techniques used, resembles the sound of a gamelan gong. Also, the use of a set of gongs in an orchestral percussion ensemble.

These elements are partly related to the first two levels of interaction—the external replication of the sound of an orchestra from another culture and the integration of instruments from another culture. However, in this case, they are minor and do not form the basis for the interaction between different types of orchestras. It is important to emphasize that in this composition, I aimed to create a kind of hybrid formation, in which the elements of the different orchestras are integrated into each other as much as possible, and are not just external decorations or flavourings of one another. Therefore, this interaction focuses on the third—structural—level. Thus, in this case, the combination at the level of the structural elements has been chosen for the synthesis of two orchestras from different cultures.

The *system of structural elements of the orchestra*[3] is the basis for understanding the concept behind *Alrediph*. It defines the main structural components of the orchestra and suggests systematic relationships between the individual elements. The following elements are required to define orchestra:

a) structural unit;
b) the elements of orchestral vertical: formation principle of orchestral groups; interrelation between orchestral groups; layers of orchestral texture;
c) the elements of orchestral horizontal: orchestral dramaturgy; factors of timbre stability; dominating musical parameters.

The following additional factors are provided, to achieve a more comprehensive definition and to balance out the elements of the system: intergroup interrelation between elements, intergroup shift, and a level of significance of the element (Baranauskas 2019, 22–34).

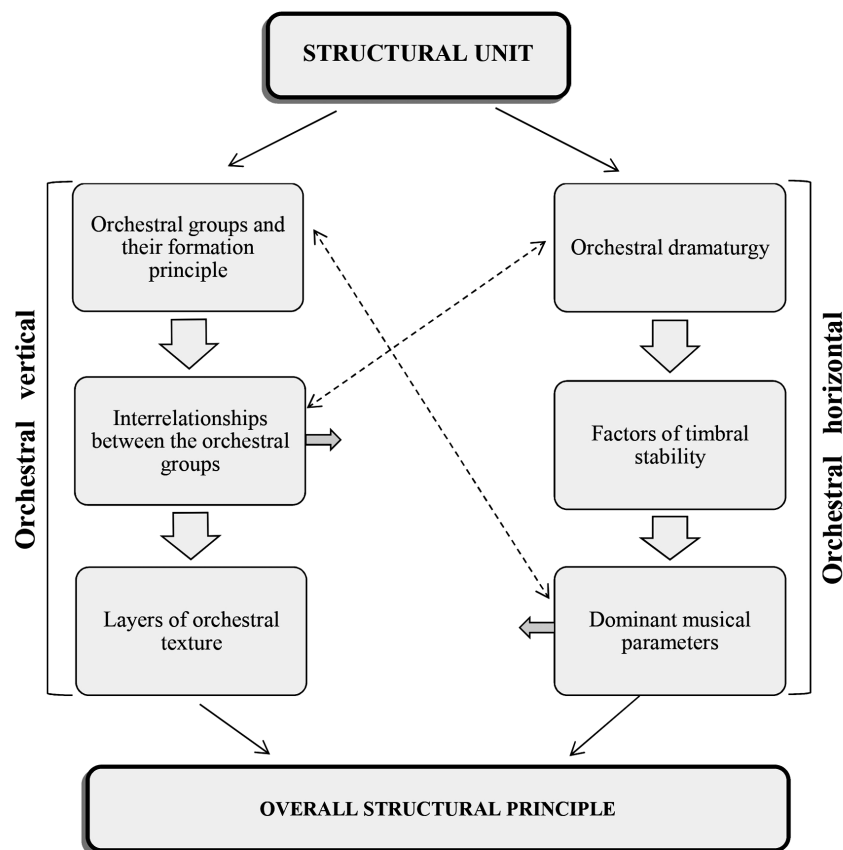A comprehensive view of the system is shown in Diagram 1.

Diagram 1. A comprehensive view of orchestral structural elements

---

[3] The system of structural elements was developed by the author of this article as a tool for analyzing orchestral music, distinguishing different types of orchestral concepts, and as a composing tool. As a result, despite the variety of orchestral music and concepts, a universal system of orchestral structural elements might be possible. More on this topic in Baranauskas (2019, 22–34).

Several **key elements of orchestral structure** in *Alrediph* were formulated. They became the basis for the entire composition.

As a guiding principle for interaction, a distinction is made between *micro* and *macro* levels of structure. The *macro* level encompasses the structure, form, dramaturgy, and all the elements of the work as a whole. It embodies the audible and aurally perceptible musical elements of the work. The *micro* level elements are manifested in the small compositional formations of the work: the internal structure of the fragments of musical form, micro-textures, etc. This level is harder to perceive by ear and lies in the fine-level structure of various musical formations. Thus, two different types of orchestral characteristics can exist simultaneously. Where one is at the *macro* level, the other is at the *micro* level. This principle is implemented in the following key aspects:

1. *Micro* and *macro* orchestras. The entire instrumentation of the work is divided into two relative orchestras. Firstly, there is the standard symphony orchestra with its internal structure of elements (referred to as the *macro* orchestra); secondly, there is the solo instrument, the tam-tam, which reveals itself in a large number of different timbres (Table 3) and embodies a kind of an orchestra within itself (the *micro* orchestra), with many of the elements that are characteristic of an orchestral structure.

2. *Micro* and *macro* structural unit.[4] The structural unit is formed at two levels. The characteristics of the gamelan form the *macro* level, while the characteristics of the symphony orchestra form the *micro* level of the structural unit.

3. *Micro* and *macro* structural elements. The whole set of structural elements is reflected in a dual system. The elements of the gamelan are most prominent at the *micro* level, while the elements of the symphony orchestra are largely at the *macro* level.

The *micro* and *macro* levels function primarily as a way of separating the structural elements of different types of orchestras, and at the same time bringing them together in a single system. When the gamelan elements function at the *macro* level, the symphonic elements are at the *micro* level, and vice versa, when the *micro* level is formed by the gamelan elements and the *macro* level by the symphonic elements (Table 1).

