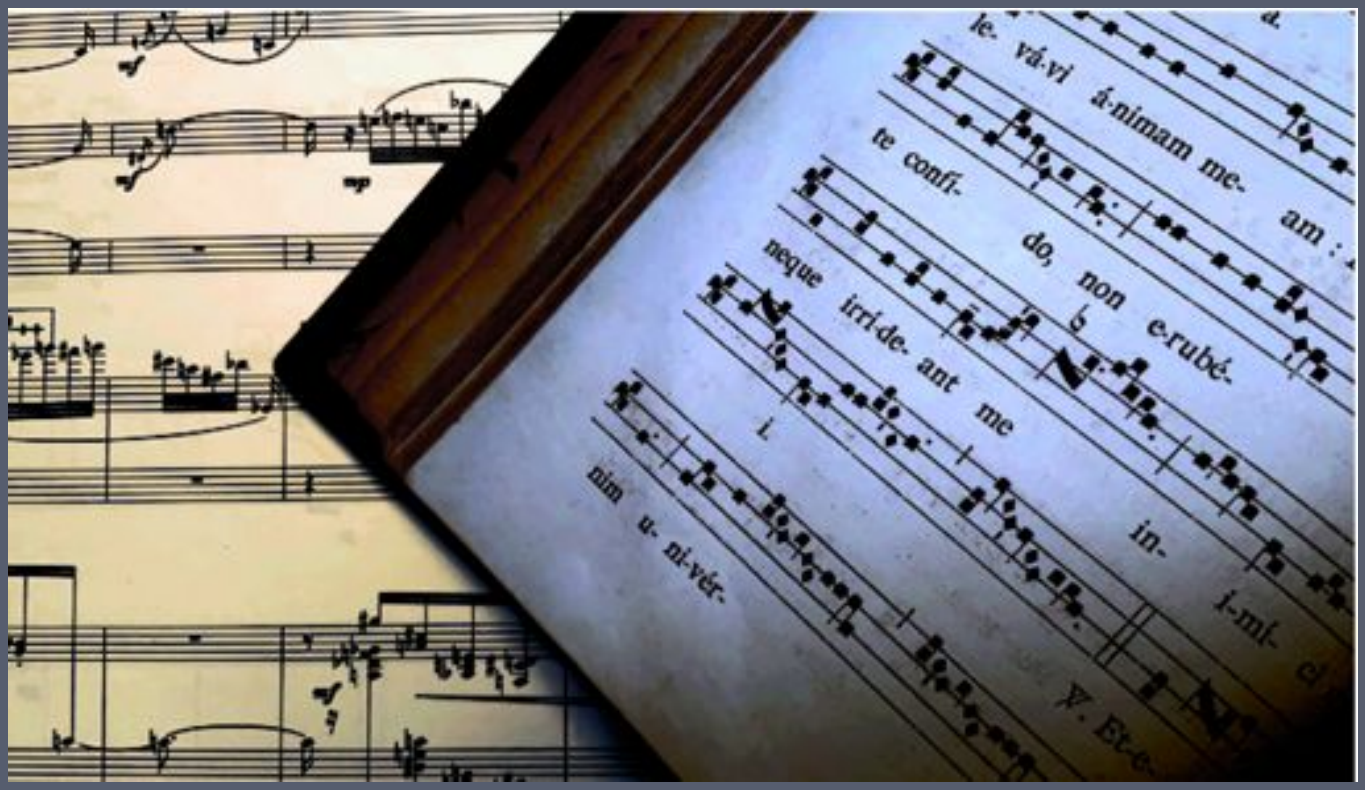
NOVA C|M|J

CONTEMPORARY MUSIC JOURNAL

ISSN 2795-4803

VOLUME 1, 2022



Old is New

INTERNATIONAL CONFERENCE PROCEEDINGS

EDITED BY

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Old Is New

The Presence of the Past in the Music of the Present

International Conference Proceedings

Old Is New: The Presence of the Past in the Music of the Present

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Nova Contemporary Music Journal, Volume 1

Edited by Isabel Pires, Filipa Magalhães & Riccardo Wanke

Design by Isabel Pires

ISSN 2795-4803

DOI https://doi.org/10.34619/jaso-wz96

Published by NOVA Contemporary Music Meeting, with the support of CESEM — Centre for the Study of the Sociology and Aesthetics of Music, Faculty of Social Science and Humanities

Universidade NOVA de Lisboa

Scientific committee

for the International Conference
Old Is New: The Presence of the Past in the Music of the Present

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in memory of Jean-Claude Risset

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In memoriam Jean-Claude Risset[1]

Isabel Pires[2]

Art is received and perceived through the senses. When the artist constructs a work of art, he deals with the physical world, using tools that can be elaborate – brushes, paint, carving tools, music notation, musical instruments, architectural blueprints: but most of the time the sensory effect of these tools can be appreciated at once.[3]

The French composer Jean-Claude Risset belongs to a generation of pioneers of electronic and computer music that offers many innovative tools and an immense knowledge. Through his capability to comprehend the relationship between sounds generated by computer and the way its affect the auditory perception, Jean-Claude Risset contributed to expand the limits of the understanding of listening. Moreover, while doing so in an artistic context, Risset played an important role on the use of sound synthesis in electronic music composition.

When studying piano and composition, namely with André Jolivet, he completed a degree in Physics (1961), and defended his PhD on Physic Sciences under the subject "Sur certains aspects fonctionnels de l'audition" (On certain functional aspects of hearing) in 1967. Such interests related to the relationship between sound analysis and their effect on auditory perception, accompany him for the rest of his life. He worked at Bell Lab's in New-Jersey (USA) several times between 1964 and 1969. During this period, together with Max Mathews' team, Risset developed research on computer-based sound synthesis techniques and languages, with special attention to the additive synthesis and its use on the artificial simulation of natural sounds, namely regarding musical acoustic instruments. However, his inquiring mind – in a perfect harmony with the developments and discoveries of his lifetime – led him to use computer sound synthesis in order to develop some of the first psychoacoustic studies of artificially produced musical sounds. In 1964, Bell Lab's, Risset studies auditory

[1]It is an honor to dedicate this International Conference to the memory of Jean-Claude Risset, a pioneer and major name on sound synthesis and computer music that passed away just three days before we held the conference in Lisbon.

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[3]Risset, Jean-Claude. "The Perception of Musical Sound". URL: http://www.utexas.edu/cola/insts/france-ut/_files/pdf/resources/risset.pdf.

errors generated by our senses form some Roger Shepard synthesized sounds[4]. These studies that Risset himself relates to some well-known Maurits Cornelis Escher visual paradoxes, will be later frequently used in his musical compositions.

As pianist and composer, he naturally put that knowledge and interests at the service of music. His broad knowledge in computer sound synthesis, namely in the field of additive synthesis, compelled him to compose many electronic works that integrate the result of his research on sound synthesis and on auditory perception.

Nobody was indifferent to the "Computer Suite from Little Boy" (1968) or "Mutations" (1969) where simulated music instruments sounds and auditory illusions are present. The sounds within these works may appear today a little strange to our XXI century ears, a little flat, or even archaic, but it was composed during the early stages of the computer era. In 1968, at Bells Lab's in New Jersey, Risset composed these works in Music V that at that time were written in Fortran IV and ran on a computer General Electric 635. "Dialogues" (1975) for instance, that perfectly integrates computer generated sounds with acoustic instruments, or "Inharmoniques" (1977) combines computer-synthesized sounds with a soprano voice. And what to say about "Sud" (1985), simulating the sound of sea waves of Marseille beaches, that was the first electroacoustic work that integrates the National Education program in France, being included in 2002 at the Baccalauréat.

I remember when I first met him about fifteen years ago, in Porto (Portugal) during the Música Viva 2001 Festival. It was a great opportunity to discuss with him some of his programming methods and discoveries that I had just studied some time before. From that moment on, I had the chance to meet him in France several times and discuss on musical and auditory subjects.

Thus, it was with great sadness that I received the news that Jean-Claude Risset passed away two days ago, on November 21, 2016, at the age of 78.

Consequently, to dedicate this International Conference to Jean-Claude Risset, seems the best course of action.

(Lisbon, November 23, 2016)

[4]The results of his preliminary discoveries made at Bell Lab's, were been confirmed by studies of auditory perception developed in the collaboration with Gérard Charbonneau, at the Institute d'Eléctronique Fondamentale à Orsay. Jean-Claude Risset was researcher at this institute from 1961 to 1971.

Preface

What does the expression "old is new" mean in music studies? The discovery of novelty in past music? Or the recovery of old practices in new styles? In reading this volume, it is fascinating to find out the extraordinary variety of formulations that this expression can produce. But these answers above already show a subtle connection. What is the use of an old practice in a new piece, if not the acknowledgment of a newness in an old style? Can we say then that "old is new" may open to any historical connection between musical activities? Certainly, but not only this. If with "old" we mean "obsolete" or "abandoned", we could think of an act of past recovery, but if "old" suggests attributes such "stereotyped" or "conventional", we are possibly considering a socio-cultural perspective instead of an historical one. The expression "Old is New" is a challenge to all music fans to go beyond their comfort zone and reveal unprecedented connections, surprising relations and inspiring bridges between history, culture, human gestures and beliefs.

The International Conferences *Old Is New – The Presence of the Past in the Music of the Present* (from now on OIN), held in Lisbon in 2016, inaugurated a series of two-year events that is becoming one of the most interesting academic meetings for the discussion of new trends in contemporary musicology. This first encounter, co-organized and hosted by the ESML consists of 55 talks structured within three parallel sessions. Around one hundred people from all over the world participated in OIN.

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The present volume comprises a selection of the papers presented there.

The book opens with the part entitled *The Music of the Second Half of 20th Century and Its Relation with Traditions* whose attention is directed at different musical realities from our present and recent past. You find a fascinating intersection of "old" and "new" perspectives, where "old" refers to either bourgeois conventions, traditional techniques, ideologies and obsolete styles and the attribute "new" applies to both a temporal concern and socio-cultural aspects. Kerdiles and Cohon's contributions provides original insights into Nono and Lachemann's musical practices. Dimitri Kerdiles delineates the relationships between Lachenmann and its cultural context characterized by the constraints of "bourgeois" conventions and the avant-garde revolutions. In tracing a connection with Lukács' idea of "second nature", Kerdiles shows how Lachemann transfigures the musical elements of the opera *Das Mädchen mit den Schwefelhölzern* (*The Little Match Girl*) (1988-96) in order to create a sort of objectification of conventions and clichés. But the past (cliché) and the present (avant-garde), the old and the new, should not be seen in a linear temporal way, but rather as correlated concepts where the old may reveal how new can be old.

Gohon, on the other hand, illustrates the peculiar idea of ornaments in the late production of Luigi Nono. His music, in fact, apparently rejects any trace of figurative elements but Nono carries out a sound-based variation of the concept of ornament: from the musical discourse towards an idea of an "ornament of space". If Gohon, discloses a *new* use of an *old* convention, Rafael Junchaya examines the recovery of traditional styles in the music of two Peruvian composers, Pedro Seiji Sasto and Alejandro Núñez-Allauca. These two figures are exemplary for their shift away from the modernist attitude and the retrieval of old music styles. This move is a matter of both contextual influences and inner conflicts: it is not merely

a question of a rejection of the modern, but rather a personal journey that – even if it reclaims elements of the past – it is variously affected from by present.

The study of Katrin Stock sheds light on the paradoxical situation in which some composers within the post-WWII socialist regimes used advanced composition techniques to characterise "old" and dogmatic tastes. In exploring the activity of the National Opera during the first decades of the GDR, she shows how the entrenched idea of recovering the *old* in order to design the future (*new*) is a formula that penetrates the music practices of those times.

In the second part of the book, *From Today's Sonic Perspective Towards Elements of Culture*, we decided to gather those papers which try to find connections between the most innovative theories in music and sound studies and elejments that belong to an established cultural practice. The common thread of all these studies may be found in the seminal book of Makis Solomos *De La Musique Au Son* (2013) in which the theme of the presence of the sound in 20th century music is developed from a plural point of view, be it historical, organological, aesthetic, philosophical or environmental.

Nuno Fonseca tackles this theme elaborating on the concept of sound as a bridging notion between musical and extra-musical. He reveals how, since the ancient Greeks, music has been the art of sounds and uses examples of pieces by Pierre Henry, Hugues Dufourt and Janet Cardiff to illustrates three contemporary approaches to sound. Joseph Delaplace shows the creative potential of composition seen as a transposition of musical thought. Drawing upon a set of linguistic and semiotic principles (Saussure, Chomsky, Derrida and Adorno), he illustrates how – even when notation is marginalized – musical writing returns transfigured "to take a position for a writing with sound, gesture, and figure, and to distrust a sound that, without writing, does not inscribe its historicity and pain to unfold itself as musical work". Martin Laliberté, on the other hand, unfolds a veritable sonic map using acoustic and historical details. He develops a sound space delimited by *voice* and *percussion* archetypes in which the sound colour of all instruments – traditional and contemporary – is plotted in relation to these two side limits. Laliberté, through a series of fascinating examples, shows us the coherence and the possibilities of this organological model as a bridging element between the past and the present.

The closing paper belongs to Makis Solomos, who elaborates on the close relationship between music and ecology. Rather than tackling the theme through an analytical approach (e.g. Clarke and Gibson), he focuses on our relationship with the environment and the context, grounding his reflection in Guattari's three ecologies. Solomos examines both Westerkamp and Discipio's visions in which the dialectic relationship between sound, music and the world becomes the key to give account of *experience*.

The third part of this volume, *Today's Performance: What is Old and What is New?*, is dedicated to those contributions that focus on live performances and investigate the relation between old and new elements in performative practices. The opening paper examines the controversial emergence of a "new conceptualism" in music. Patrick Becker-Naydenov analyses, in particular, the work of Johannes Kreidler in relation to the philosophical thought of Harry Lehmann. The central question is if this (typically German) practice is a genuinely new thread in contemporary music or rather something that represents a sort of musical impasse.

Christine Esclapez delves into Fátima Miranda's work. She takes *Cantos Robados* (2005) as a clear example of the use of oral and traditional praxes into avant-garde and exploratory concert-performances. Esclapez shows how Miranda reinvents models and develops a continuous back and forth between the past and present. In this concern, the notion of repetition generates the "new" that is not only the modern, but rather represents an area of

influence – historical and trans-historical – where "poetic, ethic and politic affairs" are put into practice.

The theme of performance is elaborated upon by Cristina Benedita and Eva Tremel from a personal and (auto)biographical perspective. While improvisation is an old procedure in music and dance, the authors make of this old form "an inspiration to get into new ground". They launch a research-performance practice in which the bodily engagement, the active listening and the participation are all part of a unique embodied activity.

The final part of the book, *Contemporary Composers Challenge the Past: Rewriting, Translation, Interpretation and Transformation*, which includes the largest collection of papers, covers the crucial relationship between contemporary composers and past traditions. This section embraces both composers' direct reflections and analyses, as by Diogo Alvim, Silvio Ferraz and Francisco Pessanha de Meneses did, and works by musicologists aiming to deal with case studies like Guilhermina Lopes and Sébastien Lambert texts, and comprehensive overviews about specific subjects, as promoted by Elena Maria Șorban and Kilder Danjas and Ana Telles.

Alvim discloses his compositional research for the piece *Tłumaczenie* (2015) (Polish term for *translation*) for string quartet. In aiming at an expansion of his compositional perspective through architecture, his attention is centred on the ways into which a traditional form, such as the string quartet, exceeds its own limitations, opening up to a new perspective (*e.g.* the translation of architectural elements to musical ones). Therefore, for Alvim, *translation* is also *transformation*, *interpretation*, and *re-invention*. A different approach is developed by Ferraz who discusses the counterpart of the same subject: the conceptual aspects of musical rewriting. He starts discussing the forms of rewriting that Luciano Berio employs in his compositions. He correlates Berio's proposal with Deleuze and Guattari's idea of *ritornello* and he put forwards the idea of a composition as a field of dialogue that intercrosses a large set of music traditions which can be employed according to a "molecularization" process. This process allows Ferraz working through the material and the ways of transforming and rewriting, having a highly heterogeneous matter.

The challenge of contemporary composers to deal with past traditions is a theme that Elena Maria Șorban explores by offering us a meticulous research on Transylvanian art music. She documents the work of an entire generation of Transylvanian composers, active from the 1940s until today who have revised and assimilated the heritage of Transylvanian folk music. In discussing several aspects, such as the influences of Socialist Realism, the religious feelings, the variety of ethnicities in the region, the impact of emigration, she develops a rich and comprehensive catalogue of figures that already represents a pioneering investigation on this subject.

Guilhermina Lopes tackles the complex "old-and-new" relationship between the music of Heitor Villa-Lobos and Fernando Lopes-Graça. Lopes illuminates the details of the *O Túmulo de Villa-Lobos* (1970), a woodwind quintet by Lopes-Graça written in homage to the Brazilian composer. In particular, Lopes-Graça's *O Túmulo* represents a portrait of the paradoxical style of Villa-Lobos but the *old* allusions merge with the *new* inventions within this composition and Guilhermina Lopes illustrates the difficulties in distinguishing references to Villa-Lobos from Lopes-Graça's own compositional peculiarities. The theme of musical homages, allusions, and citations of past authors in present compositions is also unpacked by Sébastien Lambert, who focuses on the exercise of *sampling*. Lambert considers popular electronic music and the role of technology in the sampling. He analyses several pieces by Daft Punk, illustrating different ways of sampling, as *cutting*, *layering* and *looping*. What emerges is a variety of cases where these kinds of citations may be evident, distorted,

overlapped and manipulated. Lambert shows clearly that this new grammar of sampling can be seen as a creative input of new material derived from the past.

Kilder Danjas and Ana Telles' article addresses issues related to the historical context of unconventional performance practices on the contemporary double bass, questioning the processes of creation, its practical aspects and the integration of performer in the knowledge production. This article proves to be essential for the understanding of the aspects that characterized the past artistic creation on double bass and provides a rationale to better interpret the performance practices of contemporary double bass.

The final paper of Francisco Pessanha de Meneses examines his own elaboration of Purcell's music created on the occasion of *Gertrude* (2013) a live show by Simão Do Vale. The discussion of this "stage music" is the occasion to reflect about how the set of live conditions impacts on the type of music rewriting and how stage music – often disregarded by theatre directors – had to be an integral part of the show. Pessanha de Meneses tells us that he conceived a unique aural place in which the action takes place in order to dissolve the frontiers between music and staging, and between old styles and new inventions.

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We would like to thank all the authors who contributed to the present conference proceedings, and also a final word of appreciation to the members of the Scientific Committee and all the reviewers who so greatly contributed to this publication.

Lisbon, October 2, 2020

Filipa Magalhães and Riccardo Wanke

The Music of the Second Half of 20th Century and Its Relation with Traditions

Helmut Lachenmann and the "Bourgeois"

Dimitri Kerdiles[1]

Abstract. Considering the general thematic question "how old is new?" this paper proposes to discuss Helmut Lachenmann's dialectical relationship with musical tradition as a "bourgeois" tradition. It does not aim at analysing his music, at tracking down conventions of the musical language or references to tonal writing, but mostly at grasping the "bourgeois" as a key concept in his aesthetic thought, and making it more explicit through some related ones. Naturally, this will lead to consider the composer's proper practice from this same perspective. The first part of this paper introduces Lachenmann's critical conception of avant-garde; the second one finds in the 20th century German aesthetic tradition the ideological background of his understanding of a specific bourgeois thought; and finally the last part underlines some compositional aspects related to bourgeoisie as a dialectical presence.

Keywords: Lachenmann; Bourgeois; Avant-Garde; Serialism; Tradition; Convention

With the upheaval of the market economy, we begin to recognize the monuments of the bourgeoisie as ruins even before they have crumbled. (Benjamin, 1969: 172).

A historicism and the "bourgeois" avant-garde

In 1959, Helmut Lachenmann is just finishing his two years spent studying with Luigi Nono in Venice. Together, they write down a talk pronounced in Darmstadt and called "Historical Presence in Music Today". To say few words about it, it's a critical speech, extremely controversial, directed towards a compositional posture focused on the autonomy of the aesthetic realm, trusting in an expressive and transcendent nature of the artwork. It mostly targets the idea of a refined material, cleaned of every external connection as of subjective intentions, and a simplistic concept of sound, seen itself as a pure organic ideal. This can be seen as an old conception –we could at less trace it back to the "art for art's sake" movement claimed by the Parnassus poetry in the 19th century. Seeing it as a form of aesthetic positivism, Nono and Lachenmann denounce:

> *a capitulation in the face of time, a cynical flight from responsibilities, explainable only as the flight of one whose ambition (more or less hidden) for the aggrandisement of his ego has flagged on account of the defeats dealt him by history. […] It is a yearning for a naive and everlasting innocence by those who feel guilty but will not consciously own up to it (Nono, [1959] 2007: 74).*
>
> *They think they are free, but their euphoria prevents them even from noticing the prison bars that stand across their heavenly freedom ([1959] 2007: 77).*

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If this controversy is addressed to John Cage, it also keeps relevant considering the dominant tendency of the post-war avant-garde. In a Darmstadt lecture, "Necessity of an aesthetic orientation II", Pierre Boulez makes explicit the goal of his research with serialism in the fifties:

> *The basic idea of my project was the following: to eliminate every trace of inheritance in my vocabulary, whether in figures, phrases, developments or in form; to build back, little by little, element by element, the various stages of musical writing, so as to make an entirely new synthesis, not flawed by heterogeneous bodies such as stylistic reminiscences. […] The necessity seemed to be the unity of all the elements of the language, merged at the basis of a unique principle, in charge of their existence, of their evolution, and of their interrelations (Boulez, 1986: 61).*

Here we can find two characteristic points blamed by Nono and Lachenmann. First, the idea of a clean slate, a *tabula rasa*. If considered useful as a historical parenthesis, "where imagination identified itself as unfree, as socially controlled" (Lachenmann, 2004: 43), then as a self-imposed restriction driven by the denial of a traditional handling of the bourgeois material, according to Lachenmann its continuation degenerated into a new fetishism[2]. Second, the reconstruction of the artwork as an autonomous organism absolutely independent from the prosaic world, from history and human society, here accused of cancelling the critical aspect of the former point. The claimed posture in "Historical presence in music today" appears as the exact opposite:

> *The observance of a schematic principle (of a scientific of mathematical sort) never gives life to an artwork; instead, this comes invariably from synthesis – the outcome of dialectic – between a principle and its realization in history; that is, its individuation at a particular point in time – not earlier or later. (Nono, [1959] 2007: 73)*

> *These 'freedom aesthetes' have no understanding of the genuine idea of creative freedom – a consciously acquired capacity for identifying and facing up to the necessary demands of one's own time. […] Music as a historical presence will always be the legacy of those who consciously yield to the process of history and who, at every moment in this process, make decisions with the full clarity of their intuition and logical perception. As they sense vital needs they will open new possibilities for new fundamental structures. Art lives and will continue to fulfil its role in history. And there is still much wonderful work to be done ([1959] 2007: 77).*

This conception fundamentally determines Lachenmann's thought and compositional approach. Indeed, if he constantly reiterates his involvement in modernity and avant-garde, maintaining Boulez and Stockhausen's first serial works, alongside with Nono's, as major references of compositional radicalism and consistency[3], he also shows specific concerns for social significances of sound, or whether of sounds, notably apprehended through their history: history of artworks, of the musical repertoire; history of expression, of beauty; and history of reception, of listening. As Ian Pace said in a commentary of the piano piece *Serynade*:

> *Lachenmann engages with tradition as process, with the manner in which the 'great works' of the past engage dialectically with the conventions they*

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[2] "Characteristic works of that period […] struck me, despite my great admiration for them, as also being products of a narcissistically coquettish pseudo-radicalism, as ways of shocking or enthralling the bourgeoisie." (2004: 45).

[3] Among others, see: "Composing in the Shadow of Darmstadt" and "Aspects and Affects".

> *inherit and inhabit, and attempt to enter into an equally self-reflective, sometimes negational, interaction in the musical and aesthetical climate of his own time (Pace, 2005: 101).*

Regardless whether features are clear and explicit or subtle and deep-seated, it must be pointed out that Lachenmann's oeuvre is overloaded with references to musical tradition. He considers throwing himself "into the lion's mouth" (Lachenmann, [1985] 2009: 126) when, at a time of electronic experimentations and of timbre explorations he still writes music for symphonic orchestras4 and traditional chamber ensembles$_5$, keeps composing concertos[6] and solo pieces[7], or when he even gets on with opera[8]. Also, amid the harsh sounding environment characterizing his basic approach of a "*musique concrète instrumentale*", Lachenmann himself noted a need for more contrasts in the material. Particularly since the end of the 70's, he then reconnects with gestures and sonorities stemming from symphonic worlds of 19th and 20th centuries as harmonic figures, modal scales and conventional orchestral sounds or instrumental playing techniques (Schweitzer, 2004); further, he uses references to characteristic dance-like or march-like rhythms[9], to popular songs[10] and recognizable fragments[11], or to whole pieces from the classical tradition, like Beethoven's *Ninth Symphony*, which is a major part of the material for *Staub* (1987), or Mozart's *Clarinet Concerto* K. 622, heard in his own clarinet concerto *Accanto* (1976) through a randomly scrolled magnetic tape whose volume is periodically increased and muted.

This last example is significant of how reference to musical tradition always appears related to its worldly and societal aspect, itself discussed in Lachenmann's writings through the omnipresent concept of "bourgeois". For instance when he stigmatizes "the social violence of innocent bourgeois indifference to helplessness and suffering" (2002: 23); when he acknowledges that among the Darmstadt composers, Luigi Nono is "the only one not to have fallen into [the] bourgeois trap" (2004: 45); or, when he admits: "[a]rt can only contribute to raising awareness in so far as, as art, it evokes the bourgeois (meaning: revolutionary) tradition" (2004: 46). As we can see with these quotes, the idea of "bourgeois" remains ambivalent. On the one hand, the musical work must be opposed to its incorporation within the bourgeois society. According to this, Lachenmann criticizes the stagnation of a blind avant-garde, satisfied in building round worlds and thus believing itself safe from the real one, while it only had become the "officially subsidised madhouse" (2004: 46) of society, or the "ghost train" (2009: 76) in which the bourgeois plays at frightening; its protagonists are then described as being "adept at putting themselves in the limelight as ultimately harmless

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[4] The following pieces are specifically written for orchestra: *Kontrakadenz* (1970/71)*, Fassade* (1973)*, Staub* (1985/87)*, Tableau* (1988), *Schreiben* (2003 – 2005), *Concertini* (2005). Some of them notably add extended percussions and/or magnetic tapes to the standard set, while some other pieces add instrumental groups to the standard orchestra.

[5] Lachenmann's catalogue counts three string quartets: *Gran Torso* (1971/72 – 1988), *Religen Seliger Geister* (1989), *Grido* (2001); we can add here two trios for piano, clarinet and cello: *Montage* (1971) and *Allegro Sostenuto* (1986 – 1988).

[6] *Air* (1986/69 – 1994), *Accanto* (1975/76), *Tanzsuite mit Deutschlandlied* (1979/80), *Harmonica* (1981/83), *Ausklang* (1984/85), and *Konzert* (2012).

[7] *Dal niente* (1970), *Intérieur 1* (1965/66), *Pression* (1969 – 2010), *Toccatina* (1986) are written for different solo instruments, plus five for piano only: *Echo Andante* (1961), *Wiegenmusik* (1963), *Ein Kinderspiel* (1980), *Guero* (1970 – 1988), *Serynade* (1998/2000).

[8] Das Mädchen mit den Schwefelhölzern – Muzik mit Bildern (1990/96).

[9] As the title suggests, *Tanzsuite mit Deutschlandlied* (1980) is precisely organized through a series of dance movements. In *Fassade* (1973), Lachenmann makes use of a march rhythm and its distortions as a metric frame.

[10] Here again it is the case with *Tanzsuite mit Deutschlandlied*, but also with the first piece of *Ein Kinderspiel,* based on the nursery rhythm *Hänschen klein*.

[11] For example, in the opera *The Little Match Girl*, a series of successive referenced chords from Stravinsky's *Rite of Spring*, Boulez's *Pli Selon Pli*, Berg's *Wozzek*, Mahler's *Sixth Symphony*, or Beethoven's *Coriolan Overture* (m. 699ff).

court jesters of the system which they were careful to ironise – clever customers operating in a sort of surrealistic, Disneyland coolly allotted to them by a culture which was itself carefully tolerated" (1999: 22). On the other hand, in order to prevent this deceptive situation, the musical work must accept the unavoidable presence of items from society, from history, then of bourgeois items. As such, the artwork bears witness to an awareness-raising process regarding inevitable leaks and gaps of its own wholeness. The consciousness of its failure as an artwork becomes the gage of its artistic value.

Lachenmann then uses a concept of "aesthetic apparatus" understood as the set of every historical, societal and personal determination constraining the compositional gesture in its quest for a free expression. It names the structure of the bourgeois world in relation to music, a structure objectifying in the creative process as its otherness principle, as exteriority, *i.e.* as material. When he states that "the composer who is concerned to express himself is obliged to take account of the 'aesthetic apparatus' " (1980: 22), Lachenmann then strives for a music talking about itself, as it comes from the bourgeois tradition and struggles against it, but above all, music about ourselves, as listeners made *of* this bourgeois apparatus too. In his personal vocabulary, this also leads him to speak about "sounds as natural phenomenon", or about music as an "existential experience". With such concepts, the musical artwork is thought as the resulting sound of concrete actions realised through a structuring exploration of instrumental possibilities. The mixing up of traditional playing technics and extended ones, as well as of everyday sounds (radio stations, Ping-Pong balls, coins, bowls of water, etc.) and some direct references to the repertoire or to the common ground of musical culture, is seen as means of breaking up every boundary lines between the aesthetic realm, the immanent world and the socio-historical structure of art. Here bells are seen as the typical case of such an ontological crossroad: taking place in the traditional percussion set of the post-romantic orchestra, their connoted sound can be heard, as in Mahler's *Sixth Symphony*, as a full auratic pastoral call with nostalgic reminiscences of a heavenly nature. When becomes predominant its structural function, in a rational sequence of concrete instrumental gestures, as in Stockhausen's *Zyklus*[12] or in Nono's *Canti di vita e d'amore*, its former affect isn't denied but dialectically superimposed with what it really is: "metal bars, surrogates of genuine bells, industrial products" (Lachenmann, 1999: 22). As a bare sounding material, the experienced situation here keeps itself out of bourgeoisie by exploring the immanent conditions of its own concrete existence and revealing simultaneously its former auratique aspect as a key phantasmagoria of its bourgeois origins.

A "bourgeois" apparatus

Following Lachenmann's numerous quotes and references to Georg Lukács and Theodor Adorno, this conception of a bourgeois society and its dialectic relationship with art seems inherited from the German Marxist aesthetic tradition, particularly from its modern rationalism criticism. Synthesizing Hegel, Marx, Simmel and Weber in a large extended theory of reification – became as a world view –, Lukács have been among the first in the 20th century to handle such sociological concerns alongside with a thorough reflexion about aesthetic matters. This effort notably marked a significant impulse for the Frankfort School's Critical Theory. Seeing Lachenmann as an inheritor of this philosophic tradition, we would

[12] The reference to bells in *Zyklus* is found in (Lachenmann, [2006] 2009: 270).

like to indicate three steps progressing towards an image of the bourgeois thought as it manifests itself in his statements.

In 1920, in his *Theory of the Novel*, Lukács makes use of a concept of "second nature" to describe the way the modern world appears to mankind. This second nature names the world of social relationships, of laws and conventions, then the world as culture, but regarded as stuck in a new nature: "[i]t is a complex of senses – meanings – which has become rigid and strange, and which no longer awakens interiority" (Lukács, [1920] 1971: 64). The second nature is then an alienated world, made *estranged* to man and experienced through a split between inner and outer life. According to Lukács, this world is precisely what appears in the novel, as the dominant literary form of the 19th century, and as the modern-day equivalent of the epic tale. Indeed, while the epic hero is the one who deals with gods, with human fate, the one who finds meaning of life in his own acts, the novel hero, as modern man, is purely individual – his fate is his own –, experiences time as a vagrancy and seeks for a meaningful life while it's lacking from the immanent world. According to Lukács, the novel hero is the one who wonders how life could become essential in the second nature.

Three years later, in 1923, he published his first Marxist essay, *History and class consciousness*, where the concept of second nature is extended with a Marxist economic basis and an analysis of the bourgeois thought. It is now grounded on a theory of reification seen as a result of the rational capitalistic commodification of social relationships, and consequently, of human relationships. Then, for Lukács:

> *The problem of commodities must not be considered in isolation or even regarded as the central problem in economics, but as the central, structural problem of capitalistic society in all its aspects. Only in this case can the structure of commodity-relations be made to yield a model of all the objective forms of bourgeois society together with all the subjective forms corresponding to them ([1923] 1971: 83).*

Such a determination applies from the state, as a bourgeois state, organized as a factory or a capitalistic firm, to individuals, themselves being split between their workforce, rationalised, and their personality, irrational, then considered as an anomaly, a possible source of error. In regard to this posture, here in the world of second nature the bourgeois thought is seen in every kind of activity in which human relations are subjected to their trading value, to a commodification seen as the guarantee of a world fully rational and, thanks to it, dominated anew.

Several times, Adorno referred to the concept of second nature[13]. In a Darmstadt lecture published in 1955 with the title "The Bourgeois Opera", he builds on the world described by Lukács an analysis of the social function of opera:

> *It would be appropriate to consider opera as the specifically bourgeois genre which, in the midst and with the means of a world bereft of magic, paradoxically endeavours to preserve the magical element of art (Adorno, [1955] 1994: 29).*

Following his path, Adorno underlines the decisive role of the bourgeoisie in the emergence of opera and states the relation between the novel and its late 19th century form, as both shows the prosaic world of second nature, the reified everyday existence at the age of the capitalistic industry. However with opera, here comes music and its bourgeois answer to the lack of meaning in life:

[13] See among others: The Idea of Natural History; Ad Lukács; Mahler, a musical physiognomy.

> *mortals are disguised as heroes or gods, and this disguise is similar to their singing. Through song they are exalted and transfigured. The process becomes specifically ideological in that such a transfiguration precisely befalls everyday existence; that something which merely is presents itself as if its simple being were already greater, as if social orders – as mirrored in operatic convention – were identical with the orders of the absolute or the world of ideas ([1955] 1994: 38).*

Briefly summarizing this issue of Adorno's discussion on the basis of Lukács' second nature and reification theory, one can isolate two reasons making opera as the "specifically bourgeois genre". First, through a rational conglomerate of tricks and tips directed towards "the aura of disguise", it aspires to save art as a magical and mythical realm within a desacralized world, as a recreative shelter from its rational reification. Consequently, "the closer opera gets to a parody of itself, the closer it is to its own most particular element" (Adorno, [1955] 1994: 26). Furthermore, since opera left the world of myths and legends to feature the real one, the prosaic everyday existence, it reinforces the raising of such a conventional world, the one of second nature, at the level of a first nature. Even where it contains *Aufklärer* and anti-mythological aspects, "bourgeois art – in order to be at all possible as art – has once again brought magic to the fore while transforming it. Opera was all the more suitable for this process, since music itself elevates the very existence against which it strikes" ([1955] 1994: 29).

A wide gap separates the 19th century opera and the post-war musical avant-garde. However, Lachenmann's recall of the concept of "bourgeois" applies such an ideological background to the set of compositional tendencies regarded by him as regressive and conservative. By the way, this issue itself is at stake when the composer surprisingly decides to work on an opera, envisioned until the 70's as "the pinnacle"[14] of his work. Instead of what one could expect from an avant-garde composer – the setting up of a modern literary work, or a kind of montage made of several extracts from history, if not a pure critical negation of operatic fundamentals –, here the basic idea was precisely to work out a traditional deeply rooted reference of social culture, of the same kind as popular songs or hymns sometimes used in his pieces as structural features. Symptomatic of traditional tales, and particularly of Hans Christian Andersen's *The Little Match Girl* conforms to the standard bourgeois ideology pointed out by Jack Zipes in his *Fairy Tales and the Art of Subversion*. Indeed, if the story of a poor helpless girl froze to death instinctively stimulates pity and sorrow, with a feeling of unfairness, it also raises such a social drama as a natural one. Instead of questioning the reason for the disparity between her misery and the bourgeois exuberance of material goods, the asceticism of the storytelling precisely shows it unquestionable, as a petrification of social class conventions, as a second nature. Beyond the musical material, the bourgeois aesthetic thought itself then appears here, waiting to be taking up in the compositional process.

Lachenmann's compositional gesture

Following Rainer Nonnenmann's view, *The Little Match Girl* can be seen as a model of Lachenmann's use of the imagery shared by sounds and instrumental gestures. The clearest example is the iterative alternation between cold and warm situations experienced by the girl as an opposition between reality and her own deliriums, situations rendered in music through sounding equivalencies and programmatic associations. For instance: the toneless rubbed

[14] Letter to Rudolph Lück (Nonnenmann, 2005: 1).

strings as a weak and cold sound, related to the girl struggling against cold, against an impeding death; the bright harmonic development of a unison built from a rubbed Chinese gong, contrasting as a sounding evocation of a warmed caldron, a phantasmagoria envisioned by the raving girl. Here in the "Music with images", as subtitle of the work:

> *The depiction of the generally known fairy-tale material was intended to clarify the compositional approach – both to sound structures and the pictoriality conserved within them – which he himself found esoteric, and to make it 'as popular (!) as possible' (Nonnenmann, 2005: 2).*

Nevertheless, it would be naïve and quite superficial to interpret Lachenmann's work as an immediate critical staging of bourgeoisie, or to look at figures in its material as objective bourgeois elements. A major triad, an orchestral *tutti* or a *crescendo* can't be held as such by themselves. Yet his music – which can clearly be held for critical art – assumes the following points:

1. An objectification of the second nature and its lack of meaning, dotted with clichés and conventions of its environment;
2. A denunciation of the bourgeois world as reified by the commodification of human relations, an alienation affecting all fields of social life, and among others the musical one;
3. The refusal of art to be raised at a higher level, whether as an "artificial paradise", a magical parenthesis for the rational bourgeois life, whether as the image of a nature-like society itself, or what Adorno calls a "second mythology" (Adorno, [1955] 1994: 41).

Considering these, if the bourgeois is a central concept in Lachenmann's thought, for his critical approach of music thinking, it remains ambiguous in relation with his own compositions. On the one hand we know that the author's view is not to be accepted as the truth of the work, but on the other hand his poetics still keep relevance since it certainly plays a major role in the conception. Here we propose to situate the idea of bourgeois in Lachenmann's material according to the well-known methodological concept of ideal-type developed by Max Weber in his 1904 essay *Objectivity of Social Science and Social Policy*. To recap in a few words, the sociologist claims for a new way to understand traditional sociological concepts, such as "city economy", "handicraft", "church", or "conventions", in order to prevent science to seek for a "closed system of concepts, in which reality is synthesized in some sort of permanently and universally valid classification" (Weber, [1904] 1965: 144). Unlike positivist procedures, Weber describes them as ideal-types, that is, an "ideal picture" aware of its own discrepancy with objective and exact reality. According to him:

> *[a]n ideal-type is formed by the one-sided accentuation of one or more points of view and by the synthesis of a great many diffuse, discrete, more or less present and occasionally absent concrete individual phenomena, which are arranged according to those one-sided emphasized viewpoints into a unified thought construct. In its conceptual purity, this mental construct cannot be found empirically anywhere in reality. It is a utopia (Weber, [1904] 1965: 141).*

The concept of "bourgeois" fits the sociological examples given by Weber. Concerning its relevance in the fields of musicology and music theory, Carl Dahlhaus himself referred to the ideal-type as a methodological principle for aesthetics and music analysis studies – with concepts such as "realism" or "sonata form" –, while Charles Rosen's notion of Classic Style meets the same kind of approach (Gosset, 1989). Looking back at Lachenmann's material, we are led to recognise its bourgeoisie as a subjective perspective, a hypothetic point of view

which, among other possible ones equally suitable, enlightens a specific aspect of his creative process. In this regard, we would like to conclude with three hypothesis – following the three points mentioned above – about Helmut Lachenmann's music, considering this perspective towards past as a bourgeois tradition.

1. Viewing the material as an objectification of the aesthetic apparatus, it is shown as a "field of ruins" (Lachenmann, [1985] 2009: 110) or, in Lukács words, a "charnel-house of long-dead interiorities" (Lukács, [1920] 1971: 64). Its features do not embody the fiction of a round organic world, like in Boulez, but only represent its bones and rags. According to this idea, Lachenmann's music has to do with the novel as an inorganic and meaningless wholeness, with its extended temporality and its vagrancy.

2. Lachenmann's orchestra is not an orchestra. Instead, it consists in the juxtaposition of alienated individuals whose gathering in the concert hall is refrained from any symphonic or philharmonic ideal. Unlike the traditional bourgeois orchestra, members appear through a rational coordination of mechanic gestures as on the assembly-line of a factory. As for any other kind of instrumental formation used by the composer, the whole is *no* more than the sum of its parts, but perhaps even less. In this sense, reification appears as the purpose of a – semi-theatrical – distancing effect.

3. Finally, on this basis, the compositional act is not to lead to an expressionist rumble with material, nor to a nostalgic reminiscence of ancient veiled sonorities, but to reveal the aura shared by traditional bourgeois items as a bourgeois fetishism. In the path of the late Beethoven, of Mahler's symphonic worlds, or on the contrary, of Webern's aphoristic pieces, it aims at convening this aura so as to break it and to shed new lights on its genuine material characteristics. On the basis of the two preceding hypothesis, a novel-like environment and a constitutive distancing effect, we grasp Lachenmann's concrete exploration of these ruins as a full metonymic process[15]: a narrative procedure in which the hero only appears through his own sighting of material world – the viewer, or listener, then becomes the real subjective referent of the work –; a narrative procedure in which material relations are experienced as conventions, as if other ones were equally suitable – here again –, and then denied from a pure natural, mythical, or ontological, purpose.

According to these three hypotheses and their ideological context, one can see that old and new are two interdependent categories in Lachenmann's thought and compositional approach. The category of bourgeois does not exclusively apply to past or to present but consists in the trans-historical acceptation of a specific thought. Nevertheless, it also refers to the 19th century as its socio-historical achievement and the origins of its musical objectification: institutions and aesthetics, repertoire and listening conditions. In Lachenmann's music, the old is then convened anew to critically reveal how new can be old and to avoid a positivist drift of avant-garde. Here Adorno's advice seems relevant to the composer:

> *One ought to compose with a hammer, just as Nietzsche wanted to philosophize with a hammer, but that means testing the soundness of the structure, listening with a critical ear for hollow points, not smashing it in two and confusing the jagged remains with avant-garde art on account of their similarity with bombed-out cities (Adorno, [1955] 1994: 42).*

[15] We refere here to Jakobson's understanding of metonymy (Jakobson, [1935] 1987).

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Adorning space and sound: Reflections on Luigi Nono's electroacoustic writing

Gohon Kevin[1]

Abstract. This paper aims at examining with an analytic approach the manifestations of the ornamental phenomenon in the musical project that Luigi Nono developed in the last ten years of its life. Indeed, despite the fact that the musical language of his late style seems to be in contradiction with the presence of any kind of ornamentation – whether because of its inheritance from the Viennese modernism or its rejection for any kind of figurative musical discourse –, certain features of Nono's late style echo in some way an ornamental logic, as it is set as a general aesthetic category since the 18th century. Therefore, this paper demonstrates that the first manifestation of the "mobile sound" is related to a shifting of the traditional techniques of ornamentation, and then tries to enlighten the expression of the musical discourse in the late spatialised works from the perspective of an ornamental logic.

Keywords: Luigi Nono; Ornamentation; Live Electronics; Analysis.

Introduction

In a long talk with Massimo Cacciari and Michele Berteggia, transcripted in the program notes of the representation of Prometeo in Paris in 1987, Luigi Nono explained its interest in infinite listening possibilities and exposed that,

> [...] the composition of a music that wants today to restore the infinite possibilities of listening by using an ungeometrisable space also faces the dissolution of the normal time, the time of narration and visualization...[2]

Thus, what appears to be one of the main principles of Nono's late style irremediably opposes the ornament and its rhetorical and figurative origins. In this respect, the Venetian composer's approach fits with his inheritance of the Viennese modernism, both in music and visual arts. Indeed, even if he demonstrates that the embellishments are not minor additions in baroque music in "About ornaments, primitive rhythms, etc., and bird song" (1922), Schönberg has expressed the same stance as Adolf Loos did in his *Ornament and Crime*, as he considers the ornamental figure obsolete since the homophonic writing became predominant in the development of Western music[3]. However, the ornamental phenomenon cannot be reduced to the ornamentation, as evidenced by the numerous studies and attempts to define the ornament in art and philosophy. It is even set as an independent aesthetic category since the 18th century – at least – and became progressively more complex and diversified until it emancipates itself from its initial decorative dimension. Thereupon, the ornament induces an "ornamental mode" defined by a "manner of expressing, which reduces or completely eliminates the referential

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[2] "De manière plus générale, la composition d'une musique qui veuille aujourd'hui restituer des possibilités d'écoute infinies, en usant d'un espace non géométrisable, se heurte aussi à la dissolution du temps normal, du temps de la narration et de la visualisation…" (Bertaggia, 1987: 138, author's translation).