Table 1. Distribution of *micro* and *macro* levels

	Orchestra	Structural unit	Structural elements
Macro **level**	Symphony orchestra	Gamelan	Symphony orchestra
Micro **level**	Tam-tam (gamelan)	Symphony orchestra	Gamelan

These structural provisions become the basis for the creation of the whole hybrid, dual structure of the orchestra and create the conditions for a new quality of interaction and the emergence of a new sound.

---

4   The concept of structural unit as a basic element of orchestral structure has been introduced by the author of this paper. It makes a foundation of the system of orchestral structural elements. The following criteria are key to the identification and isolation of the orchestral structural unit: a) indivisibility (this uniform formation or element functions as an indivisible whole; it is either impossible to split it into smaller elements or it goes against the logic of the work); b) stability (during the work, the formation or element maintains all of its core characteristics across both, the orchestral vertical and orchestral horizontal); c) domination (the formation or element clearly dominates the orchestral score); d) tendency to disseminate across the orchestral vertical and horizontal (the formation or element becomes the basis when shaping the orchestral vertical and horizontal). The structural unit manifests itself in the form of *micro* or *macro*, both of which often have a different number of musical parameters. This allows for an identification of *mono-parametric* or *poly-parametric* structural units as well as their specific sound quality and types. Different structural units give rise to different orchestral types. As an example we can outline several different structural units: a) in a symphony orchestra: *individual instrument, instrumental block, sound mass, individual timbre, sound spectrum* (Baranauskas 2016); b) in a gamelan orchestra: the melodic core (*balungan*). The dissemination of structural unit in the orchestral horizontal and vertical determine all other structural elements. The structural unit of a symphony orchestra functions fundamentally differently from that of a gamelan orchestra. In the case of gamelan, the structural unit is an overall *macro* model that can be broken down and divided. While in a symphony orchestra, the structural unit is an essential *micro* construction detail, from which the entire orchestra is put together. More about this topic in Baranauskas (2019, 22–34).

2. Composing the Structural Unit

In general, a structural unit can have either *micro* or *macro* characteristics. If the structural units of symphony orchestra types usually are characterized as *micro*,[5] the structural unit of the gamelan, by contrast, takes on a *macro* form.[6] In *Alrediph* the two forms are merged into one. In this way, a dual hybrid *micro-macro* structural unit is created.

The **macro structural unit** of the work is based on the principle of gamelan *balungan*.[7] However, there are also fundamental differences. Whereas in gamelan the structural unit consists of a melodic core whose main characteristic is a sequence of pitches, in this case, the melodic core is replaced by a timbral core, i.e., a sequence of timbres. This transforms the *balungan* principle by replacing the pitch parameter with the parameter of timbre. This structural unit encompasses the whole of the work and contains a certain sequence of timbres, which form the structures of the whole composition and reflect the subdivisions of the musical form. Figure 1 shows the model of this structural unit as a whole. It is made up of ten elements—a sequence of ten *macro* timbres. We can see that some of the elements are repeated, so there are seven different *macro* timbres involved in total. The repeating elements create the conditions to maintain timbral stability, like the repeating pitches in a melody. In this case, three distinct degrees of timbral stability can be identified, based on the frequency of repetition and the evenness of distribution across the entire work:

a) the highest degree of stability is observed in timbres 2a, 2b, and 2c, which are repeated three times and are widely spaced in the timbre sequence;

b) the medium degree of stability is evident in timbres 1a and 1b, which are repeated twice and have a narrow arrangement in the sequence, encompassing approximately the first third of the sequence;

c) lowest degree of stability: timbres 3, 4, 5, 6, and 7 appear once.

In the process of dispersion of this structural unit in the vertical and horizontal[8] of the orchestra, the stable timbres form the basis for maintaining the stability of the structure, while the timbres of the lowest stability underpin the process of timbral renewal. Thus, the inclusion of different degrees of stability in the formation of a *macro* structural unit is of great importance and provides the conditions for achieving a balanced structure of the whole.
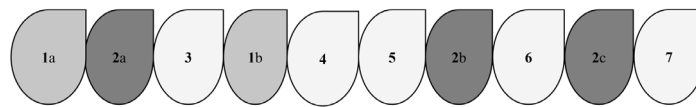

Figure 1. The sequence of timbres of a *macro* structural unit

---

[5] *Micro structural unit* – a relatively small formation, the multiplication of which forms the orchestral structure as well as a concrete work; i.e., this structural unit is much smaller than the entire work and is disseminated using the principle of multiplication or repetition. The logic of *micro* structural unit allows small details to form the entire composition. It is characteristic of many different types of symphony orchestra compositions (Baranauskas 2019).

[6] *Macro structural unit* – a uniform formation that encompasses the entire scope of the work or its major part which is disseminated by the method of division; i.e., this structural unit holds the entire scope (or a major part) of the work and is divided into smaller sections. In the case of gamelan orchestra—*balungan*, the structural-melodic core—could be seen as a structural unit. In comparison to the structure of a symphony orchestra, in the case of gamelan, we see a comprehensive structural unit which, in the process of composition, is divided both in the vertical (layered with the help of instrumental groups and textures) and in the horizontal (acquires a musical form). Such a structural unit has the characteristics of a *macro* unit and is seen through one main musical parameter—a melodic line. The dissemination of this structural unit happens largely in the vertical direction, rather than the horizontal. The structural unit of *balungan* is characterized as macro mono-parametric with a tendency towards vertical dissemination (Baranauskas 2019).

[7] The concept of *balungan* is one of the most significant and fundamental in gamelan music. It describes the melodic core, which is the skeleton, the starting point of every gamelan piece. It serves as the central melodic thread that defines the parts of all instruments. As such, it is all that is to be preserved, thus notated collections of gamelan works record only the *balungan* and a few other indications of form and accentuation (Sorrell 1990, 62). The *balungan* in gamelan music is divided into groups (*gatra*), each consisting of four strokes, with the most significant supporting one being the final fourth stroke. The musical concept of *balungan* is characteristic not only of Javanese gamelan, but also of the structure of gamelan music on other Indonesian islands, and is thus a universal element of gamelan music. In Bali gamelan it is called *pokok* (Tenzer 2000). In modern gamelan notation, only the *balungan* and its colotomic support are usually recorded, which is fully sufficient to unfold the entire composition (Sorrell 1990, 107). This once again justifies the functioning of the *balungan* as a fundamental model and as a starting point for the whole composition.

[8] The notion of *orchestral vertical* refers to the elements that sound more or less simultaneously and that can be discerned despite the parameter of time; they also easily reveal themselves in the vertical cross-section of an orchestral score. Meanwhile, the elements of *orchestral horizontal* are disseminated in time, across the structure of the work, and the time parameter is crucial for their identification and understanding; they reveal themselves in the horizontal cross-section of the score.

Each of the ten timbral segments that make up the *macro* structural unit has its individual internal structure and characteristics. This internal structure takes on slightly different characteristics for each timbre. Thus, individual macro timbres are formed from individual **micro structural units** and are characterized by the characteristics of the *micro* structural unit. In this way, we move from the *macro* to the *micro* level. The *micro* structural unit in this work is formed as a homogeneous unit of timbre, texture, and harmony (Figure 2).

Figure 2. Example of a *micro* structural unit based on timbre, texture, and harmony (*Alrediph,* m. 25)

Each *macro* timbre is made up of this or similar types of *micro* formations. The main characteristics of such *micro* formations are:

a) a group of timbre-blending instruments (characteristic timbre);
b) a single characteristic harmonic structure (interval or chord);
c) texture and orchestral register as additional factors for fusion.

One illustrative example of such a formation (or *micro* structural unit) is presented in Figure 2. This formation gives rise to the macro timbres 1a and 1b.

The different *macro* timbres formed by the *micro* structural units mentioned above are listed in Table 2.

Table 2. Characteristics of *macro* timbres

Macro timbre	Timbral characteristics	Harmonic characteristics
1a, **1**b	Strings *col legno* Wooden non-pitched percussion instruments Tam-tam with hard beater	No distinctive pitches Noise sounds Occasional unison
2a, **2**b, **2**c	Strings *arco, legato* Pitched percussion Horn – long notes Tam-tam with medium-hard beater, *superball*	Dominant chord structure: triton + perf. fourth
3	Strings *legato, sul tasto, sul ponticello* Tam-tam *arco*	Dominant chord structure: maj. second + min. second
4	Strings *tremolo* Brass *frull.* Pitched percussion Tam-tam with ordinary beater	Dominant chord structure: perf. fifth and maj. third projection
5	Strings *col legno tratto*, harmonics Metal percussion (high) Tam-tam with a metal beater	No distinctive pitches Noise sounds Occasional unison
6	Strings *air sound* Winds *air* Tam-tam *arco*, brushes	No distinctive pitches Noise sounds
7	Woodwinds *ord.* – long notes Pitched percussion Tam-tam with a metal beater	Unison, expanding up to a minor second

It is also important to pay attention to the direction of the dispersion of the discussed structural units in the orchestra's horizontal and vertical. Here, the aforementioned interweaving of levels is implemented, where the *micro* structural unit spreads further into the *macro* structural elements, while the *macro* structural unit spreads further into the *micro* elements. To summarise, the *macro* structural unit could be described as *monoparametric* (timbre dominates) with a tendency *to vertical dispersion*, while the *micro* structural unit has *polyparametric characteristics* (timbre, harmony, texture) with a tendency to both *vertical and horizontal dispersion*.

3. Composing an Orchestral Vertical

Since a dual structural unit is used, the orchestral vertical is also emitted at two qualitatively different levels: the large-scale (*macro*) and small-scale (*micro*).

Orchestral instrumental groups are formed primarily based on timbral logic, creating unified timbral-harmonic formations. This is characteristic of orchestral groups at both levels because the parameter that characterizes both of them—timbre—coincides. The harmonic parameter plays an additional unifying role in the formation of the minor-level groups, while the common textural pattern plays a secondary role. The result is a mono-timbral orchestral group that is unified by a common harmonic characteristic and texture.

In the largest scale, the orchestral instruments, and thus timbres, are grouped into two *macro* groups:

a) the symphony orchestra as a whole;

b) the tam-tam group.

Each of these is further broken down into sub-groups. The instruments of the symphony orchestra form seven timbral groups according to the structure of *macro* structural unit already discussed (Table 2). As timbral segments of a structural unit, they also form orchestral instrumental groups connected by a common timbre. Meanwhile, the tam-tam group is also subdivided into several timbral subgroups at a finer level, based on different playing techniques and the resulting timbres. They represent, in a way, the individual orchestral groups within a single instrument. A summary of the tam-tam techniques used in the work, and the different timbral groups they form, is shown in Table 3.

Table 3. Tam-tam timbral groups

Timbral groups	Tam-tam playing techniques
High register percussive attacks	A strike with a metal beater on the edge or center of an instrument.
Low register percussive attacks	A strike with a soft beater on the central part of the instrument.
High register continuous sounds (controlled continuation)	Rubbing the surface of an instrument with a metal beater or brushes; playing with a bow (*arco*).
Low register continuous sounds (controlled continuation)	Rubbing the surface of an instrument with a *superball*.
Generalized sound of all timbral groups (*tutti*)	A strike with an ordinary beater to the standard part of the instrument.