[3] See "Ornaments and construction" (1923)

dimension of arts. The created thing […] is not an end in itself, but leads to the transfiguration of the one that it affects" (Grabar, 1996: 186). Hence, the involvement of the ornamental phenomenon in Nono's late works can be reassessed. In this perspective, this paper will try to demonstrate that the sound and space concepts that Luigi Nono developed in his late electroacoustic works employ a particular setting of the ornamental phenomenon in order to "restore the infinite possibilities of listening". Therefore, an analysis of *Das atmende Klarsein* will show that Nono unfolds the traditional ornamental principles between a note-based and a sound-based writings and echoes the methods of variation defined by Schönberg in order to increase the complexity of the sound and the structure of the work. Then, an analysis of *Risonanze erranti* based on the writing processes highlighted in *Das atmende Klarsein* will expose that the renewal of the musical discourse operated by the composer follows the ornamental logic and deeply alters the expression of the musical work.

Towards a multidimensional ornamental structure in Das atmende Klarsein (1980-83)

Das atmende Klarsein can be considered as the first work of Luigi Nono's late style, probably more than *Fragmente – Stille, an Diotima*. Not that the quartet does not announce certain features that the composer will developed in his last works, but it is not representative of the last works as *Das atmende Klarsein* is by its instrumental formation, the use of the electronics it makes and the different sound and space concepts it testifies. Moreover, it establishes a genuine articulation between a traditional and note-based writing – that comes directly from his previous works –, and the first elements of a new musical language based on perception and very precise sound variations. At first sight, the score is built on the opposition between "the hectic *soli* of the flute, based on the breath and its variations filtered by the live electronics, and the hieratic style of the pure voices of the choir with its consonant intervals and the permutation of the chords in space"[4], echoing the ancient responsorial form. However, the treatment applied to the musical material and deployed throughout the score offers multiple ways to understand the structure, depending on the parameter we focus on.

A "note-based" ornamental variation

Das atmende Klarsein is divided into eight sections – four written sections sung by the choir, and three written sections and an improvised one that stands as a coda performed by the bass flute. The choir, which evokes the ancient Venetian *cori spezatti*[5] – as it is mainly homophonic and artificially distributed in space with the help of the electronic device –, begins the work and exposes the initial material, which is built on a short cell made of a perfect fifth followed by a minor second and a dynamic relationship between the fifth and the fourth. It also introduces the different variation techniques inherited from the serial practices that will be applied to the cell. The succeeding section, which is played by the flute, contrasts with the choir both by its length and the richness of its melodic line. As it is illustrated in Figure 1, the flute varies and expands the initial cell with the usual techniques of ornamentation both horizontally – as the notes of the initial cell are separated with short

[4] "l'opposition entre les soli mouvementés de la flûte, fondés sur le souffle et ses fluctuations, filtrés par la live electronics, et le hiératisme des voix pures du chœur, avec ses intervalles consonants et ses permutations d'accords dans l'espace" (Albera, 2008, 323, author's translation).

[5] According to Denis Arnold, "[h]omophony predominates, perhaps because it makes performances easier when choirs are distant from one another, certainly because imitative counterpoint would be less effective in such a mass sound" (Arnold, 1959, 6, author's translation).

melodic embellishments built with what can be considered as "non-harmonic notes" – and vertically speaking – as some phrases use harmonic and multiphonic sounds in order to vary the cell by superimposing its notes and different melodic lines.

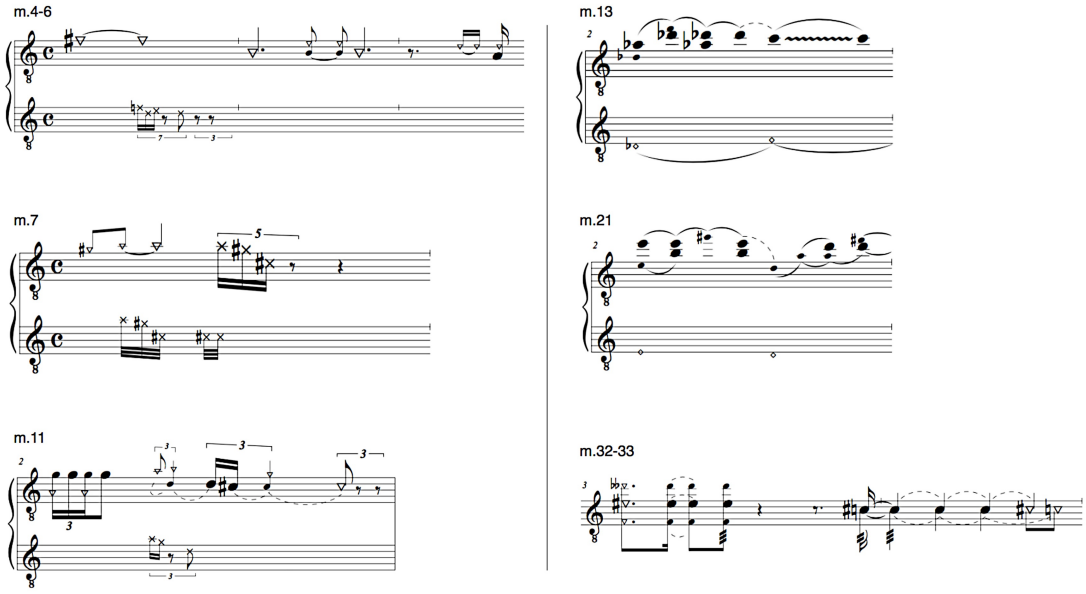


Figure 1. Horizontal and vertical variations of the initial material in Flute section I, *Das atmende Klarsein*.

The second sections of the choir and the flute are related in the same way. The vocal writing is more complex and partially breaks the homophonic style exposed in the first section. Figure 2 is an excerpt of choir section II. It is built on three text fragments – *Aus Lust ins Freie / Siehe / εἰπεῖν* – of which syllables are irregularly shared between the voices. It creates therefore anticipations and suspensions that tend to complicate the vocal texture and sometimes lead it to an almost contrapuntal style. This process is continued in choir section III, but with a different text setting that will be discussed further. The second flute section offers a new kind of ornamental variation of this writing process. Indeed, every phrase played by the flute is reintroduced twice into the speakers after a delay of 3 and 3.5 seconds respectively. Thus, one can consider that the anticipations and suspensions created by the electronic device are similar to the vocal writing of the previous choir section, even if the "text" is completely played by every voices – the real flute and the two virtual ones –: the texture is created with anticipations and suspensions created by the distribution of the same text in time and space.

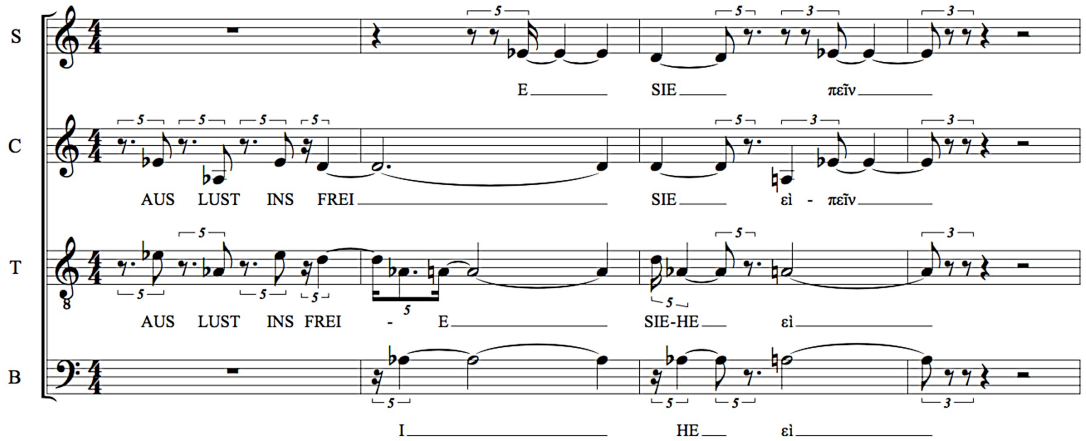


Figure 2. Distribution of the notes and the syllables in Choir section II m. 35-38, *Das atmende Klarsein*.

Once more, the third choir and flute sections present the same configuration. The voices develop the process heard before but the complexity of the vocal texture is now induced by the fact that different text fragments are sung simultaneously. Figure 3 is an excerpt of the third flute section –which is its last written section in the score. The flautist plays the three staves simultaneously, without the help of any electronic device –the only electronic transformation used in this section is made of two static harmonizers that transpose the flute part a quarter note up and down. The bottom staff is the main line: it prescribes the fingering imposed to perform the other virtual voices, and its melodic line is the most intelligible one because of the modes of emission it summons. The second line is built on "eolien" harmonics, which follow the rhythm of the main line almost systematically, but vary the pitches. The third line is made of whistle tones with both absolute and relative pitches and rhythms. Hence, one can consider that it is an ornamental variation of the vocal writing developed in the technical repertoire of the flute: the entire section is based on a homophonic writing but the texture is locally more complex because of the coincidental simultaneity of the three independent lines that develop their own musical grammar.

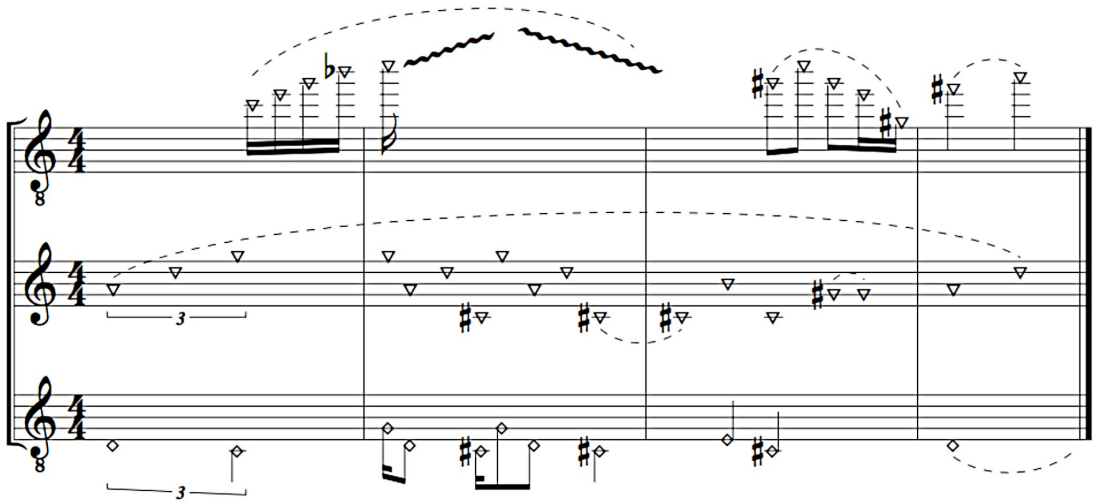


Figure 3. Distribution of the notes in Flute section III m. 13-16, *Das atmende Klarsein*.

Thus, as the first three flute sections are built on variations of the writing processes developed in the first free choir sections, one can understand the relationship between the choir and the flute as a long ornamental variation according to Schönberg's definition:

> *One can distinguish two methods of varying a motive. With the first, the variations usually seem to have virtually nothing more than an ornamental purpose; they appear in order to create variety and often disappear without a trace […]. The second method can be termed developing variation. The changes proceed more or less directly toward the goal of allowing new ideas to arise.*[6]

The understanding of the musical structure of *Das atmende Klarsein* as an ornamental variation is a result of a "note-based" analysis, which only takes into account the symbolic notation of the written score. However, as well as Luigi Nono's other late works, *Das atmende Klarsein* cannot be reduced to its written form and requires to consider all the sound parameters that the score summons to be precisely understood.

[6] Schönberg, Arnold, (1917) *Zusammenhag, Contrapunkt, Instrumentation und Formenlehre*, (quoted in Schönberg, 2006: 247).

A "sound-based" developing variation

As mentioned previously, the flute writing develops a sound-based discourse made of fluctuations of breath rather than a note-based one, which is mainly attributed to the choir. Returning to Figure 1 with this in mind, the first flute section seems to be based on two different kinds of variation: the expansion based on the usual ornamentation process that has been identified previously and a variation of the initial cell in the sound domain. Indeed, as a result of Nono's research of new sound possibilities in his music, it appears that almost each note played by the flute uses a different mode of emission. Thus, the note-based expansion of the motive is hidden by the diversity of the sound qualities because the pitches cannot be distinctly heard. This is particularly apparent in Figure 1. Moreover, the different sounds played by the flute and scaled from the usual timbres of the instrument to a complete breath induce a particular hierarchy that influences the listening. One can distinguish therefore a large-scale phrasing marked by the recognizable "pitched sound" of the flute, which partially contradicts the note-based writing identified previously and sounds adorned and enhanced by the breathy and unpitched sounds. In regards to the homophonic style of the first choir section, the flute section will be heard as an increasing of the sound complexity opposed to the pure and homophonic sound of the choir whereas the musical grammar remains homogeneous throughout both sections. This flute section then appears to be related to the second choir section in a new way: one can related the vertical distribution of the syllables of each text fragment that break the homophonic style with the large-scale structure of the flute section as it presents a musical phrase expanded by an increasing complexity in the sound domain. The polyphonic writing of the choir previously presented even seems to be linked to the cells of the flute written in whistle tones in the vertical variations presented in Figure 1. The different notes that form the musical phrase are presented with suspensions and anticipations that create a particular polyphonic writing and announce the text distribution highlighted in Figure 2. Once again, the second flute section and the third choir section can be related in a similar way: if the second flute section unfolds a writing process similar to the one exposed in the previous choir section, it also varies it by a sound oscillation between breath and pure note. Once again, it leads the writing to more complex sound qualities. In a certain way, it is continued in the third choir section. Considering the fact that there is no change operated in the writing process between the flute and the choir section, the variation is almost only contained in the sound domain and induced by the superimposition of the different text fragments. The vocal treatment is then formed on the sound characteristic of the syllables, their "timbre", with almost no consideration of their meaning.

Consequently, the note-based writing inherited from the serial technique seems to be gradually forsaken in favour of the expansion of the sound dimension of the music, which leads to the particular device of the last section of the work. Indeed, this section is built on a particular ornamental structure that evokes the arabesque as the flautist has to improvise and interact with a tape recorded with sounds that he played in the previous sections: he unfolds therefore a musical line that is based on the sound material he played before, and the person in charge of the sound direction has to interact with what he hears by adjusting the dynamics of the tape and its movements in space accordingly. Luigi Nono will further explore this particular setting of structural ornamental relationship in its soloist works as *La Lontananza Nostalgica Utopica Futura* (1988).

From this perspective, one can defined *Das atmende Klarsein* as a sound-based developing variation, according to Schönberg's second method: each section of the flute increases the sound complexity of the writing processes developed in each choir section, and each choir section develops the writing processes derived from patterns created in the sound richness of

the flute sections. Furthermore, the writing processes do not affect the initial material in the usual way – it is almost not varied in the "note-domain" and can be found in its original form until the end of the score – but are only developed in terms of sound complexity: the bass flute uses a wide range of modes of emission and electronic transformations and the vocal treatment tends to exploit the sound qualities of the phonemes only. By setting up the flute and the voices as an heterogeneous reservoir of acoustic and sound resources used to varied the initial cell – which is preserved all along the score –, *Das atmende Klarsein* exposes one of the project that will be developed in the composer's late works, namely to "release the ear from its visualizing, selective and unidirectional habits, in an almost ritual manner, according to the wide diversity of the acoustic life, which constantly accompany us." (Nono, 2007: 524).

This kind of multidimensional structure is not only developed in this first work of Nono's late style, but can be found in each vocal work written by the composer during the last ten years of his life.

Rethinking the musical discourse in the light of the ornamental phenomenon: the case of *Risonanze erranti* (1987)

If *Das atmende Klarsein* introduces the main elements of Luigi Nono's late style, the work is not actually representative of the works created in the ten last years of the composer's life, especially in terms of musical discourse and space conception of music: even if it is developed in a new musical dimension, the fact that the piece is entirely directed in an increasing of complexity – whether related to a motivic or a sound domain –, which ends with a return to silence, evokes the traditional model of conducting a musical phrase according to the arsis-thesis sequence, or, as Claude Abromont highlights it, the tonal phrasing of the melodic cell organised around the triad "anacrusis [*anacrouse*], emphasis [*accent*], inflexion [*désinence*]" (Abromont, 2008: 140). Nevertheless, some of the works written after *Prometeo* seem to reuse the developing variation principles in order to create a new kind of structural relationship between the voice and the instrument –or between a note-based and a sound-based writings–, and extends it to an upper formal level between sound and space, as it is the case of *Risonanze erranti* (1986-87), written for a mezzo-soprano, a bass flute, a tuba and six percussionists.

A new ornamental relationship between the note and the sound

The score is composed with five groups of fragments, each taken in literary – one group is based on excerpts of Ingeborg Bachmann's *Keine Delikatessende* and another one on Herman Melville's poems – or musical texts – *Mahleur me bat* written by Ockeghem, Josquin's *Adieu Mes Amours* or Machaut's *Lay de Plour* – and creates two interwoven conceptual spaces from the characteristic of the voice and the instruments, in a way that is reminiscent of *Das atmende Klarsein*. The first one can be termed semantic space: it unfolds a note-based musical discourse and contains the text fragments set to music in a way that makes them sufficiently recognizable to activate the listener's language memory, as well as the different musical quotations. On this basis, the different idiomatic and figurative materials echoing a traditional way to conduct the musical discourse can be declined in this space. The second space is a sound space and unfolds the writing tools characteristic of the late style of the composer: the development of a wide range of modes of emission; the electronic sound transformations that expand a sound by simultaneously transposing it to a quarter-tone up and down; the exploitation of the text fragments that only use the sound qualities of the

phonemes. The score articulates the fragment groups with different variations of the relationship between these two spaces.

Figure 4 outlines the different materials attributed to the two spaces in the Bachmann fragment group. The five fragments are distributed throughout the score. The first fragment of the group is only exposed in the sound space: there is no musical phrase and the different notes and chords are separated by long silences. Furthermore, the three words sung in this fragment present a similar structure, and are best heard as three successive variations of the timbre characterised by a brief attack ("n-" and "m-"), a sustained close vowel (/ˈɪ/ in *"Nicht"* and *"Mir"*, and /ˈeː/ in *"Mehr"*) and a noisy and brief stop (/çt/ and /ʁ/) than three intelligible words. Hence, one can consider the semantic space as an ornament of the sound space in this fragment as it is set up as a figurative embellishment of the sound of the voice. The second and the third fragments propose two different semantic variations of Bachmann 1: in the first one, the flute develops a particular kind of melodic and dynamic line with phrasing patterns; the second one adorns the sound qualities of the first fragments with an intelligible text sung on a recto tono. In the fourth fragment, the relationship between the two spaces seems to be overturned. The musical material is almost entirely contained in the semantic space as the voice sings an intelligible text split in two musical phrases with a melodic curve that echoes the flute in the second fragment. The sound space only outlines the voice with electronic transformations and punctuates the fragment with the last two words ("*Noch*" and "*Vor*") written in the vocal model of Bachmann 1. Finally, the two spaces appear to be equally distributed in the last fragment, which lasts almost six minutes and ends the work. On the one hand, the instrumental parts develop the recto tono heard in the third fragment with different modes of emission and a dynamic profile reminiscent of Bachmann 2. On the other hand, the words sung by the voice are intelligible, but the text is only made with the German personal pronouns ("*ich, du, er, sie, es, wir, ihr*") and it is scattered in time, without any phrasing. Thus, if either space locally adorns the other one, the entire fragment group is set up as a developing variation that unfolds the semantic space with the materials exposed in the sound space. In the same perspective, the Ockeghem fragment group progresses towards the semantic space: the famous phrase "*Malheur me bat*" is performed first by the crotales – Nono uses the text to guide the phrasing in the manner of *Fragmente-Stille* –, and it becomes more intelligible in the other fragments as the voice sings "*-lheur me*" in the second one and "*Malheur"* in the last one.

On the contrary, the Josquin fragments unfold an opposite developing variation, which is oriented towards the sound space. Figure 5 summarizes the materials and their distribution between the two spaces in the five fragments of the group. In the first fragment of the group, the sound space has no other function than to embellish the musical quotation of Josquin's work sung by the voice and doubled by the flute and the tuba. In Josquin 6, the structure is inverted: the text is split in two cells that evoke the variations of the timbre mentioned previously about Bachmann 1; the phrase played by the tuba is also split and the sound spectrum is more complex due to the different modes of emission and the dynamic curve applied to the percussion instruments. The next fragments continue the process, even if the semantic space is more active in Josquin 10 than in Josquin 9 because the musical phrases are based on the complete quotation of "*Adieu mes amours*". Finally, the last iteration of the quotation is only contained in the sound space, even if the performance of the crotales is guided by the text "*Adieu*". The group formed with Machaut's quotation is similarly organized.

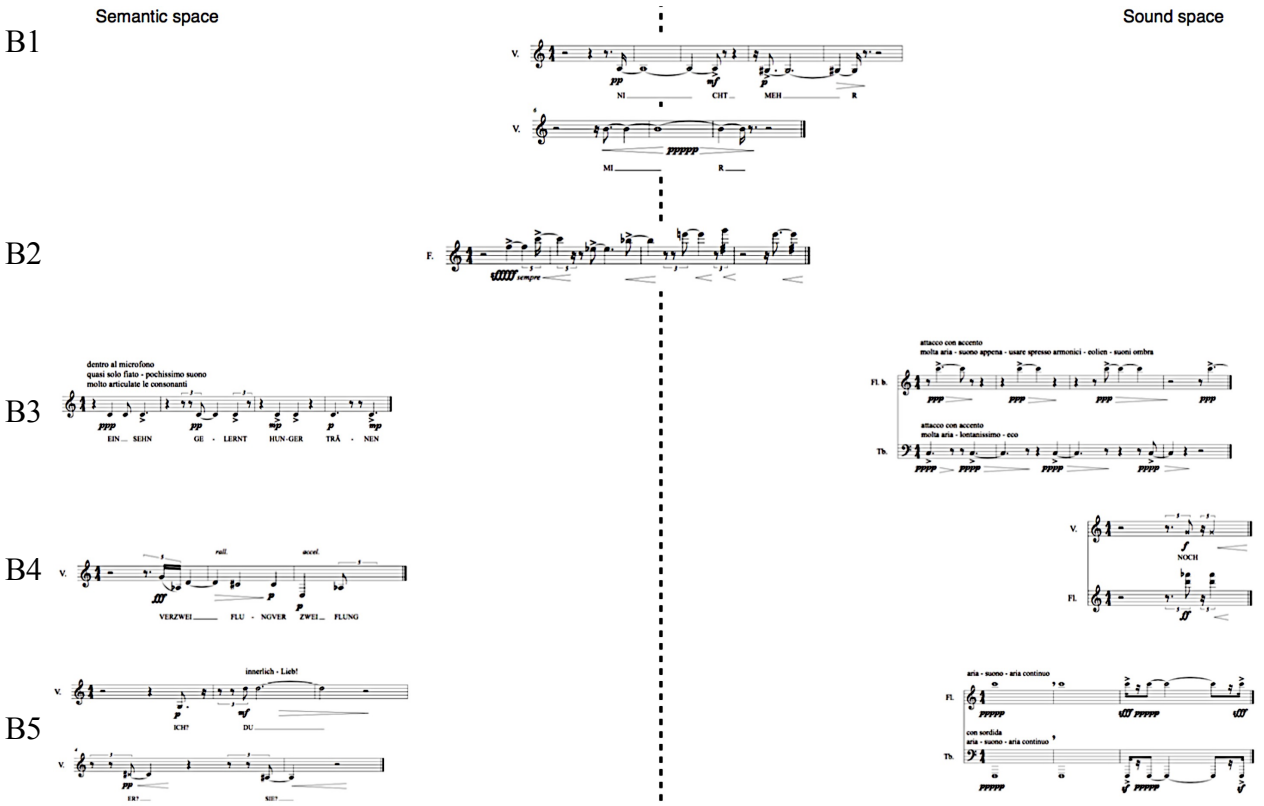


Figure 4. Distribution of the musical material in Bachmann group, *Risonanze erranti.*

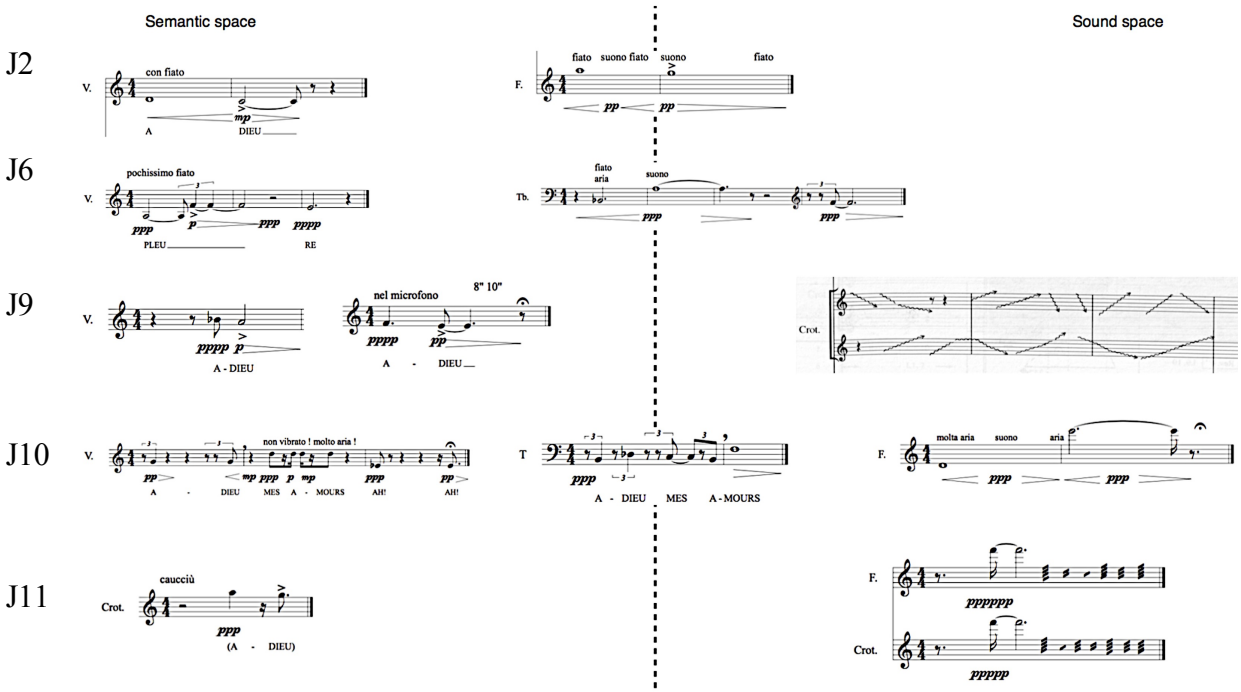
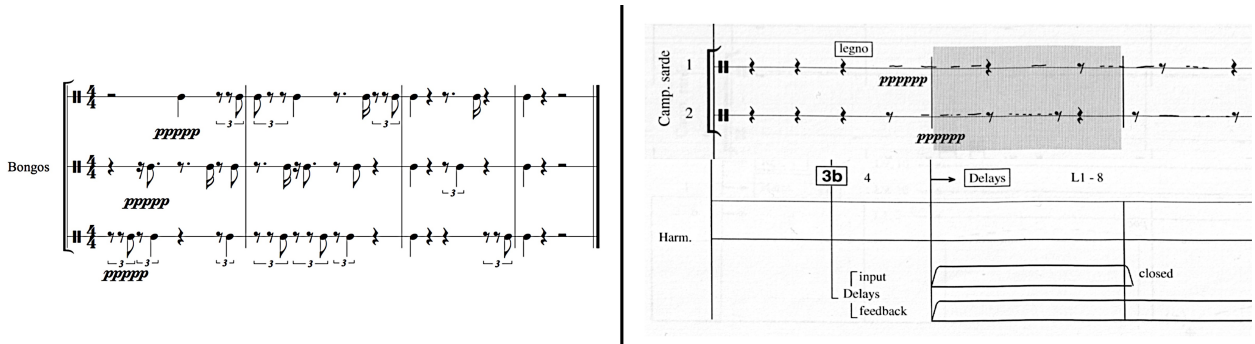


Figure 5. Distribution of the musical material in Josquin group, *Risonanze erranti.*

Hence, *Risonanze erranti* unfolds a new kind of musical discourse by superimposing different developing variations based on the writing processes introduced in *Das atmende Klarsein*. The distribution of the fragments in the score continuously breaks the variation dynamic and avoids directing the work towards one conceptual space or the other. Thus, they appear as two adjacent lines that locally meet and adorn the other one, but without succumbing to it. Then, it reveals the gap between the two spaces without leading the listening in favour of one or the other and it engenders a counter-listening – as an analogy to Christine Buci-Gluckmann's "counterlook" – of "the close and the distant, devoid of any illusion and perspective, without a hold on things, similar to infinity" (Buci-Glucksmann, 2008: 67), which originates from the Byzantine ornamentalism omnipresent in Venice, according to the philosopher.

Towards the musical discourse as an ornament of space

Risonanze erranti cannot be reduced to the relationship between the semantic and the sound space. These two conceptual spaces form de facto a dynamic texture that conducts the same kind of relationship with the spatial feature of the work. The spatial dimension of the score is not only represented by the use of a dynamic electronic spatialization, but also with specific motives played by the percussion instruments. It is almost silent, with unpitched sounds and the rhythm and the sources of emission are unrecognizable because of the two delay lines combined to the distribution and the movements of the sounds between the loudspeakers. One can de facto define this motive as an ornament of space according to the fact that it accomplishes the dynamic spatialization in the sound domain and is only dedicated to the representation of the spatial component of the work, a true "reading of space" (Nono, 1987: 144). Figure 6 details two patterns of the motive.



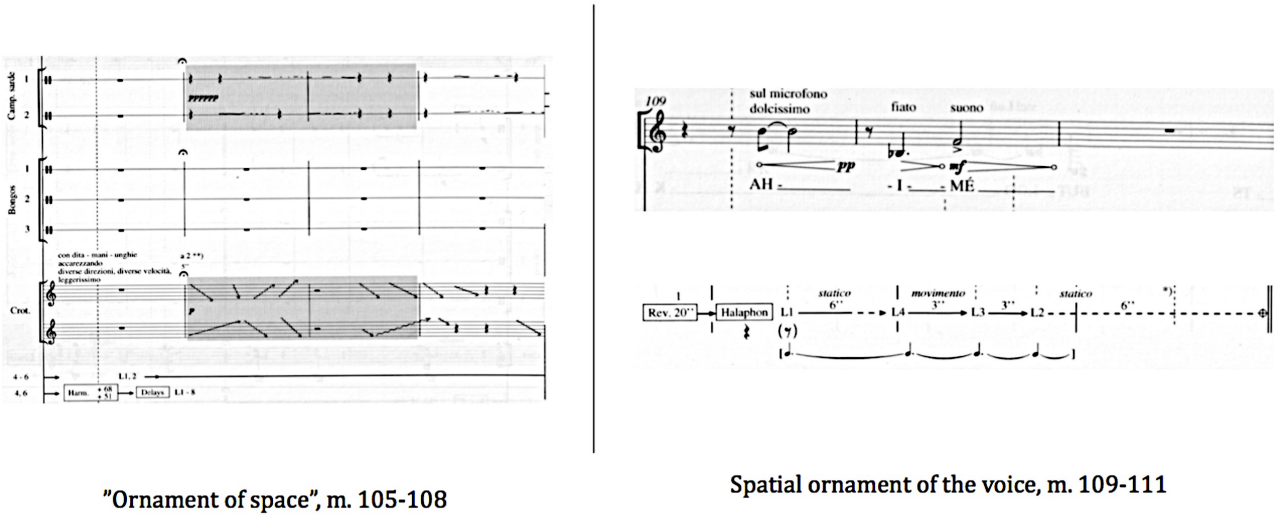
Frame of the rhythmed pattern of the motive

Second pattern of the motive (the informations about the spatialization is similar in each pattern)

Figure 6. Two patterns of the "ornament of space" motive, *Risonanze erranti.*

The first pattern appears in the first five fragments of the work in alternation with the vocal phrases based on Melville's *Misgivings* poem, but it cannot be considered as a sound material of the fragment group as it is excluded from the writing processes of the group. This motive – now in the ornamental meaning of the term – is then set as an independent musical object that punctuates the writing developments between the sound and the semantic spaces identified previously. The alternation slowly disappears as the motive intertwines with the fragments. The second pattern can be heard after the first Ockeghem fragment, and also accompanies a Melville's fragment. However, this "sound ornament of space" and the dynamic figures of spatialization associated with it extend and locally split, generating different variations of the motive in contact with the sound or the semantic space. The space seems actively involved in the Machaut fragments group. In Machaut 4, the motive separates the two instances of the

repeated phrase "*Ahimé*". As shown in Figure 7, it is built on the superimposition of two variations of the second pattern played by the Sardinian bells and the crotales. The dynamic distribution of the space, though, is not only limited to the motive: the voice is also distributed in the loudspeakers and successively forms two inverted circular figures. Hence, the spatialization is used in two ways: on the one hand, it is set as a manifestation of the spatial texture of the work, which is very dynamic and ungeometrical – represented by the sound motive. In the other hand, there is a spatial ornament of the semantic space that evokes a geometrical figure, which is superimposed on the spatial texture. The second and the fifth fragments continue this process with a different spatial ornamental figure applied to the sound space. Finally, the only representation of the spatial component of the work in the fourth fragment is the initial spatialization pattern applied to a different sound material, without the motive. This double dimension of the spatialization can also be found in Josquin group.



"Ornament of space", m. 105-108

Spatial ornament of the voice, m. 109-111

Figure 7. ornament of space and spatial ornament of the semantic space in Machaut 4, *Risonanze erranti*.

To these elements must be added a third variation of the motive that complexifies the perception of the space in this piece. The "ornament of space" can be found several times in the percussion parts, but without any electronic spatialization. For example, the sound material of the third Machaut fragment is almost entirely formed by the rhythmic pattern of the motive statically projected in front of the audience with a dynamic profile oscillating between *ppppp* and *fff*. The ornament of space is then used as a different kind of ornament of the sound space as, in this case, it only exploits the sound qualities of the motive – which is set as a sound representation of the space –, contrary to the previous variation that uses a spatial figure to adorn the sound and the semantic space. This variation can be found repeatedly throughout the score and creates, thereupon, a dialectic relationship between the spatial and the sound dimension of the motive. This dialectic culminates in the last three fragments of the piece, in which the two patterns of the motive can be heard with and without the delays and the spatialization. Thus, as it is emancipated from its usual figurative and geometrisable – in the Euclidian meaning of the term – representation, the spatial component of the work allows the listener to experience a "true listening" of the space, according to Massimo Cacciari:

> *[…] a conditioned listening, which resolves itself in the 'belief', is reduced to a visualising listening of metaphors and constitutes a limited form of research that impedes the possibilities of perception and thus of a true listening (Bertaggia, 1987: 137).*

Finally, the entire musical discourse of *Risonanze erranti* is built on an ornamental logic, a "specifically artistic manner of a recursive process of distinction" (Golsenne, *et al.*., 2010: 11-26) according to Michael Dürfeld's definition. Indeed, as it unfolds multiple dimensions of the space that locally meet and enlighten eachother, resonate in eachother, but don't change in favour of one or another, the work wanders between musical representations of the multiple dimensions of a space that seems to be musically unrepresentable, establishing a "genuine stylistic of the gap in which the *nihil* atopia turns into […] a vibrant figure", to borrow the expression that Christine Buci-Glucksmann uses to define the Venetian vision of the ornamental phenomenon.

Conclusion

The new features that Luigi Nono develops in his late works seem to be related to the ornamental phenomenon in many ways. On the one hand, the fact that the traditional techniques of ornamentation are unfolded in the sound domain in order to realize the well-known "mobile sound" in *Das atmende Klarsein* testifies a form of denial of the traditional ornamental manifestation in music by deflecting it from its figurative function. On the other hand, it has been demonstrated in *Risonanze erranti* that the work itself can echo an ornamental function considering its relationship with Nono's multidimensional and ungeometrisable conception of space, as it summons a "representative language of what escapes to the representation" (Buci-Glucksmann, 2008, 77). Thereupon, the work avoids any narrative or discursive form as it only enlightens the multiple dimension of space in a negative way, on their periphery. With Luigi Nono, the music becomes an ornamental line, a virtual surface in which the heterotopias that form the space collide and allow them to be only heard through the others.

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In Search of Lost Contact. A step back in Style as a means to Regain the Musical Experience.

Rafael Junchaya[1]

Abstract. The modernistic musical revolution of the 20th century was so influential that practically no composer stood outside its effects. Many abstract modernistic styles created a gap between composers and the public. In opposition, some postmodern musical styles address the audience with more friendly approaches. Nevertheless, some composers have directly returned to ancient tonality and modality. Two Peruvian composers from the last fifty years are analysed in their shift from modernistic styles of composition. Being living composers, their works are contemporary, simultaneously new and old. The viewpoints for such analysis encompass not only the explanation proposed by the composers themselves but also the analysis of the historical, environmental, and personal contexts of their production.

Keywords: Modernism; Composition; Peru.

Introduction

The present time witnesses the simultaneous existence of many different music styles. Many of these styles are instances of modern styles from the end of the 19th century and beginning of the 20th century. But simultaneously too, the musical industry fosters the existence of music styles that belong to past centuries – not to mention the presence of *musics* from non-Western cultures. This multiplicity of styles makes it difficult for some composers to find their own voice, sometimes having to choose between being consequent with their own desires and likenesses or traditions and the need to survive in a competitive market avid of novelty.

Like in most conservatoires and music schools around the world, the composition classes at the National Conservatoire in Lima faced the students with the necessity to learn the contemporary compositional techniques as part of the curriculum, neglecting the fact that the individual students come from a diversity of environments and each of them has their own goals and aims. This situation has led to frustration and the interruption of the studies in no few cases but also led to confusion and disorientation in others. Some composers succeed in assimilating the learned techniques and styles, but not all of them embrace them equally.

The present paper deals with two Peruvian composers, Pedro Seiji Asato and Alejandro Núñez-Allauca, who studied in the 1960s and graduated from the National Conservatoire. Both began their compositional work with creations in modern styles, the techniques that they learnt in school. But later in their careers, both turned to more conservative or traditional styles, in opposition to what they were taught in their student years and worked in the beginnings. The extent of these changes and the reasons for them are discussed in this text.

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The paper begins contextualising music composition in Peru in the 20th century. The following sections describe each of the composers' lives and works and selected works from contrasting stylistic periods are analysed. Finally, the results are discussed and summarised.

Due to the difficulties to access the musical scores of most of the examples used, recordings have been used to make the analyses. All the considered works are available online and are listed in the references. The author thanks the composers for their collaboration.

Peruvian art music in the 20th Century

Peru obtained its independence from Spain in 1821 but musically it kept related to styles that were in vogue in Europe the century before. European classical style was not fully brought to the Peruvian Viceroyalty and the musical styles found at the end of the 18th and beginnings of the 19th centuries were those of rococo and pre-classical cut. Neapolitan opera and church style were introduced as well as the typically Spanish light opera, the *zarzuela*. The independence led to a time of reduced contact with Europe and an extensive use of music for military or patriotic purposes. Popular songs and military music became popular. Church music kept the rococo style already found just before the independence, particularly noticeable by its simple harmonies. European Romantic composers started to migrate to Peru towards the middle of the nineteenth century but their production was scarce and mostly devoted to introduce the European music in vogue at the time. With some exceptions, the musical panorama at the turn of the 20th century was dominated by the practice of salon music, zarzuela, and chamber and dance music events (Raygada, 1964).

The beginnings of the 20th century came with a burgeoning of local composers, mainly also pianists, who created music based on popular traditions and sounds with a Romantic harmonic style. These composers and their style are considered part of the artistic movement known as *Indigenismo* that, in music, used indigenous melodic materials for compositions, regularly within a common practice tonal style. Composers who studied abroad return to Peru and bring the late Romantic style. The National Conservatoire is founded in 1907 as Academia Alzedo, and the Peruvian National Symphony Orchestra is founded in 1938.

During the time between the World Wars, many European musicians migrated to Latin American countries. Among the musicians that came to Peru, two composers (Rudolph [Rodolfo] Holzmann, German, and André Sas, Franco-Belgian) became notable for being teachers of composition using techniques that were not familiar in the Peruvian scene, namely Impressionism and Post-tonal styles (atonalism, twelve-tone technique). Both were teachers at the National Conservatoire, which started to offer composition studies in the middle of the 1940s. Thus, Modernistic styles were introduced into composition in Peru (Pinilla, 2007).

Electronic music started to be introduced in Peru in the 1950s and composers also travelled to other Latin American countries, United States, and Europe to study and work in music. Many returned and became also teachers of composition at the National Conservatoire. During the 1950s and 1960s there was a more active contact with the musical styles in vogue in the Western world and many composers created their works under the influence of techniques like post-serialism and *texturalism* – the diverse use of clusters (Cope, 2001). *Timbralism* starts at the end of the 1980s by composers previously trained in France, and minimalism starts during the following decade.

During the 1970s the musical activity in Peru saw a noticeable decline due to the military coup that took the government in 1968. The government was not supportive of the presence of foreigners in many institutions, also in the National Orchestra and the Conservatoire, so

many musicians left the country or ceased their activities as performers or teachers. The Conservatoire was restructured and reduced its offer of courses and programmes. Most composition students from this decade migrated from the country (Petrozzi, 2009). Nevertheless, the programme of composition was still available and there were still students who later became composers and teachers at the same institution.

Pedro Seiji Asato

Biography and works

Pedro Seiji Asato is a Peruvian composer born in Lima in 1940. He studied piano since 1956 and composition at the National Conservatoire since 1962. His teachers were Enrique Iturriaga, Rodolfo Holzmann, Édgar Valcárcel, and Celso Garrido-Lecca. His first compositions were written in atonal and serial styles, including also indeterminacy and texturialism.

Figure 1. Pedro Seii Asato

Among his first compositions, *Pulsares* (1970) for two flutes, and *Quasar IV* (1973) for two pianos and double bass, best exemplify Asato's first stylistic period. Other works from this first period are *Quasar I*, *II*, and *III* for different chamber ensembles, and *Ultrafanía* (1972) for string orchestra and percussion.

Towards the end of the 1970s, Asato changed his compositional style making use of Renaissance modalities, particularly in the use of Palestrina, and also Baroque harmonies, together with a constant use of imitative counterpoint. This second style is represented by a number of vocal and instrumental pieces, like *Teofanía* (1976), *Cuatro sonetos de Cervantes* (1978), *Preludio y ricercar* (1979), *Suite Martínez de Compañón* (1983), the opera *Segismundo* (1981), and several chamber works (Pinilla, 2007; Petrozzi, 2009).

According to the composer (Asato, 2016), his first creative period is modelled by the requirements of the composition class with Édgar Valcárcel. Asato was not completely comfortable with the modernistic techniques that he was asked to use. The change of style began when he started making choral arrangements of traditional Peruvian songs that were mainly pentatonic, the most traditional scale found in the Andean region. In these arrangements he used modal harmonies that were more easily derived from the melodies, avoiding chromatic movements as no minor seconds are present in the pentatonic Andean scales. Being a descendent of Japanese migrants, Asato also found affinity between the Andean pentatonic scales and the traditional Japanese ones and fused both (for instance, in *Preludio y ricercar*). Since then, Asato has composed only in this style.

Analyses

For comparison purposes, three compositions from different stylistic periods are analysed. These works are *Pulsares* (1970) for two flutes, and *Quasar IV* (1973) from the modernistic period, and *Yaraví* (2015) for oboe and English horn for the composer's latest style.

Pulsares is a composition written in a free twelve-tone technique. Although a series can be grabbed from the audition, its treatment differs from the strict rules provided by Schönberg, like for instance, in the use of melodic motives and repetitions, which give priority to a melodic intention over the internal structural construction but keeping the structural unity. Its duration is of around five minutes and presents two big sections, the first one ending with a high note in fortissimo at around half the total duration. This first section presents a contrapuntal texture through an dynamic and rhythmic crescendo created by the ascending movement in pitch, the shortening of the note durations, the increment in dynamics, and the inclusion of some extended techniques (*frullati*, *glissandi*, *pizzicati*). The second section is contrasting in articulation with the first, with a predominant staccato in short notes, more extensive use of extended techniques, although keeping the general melodic intention, and creating an intensity decrescendo in opposition to the first section. The overall sensation is of a well-constructed dialogue between the two instruments with preponderance of melodic and contrapuntal textures within a non-tonal structure: a clear example of the early modern style.

Quasar IV (1973) is a composition from a series for different instrumental combinations. The fourth piece of the series is scored for two double-basses and piano with duration of six minutes and a half approximately. It is written partially with aleatoric sections—also using graphic notation—and with the use of cluster and texture techniques, as well as some extended devices like glissandi, harmonics and playing in the strings of the piano. The piece is structured in two main sections, each also divided in two. The first big section, lasting around four minutes and a half, is a textural crescendo that ends in a fortissimo after two minutes and a half, followed by a subsection of different colour and texture, with aleatoric harmonics in the basses and single notes in the piano played both at the keyboard and into the strings. This subsection, that lasts two minutes, ends with a pianissimo with subtle colours in the instruments that lead to a second part of the piece, which repeats the first part's emotional structure: a textural and dynamic crescendo that turns into a subtle and soft section with contrasting colours and textures. *Quasar IV* is a quite different composition from *Pulsares*. Whereas in the piece for flutes there is still a preoccupation for a melodic contrapuntal structure, *Quasar IV* is aleatoric and textural, not depicting the need for melodic utterances but contrasting textures and colours. It is clearly influenced by the modernistic approach of the New Polish School of composition. Both compositions, *Pulsares* and *Quasar IV* are clear examples of a modern composer.

In contrast with the two above revised works, *Yaraví* (2015) for oboe and English horn is an example of the composer's second and most recent stylistic period. The piece is the second of a series of three compositions for two oboes or oboe and English horn commissioned by the U. S. oboist William Wielgus. The name of the series is *Tres piezas místicas* (*Three mystic pieces*) and the names of the pieces are: *Oración* (*Prayer*) for two oboes, *Yaraví*, and *Satori*, these last two for oboe and English horn. Yaraví is the name of a traditional genre of Peru, usually described as a melancholic song, and it is probably a derivation of the pre-Hispanic *harawi*. Present day *yaravíes* are songs usually accompanied with a guitar and also usually sung in duos with melodies in thirds, the text stanzas alternating with short instrumental episodes.

Yaraví (Figure 2) is written in strict imitative inverted and direct counterpoint. The melodies are mainly pentatonic in essence but make use of all the scale degrees of the Dorian mode in which starts. The pentatonic nature of the melodies is closer in essence to the Japanese *Yo* scale rather than to the most common Andean pentatonic modes. There is a "modulation" starting in measure 39 – three flats are added to the mode – but the new region lasts only six measures. Nevertheless, no *harmonia sub intellect* is used so there are no altered ascending leading tones—exception made for a minor second neighbouring note in measure 41—conferring an archaic atmosphere to the composition. The composition moves at a steady pace in the 4/4 measure signature with a Palestrinian use of the rhythms (no faster than quavers) with the exception of the dotted quaver plus semiquaver combination that both is a diminution of the dotted minim plus crotchet as well as a recurrent rhythmic figure in Peruvian traditional music.

Yaraví is a very different composition from Asato's two other analysed here. Its style is very close to the Renaissance counterpoint but it is not a pastiche. It makes use of the traditional technique but in a personal way not according to the traditional idiom. Besides, the melodic contours are not completely framed into the common use, showing a personal approach to the ancient style. But it still markedly differs from the modernistic examples and the contrast is big in style, texture, technique and overall sensation. It gives the impression of a return to the past.

Figure 2: First measures of Asato's Yaraví for oboe and English horn. Transcribed from Author's manuscript.

Alejandro Núñez-Allauca

Biography and works

The Peruvian composer Alejandro Núñez-Allauca was born in Moquegua, a city about 1100 km to south of Lima, in 1943. Since early childhood, he started playing popular and traditional music in accordion, winning a performance prize on that instrument in 1961. He started developing a career as accordionist and improviser when he decided to study composition at the National Conservatoire, but the programme was not open at that time so he studied musical pedagogy and violoncello instead (Núñez-Allauca, 2016). His first works

were in the style of the traditional and popular music he had been playing, like *Tripartita andina* for solo accordion, *Koribeni* suite and *Poema andino* for orchestra, and *El alba* (1965) for mixed chorus (Petrozzi, 2009).

Figure 3. Alejandro Núñez-Allauca

Núñez-Allauca began researching on contemporary compositional techniques on his own and started experimenting with aleatory, texturalism, and electronic music. The first works composed with these techniques include *Móviles* for accordion, *Diferenciales* 1 and 2 for piano, and *Variables para 6 y cinta magnética* (1968) for chamber ensemble and tape. This last composition allowed him to receive a grant to attend the Instituto Torcuato di Tella in Buenos Aires, Argentina, between 1969 and 1970. Torcuato di Tella was a multidisciplinary arts institution that hosted a music school, the Centro Latinoamericano de Altos Estudios Musicales (CLAEM) which gathered musicians and composers from Latin American countries. The attendees took part of courses with visiting composers from Europe and other American countries. The CLAEM had been created by Alberto Ginastera in 1962. There were also many different workshops and concerts in different contemporary and experimental trends. An electronic music laboratory was also available, directed by Peruvian composer César Bolaños (1931–2012) who had been one of the firsts to be granted the chance to attend.

After participating in the activities at CLAEM, Núñez-Allauca developed a personal compositional technique which he called "ornamental composition". In this technique he made ample use of traditional embellishments and similar idioms within an atonal pitch organisation. To this period belong compositions like *Moto ornamentale e perpetuo* for piano (1970), *Ornamenti* for three flutes and piano, and *Concierto ornamental* (1981) for orchestra, among other works.

Núñez-Allauca considers this period from the first aleatoric pieces until *Concierto ornamental* as an experimental phase. This last composition already shows an attempt to a return to the original creative aims present in the first compositions of popular and traditional inspiration (Núñez-Allauca, 2016). The composer moves to Italy during the decade of 1980s and still resides in that country. The list of his compositions kept growing and includes works for different chamber ensembles, solo pieces, orchestra, solo and orchestra, and vocal music. His compositions from this last period since the 1980s are tonal with the use of melodies inspired in Peruvian traditional and popular music, the kind of music the composer used to play at the accordion since childhood. Among these more recent works it can be found *Aleluya del alba* for tenor, chorus and orchestra (1989), *Wiesbaden Konzert* for piano and orchestra, *Sonata del trigono d'aria* for clarinet or viola and piano (1997), *Missa andina* for soloists, chorus and orchestra (1998), *Concierto a Machu Picchu* for violin and string orchestra, *Concertino a Moquegua* for bassoon and string orchestra (2003), among many others.

Analyses

Three compositions by Núñez-Allauca are revised here: *El alba* (*Dawn* 1965) for mixed chorus, *Moto ornamentale e perpetuo* (1970) for piano, and *Sonata del trigono d'aria* for clarinet or viola and piano (1997). Each of these compositions belongs to a different compositional style. *El alba* is composed to the words by the Peruvian writer Arturo Jimenez Borja. It is a tonal composition that lasts three minutes and a half. It is divided into three sections that resemble traditional Peruvian genres: the first and last resemble *yaravíes* from Arequipa and the one in the middle is a *marinera*. There is also a short introduction over the words "el alba" with a long note held in the sopranos. This introduction is repeated at the end of the piece as an epilogue, completing an arch form. The *yaravíes* are slow and melancholic whereas the *marinera* is lighter, rhythmic and dancelike, creating thus a contrast in texture and character. The harmonic regions change by descending fifths, from E minor at the beginning of the composition, through A minor, D minor, G minor, and finally C minor at the end.

Moto ornamentale e perpetuo for solo piano (1970) is a composition created within the "ornamental" style devised by the composer. Composed in Buenos Aires while Núñez-Allauca was attending the CLAEM, it was dedicated to and premiered by Gerardo Gandini. It is a piece with a noticeable presence of characteristic musical gestures resembling the embellishments of the Baroque period: trills, mordents, appoggiaturas, turns, *tirate*, etc. The piece, that lasts six minutes and a half, is structured in several sections. The first minute is intense with frantic ornamental gestures and almost without interruptions. From minute one until minute 2'50'', another section appears where the gestures are less constant organised in short rapid utterances that lead to a crescendo to start again with the same interrupted texture and another crescendo and another uninterrupted section at different piano registers beginning with the highest. The texture changes at minute 3'10'' when long silences are interrupted by short rapid gestures that lead to a repeated note in the lower register that turns itself into a percussion effect at minute 4'40'' when the action shifts towards the hand damped strings of the piano. This new colour and texture, combined with sporadic open sounds lead to the end of the piece in a diminuendo. All these sections can be organised in three big parts: the first one is frantic, the middle section is the one with the long silences, and the last one starts with the change of timbre (damped strings). The pitch organisation of *Moto ornamentale e perpetuo* is atonal, being its main feature the use of rapid figurations that give the sensation of perpetual movement. This composition is a clear representation of a modernistic style, the use of extended techniques reinforces this view. It can be considered a typical example of the styles in vogue in the years it was composed and represents the composer's personal approach to experimentation in the modernistic styles.

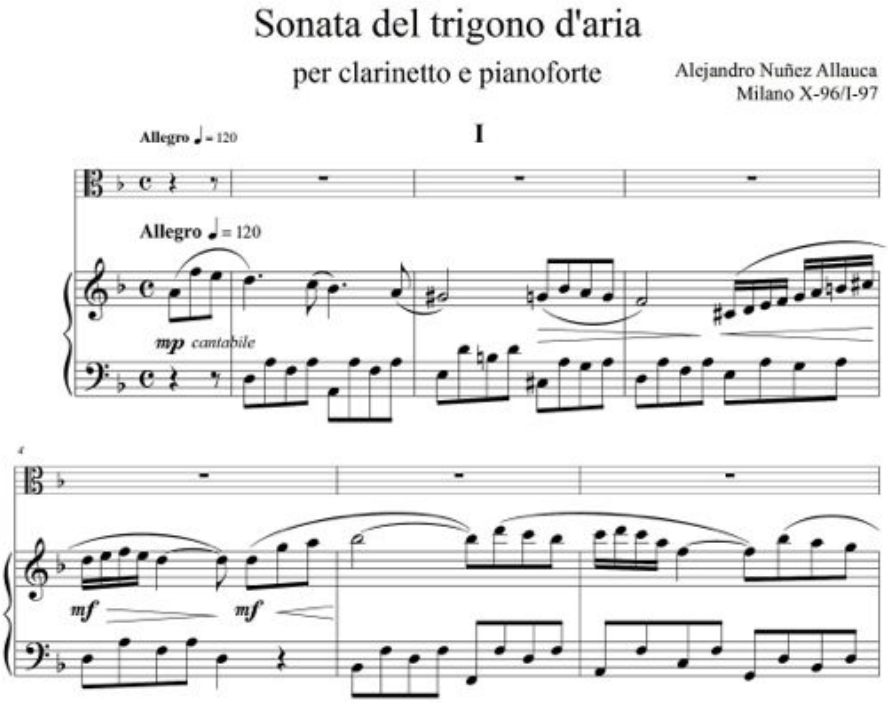

Figure 4. First measures of Sonata del trigono d'aria by Alejando Núñez-Allauca, version for viola and piano. Transcribed from Author's manuscript.

From the composer's latest stylistic period, the *Sonata del trigono d'aria* (1997) is a good example. Originally composed for clarinet and piano, it is also adapted to viola and piano. The differences between both versions are in the range of certain passages and some particular idiomatic gestures that cannot be performed identically in both instruments, but basically it is the same piece. It consists of three movements – *Allegro*, *Larghetto* and *Allegro* – and it lasts around eleven minutes in total. The first *Allegro* is in D minor and is written in sonata form, although the contrast between the two themes in the exposition is not made in the common tonic-dominant dialectic but it is a melodic contrast. The piano writing resembles Mendelssohn's style and the soloist's melodic lines also strongly resemble the early German Romantic style.

The second movement, *Larghetto*, is in A minor and the texture is homophonic (melody and accompaniment) with a feeling or passacaglia due to the constant rhythm in crotchets and the harmonic movement. The melody in this movement shows gestures typical in Piazzolla's compositions (melodic movement, accents). The last *Allegro*, again in D minor, is written in rondo form and also resembles Mendelssohn in texture, but the melodies, harmonies and gestures are closer to popular music, mainly to Argentinian tango and Piazzolla but with a more elaborated contrapuntal texture. At first sight, this *Sonata* could be taken as part of the Romantic repertoire, but a closer look reveals musical gestures that were not in use in that style.

Old styles as new: stepping back and forward

The return to modal/tonal styles (that is, to Renaissance and Romantic styles) of the two Peruvian composers revised here happened in the 1980s. That decade is marked with transcendental facts in Peruvian history: the return to democracy after twelve years of military

governments and the commencement of the internal conflict that led to the war against terrorist groups and drug smugglers' gangs. It is also the decade when the Postmodern styles arrive at Peruvian arts, quite noticeably in architecture but little by little also in other manifestations. In music, it would not appear decisively until the next decade (1990s), so it would be incorrect to assume that Asato's and Nuñez-Allauca's stylistic turns are drawn by any postmodernistic attitude. Kramer considers that Postmodernism is not a style in itself but a set of attitudes (1999). From the sixteen Postmodern musical attitudes he lists (1999: 10-11), the latest production of composers discussed here would include only three of them: (1) the works are in some level or way, ironic; (2) they do not respect boundaries between sonorities an procedures of the past and the present; and (3) they challenge the barriers between "high" and "low" styles. Three out of sixteen is also a small number as to consider that the change of style is due to a Postmodern attitude. Besides, the composers do not mention such adherence.

Both composers claim that their production using modern techniques belong to a period of "experimentation" that was later refused, so they do not accept they make a shift to an older style but returned to a previous one (Núñez-Allauca, 2016) or found a way of expression that was closer to his own interests and intentions (Asato, 2016). These explanations might imply that the experimentation was done by imposition of the composition teachers but was not part of the original creative intentions of the composers – at least, Núñez-Allauca's first compositional style seems to show that he was interested in that kind of composition (tonal, traditional, popular) – before embarking himself into the study of the modern techniques. Núnez-Allauca's third stylistic period is close to his first one, with the difference that he arrives to this latest one after a period of academic formation, research and experimentation, which indicates that the composer is well aware of his technique and creative aims. As mentioned, the composer does not think that he has made a turn into a previous style but that this was his own personal style from the beginning and that he had a stylistic hiatus during his years of experimentation (Núñez-Allauca, 2016). This third period, nevertheless, is characterised by compositions in tonal harmony from the common practice, traditional formal approaches, and use of popular and traditional melodies, mostly Peruvian. In this respect, Núñez-Allauca can be related to other Latin American composers that kept a strong linkage to popular traditions, like Astor Piazzolla, Heitor Villa-Lobos or more recently, Arturo Márquez.

On the other hand, Asato's latest style is quite *sui generis*. It is not tonal and it is not linked to traditional or popular styles in Peru or in contemporary popular music. His use of the Renaissance contrapuntal techniques but without the typical usage of the style (use of altered cadences with leading tones, use of limited modal regions) results in a particular style that is neither Renaissance nor (post)modern. It is puzzling to try to adhere Asato to any contemporary postmodern style or to try to consider his compositions as pastiches of Renaissance music. It does not sound modern but it does not sound completely antique either.

The return to previous, more broadly known and accepted styles, is a phenomenon that has been observed in some modern composers. Contrary to the attitudes of composers like Franz Liszt (*Nuages gris*) or Gustav Mahler (Tenth Symphony), whose last compositions foreshadowed a new stylistic trend into modernism, composers like Arnold Schönberg, Henryk Górecki, Witold Lutosławski and Krzysztof Penderecki show a change in their styles at the last stages of their lives. Those changes are always toward less strikingly modern languages, even openly tonal. It is still to be determined all the reasons for such changes, but one possibility is the fact that the broad audiences are not majorly fond of modern music. Most modern composers and compositions are still enjoyed by a reduced selected audience and in spite that many composers have gained a name in the artistic world they still cannot compete in popularity with composers that have kept a more traditional style. One of these

more popular composers is Astor Piazzolla, who decided to stay in the popular style and is very well known and appreciated by large audiences. Maybe the idea that a change into a more traditional or popular style would make the composer better accepted by the public is behind some of these shifts, but that is something still to be determined. In any case, as many of these composers are contemporary, their production is also contemporary so any step back becomes also a step forward. It is not always the case that a return to an old style is complete, so there can always be new features when old styles are revisited with contemporary eyes.

Conclusions

One of the most important conclusions after observing and analysing the production of the two Peruvian composers here studied is that the earliest musical experience is very important to determine the future creative aims. The same can be observed in many other composers around the world. Even in composers that embraced modern techniques or created them, the personal experience is crucial to shape their personal styles. But there is also a difference. Some composers can synthesise the experienced popular and traditional styles during their young years with modern styles learned in later ages whereas other composers do not manage to find a middle point or a way to fuse both worlds and either produce not very convincing hybridisations or opt radically for one of two paths: abstractly modern or traditional inclined. Asato chose the hybrid version, and although he imprints a personal mark, his style still gives the impression of being neither here nor there, so the ambiguity continues. Núñez-Allauca, differently, opted to embark into the language and style he has been used to since childhood and in which he feels more comfortable, but the risk of this option is that his production or some of his works can be considered less original and because they are part of a style where the competition is already hard – a tonal composer has to deal with comparison with Baroque, Classical and Romantic composers – the finding of an original voice becomes somewhat harder.

The present time witnesses the coexistence of different musical styles, of past and present. It is not always easy to determine if a present style is absolutely new or if it is a revision of a past style. And past styles are also revived constantly in the modern world – the most striking example is contemporary film music – so they are not exactly in the past anymore. Somehow they are both old and new.

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"Old" Music for a "New" Life – National Opera in the first decades of the GDR between Cultural Heritage and Musical Advancement

Katrin Stöck[1]

Abstract. Socialist and other totalitarian regimes from their beginnings tried to establish themselves as "new" societies with new culture. The doctrine of socialist realism based itself on the so called humanistic musical heritage. To present the new socialist culture there was a search for a new national opera. But the theorists and dogmatists of socialist realism did not want the composers to compose an advanced opera showing the real socialist life with all its problems. They wanted the composers to compose an opera with much more traditional ("old") musical material to show the socialist life how it for them should be. So the paradoxical situation became into being, that some composers used advanced composition techniques to characterise the "old" capitalist persons of their pieces. But the "new" socialist persons were characterised by traditional composition techniques. This paper analyses the special situation and the discussion of old and new in the aesthetic discourse of the socialist country with examples of socialist national opera.

Keywords: Socialist Realism; Cultural Heritage; Musical Advancement

To give an overview of the discussion about socialist and national opera in the German Democratic Republic (GDR) it is first necessary to give some basic information about the ideas of nation, socialist nation, socialist realism and socialist cultural heritage in der GDR[2]. The second part of the article will describe the discussions about socialist national opera and its characteristics, especially the opposition between the used music and the music which should be used under the question of old and new.

GDR and German nation from the 50s to the 70s of the 20th century

Because of the separation of Germany in two states after 1945 there always was a competition of the two parts in being the "better Germany". The two parts worked hardly on the definition of their own German culture. This paper only deals with the East German part and its changing points of view of this narrative. The notion of the nation was changing several times during the existence of the GDR, and therewith the idea of a national socialist opera was changed too.

In the beginning the two parts of Germany defined their task to represent the whole Germany and there was the idea of a shared German culture independent from the two states. Until the middle of the 1950s there was the accent of the continuity of one German national culture.

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[2] The text summarizes and continues my article on the discussion about national opera in the GDR (Stöck, 2004)

The East German socialist party held on the idea of one German culture in one German state too.

Then the party turned to the idea that there were existing two German states representing one German nation. In the GDR did extend the thought, that the GDR gave the more essential aspects to the German culture. Then there was only a small step to the opinion that the GDR was developing the real German national culture.

A party convention in 1971 fixed the idea of a new socialist nation saying that the nation has to be constructed by the social awareness. There was established the meaning too that because of the social development of the GDR there arises a new socialist German nation. From that point until the end of the GDR the east German socialist party was telling the opinion of two German separated nations in two separated German states.

Culture and cultural politics were instruments to build and develop the new socialist nation by building also a new socialist awareness of the people in the GDR. That's why the different ideas of state and nation also created different ideas of socialist culture. In our context it is also very important to stress the used formulation not only of the "new socialist nation" but of the "young socialist nation". It will be very interesting to search which music was selected to be the soundscape of this new, young and only real Germany.

Socialist realism and socialist cultural heritage

The aesthetic ideas of the socialist realism and of the so-called cultural heritage were closely connected to the idea of a socialist nation and a socialist culture. The aesthetics of socialist realism evolved in the Soviet Union from the beginning of the socialist time to the end of the 1940s. Then Shdanov defined socialist realism as the binding aesthetics of the socialist world and the GDR of course had to take over this aesthetic thinking and to implement it to its theory of socialist culture too.

On the other hand, it became more and more clear that especially in the field of music and particularly in the field of absolute music there was no concrete definition how the music of socialist realism had to be. In the fields of literature and film for example, this definition seemed to be much easier to give but in the field of music there only were expressed imprecise and more general considerations.

Artists from all arts had to consider and to overthink the criteria of socialist realism (Siegmund-Schultze, 1979). These criteria were explained as partiality, popular character of the arts[3], breadth and diversity, socialist idea content and artistic mastery[4], dialectics of

[3] This criterion is saying that the great popular sources of the music have to be sensed and to be exploited. The artist should avow himself to them even though he wants to advance to the most developed forms. He always has to go back to the sources because they are the perfect initial point. This doesn't mean that he all the time has to use the folksong but he has to acknowledge it as the main source. "In der Musik heißt das, daß ihre großen Volksquellen erspürt und ausgeschöpft werden, daß sich der Künstler zu ihnen bekennt, auch wenn er zu den entwickeltsten Formen der Tonkunst vorstoßen möchte; daß er immer wieder zu diesen Quellen zurückfindet, sie als ideellen Ausgangspunkt betrachtet. Das bedeutet aber nicht, daß er ständig Intonationen des deutschen oder internationalen Volksliedes benutzt und auskostet; er muß sie jedoch als ideell vorhanden, als Vorbild stets erkennen lassen." (Siegmund-Schultze, 1979: 158, all translations by the author).

[4] This criterion means the shown partiality in the conception of ideas and its high-quality artistic mastering. Siegmund-Schultze states that "this dialectic principle in the field of music in the socialist future has to be a natural unity, which acknowledges the progress in music as in all other arts as an immanent principle". "Auf jeden Fall wird sich dieses dialektische Prinzip in der Musik immer stärker in Richtung auf eine selbstverständliche Einheit profilieren müssen, die den Fortschritt in der Musik wie in allen anderen Künsten als immanentes Prinzip anerkennt" (1979: 159).

tradition and innovation and the common ground of this posits[5]. This common ground of all these principles is the social relevance of the particular composition and its social and political context.

The criteria of the aesthetics of socialist realism were connected very intensively to the idea of the cultural heritage. The idea that the German socialist culture has to be based on the so-called cultural heritage was established. There also was the order that all artists and all people developing the German socialist culture had to refer to this cultural heritage.

But not all art was summarized as socialist cultural heritage, there was a focus on artistic products of a special transmission quality of continuative social ideas which were an object of a critical and productive debate or conflict. There had to be a clarification process about reality. The cultural heritage was not been seen as a collection of museum pieces of absoluteness and definitiveness but has been connected with the actual fights of the working class and its confederates[6].

In the end of the 1970s Walther Siegmund-Schultze in the already cited handbook of music aesthetics also explained the idea of cultural heritage. He wrote that conserving, adopting and perpetuating the cultural heritage could make it useful for the future. For him innovation doesn't mean any break but a continual perpetuation. In the field of music of the socialist realism – from this point of view – the regress to the past and an awareness of the cultural heritage was even more important because of the fight against the late bourgeois modernism, the so-called formalism. In his opinion the reflection to the great humanistic traditions also was essential to reach the bride mass. He therefore found important to have the great examples always as a continuous obligation in ear always relating the new contents, and developing forms and methods of creation to that great examples from the past. And he determined: "The requirement to produce the new all the time and to present it to the audience is not only overstraining the spectator but also makes him insensitive for real progress in content and form and contradicts also corresponding laws of life and arts."[7]

In the field of music Bach, Händel, Mozart, Haydn and Beethoven were part of this cultural heritage. Their so-called humanistic and progressive aspects always were underlined. Only to give one typical example I'm citing some sentences from a text of the same Walther Siegmund-Schultze with the title "Musical heritage in the socialist society" (1974). He wrote in his article about Heinrich Schütz that he "has to be recognized as one of the greatest masters of musical art, who, coming from the revolutionist popular movement of his time, reached the highest areas of artistic mastery of the classical humanism. Terms as sacred / profane are unsuitable to describe the dimension of his creative statement; here a master of sound is speaking for his society in such a historical concreteness, which for him was possible and for that very reason he speaks for whole mankind. A socialist state cultivates his great artistic heritage, recognizes its historical conditionality, but also its aspects which are

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[5] Siegmund-Schultze also states that at the latest in the middle of the sixties there was an agreement that the use of dodecaphonic techniques doesn't make a socialist realistic content impossible. "In der Diskussion marxistischer Musikästhetiker herrscht wohl spätestens seit Mitte der sechziger Jahre Einverständnis, daß z. B. die Anwendung der Zwölftontechnik nicht von vornherein einen sozialistisch-realistischen Inhalt unmöglich macht" (1979: 164).

[6] "Der Begriff des Erbes als künstlerisches Erbe nichtproletarischer Klassenprägung ist nicht einfach identisch mit der Menge der überlieferten humanistischen Kunst, sondern stellt eine bestimmte Qualität dessen dar, was aus der Masse der überlieferten Kunst für die sozialistische Bewegung und die Entwicklung der sozialistischen Gesellschaft, für den internationalen Kampf der Arbeiterklasse gegen den Imperialismus einen Wert hat und daher von der Arbeiterklasse und den mit ihr verbündeten Klassen und Schichten angeeignet werden muß" (Thalheim, 1974).

[7] "Die Forderung, ständig etwas bisher Niedagewesenes zu produzieren und dem Publikum vorzusetzen, überfordert nicht nur den Hörer, sondern macht ihn unempfindlich gegenüber wirklichem Fortschritt in Inhalt und Form und widerspricht den letzten Endes korrespondierenden Gesetzen des Lebens und der Kunst" (Siegmund-Schultze, 1979: 160).

transcending this, he loves and worships the master works as important parts of the socialist national culture."[8]

But the more contemporary the representatives of the cultural heritage were the more complicate their inclusion to the socialist cultural heritage was. Richard Wagner, as an example, especially from the point of opera and musical drama had to have a place in the socialist musical heritage, but he did not have the 'right' political ideas and therefor there always remained a kind of gap (Kupfer, 2015). And of course also Arnold Schönberg, to give only one more example, only from 1974 on was accepted as a part of the German music history, which did not mean that he was accepted as a part of the socialist cultural heritage at that moment.

German socialist national opera

The idea of socialist cultural heritage was an important part of the efforts of the creation of that socialist German national culture and it is amazing what central role the creation of the German socialist national opera in this context had to play.

Already in 1952, three years after the foundation of the new German socialist state in the main newspaper a request to create a socialist national opera appeared. This paper described the actual situation of the national opera and stated the absence of a socialist national opera. As reasons for the non-existence of a socialist German national opera were mentioned missing notification of the importance of the art form opera and the fact that the composers – for instance Richard Wagner – because of the falsified conception of history in former societies were not able to compose a socialist national opera.

There was noted too that the musical basis of the socialist national opera should be an amalgamation of folk song and classic music connected with a text dealing with the national history. As examples for possible subjects historic events or texts from Peasant war to dramas of Johann Wolfgang von Goethe were given. The last sentences of this request show the abundant importance the national opera had to take over. The authors of the request wrote: "The creation of the German national opera will be the expression of the great potencies which will be free by the social transformation and the building of socialism on the ground of the German Democratic Republic. […] That's why the creation of a German national opera will be an essential contribution to the rebirth of the nation."[9]

After that request another article in the journal *Musik und Gesellschaft* ("Music and society") appeared ([Editorial article] ,1952b) underlining the expressions of the request but answering back in an important point: Beethoven's *Fidelio* there is mentioned as a "to the core German contemporary opera". The mixture of the terms contemporary opera and national opera and

[8] "Siegmund-Schultze wrote that one should Schütz "als einen ganz großen Meister der Tonkunst zu erkennen, der, von den revolutionären Volksbewegungen seiner Zeit ausgehend, zu den höchsten Bereichen künstlerischer Meisterschaft eines klassischen Humanismus gelangte. Begriffe wie geistlich/ weltlich sind ungeeignet, um die Größe seiner schöpferischen Aussage zu erfassen; hier spricht ein Meister der Töne für seine Gesellschaft in der historischen Konkretheit, die ihm möglich war und gerade deshalb spricht er für die gesamte Menschheit. Ein sozialistischer Staat pflegt das große künstlerische Erbe, erkennt seine historische Bedingtheit, aber zugleich die über sie hinausragenden Züge, liebt und verehrt die Meisterwerke als wichtige Bestandteile der sozialistischen Nationalkultur." (1974: 9).

[9] "Die Schaffung der deutschen Nationaloper wird der Ausdruck der großen Potenzen sein, die durch die gesellschaftliche Umwandlung auf dem Boden der Deutschen Demokratischen Republik, durch den Aufbau des Sozialismus frei werden. [...] Daher ist die Schaffung einer deutschen Nationaloper ein notwendiger Beitrag für die Wiedergeburt der Nation" ([Editorial article] ,1952a).

the fact that the term national opera in the course of time was replaced by the term contemporary opera I cannot discuss in this paper (Stöck, 2004).

Walther Siegmund-Schultze summarised the elements and the tasks of the national opera as follows: "National subject, classic forms, popular intonation: these are the three elements on which the true characterization of typical figures has to be based on. Then the German opera, as in classic ages, can and will be the symbol for national efforts of freedom and true humanity" (Siegmund-Schultze, 1953).

Three years later in *Musik und Gesellschaft* one more article appeared ([Editorial article] ,1955) stating that there was no development on the way to a national socialist opera especially because of the absence of adaptable texts. The article also refers more criteria for the national opera. Beside the historic truthful and dramaturgic masterly creation of the libretto and a clear characterization of the main figures in text and music there has to be a popular, impressive, by national intonations saturated, music and the opera has to fulfil also all the other demands to a good opera, which however are not explained[10].

There was the decision for a foundation of a dramaturgical office to resolve the libretto problems. This office was only one part of a complex bureaucracy, which more restrained the development of the national opera than conveyed it. Already in the 50s the quantity of voices increased articulating the opinion that the encouragement of the performance of existing operas could help more to find a national opera than any office or other bureaucratic idea.

These aspects also mark the lack of practical relevance of this national opera discussion. We have there to realise a discrepancy: The socialist national culture regarded itself as progressive, new and young. That the music and all arts should go back to history to find their models in old and traditional arts seems to be paradox. The theory of Socialist realism was underlining the request to go back to the musical heritage and to take it as he basis for the new socialist music. But all participants of the discussion about national opera also were looking for something new, a new national opera for the new nation.

The so-called intonation conflict is an expression of this paradox: Traditional composition techniques were used to represent progressive ideas and progressive composition techniques were refused as bourgeois and formalism. But these progressive techniques for example dodecaphony, aleatorics, atonal composition, noise especially in opera and music theatre sometimes had to characterize negative figures. These negative figures in socialist opera mostly represented the old, the past – and got new music. The new, young generation shown in socialist national opera was described by old, traditional music.

Examples

Robert Hanell (1925-2009), a conductor and composer, was one of the composers who all the time used music in that way. He wrote several operas and was until the end of the GDR asserter of the described use of advanced composition techniques. He, for example, composed the opera *Dorian Gray* to Oscar Wilde's *Picture of Dorian Gray* which was premiered in 1962. In a text about this opera he wrote that the music characterizing Dorian Gray himself is

[10] "Hinzu kommen zunächst die historisch wahrheitsgetreue und dramaturgisch meisterhafte Gestaltung dieses Stoffes zu einem bühnenwirksamen Libretto, weiterhin die deutliche Charakterisierung der Hauptfiguren in Text und Musik, eine volkstümliche, eindrucksvolle, von nationalen Intonationen durchdrungene Musik, sowie alle anderen Forderungen, die man an eine gute Oper stellt" ([Editorial article] ,1955: 85).

"always propellend, uncontrolled and pushing forward in ugly rhythmic and dynamic dimensions"[11]. On two points of the opera, he described, the worth of music is quitted: When Gray realises, that he had an incest relation, a "useless dodecaphonic motif is deforming itself". And then, when Gray is destroying the image and with it his ruined life, percussion beats destroy the music."[12]

Hanells opera *Esther* from 1966 shows this use of advanced composition techniques for negative situations and figures too. The plot is about a Jewish musician in a German concentration camp. Hanell described the musician Esther with melodic and folksong-like music, the German antagonists with dodecaphonic music. He motivated this with the statement that "inhumanity can't cause living and organic music."[13] Esther's German lover Thomas Hanell characterized with music based on "the great classical picture of music". As a reason he mentioned the fact that "the subject of this opera in his opinion could not be a field for experiments for acoustic and snobistic effects".[14]

Another example is Ernst Hermann Meyers (1905-1988) single opera *Reiter der Nacht* ("Horseman of the night"). Meyer was not only a composer but - beside Siegmund-Schultze - one of the leading music theorists and ideologists in the GDR. In his opera, first performed in 1973, with a plot about racial segregation in south Africa, he also gave the folksong based and melodic and more traditional and conservative music to the positive, mostly black people and the nearly atonal passages were given to the white negative figures.

This intonation conflict of course has not been a part of all operas composed in the GDR. There are many counterexamples, only two will be enough. For instance the Composers Heinz Röttger (1909-1977) with *Der Weg nach Palermo* ("The way to Palermo") from 1964 or Paul Dessau (1894-1979) with *Lanzelot* from 1969 used dodecaphonic techniques for whole operas to characterize positive and negative figures demonstrating the independence of the music material from the ideology of the state.

The examples by Hanell and Meyer and the described aesthetic ideas show the ambition to create the new – new society, new people, new nation and state with the old – with traditional music, traditional composition techniques, historical texts and so on. The new techniques during that time also were used to characterize negative figures and situations in absolute music too and in other music theatre works like operas by Paul Dessau and others. It has to be clear that the ideologists wanted the composers to go the first way but most composers did not do so. On the other hand the use of advanced techniques was not very common until the end of the 60s too.

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[11] "Die stereotype Konversation dieses 'Panoptikums' soll sich wie ein hölzerner Mechanismus abspielen, während die Musik Grays immer voraustreibend bleibt, unkontrolliert und in häßlich rhythmische und dynamische Ausmaße vorstoßend" (Hanell, 1962).

[12] "An zwei Punkten wird der Wertbegriff 'Musik' verlassen: als Gray im 8. Bild erkennt, daß er Blutschande getrieben hat, verzerrt sich ein sinnloses Motiv in Zwölftontechnik. Und im letzten Bild, wenn Gray das Porträt und also damit sein verdorbenes Leben zersticht, zerreißen Beckenschläge das musikalische Gewand." (Hanell, 1962:70).

[13] "Inhumanität [kann] keine lebendige, organische Musik erzeugen" (Hanell, 1966:93).

[14] "Thomas ist Deutscher, und für ihn wählte ich eine Tonsprache, die ihr festes Fundament beim großen klassischen Musikbild hat, wie überhaupt dieser Stoff meines Erachtens kein schillerndes Experimentierfeld für akustische und snobistische Effekte ist" (Hanell, 1966:93).

Summary

The situation changed because of several aspects in the 70s and many composers got the possibility to use advanced techniques more. Most of the composers then of course used the new to create the new. This was possible because of an opening of the social, political and aesthetical situation in the GDR from the beginning of the 70s on[15].

Siegmund-Schultze himself stated, as I already mentioned, that at the latest from the middle of the 60s there was the consent, that also with the use of dodecaphonic composition techniques a socialistic realist content could be possible. Though the aesthetics of socialist realism never was stopped by the socialist theorists and that's why there was a continuation dealing with such ideas.

In the end of the 70s and beginning of the 80s there was again an attempt to take the old as the new: in the west hemisphere 'Neue Einfachheit' ("new simplicity") was a reaction of the hardened positions of the avant-garde. But in east Germany new simplicity also was the attempt to make old the new again – not only to find another way aside the avant-garde but also to re-establish the ideas of cultural heritage and tradition and innovation and thereby the aesthetics of the socialist realism[16].

One of the composers fighting for the new simplicity, for the use of the old as the new again was Fritz Geißler. He wrote, after using dodecaphonic techniques for his symphonies and other compositions, in 1979 that he will not compose modern music anymore. Adapting Verdi Geißler also wrote: "Lets return to the old masters and it will be progress."[17] He appealed to work against the "predominant composers and musicologists of the late bourgeois society" and against "musical absurdism and sheer technical" for the natural rights of triads and tonic-dominant-relations (Geißler, 1979) [18].

In all these ideological, theoretic, aesthetical fights it is really amazing how variable opera is. Music theatre and opera are able to reach the audience in very special ways. In the GDR not only the ideologists of socialist realism wanted to reach their goal with the help of opera. There where also many composers who wanted to flee from these discussions thinking that music theatre provides the possibility to use all techniques, all genres, all forms of musical language, not only the most progressive and not only the musical language of the socialist musical heritage.

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[15] The view of the composers to this opening and their description of their own situation as composers in the GDR I presented and discussed in my doctoral dissertation about music theatre in the GDR (Stöck, 2013)

[16] See (Siegmund-Schultze, 1979: 129–136).

[17] "Kehren wir zurück zu den alten Meistern, und es wird ein Fortschritt sein" (Neef *et al.,* 1992).

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From Today's Sonic Perspective Towards Elements of Culture

Untimely Glimpses of the Sound to come: Extra-Musical Inspirations of the Past in Contemporary Approaches of Sound

Nuno Fonseca[1]

Abstract: Mainly in the last decades of musical practice and theory there has been a progressive focus on sound as a perceptive phenomenon and experience. This affirmation may sound odd, as it is generally accepted that music is the *art of sounds*, though, a closer look at the history of western music would show that, since the ancient Greeks, it has been a systematisation of abstracted and selective elements of sound phenomena. However, the (hi)story is not so simple since there have been some rare untimely composers and artists with intuitions that anticipated or would inspire contemporary approaches to sound. In this chapter we aim to meditate on sound as an intermediate notion and experience between the musical and the extra-musical with the help of three contemporary examples: Pierre Henry's *Futuristie* (1975); Hugues Dufourt's *After Tiepolo* spectral pieces (2005-2011); and Janet Cardiff's appropriation of Tallis in *The Forty Part Motet* (2001).

Keywords: Sound; Musical; Extra-Musical; Untimeliness.

Ouverture

Mainly over the past decades of musical practice and theory there has been a gradual focus and emphasis on sound as a relevant perceptive phenomenon, as the ground of aural aesthetic experience and as a proper compositional object. This statement may sound odd, as it is generally accepted –even unquestionable– that music is the art of sounds and, for most, the only legitimate *sound art*. However, a closer look at the history of western music –at least the history of cultivated, serious or art music– would show that, since the ancient Greeks, it has been the art and science of harmony, melody and rhythm[2], a progressive systematization of pitch, duration and loudness, *i.e.*, a building of abstracted and selective elements of sound phenomena and not necessarily of sound as a whole[3]. Of course, music has always been incarnated in actual sounds, but often understood – due to a platonic prejudice– as if they were the material and perceptible envelopes of tones and harmonies or, at any rate, of spiritual forms that could not be communicated to bodily beings otherwise.

This metaphysical understanding of music has somewhat prevailed in western tradition –even nowadays– but at some point that building of "abstract" music has begun to collapse, revealing overlooked aspects of sound experience that announced new and richer possibilities

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[2] For a rather conservative, but nonetheless elegant, clear and interesting account of what the western tradition of music is – "rhythm, melody and harmony"– see (Scruton, 2011: 24).

[3] In a similar line of thought, see (Chrétiennot, 2008: 39). Concerning Greek music theories, in particular the mathematical tradition, see (Mathiesen, 2000: 109-135; Barker, 2007: 263).

of creation. It is of course not my point –nor could I do it in such a short paper– to describe even the chief moments of this deconstructive 'apocalypse' (here in the sense of revelation or disclosure and not necessarily widespread and final destruction) – others have done it much better than I could ever do[4] – but let me just remind you that the "discovery" – if not the "invention" – of *timbre* as the colour of instruments and voices (with substantial consequences for orchestration practices), the idea of an harmony of timbres (*Klangfarbenmelodie*)[5], the emergence of inharmonicity and the twilight of tonality, not to mention the arrival of electroacoustic and electronic instruments, which allowed to produce and even synthesize new and unprecedented sounds, and – to flesh this catalogue out – I could even add the gradual awareness concerning spatialisation and environmental issues of music performance, all these events and changes have certainly been major milestones in the path towards the focusing of music on sound.

Furthermore, in this deconstructive and apocalyptic development of musical tradition, other forms of artistic expression (in the context of modernism and avant-garde) have paid attention to (musical and non-musical) sound and contributed positively to the transformation of the creative processes, revealing sound itself as a borderline notion and experience between the musical and the extra-musical. What I mean by this is that sound experience is not the exclusive property of music. Actually, sound pervades almost every event of human experience and, at a major or minor scale, accompanies every event, every movement of nature –to state it plain and simple: everything that moves makes a sound. But, despite both the overwhelmingness and triviality of this statement, the truth is that we may experience sound aesthetically, not only in music but also in other arts and, not only because they might include music –as in performance arts or in cinema– but because there are many sonic events and sound phenomena that are not music and yet may be perceived and experienced aesthetically[6].

Notwithstanding, the distinction is not so simple, unless we have a very restrictive notion of music as the art of tonal sounds – it would, then, be easy to say that if there is no organised sequence of tones[7], there is no music –, but that would also expel a considerable amount of the music composed and produced during the twentieth and twenty-first centuries (or even more ancient and popular music, based on percussion and using some unpitched sounds). Furthermore, if we keep in mind that some avant-garde experiences –which, with time, became almost trivial– used everyday sounds, noises, silences in order to turn them into music or, to be more precise, in order to allow us to perceive them, to listen to them, as music[8], it becomes harder to tell the difference between sequences of sounds and silences, sonic structures or rhythmic processes that are music and those that aren't. We could try to assume a more normative stance and establish that every sequence of sounds – even those that

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[4] For instance, in his book on the subject, *De la musique au son: l'émergence du son dans la musique des XXème-XXIème siècles*, Makis Solomos has described the evolution of musical practice and theory in the last century from the different aspects of this "emergence of sound": timbre, noise, listening, sonic immersion, sound composition and space-sound (2013). For the more recent English version of this book, see (Solomos, 2020).

[5] The expression was, of course, famously coined by Arnold Schönberg in his *Theory of Harmony* (*Harmonielehre*) to suggest the hypothesis of a "melody of timbres" or "tone colours" (*Klangfarben*) instead of the traditional melody of pitches (Schönberg, 1978: 421-422). For more on this, see also (Solomos, 2020: 24-28).

[6] See, for instance, a discussion of the possibility of "aural arts" in (Hamilton, 2007a).

[7] For a philosophical discussion of what 'tone' means in music, see (Scruton, 1999: 19-79). And for a critical reading of Scruton's "conservative universalism" –music as the universal (high) art of sound and being essentially *tonal*– see (Hamilton, 2007b: 59-62).

[8] John Cage's famous *4'33''* would here be the perfect example of this artistic endeavour. But Cage was certainly considering this approach much earlier in his life, musical practice and thought. See, for instance, his famous 1937 talk "The Future of Music: Credo" (Cage, 1973: 3).

are 'not tonal' – and silences that aspire to have some sort of structure or intentional form would be music[9]. If that's the case, then all those sounds that would come together sporadically or that would manifest formlessly in space and time would not be music. The problem with this is that, when we try to perceive or apprehend sound aesthetically, we spontaneously tend to find some sort of regularity, form, intelligibility and thus musicalise the objects of our perception –and this seems to have been, precisely, the phenomenological discovery of Pierre Schaeffer when finding the notion of the "objet sonore" and the possibility of turning it into an "objet musical" (Schaeffer, 2012: 12-14 and 131-140; Solomos, 2013: 184; Chion, 2010: 179)[10]. Furthermore, sounds themselves have complex features that we can analyse and identify with inner musical micro-structures. But, then again, maybe music is simply in the ear of the listener – as paintings were in the eye of the beholder for Marcel Duchamp ("Les regardeurs font les tableaux.").