In the **interaction between** the two *macro* groups (tam-tam/symphony orchestra), the principle of expansion and development of timbre dominates. In other words, one group seems to extend and timbrally complement the other without creating a contrast. The type of texture and timbre is usually similar. This tendency is dictated by the episodes of *macro* timbres, elements of the *macro* structural unit, which require one dominant musical characteristic throughout the episode. Such a case can be seen in Figure 3, where the timbres of the orchestral instruments and the tam-tam are unified as much as possible using special playing techniques.

Figure 3. Timbral fusion of *macro* orchestral groups (*Alrediph*, mm. 101–107)

The second model of group interaction is used less frequently but adds significantly to the variety of ways in which *macro* groups interact, and thus to the dynamism of the work. Whereas the first model was dominated by the merging of groups, this model is characterized by separation. The timbres of orchestral groups become separated and, more importantly, the parameters of the musical language begin to diverge. This effect is achieved by introducing a parameter of harmony that the tam-tam cannot perform due to the non-tonal nature of the instrument. Thus, the harmonic parameter begins to dominate only within the *macro* group

(the symphony orchestra). One example of such a separation can be seen in Figure 4. Not only does the harmonic parameter (which is impossible for the tam-tam) appear in the orchestra, but also the timbre and, to some extent, the texture is different.

Figure 4. Timbral separation of *macro* orchestral groups (*Alrediph*, mm. 108–110)

This alternation between the merging and separation of the two *macro* orchestral groups becomes a significant driver of the compositional idea of the work.

At the *micro* level, usually, one massive poly-parametric group (timbre + harmony + texture) is created at a time. We can speak of a certain amount of change only when the groups are spread out in the time parameter—the horizontal. As the individual episodes change, the instruments also regroup according to the timbral needs, thus forming ever new groups (as we have seen in Tables 2 and 3).

The **layers of orchestral texture** at the *macro* level correspond directly to the *macro* orchestral groups just discussed. Meanwhile, at the *micro* level, orchestral groups can be subdivided into smaller layers of texture.

In particular, the following general features of the overall texture should be noted:
- Typically, a single continuous layer of texture is formed.
- Such a textural layer usually spreads out in the vertical of the orchestra—expanding and contracting its range.
- Several monolithic layers may overlap in transitional episodes, briefly creating the illusion of two layers.

It is further important to note that these homogeneous textural formations are composed of individual microlayers. To coordinate these microlayers, the logic of gamelan orchestral grouping is applied. For this purpose, the following gamelan technical elements are used:

a) *kotekan* method of pairwise grouping of complementary instrumental parts in which the material of a musical line is divided between two instruments;

b) functional grouping of instruments; instruments are grouped according to their function in the musical material; the assigned function remains unchanged throughout the episode.

Figure 5. Integrating Gamelan techniques into an orchestral texture (*Alrediph*, mm. 135–140)

An adapted use of these gamelan techniques can be seen in Figure 5. Here, four textural layers exist simultaneously, each with its own distinct and unchanging function. The second layer is built on the principle of complementary rhythmic grouping (2a + 2b). This principle is also partly visible in the relationship between the first and third layers.

4. Composing an Orchestral Horizontal

The *macro* structural unit forms large subdivisions of musical form in the work's horizontal plane. Each *macro* timbre becomes a subdivision of the form and a separate element of the *macro* dramaturgy. Meanwhile, the development of the *micro* structural unit forms a smaller-scale orchestral dramaturgy within each of the *macro* timbral divisions.

The main factors of **orchestral dramaturgy** are:

- The changing relationship between the two *macro* orchestras (tam-tam/symphony orchestra).
- Changes in the relationship between the orchestral groups.
- Sequence of macro-timbres (dispersion of a *macro* structural unit).
- Change in micro-structures (dispersion of a *micro* structural unit).
- Insertion of *colotomic*[9] beats that divide musical time; the change of time proportions between individual beats.

---

[9] The term *colotomic* structure, introduced by Jaap Kunst, describes one of the most important features of the horizontal of a gamelan orchestra. According to this concept, time is divided according to the specific order and position of the entry of certain instruments, which serves as a guide for the parts of the other instruments, leading to the cyclical nature of the musical form (Kunst 1973). In the gamelan orchestra, these beats are rhythmically regular and divide the form into equal subdivisions, whereas in *Alrediph* the beats appear irregular.

The elements of the colotomic structure are integrated into the work and create a separate dramaturgical layer. The work is divided into cyclically recurring segments of form, separated by an easily identifiable timbral structure—the tam-tam striking the central part of the instrument and the symphony orchestra extending the timbre of the tam-tam (Figure 6). These colotomic beats are in turn developed in time into short but distinctly characteristic orchestral episodes, which on the one hand have elements of their own internal micro-dramaturgy, while on the other hand, their periodic repetition forms a distinct layer of colotomic dramaturgy, in which these beats recur in a slightly altered form each time, with varying durations and spacing in different proportions.

Figure 6. Colotomic beat and its expansion (*Alrediph,* mm. 16–19)

Figure 7 shows the overall picture of the macro-dramaturgy of the work. Two main layers can be distinguished:

1. The *macro* timbre layer is an outgrowth of the *macro* structural unit discussed above. It forms ten subdivisions of form and seven different *macro* timbres. The repeating timbres are connected by arrows. They form a chain of timbral stability around which new timbral subdivisions are introduced. The duration of each segment is indicated by numbers (1 = quarter note value). As can be seen, only the second timbre maintains maximum stability. Not only is it repeated three times and covers a large part of the work as a whole, but it also does not change its duration (52 quarter notes).