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What I propose in the following paragraphs is to illustrate with three examples, not only how music has been focusing on sound as the centre of musical experience and as a compositional object, but also how it has been engaging a dialogue between musical and extra-musical aspects of sound, between music and other arts, between audition and other perceptive modalities of experience and, finally, since the theme of the conference that has given rise to this paper was "The presence of the past in the music of the present", I want to show how these three examples are intimately related to previous multimodal expressions that might have anticipated contemporary approaches to musical and extra-musical aspects of sound. Curiously, the examples, in this chapter, will time travel forwardly, from the middle of the seventies of the twentieth century to the present day and, each of them will engage a dialogue with other works that will regress backwardly from the second decade of the twentieth century to the middle of the sixteenth century.

Pierre Henry, *Futuristie* (1975)

In the beginning of 1975, the French composer and one of the founding fathers of *musique concrète*, Pierre Henry, suggested to the director of the Palais de Chaillot in Paris a show to celebrate the reopening of *La Grande Salle*, previously closed for a more modern renovation (Chion, 1980: 177). Since the purpose was to celebrate the modernisation of the building and to ritually open new prospects for the future, as some sort of renaissance of the venue, Henry has chosen himself to get back to origins and to pay tribute to a somewhat mistreated pioneer of future musical revolutions to come: Luigi Russolo. His manifesto "The Art of Noises", written originally in 1913 as a letter to his futurist colleague and musician, Francesco Balilla Pratella (Russolo, 1916: 9-17), had been translated into French some years before (in 1964) by the lettrist poet Maurice Lemaître, with some mean accusations of neglect towards Schaeffer in respect to the Italian precursor of this music kind made out of noises (Chion, 1980: 178). As a matter of fact, there are a lot of differences between Russolo's ideas and *musique concrète* principles –too many to analyse here– nonetheless the Italian artist –mainly

[9] We could probably bring this position closer to Varèse's definition of music as "organised sound" (Solomos, 2013: 114-118 or, in the English version, Solomos, 2020: 57-59).

[10] An English translation of Pierre Schaeffer's *magnum opus*, *Treatise on Musical Objects*, where he develops his theory, became recently available. The references to this issue are pervasive to the whole treatise, but he particularly addresses the phenomenological operation of reduction (*épochê*) in chapter 15 of book IV (Schaeffer, [1966] 2017: 205-219). For the English versions of Solomos and Chion's books, see also (Solomos, 2020: 93) and (Chion, 2016: 169).

a painter but also an amateur musician[11]– is usually celebrated has the first to point out the possibility of the musicaliation –or to be more precise– the *intonation* of unpitchednoises[12] and therefore being responsible for opening the range of sounds that could become part of western music (Solomos, 2013: 110-114)[13]. More than that, he built –with his other friend and also painter, Ugo Piatti– the famous *intonarumori*, various types of machines that would enable the futurist artists to generate different sorts of noises in real time performances (Figure 1). The fact that Russolo and Piatti were mainly painters is very interesting, as it reveals that it could not be a mere coincidence that timbre (and, in some sense, rhythm) was (were) the main focus of this futurist revolution, quite the opposite, it was the consequence of painters' awareness of the colours and nuances of everything that surrounds us.

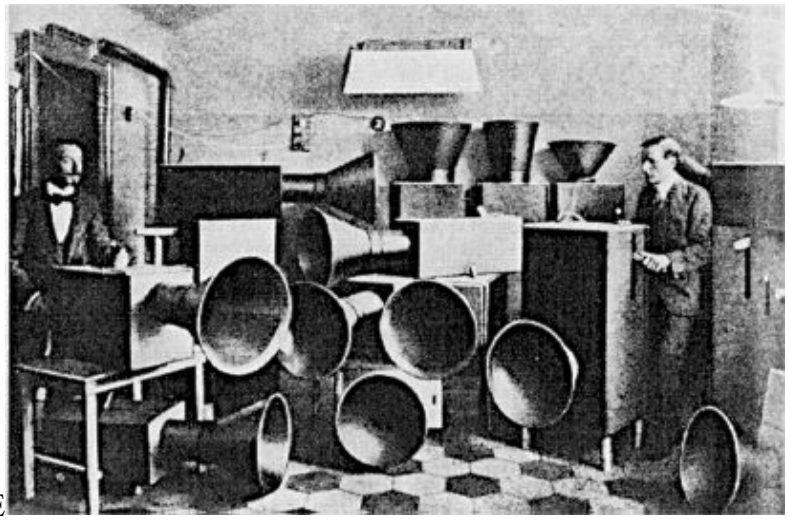
E 

Figure 1. Luigi Russolo and Ugo Piatti with several intonarumori (ca. 1913) (Source: *L'arte dei Rumori*).

Well, Pierre Henry didn't actually use *intonarumori* as live instruments in this performance but various objects –some similar in shape to the futurist machines, others closer to everyday objects, like plastic bottles, car horns, a bathtub, a copper caldron or brass tubes– that were pre-recorded and/or simply used as speakers to project and sometimes distort, with their shapes and building materials, the pre-recorded and previously manipulated sounds on tape (Chion, 1980: 180). In this piece, Pierre Henry almost seems to indulge in the common mistake of understanding *musique concrète* as a type of music made out of everyday object sounds, a prejudice doubled with the circumstance of presenting his music through the speaker-sculptures in the live performance, but clearly what is specific and "concrete" in this kind of music is the fact of working with 'sound objects' –in Schaeffer's sense[14]–

[11] Luigi Russolo learned music with his father, Domenico Russolo, organist at the cathedral of Portogruaro and director of its Philharmonic School, but, unlike his brothers, who were admitted at the Conservatory of Milan, he preferred to pursuit his interest in painting instead. See (Chessa, 2012: 74-75).

[12] In his manifesto, Russolo is clear about these intentions: "Noi vogliamo intonare e regolare armonicamente e ritmicamente questi svariatissimi rumori. Intonare i rumori no vuol dire togliere ad essi tutti i movimenti e le vibrazioni irregolari di tempo e d'intensità, ma bensì dare un grado o tono alla più forte e predominante di queste vibrazioni" [We want to intonate and to regulate harmonically and rhythmically these most varied noises. To intonate the noises does not mean to destroy the movements and irregular vibrations of tempo and intensity of these noises. We wish simply to fix the degree or pitch of the predominant vibration] (Russolo, 1916: 14, author's translation).

[13] In the English version of this book, see (Solomos, 2020: 55-57).

[14] In his *Guide des Objets Sonores*, a systematisation of Schaeffer's theory, Michel Chion establishes the definition of the sound objet in the schaefferean sense: "On appelle objet sonore tout phénomène et événement sonore perçu comme un

manipulating and, in some sense, sculpting them as musical materials and media. The live performance was complete with light projections, filtered and reflected by the speaker-sculptures, also by abstract films on several screens and live oral recitations of Russolo's manifesto in French.

The name of the piece – *Futuristie* – is an obvious reference to Futurism, as an art movement, but also a sort of *temporal anamorphosis* that looks back –and in a somewhat distorting way but then again– with some sort of nostalgia for a utopian, retro-futuristic, musical and artistic revolution that wanted to fuse together and synaesthetically several aspects of modern sensory experience, in order to expressively transform the world full of energy and speed towards the future. For the reasons already mentioned, the piece celebrates the possibility of musicalising everyday sounds inspired by Luigi Russolo's intuitions, although filtered by the much more coherent and methodical approach of *musique concrète*'s theory and practices, although it certainly shows how the focus on sound as a perceptive experience and as a compositional set of objects had begun way earlier in the beginning of the twentieth century.

Hugues Dufourt and the "Continents" Tetralogy after Tiepolo (2005-2016)

During the same decade, in France, a new musical adventure was being developed around a group of French composers, some of them disciples of Olivier Messiaen –as in the case of Tristan Murail, Gérard Grisey and Michaël Levinas–, gathered under the ensemble name *L'Itinéraire* (Moscovich, 1997: 21; Fineberg, 2000: 1-2; Castanet, 1995: 313). This group were offering and experimenting a new approach to music and composition. For them, music is essentially sound evolving in time, consequently sounds and their musical colours –that is, timbres– can be shaped, *sculpted* in order to produce musical effects[15]. Using computers and analytic software to analyse sound phenomena and to synthesize new sounds, but also scientific research to better understand the acoustics of space and the psychoacoustics of listening –the work of the recently deceased Jean-Claude Risset was absolutely remarkable and essential in this respect (Moscovich, 1997: 24)– they focused more on the sound spectrum –or group of spectra– than in harmony, melody or rhythm and thus their practice became known as *Spectral Music*. It was the French composer Hugues Dufourt, one of the main musicians of the group and also a philosopher, the one who coined the expression and theorised some of the main principles of this approach –even though, to be true, most of the members of the group had a musicological or otherwise theoretical and aesthetical attitude towards their respective practices. However, for Dufourt, spectral music is built from within, by sound fields or entities that are formed and transformed, through variation and movement (of those fields or entities) developing in time[16]. As in the other composers of the group,

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ensemble, comme un tout cohérent, et entendu dans une *écoute réduite* qui le vise pour lui-même, indépendamment de sa provenance ou de sa signification" [We call sound object to all sound phenomena or sound event perceived as an assembly, as a coherent whole, and listened within *reduced listening* which aims the object for itself, independently of its source or meaning] (Chion, 1983: 34, author's translation).

[15] "I imagine myself as a sculptor in front of a stone block which conceals a hidden form; a spectrum will thus be able to conceal forms of different dimensions which we can reveal according to certain criteria..." said, for instance, Tristan Murail in a 1989 issue of *Entretemps: Musique Contemporaine*, nº8, cited in (Moscovich, 1997: 22). In the same sense, see (Fineberg, 2000: 2).

[16] According to Hugues Dufourt's description, given in the 1984-5 issue of *Conséquences,* nº7, paraphrased by Viviana Moscovich, there are six basic precepts in spectral music: "1. The piece is conceived as a synthetic whole; 2. There is a basic congruence between the whole and its inner division; 3. The manner in which the piece is organized coincides with the manner in which it evolves through time; 4. Spectral music is founded on a theory of functional fields and on an aesthetics of unstable forms; 5. This music marks a progress towards immanence and transparence; 6. The renewal of the

timbre is one of his main compositional focuses and unstable forms constitute the aesthetic approach to his music.

Consequently, it is not a surprise that the composer has been fascinated by the work of several painters, finding in their paintings the inspiration for his own compositions. Since *Down to a sunless sea* (1970), inspired by a painting by Vittore Carpaccio, or *Erewhon* (72-76), by the Tintoretto, until *Lucifer* (1992), after Pollock, without forgetting *La Tempesta,* after Giorgione (76-77), or *Le Philosophe,* after Rembrandt (87-92), many of his works have close references to their colour nuances and shades, their luminosity or light and dark ratios, their colour polarities and ambiguities, which are all powerful metaphors of his own musical creations with timbre (Castanet, 1995: 42-45, 53-61, 66-74 and 144-146). Since 2005, the composer has been obsessed with the monumental frescoes painted by the Venetian artist Giovanni Battista Tiepolo (1696-1770) on the vaulted ceilings of the Würzburg Residenz, in Germany, and in particular by a vast and complex composition on the ceiling of the monumental and splendid stairwell designed by the architect Balthasar Neumann (Figure. 2).

Figure 2. Giovanni Battista Tiepolo, Apollo and the Continents (1752-3), fresco at the ceiling of the Würzburg Residence (source: Web Art Gallery)

This fabulous painted architectural work provides an artistic setting for the ceremonial path undertaken by the visitor from the entrance to the Residence up to the Imperial Hall on the first floor. The fresco represents Apollo in the Olympus, with a radiant light, surrounded by the Continents, painted with a distorted perspective on the side edges of the ceiling and in an allegorical fashion: Africa, Europe, Asia and America (Pasler, 2011: 201). Dufourt composed four pieces, each evoking one of Tiepolo's continent allegories: *L'Afrique d'après Tiepolo* (in 2005), then *L'Asie d'après Tiepolo* (in 2009), two years later, in 2011, *L'Europe d'après Tiepolo*, and, finally, *L'Amérique d'après Tiepolo* (2016).

For instance, when talking about Tiepolo's depiction of Asia, in the liner notes accompanying the CD recording of the first two pieces in 2009, the composer considers:

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traditional instrumental practice, that of string and wind instruments" (Moscovich, 1997: 24). Concerning Dufourt's music intimate connection with time, see also (Castanet, 1995: 250).

> *Tiepolo's Asie as a sort of premature manifesto of the music of our times: a world without colours, wandering into brown and grey tones but at the same time dominated by a form of accelerated expressivity. Here, Tiepolo wrote something like an Ars poetica of the music of the future (Dufourt, 2010).*

Hugues Dufourt sounds definitely spellbound by the movement and variation of the frescoes figures and colours, by its rhythmic changes of tempo, sudden chromatic turbulences, dangling spaces, impending structures, intertwined strands and loops. Citing once again the composer's considerations regarding this Asia piece:

> *Flowing, turning, expansive pressure, extension, projection and graduated distances are the new categories of these [future] poetics (Dufourt, 2010).*

And in order to generate and maintain this constant flux of variations, in order to achieve these explosive, unstable and evolutionary effects in music, the composer makes use of a rich palette of instruments (mostly percussive and wind instruments, but including unusual eastern chromatically tuned sets of gongs, cowbells, etc.). And on top of that, he also draws on the previously used technique of paradox times (in his work *Saturne* from 1978-79), consisting of using common metre and metronomic time to different speeds of articulation, types of development and forms, applying sharp dynamic and harmonic contrasts and, nonetheless, resorting to subtle timbral variations at a micro-structural level and to his usual method of "tuilage" (tilings): "the succession of phrases that layer one on the next, similar to the effect of the various superimposed tiles" (Pasler, 2011: 212) usually applied in roofs.

Tiepolo's amazing fresco doesn't have an explicit (denotative) musical or sonic dimension but it is obvious, at least after Dufourt's pieces, that its complex articulations of form and colour, luminosity, rhythm and spatial tensions share with music some structural features that may be transmuted through the composition of sound spectra. In any case, what Dufourt's spectral pieces *After Tiepolo* expressively show is that music may find sensorial and even structural inspiration from other artistic fields and different perceptive modalities, thus revealing the aesthetic affinities of sonic experience with extra-musical elements.

Janet Cardiff, The Forty Part Motet (2001-…)

The last work that I have chosen, in order to illustrate my claim that sound may be regarded as an intermediate notion and may be experienced as something between the musical and the extra-musical, is not really a musical piece, although it is about the spatialisation and the experience of listening to a specific musical work. It may be considered a piece of "sound art", an expression that has been used more consistently in the last few years, mostly in the context of contemporary visual arts, sculpture, installation, intermedia, and refers to works of art that do not pretend to be music, although they focus on sound, as a medium, as an experience, as a reference to our listening habits, etc[17]. In the beginning of the twenty-first century, the Canadian artist, Janet Cardiff, decided to rework a famous motet from the English renaissance composer Thomas Tallis (1505-1585), *Spem in Alium nunquam habui*, for forty voices.

According to the editor of the score, Thomas Legge, the motet was probably inspired by a performance of mass of 40 voices by Alessandro Striggio in London, in the year of 1567,

[17] The discussion concerning what is and what isn't or even if there is such thing that could be named "sound art" is still ongoing. However, there have been several attempts to "define" or at least describe what it might be (Hegarty, 2007: 167-178; Licht, 2007: 8-71; Voegelin, 2010; Maes & Leman, 2017: 27-40; Licht, 2019: 1-22).

where Tallis might have been present and could have been subsequently encouraged, by close noblemen friends, namely the Earl of Arundel, Henry FitzAlan, and his son-in-law, the Duke of Norfolk, to undertake the challenge of composing a similar work (Tallis, 2008)[18]. FitzAlan had bought the largest renaissance building in England from Mary Tudor, the famous Nonsuch Palace, a fabulous country residence that possessed an octagonal banqueting hall, which suggests the architectural elements that Tallis seemed to incorporate in his work, since the motet was supposed to be sung by eight groups of five singers, and this division would match the shape of the mentioned hall (Figure 3).

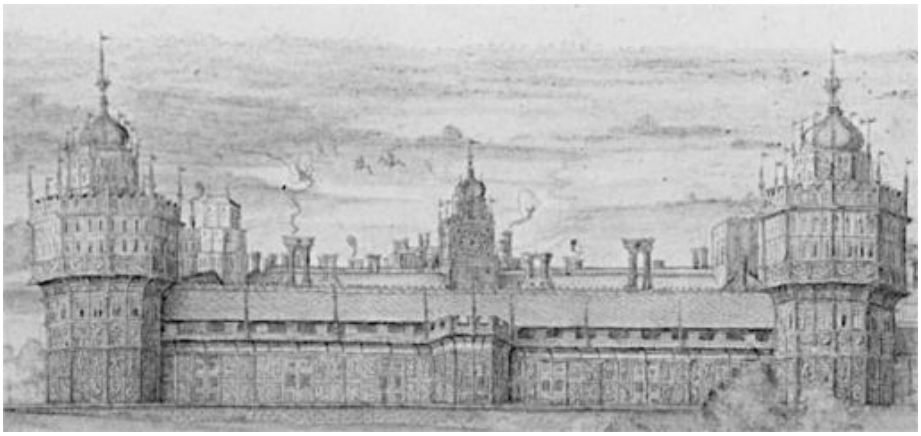

Figure 3. Georg Hoefnagel, Watercolour of the south frontage of Nonsuch Palace [detail] (1568). (Source: Wikimedia Commons)

As it was already mentioned, the Canadian sound artist conceived, at the beginning of the twenty first century, an installation with 40 high-fidelity speakers on stands at roughly head height, in an oval assortment, each emitting the individual voices of the singers of the Salisbury Cathedral Choir in a 14 minute long loop that features the whole motet (for about ten minutes) and some four extra minutes with the voices of the singers clearing their voices, muttering to themselves, chatting idly or moaning about their menial affairs and even excusing themselves to the toilet, voices that could actually be there in the place where the installation stands and the interpretation is being emitted (Albin, 2016). According to the artist's website, she:

want[s] the audience to be able to experience a piece of music from the viewpoint of the singers. Every performer hears a unique mix of the piece of music. Enabling the audience to move throughout the space allows them to be intimately connected with the voices. It also reveals the piece of music as a changing construct. As well [she is] interested in how sound may physically construct a space in a sculptural way and how a viewer may choose a path through this physical yet virtual space (Cardiff, 2001).

What is fascinating and what has probably charmed the artist, thus inspiring her to produce this piece, is the fact that the structural features of this polyphony are also built sculpturally or, if you will, architecturally, inasmuch as it exploits the spatial distribution of the quintet choirs. For instance, if the choirs are arranged circularly and sequentially by number, then the music sort of "rotates" through each choir and at some point reverses the rotation; at another section there are exchanged combinations between choirs in different antiphonal

[18] See also the history of the (re)discovery of Tallis motet during the Victorian era, which somewhat confirms this version of the genesis of the work, in (Cole, 2008: 97).

arrangements, amalgamating the singers in groups of two choirs, allowing new interwoven axes (north, south, east, west; vectorial crosses that could, of course, be interpreted in a symbolic way).

It is thus very interesting to note that even in the sixteenth century we could already find intuitions on extra-musical aspects of sound, such as spatialisation and the possible interconnection between music and other arts, like architecture. So, despite the traditional and linear history of western music, that shows us the progressive building of a tonal and harmonic system until the deconstruction and collapse of tonality and harmonicity with the modernist and avant-gardist composers of the twentieth century, there have been some rare untimely composers and artists with intuitions that anticipated or would inspire contemporary approaches to sound.

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Writing as the Presence of the Past in the Twentieth Century Music

Joseph Delaplace[1]

Abstract. This reflection is based in part on some data from linguistics (Saussure and Chomsky in particular), and partly on the conviction that music is in itself a way of thinking, supported by a symbolic form, the writing. Through some examples, we show how writing, beyond its functions of structuring and fixation of a musical composition, is the underlying thread of collective history (whose premises date back to the neumatic notation), whose traces can be found even in the works stating, in the strongest manner, the radicalness of their break with the past.

Keywords: Sound, Writing, Modernity, Tradition

Writing is an act of historical solidarity. It is the shape in its human intention and thus linked to the great crises of history.
(Roland Barthes)

Introduction. From the tone to the sound: the writing in question

This introductory quotation from Roland Barthes sums up the premise of my thinking. In *Le degré zéro de l'écriture*, Barthes also says: "any written trace precipitates as a chemical element first transparent, innocent and neutral, in which the simple duration gradually shows a past suspended, a cryptography increasingly dense" (1953: 28).

We know that from the mid-twentieth century, the ability to incorporate a work into history, which had been developed by the classical notation, is upset by the now heterogeneous methods of composition. From the emergence of concrete music and the analog electronic music, followed by computer music of the mid-1960s, creators have developed a variety of strategies in order to confer a high level of intellectuality and formalisation for their productions.

But otherwise, Makis Solomos, in his book about music and sound, notes the existence of a "hypertrophy of sound" today, using deliberately the expression "noise pollution" and stating that "music, in particular, turned into giant sound waves, devastating global tsunami for some, universal amniotic fluid and nourishing for others" (2013: 9; author's translation). A number of recent productions, indeed, are making sounds that, despite their diversity, end up back on themselves and reach some kind of aesthetic and historical neutrality, as they fail to go beyond the effect or that of a soothing minimalism, because lacking of a true temporality.

Today, while everyone can be a music maker, and can use processors and softwares to generate and assemble under the most various forms in almost infinite set of sounds, the issue of writing can certainly seem derisory. Is it the prerogative of the past or aesthetic "neo"? Have machines reconstructed in digital form the best of written music, in order to provide us

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with new combinations infinite while exceeding its limits? From these questions, whereas one side, music writing took refuge in essentially reactionary styles, and on the other the *sound arts* have dissolved the subtance of musical time, is born this research.

This is why it is interesting to note how musical notation knew from the beginning of the twentieth century, working in advance with data from new sound worlds (those who threaten the existence of written music few decades later), while maintaining relationship underlying, but important, with the past.

This article will be deployed in two stages, which correspond to our dual premise: first, writing allows, better than any other processform, to articulate thought, sound and form in a tightest way. Second, written music implicitly refers to a thousand-year-old collective knowledge. These two aspects give the work a character of "force field" (Adorno), which is crucial for its inclusion in the history of mankind.

Of language as thought to writing as thought

For the linguistics of Saussure, sound and thought are, in themselves, two amorphous masses; It is language which gives shape to ideas by elaborating units. "Philosophers and linguists have always agreed that, without the use of signs we would be unable to distinguish between two ideas clearly and consistently. Taken by itself, the thought is like a nebula where nothing is necessarily delimited" (Saussure, 1916: 155).

We must be careful not to consider language as an instrument of thought. The latter expresses no idea that is external to it: thought is language, language is thought. Saussure affirms this when he compares the language with a sheet of paper, the thought and sound of which correspond respectively to the two sides. Later Chomsky and Kristeva warn against the instrumentalist conceptions of language and the predominance of its communication function. Chomsky insists on the creative capacities inherent in language itself, an idea that goes back to Descartes and to the cognitive revolution of the eighteenth century, where behaviourism, long afterwards, admits only an incessantly renewed combinatorial process of acquired patterns - on the repetitive model of the machine.

In linguistics, writing is envisaged as a sort of graphic secondarity for practical purposes. It is the sign, the union of a concept and an acoustic image, which takes precedence. This hierarchy was imposed in particular by the Western philosophical culture, on the model of Aristotle, and it implies that it is the spoken language which approaches as closely as possible the meaning, the logos. In this logic, the written signifier "would always be technical and representative. It would have no constituent meaning. This derivation is the very origin of the notion of "signifier" (Derrida, 1967: 22).

However, during the twentieth century, some theorists questioned these assumptions. Derrida reverses the Saussurian perspective, and asserts that Saussure foresaw the importance and functions of writing. Language, in all its components, would always have been a writing.

> *What was driven out of frontiers, the outlawed wanderer of linguistics, never ceased to haunt language as its first and most intimate possibility. Then something is written in the Saussurian discourse, which has never been said and is nothing else than writing itself as the origin of language (Derrida, 1967: 62).*

Derridian grammatology restitutes and thus restores writing as at once more external and more interior to speech: external because writing is no longer a simple representative of the

Saussurian signifier, interior because the word is considered itself as writing. The inexistence of an original language, which would express the world as it were *naturally*, without any mediation, is posited as a preliminary and justification for the fact that language in its entirety has always been already and entirely a writing process.

Such an extension of the concept of writing to the set of signs, Derrida also calls it "archi-writing". And, within this global system, difference is posited as that which pierces writing, rendering it irreducible to any fixed system.

> *Origin of the experience of space and time, this writing of difference, this fabric of the trace allows the difference between space and time to articulate, to appear as such in unity of an experience (of a 'same' lived from a 'same' own body). This joint thus allows a graphic chain ('visual' or 'tactile', 'spatial') to adapt, possibly in a linear fashion, to a spoken chain ('phonic' or 'temporal'). It is from the first possibility of this articulation that we must start (Derrida, 1967: 92).*

The anthropologist Jack Goody unfolds this work of what he calls "The graphic reason", and supports it with a historical tension between written and spoken, which feeds on the fact that as soon as writing emancipates itself from its phonographic function alone, It is suspected of betraying thought. Goody's postulate is that the off-time of writing, by passing from the auditory to the visual domain, not only greatly increases the possibilities of understanding the elements of thought, but authorizes their exploitation, development, As much the possibilities of manipulation of meaning. Thus, writing does not merely reproduce and optimize thought, it transforms it and at the same time transforms the representations of the world.

> *The transition from speech to text has sparked remarkable developments who at first sight can relate to transformations of thought and that comes in part increasing opportunities for formal operations graphical nature (Goody, 1979: 143).*

What musical thought?

The notion of "musical language", for its part, is so common that it has become for many a fact[2]. At the same time, it has often been recalled that music does not mean, or means itself.

Adorno, on the other hand, says that music, like language, says something, "often something human", he adds. With the difference that what is said through music is "precise and hidden" and can not be separated from it. Aiming at "a language devoid of intentions", the music is nevertheless filled of intentions (Adorno, 1956: 3-4). Its position, between a total absence of intention, which would relegate it to the rank of a succession of sonorous stimuli, and an overflow of intentions, which would lead it to mimic the word in an unsuccessful way, is always precarious. At the same time of an absolute precision insofar as it is constituted in a closed system, and as elusive as it is ephemeral, so much the intentions which are deposited in its details vanish at the same time that the form is constituted (Adorno says that "the musical shape is realized against the intentions"), it is at once so close and so far from the language that Adorno affirms that "it is by moving away from language that music realizes its similarity with it" (1956: 8).

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[2] It appeared among composers, musicologists (Messiaen, 1944; Boulez, 1958; 1966: 57-62; Boucourechliev, 1993; Coeurdevey; 1998) and semiologists (Kristeva, [1969] 1981: 305).

More recently, François Nicolas, in his attempt to define, demarcate and justify the existence of what he calls a "Monde-Musique", argues that music is no more a language of feelings than musical score is a language of sounds. But if he gets rid of this question quickly, it is to advance another central proposition, that "music constitutes a thought without constituting a language" (Nicolas, 2014: 13).

This proposal is based on the observation that music is the only art to have endowed with a writing of its own, just as mathematics is the only science to have a specific writing. François Nicolas quotes the mathematician Jacques Hadamard, declaring: "words are totally absent from my mind when I really think" (Nicolas, 2014: 14).

Just as language, according to Saussure, was alone capable of carving in the "amorphous mass" that would be thought without it, music, in order to arrive by differentiating itself from noise and sound, and by organizing itself in Time, needs his writing. In the broader Derridian sense of the term first (archi-writing), namely, a system of difference, applied to music notes (scalar materials) and durations (rhythmic figures) which, in the absence of notation, can be transmitted orally. Then, from the moment a music theory stabilizes, gradually comes what Francois Nicolas calls a "musical writing of music"; his apparent pleonasm shows the growing importance of an autonomy of music, which is the condition for it to develop as a thought in its own right, as well as the abstract character of its constituent entities. But the theoretician goes much further than the finding of a music which is itself signified, by dissociating the note from the sound which it is supposed to represent initially: the note no longer supports transitivity either with the sound generated, or with the musical gesture. This plan of a total abstraction of the elements constituting music is essential in the system of the *Monde-Musique* for the development of a specific type of thought which may be called "musical thought". Such an obsession with autonomy, which justifies the existence of a *Monde-Musique*, is declined at different levels, and seems to project itself into absurd entrenchments: "musical work thinks music"; and "there is then a reflection of music, where reflection refers to a thought of thought, a reflexive thought then. It will be argued that the actor of this musical reflection is always the work, and not the musician: the musical work is not only thought of music but also thought of thought; the musical work is simultaneously musical thought and reflection" (Nicolas, 2014, I: 16).

This sort of "mise en abime" of the autonomy of music confines itself to the stifling of the latter in its own logic. Thus, we will not be as radical as Nicolas, who insists on separating musical thought from its sonorous incarnation as from all corporeal reality. The writing of music cannot economise, in its reality, the dimension of sound, any more than what Adorno calls the intention, as well as the dynamic one of gesture. Since the twentieth century, it has also to compose with materials that exceed solfeggio.

In the field of music, moreover, performance is important because it remains (in the vast majority of cases) the accomplishment of the work. Conversely, writing is the preferred medium of the literary language. Paradoxically, however, "musicology, historically, affirms the primacy of the text, where linguistics asserts the primacy of the signifier" (Lebrave, 2015: 21). The importance of Urtext editions, for example, attests to the rise in power of musical writing, in its historical dimension. The craze for the *original text*, the presence of a fixed and mythical past in writing itself, marks a form of fetishism of the reference writing which, paradoxically, culminates at the time when all the conditions are increasing for an emancipation of music in relation to writing.

Counterpoint: historical category and musical construction force

Saussure said language is "a dress covered with patches made with its own cloth" (1916: 235). Writing "lasts, transmits itself, acts in the absence of speaking subjects. It uses to mark space, by challenging time" (Kristeva, [1969] 1981: 29). In this sense also, writing, as Derrida recalls, is closely linked to historicity, and "before being the object of a history –of a historical science– writing opens the field of History" (Derrida, 1967: 42).

In the field of music, writing has determined a shift towards longer and more elaborate forms. The crucial dimension, in terms of the increasing complexity of musical works, is polyphony, of which we know the rich history.

At a stage in history, when tonal functionality and the associated modes of construction are no longer able to ensure formal cohesion, a composer such as Mahler relies on counterpoint: it produces harmony and ensures the integration of the exteriors elements of symphonic *language* (popular materials, fanfares, etc.). This force, which Mahler manages to endow with sound elements worn out or devalued by means of ancient construction principles, only happens through a writing of the timbre that also anticipates the new structural functions that it takes in the twentieth century. Adorno gives the example of timpani rolls, whose dramatic effect has blunted over time. By entrusting timpani rolls to the bass drum, which is rather close to the timpani but also gets away from it by emitting a much more undifferentiated sound, it confers to him a character of strangeness that revitalizes this tension. "What was convention becomes event. So it is with Mahler of all conventions" (Adorno, 1961: 121). Such a requirement of intelligibility can be found in Schönberg's writing, where counterpoint technically results of the easing of harmonic functionality. The increasing number of the constituent sounds of the agreements having favored the autonomy of each of their internal elements, these seem to call, stratum by stratum, a form of melodic continuation. Schönberg evoked in connection with this overcoming of the agreement by its own components the "instinctual life of sonorities" (Adorno, 1957: 125).

At the foundations of counterpoint in Schönberg's music, a demand for intelligibility that he will never give up, and which requires the unfailing conduct of the voices. "The more complex the composition is and the more it begins from its own impulses, starting from within, and more imperative, as a corrective, is the requirement of clarity of composition" (Adorno, 1957: 127). Nothing must remain inarticulate, and the voices, by clearly positioning themselves in relation to each other, preserve from chaos the musical organism not governed by tonal laws.

The configuration of the thematic elements responded, in this music, to the need for a total construction. There is a point of rupture between classical school and new school in Vienna, because the morphology of the motifs within the classical works had to be adapted to the harmonic patterns in force and by the same constraint to a certain uniformity. In Schönberg's music, "the combination of projecting lines is eminently more difficult and at the same time more striking than the manipulation of simple dissociated basic chords and interpolated intervals" (Adorno, 1957: 131) Counterpoint therefore assumes the functions formerly devolved to the harmonic system. Such a writing approaches in this respect the complex forms of multiple counterpoint, which liberate the texture of harmonic gravity.

These new functions of counterpoint have their historical roots, paradoxically, in Brahms, whose Academicism has often been pointed out; Adorno sees in the intense thematic work of Brahms, which tends towards absolute development, the premises of Schönbergian counterpoint. For the philosopher, Brahms would have played with the new music a role comparable to that of Cézanne for modern painting.

It is rather striking that Webern devoted his Ph.D to Heinrich Isaac, composer of the second half of the fifteenth century. When he slowly composed his *String Quartet Opus 28* (1937-1938), it is nevertheless to another tutelary figure of counterpoint that he explicitly refers: Bach, whose musical cryptogram irrigates the entire series, under the form of 3 groups of 4 notes. This particular configuration induces an identity between the recurrence and the reversal of the series, as well as between its original form and the reversal of the recurrence, these equivalences in terms of succession of intervals guaranteeing an absolute homogeneity of the matrix. The whole melodic substance of the work thus comes from B A C H, in its various presentations.

The formula being composed of two successive minor seconds, genetic program of the quartet can be reduced to the semitone interval. Despite the omnipresence of the canon, it is impossible to seek a form of continuity of perception often associated with counterpoint in this score. Webern works in the pointillist way that marks his last works, sculpting very precisely a symmetry based on concise gestures that completely reconfigure the space-time of the string quartet. With the *Variations of opus 27*, for piano, and *opus 30*, for orchestra, this quartet is one of Webern's scores where the counterpoint is the most systematized, stripped and fully controlled. The composer constantly refers to tradition (*scherzo*, variation, fugue) while radically transcending these models of writing and form.

In the early 1960s, a composer like Ligeti also turned to polyphony, rearranging it by saturating it to synthesize in the instrumental and vocal domain the experiments made at the Cologne studio with electronic sounds. In order to avoid both the sound discontinuity resulting from the serial procedures and the lack of precision proper to a global approach to sound, he sets out to work in a very specific way: to dissolve any audible rhythm or interval, in favor of a music where the voices are so finely intertwined that one can only have an overall perception, a music where pardoxically it is the very precise elaboration of the detail which makes the detail disappear during the listen.

By writing, and by activating a subcutaneous network of relations with the past, Ligeti manages to fit into a modernity that puts the question of sound at the center of his preoccupations. But he does so without compromising on the question of structure or on the question of writing. Two precisions: the term modernity here is not limited to the after 1945 but refers to the broad current that has its roots in the nineteenth century. The subcutaneous term, for its part, emphasizes a relation to the past which does not manifest itself externally, Ligeti having no acquaintance with any "neo" current, but which is rather a matter of assimilation Internal, the allusion, even the aura.

References intersect and invest several levels of writing. *Lontano* (1968), for example, is composed with

> *a conventional late-Romantic [orchestra] with no percussion or keyboards; the only unusual instrument is a (optional) contrabass clarinet. And though the score looks quite unlike anything from the nineteenth century, the orchestration is, deliberately, full of allusions to the Romantic era, and to Bruckner in particular. The large number of staves required for the score has more to do with the multiple divisi found in Debussy and Richard Strauss than with the mass effects of Atmosphères. At times the orchestra functions as a massive chamber orchestra (Toop, 1999: 117).*

The relation to Mahler belongs to a form of aura in that Ligeti does not concretely refer to the Viennese, but assimilates both the sense of the gap proper to him and a certain conception of spatial sound. Mahler's critical questioning of inheritance was evident in the orchestration, which makes Ligeti say that in *Kindertotenlieder*'s author "the [historical] perspectives are

confused with the spatial perspectives. His music sometimes appears as if one were observing it through a telescope, at a great distance" (Ligeti, 1974a: 7). And when asked about *Lontano*, Ligeti describes precisely a passage of his work in which this sort of illusion of depth is looming. This begins with the letter U of the score, measure 112, with an aggregate consisting of a tone superimposed on a major third, which stretches in time. What passes through this material causes a spatial association, "a very progressive movement in the deaf and grave regions [which] suddenly clears up as if the music was pierced by light from behind" (Ligeti, 1974b). The movement continues to the lower strings, while the other instruments begin a new process, characterized by its ascending direction and a crescendo. "There is a clarification, always growing, the music seems to shine, radiate" (Ligeti, 1974b: 115). This progression culminates with a D#, which concentrates in him the accumulated clarity, and "suddenly opens up some abyss, an enormous distance, a tearing through the music" (Ligeti, 1974b: 115).

The convergence of the preoccupations of composers such as Ligeti, Penderecki, Xenakis and others towards the notion of texture, just before 1960, sends us back, in a certain way, to the question of language through the metaphor of weaving.

Sound work in musical writing in the early twentieth century

In Debussy's music, it is not the category of polyphony which is at the center of writing, but rather that of the timbre, in the spectral sense of the term, no longer a timbre resulting from instrumental alloys (even if this dimension is not absent, of course, from his music), but "the writing of the sonorous phenomenon as a timbre"(Boucourechliev, 1998: 32). For example, in the *Preludes* for piano, where, in a homogeneous and *monochrome* timbre, Debussy patiently sculpts the sound plans, towards a global timbre whose evolution is due to the degree of fusion or differentiation between its internal components. The mobility and interchangeability of these plans, which sometimes pass through all or part of the register at hand, contribute to the interference of the benchmarks. The first element of *Feux d'artifice*, for example, consists of a sequence of six notes in equal values, played in the same register, the succession of two portions of differentiated ranges, one ascending, the other descending.

But the speed of execution (triplets of triple eighths) and the systematic repetition of the material transform perception, and it is no longer notes that are heard, nor a material of the *horizontal* type, but a small cluster in median register (saturated chromatic space between F and B*b*), a cluster moving, swarming, suspended. The mobility and interchangeability of these plans, which sometimes pass through all or part of the register, contribute to the interchangeability of the sonic layers. In the case of *Voiles*, a single basic material, the whole tone scale, is superimposed on itself, Debussy simultaneously materializing a paradoxical object (tone scale in thirds, *spelled* in both sharps and flats) Its augmented retrograde (tone range slower, in the middle register), and its harmonic base (B*b* repeated on the bass), and these three strata sliding relative to each other in the mechanism of their repetitions. The median plane then advances imperceptibly towards the acute register, and the final part of the prelude has its space redistributed by this translation.

Beyond the "Impressionist" stereotypes of which he has long been attached (blur, evanescence), Debussy's music, and this is a point of convergence with the functions and stakes of Schönberg's counterpoint, is "the place of exactness and clarity the most demanding" (Boucourechliev, 1998: 12). In the same way, Debussy shares with Webern a concentration on the moment which, if it is not expressed in the same way in the two

composers, results in both cases from a refusal of development which opens at the time of contemplation and to the work of sound. Boucourechliev points out in the two creators "a secret conjunction in that poetics of the instant which is common to them, in a new conception of rhetoric too, which excludes development, as well as in the abandonment of all 'interstitial tissue', that is to say of all that is secondary" (Boucourechliev, 1998: 18).

It should also be remembered that Varèse, at the end of the 1920s, already thought of music as "organized sound", until he stopped writing a few years later, waiting for technology able to work directly the sound; nurturing himself with ancient music throughout his life, Varèse nevertheless developed an *energetic* conception of the musical form that is entirely personal to him, and which is long incarnated in traditional writing. In *Deserts*, projections of sounds and complex sounds alternate more and more with the repetition of pivot intervals that mark the space of the partitions, and with much calmer zones that allow the form to breathe. At the beginning of the orchestral part, the irregular but inescapable return of the reference interval anticipates the paradoxical notion of "blurry periodicity", which will be deployed about twenty years later in the spectral works of Gérard Grisey, while the work with the fifth and its deformations in the form of a triton still evokes certain compositions of Debussy. The writing of Varese thus affirms its present, doubly stretched towards the past and the future.

Between overdetermination and indeterminacy: challenges of musical writing in the second half of the twentieth century

Finally, the creative approach of Brian Ferneyhough seems to me to reconcile several qualities peculiar to the sometimes divergent orientations of the mid-twentieth century, all placing writing at the heart of the process and developing a subliminal relationship to tradition. His music is characterized by:

- a strong demand for structuring and discursive;
- an exploration of boundary areas between sound and noise;
- gestural dimension that not only is in the composition, but requires an interpretive work ensuring the player a leading role;
- writing that pushes the interpreter to its limits in terms of technicality and virtuosity.

One of the fundamental aspects of this music is therefore the central place of writing, which re-emphasizes certain schemes of modernity. "The notation has, for Ferneyhough, ontological value, it is order and system" (Deliège, 2003: 803). However, as far as interpretation is concerned, the extreme density of the notation forbids the musician to consider the score as strictly prescriptive. Such an attitude would stifle the work in a short time. Hyper complexity, unlike the cliché of the omnipotence of writing, is therefore likely to open a space of work and freedom to the interpreter. At first dominated by writing, the instrumentalist gradually frees himself "by selecting, without disrupting the internal order, a formulation of the score, which becomes a version of the work" (Deliège, 2003: 804). Thus, a form of interpretative flexibility arises from the overdetermination of the composition. However, we know that a good performance of this music can only be done under high tension.

Although ultramodernist, Ferneyhough more readily refers to an english tradition including composers such as Tallis and Dunstable than to his contemporaries. Célestin Deliège, he compares it to "a Charles Ives obsessed with coherence and constructivist homogeneity" (2003: 801). Ferneyhough wants, from his writing, to give substance to his music, complexity

tending towards activity, gesture, figure, an expressivity whose incandescence probably equal to certain pages of Schönberg and Berg.

Ferneyhough *Quartet No. 4* also presents a very well-assumed report to Schönberg's second quartet, adding a voice to the four string instruments in two of the four movements, just like his predecessor. Echoing the breaking point of this Schönbergian gesture in the history of music, especially the entry of the voice in *Litanei*, Ferneyhough's work also opens up new possibilities for the composer in the field of relations between text, voice and music.

Conclusion

This article is not intended to take a stand for traditional musical writing against sound and its emancipation, or to advocate some tendency to *return* to which the present day suffers quite ideologically. Our reflections aim rather to take a position for a writing with sound, gesture, figure, and to distrust a sound that, without writing, does not inscribe its historicity and pain to unfold itself as musical work.

Some musical currents call themselves experimental, sometimes scholarly, but suppress all writing without questioning what this implies. If, as we have said, certain schemes of a writing survive the absence of it, if it is possible to imagine new notations, if the maintenance of a mode of thought and structuring written music can be found in an intellectuality manifested in various ways, as the electronic musicians of the 1950s showed us, it is illusory to seek to develop a true musical thought without the mediation of a writing.

Sound may indeed exist, unfold, and agglomerate into a definite temporal form; but, just as Saussure has shown that ideas in the human being can exist only in language, we affirm that thought, in music, can be unfolded only through the medium of writing. What we mean by musical thought is an articulation of time that can only be constructed paradoxically by freeing itself from the chronometric and linear duration.

For this reason, an improvisation, no matter how brilliant, can not claim to be a musical thought. The improviser repeats and combines a number of schemes, sometimes very successfully. But fundamentally it is the principle of reflex. What we call musical thought is another thing because it exceeds the immediate possibilities of the human brain in terms of layout, transformation, mutations, and the engendering of materials.

What about the brilliant improvisations of Johann Sebastian Bach on the “royal theme”, for example? We reply that the master did not improvise the whole of his *Musical Offering*, on the one hand, and on the other hand that he is so imbued with counterpoint that he has developed extraordinary abilities to imagine in real time counterpointical structures. But to continue the work, he places himself at his table and takes his pen. It is also often said that Mozart had only to put his works on paper, the mental representation being already complete. It is impossible to verify such an assertion, but we can be sure that the composer actually thought of his works, whose architecture and materials had already to be partly arranged mentally. But once again, writing defines the final generation of the work, the whole of the articulation of materials, and the processes of development or variation.