2. The *colotomic* layer inserts one stroke in each of the ten subdivisions of form. The beats are inserted irregularly (indicated by the time interval between the beats, 1 = quarter note), thus forming unpredictable time-division proportions.
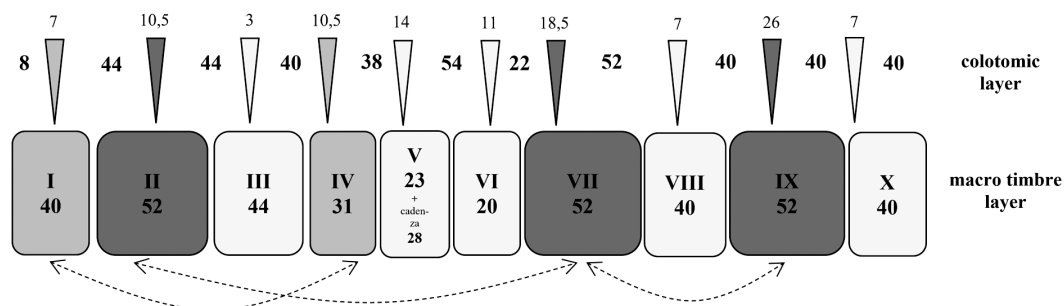

Figure 7. The macro-dramaturgy of the work as a whole

This combination of different dramaturgical elements ensures the balance of the composition in terms of orchestral horizontality. Important attention is paid to the proportions of the episodes and the timing of the beats, as well as the balancing of the factors of stability and variability. At the same time, both layers of the dramaturgy embody the newly reformulated concepts of the gamelan orchestra.

The factors that ensure **timbral stability** are partially visible in Figure 7. They can be summarized in order of importance as follows (from most important to least important):

a) the unifying timbre of a tam-tam (*micro* orchestra);
b) periodic colotomic beats;
c) recurring *macro* timbres (two levels of stability, the most stable being 2abc, the less stable 1ab) (see Figure 1).

The **dominant musical parameters** largely correspond to the parameters characterizing the structural unit. At the *macro* level, the parameter of timbre is the most pronounced, while at the *micro* level, the timbre, harmony, and texture are dominant. It is important to note, however, that the parameter of melody, which was not present in the characterization of the structural unit, is audible in certain episodes of the work. It becomes an important link between the two levels, as it appears in both of them. For example, the characteristic melodic phrases become an important part of the recognizability of *macro* timbres 2abc.

5. The Overall Compositional Structure of the Orchestra

Summing up the compositional whole of the work, we see a full-fledged hybrid structure in which the principles of the gamelan orchestra and the symphony orchestra play an equal role. Their harmonious coexistence is ensured by creating a two-level structure—*micro* and *macro*. A complete systematic view of the orchestral structure can be seen in Diagram 2. The system is based on the relationship between the two structural units and their dispersion on two different levels. In this way, the descriptions of all the structural elements become twofold. The upper part indicates the macro-level characteristic and the lower part the micro-level characteristic.

In this framework, all structural elements participate equally. None is singled out as less important. In the intergroup interaction of the elements, attention should be paid to the relationship between the *formation of the orchestral groups* and the *dominant musical parameters*, as well as to the mutual influence between the *orchestral dramaturgy* and the *interaction between the groups*. These relationships are observed at both *micro* and *macro* levels.

The overall structural principle can be formulated as follows: *orchestra as a two-level dispersion of a timbral core.*
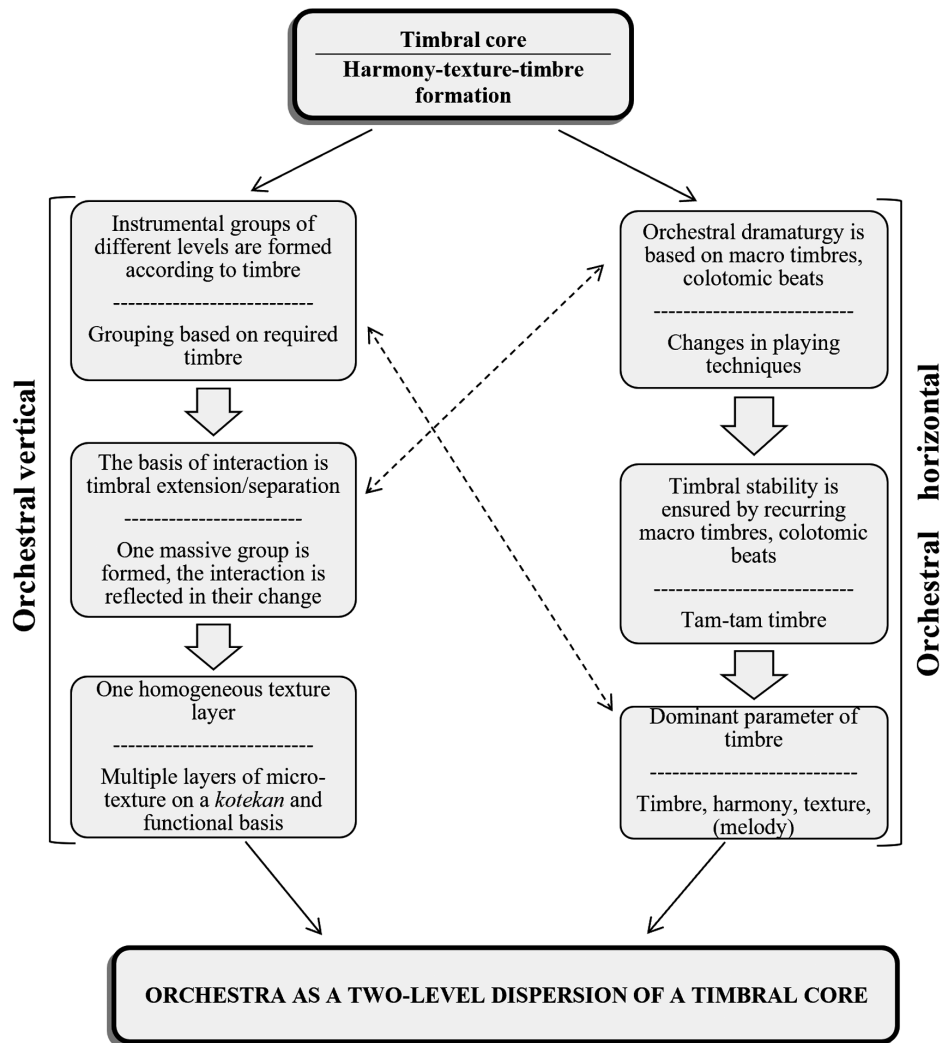