Finally, we can add that Bach and Mozart had an absolutely stable tone system, which pre-organized the entire musical space-time, thus facilitating mental preparation of their works. Within an atonal space, the use of writing as musical thought is all the more necessary because, on the one hand, there is no pre-established master plan, and on the other hand it carries within it the link to the tradition that allows the work to become a part of its history.

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Long Term Tendencies in Musical And Organological Developments: Archetypes, Models And Essential Mixed Cases

Martin Laliberté[1]

Abstract. A proposal of theoretical organology could shed some light on the multiplicity of instrumental forms and variants, both acoustic and electroacoustic or digital. Indeed, a careful study of the evolution of music and its instruments brings forward some very long-term tendencies that attract instruments towards certain specific tendencies. The *voice* has long been known as such a model but one can also demonstrate that an idealised *percussion* is also very active. Moreover, they create together a dynamic space mixing features of both archetypes, thus allowing ever-renewed instances. In this sense, the *voice* and the *percussion* truly achieve an active continuity of the past in the present.

Keywords: Musical Archetypes; Models; Long-Term Historical Trends; Instruments; Musical Aesthetics.

Introduction

I can add colors to the chameleon,
Change shapes with Proteus for advantages,
And set the murderous Machiavel to school.
Can I do this, and cannot get a crown?
Tut, were it farther off, I'll pluck it down.[2]

Why do musical instrument change and yet remain somehow the same? What do we mean when we "improve" an instrument? Improve what compared to what aspect of music? To contribute to the theme of this book from a theoretical organology perspective, I propose to develop on two levels.

The first is that one can show how under the multiplicity of aspects, a few musical and instrumental tendencies are active in truth, for instance the tendency of music and of instruments to behave like perfected voices or ideal percussions, or, more usually, like complex mixtures of those two archetypes. Second, those tendencies may also explain in part why so many musical tools share similar traits over very long periods of time or to shed some light on the notion of "improvement" of musical instruments or even why new digital musical tools we are still so much linked to the past forms. Surprisingly a vast quantity of today's musical software and hardware nowadays try to recreate past analog equipment (synthesizer,

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[2] William Shakespeare, *Henry VI,* Part Three, Act III, Scene ii.

pedals and effects…), as if we had not really moved on since 1978. There is certainly more to this tendency than just a commercial push from the musical industry or nostalgia. Therefore, we must study those phenomena in depth.

This paper will proceed in two parts: the first will establish a few preleminary elements and the second will discuss the dynamic models underlying the evolution of music and musical instruments.

A state if crisis in 1900

In vain, though by their powerful Art they bind
Volatile Hermes, and call up unbound
In various shapes old Proteus from the Sea,
Drain'd through a Limbec to his native form.[3]

In a previous paper, soon to be published in Lisbon (Gomes-Ribeiro), I discussed the preliminary conditions that saw the development of new musical technologies as a solution to the musical crises of 1900. Allow me to present again one of the figures (Figure 1):

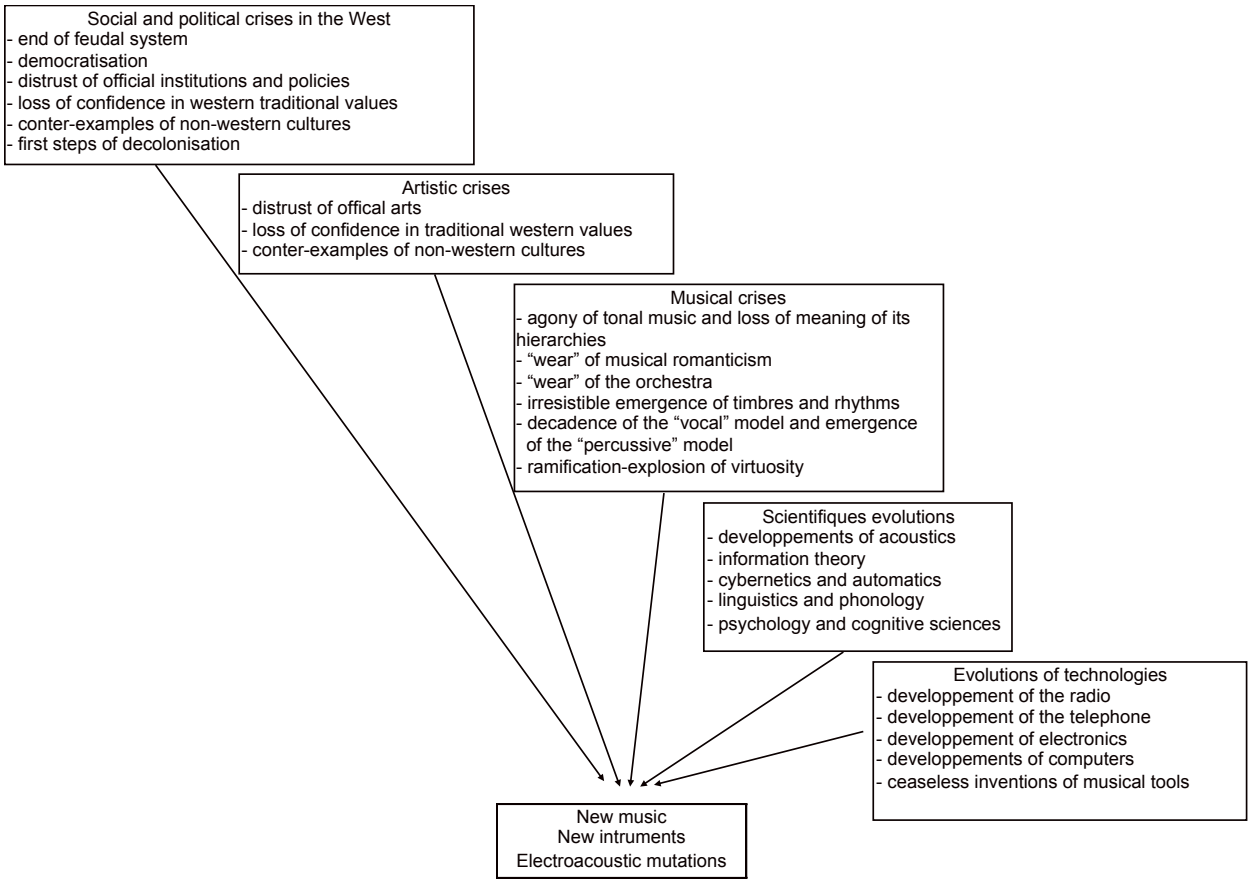

Figure 1. Around 1900, a state of crisis leading to new music

[3] John Milton, *Paradise Lost*, III.603-606. The "limbec" is now known as an alembic.

This diagram presents the many factors that converge to render several mutations necessary as answers to the musical crises left by Post-Romanticism and the state of Europe around 1900. As we can see, the causes of crisis were many and the solutions had to be rather radical, as can attest the work of Debussy, Ravel, Stravinsky, Schönberg or Varèse and their impressively creative descendants.

On of the comments in the third "bubble" above allows further developments that correspond exactly the topic of this conference. Indeed, the discussion of the "archetypes" that I propose acts exactly as a case of the presence of the past in modern and contemporary situations. As we will see, Western musical culture moves between a traditional *vocal* model and a *percussive* one, creating a dynamic *mixed* field, ever changing but also ever self-similar, just as the old Proteus can take many forms but keeps his true identity despite all his different appearances[4].

Between the vocal and the percussive models

Since 1994, I have built a series of tools to shed some operative light on the sometimes bewildering variations on the musical field and of its technologies, with the hypothesis that somehow there is a perceivable sense underlying those many manifestations (Laliberté, 1994, 2005). As I sketched above, I propose that music and musical instruments act and have been acting for a very long time in a dynamic field bordered by two main models: the *vocal* and the *percussive* "archetypes"[5].

Why this traditional vocabulary to describe a modern dynamic model?

Obviously, there is something Neo-Platonic at work here, but with some clear limits, as we will see. Also, the emergence of those archetypes involves a mechanism of the mind that resonates with some of C. F. Jung's proposals (Laliberté, 2005: 12-32). Yet, at the same time, those traditions fall a bit short of the real musical situations and the mathematical notions of asymptotes or of physical attractors seem more suited to describe them.

A historic lexical discussion on the term "archetype"[6] could be held at this point but space is limited. I propose instead to the reader to refresh her or his memory by looking up at the term "archetype" and its various meanings as well as its nuances from "prototype" and "stereotype"[7]. After the following discussion, the nuances should be clearer.

To plunge straight ahead, let us contemplate the two main signposts in the proposed dynamic mixed field.

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[4] I wrote a cycle of compositions, as well as a part of my PhD dissertation in echo of this myth.

[5] This point of view was influenced by Leroi-Gourhan (1964) and Schaeffner (1980).

[6] A research group under the direction of Jacopo Baboni-Schillingi to which I contribute has put together a video playlist of interviews on this topic: "Arkhetupon" URL: https://www.youtube.com/playlist?list=PL3VAZeR9dj78qSUXhawOHzz0u7VsExKbg.

[7] Wikipedia is well suited as a starting point for this lexical task, as well as a philosophical dictionary. In this article, I use this easy access reference only in the case when the articles are worth mentioning.

The vocal archetype

It should not surprise many to state that Western music has long had a strong tendency to imitate the sung voice. Therefore, let's consider its characteristics and devise an idealised version as an archetype. Here is a time *vs.* sound pressure image of the vowel [u] sung by a mezzo-soprano (Figure 2).

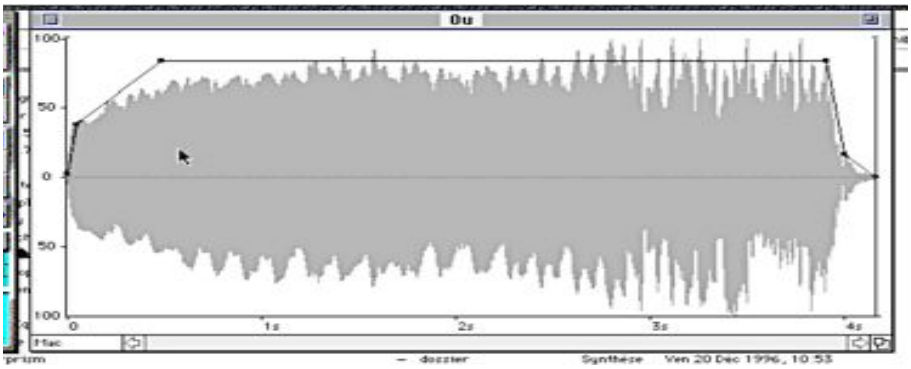

Figure 2. The sung vowel [u]

The top line shows the tendency of this sound toward continuity. Indeed, the human voice is characterised by its capacity, within the limits of the breath, to hold a sound in place with a clear pitch, stable intensity and precise vowel. Most importantly, it is also able to change in a continuous way its various sonic parameters: a voice can slide continuously from the low register to the high, swell from a *ppp* to a *fff* and back and change smoothly from any vowel to another, such as in the famous "wah-wah" effect.

Therefore, the vocal archetype implies vowel-like sounds, harmonicity (defined pitch), a sustained dynamic envelope and the possibility of rich and continuous sonic variations. As we all know, with those possibilities, the voice can create music of pitches, dynamic phrasings and moving colours. Vocal music is of melodies developed over time in a "horizontal" manner, if one uses the music score as a model. Those characteristics become an archetype when one takes away the limit of the breath duration: in many cases a voice becomes ideal when time and breath are no more a problem. The "eternity" of a well-sung Gregorian chant could illustrate this point[8], or a monodic chant accompanied by a drone[9]. In this case, the never tiring instrumental drone materialises the tendency of the archetype towards long durations and horizontality.

This model obviously also influences instrumental music in many ways. As is well known again, instrumental music first started by the transcription of vocal music, such as the Renaissance part-songs published by Ballard, before finding ever increasing idiomatic ways. Most musical treatises (Veilhan, 1977; Cohen-Levinas, 1990) insist on the necessity for instruments to imitate the voice, and not only in the Western cultures[10].

There is, however, a major difference of my proposal with purely Platonic views. In my analysis, if one pushes too far the music or instrument towards the *vocal,* one encounters a limit: an eternal sinusoidal sound, ever static and stable, is the *epitome* of the vocal model.

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[8] In the conference, I used a Gregorian *Ave Maria*.

[9] Such as Hildegard's *Columba aspexit*.

[10] In the conference this proposed universality was illustrated by sitar music form Northern India and by *Ney* flute music from Iran with its complementary *Zarb* accompaniment.

The musical uses of this are rather limited[11]. Thus, as we will see, music usually falls a bit short of the limit and keeps some part of the anti-model, in order to conserve some sonic and musical richness. For this reason, the Platonic Ideal does not seem to work here: the vocal archetype behaves more like a mathematical limit or an asymptote.

To go further, let us consider the complementary point of view.

The *percussive* archetype

This second model is the true originality, with the "mixed" field[12] of my proposal. This archetype is totally opposite to the first one: obviously, it is a complementary idealisation of the musical body gestures, mostly of the hand striking some object or resonant cavity (Figure 3):

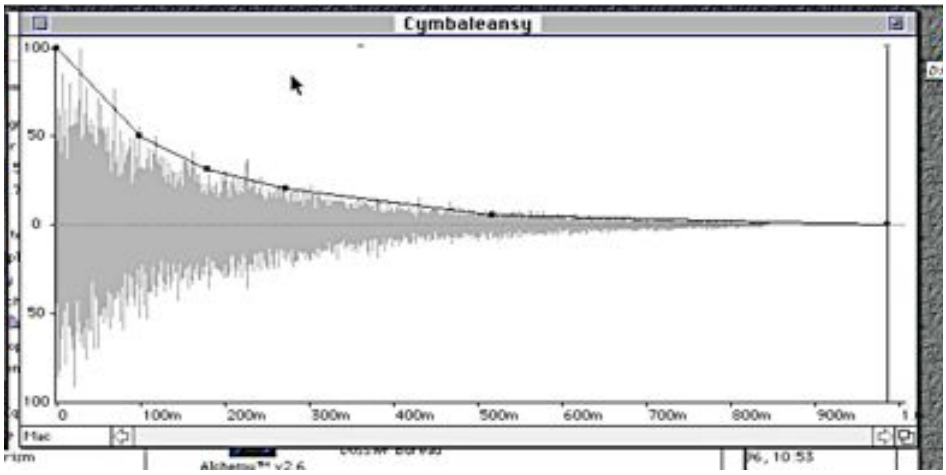

Figure 3. A percussive sound

The time *vs.* pressure here shows a resonant sonic shape, a percussive sound, with the characteristic decaying envelope drawn above[13]. The second archetype derived from the gesture and its characteristic resonant sound has all the complementary qualities to the first model. It favours the discontinuous in all dimensions: consonants-like sounds, resonant (non-sustained) dynamic envelopes, discrete pitch spaces and scales, singular colourful moments rather than temporal developments, simultaneous or "vertical" appreciation rather than "horizontal". Since most percussive sounds are inhamonic or noisy, the *percussive* archetype favours those sound qualities. Because *percussive* sounds are rather singular and unique, they tend to reach musical complexity through the collective accumulation of sounds or instruments, the orchestral (groups of drums, wide variety of sounds). The sonic and musical complexity of *Ionisation* by Varèse or the many tones of a pair of Indian tabla demonstration would perfectly illustrate this archetype at this point. The *percussive* model does benefit too much either from its limit: a paradoxically continuous white noise is the result of a perpetually changing sound. Most musical situations necessitate a less noisy instance,

[11] La Monte Young came perhaps the closest with his famous *Drift Studies* of 1968.

[12] See *infra*.

[13] A long and complex cymbal or tam-tam sound could well illustrate this point.

although some interesting case comes very close[14]. Therefore, the percussive model cannot either be a Platonic Ideal but just a strong tendency towards which music and instruments tend to go.

To develop the complementarity of the archetypes in a synthetic manner lets us group those characteristics in one table (Table 1):

Characteristics	Voice	Percussion
Origins	Speech. Homo sapiens	Gesture. Homo faber
Body part	Head, throat, breath.	Belly, thorax, and hand.
Form of intelligence	Abstraction, ideal. Reason and deductions	Intelligence of matter. Reason and induction
Form of emotion	Individual subjectivity and emotion.	Collective emotion, fusion in the mass
World	Human leaning towards the super-human (ascetic)	Non-human leaning towards the human (quasi-living machines)
Social domain	Individual or solitary.	Collective.
Tendency	Apollinian-dionysiac.	Dionysiac-Apollonian.
Sonic ideal	Purity.	Complexity.
Acoustic form	Sustained sound	Percussive (resonant) sound
Type of sound	Harmonic (Schaefferian "masses simples")	Inharmonic/fuzzy/sliding (masses complexes)
Analogy with language	Vowel	Consonant
Musical forms	Thematicism of notes and motifs. Rhapsodies, improvisations on notes. Developments of figures and motifs. Logical deductions (or text related forms: verse-chorus…)	Non-Thematicism. Repetitions-variations. Development of rhythms and timbre (dance music)
Density	Linearity/ individual voices	Mass effects. Global impact
Dominant	Melody	Timbre and rhythm
Style of writing	Line/counterpoint. Expressive phrasing	Harmony
Ideal orchestration	Solo, a Capella	Ensemble or orchestra
Complexity attained by	Ornamentation	Augmentation of mass
Conception of time	Limited by real breath and body but leans towards continuum (pitch, time, dynamics, timbre, etc.)	Unlimited (with machines). Favours the discrete
Perception	Diachronic/historic	Synchronic/synthetic
Technology	Analogic	Digital
Synthesis paradigm	Subtractive synthesis. Harmonic source/filters models	Non-linear synthesis and physical modeling. Inharmonic source/filters models

Table 1 Complementarities of the archetypes

[14] One may think of Risset's Sud (1984) as a musically interesting use of noises. This article is dedicated to his fond memory.

This table and a general impression will have to suffice for this paper: a complete discussion of those oppositions would prevent us to discuss a more important feature of this proposal (Laliberté, 1994).

The dynamic *mixed* space

Music is a mixed (…)
To accept the mixed is to recognise that nothing in the world
is reducible to a structure, a unique model,
that are only constructions by which
we describe properties of objects
(Molino, 1988: 9, my translation).

Indeed, one could gather from the table that I propose here a traditional dualistic vision. It is not the case: there could even be more archetypes involved. Like I stated above, the complementarities of the archetypes, precisely because the limits may not be reached, generates instead a rich dynamic field where the real musical and instrumental cases evolve and confront themselves. One could evoke here the Platonic "mixed" but again, this proposal is not quite at unison: for the philosopher, the mixed is a lessening of the Ideal, a "sublunary garbling" of the pure forms (Laliberté, 2005: 26-27) for the references in Plato and philosophical details). In my opinion, greatly influenced by Jean Molino (1998) in this regard, the "mixed" is instead a better version than the pure forms: as I suggested earlier, in order to be more musical, the specific cases need to partake in both archetypes, to be mixed cases between the vocal and the percussive. Real music truly happens in the complex mixed domain, between the vocal "crystal" and the percussive "smoke", to recall Atlan's work (1986). A colourful modern orchestra needs both voice-like sustained instruments and percussion instruments.

In short, the complete proposal that I make is that different attractors or archetypes create a mixed complex dynamic space. The variants of musical instruments evolve in this space over time, between the main asymptotes. I would also go as far as saying that those tendencies influence not only the instruments but also music itself.

From the instruments to music: some *mixed* examples

To demonstrate this, let us now put the models to work, to show their many uses. First and obviously, to reach its full expressive and communicative potential, the real sung voice needs both vowels and consonants (Figure 4):

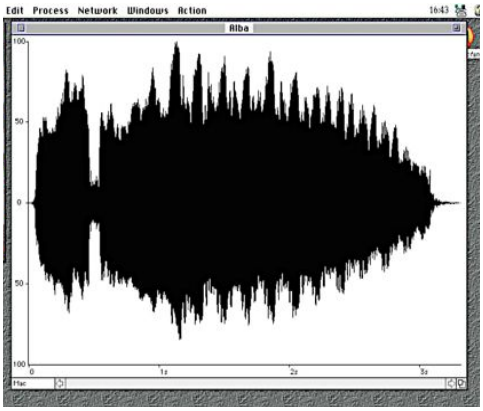

Figure 4. A sung word, "Alba"[15], articulating vowels with consonants

In a real voice, the sonic continuity of the vowel is cut by the articulation of the consonants and the need to breathe. Therefore, a real voice does not quite reach the *vocal* limit and retains some parts of the *percussive* archetype. For this reason, when writing about the archetypes, the italics are used to better distinguish them from real instances of voices or percussion instruments.

Second example, the musical instruments allow a more complex discussion because they evolve considerably over space and time, strongly depending on musical aesthetics and available technologies. For instance, here is the evolution of some instruments of the guitar family. In this example, time flows from the top to the bottom (Figure 5):

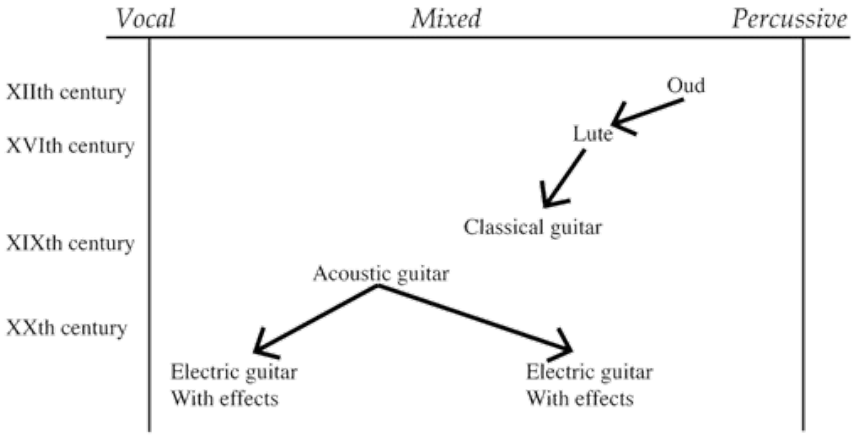

Figure 5. Vocalisation and Percussification of guitars

As is well known[16], the guitar derives for the Middle eastern lutes, close to the actual *oud.* This instrument[17], rather small and with rather low string tension possess a dry sonority with a strong attack accented by the use of a stiff plectrum. This brings the instrument towards the percussion. However, it also has a smooth neck, harmonic spectrum and definite pitches and plays mostly melodic music: these partake in the vocal domain. The oud clearly is a mixed instrument but a bit more towards the *percussion* than other guitars. After the Crusades, it became European and changed shape, becoming the lute. The bigger body, increased string

[15] The main protagonist from my opera of the same name.

[16] See "Oud", "Lute", "Guitar" in en.wikipedia.org. Retrieved in January 2017. Most organological notices are of good quality in this encyclopedia.

[17] One could listen here to Egyptian classical music with oud solos.

tension and softer finger attacks allowed a more vocal nature, reinforced by the vocal repertory often transcribed for lute at the Renaissance[18]. However, it also acquired frets, discretizing the pitches; this is a *percussive* microevolution in an overall *vocal* tendency. In the XIXth century, the newer guitar was "improved" by Tarréga with a big body, bigger and tenser strings, giving a quite *singing* instruments, as can attest the romantic repertory for "classical" guitar, as Fernando Sor's compositions could demonstrate. I do suggest here that transformations of musical instruments are felt as "improvements" when they allow a clearer expression of one of the archetypical characteristics. In this case, Tarréga's guitar is more *vocal* than its predecessors. The folk "acoustic" guitar with its steel strings and very high tension, as well as its bigger body, stiffer bracing and such, has acquired a louder and brighter sound and the possibility of much longer notes, clearly *vocal* in nature[19]. To finish this study, the electric guitar of the 1940-60 fully develops the *vocality* of the instrument, for instance in the bebop horn-like jazz guitar of Charlie Christian. If one adds also the amplification and various tone pedals, such as very loud amplifications and feedback, giving an infinite sustain, the distortion giving a brighter vowel sound or the wah-wah allowing vocalic modulations, Jimi Hendrix's guitar truly attains the *vocal* domain. However, if one also considers the many Inharmonic tones and noises also possible after 1966, the mature electric guitar becomes a "wild beast", allowing at times a wide variety of *percussive* sounds[20]. Thus, the modern electric guitar becomes both more *vocal* and more *percussive*, when the musical need be[21].

The study of the organ permits some more interesting nuances (Figure 6):

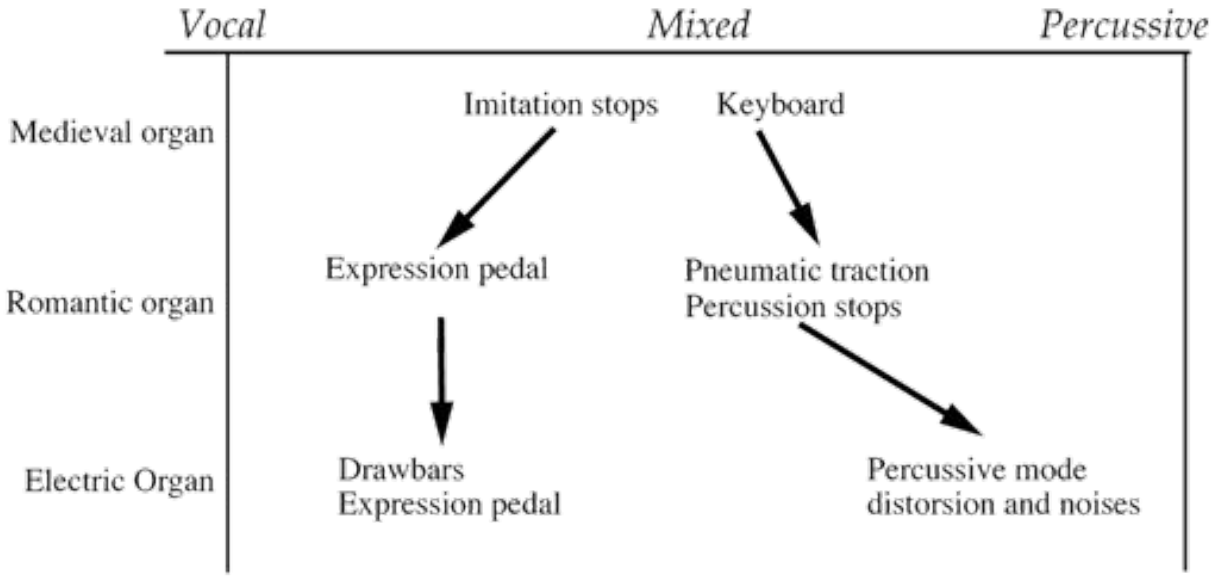

Figure 6. Percussification and vocalisation of organs

We notice here that certain aspects of the organ are *vocal*: registers (stops) imitating known acoustic instruments, including the human voice, the romantic expression pedal (volume) or

[18] For instance Ballard's lute-version of *Sermisy*'s part-song Je n'ai point plus d'affection.

[19] Listen to Django Reinhardt's ballads, *Nuages* for instance.

[20] One can also perceive a percussive quality in the many forms of "rhythm" guitars and chitarra battente with metal strings since the Renaissance.

[21] Jimi's famous improvisation at Woodstock over the Star-Spangled Banner in 1969 puts all those characteristics to a great use.

the drawbars of electric organs. Others give a *percussive* quality: the keyboard discretizing the pitch continuum, pneumatic traction, percussive registers in theater organs or various percussive or noisy effects in electric organs. Again, the evolution of this instrument has a double tendency.

As we see, the archetypes allow some detailed analyses of various musical situations. Here are two sonic palettes for lyrical voice (Figures 7 and 8):

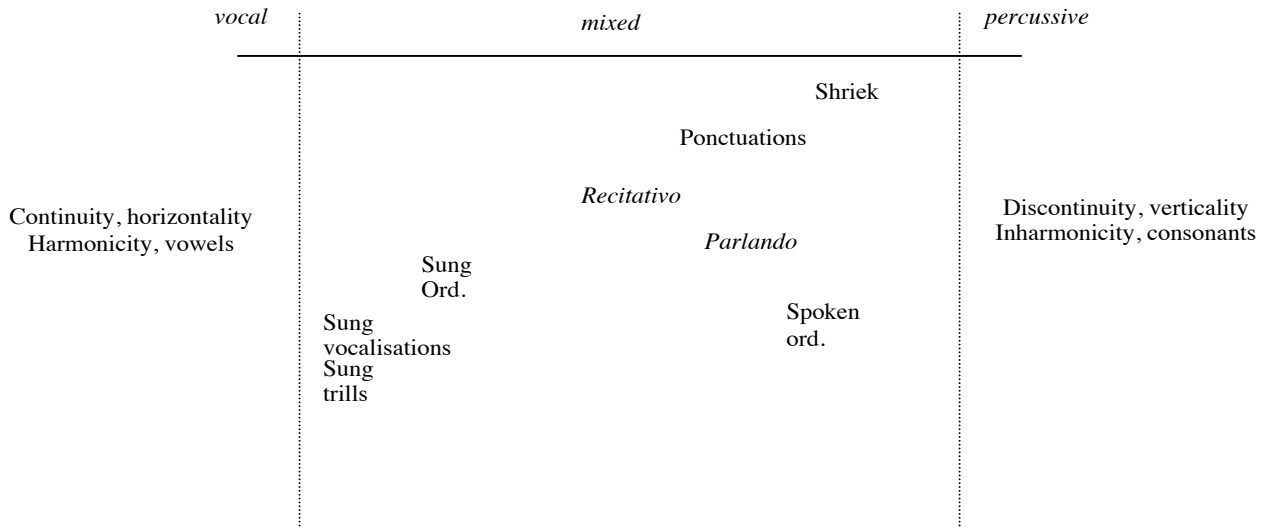

Figure 7. The lyrical palette in romantic opera

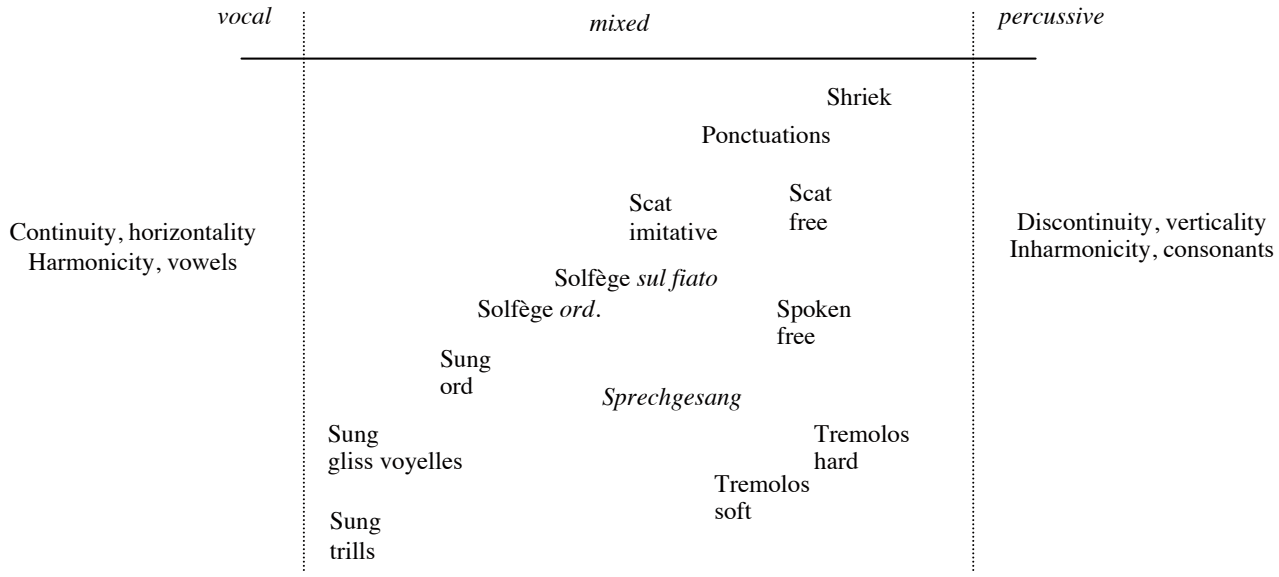

Figure 8. Berio's vocal palette in Sinfonia (1968)

Not only do we see a diversification of the colour palette between the newer and the older forms of music but also, we can notice an increased weight towards the percussive side. This is most characteristic of the evolution of Western music since 1900.

I wrote in figure 1 that the vocal model was "decadent", had become overused and clichéd. Indeed, I would argue strongly that modern and contemporary Western music has known a profound percussive mutation since 1900. And this is not only because real percussion instruments have been used increasingly since then. For which reason as this been the case, anyway? The matter is not invention or discovery of new instruments but rather the reason why they had *a strong* influence on music. Percussions have always been around in Europe, at least on the fringes of "high level" music, but it is an aesthetic mutation that rendered those instruments *relevant* after 1900. As can be easily shown, musical interest has shifted for a domination of the musical note, an almost pure *vocal* attractor, to timbre and rhythm, both signatures of the *percussive* model. Starting around 1800 and increasing very strongly after the demise of the tonal tradition, music has much diversified its center of interest. Since the great symphonists, the composers have shifted more and more their curiosity from the notes towards the timbre, rhythms and overall "sound"[22].

It is very clear from Debussy, Stravinsky and Schönberg onward, the musical crisis of 1900 was mostly a crisis of the *vocal* model. The solution was found in a major shift of paradigm towards the *percussive* archetype[23]. Western music has thus re-joined many other musical cultures (African, Asian…) in considering sound as a major dimension of music. And sound is mostly a *percussive* trait in my analyses. This *Percussification* of music itself as a remedy of the overuse and fatigue of the *vocal* archetype explains the need and success of proper percussion instruments but also of many musical types of writing: serial pointillism, repetition-based music, spectral music focusing on timbre, sound and ambiance music.

The same arguments apply to electronic and digital devices: *musique concrète*, electronic and computer music emerged precisely because music has changed towards the *percussion.* As a direct sign of this evolution, it seems to me remarkable that a vast majority of significant composers of the 1945-1970 period, from Varèse and Messiaen to the spectral school, by the way of the repetitive and minimalists composers and the serialists and post-serialists, have used the electroacoustic or digital studio. This represents a clear shift of the creative forces, the pages of *Die Reihe,* or the first writings of Boulez, Stockhausen, Berio, and Babbitt in *Perspective of New Music* are most eloquent in this regard (Boulez 1962: 205-221 and 285-286; 1957; 1959; Stockhausen, 1988). Again, the fundamental electroacoustic mutation of music is a direct result of the archetypical evolution (Schaeffer, 1969; Vaggione, 1995). Thus, the newest, most avant-garde music often brings forth a very old musical archetype, the *percussion*.

A further nuance must be added here. This remarkable increase of influence of the *percussion* is not necessarily accompanied by a lessening of the *voice.* In fact, the musical and technological evolutions after 1900 also allowed a renewal of the *vocal* archetype. For instance, the Theremin*,* characteristically called *aethervox* by Lev Thermen, or its sibling *ondes musicales* of Maurice Martenot, are both rather[24] clear new *vocal* instances rendered possible by musical electricity after 1920. There is also a clear *vocal* aspect in the analog synthesizer, say Moog's or Buchla's in the 1960's. And again, as we saw, the electric guitar concludes the characteristic *vocal* evolution of its family. One may generalise this situation: I could demonstrate (Laliberté, 1994) that each major aesthetic evolution or musical turning

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[22] The idea here is that more than the former notion of "timbre", now considered too parametric and analytical, "sound" is a holistic globalising point of view (Solomos, 2013).

[23] Even if a bit paradoxically with dodecaphonic and serial music, both in principle vocal in theory but in reality quite percussive (Laliberté, 1994: 101-102).

[24] I say "rather" because they are also partly failed attempts in this vocal regard: if the pitch and dynamics are indeed vocally in a continuum, their timbre remains way too static.

point as well as each technological transformation allowed new possibilities of "improving" musical instruments, bringing them closer in some way to the archetypes. If after 1900 a much-needed increase of influence of the *percussion* was sought, it was more a return[25] to equilibrium of both archetypes than a replacement.

To conclude here is the vocal palette of a recent opera (Figure 9):

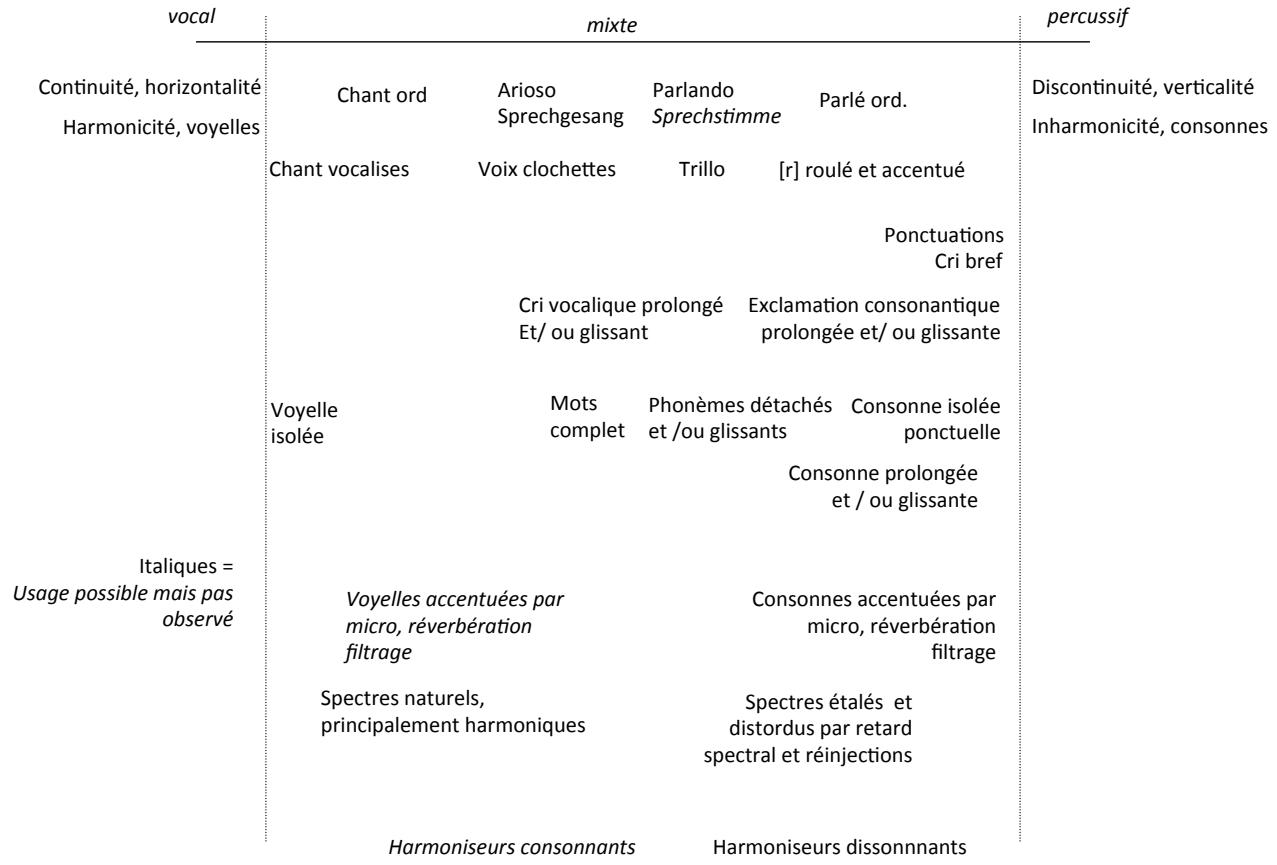

Figure 9. Marco Stroppa's vocal palette in Re Orso (2012)

This plethora of vocal techniques is typical of today's situation where sound quality has become a central feature of music and expression. As we can see, this leans rather clearly towards the *percussive* side, while retaining strong vocal aspects. A last example is given by Frank Zappa's *instrumentarium* of the 1980's (Figure 10):

[25] This equilibrium exists around the world in other musical cultures, as musicians notices after 1889, and existed in the past in Europe, for instance in Antiquity. It was the radical vocal christian revolution that created the imbalance in art music.

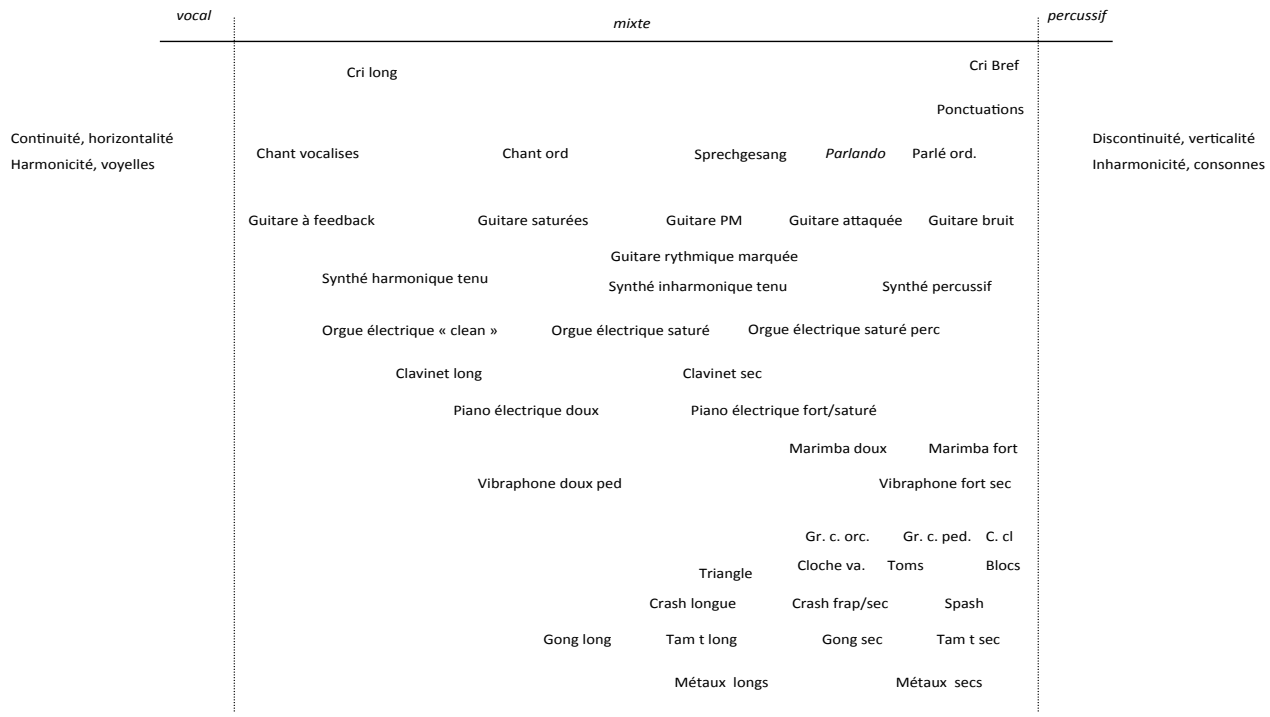

Figure 10. Zappa's jazz-rock percussive instrumentarium around 1980

As we see, this wide sound-palette, quite characteristic of our musical culture, is rather *percussive* but also retains important *vocal* features.

Conclusions

In answer to the theme of this conference, I have attempted to show how Western music and its instruments evolve under the cross-influences of dynamic but permanent or very long-term models, the *voice* and the *percussion.* Those models generate an ever-changing *mixed* space where one can study the evolutions and mutations of music. For instance, the *vocalization* of guitars over time or the impressive diversification of the lyrical sound-palettes since 1900 were discussed.

Not only musical instruments partake in this dynamic field but the whole of music. Thus, a striking *Percussification* of the Western musical culture in answer to the stagnation of the previous *vocal* dominance until 1880 could also been presented. This emergence of the *percussive* is in fact the return to a certain equilibrium of the archetypes: both are much needed to generate a rich environment for music and musical tools.

In this sense, one can surely perceive the living presence of long-term archetypes in today's music.

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Music and Ecology: Old is New!

Makis Solomos[1]

Abstract. This paper will focus on ecological ideas related to musical and sound practices. Many of these approaches have as common point to activate ideas that seem pre-modern. Nevertheless, the ecological approaches of music and sound do not offer a simple nostalgic return back; in fact, they engage in a critique of nature domination, of the productivist credo, and of reification, which characterize today capitalism. In front of this kind of "abstraction", which is synonymous of nihilism, it has become a necessity to anchor music and sound in the "three ecologies" mentioned by Félix Guattari (1989): the environmental ecology, the social ecology, and the mental ecology.

Keywords: Music and Ecology

Introduction

Political ecology is fundamentally anti-capitalistic. From Henry Thoreau to Arne Næss and beyond, the thinkers of ecology are developing values incompatible with the productivist, for-profit societies in which we live. Admittedly, capitalism has an extraordinary capacity for absorption, and, in the past few years we have witnessed the development of a capitalism claiming to be green or ethical. But no one is fooled. Ecology thus constitutes an alternative movement of thought and political movement but is distinguished from the other great alternative movement: socialism in its old version. (We are not speaking here of the attempts at hybridisation of the two movements). Indeed, unlike socialism, political ecology gives itself over to a critique of the philosophy of the Enlightenment and the notion of progress, showing that they are indissociable from the domination of Nature and anthropocentrism that are at the origin of the ecological catastrophe towards which capitalism is headed.

As such, the values defended by ecology are as much post- as pre-capitalistic. Hence the fact that debates on ecology maintain a certain ambiguity. Generally speaking, ecologists are often accused of being nostalgic and wanting to take us back to an alleged wild state that either never existed or would, in fact, be synonymous with the absence of civilisation! It is not insignificant that a recent compilation of texts on ecological thinking begins with an excerpt from Jean-Jacques Rousseau's *Reveries of a Solitary Walker*, presented as a precursor of Romanticism (Bourg and al, 2014), a movement that, precisely, reasserts the value of Nature in the form of nostalgia. There are undeniably schools of ecological thought that go in this sense and sometimes even further, currents that might be described as obscurantist, so much does their critique of the Enlightenment join a visceral anti-modernism that is not fully thought out (Goldsmith, 2002). However, this is far from being the case with all ecological thought, which, more often, adopts the title of this symposium: "Old is New", i.e., using references to old situations to construct an alternative world and not go backwards.

In what follows, I'm going to try to suggest it by focusing on music and the universe of sound. We know that, in the past few decades, musical trends have developed claiming to represent

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ecology, or which can be associated with ecology: one will of course think of the Canadian (and henceforth worldwide) movement of 'acoustic ecology' (Schafer, 1977); one might also refer to work on listening that claims to be attached to ecology (Clarke, 2005; Stocker, 2013); in the same way one can refer to the compositional trend that elaborates "ecosystems" (Di Scipio, 2011); and finally, we can mention activist practices (Barclay, 2013). Since our time is limited, I'm going to concentrate on two questions. First of all, that of the relationship of sound to its environment, through the intermediary of notions of space and, above all, place. Then we shall broach the issue of 'de-growth', which allows for, on the one hand, linking political ecology and ecology of sound and, on the other hand, shows the complexity of the stakes.

The experience of place

In music, modernity is synonymous with the development of autonomy of art and the artist. A great conquest of humanity – the artist is no longer enfeoffed to a prince, art is no longer at the service of a social function –, the autonomy of music has continued in the 20th and 21st centuries with an empowerment of sound: as I recently showed, music has become increasingly centred on sound itself (Solomos, 2013). The two questions – the autonomy of music and the autonomy of sound – are in fact linked. As the music anthropologist Allan P. Merriam already showed in the 1950s:

> *"The core of assumption in Western aesthetics concerns the attribution of emotion-producing qualities to music conceived strictly as sound. By this is meant that we in Western culture, being able to abstract music, and regard it as an objective entity, credit sound itself with the ability to move the emotions" (quoted by Westerkamp, 1988).*

The risk of this evolution within a capitalistic society is obvious: sound tends to be fetishised. Pure matter, it increasingly serves to isolate humans from one another and to manipulate individuals, as we see from the huge development of Muzak and all very commercial music.

It is doubtless in reaction to this danger and to prevent the reification of sound that musicians and artists are taking an ever greater interest in resituating sound and recontextualising it. Here, one might suggest a step backward, but the new context is neither a social function nor a return to music in the traditional sense. This is what is commonly called "space": we are witnessing an evolution towards *sound-space*, where sound is redefined as a here-and-now phenomenon and thus escapes its product-evolution that can be put in a box and sold interchangeably.

Sound ecology takes an additional step in this seeming step backwards, which, in truth, constitutes a resistance to capitalism. In the idea of a sound ecology, sound is understood as a decisive dimension of the world. Music becomes a dialectics by which our relationship to the world can be contemplated, and a subjectivity that would take care of the world can be constructed because sound and music give account of *experience*. As Walter Benjamin showed in the 1930s (Benjamin, [1933] 1999), capitalism is destructive of the human experience, or what Benjamin calls *Erfahrung*, for he favours the *Erlebnis* (lived experience), which falls within the primary reaction as well as in the present and ephemeral, whereas veritable experience necessitates a continuous, collective memory.

Hence the recontextualisation of sound through the experience of *place*, a notion that specifies the notion of space, which was mentioned above. As we have little time, to refer to the experience of place I am merely going to mention Hildegard Westerkamp, an artist and

pioneering theorist of acoustic ecology, who wrote: “I am no longer interested in making music in the conventional sense; I am interested in addressing cultural and social concerns in the musical idiom. That's why I use environmental sound and language as my instruments. I want to find the ‘voices’ of a place or situation, voices that can speak most powerfully about a place/situation and about our experience in and with it. I consider myself as an ecologist of sound” (Westerkamp, 1985).

Thus, in Westerkamp’s soundscape compositions, sounds, even if they are recorded and cut from their context, aim to transmit the experience of a place, the experience of Westerkamp’s living relationship with their source, and the way this environment talks to her and opens a listening to her own inner voice. It is a question of creating links, connections, and bonds – to make this experience alive enough to share with listeners an intense relation with these forests. We could say that she leaves her trace the way the handprints of the potter cling to a clay vessel – We are paraphrasing here a Benjamin’s text (Benjamin, 1936: 91), which is also quoted by Felix Guattari (Guattari, 2005: 69). In Westerkamp’s hands, soundscape composition opens a space for creativity through a constant dialogue between sounds and what they suggest as possible developments. The creative gesture is not predetermined; it emerges along with the dialogue she maintains with the sounds, their particularities, their meaning, and their context. Creation becomes the result of a constant discussion between sounds and the composer’s voice. Her compositions reinvent the idea of experience by the interaction of the sound sources, the creative voice they elicit within the composer, and the listener’s voice.

This is the case with her piece *Beneath the Forest Floor* of which I propose listening to the beginning whilst, at the same time, reading the notice written by Westerkamp:

> *Beneath the Forest Floor is composed from sounds recorded in old-growth forests on British Columbia's west coast. It moves us through the visible forest, into its shadow world, its spirit; into that which effects our body, heart and mind when we experience forest. Most of the sounds for this composition were recorded in one specific location, the Carmanah Valley on Vancouver Island. This old-growth rainforest contains some of the tallest known Sitka spruce in the world and cedar trees that are well over one thousand years old. Its stillness is enormous, punctuated only occasionally by the sounds of small songbirds, ravens and jays, squirrels, flies and mosquitoes. Although the Carmanah Creek is a constant acoustic presence it never disturbs the peace. Its sound moves in and out of the forest silence as the trail meanders in and out of clearings near the creek. A few days in the Carmanah creates deep inner peace - transmitted, surely, by the trees who have been standing in the same place for hundreds of years. Beneath the Forest Floor is attempting to provide a space in time for the experience of such peace. Better still, it hopes to encourage listeners to visit a place like the Carmanah, half of which has already been destroyed by clear-cut logging. Aside from experiencing its huge stillness a visit will also transmit a very real knowledge of what is lost if these forests disappear: not only the trees but also an inner space that they transmit to us: a sense of balance and focus, of new energy and life. The inner forest, the forest in us.*

De-growth

The question of de-growth is one of the most delicate subjects of political ecology. Partisans of de-growth are regularly accused of wanting to take us backwards. And it is true that they

sometimes develop ambiguous – and, in particular, technophobic – attitudes. But it is far from being the case with the whole de-growth movement (D'Alisa *et al.*, 2014).

If the subject disturbs, and although partisans of de-growth are often confused with the Amish, it is perhaps due to the very word "de-growth". "Strictly speaking, it would be proper to speak of 'a-growth', as one speaks of 'a-theism', rather than 'de-growth'. Moreover, it is quite precisely a matter of abandoning a faith or a religion: that of the economy, of growth, progress and development," Serge Latouche tells us (Latouche, 2006: 17). In fact, it is not a matter of diminishing for the sake of diminishing but of giving up the dogma of growth: it is a matter of giving up the model of *homo œconomicus*, i.e., the theoretical subject postulated by the neo-classical model of economy, thought of as being totally "rational" in the sense of instrumental rationality, turned towards the maximal exploitation of resources, towards production, the domination of Nature, etc. In a sense, it is therefore a matter of diminishing in order to better grow: diminish quantitatively to grow in the quality of our life.

In the field of art – where very little work on this question has been done, and even less as regards music (see Solomos, 2016) –, the question is perhaps even more complex for it concerns the means, and therefore technique and technology. We know that music constitutes the most technical art, and it is doubtless why it has also massively introduced the new technologies. Also, any discourse that speaks of de-growth and thus postulates less technology or a different technology risks being described as backward-looking.

Yet, it has become indispensable. In fact, the most striking evolution in the technological-musical sphere is that there is a development in inverse proportion: the more technology increases, the more music disappears… The proof is that, henceforth, sales figures concern the apparatuses that diffuse music and not musical works themselves. We are headed towards a world where the market will focus on a multitude of highly technological objects that, to sell better, will be able to diffuse music – it is not music that will be sold. Thus, de-growth here would mean limiting (technological) growth to rediscover music, musicians and listeners!

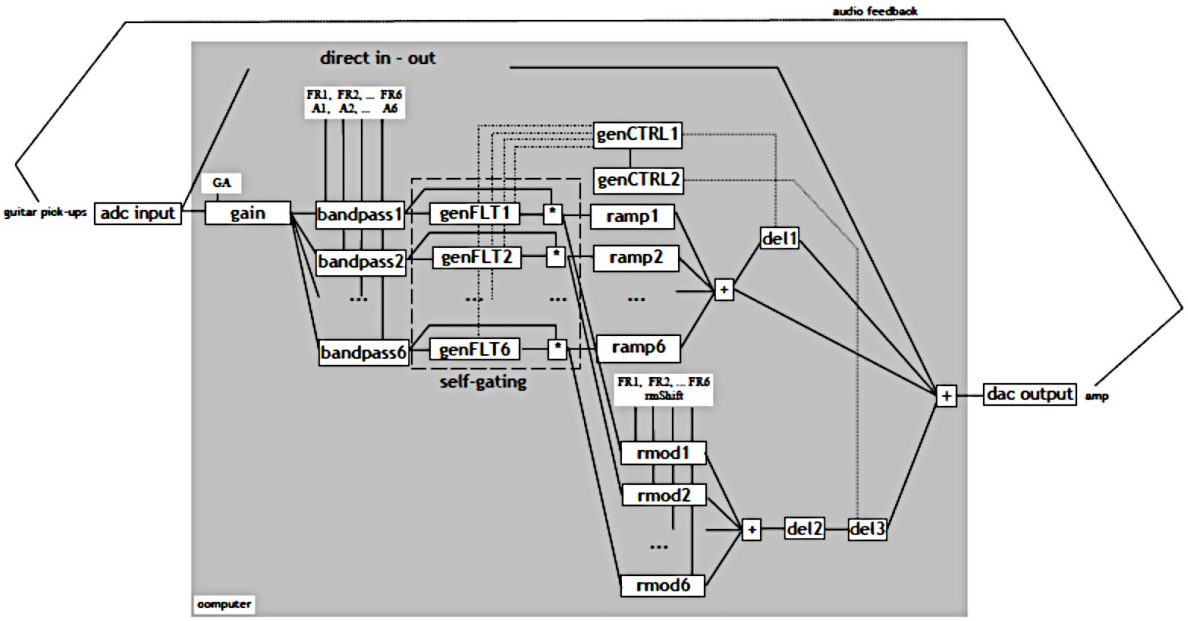
It is probably in this sense that several musicians, who are in no way technophobes, are turning towards a lo-fi technology, a technological de-growth, using inexpensive means. Numerous sound artists and musicians proclaim the do-it-yourself approach, one that already has a certain tradition – Alvin Lucier and David Tudor come to mind.

Here, I would like to mention as an example the work of Agostino Di Scipio. As a composer known for his works with live electronics, Di Scipio brings simple technological setups into play, using them to the fullest of their means (see Meric *et al.*, 2014). Moreover, he always indicates in his scores how anyone can reconstruct his systems, and resorts to open-source software (such as Pure Data) based on non-proprietary and computationally transparent development models. Figure 1 gives an excerpt from the instructions for creating the digital processing system (DSP) of *Modes of interference n°3* (2007) for three or more guitars and computer (implementing an autonomous feedback system).

The following graphics illustrates the digital signal processing network. As many DSP networks are needad as guitars are used. Also, in the following, the input from one 6-string guitar is assumed (for a 4- or 5-string bass guitar, changes should be made where appropriate).

Audio signals are represented as continuing line connections, and are assumed to be bipolar signals, varying in the range [-1,1]. Control signals are represented as dotted line connections, and are assumed to vary in the range [0,1].

A verbal description is also provided (next page), explaining the meaning of each module included in the graphics[1].



[1] technical details not explicitly illustrated here are left to experimentation, in a way possibly consistent with the overall technical design and the artistic concept.

Figure 1. Instructions for creating the DSP of Modes of interference n°3 (Di Scipio, 2007)

As a performer, Di Scipio (electronics) has given a very fine version of Cage's *Electronic Music for Piano* (Ciro Longobardi, piano), in which the electronic means are deliberately reduced (Cage, 2012). Let's listen an extract of this recording while reading an extract of Di Scipio's explanations:

> *"The sound transformations [...] are fed by four piezoelectric disks set in direct contact with wooden and metal surfaces of the piano. Due to these very cheap and low-quality analog transducers (instead of professional microphones), here the piano sound often takes on rather unusual timbre colors. The goal was a mix of creative amplification and selective equalization of the piano sound; the (welcomed) side-effect was a kind of technically and rather lo-fi timbral connotation" (Di Scipio in Cage, 2012).*

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Today's Performance: What is Old and What is New?

"New Conceptualism" and the Overcome of Postmodernism

Patrick Becker-Naydenov[1]

Abstract. In recent years, a major controversy concerning "New Conceptualism" took place in Germany, but has nearly gone unnoticed in other countries. This controversy did not only take place in the classic formats of festivals and workshops, but in journalism, in the Internet, on blogs and webpages, too. The three main protagonists of "New Conceptualism" – the composer Johannes Kreidler, the philosopher Harry Lehmann and the philosopher-composer Patrick Frank – offer the attempt of overcoming postmodern randomness and the erroneous belief of a standstill of history that has been propagated since the 1990s. This contribution investigates central theoretical concepts of "New Conceptualism" as they are outlined in Johannes Kreidler's performative and theoretical works and in Harry Lehmann's recent publication Gehaltsästhetik. Eine Kunstphilosophie (2016).

Keywords: New Conceptualism; Postmodernism; Music and Politics; Digital Revolution.

Introduction

> *I never heard about a 'New Conceptualism' before […]. Thus, the news about this phenomenon reached me here, in Brussels, which is not far away from Darmstadt, with a delay of two and a half years.*[2]
> *(Frederic Rzewski, "Ein deutsches Phänomen" 2015).*

In 2015, the German journal *Musiktexte* published more than 30 sendings they received by artists, critics and musicologists at home and abroad, who answered to this set of questions concerning "New Conceptualism":

1. How would you define "concept music"? When and where do you identify its origin?
2. Do you mainly see this term as linked to Concept Art and Fluxus?
3. To what extent is John Cage's definition 'an experimental action is one the outcome of which is not foreseen' applicable to it?
4. Where do you see the limits of working with concepts? Do they form a life of its own (possibly unwished)?
5. Do you see a fundamental difference between conceptual approaches of the past and the so-called "New Conceptualism"?
6. Do concepts play a role for your composing? If so, in what way and to what extent?

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[2] If not indicated otherwise, all translations are the author's.

As much as Frederic Rzweski was surprised to hear about this movement, many protagonists within the contemporary music scenes outside of Germany did not take notice of "New Conceptualism", at all. But within the intellectual circles of contemporary music in Germany *and* even publicly to a far greater extent than usual, "New Conceptualism" has become a new milestone for contemporary music, being somehow a symbol for the revivification of a languorous avant-garde imprisoned in its ivory tower. Notably, the controversies surrounding "New Conceptualism" that have taken place during the last ten years did not only take place in classic media like festivals, workshops and so forth. These controversies were carried out in blogs, journals and on the internet alike. Rainer Nonnenmann in his preface to the issue of *MusikTexte* describes the atmosphere of these discussions as follows:

> *The tone of this debate was partly exhilerantly belligerent, partly apodictic, precocious and defined by verdicts. Sometimes the argumentation was not based on the actual circumstances, but followed personal sensitivities and if-you're-not-for-us-you-are-against-us logics. Obviously, only the others proved to be ignorant, limited, conservative and narrow-minded. What began in journals continued without inhibition as a slugfest in the blogosphere – for lack of editorial filters. What began as an earnest avenue of discussion ended in a mudslinging (Nonnenmann, 2015: 42).*

Though the historical distance to these events is quite small even for contemporary history, it is big enough to take a look back and re-evaluate the controversies concerning this artistic movement. Its three main protagonists are the composer Johannes Kreidler, the philosopher-composer Patrick Frank and the philosopher Harry Lehmann. This contribution deals with Kreidler's theoretical approaches and his most notable performances as well as with Harry Lehmann's late philosophic justification of "New Conceptualism" in his publication *Gehaltsästhetik. Eine Kunstphilosophie* (*Aesthetics of Content. A Philosophy of Art*) that was published in early 2016. In section 4 a critical view on "New Conceptualism" broadens a perspective and shows links to the parallel re-evaluation of artistic "realisms".

Johannes Kreidler – Practice as Theory?

The starting point of "New Conceptualism" was Johannes Kreidler's own artistic practice. Born in 1980, he studied composition with mathias spahlinger at the Musikhochschule Freiburg between 2000 and 2006 and began to compose with the help of digital technologies. Digitalisation is the common denominator, from which all other aesthetic assumptions of this artistic movement derive. In his text "Soundfiles" from December 2006, Kreidler describes the current historic situation as follows:

> *Technologies of digital compression, reproduction and mediation of music have caused an immense economic damage to music industry in an unprecedented manner. One might not talk about a veritable internet-communism, which was boosted through the racy-growing peer-to-peer file sharing networks in the final years of the 20th century – since the market is reconquered by multi-national record companies –, but a paradigm shift definetly happened: within the sphere of economy, concerning the production and marketing of music, and within society, concerning the hearing behaviour (Kreidler, 2012: 9).*

Although the music industry has already found many ways to reconquer the internet and use it for its economic purposes, Kreidler's basic argument undoubtedly holds true: Digitalisation *has* opened an unprecedented wealth of available music – let it be on peer-to-peer file sharing

websites, on databases like Naxos Music Library or ony Youtube, from which everyone can easily download videos and songs in a suitable sound format. But Kreidler goes even further in claiming that the wealth of available sounds is so huge that basically every imaginable sound wave has already been there. This is summarised in his saying: "Wer für Geige schreibt, schreibt ab" – "Anyone composing for violin, is copying" (Kreidler, 2012: 132). As such, any sound is historically connoted, it has a meaning since it is always part of a context, through which it aquires a meaning. And these sounds are stored in what Kreidler calls the "Total Archive" (Kreidler, 2012: 221-47). Kreidler says himself that he "expropriates and diverts them from their intended use". All this music in the "Total Archive" becomes objective –the soundfiles themselves become objects for the compositional practice. What Kreidler does with these sounds is essentially using and combining them in a way that bears resemblances to postmodern artistic practices, but exists on a much different scale, since he uses digital technologies, computers, softwares and so on, for processing his soundfiles. Kreidler's sampling art reaches unprecedented dimensions.

One of the works, which constituted Kreidler's popularity, is his performance *Product Placement* from 2008. *Product Placement* is only 33 seconds long and contains compressed examples of 70.200 audio files, whose sounds oscillate between an unidentifiable noise and a clear sequence with a duration of one second (Kreidler, 2008). For Kreidler, *Product Placement* was something like a more-or-less playful experimental arrangement to deconstruct and criticise existing institutions – in this case the Gemeinschaft für musikalische Aufführungs- und mechanische Vervielfältigungsrechte, or GEMA as it is more commonly known (German collecting society and performance rights organisation). In *Product Placement*, music and action are merged: As a member of GEMA, Kreidler – like all other composers – has to individually register every piece of music, which he cites in his own works independent from their duration. Thus, Kreidler had to register 70.200 pieces and since GEMA does not allow to register citations online, he had to print out 70.200 registration forms and fill them out himself. *Product Placement* criticises the backwardness of GEMA in the digital age, where a growing number of composers and remix artists uses music samples for their works, but are hindered to do so due to the restrictive regulations by GEMA. At the 12th of September, 2008, Kreidler rents a camion and takes his registration form to the headquarter of GEMA in Berlin, Wittenbergplatz, where his performance leads the press relation department of the organisation to set up a meeting room for a short press conference. In a documentary about this performance, Kreidler remarks:

> *Music deals with technology and the politics of technology, with consumption behaviour and the cultural and economic value of art. I bring these aspects back into my work; I use them as artistic material. In this piece, the musical composition, the essay, the sculpture, the performance and the entire discussions surrounding are materials. One could say, it is a multimedia theatre work (Kreidler, 2009a) [01'55''-02'24'']*.

In front of the GEMA building in Berlin, Kreidler addresses the public, declaring that "Music is not an art anylonger. Music is a specialised field of law, but I am making art out of law" (Kreidler, 2009a) [07'15''- 07'21''].

Product Placement is an example for what Kreidler calls "institutions compose" (Kreidler, 2012: 91-93). By regulating artists through rules like the registration of samples in the example of GEMA, specifications for commissions and more subtle ways of censorship, institutions like GEMA and like festivals shape the way, a composer works. Their regulations – enforced by their authority and the artist's dependence on them – become part of the compositional process, they start to compose themselves.

For *Fremdarbeit*, Kreidler found a Chinese composer, who studied composition at Beijing's central conservatory and offers compositional "services" like music for a wedding starting at US-$ 10, and an Indian audio programmer. Kreidler sent several of his pieces as specimen to the Chinese composer and made him write a piece in Kreidler's own manner for US-$ 30. the Indian programmer did so, too: Kreidler sent him the same pieces as to the Chinese composer and let him analyse the music, resulting in a set of values that constitute Kreidler's music:

> *25% are samples, 70% of which is pop music, 20% speech and 10% classical music. In total 25% samples and 75% instrumental sounds, 53% of which are pointilistic, 23% are linear, the remainder being indefinable. Moderate volumes account for circa 46%, loud volumes 39% and quiet volumes 15%. There are at least 30 different timbres. Every piece contains about 35% of original material (Kreidler, 2009b) [05'02''-05'47''].*

Eventually, the Indian programmer encoded a piece out of samples in Kreidler's style for US-$ 15. In other words: Kreidler did not compose a single note for these pieces, which were commissioned by a German ensemble for a fee of US-$ 1.500. Answering an accusation made by a spectator of the premiere in Berlin, telling Kreidler that *Fremdarbeit* would not be his music, since he did not write it, Kreidler explained:

> *Well, this is globalisation. But this keyboard was probably also made in China and is sold here at a much higher price. The clothes I am wearing come from third-world countries and are sold here for a lot of money. That is the system we use all the time and no one seems to mind. […] Obviously, it is my music. I bought it. Legally, it is my music. The copyrights are with me. But of course, no one really owns a work of art, not even the composers in Asia (Kreidler, 2009b) [08'45''-09'27''].*

Another examplary performance by Johannes Kreidler happened at the Donaueschinger Tage für Neue Musik in 2012. In this year, it was finally decided that the orchestras of the SWR (South-West-German-Radio-and-TV-Station) in Freiburg and Stuttgart were going to be consolidated into a single ensemble, causing many musicians to lose their jobs. Kreidler used the Donaueschinger Musiktage for a protest. He stormed in the concert hall and took a violin and a cello, trying to bind them together with their strings. After giving a short speech in front of the audience, in which also the bosses of the Radio Station sat, who were responsible for the consolidation, he destroyed the two instruments, hence arguing that such politically grounded projects lead to a depletion of culture (nmzMedia, 2012).

Harry Lehmann's *Gehaltsästhetik* – Aesthetics of Content

It might seem unconventional for a composer to explain and moderate his works during the performance as Kreidler did it in *Fremdarbeit*. But for him and "New Conceptualism" these additional elements are no mere accessories. The moderation, the text spoken, the videos shown and the interviews are all part of the work. Although the music of "New Conceptualism" looks like multi-media art and is so, indeed, its representatives do not consider themselves as fine, visual or sound artists, but first and foremost as composers. Peter Ablinger, maybe the oldest protagonist of "New Conceptualism" explains:

> *If I want to understand the house in which I live, then I will not be able to understand it, if I always stay in the same room. Then I have to leave the house from time to time. I actually have to go far away from the house to understand its entire scope. Then it might happen – while I am moving backwards, away from the house – trying to understand its silhouette that I*

> *end up in my neighbour's garden. Suddenly, I am in the area of fine arts. But that does not mean that I am a fine artist then, it is only my interest in what I am doing, where I come from, i. e. from composing. I do not like to call myself a sound artist, neither. I call myself a composer, even then, when I write works, which look like visual arts (Nauck, 2013: 40).*

For a better understanding of "New Conceptualism" an excursion to Europe's art history as it is outlined in Harry Lehmann's publication *Gehaltsästhetik*. Before the major aesthetic shift, which took place around the year 1500, Lehmann, following Niklas Luhmann's analysis in *Die Kunst der Gesellschaft*, characterises the art of the middle ages as a symbolic art, which mainly exemplifies logocentric knowledge to illiterates. Following this symbolic art, during the 15th century, the fine arts emerged. Due to the processes of social transformation that took place in this time, for Lehmann the way men receive a work of art changed, too. Aesthetic experiences become possible. Compared to the symbolic art of the medieval ages, the emerging fine arts do not allow to reach some otherworldly place any longer, but they start to *represent*[3]. The development of fine arts goes on, but in mid 19th century, something happens – an endpoint was reached. This is how Lehmann describes what actually did happen:

> *Since the middle of the 19th century, the 'fine arts' had got in a dilemma, inasmuch as 'the world' in the slipstream of the industrial revolution had started to change quickly an inasmuch as these transformation processes could not be depicted with their artistic means. The decisive characteristic of the modern world was its 'novelty' […]. But fine arts that were predestined to represent the world as a self-ordered order, became dysfunctional in modern society (Lehmann, 2016: 137).*

For Lehmann, the arts had two possibilities to deal with this problem: a formal way and a way with regards to content. Examples for the latter would be Charles Baudelaire's anthology *Les fleurs du mal* or Adolf Menzel's painting *Eisenwalzwerk*. Both works do not leave traditional forms, but their subjects are so negative that they are not compatible with the idea of fine arts anylonger. The other possibility was to use positive connotated subjects and express them in a new formal manner, *e.g.* change the colouring or their gestalt and so forth –the result was expressionism.

For Lehmann, all these processes and the two important landmarks in European art history – the time around 1500 and the time since the mid 19th century– are not restricted to fine arts, but encompass all other arts and music, too. So, to understand his notion of conceptual art, which allows to get a better idea of Johannes Kreidler's artistic practices, the meaning of Lehmann's term conceptual art has to be clear.

This art form came into being at the moment when art had to become modern, following the developments just outlined for the time from 1850 onwards. According to Lehmann, concepts are *the* characteristic of modern arts. In opposition to symbolic art and fine art, concepts correlate to the communication prerequisites of modern times and have to be articulated and communicated with art itself. From this point of origin, Lehmann sees three streams that the arts took in the 20th century: The first one is a material aesthetics, an aesthetics, which is bound to an ever changing material, to "novelty" and to the progress of. The second one is an anaesthetic, for which Marcel Duchamp's Ready-Mades, John Cage's *4'33''* and Steve Reich's *Clapping Music* are examples.

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[3] One can immediately think about the example Norbert Elias brought forward in *Die höfische Gesellschaft.*

The third way that is possible within conceptual art is an aesthetics of content[4]. Content aesthetics are a reaction to the end of material aesthetics – Kreidler's own ideas clearly echo here. But, other than postmodern aesthetics, which just end being modern, content aesthetics reformulates its notion of novelty. Concept art is possible in two ways:

> *Technically, one can differentiate between Concept art as a genre and the expression that modern art is conceptually composed. In this sense, one can speak about conceptual or, even better, concept-based art, especially, when it is about the difference to symbolic and fine arts (Lehmann, 2016: 198).*

For Lehmann, "Concepts are instructions, which configurate the production and reception of art works a priori – thus before all experience. […] Strictly speaking, concepts do not only format the material, but also the content of art works." So, what happens in an art work of content aesthetics?

> *In content aesthetical works the aesthetic moment is neither cancelled, like in concept art, minimised or completely functionalised, nor is it the primary function of the art work, to allow a special aesthetic experience like in fine arts […]. Much more, the aesthetic of the art work becomes a function of its own content (Lehmann, 2016: 206-7).*

"New Conceptualism" – Dead End or Way Out?

This description of both the theories and some exemplary works of "New Conceptualism" allows two possibilities to continue: From the point of view of music history, it is a difficult venture to write contemporary history, from the point of view of criticism, it is difficult to leave the house of "New Conceptualism" and see it from the outside. Both in musicology and in public, i.e. in the press, on the internet and so forth, "New Conceptualism" caused quite a stir. A younger generation of composers wanted to be heard, using new compositional means like audio sampling, trying to fight against the academic and political establishment with performances that reached a public far beyond the usual scale of contemporary music in Germany. Does "New Conceptualism" signify an atmosphere of departure?

The problem here is that "New Conceptualism" is over. This artistic movement seized to exist in that moment, when its protagonists gained permanent positions in the establishment they so rigidly fought against. Seen from a mere historic perspective, Johannes Kreidler dug the grave of "New Conceptualism" in last year. He had a commission for the Donaueschinger Musiktage and openly admitted in the program booklet that he seized to compose conceptual (SWR Classic, 2015).

Something else is also evident. The fact that the discussions surrounding "New Conceptualism" were mainly led in Germany sheds light on what the Irish performer Jennifer Walshe said: "Johannes Kreidler *is* New Conceptualism. This is his project, something that he made up and defined" (Walshe, 2015, 44). Harry Lehmann's bock, which here served as an aesthetical fundament for the present discussion, was a relatively late contribution to "New Conceptualism".

Although this artistic movement radically entered public discourses for some time, its reception and influence cannot yet be foreseen and are research objects for future times.

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[4] A distinction has to be made: In German, Lehmann uses the word *Gehaltsästhetik*, which would translate as content aesthetics. But, the German language offers another word for content: *Inhalt*. It is also of no good help that Lehmann constantly interchanges the terms *Inhalt*, *Gehalt* and *Konzept* in his theoretical writings and in his public appearances.

Leaving aside the somewhat revolutionary, anti-establishment notion, there are also practices usually linked to the creation of avant-garde-myths, like a persona cult, the creation of a fictional movement, which in reality is nothing but the lose initiative of a few and so forth.

Nevertheless, in times, where we see the growing reification of cultural values and goods – a process, which was essentially supported by postmodern artistic practices, inasmuch as the idiosyncrasies of postmodern arts are essentially a technique of kitsch as the arbitrary combination of decontextualised elements with a low intellectual and moral involvement – in these times, we cannot deny that "New Conceptualism" is intriguing with its goal to be political and to bring together different elements in a quasi-multi-media art with the help of concepts. Against the background of recent re-evaluations of Realist aesthetics – an aesthetics that has long been condemned due to its use in Soviet culture – that bear strong resemblances to the Content Aesthetics and Concepts of "New Conceptualism", a question for future research would be, what the connection between "New Conceptualist Music" and "Realist Music" would be.

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Cantos Robados (2005) - Fátima Miranda. Or how to "Steal" the Past and how to "Put" it in the Present Time

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Abstract. In order to illustrate the theme of the conference *Old is new: the presence of the past in the music of the present*, I focused on a work of Fátima Miranda, a Spanish artist. This work is the concert-performance *Cantos Robados* created in 2005 by this singer, who is also a woman performer, composer and improviser. Of all the creations of the artist, *Cantos Robados* (2005) is certainly the one that questions the conditions of "new" and "progress" in art, from contemporary reuse of old and/or traditional musical traditions. My approach will be to go from singular to general, and will lead to a more general reflection on the direction of history and the question of new.

Keywords: Fátima Miranda; *Cantos Robados* (2005); Concert-Performance; Creative Process; Tradition/Modernity.

Introduction: *Cantos Robados* or the direction of history.

Since the 1980s, Fátima Miranda defends a *trans-aesthetic* and *trans-historical* artistic gesture. Indeed, Miranda juxtaposes in her works creative process from traditional, old, experimental and contemporary musical practices. As well, she offers incessant bridges between oral tradition and written tradition to the listener, and also incessant back and forth between past and present time. Of all the creations of the artist, *Cantos Robados* (2005) is certainly the one that firmly defends a posture that the artist took care to write in a statement of intent, which is a true aesthetic manifest. The artist questions the conditions of "new" and "progress" in art, from contemporary reuse of old and/or traditional musical traditions. Thus, she writes:

> *Imitating and copying is undignified. On the contrary, stealing and appropriating the sources to integrate, digest and forget them, transcending them and converting them into something else can give rise to an original art form […] (Miranda, 2005a).*

This conversion, the title *Cantos Robados* (robbed/stolen Songs) playfully expresses it. Indeed, the verb "robar" in spanish means "to rob" but also "to steal", "to burgle", "to swindle", or even "to pick" in a more popular expression. Then, the act of creation is a subversive act for the artist, suggesting an aesthetic movement, but also a real ethical posture. Would be the question of presence of the past in the music of the present an eminently political question?

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It is from this initial overview that our thinking will be developed, at a point where we'll try to understand at once (1) the creative process developed by the artist in *Cantos Robados*, and also to wonder (2) about "new" in music. Finally, we will consider the broader question of innovation in Arts. We will assume that innovation often means on converting (from Latin *convertere*: to turn), implying transformation, inscription, but also misappropriation, kidnapping, and stealing of old processes in contemporary uses. That may seem far away from precepts of avant-garde in the second modernity of the twentieth century, where break - and not continuity - should prevail in discourses and actions of artists.

The course of History becomes a sort of pendulum, constituted by reinjection loops more than breaks and transitions. Is it the sign of a critical look, at last released from ideologies of the last century? Is it also a sign of re-cognition of multiple otherness which "inhabit" our land, even though globalization should be – as it is said – further galloping? In 2012, the Picasso Museum in Antibes[2], held an exhibition entitled: *A modern Antiquity.* We will mention a few presentation phrases that resonate with our purpose:

> *One of the strangest episodes in the history of European modernity is the unlikely affinity between 'new and ancient' forged by the most radical modernists before World War II. A modern Antiquity: Picasso, De Chirico, Léger and Picabia in the presence of the Ancient explores this alliance as it was proposed by these four iconic figures. Works of the twentieth century and sculptures or Greco-Roman ceramics are confronted in this exhibition, showing the re-invention by these ancient artists rather than the only influence of Antiquity on their own production. Thus, it shows how they were able to appropriate this past by making it 'modern' and how it was possible in the specific historical context of Europe before 1939 (Moreeuw, 2012; author's translation).*

Cantos Robados: Convert to invent

For Miranda, "to rob" means "to ramble", as well as "get lost" on long roads where rocks are "rolling stones", similar to "found objects" as she explains in the statement of intent of *Cantos Robados*[3]. This concert-performance is the result of a collaboration between Miranda and Mirella Weingarten[4], director (including opera), choreographer, German designer, also famous in creation of stage costumes. Both artists share a taste for the archaic, the kitsch and the grotesque and have the same will to consider the scene as a place of displacement to *other* universes.

The dramaturgy of this concert-performance is divided into two large blocks, each one having a number of short pieces. The titles of the pieces are difficult to translate because they are not based on simple anecdotal wordplay, but on a sense of multiple meanings claimed by the artist. Miranda holds this taste to her experience of sound poetry she has practised in the 1980s, particularly in the *Flatus Vocis Trio*. For example, *Lo Cura* can mean both (if based on the read aloud meaning rather than the written): Madness (locura) and Healing (Lo Cura).

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[2] *A modern Antiquity: Picasso, De Chirico, Léger and Picabia in the presence of ancient*, from 18 February to 20 May 2012 at the Musée Picasso, Antibes. Exhibition organized by the J. Paul Getty Museum, Los Angeles, in collaboration with the Musée Picasso, Antibes.

[3] For the statement of intent, see the official website of the artist, *op. cit*. We also add a source: a personal interview, Madrid-Marseille, September-24-2016, recording via WhatsApp.

[4] http://www.mirellaweingarten.com/.

This piece is made of cries (alborbolas, yuyu Arab), at the same time fighting cries, ecstasy cries, celebration and feast cries, that express the existing closeness between madness and healing, both proceeding in a same cathartic state. Miranda plays much more with Spanish language than she plays with Musical language. The latter is not really tonal nor modal, neither atonal nor noisy or melodic.

Cantos Robados

1—Almohedina	Part 1 Sacred
2—In Principio II	
3—Arroró	
4—Arrobada	
5—Lo cura	
…….	
6—Aire desoriental	Part 2 Profane
7—Y con el mazo dando	
8—El azar y yo (de Tormes)	
9—Onomatropeyas	
9—Respiros de España Blues	
11—In Memoriam 11-M	
10—Entre Salamanca y Samarkanda	

The atmosphere of the first part is ritual, highlighted by the presence of a monumental suit in which Miranda appears to float (the suit is 4 meters high and 2 meters and a half in diameter). With the light creation of Weingarten, the suit changes its appearance, suggesting architectures and varied landscapes (tent, house, apse or volcano, even a mosque, on the top of which Miranda becomes a Muezzin [*Almohedina*]). The second part is profane. Miranda performs on the floor, backing down to her fashion heights. The suit, empty of her presence, remains on the scene: it becomes in turn a house, a Berber tent, an Indian tepee. This apparent opposition between 'sacred and profane' is in fact not an opposition. Miranda thinks about their complementarity. For instance, the artist has an ironic look on the sacred meaning, using small plastic toys or whistles in the first part. Meanwhile, in the second part, everyday thing is sacralized, the suit becomes refuge, sanctuary, place of intimacy.

It's in this passage between two areas of action, that stands, for Anne Cauquelin (2013), the conversion which mainly engages the artistic activity. Meanwhile Miranda talks of "metabolism". This passage implies no break between one surface and another. It negotiates a continuity involving the invention of a language - meaning a particular expression, a stylistic singularity. In fact, the conversion involves a spatial effect (a staging area), which is a *problematization* performed and imagined by the artist. For *Cantos Robados*, stage, costume, top and bottom are not mere pieces of decor, they are put at the service of a particular poetic, which is that of simultaneity. This simultaneity of "high" and "low", "holy" and "everyday" things, art music and popular music, oral tradition and written tradition, occurs in each piece.

The performance dimension of the artistic act makes present these "found objects that roll endlessly", which Miranda steals to better convert into her own action surface. As she told us: multiple vocal techniques she learned were retrospectively used to find her own voice and way. Her path. Her singularity. By practising, she discovered other vocal possibilities that she had never imagined possessing, and which are not dependent on these ancient and traditional techniques.

We take as an example the piece *Onomatropeyas* (Miranda, 2005b), in order to try to understand more precisely how this conversion operation stands. The title already announces some clues to the meaning. *Onomatropeyas* does not exist in Spanish. *Onomatopeyas* means onomatopoeia; meanwhile *tropeyas* means "shock", "accident" and could be translated as "strike". *Onomatropeyas* thus refers to inherited onomatopoeia of the sound and phonetic poetry, but also to rhythm hit, sometimes grotesque and ironic, in which this short piece is based[5]. Accompanied by an African bow, a berimbau mouth (sort of jaw harp made especially for her), Miranda offers in just over 3 minutes a glimpse of her vocal possibilities, of her higher register to her chest voice (remember that Miranda has a vocal range of over four octaves). Music sources are all of those phonetic poetry including jazz (scat), throaty voices closed to guttural techniques of overtone singing. There is also noisy onomatopoeia, inherited from futuristic poetry and experimental music. Cells or phrases are repeated in a fluctuating tempo.

The whole piece is entirely based on the principle of rhythmic repetition. For Miranda, rhythmic repetition is precisely what makes possible the conversion principle. While it is particularly highlighted in this work, this is for Miranda the foundation of her creative process, repeating melodic and rhythmic cells as practices, techniques, styles and music genres. Indeed, repetition is not simply conceived as a common platform to all musical cultures in the world, it is also the essence of musical rhythm through which the most atypical conversions or further in time and space may occur. Repeating allows to insert moving in motionless position, and so to move from one place to another melody's flanges, various vocal techniques, opposite registers.

However, the conversion cannot be identical to what is converted. Some rests remain. Remember that, for Miranda, copy and imitate are unworthy acts. No repetition is therefore identical. It's in this rest, or the surplus (to which Anne Cauquelin also refers), which is exactly the location of *new*: *Onomatropeyas* is not fairly jazz, not quite overtone singing or rather experimental music. According to Martin Zenck (2012), extending the works of Deleuze, Derrida and Foucault, repetition is a process, based on a time delay between repetition and which is repeated. It also has a retroactive impact. These features, in which there is an integral part of the creative process of Miranda, bind the repeat to the difference, to the new.

Create "new": between poetic, ethic and politics.

Fátima Miranda remains deeply committed to the avant-garde of the second half of the 20th century as well as to contemporary aesthetic mutations (inspired by Duchamp and Cage). Her intention is not archaic or outdated. The artist seeks to create "new" without denying other music (old or traditional). As for Gilles Deleuze (*Différence et répétition*, 1968), repetition produces difference for Miranda. Repeated elements become autonomous. From conversion to conversion, they generate new. As recalls Martin Zenck, reactivating the reading of Deleuze by Foucault in *Theatrum philosophicum* (1970), "difference is not the result of something new or an opposition to the above, it is precisely born through and with repetition" (2012). The transforming power of repetition is clearly involved in the poetic of Miranda, who also likes to quote Gilles Deleuze as a source of inspiration in her creative work.

[5] If this part is not exactly in the middle of the concert-performance, yet it represents the transition between sacred and profane, whose complementarity is effective at the end of the concert-performance: *Between Salamanca and Samarkand*.

In his book *Pour sortir du postmoderne,* Henri Meschonnic (2009) engages in a strong revision of "modern", "modernity", and "new" concepts. "New" is not only modern, nor should modernity be confused with contemporary. For Meschonnic, modernity meaning new work is recognizable by the activity of the work subject, its historicity basing its changing value, and its "indefinite faculty of presence into present, of all present's transformation." (2009: 18). So, new is not the area of influence, chronology, or even genealogy, but an historical (or trans-historical) order that is played in practices.

Then "new" is a poetic, ethic and politic affair. That is to say an intersection of several action schemas. The concept "making a work" leads us to look at the world, not as a project that would be guided by a progressive ideology, but as crossing it, doing act by repeating. And, so, choosing not considering art only as a product of an era. This choice, highly political, allows to take the *remains* produced by this conversion and asserts the importance of an individualized culture. The presence of the past in the current music (or art) is the concerted action which agrees returning to works, to practices, without necessarily classifying them. This concerted action allows to keep fundamentally open practices and works, leaving a place for the in-between, for border's cross, for porosity between different living times of cultures and arts history[6].

The final piece of *Cantos Robados* engages as a sign of this "new" that speaks, watches and hears itself. Between *Salamanca y Samarkanda* is the index of this conversion of past into present, in which the concert-performance is based on. Between Salamanca, the hometown of Miranda, and Samarkand, this dreamed Asia, is metaphorically located the intermediate place of conversion where tension between repetition and repeated elements is played.

The place of language… That of subject… That of new…

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Old Patterns and New Patterns of the Voice and the Body Improvisation – an Embodied Activity

Cristina Benedita[1] and *Eva Tremel*[2]

Abstract. Combining old and new patterns, while using the medium of body and voice, provides our space for improvisation. The practice of the body – acquired through somatic techniques where perception is widened – can transform movement, space and physicality, in perspectives that grasp new information. Listening is one tuning practice shared over the years, and requires contact with a state of heightened awareness embedded in our common projects. These languages go beyond external codification, because they are lived from the experiential point of view of the body-voice, which is rooted in the personal and the (auto)biographical. We combine the elements, through some limits imposed by the two of us engaging in this project, or by circumstances, as questions posed in order to get into emergent improvisation. Improvisation is an old procedure in music and dance. We relate to those old forms as an inspiration to get into new ground.

Keywords: Old patterns/new patterns; Listening Limits; Emergent Improvisation.