Diagram 2. A complete systematic view of *Alrediph* structural elements

6. Concluding Remarks

In conclusion, it should be noted that the system of composing orchestral music based on roughly equal interaction of different cultures is possible and can produce interesting results, as the analysis of *Alrediph* demonstrated. When combining the principles of orchestras with strong cultural differences, it is particularly important to find the appropriate points of contact and a way for them to coexist. This was achieved by separating the micro and macro structural levels so that two orchestral characteristics of different types could exist simultaneously. The following points made this principle possible:

- *Micro* and *macro* orchestras. The entire instrumentation of the work was divided into two relative orchestras: the standard symphony orchestra (referred to as the *macro* orchestra); and the solo instrument tam-tam, which revealed itself in a large number of different timbres and embodied a kind of an orchestra within itself (the *micro* orchestra).
- *Micro* and *macro* structural unit. The structural unit was formed at two levels. The characteristics of the gamelan formed the *macro* level, while the characteristics of the symphony orchestra formed the *micro* level of the structural unit.
- *Micro* and *macro* structural elements. The whole set of structural elements was reflected in a dual system. The elements of the gamelan were most prominent at the *micro* level, while the elements of the symphony orchestra were largely at the *macro* level.

The main gamelan elements on which the structure of *Alrediph* was based are the *balungan* core (melodic in the case of gamelan and timbral in the case of *Alrediph*) and the colotomic structure.

It is also important to note that the interaction was successfully achieved mainly by using the system of orchestral structural elements. This system is not only capable of revealing the orchestral principles of already written works but also acts as a compositional tool that can be used to create orchestras based on new principles or the interaction of various existing principles, thus achieving a renewal of orchestral sound.

After studying the case of *Alrediph* it is obvious that the interaction between a gamelan and symphony orchestra is possible on multiple levels, both audible and structural, and that it can lead to new creative solutions and sonic results.

In the long term, there are many possible ways to develop the ideas presented in this paper, which I may also try out in my own compositions. This idea of interaction/synthesis based on a specific system can be applied to combine different principles of symphonic music, as well as using not only gamelan but also the wonderfully interesting orchestras from other cultures (gagaku, archaic, etc.), opening up endless possibilities for combinations and interactions. Moreover, the process of interaction/synthesis itself, as we have seen in this article, is possible at different levels (from the surface acoustic sound replication to the deepest level of integration of compositional principles) and in different proportions (greater or lesser dominance of one principle, with partial integration of the other *versus* an evenly balanced integration, and also everything in between). Further orchestral explorations, creativity, and fantasy horizons lie ahead.

References

Baranauskas, Marius. 2004. "Orchestras in the World Musical Cultures. Methodological Analytical Possibilities of Comparison." *Principles of Music Composing: Aspects of Historical Dispersion* 4: 33–40.

Baranauskas, Marius. 2016. "Structural Principles of Orchestration in the Second Half of the 20th Century." *Principles of Music Composing: Second Half of the 20th – the Beginning of the 21st Centuries* 16: 33–42.

Baranauskas, Marius. 2019. "Structural Elements of the Orchestra: a Theoretical Approach." *Principles of Music Composing: Orchestra in Contemporary Contexts* 19: 22–34.

Corbett, John. 2000. "Experimental Oriental: New Music and Other Others." *Western Music and Its Others*, edited by G. Born and D. Hesmondhalgh. University of California Press.

Harrison, Lou. 1992. "Cloverleaf: A Little Narrative with Several 'Off-Ramps'." *Companion to Contemporary Musical Thought*. Vol. 1, edited by J. Paynter, T. Howell, R. Orton and P. Seymour. Routledge.

Kunst, Jaap. 1973. *Music in Java. Its History, Its Theory, and Its Technique*. Vol. 1, 2. Martinus Nijhoff.

Reich, Steve. 1974. "Postscript to a Brief Study of Balinese and African Music." *Writings about Music*. New York University Press.

Sorrell, Neil. 1990. *A Guide to the Gamelan*. Faber & Faber.

Sorrell, Neil. 1992. "Occident or Accident?" *The Musical Times* 133 (1788): 66–68.

Tenzer, Michael. 2000. *Gamelan Gong Kebyar: The Art of Twentieth-century Balinese Music*. The University of Chicago Press.

Simfoninio orkestro ir gamelano principų sąveika
Mariaus Baranausko kūrinyje *Alrediph*

Santrauka

Kūrinys *Alrediph* (tamtamui ir simfoniniam orkestrui, 2020) sukurtas siekiant sistemiškai sujungti simfoninio orkestro ir gamelano bruožus ir įgyvendinti šių skirtingose kultūrose susiformavusių orkestrų sąveiką struktūros lygmenyje. Mariaus Baranausko suformuluota orkestro struktūrinių elementų sistema tapo pagrindu kūrinio *Alrediph* koncepcijai. Joje apibrėžiami pagrindiniai orkestro struktūriniai komponentai ir siūlomi sisteminiai ryšiai tarp atskirų elementų.

Orkestrui apibrėžti reikalingi šie elementai:

a) struktūrinis vienetas;

b) orkestrinės vertikalės elementai: orkestrinių grupių formavimo principas, orkestrinių grupių tarpusavio ryšiai, orkestrinės faktūros sluoksniai;

c) orkestro horizontalės elementai: orkestro dramaturgija, tembro stabilumo veiksniai, dominuojantys muzikiniai parametrai.