Introduction

In our communication in the conference *Old is New* in Lisbon, on the 26th of November 2016 at Lisbon's Superior School of Music, we had a live stream Skype performance (between Lisbon and Apeldoorn). The fundamental exposure of this Skype project and of further reflections coming from a practice before the conference are presented in this paper, with the aim of articulating an emergent behaviour that includes gestures, movements, voice and embodied thought.

Listening was the key for our meetings through Skype calls held since June 2016. Listening to each other's perspectives was a contact with a deepened awareness, beyond our preparation practices, that we have shared over the years as artists/pairs. Listening is relating trajectories of the body in space. Listening is a sense, listening is a mood, listening is a form of tuning and moving, listening is an enlargement of our inverse situation of talking, singing, dancing and interacting.

We were confronted with limits such as not sharing a physical space, the way information is filtered through the medium, and the two-dimensionality of a screen. Limits of movement, space and physical quality could shift, and perspectives could make us see or listen in other manners. We even talked about the word 'zooming', approaching a very close image - related to the Skype camera, or expanding our boundaries as a transgression of some guidelines for improvisation ignition. After all, there is a dynamic between constant interactions of the body

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with itself and with others (the world), being part of that other, and integrating into its environment.

The overall mode of working raised questions, grasping new elements and, through experiental body-voice actions (dancing, singing, talking while moving, making 'funny' noises, creating rhythmical sounds with the body and objects from the surroundings), we were getting our brains triggered in diverse plots or even reasoning, or turning thoughts into practical material while moving and/or singing.

We gathered some actions and patterns already known, as clusters, to create scores and guidelines, facilitating an emergent[3] improvisation and allowing for new patterns to emerge. There are infinite possibilities to get into creation, within the limits we imposed in our performance-conference, through improvisation and automatic composition in space. This confrontation of emergent behaviour is an empirical process of going back and forth between thinking, doing and perceiving. The reflections shared are related to acknowledged theories and our awareness of our own work, and are often started in a nonlinear way and aimed at getting into another conversation, in which the artists' perceptions feed the discourse.

The experience of the body aims at other platforms of communication, in an embodiment, with all that can happen not only with sensation and perception but also by all that the body, in stillness or movement, in quietness or the presence of sound, affects or is affected by on the inside and the outside.

Old patterns/New patterns

We had our Skype meetings for improvising with voice and dance, once or twice a week, connecting our homes. Within these one to two hours of communication we shared ideas and writings in a part of the call, and improvised with some guideline structures in another part, finding diverse information and scores to perform. We always had some verbal feedback, often written down by the other to achieve a closure. We found that this research was testing and experimenting moments, dances and actions, bringing something new to a structure.

Getting back to basics, over and over, brought novelty while staying in touch with memory and consistency of previous knowledge. The repetition, or *looping* as we called it, created the base for the rigorous tuning into details of the movement; it allowed us to engage profoundly with body awareness and recognizing emergent situations.

We shared our experiences while talking, dancing and singing, within temporal and spatial frames, thinking through making, getting into questions and solutions emerging out of the body, building layers of meaning to create scores and guidelines for our work.

Proposals came not just out of repetition, accumulation and known information, but rather from the actual thought while moving or sounding. Streams of connection built up between old and new knowledge. Body and mind, experienced as an integral entity, lead us into another zone of existence, where the first role's experience deepens our sources. The *in-between* experience of the body-mind, while dancing and singing, develops another layer of

[3] Emergency is a phenomenon or process of formation of complex patterns from a multiplicity of simple interactions. The concept of Emergency is usually associated with theories of Complex Systems: a set of connected parts somewhat and the interrelationship between them. Thus, to characterize a system it is necessary not only to know the parts, but also the ways in-between. This creates a stream of non-trivial information to investigate, through a series of consequences and emergent properties (Johnson, 2003).

cognition, dealing with more vocabulary within our communication. Hartley[4] (1995) refers to the elements that center body and mind, developing another language. Words do not always describe the totality of the experience, but indicate a map as a field of action. To formulate this new language, one must reflect on a change of perception and awareness, seeing the body as 'another', an object to be studied scientifically (human and social), as well as through the experience as a living subject, incorporating this total being in the learning process.

While witnessing each other and using a process of reflecting mutually, it became clearer that adaptation to the circumstances created new movements by accepting, adding, rejecting, selecting or reorganizing in response to what was there. Thus the witnessing of each other, and the mutual reflecting about it, became an essential part of the configuration of this work. In order to gain this layered feedback we used writing, speaking or moving forms. This way of allowing another layer of meaning is different from illustrating a decided upon idea. The comprehension of thought was achieved through experience, and body perception was developed and tuned. Every time one repeated an action or a phrase of movement or music, singing or humming, one had more answers, ideas, sensations, understanding, awareness and recognition of the whole and also of the details. We found the arena for repetition and the eternal return, always impermanent, in a constant transmutation, or becoming as Deleuze explains:

> *We produce something new only on condition that we repeat – once in the moment which contitutes the past, and once more in the present of metamorphosis. Moreover, what is produced, the absolutely new itself, is in turn nothing but repetition, the third repetition, this time by excess, the repetition of the future as eternal return. (Deleuze, 2004: 90)*

Processes of creation through Skype in the domestic environment

Communication through Skyping, face to face, camera in front of camera, raised some issues. We had to deal with some limitations such as not being in the same place, the flatness of the screen, the difference in sound perception, the attention we had with our vision during the communication due to being drawn to looking, or not looking, at the screen all the time while performing. While sharing that occurrence with each other, we found resonance in Rethorst's work as a dance maker in improvisational methods related to inside vision:

> *You can't have the view of a video camera while performing. But there is a perception of the dance that happens from within that makes use of this point where sensation and perception meet. You have to choose to accept it as a valid perception to make choices based on it - difficult when vision is so dominant and felt reality so suspect. (Rethorst, 2012: 137)*

Our senses opened up and we felt reality as internally we perceived through the body. This is different from making decisions based on sight – the body's knowledge is a tool for another inside vision, or alike an extended responsiveness of the outside body world. Is that implying a way of working that is challenging the primacy of vision?

These assets made us search for means to include multisensorial perceptions, letting go of all the information at all times and giving up on following every single moment, allowing then an enrichement on the process through improvisation within a structure.

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[4] Linda Hartley is a pratictitioner of *Body-Mind Centering*. More information about this author in http://www.lindahartley.co.uk/

We had some patterns established after previous discussions about concepts such as limits, listening, senses, repetition/looping, emergency, and allowance. We decided to gather information, organizing some guidelines, mainly with elements already encountered through improvisations done before. Those were:

1. Limiting angles of the room, reduced to the Skype video camera frame, zooming the perspectives, opening or closing movement, sound and space within those limits and limitations – to see and hear could fall short of limits or could go beyond the boundaries imposed, going further and increasing the potential to expand;
2. Translating the 2D dimension of being connecting through the internet into our 3D space in each home;
3. Using the environment of each physical space where each of us was – we used distinct places within our houses to try out: kitchen, room, door frame, stairs, yard, garden, attic; we also started to narrow down the choice of location in the domestic environment, with the final venues (where we repeated more our experiences) being in the kitchen.
4. Having a playful quality and a relation to the listening of our own sounds and surroundings and the other's sounds and surroundings; this means being able to choose or to select parts of it, or simply letting in what was there (encountering difficulties of 'catching' sound from the other's place through technological Skype issues);
5. George Aperghis[5] inspirational loop forms in voice and movement – going back to the beginning of the improvisation (of that day) using less repetition or just some parts of what 'stayed in memory', building or finding new patterns in this quest, to grow or to evolve from that emerged added element, in a derivation from the main theme in a non strict mode, and transforming it, not imitating or following a fixed composition but rather improvising on the moment.

All of these experiences and components demanded a particular and essential mood or state: listening. Listening requires a contact entry into a state. This state or mood is made of laborious awareness through refined practice: listening, not only in the auditorium sense, but also in the kinesthesic[6] one. Under the skin, in the whole self, through the sensation of being the body in a profound way. Threads of movement-sound reached us, and we agreed to use this consciousness as a shallow board for every new start. The cause for this state or mood was like a landscape where every breath is plausible, sensed and touched by the body and the voice. And silence is the first step, as stillness equals quietness. Moreover, we added some more elements, calling them 'clusters' for an 'open' score, adding them to our enumeration for use in our improvisations/performances:

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[5] Georges Aperghis (born 1945) is a composer known for creating works that synthesise instrument, voice, and text, and which go against the hierarchies of orchestra and theatre environments. Born in Greece and now based in Paris, his prolific output includes pieces for orchestras, chamber music, and solo. More information: http://www.aperghis.com

[6] Kinaesthesia (Foster, 2011) is a term coined in 1880, starting an investigation that established the existence of sensory nerves in muscles and joints, providing awareness, perception and body movement attitudes. The meaning of the term has come to change over the 20th century, being replaced by proprioception in neurology investigations, focusing more on spinal arches of the cord system that is seamlessly fit in relation to gravity, and then as perceptual system summarizing information of the position of the joints, muscle strain and orientation in space. This is extended to joint information with all systems and with how brain areas feel the motion and still experience the emotional, social, cultural values, adding to data on the 'mirror neurons' functions. Known as mirror-cells, they are neurons that trigger when an animal performs a certain act, from observation of other animals (usually of the same species) to do the same act. These neurons mimic the behaviour as the other, and then, carry out this action. We humans, can be observed in activity with the presence of mirror neurons in the premotor cortex and the inferior parietal lobe. Some scientists consider this cell type as one of the most important discoveries of neuroscience, believing it to be of crucial importance in imitation and language acquisition. Susan Leigh Foster is a choreographer, researcher and professor at the World Arts and Cultures Department of the University of California, Los Angeles.

6. Silence is another part of sound / stillness is another part of moving – after listening to Meredith Monk[7] in interview (Reed, 2009); as melodies came out in previous improvisations, specially humming – revealed in a domestic task at the kitchen or walking up the stairs, for instance – afterwards we related to Meredith Monk's *Walking Song* – inspiring us to some tracks of this 'wordless' songs.

We realised many references and inspirations/experiences we both had in a similar way; when Jim Fulkerson was our composition teacher in music, he always recommended us not to escape from references but to follow the artists through what we are interested in. Consequently, we added some common influences:

7. Inspiration in the ancient Syrian melodic composition known as the oldest composition or song from c.1400 BC, *The Hurrian Hymn*[8], giving us the possibility to get into regenerate vocalizations from the five note original phrase.

This made us think about: improvisation as an old thing – as for example:

8. Folia[9] - getting around some fixed or referential melody or little musical phrase – getting into new ground; from old patterns, reorganizing new ways of the set components into new patterns and new structures.

Other mutually important matters:

9. Taking John Cage's automatic composition *Water Walk*[10] as inspiration for using any sound/noise with a clear presence and self-confidence;
10. Using a diverse perspective of vocal movement integration[11];

The ideokinesis[12] knowledge and practice we both have made us realize these structures can be changing while we improvise. "The direction of the process is towards physicalization of

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[7] Meredith Monk is a composer, singer, director/choreographer and creator of new opera, music-theatre works, films and installations. Recognized as one of the most unique and influential artists of our time, she is a pioneer in what is now called "extended vocal technique" and "interdisciplinary performance." Monk creates works that thrive at the intersection of music and movement, image and object, light and sound, discovering and weaving together new modes of perception. Her ground breaking exploration of the voice as an instrument and language, expands the boundaries of musical composition, creating landscapes of sound that unearth feelings, energies, and memories for which there are no words.

[8] More information, see and hear: https://www.youtube.com/watch?v=QpxN2VXPMLc and https://www.youtube.com/watch?v=viMbnj_Ei2A (accessed on 14/03/2020)

[9] Improvisation most likely was a common practice throughout the Middle Ages, Gregorian chant melodies probably being composed in the course of performance simply by using the tonal material of the various church modes. In the later Middle Ages, as one or more voice-parts were added to the single voice-part of the plainsong, the new part frequently was a melody moving at a certain interval (distance) from the original melody (...). During the Renaissance (1450-1600), when instrumental music gained new importance, the improvisation of melody (rather than harmony) became an important practice. One of the more common practices was the improvisation of variations on a continuously repeated bass figure (*ostinato*), especially on such well-known bass patterns as the *folia*, *passamezzo* and *romanesca*. (Ammer, 2004: 190)

[10] *Water walk* was a performance made by John Cage for the first time on television on the popular North American TV show *I've Got a secret*, on the 24th of February 1960. The concept of a musical performance consisting of everyday sounds was clearly a revolutionary idea, and a bold movement to demonstrate on a program designed for mass entertainment rather than avant-garde music More information: http://sound-art-text.com/post/29753771316/john-cage-water-music

[11] Cristina Benedita studied Vocal Movement Integration with Patricia Bardi in Amsterdam. This method allies anatomical knowledge and body-mind work, integrating the sound of voice while dancing. Patricia Bardi teaches and performs throughout Europe and USA and maintains a private practice working with children and adults. Her certification program in VMI Somatic Practice combining Vocal Dance, Voice Movement Integration & Vital Movement Integration Bodywork, in Amsterdam. More information: http://www.patriciabardi.com/

[12] Mabel Todd (2008) conceived the ideokinesis approach; Barbara Clark and Lulu Sweigard, and others contributed to its early evolution; later, André Bernard, Irene Dowd, Erick Hawkins, Pamela Matt, Eric Franklin and others lent their influence. Sweigard borrowed the word *ideokinesis*, composed by two Greek words: ideo (thought) and kinesis (movement), from Bonpensière, a piano teacher, who applied imagery to his methodology. Ideokinesis can be translated roughly as "the image or thought as facilitator of movement".

thought; insights about the body being expressed in transformed action." (Dempster[13], 1985) Improvisation makes the emergency of new outcome right away, and we have to deal with acceptance and letting go of fixed or previous ideas, to have space to others to come alive, and at the the same time connecting to the present moment. 'Forgetting' allows the intuiton to enter, in a process that can't be forced (*id*., 1985).

Even having a pre-established image as a cause for a probable effect, one is not predicting or marking a result coming from that motive:

One cannot *do* an image; what is called for is an unique interaction between that thought/image and the body at a particular moment in time (…). These moments are the highlights of the work, experienced as acts of grace, not controlled, or swilled, or summoned. " (*ibidem*., 1985)

Emergent Improvisation

> *Emergent Forms (...) appear when there is enough order in the interaction of components to sustain a recognizable pattern and enough freedom to continuously integrate and adapt to new information. This condition is a delicate balance, defining the lifespan of a form before it dissolves or collapses. (...) Once we identify forms that emerge out of the improvisation, we use them as frameworks for development. Over time, an ensemble builds the capacity to identify recurring patterns of development. (Sgorbati[14], 2013)*

Thinking and creating, living diverse forms of existence and presence with the voice and the body was the main improvisation structure during the conference-performance. Of course we recalled every state, mood and possibility to emerge from the guidelines, scores and 'clusters' organized before and already explained in the previous chapter. Filling and facilitating with a detailed and tuned perception led us to realize time-space gaps, emerging subtle forms, not there before, coming into being through the empirical process.

Even inside our very familiar patterns and repetitions, we can reformulate and find multiple new forms of movement and vocal expression. The derivation happens in new associations between parts of the body, with new rhythms, velocities and sensorial tensions. In this ongoing capacity for derivation, in each exploration there is an emergent form that was hidden in the body-voice, made visible in these little fractures of time, space and situations.

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[13] Elizabeth Dempster comes to university teaching from a background in the performing arts. She was a founding member of Dance Exchange with Russell Dumas, Nanette Hassall, Eva Karczag and David Hinckfuss; later studied at Dartington College of Art under Mary Fulkerson and Steve Paxton. She has been involved in the dance and performance programs of 'The Mill' (Deakin University, Geelong) during the mid 1980s, and at Victoria University since the 1990s. Her choreographic work in Britain in the early 1980s earned her recognition by American dance historian, Sally Banes, in her book *Terpsichore in Sneakers,* as 'one of the leading exponents of new dance' in that country. Since her return to Australia in 1983 she has produced many solo, group and collaborative projects with the support of the Australia Council and Arts Victoria through Performance Project, Creative Development and Travel Study grants. She is a founder and continuing co-editor of the journal Writings on Dance and a member of the international research group Ideokinesis.com

[14] Susan Sgorbati is a choreographer, artistic director and dancer. She teaches at the Dance Faculty Bennington College, Vermont, coordinating interdisciplinary courses with biologists, musicians, visual artists and Anthropologists. She is in continual investigation about the relation between dance, improvised music and systems of complex relation between emerging arts, social sciences and philosophy, that she named Emergent Improvisation (EI).

Every situation was potentiated and taken inside the improvisation scores, as someone from the audience asked us[15].

As this event took place, we realized that the present moment, the authenticity we want to enhance, together with an embodied refined awareness and choice procedures, are some underlying 'meeting of the body-minds' to improvise. In the words of Elizabeth Dempster about Ideokinesis and Improvisation:

> *Within the ideokinetic method, attention is strongly directed to the present moment. The technique is not focused on achievement of a known goal or product, and some new understanding can take form in the body each time one works. The movement of ideokinesis is not towards completed and perfected form, but towards deepened awareness of a continuously evolving changing form. (Dempster, 1985)*

All of the recreation in our project, through embodied emerging improvisation, using dance and singing/vocals, made it possible to enrich the language of the body and the voice as a potential. The elements were confronted, transferred or mixed in an alliance between the thought of the body-voice and within the body-voice, without a conceptual thought, nor a 'thinking about', but rather a 'thinking with' the body-voice. It is experienced within another layer of thought, even when verbalizing the body, from the body, being a body voice.

This started to be a method for us, letting go of the wish to know how one works or how things make sense. How we connect – leading away from known paths or towards them, or getting away from trying to please an audience, the purpose is to reinforce research. And this is a way of getting in touch with meaningfulness.

Conclusion

Researching while performing is good for our project. Describing our process and answering questions right away after the exposition, adds further trajectories for renewing our goals.

Besides that, a state of wonder is revealed throughout this project, as a manifestation of a mood in everyday actions, expanded into awareness, to be 'in tune' with(in) the body.

In our project, we have been paying attention to detailed presence. It is a corporal listening, open to the whole scene inside and around the body. What happens during that time in the body contributes to what happens in thought and the opposite is also true: thought influencing the body at that moment, in a complex and constant interaction. In our project, we have been paying attention to previous information, calling them old patterns, refreshing and combining them in a reformulation with emergent embodied improvisation.

[15] During the performance-Skype situation, there were noises coming from outside the Skype-camera frame, as little children were passing by the house where Eva was. That fact was used by both of us in relation to some movement and responses with voice. We were questioned about that episode afterwards, by someone from the audience, and we answered that we decide in the moment to allow the sound to be in, as a big influence at that moment, in an intuitive shared moment, even if that 'happened' just there.

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Contemporary Composers Challenge the Past: Rewriting, Translation, Interpretation and Transformation

String Quartet - Reconfiguring an Old Typology

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Abstract. *Tłumaczenie* (Translation in Polish) is a string quartet (written in 2014/15) that enquires how a traditional form could challenge its own limitations, promoting a renewed perspective that moves beyond the repetition of old values, without changing its 'external' format. To do this, I developed a complex programme that uses (i) architecture as a pretext to expose and question different compositional problems, and (ii) the work of three Polish artists (Krzysztof Penderecki, Edward Krasiński and Stanisław Lem) to expand the semantic research of the work. These references are also used as methodological approaches (a meta-programme) that inform about the processes carried out, and suggest different views on the translation problem through the configuration of different types of scores (written, graphic, and sonic) that ask for the collaborative creativity of the quartet.

Keywords: String Quartet; Architecture; Translation.

Introduction

In this paper I would like to share some of the ideas I developed while composing a piece called *Tłumaczenie*, for the Royal String Quartet in 2015, as part of my PhD research[2].

To briefly contextualize my research: it aimed at an expansion of compositional practice through the interference of architectural thought. It was developed through a framework of conceptual tools brought from architecture, used to inquire and understand compositional practice from different perspectives.

But more than how architecture was used in its compositional process, I want to focus on how the piece, while maintaining a conventional format (i.e. a string quartet), expands to integrate other aspects usually excluded from traditional compositional approaches. To do this, I will dwell on the concept of translation.

Translation

The Polish word *tłumaczenie* means *translation* in english. Other meanings can be *version* or *interpretation*. Both *translation* and *tłumaczenie* already have more than one meaning. If we translate them to Portuguese we can differentiate two main meanings:

- *Tradução* (rendering the meaning of a text from one language to another);
- *Translação* (displacement of something from one place to another/ orbital elliptical movement of the earth around the sun).

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[2] The piece *Tłumaczenie* was briefly introduced in a previous paper where I describe my PhD research (Alvim, 2017).

Thus, two very different and apparently unrelated ideas. With this semantic jump, the problem of translation is already enunciated.

Translation as a literary problem is part of an old discussion that goes beyond the focus of this text. There are, nevertheless, many ideas that constitute a rich analogy with the process of musical interpretation, the reading of a musical score or the interpretation of musical ideas. It is on this conceptual ground that the notion of translation is relevant to this discussion.

In a lecture about translation, Paul Ricoeur, drawing from Freud, mentions the dilemma that translation raises between loss and salvation of the original text. A translation necessarily changes the context of the transmission of a message and therefore something in the original meaning is lost. However:

> *[...] the dream of the perfect translation amounts to the wish that translation would gain, gain without losing. It is this very same gain without loss that we must mourn until we reach an acceptance of the impassable difference of the peculiar and the foreign (Ricoeur, 2006: 9).*

As we mourn the loss of the perfect translation, the perfect transference of meaning, we start to acknowledge the foreign, difference and plurality. The idea (ideal) of the perfect translation takes Ricoeur to Benjamin's notion of a pure language, as a *messianic expectation* of a universal meaning (Ricoeur, 2006: 9). In his 1921 text "The Task of the Translator", Benjamin cites Mallarmé with the following:

> *The imperfection of languages consists in their plurality; the supreme language is lacking: thinking is writing without accessories or even whispering, the immortal word still remains silent; the diversity of idioms on earth prevents anyone from uttering the words which otherwise, at a single stroke, would materialize as truth (Mallarmé cited in Benjamin, 2002: 259).*

Benjamin follows:

> *If what Mallarmé evokes here is fully fathomable to a philosopher, translation, with its rudiments of such a language, is midway between poetry and theory. Its work is less sharply defined than either of these, but it leaves no less of a mark on history (Benjamin, 2002: 259).*

This intermediate position therefore accounts for a creative stand. Translating is not a mechanical transference of meaning, but a subjective endeavour that affords or entails a poetic interpretation in order to render meaning analogous.

> *[A] translation, instead of imitating the sense of the original, must lovingly and in detail incorporate the original's way of meaning, thus making both the original and the translation recognizable as fragments of a greater language, just as fragments are part of a vessel (Benjamin, 2002: 206).*

To *incorporate* not a meaning, but *a way of meaning*, is to embrace not an object, but a process, a creative process that presupposes a recognition and acceptance of difference, of the foreign and of the silence of a supreme language - the fragmented vessel.

Translation has been problematised by the fact that it seems impossible to convey an original meaning to a different language. Either by focussing on the meaning of individual words or on interpreted ideas in the discourse, the problem of faithfulness to the original *vs.* betrayal, or salvation *vs.* loss, is still relevant as a practical dilemma. The pure or supreme language implies the existence of a universal meaning, a god-like perspective of all meanings, or a third text, prior to the original:

> *there is no absolute criterion of what would count as good translation; for such a criterion to be available, we would have to be able to compare the*

> *source and target texts with a third text which would bear the identical meaning that is supposed to be passed from the first to the second (Ricoeur, 2006: 34).*

A third-text would only entail the same problem as the second, the same subjectivity, it would imply a different creative input, a different identity. "… [A] good translation can aim only at a supposed equivalence that is not founded on a demonstrable identity of meaning. An equivalence without identity. This equivalence can only be sought, worked at, supposed" (Ricoeur, 2006: 34). The search for this equivalence replaces the search for an objective meaning, and becomes an artistic endeavour. The translated text is a different work compared to the original, it might embrace other meanings, other identities, but it is based on finding equivalence to an original concern, or *intention*. Thus, "[t]he task of the translator consists in finding the particular intention towards the target language which produces in that language the echo of the original" (Benjamin, 2002: 258). Note the acoustic metaphor: *echoes of intentions*. There is a direction (target) and a process (a search for). Intentions (not meanings) produce echoes in the different fragments of the vessel. The distinction between a meaning and an intention moves the discourse towards a more open reading of language. Words and texts are fragments, not whole vessels. They do not convey meaning alone, they point towards concerns, intentions.

> *[E]ach of our words has more than one meaning… We call that polysemy. The meaning is thus defined each time through usage… It is the context each time which, as we say, determines the meaning that the word has acquired in such-and-such a circumstance of discourse (Ricoeur, 2006: 34).*

If we turn the discussion towards music at this stage, there are already many aspects worth noting. The whole discussion about the interpretation of a musical text evokes different ideas already explored by many, and is outside the scope of this article. I stress however how the score became a device mistaken with the work itself, creating a tension between text and act, what is intended, and what is interpreted. With the development of musical writing and the growing importance of the score in music practices, much emphasis has turned to the *supposed intention* of the composer, to the sending of an intended message (poiesis) instead of the receiving (esthesis), constituting what Richard Taruskin calls the "poietic fallacy: the conviction that what matters most (or more strongly yet, that all that matters) in a work of art is the making of it, the maker's input" (Taruskin, 2004: 10). A conception of music as act, as event or activity (such as Christopher Small's notion of *musicking*- Small, 1998), puts into perspective the authority of the score, the authorship of the composer. A performer or a listener, like the translator, can only aim at a way of meaning, an intention, and their reading will always be subjective, thus creative, and new. If we accept this we could celebrate the score as a creative platform from which multiple readings can emerge, an open text.

This takes us to the 1960s, "the period when aesthetics has paid especial attention to the whole notion of "openness" and sought to expand it" (Eco, 1989: 22), the period when context started to consciously infiltrate the work and affect meaning.

Openness

Eco's notion of the open work not only allowed a revision of the work of art as an open ended product, rich precisely because it is susceptible to many different interpretations, but it also brought strength to new creative possibilities. "[E]very reception of a work of art is both an interpretation and a performance of it, because in every reception the work takes on a fresh perspective for itself" (Eco, 1989: 4). Every reception is a particular reading, and it is

always affected by context**,** that is: the language of arrival (target), and the local and temporal circumstances in which that reading is embedded. For Eco "the individual addressee [the reader] is bound to supply his own existential credentials, the sense conditioning which is peculiarly his own, a defined culture, a set of tastes, personal inclinations, and prejudices" (Eco, 1989: 3). The work itself can be seen as a finished product, and read in diverse ways, but the writer can only define a field of relations, a space that invites the reader to move, and not a set of fixed meanings.

> *The invitation offers the performer the chance of an oriented insertion into something which always remains the world intended by the author. [The author] is aware that once completed, the work in question will still be his own (Eco, 1989: 19).*

According to this view, a translated text, despite the differences to the original, maintains its original intention (way of meaning). The translator or the performer are both readers of the text; their reading is an interpretation, a translation to a different context. It mediates a subsequent creative reading in a continuous chain. The parallel with music notation, edition and interpretation is striking. Paulo de Assis in his article "Beyond Urtext: a dynamic conception of musical editing" writes on how the editorial work becomes a critical activity, because the time of the performance is always different from the time of the composition, it is necessary to translate the work into the present context. Editing, like translation is then an interpretative endeavour, and editions are never definitive. Otherwise, one would be ignoring "not only that different times have different codes, but also that any form of oral transmission unavoidably infects the original information with codes and perspectives inherent to its current time" (De Assis, 2009: 7). An editor is then a mediator between composer and performer, an intermediary reader, a translator that bridges the two different times.

In contemporary music the role of the editor is not so relevant because the two times are close, or even the same. The composer takes control of the edition, and there is one less mediator. But the notion that interpretation is dynamic, and changes with context again points to the problem of *untranslatability* – the impossibility of translation, of full access to an original meaning, because it belongs to a different time, a different context.

We can push the discussion further in this direction and ask how much of the author's intention, of this original meaning still stands on a reading. The text is "a multi-dimensional space in which a variety of writings, none of them original, blend and clash" (Barthes, 1977: 146). Barthes took further the idea of the text as open to a plurality of readings, pointing to the reader as author. There is no absolute meaning to a text, because meaning is only really created in reading, in its particular context, and therefore is always different and creative. An absolute meaning would be comparable to what Ricoeur called the non-existing third text, against which original and translation could be verified, a universal structure susceptible of being demonstrated, or what Benjamin called an absolute or pure language, or even Mallarmé's immortal word.

The idea of the authentic text has been discussed by many, and is related to the romantic notion of the work-concept that Lydia Goehr examined (Goehr, 2007). The idea that the work is a container of meaning, is very much sustained by the score as a reification of music itself. If composition was born from writing, the way a text conveys meaning is of central importance to composers. How then, does this idea of openness and distributed authorship affect composers working today? Have we really abandoned notions of the romantic composers in their ivory tower, the revered authors, keepers of absolute meaning?

As perhaps more and more of us agree, "There is nothing about the concept of a work, the relations between works and performances, or works and scores, or works and experiences of

them, that is going to tell us where the locus of musical meaning 'really' resides (Goehr, 2007: 278), and "there is no single privileged location of musical meaning, but that it may be distributed across and configured by the relations between its several mediations" (Born, 2005: 9). We could accept, following Ricoeur, the *impassable difference of the foreign*: the loss of absolute meaning is not an absolute loss of meaning. Interpretation, like translation, is a further pluralisation and renovation of the creative landscape. We should not even mourn a loss, but celebrate a gain, a new meaning *found in translation*. Meaning is not in an original text, but arises from a particular configuration of intentions, contexts and interactions, from writing, translating and reading; from composing, interpreting, and listening.

The work is an incomplete and mutating ontology, open and in movement. It is composed of multiple and ever changing readings. As Barthes put it, the author is dead, we are all authors. In Barthes, contrary to Eco, perhaps the writer or the composer invites the reader, or the interpreter to create another dimension of the work, to the point where the work would not even be recognisable anymore as the *world intended by the author*. Can this perspective influence the way a composer works? What is the intention of the author after Barthes?

This could be taken as one of the many postmodernist questions. In fact the sixties mark an important hinge in history - the deconstruction of the many ivory towers that persisted throughout modernism. The ivory towers are now ruins and we can only contemplate their pieces, a constellation of fragments. Each of us hold a couple, perhaps, and listen to the echoes of the others. The composer's intention or task can perhaps be to create situations, fields of possibilities for meaning to emerge by actively participating in the constellation of mediations, of fragments that draw a translational movement around an impossible vessel.

String Quartet

As one of the most iconic formations in classical chamber music, the string quartet is generally considered a privileged medium for composers to develop more intimate ideas. On the other hand, it is also a particular social model of music making.

Developing from the original conception of chamber music as an entertainment shared between friends in the intimacy of private residencies, it still maintains to strongly emphasise a unique type of relation between its agents, who work together without the intervention of a conductor as a mediator of interpretation. Thus, the group develops a closer relation with the work, and tends to exercise a deeper reading and a more intense investment as creative interpreters.

But the string quartet also came to stand by western classical music's elitist ideology, reinforcing its claims for a higher culture, social autonomy, and supporting the idea of the composer-hero and the authentic text.

The work discussed here can be seen as an investigation into how a traditional form could challenge its own limitations, and promote a new perspective beyond the repetition of the old values, without changing its 'external' format – perhaps what could be seen as reconfiguring the traditional typology. To do this, I developed a multifaceted programme that explores this wide notion of translation, calling for the collaborative creativity of the quartet.

The composition was based on an analysis of a specific building – the music department at the Stranmillis College in Belfast. Designed in 1968 (H. Wightman) it is a modernist piece of architecture that very clearly expresses formal autonomy. At the same time, that same autonomy is put into perspective by its beautiful integration in the landscape. The building

was selected for those qualities, but also because it is located in Belfast (where this piece was composed and first performed), and thus worked as a 'meeting point' for myself and the performers, all foreigners in Belfast at the time. We visited the building together, and rehearsed in it. By using it as a theme, source and tool for the composition, the piece engages composer, performers and audience in its context. Thus the building becomes a symbolic place of encounter as well as the foundation of the piece. In future performances by other quartets, the piece can evoke this site and this moment, expanding the semantic reach of its sounds.

Figure 1. View of the Stranmillis University College's Music Department.

Specifically, the building is used in the score as a guide to explore a translation of architectural elements to musical ones. Soon, it raises questions about the mode, and even the very possibility of that translation. While some gestures might suggest a certain type of more or less direct formal or rhythmic correlations, different textures provide rich analogies between musical and architectural elements. Throughout the piece, the listening experience is affected by the speculation of how that process is being carried out. Nevertheless, the translation is revealed impossible by failing to describe architecture musically.

To help articulate the different ways the building could inform the composition, I based each part on three different works by three Polish artists whose work had fascinated me.

The first part is based on Penderecki's music, particularly his second string quartet (1968). The Royal String Quartet's familiarity with this repertoire was used as a bridge to engage with the next, more open sections. Penderecki's works from this time are landmarks of what has been called *sonoristic* music, where sound is treated almost as a plastic material, as a mass that is shaped, emphasising sensorial qualities instead of more traditional compositional elements such as melody or harmony. This became a fertile ground for a parallel between sound and architecture, one that creates an analogue relation between textures, shapes, gestures, instead of structural, formal and conceptual elements. The score in this section is a more traditional one, where nevertheless graphic elements extend the notation symbols suggesting a more flexible reading of forms and textures. While some elements call for clear and specific sounds, others start to expose ambiguity and openness.

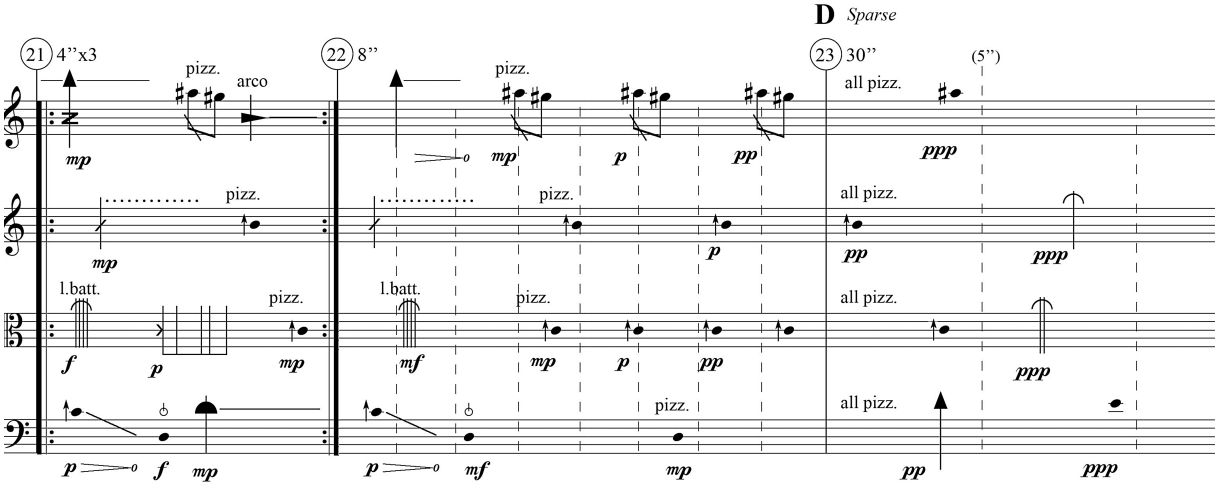

Figure 2. Excerpt of part one (page 4).

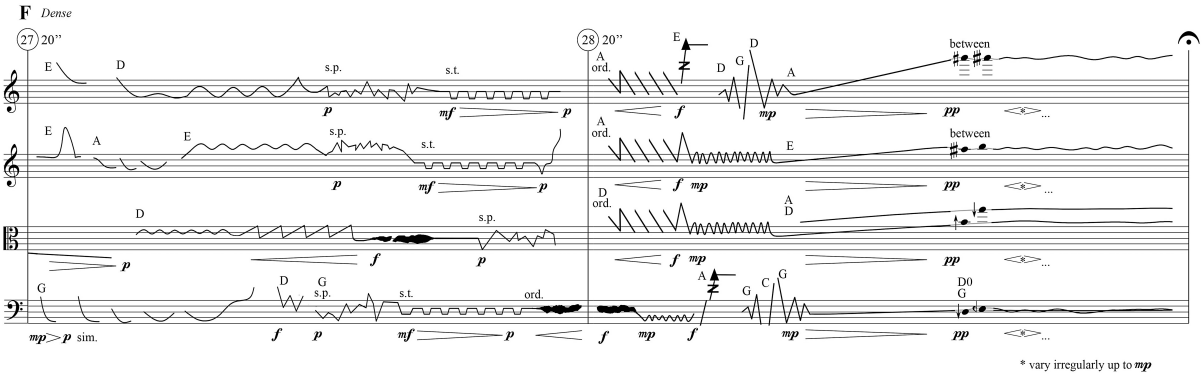

Figure 3. Another excerpt of part one (page 5).

Part two is based on a fully graphic score that refers to Edward Krasiński, Poland's first conceptual artist. In 1968, he started to stick blue tape on several pictures, sometimes his or his friend's photographs, sometimes other people's works, paintings, posters, etc. He expanded this process and went on to stick the tape on to sculptures and objects, outside the picture's frames, on the gallery's walls, outside on the street, over houses, trees and even over people. The omnipresent blue tape created a connection between what is inside and outside the frame, between context and content. The line became the unfolding of the frame, the flattening of all levels of reality, that collapses art with the everyday, indicating that the work is always about something more.

Krasiński's device was used in drawings of the building, a sequence of eight views, each progressive closer: if the first shows a distant view, and more formal aspects, the last concentrates on the details of a specific material. As the blue line crosses the different shapes and materials of the building, the performer is asked to interpret the architecture through a kind of haptic transference, where form, gesture and texture come to the foreground. This transference (or translation), is also a transference of authorship: there is no indication on how the music should sound. The performer is invited to move in an imagined space, an intended situation, open to very diverse and creative readings.

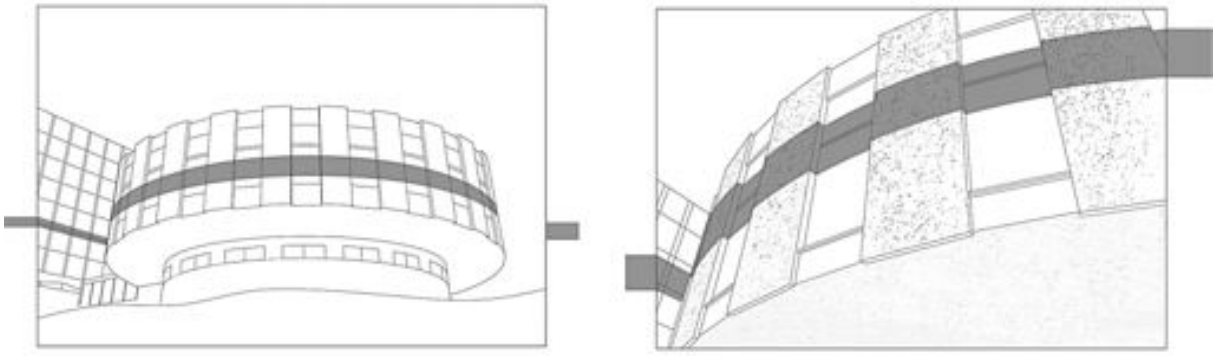

Figure 4. Excerpt of the graphic score for part two.

Finally, part three is based on Stanisław Lem's novel *His Master's Voice* (1968) that talks about how we are unable to translate and understand an alien message, how we are condemn to speculate. To create this score, I first recorded my voice reading an excerpt of Lem's text (in polish) inside the building. Then, I recorded a playback of that first recording and repeated the process like Alvin Lucier in *I'm sitting in a room*, and thus revealing its resonant frequencies. From these recordings I created a sound score – to be translated and studied by ear and not by sight.

In this last section, the score transposes the visual drawing to work on the level of the listening. By changing the medium, this sound-score breaks more deeply with traditional notation, and explores how the performers translate those sounds into their instruments. The score is as much a work in itself as the drawings or any score would be, it could be fetishised and be presented as an electroacoustic piece, but that is not the intention or the point. The sound-score is intended to expose the different ways the performers listen to it, what they choose to listen to, to memorise, and how they reveal an echo of the original.

Using sound as a score raises important questions about the traditional process of mediating (translating) musical ideas through (from) visual means. Electroacoustic technologies today allow us to reimagine this medium in the audio domain. Just like the preliterate oral traditions used to transmit music from generation to generation through the voice or the instrument, we can now explore this type of transmission, but in a medium that can reproduce much more than just melodies, rhythms, or text. By concentrating on a more sonoristic approach to sound, these 'postliterate scores' ask for a deeper and more personal 'reading'– a listening – that, through the filter of each performer's memory and decisions, will reinvent these sounds, not possible to be fully reproduced by their instruments. The performer's reinvention is thus part of a dialogue with the composer through the score that distributes the creation of the work more evenly between its actors.

> *But it happened instead that the unknown Sender committed a dreadful faux pas, because his letter was without introductions, without a grammar, without a dictionary – an enormous letter, recorded on almost a kilometre of magnetic tape. (From Stanisław Lem, His Master's Voice, 1968, translated by Michael Kandel) (Lem, 1984).*

Concluding Remarks

Each of these artists' work was used to establish a compositional approach, but they were also used as a *meta-programme*, as concrete historical references that point to different

layers of meaning in the piece. In the first part, a set of gestures build up a repertoire of sounds that indicate a phenomenological approach. The second, points towards a conceptual proposition that suggests a reading 'outside the score', exposing a creative process that engages the performers as co-authors. The third part stresses *untranslatability*, by referring to Lem's book and its indecipherable signal from outer space. That all the pieces of this puzzle intersect in 1968, only suggests a larger sphere of conceptual connections in an endless constellation of fragments.

More information, excerpts of the score and video of the première in: diogoalvim.com/portfolio/tlumaczenie

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Heterogenesis and Musical Rewriting

Silvio Ferraz[1]

Abstract. In the music of the 20th century, Luciano Berio is supposed to be one of the composers most concerned with a music rewriting, intercrossing several traditions, either European music or music from traditional cultures. In a short text, Jürg Stenzl indicates the three forms of rewriting that Luciano Berio employs in his compositions: (1) the simple repetition of an original model; (2) the use of the original as an open field of experimentations and (3) the rewriting which exceed the limits of identity and anamorphosis of the original sonority until an unrecognizable situation. Musical writing is, therefore, crossed by a large set of music traditions, which can be used according to a "molécularization" process, closely related to the "allagmatic" concept developed by Gilbert Simondon. In this article I discuss the conceptual aspects of rewriting giving some examples from my own compositional practice.

Keywords: Musical Rewriting, Berio, Molécularization, Allagmatic.

In occidental music, may be since the music of the Renaissance we notice that it is as if each successive generation severed ties with its origin. On one side, we have composer recalling any ancient musical tradition. On the other the fetching of the original songs: one the man of the people, the other the song of the nature (birds, frogs, thunder sounds etc).

Following that tradition, we had Claude le Jeune (1530-1600) employs Greek scales (the chromatic mode) in *Que'est devenue ce bel Oeil*, Clement Janequin (1485-1558) avails himself of the cry of street vendors of the *rue de la Harpe* and of bird songs in *Les cris de Paris* and *Le chant des oiseaux*. And this tradition continued trough out the occidental music history. The romantics musicians look back to the ruins of ancient Rome, the classical world; the neo-classics harken back to the world of classicism; and the neo-romanticism of the 1980s seek to return to Late Romanticism. In certain way this relationship between old and new reminds us the tradition of loss, of a teleological man moving away from his origin, always believing he has lost something of its original force.

Contemporary Brazilian music – above all that produced in Sao Paulo – takes two composers, Gilberto Mendes and Willy Correa de Oliveira, as its reference point. They distinguished themselves in the 1970s, influencing newer generations of composers. With heavy ballast in European music and in a rupture with Brazilian nationalism, Mendes and Correa de Oliveira were very close with European vanguard composers, among them – and in a particularly intense way – the composer Henry Pousseur. It is from Pousseur that Willy Correa borrowed the idea that every composition is a field of dialogues with the historical tradition. But here we need to point out a question: what European music authorizes us to understand under the frame of historic tradition?

Looking on such tradition it is clear that we are under a very specific and limited concept of history and culture. And a critic to these limits is the aim of philosophers as Foucault or Agambem. If even in the 1970s such Eurocentric thought already appeared restricted, this way of thinking today is still more open to critique. In the case of music, and of the practices such as those cited above, must of these practice of the past are always leaning in the tradition

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of written music, understanding as its past the history of European written music. The old, in this sense, is what was written in a very specific past. The old was also registered in a very particular way, and it is now being reread in the present, be it by instrumentalists or composers or analysts who possess the notational tools to reread it.