Suformuluotos kelios esminės orkestro struktūros nuostatos, tapusios pagrindu visai kūrinio kompozicijai. Kaip sąveikos pagrindinis principas yra atskiriami *mikro-* ir *makrostruktūros* lygmenys. Makrolygmuo aprėpia kūrinio struktūrą, formą, dramaturgiją ir kitus elementus, atsiskleidžiančius kūrinio visumoje. Jis įkūnija girdimą ir klausa suvokiamą įprastą kūrinio elementų pavidalą. Mikrolygmens elementai išryškėja smulkiuose kūrinio kompoziciniuose dariniuose: formos fragmentų vidinėje sandaroje, mikrofaktūrose ir kt. Šis lygmuo sunkiau apčiuopiamas klausa ir slypi įvairių struktūrų smulkiojo lygmens sandaroje. Taip vienu metu gali egzistuoti dviejų skirtingų tipų orkestro charakteristikos – kai vienos yra makrolygmenyje, kitos skleidžiasi mikrolygmenyje.

Kūrinio makrostruktūrinis vienetas sudarytas gamelano *balungan* principu. Tačiau yra ir esminių skirtumų. Jeigu gamelano atveju struktūrinį vienetą sudaro melodinis branduolys, kurio pagrindinė charakteristika – garso aukščių seka, tai šiuo atveju melodinis branduolys pakeičiamas tembrinių branduolių (tembrų) seka. Taip *balungan* principas transformuojamas garso aukščio parametrą pakeičiant tembro parametru. Šis struktūrinis vienetas apima kūrinio visumą, jame iš karto slypi tam tikra tembrų seka (makrotembrai), kuri sudaro kūrinio visumos struktūras ir atspindi kūrinio formos padalas. O pavieniai makrotembrai yra formuojami iš atskirų mikrostruktūrinių vienetų ir apibūdinami mikrostruktūrinio vieneto charakteristikomis. Mikrostruktūrinis vienetas šiame kūrinyje suformuotas kaip vienalytis tembro, faktūros ir harmonijos darinys.

Kadangi yra naudojamas dvilypis struktūrinis vienetas, orkestrinė vertikalė ir horizontalė išsiskleidžia taip pat dviem kokybiškai besiskiriančiais lygmenimis – stambiojo (makroplano) ir smulkiojo plano (mikroplano).

Pagrindiniai orkestrinės dramaturgijos veiksniai-varikliai yra šie:
- santykio tarp dviejų makroorkestrų (tamtamas ir simfoninis orkestras) kaita;
- santykio tarp susiformuojančių orkestrinių grupių kaita;
- makrotembrų seka (makrostruktūrinio vieneto sklaida);
- mikrodarinių kaita (mikrostruktūrinio vieneto sklaida);
- laiką dalijančių kolotominių smūgių įterpimas, skirtingos laiko proporcijos tarp atskirų smūgių.

Visuminis struktūrinis principas – orkestras funkcionuoja kaip dviejų lygmenų tembrinio branduolio sklaida.

Apibendrinant verta pabrėžti, kad orkestrinės muzikos komponavimo sistema, pagrįsta skirtingų kultūrų sąveika, yra įmanoma ir gali duoti įdomių rezultatų. Jungiant kultūriškai gerokai nutolusių orkestrų principus, ypač svarbu rasti tinkamus sąlyčio taškus ir būdą jiems koegzistuoti. Tą pavyko pasiekti atskiriant *mikro-* ir *makrostruktūrinius* lygmenis, taip pat kitomis straipsnyje pristatytomis priemonėmis, o svarbiausia – pasitelkiant autoriaus sukurtą orkestro struktūrinių elementų sistemą. Ši sistema ne tik yra pajėgi atskleisti jau parašytų kūrinių orkestro formavimo principus, bet ir veikia kaip komponavimo priemonė, kurią pasitelkus galima kurti naujais principais arba skirtingų jau egzistuojančių principų sąveika pagrįstus orkestrus, taip pasiekiant atnaujintą orkestrinį skambesį.

Apie autorius / About the authors

Marius BARANAUSKAS (b. 1978) is a composer, associate Professor of orchestration and composition at the Lithuanian Academy of Music and Theatre. He studied composition in 1996–2002 with Prof. Rimantas Janeliauskas at the Lithuanian Academy of Music and Theatre, and continued his post-graduate studies at the same Academy in 2003–2005. In 2004–2005 he studied composition at the Lyon Conservatoire (CNSMD de Lyon). His music is performed and commissioned by the biggest festivals all over the world: "ICSM World Music Days", "Dark Music Days" (Island), Dresden Contemporary Music Days (Germany), "Nordische Musik" Saarbruecken (Germany), "From Avant-garde to Nowadays" (St Petersburg, Russia), DOCK Art Center, Berlin, etc.; as well as the biggest Lithuanian festivals: "Gaida", "Jauna muzika", "Iš arti", "Pažaislis Festival", "Th. Mann Festival". Pieces performed by: Sinfonietta Leipzig (Germany), ensemble "Les Temps Modernes" (France), ensemble "Melos Ethos" (Slovakia), Latvian Radio Choir, Kammerensemble Neue Musik Berlin, Lithuanian National Symphony Orchestra, Lithuanian State Symphony Orchestra, Slovenian Radio and Television Orchestra, Tokyo Philharmonic Orchestra and a great number of smaller ensembles and soloists. Baranauskas received a number of awards for his compositions. In 2004, he was awarded 3rd Prize at the Toru Takemitsu Composition Award in Japan for the symphonic composition *Talking*. His electroacoustic piece *NUNC* was cited as the best Lithuanian electro-acoustic composition of the year 2003. *The Molten Thought* (for symphony orchestra) was awarded as the best Lithuanian orchestral piece in 2006 and *Alrediph* (for tam-tam and symphony orchestra) in 2020. He was also awarded as the best Lithuanian theatre composer of the year 2006. He has been coordinator of the annual International Music Theory Conference "Principles of Music Composing" since 2005 and assistant editor of the annual scientific peer-reviewed journal *Principles of Music Composing* (2005–2020). He is the author of several scientific articles.

Santiago Guerra FERNÁNDEZ is a second-year Research Master's student in Musicology at the University of Utrecht, currently on a semester exchange program at the University of Victoria, Canada. His research interests encompass a broad range of topics, including popular music of the Interwar period, Nationalism in the late nineteenth century and musical traditions in diaspora.

Gvantsa GHVINJILIA is a musicologist, PhD. She is Associate Professor, a member of the Academic Council and head of the Dissertation Board at Tbilisi State Conservatoire, as well as a member of the Georgian Composers's Union. She serves as a guest senior teacher at Shota Rustaveli Theatre and Film Georgia State University and was a jury member for the 2022 Tsinandali Awards. She has received scholarships of Zakaria Paliashvili and the President of Georgia. From 2006 to 2013, she was the PR Manager and Head of the Literary Department at Tbilisi Opera and Ballet State Theatre. Between 2021 and 2023, she participated in the Erasmus+ Mobility exchange program, lecturing in Belgium, France, and Poland. She has also held public lectures in Georgia, Belgium, Poland, and Ukraine. Additionally, she works as a music critic in the Georgian periodical press and TV. Her scientific interests include interdisciplinary studies, European integration pathways for Georgian music, the impact of Russian annexation and occupation on Georgian music, transhumanism and posthumanism in music, multimedia hybrid musical genres, eco-music, religion and music, and contemporary choreography. She is an active participant in national and international conferences and congresses in countries such as England, Belgium, Bulgaria, Croatia, Georgia, Germany, Italy, Kazakhstan, Lithuania, Poland, Sweden, Turkey, and Ukraine.

Composer-conductor **George HOLLOWAY** is an assistant professor in the Department of Ethnomusicology at Nanhua University, Taiwan. He was formerly Dean of Composition at Tianjin Conservatory of Music in China, the first Westerner to be head of department in a Chinese conservatory. George earned a Master's Degree and PhD in composition under Michael Finnissy, and has studied privately with Robert Saxton. George holds an Honours Degree in Classics from Oxford University. Recent and forthcoming commissions include the Time Art Studio, C-Camerata Taipei and Sam Cave. George's compositions have been selected for Taipei International Contemporary Music Festival in both 2022 and 2023.

Arthur KAPTAINIS is the president of the Music Critics Association of North America (MCANA) and a music critic of the *Montreal Gazette* since 1986, is a contributor to *Classical Voice North America*, *Opera* (U.K.), *Gramophone* and the *Globe & Mail* (Toronto). Former affiliations include the *National Post* (Canada),

Ludwig van Toronto and *Ludwig van Montreal*. He served on the editorial board of the *Montreal Gazette* 1991–1999 (part time) and 2003–2006 (full time) and worked as a senior writer at the University of Toronto (advancement and communications) 2010–2015. Arthur Kaptainis has appeared as a guest host of *Quebec in Concert* (CBC Radio) and is consulted frequently as a television and radio commentator on music. He is an associate editor of *La Scena Musicale* and holds an MA in musicology from the University of Toronto. Arthur Kaptainis has residences in Toronto and Montreal and is a member of the board of directors of the Music Critics Association of North America.

Ramūnas MOTIEKAITIS studied composition at Lithuanian and Norwegian academies of music. He pursued and completed his doctoral studies at the University of Helsinki. In 2008–2010 and 2013–2014 with the support of the Japanese Ministry of Education and the Canon Foundation, Motiekaitis worked as a researcher in Japan. He currently lectures on musical aesthetics, East Asian art and 20th-century philosophy at the Lithuanian Academy of Music and Theatre. His monograph *Poetics of the Nameless Middle: Japan and the West in Philosophy and Music of the Twentieth Century* was awarded the Vytautas Landsbergis prize for the best work in Lithuanian fundamental musicology in 2012.

Manos PANAYIOTAKIS (b. 1982) is a Greek composer and musicologist (MA, PhD in Composition, University of York, funded by State Scholarship Foundation; BA in Musicology, National Kapodistrian University of Athens). He studied with the renowned composers T. Antoniou and T. Simaku, and with the acclaimed flutist I. Glinka. He has collaborated with ensembles and orchestras in Europe and USA, such as ALEA III ("Illustration", under G. Schüller, Boston University), Webern Symphony Orchestra ("Echosymplokon", under S. Pironkoff, ISCM Vienna), and The Chimera Ensemble. He was a resident composer in Visby International Centre for Composers (VICC, Sweden, 2016). He has taught at the Aristotle University of Thessaloniki and at the Technical University of Crete and has presented papers in international conferences (Sibelius Academy, Trinity College, University of Arts in Belgrade, Lithuanian Academy of Music and Theatre, European University Cyprus). His compositional idiom often reflects his cultural heritage and his works have been recorded by Sarton Records and Phasma Music.

Eglė GELAŽIŪTĖ-PRANEVIČIENĖ is a PhD student and a music artist working in the fields of musicology and phenomenological anthropology. While using various interdisciplinary measures she focuses on the live continuity of traditional Lithuanian culture in different contemporary musical forms, assessing both musical and experiential shifts.

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 (at distance) 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*.

Aare TOOL is a lecturer of musicology and a researcher at the Estonian Academy of Music and Theatre. In 2016 he received his PhD in Musicology from the EAMT, focusing on music theory and neo-Riemannian analysis (*The Modes of Limited Transposition and Form in the Music of Eduard Oja*). His research interests have recently included solar topics in the music of the late 19th and early 20th centuries, neo-mythologism in 20th-century music, and the histories of Estonian (jazz) music and radio broadcasting in the 1920s and 1930s.

Miloš ZATKALIK is a composer and music theorist, and a professor at the University of Arts in Belgrade. For several years he has been a 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. His research interests include analysis of 20th century music; relationships between music and literature; psychoanalytic aspects of music analysis. Recent publications include a book on post-tonal prolongation; he is currently writing a book on goal-oriented processes in post-tonal music.