So, we runs the risk of considering the old as only that old belonging to one history, being recycled or reread by the present that wishes to place itself within that same history. In this sense, the theme itself permits few elaborations, as any reading of whatever thing placed in the past is a current reading. To read a Bach *Partita*, either printed or in digital format, is already very different than what old Bach had before him. The tempos are different, and to devalue such details is nothing more than the result of an ingenious reading of new lines of force that crisscross our ways of relating with things. New tempos, new densities, new network modalities, all this interferes in even the simplest attempt to process the old. That is to say, there is no old. But there is an unremarkable tradition that we consider diachronically as a history with continuous developments, or achronically as a line of succession of which we retain nothing beyond the representation of that which has passed, where the continuities are constant constructions we assemble on the surface of a universe that is itself, at its most granular level, discontinuous.

But even having such interpretations as "the new" and "the old", it is worth reflecting on the fact that history imbues, in a certain way, those that experienced it subcutaneously from the time they sat in their desks at school to, for example, the more elaborate practices of a musical performance. That is why the idea of creating and thinking about music as an expansive field of dialogue between composers, between ages, between people, between sound expressions, attracts us.

In his work, above all from the 1980s onward, the composer Luciano Berio made use of the idea of composition as a field of dialogue, one from which this dialogue expands beyond the written musical tradition and, indeed, beyond the western musical tradition. The repertoire with which Berio enters into a dialogue goes beyond that of Monteverdi (in *Recital for Cathy*), or of the large range of oft-discussed and cited symphonic composers. Instead of that, it will be in works such as *Voci* and *Naturale* where Berio embarks on a broad dialogue with another tradition, that of music from Sardinia, or *Choral* whit a lot of reference to polyphonic techniques from Central Africa referred in the studies of Simha Arom. In a letter from January 10, 1966, to Pousseur Berio speaks of the polyphony of grammars, referring to a section of *Votre Faust* (De Bonis, 2016: 201).

What interests us in Berio is that his scope continues passed the sacred writings of western music, all of them noted in scores, but also extending the frontier of the field of dialogue into a broader domain. He pulls from elements beyond those that can be converted in rhythmic and melodic aspects, growing to encompass aspects of sonority and gestures related to a specific musical practice with which he wants to engage.

The challenge now is that a composer is no longer circumscribed by a written tradition. Other traditions have won a seat at the table. The music of other peoples and, in fact, of any and whatever sound has come to comprise the reservoir of sonorities from which musical composition can draw. Setting aside the written tradition's limits, we penetrate sound's. A sound may tell a story, speak of its past; but the sound is clearly more multifaceted than music notation.

In this more open field of listening we are always attempting to account for its most diverse modalities: (1) direct referentiality, (2) subsumed referentiality, or (3) total absence of audible reference.

These lead us to some modalities of thinking a compositional practice we have under the title of Rewriting:

1. Rewriting from whatever sound that attract our listening;
2. Rewriting from sonic or gestural material, from musical practices of non-written cultural traditions;
3. Rewriting from historical material of the written tradition;

In a certain way, these modalities reflect Jürg Stenzl's proposition about Luciano Berio's practice of rewriting. According to Stenzl, the first modality of rewriting in Berio composition would be that in which the composer identifies himself with an original: an original sonority, an original song, an original set of instrumental, a specific, sonorous ecology. In this first mode, both the composer's compositional interest and the way in which he blends sonorities and references is critical. The second modality consists of recovering these sonorities in order to experiment with them, to, through analyses, time spent listening, detailing, make of them a field of discoveries. Lastly, it is in the third modality in which the composer overshoots the original, "abuses the original" (Stenzl, 2001).

I would like here to put this proposal of Luciano Berio side by side with the idea o Ritornello, as defined by Deleuze and Guattari in in the chapter "On the Ritornello," (in *A Thousand Plateaus*). It seems that the idea o Ritornelo can help us to work inside the limit of free sonority and composing practice, as steps related to the passage from the cycle of ritornellos of Chaos, to those of the Earth and those of the Cosmos. Three distinct forces: (1) these of ethereal unmaking and re-composition, without reference, the *without-time*; (2) the forces of affirmation of one place through the recurrence of legitimized traditions, the *on-time*; (3) and the allagmatic forces of the world's mixture and growth, directed to the simplest behavior of a body: its movement, its complex field of forces in motion, the *out-of-time*[2].

In *Thousand Plateaus*, Deleuze and Guattari even come to associate these three aspects with three moments concerned in the artistic creation: (1) the artist in defiance of chaos, seeking to give whatever permanence, some form, to fluctuating elements; (2) the artist giving continuous variation to these form and, lastly, (3) the artist going beyond the limits of the pair material-form to the realm of indistinct material-force, thus interweaving forces of diverse orders[3].

If applied to music composition, these three moments described in the definition of Ritornello create an aperture that permits us to sustain both the forces that we localize, either in geographic or historical terms, as distant or as in the past, as well as the updating forces of musical and sound relationships, as an no extensive experience. In one sense, the strategy we pursue here is to consider a musical object of the past or of another culture, having in account its figurative (key, sequence of chords, rhythmic structure, melodic structure), molecular (rhythmic structure, mechanisms of melodic linking, intervallic structure), and also its aspect of motricity (instrumental gesturality), to read it trough out the sound.

It is important to remark that when using sound, we are not dealing with a simple pouring of colors into melodic or harmonic boxes. Consider sound is to bring any musical element to another musical listening, more related to the music happened after 20th century wars. Such sonic-musical gestures allow us to create new gestures, borrowing here some precepts proposed by a composer like Brian Ferneyhough in his texts *Il tempo della figura* and *Form-*

[2] For a more detailed comprehension of the term allagmatic, see Simondon, 2010: 559.

[3] On the reading of the concept of ritornello employed in this reading I propose the reading of Deleuze, Guattari, 1991; Criton, 2000; Ferraz, 2011.

figure-style: an intermediate assessment (Ferneyhough, 1993a, 1993b) or Horácio Vaggione in *Objets, représentations, opérations* (Vaggione, 1991). We can so go deep in an allagmatic level.

I believe that, when transforming all elements in sonic-objects, we are faced to a molecular transformation (molecularization), which render more transparent any object. Once molecularized, productions related to distinct geographic places, distinct cultures and time periods, and even trans-cultural elements and places, are able to enter into a very potent dialogue. In this sense the music of the past has the same creative potency of gestures as does bird song or musical instruments. It is what I call and heterogenetic music rewriting.

What I want to highlight here is that this procedure has permitted to work through the material and the ways of transforming and rewriting, having a highly heterogeneous material. Once more, I observe that the relationship with the past does not have so much to do with the search for a lost language or connection with listening to produce a hermeneutic listening, but instead simply with constituting a compositional poetic tool made by a package of divergent musical images crossed by a sound listening experience. In this sense a fragment of past musical intonations continues to subsist, and these intonations (melodic, harmonic, rhythmic structures, combinations of timbre, musical gestures) are in conversation at a subcutaneous level in a given composition with another sound sources. It licenses a poetic whose heterogeneity is opened to sound is the multimodal aspect of listening: tactile, visual, proprioceptive and auditory. I close this presentation with the example of one of my compositions: *Passos de Manoel Dias*. This piece is a rewriting of the motet *Bajulans*, composed by Manoel Dias de Oliveira, in the early XIX Century. To do it I consider an original recording of the small town people singing during a procession. This recording is traversed by any kinds of sound: dragging of foot, people murmuring and whispering, and other sonic images as if I was listening to the music out from the scene. Prados, the village were this sonic-scene was done, is located inside a group of mountains, and listen to the village from one of these mountains is very singular. Then, I consider these sounds and also the scraped sound of creaky wheels of an ox cart.

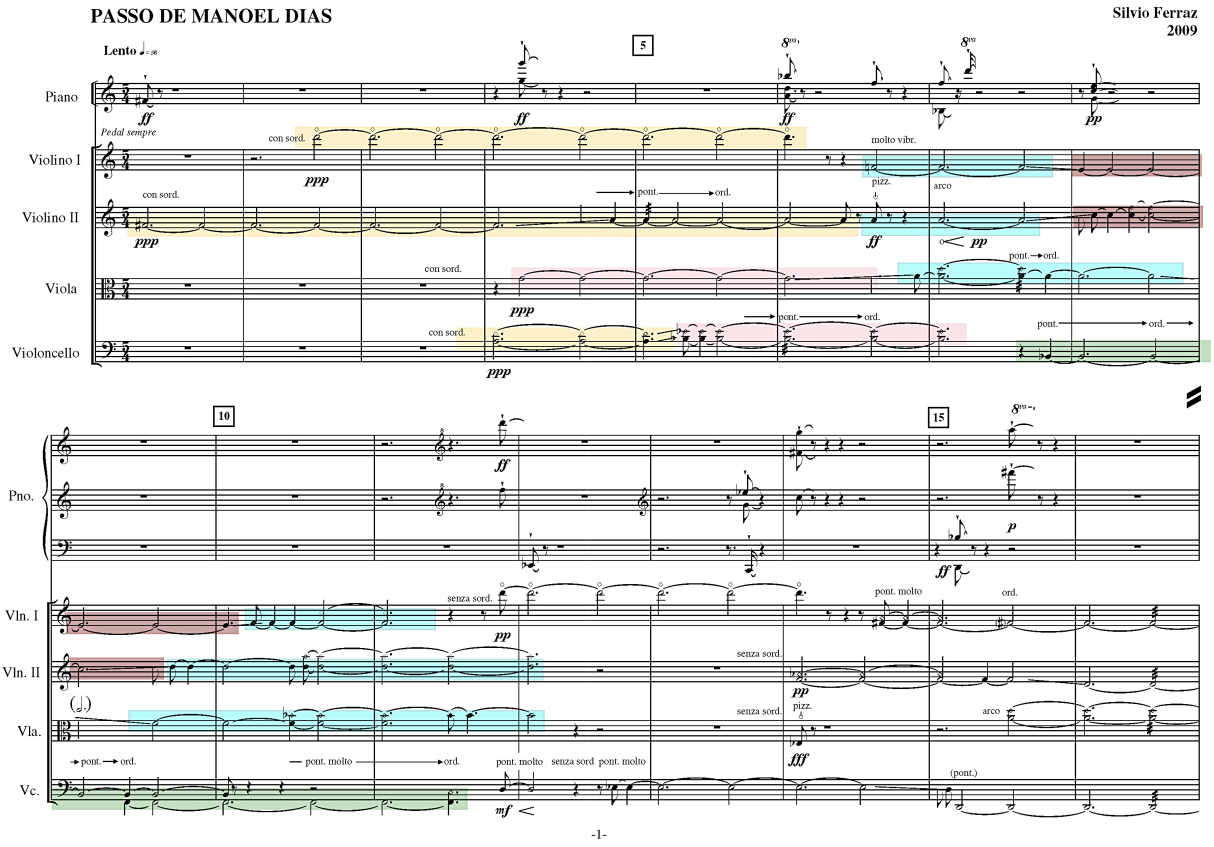

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Figure 1. First measures of the composition Passo de Manoel Dias, showing a slippery harmonic "décalage" and the use of the superimposition of different strings techniques (ordinary, sul ponticello, sul tasto, harmonics) to synthesize the instable and noisy sonority of ox cartwheels.

Verônica Nadir, a piece for solo cello and string orchestra, was also written as a score palimpsest of the motets of Manoel Dias de Oliveira. Side by side with the written scores of the past, I utilized the environment sounds, sound from old recordings of community processions, specific aspects on instrumental gesture, sounds of contemporary machines etc. Considering the fact that the musicians for whom *Verônica* was composed lived in a small village where Manoel Dias de Oliveira's music is played in Good Friday processions, I had also work on this piece leaving fragment quotations more or less clear, sometimes under a very strong "anamorphosis" or even entirely exposed through a simple harmonization and adaption for solo cello. Together with this reference material, I simply drew from other elements such as collage or transformations. Such is the case of the processions' *matracas* – which I use in the same way they are used in their original context – and of the superimposed rhythmic cycles of the church bells of Minas Gerais and the breathing sound of the dragging of foot in a procession, transformed into "breathing" cycles. (Figure 2).

The *Motetos de Passos*, that share a similar provenience to the canto of Verônica, namely, Manoel Dias de Oliveira's catalogue of work, were developed together with the canto through a process of retards and anticipations, where I considered each harmonic note as a track whose duration are changed in a totally randomly way. Here, however, I sought to create an anamorphosis by prolonging phrases, stacking them so that they slide over the others (Fig. 3).

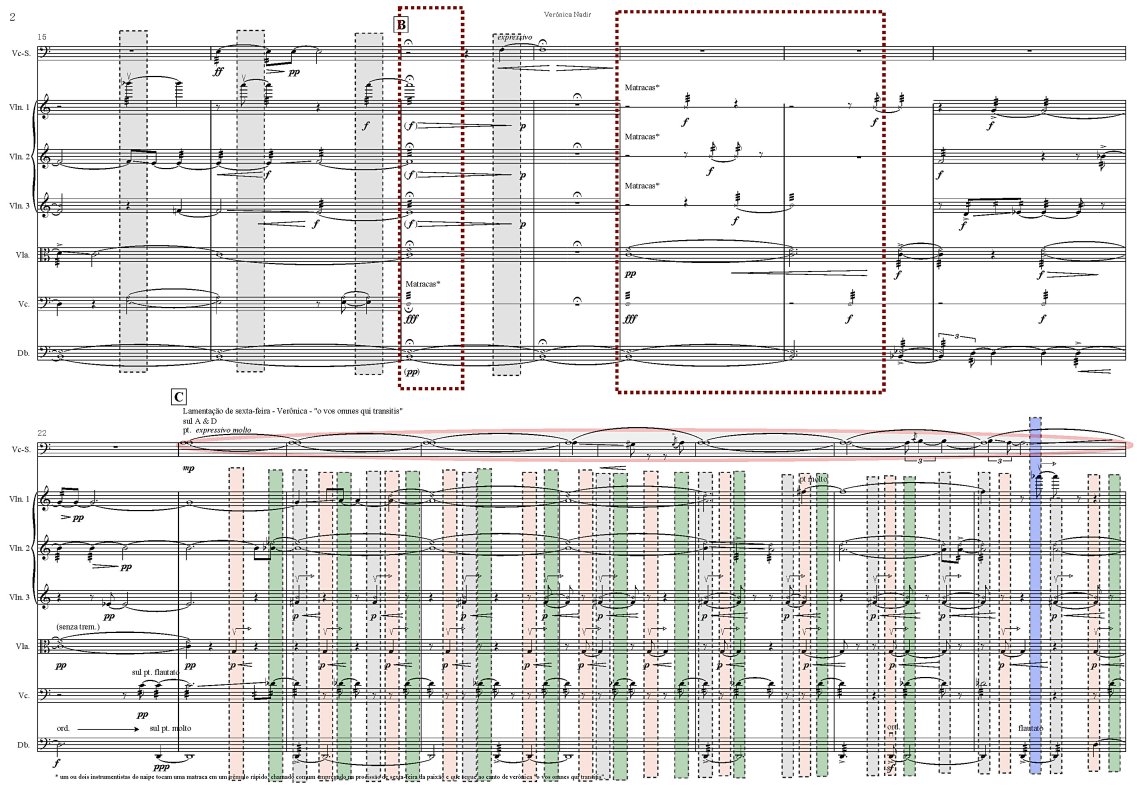

Figure 2. A passage from Verônica Nadir showing the superimposed cycles taken from church bells and "breaths" (green/pink/gray). In the first line there are two moments of writing and rewriting of the matracas in the procession, the first is rewritten for strings (letter B) and the second, two measures later, is rewritten for the matracas themselves.

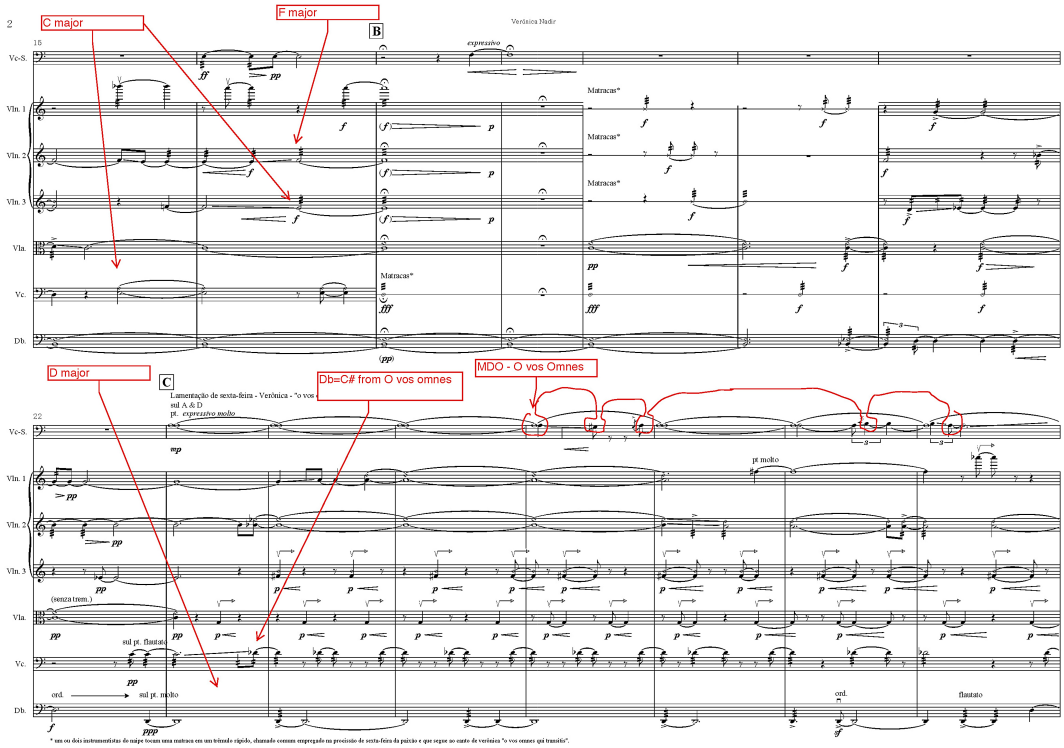

Figure 3. The harmonic fields implied in the writing of the passage exemplified in the previous figure, relative to Manuel Dias de Oliveira's O vos omnes and Motetos de Passo.

The piece ends with a simple presentation of *O vos omnes* verbatim, as it were, in a version for solo cello. In this way, over the course of the piece, distinct modalities of rewriting are utilized. They range from the simplest and most direct, such as the rewriting at the end, to those that operate through anamorphoses and superposition.

The third example I would like to present is the *Responsório ao Vento* for solo cello and ensemble. In this composition I toke by starting point a very open collection of materials: bird songs, harmonic passages from Vivaldi violin concertos, the noise of boats at-harbor, and the gesture implied in some measures of the Prelude to *Suite 3* of J.S. Bach. To the point of no longer being easily recognizable, this origin material is also fragmented and then re-fused through different procedures of fragmentation and anamorphosis. If the bird songs are merely emulated through a traditional *solfèje*, the measures of the Bach *Suite* served as a base for rewriting. Not through conformity with the harmonic or melodic structure, however, but through the configuration of recurrent gestures in the writing for the cello. This configuration mirrors, in this case, a "listening" of the instrumental performance and not just a musical listening in the written sense of the musical notes.

I even distinguish here in this selection how the sound, in the case of auditory emulation of the screeching of ox cart wheels, that can be easily compared, for instance, with the sound of a cello's pedal notes on a single string in counterpoint to higher notes made on the lowest string and produced in *molto sultasto* (in this case, the bow's point of support should be placed in what would be approximately the tenth position for cello).

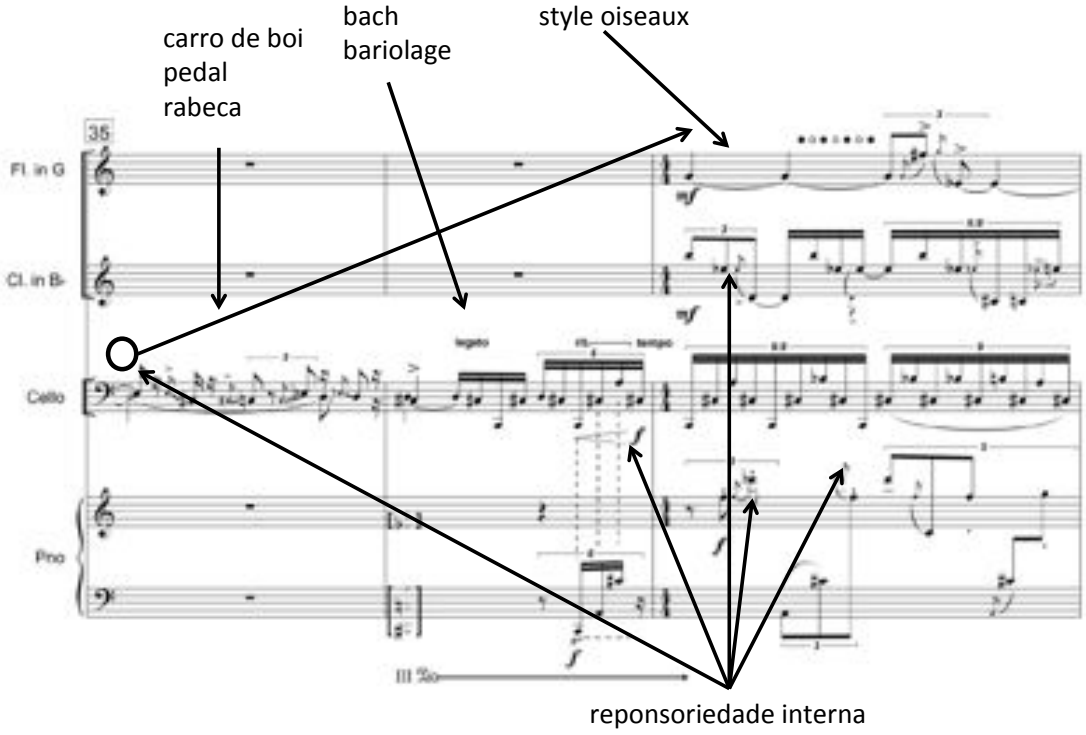

Figure. 4. Score of Responsório ao Vento, for cello and ensemble. Showing the emulation of screeching sounds from oxcart wheels; a rewriting of Bach bariolage; bird sons and internal responsiveness.

Repurposing elements of the past, of other cultures, and of other sound sources implies operations that comprise what I call here "allagmatic listening", on different levels of force and forms. To some extent, this remakes the way forward Gilbert Simondon proposed as a mechanism for rising above the limited range of action possible at the superficial level of form and substance and that instead makes possible (1) an analytical operation of

*de*modulation of form in its fundamental forces and (2) a syncretic operation of modulation, that pits one modular force against another. In this way we understand that rewriting has three moments:

- The conversion of the original model either as musical, sonic or gestural object;
- The formulation of parameters for the object's analysis, already aware of potential developments;
- A manifold synthesis of new objects through the analysis of the original's forces, namely: (i) maintaining the referential relationship on the surface of listening (operation on the surface-level), (ii) maintaining the subcutaneous referential relationship (operation on the subcutaneous level but maintaining clear aspects of the surface), (iii) Loosing the referential relationship, but enabling the generation of new gestures (diving in the force level).

Then I understand rewriting the relationship with the music of the past (that here I extend to music of other cultures or to sounds belonging to any listening tradition), proposing a compositional act that avails itself of the most diverse tools to make a musical statement that permits the trip Deleuze and Guattari lay out in Ritornello: a free and recursive passage between Chaos, Earth and Cosmos.

A movement between short and chaotic cycles (where forms are incomplete and ever-transient), the wheeling cycle of ordinary forms and substances and the titanic cycles of the cosmos (where our earthly cycles are just like grains). To travel freely through the universe of sound and energy, proposed by the post-1970s – above all by Ferneyhough and the spectralists – but without losing the bonds of earth.

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Transylvanian Art Music – Traditions Reflected by Contemporary Composers. An Introduction

Elena Maria Șorban[1]

Abstract. Romanian folk music as source after Bartók and Enescu, Eastern and Western Plainchant, Hassidic and Protestant patrimony, regional Renaissance and Baroque heritage (Honterus, Hoffgreff, Bakfark, Caioni), and the syntheses of regional legacies are examined and evaluated with reference to the generations of Transylvanian composers active since the 1940s. These are represented by artists who chose to remain in Romania under communism, such as Marțian Negrea, Sigismund Toduță, Max Eisikovits, Albert Márkos, Tudor Jarda, Vasile Herman, Cornel Țăranu, Ede Terényi, Dan Voiculescu, Hans Peter Türk, Valentin Timaru, Adrian Pop, and on the other side, from the ones which emigrated: György Ligeti, György Kurtág, Gabriel Iranyi, György Orbán, György Selmeczi. Some of the topics investigated are: how Socialist Realism influenced these tendencies, how religious sentiments were expressed in music, the relevance of a composer's ethnicity to his musical choices, and what aspects of culture and artistry are reflected in the regional musical heritage. Also the question of how emigration influenced the life and work of the artists concerned.

Keywords: Transylvanian music; traditions; multi-ethnicity; contemporary composition.

Premises

1.

Transylvania was always recognized as a distinctive culture, apart from the other Romanian pre-modern principalities, primarily due to its unique history. Transylvania was dominated by Western culture, and Moldavia and Wallachia, by Balcanic features.

The musical works are affected by the personal experience of their composers, in facing the communist and post-communist social realities of Romania.

2.

How did Socialist Realism influence the tendencies to make use of cultural heritage? Socialist Realism and its aesthetical demands originated in the Soviet Union, and have always promoted the re-evaluation of cultural heritage, as a component of national identity. This tendency was prominent in Romanian music and music research especially in the 1970s, after the consolidation of Ceaușescu's leadership.

Which characteristics express the re-evaluation of traditions in Romanian modern and contemporary music, and in which sense? Quotations and homages are the most direct means, but others might be:

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- Modal language, not only diatonic, but also chromatic and acoustic scales;
- Rhythms taken from peasant music, especially parlando rubato and heterogeneous rhythms (such as aksak); both categories theorized by Bartók and widely applied by the composers of the next generations in Romania and Hungary;
- Traditional textures, especially monophony, heterophony, and poly-heterophony.

Opening gestures could be also important to define archetypes, as György Kurtág states (Kurtág, 2009: 11) – a principle which is also reflected in certain works by Enescu.

3.

Religious feelings reflected in traditional music were considered during the Communist era as expressing the national identity, and therefore the sources of regional musical history were published. This editorial activity was mainly due to the musicologist Titus Moisescu, who became director of the Editura Muzicală state publisher and initiated the series Sources of Romanian Music, in 1976, for which he edited facsimiles and transcriptions – mostly of Byzantine music, but also from medieval Transylvania (in the order of their publishing: Honterus, Reilich, and a Western plainchant source, Vigiliale from near Sibiu, the year 1507). I myself was the editor of this last, as volume XIV of the series Sources of Romanian Music, but the book was forbidden because the communist censor (the year 1986) found the miniature of the illuminated initial C, representing a cranium, as inappropriate for our socialist realities. About 50 copies of the print were hidden at the Romanian Union of Composers where they survived until after the 1989 revolution. Generally, religious contents were published with titles, which should not express their spiritual content, which must not be made explicit, or was subject to modification.

4.

What has a composer's ethnicity to do with the choices he or she makes? Examining the facts, it is clear that the so-called "ethnical minorities" of a multi-ethnical region affirm their own culture more strongly, by making use of their own special art-music heritage. In Transylvania, Hungarians, Saxons, Jews, Gypsies, and Armenians live alongside the Romanian majority.

Ethnic patterns cannot be found merely by nature of someone's belonging to a particular ethnicity but also in other situations. All composers that originate from Transylvania use Romanian traditional music patterns – and Ligeti (in the Romanian Concerto for orchestra), or Kurtág (in his vocal-symphonic work Colinda-baladă) are good examples of this. Bartók offered the model for such an aesthetic option, but besides this model, the longing for the country of birth explains the need to resort to its ancestral sources. Another ethnical pattern, which is adopted by Transylvanian composers of various ethnicities, is the Gipsy – which was considered already in the seventeenth century (see the Gipsy material noted in Codex Caioni) as both representative and picturesque. It is clearly the affirmation of ethnical allegiance that motivates culture and artistry to resort to the regional musical heritage.

5.

How did emigration influence the work and career of those artists mentioned? It is notable that from the five composers of Jewish ethnicity whom I mentioned, four had made their career abroad. One began in Hungary, another in Israel and a further two in Germany.

Eisikovits, a generation older than Ligeti and Kurtág, remained quasi-anonymous in Transylvania as well worldwide (except some editions in Israel). Despite the efforts of his former disciples, which are to be found worldwide, and the International Festival initiated in Cluj in 2014 under his name, Sigismund Toduță also remained beyond international recognition. Transylvanian composers remained quasi-unknown for their talent and mastered personalities, independently by their ethnicity (for example: Jarda or Türk). Maybe the only exception of the Transylvanian composers, with a certain notoriety in foreign countries, is Țăranu, who has a certain fame in France and in the USA, as is shown by the invitations he received.

For the duration of the communist era it should be understood that it could not have been possible for such figures Negrea or Toduță do have an international reputation, however much they may have deserved it. The reciprocal publishing of works in the circle of countries of the Warsaw Pact brought nothing in this aspect, and after the fall of communism these works were forgotten. But it is symptomatic of the social and aesthetical crisis in which we live, that after the fall of communism, almost nothing changed for the better.

Does this sound too pessimistic? It is merely an objective point of view, in which it is possible to believe because the publishing of sources has not been continued, and the next generations of composers (born after 1955) do not value the heritage of their direct ancestors, while the trend is for world music, and electronic music.

Early sources and their contemporary reflections

Folklore is the main inspirational source for almost all modern and contemporary Transylvanian composers.

Romanian folklore is used not only by authors with Romanian ethnicity, but by everyone. The examples cover various genres and decades, from the Romanian Concerto by Ligeti (1951) to Colinda-baladă by Kurtág (2009), both following Bartók. The most original Romanian choral works based on Romanian folklore are by Tudor Jarda and Adrian Pop.

The Hungarian folklore is taken by composers of Hungarian and Jewish ethnicity (whom mother tongue was the until 1918 official language, the Hungarian), such as Ligeti, Kurtág, Márkos, Eisikovits, Terényi, Orbán, Selmeczi and, occasionally, by Romanians, such as Adrian Pop (for example, in Gordun for cello or Triptic for orchestra, second movement).

Gipsy music is treated as picturesque and sometimes as a caricature in such works as those by Țăranu or Terényi. Chansons Nomades (for narrator, singers and orchestra; 1982) by Țăranu, on some poems by the Romanian writer Cezar Baltag. As the composer himself states, they are quoted ”Gypsy, Hebrew, French, and Hindu motives in a collage”; they melt magically and ironically in the reflection upon life and death (Angi, 2014: 293).

Saxon folklore from Transylvania is a priority for authors of Saxon ethnicity, such as Hans Peter Türk, who uses it in all forms of his music. Hassidic folklore of northern Transylvania (Maramureș) is a constant source for Max Eisikovits. While neither written nor published, nor integrated in art music, Armenian folklore has a distinct oral survival.

The inspirarion of traditional church music is frequently, but not always, related to own confessional affiliation.

The Byzantine tradition was developed mainly by Negrea and Jarda – in their vocal-symphonic works, which expand the ecclesiastic canons by using instruments, and in the a

cappella liturgies. Toduță and Timaru, members of the Greek-Catholic Church, combine Byzantine and Gregorian melodic elements in their a cappella liturgies and also in other works, of various genres. European heritage (not local traditions) of Gregorian chant are suggested in works by the anthroposophist Terényi and by Orbán. Selmeczi brings on the stage a Stabat Mater (In honorem Petri Korniss; sung in the Cluj Modern Festival 2011), where folkloric melodies and texts make use of plainchant in a special postmodern synthesis.

Protestant heritage is cultivated by Terényi and Türk (Lutheran song) and by Márkos (songs of the Transylvanian originated Unitarian confession).

Early art music traditions are not completely reloaded. The most active author on this field (who is also the most prolific composer of his generation) was Ede Terényi, who recreated the lute phantasies of Valentin Bakfark (as a symphony for strings), the songs of Sebestyén Lantos Tinódi (chamber ensemble), the protestant songs printed by the typographer Georg Hoffgreff (as a symphony), the didactic choir works of Johannes Honterus (for organ). Bakfark also offered inspiration for Toduță; Sebestyén Lantos Tinódi to Boldizsár Csíky; Honterus, to the forerunner Rudolf Lassel (1861-1918) and to Hans Peter Türk.

The case of the famous Codex Caioni completed by the Franciscan monk Ioannes Căianu (1629?-1687, who continued the redaction begun by Mátyás Seregély) – including European motets and dances, as well as regional dances and songs, with pieces in Latin, Italian, German, Hungarian, Romanian, Gipsy languages – appears restrictively at the contemporary authors. Only the same few local dances are taken in their adaptations, which respect the features of the originals by a homogeneous compositional treatment – for example, Dan Voiculescu, Suite for Strings.

It can be supposed, that local baroque authors, like Gabriel Reilich (?-1677, active in Hermannstadt, today Sibiu, and Bistritz, today Bistrița), Daniel Croner (1656-1740, active in Kronstadt, today Brașov), Johann Sartorius sen. (1682–1756, active in Hermannstadt and Kronstadt), and Johann Sartorius jr. (1712–1787, Kronstadt) were not (re)considered by contemporary composers, because they and their works were unknown to them – the musicologic researches on them being less widespread.

Of great interest are some reflections of the modern composers in the works of the postmodernists.

Bartók is a recognised model for Márkos, Terényi, Ligeti, Kurtág, Țăranu, Orbán, Selmeczi. Enescu is the principal reference for all other Romanian composers (as shown in the book 1981 by Țăranu) – among the Transylvanian ones, this is especially the case for Toduță and Țăranu. The influence of Ligeti on further generations of Transylvanian composers is a strong supposition, which remains to be investigated. Kurtág is praised and taken as a model by Gabriel Iranyi (Hommage à György Kurtág. Drei Stücke für Viola solo, 1999).

The outcome of the integration of traditional Transylvanian sources in composition is still in progress today.

Generations of Modern And Contemporary Transylvanian Composers

Abbreviations: Abbreviations: > = he taught; Bp. = Budapest; Buch. = Bucharest; c. = concerto; ch. = choir; chdch. = children choir; esp. = especially; f. p. = first performance; incl. = including; mch. + male choir; mxch. = mixed choir; Ps. = psalm; res. = researcher; R = remark; s. = symphonic; wch. = women choir. Composers who emigrated from communist Romania are marked dark grey. This table contains only the composers from Transylvania with relevant works to the proposed subject.

Generation flourishing in '50s-'60s

COMPOSER'S NAME and ethnicity	**Biography** 1. Studies 2. Activity: places and institutions	**Instrumental works** (selection) 1. Symph. 2. Chamber (incl. p.) 3. Other	**Vocal-instrumental and choral works** (selection) 1. Church, voc.-symph. 2. Other voc.-symph. 3. Opera 4. Chamber 5. Choral works, incl. church	**Musicology** (selection) 1. Writings 2. Aesthetic declarations 3. Style/s 4. Prizes
Marțian NEGREA 1893-1973 Romanian	1. Odorhei, Sibiu Vienna (1913) Bp. (1917-18, Kodály) Vienna (1918-21; Fr. Schmidt, Mandicevschi) 2. Sibiu; Cluj, Cons. (1921-62) > Eisikovits; Toduță; Márkos; Țăranu Buch. (1963-73)	1. *Romanian Rhapsody, op. 14* (1935) S.fant. *The Recruit* (1953) *Spring-Symph* (1957) 2. *Legend*, p., 1913 *Legend*, v.+ p., 1914 (Enescu influence?) *Rondo* p., op. 4 (1920, Vienna) *Impressions from the Country*, op. 6, p. (1921) *String Quartet*, op. 17 (1949) *Suite for cl.+p.*, op/ 27 (1960) 3. Film: *Through Apuseni Mountains* > suite	1. *Requiem-parastas* (1957; f.. p. 1990) 3. *Marin the Fisher* (1933), drama by Sadoveanu 4. songs on popular poetry, on poems by Eminescu; Blaga; for children 5. several	1. Tratat de instrumente (1925) Tratat de forme muz. (1932) Joannes Caioni-study (1941) Tratat de contrapunct și fugă (1957) Tratat de armonie (1958) Memories on Mandicevschi (1936; 1964; 1966) 3. national style + impress., expr. elem. 4. Order of Labor, RO
Max EISIKOVITS 1908-1983 Jewish	1. Cluj, M. Negrea 2. Timișoara (1935-46)	1. Old Transylvanian Dances (1956) *Carpatian Spring*, s. poem (1960) 2. *Hassidic Rhapsody,* cello+p. (1941)	4. *20 Jewish Folksongs from Maramureș* (1939; ed . NY, 1980)	1. Studies on Gesualdo, Palestrina, Bach, Bartók, vocal polyphony of the XX. c.

	Cluj, Music Cons. (1946-78) > Kurtag	15 Piano miniatures on themes from Maramureș (1934; print 1969)*Extinguished Songs from Maramureș* (1969) Children miniatures for p. (Peters, 1976)	Songs on poems by Blaga 5. *Village Requiem*, wch. (1971)	3. Neoclass. + national 4. Several, RO
Sigismund TODUȚĂ 1908-1991 Romanian	1. Cluj, M. Negrea Academia di Santa Caecilia, Rome (1936-38) 2. Cons. Cluj (1942-1991) >Țăranu; Voiculescu; Türk; Timaru; Iranyi; Pop	1. 4 Tablatures for string orch., after Valentin Greff Bakfark(1950) 5 symph. (II. Symph. in memoriam Enescu; 1956) 4 String orch. concertos 2 p. c., 1 ob. c. 2. Passacaglia for p. 2 son. for fl.+p. 2 son. vl. + p. B-A-C-H Symph. for organ (1984)	1.Mass (1937), Pss.; orat.: *Horea; Miorița* *2.The Master Manole* 3.Lieder on Blaga a.o. 4.Madrigals on Blaga poems; 2 liturgies	1.on Fr. Anerio, Bach, Enescu 3. Neoclass. + national 4. Several, RO
Albert MÁRKOS 1914-1981 Hungarian	1.Cluj, M. Negrea 2. Cluj, Music Cons. (1946-81)	1. Orch.-suite from Transylvania (1951) Conc. Symph. for wind-quintet and double chamber orch. with drum kit (1964) Double c. for vl. and cello (1962)	1., 2., 3. --- 4. on poems by Ady; Eminescu 5. several	1. Redaction of songbook of the Unitarian Church 3.Neoclass. + national Hung.

Generation flourishing in '70s-'90s

COMPOSER'S NAME and ethnicity	**Biography** 1. Studies 2. Activity: places and institutions	**Instrumental works** (selection) 1. Symph. 2. Chamber (incl. p.) 3. Other	**Vocal-instrumental and choral works** (selection) 1. Church, voc.-symph. 2. Other voc.-symph. 3. Opera 4. Chamber 5. Choral works, incl. church	**Musicology** (selection) 1. Writings 2. Aesthetic declarations 3. Style/s 4. Prizes
Tudor JARDA 1922-2007 Romanian	1. Cluj 2. Cluj, Music Cons. (1949-84); director of Romanian Opera	4. symph. 5. ballets Flute c., chamber m.; piano m.	1. Liturgy 2. socialist realist cantatas 3. four operas 4. numerous songs, esp. Blaga 5. numerous, incl. colindas	3. national 4. Several, RO.

György LIGETI 1923-2006 Jewish	1. Cluj, Hung. Cons. (1941-43) Bp. (1945-49; S. Veress; F. Farkas) 2. Ethnomus. researches Cluj, Buch. (1949-51) Univ. ass. Bp. (1952-6) St. el.ectr. m. Köln (1957-9) freelancer comp. Vienna (1959-69) comp. teacher: Stockholm (1961-71), Stanford (1972) Hamburg (1973-89)	1. Romanian Concerto (orch.; 1951) Balade and Danse on Rom. Themes, for 2 vls./ children orch. (1950; Ed. Schott) 2. *Musica ricercata* , p. (1951-3) *Études*, p. (3 books, 1985-2001) Chamber c. for 13 instr. (1970) Works for p. 4-hands; for two pianos Works for harpsichord • *Continuum* (1968) • *Passacaglia ungherese* (1978) • *Hungarian Rock (Chaconne)* (1978) 3. organ works, incl. *Volumina* (1966) electronic works *Poème Symphonique*, for 100 metronomes (1962)	1. Req. (1965) *Clocks and Clouds* (1973) 3. *Le Grand Macabre* (1977) songs *Aventures* (1962) *Nouvelles Aventures* (1962-5) *Nonsense madrigals*, 6 male voices (1988–93, partly on poems by Lewis Carroll) 5. mx. ch., w.ch. (‘50s) *Magyar Etűdök* (mx. ch., 1983; S. Weores)	1. Ethnomus. study on Rom. peasant polyph.; Webern; Boulez; notatioln; computer music 2. Mus. Erinnerungen aus Kindheit und Jugend, Festschrift f. einen Verlaeger, Mainz, 1973; *Gedanken ueber Musik*… NZtfM, 1/1993>Muzica 4/1993 3. avantgarde 4. UNESCO; Grawemeyer; Balzan; Schock; Siemens; Wolf; Kyoto: Polar
György KURTÁG b. 1926 Jewish	1.Cluj, Hung. Cons. Eisikovits Bp. (1946-51; S. Veress; F. Farkas) Paris (1957-8; Messiaen, Milhaud) 2. Music Lyceum; Hung. Philh.; Bp., Liszt Music Academy (1967-93) 1993-, Berlin, Vienna, NL, FR	1 *Stele*, op. 33, orch. (1994) . *...concertante...*, v.+vla+orch. (2003) *Petite musique solennelle – En hommage à Pierre Boulez 90*, orch. (2015) 2. *Games*, 8 vol., p. 8 duets for v.+ cimbalom (dulcimer), op. 4 The Answered Unanswered Question (Bach-bowed cello +2 v.+celesta; 1989) *Signs, Games and Messages* (various instr.) *Looking Back: Old and New for Four Players, Hommage à Stockhausen* (1993), trp., double-bass and keyboard instr. *Lebenslauf*, two pianos (tuned a quarter tone apart)+ two basset horns (1992) *Ballad* for vla+orch. (2009) Several string quartets 3. *Zwiegespräch*, string quartet + electronics (co-written with Gy. Kurtág jr.; 1999–2006)	1. --- 2. *Colinda-Baladă* (2009) 3. --- 4.*Requiem po drugu* for soprano + p. (1982-87) *Kafka-Fragmente*, sopr.+ v. (1985–87) *Esterházy Péter: Fancsikó és Pinta* (1999) Songs to Poems by Anna Achmatova 5. *Omaggio a Luigi Nono*, op. 16 (mx. ch.)	3. postmodern 4. Erkel; Kossuth; Officier des Arts et des Lettres; Cage, Siemens, Grawemeyer; Golden Lion Venice; Zürcher Festspielpreis; Royal Philh. Society

Generation flourishing in '80s-2000s

COMPOSER'S NAME and ethnicity	**Biography** 1. Studies 2. Activity: places and institutions	**Instrumental works** (selection) 1. Symph. 2. Chamber (incl. p.) 3. Other	**Vocal-instrumental and choral works** (selection) 1. Church, voc.-symph. 2. Other voc.-symph. 3. Opera 4. Chamber 5. Choral works, incl. church	**Musicology** (selection) 1. Writings 2. Aesthetic declarations 3. Style/s 4. Prizes
Cornel ȚĂRANU b. 1934 Romanian	1.Cluj, M. Negrea; S. Toduță; Paris: Messiaen; Darmstadt: Ligeti 2. Cons. Cluj (1957-today)	1. 6 symphonies and other s. works 2. numerous 3.10 film scores *Siciliana-Blues* for p.+orch. Completion of unfinished works by Enescu	1. --- 2. several cantatas, incl. Cantus Transylvaniae,; orat. Lăutarii 3. The Secret of Don Giovanni (1970); Orestes and Oedipe (2001) 4. num., incl. Blaga, Labiș, Blandiana, N. Stănescu, Tzara 5. numerous	1.Enescu's style and his influence on contemporary Romanian composers 3. avang.+national; postmodern 4.several RO; Koussevitzky Award (1982); Chevalier de l'ordre des Arts et des Lettres (FR, 2002) Mostly played in RO and abroad.
Ede TERÉNYI 1935-2020 Hungarian	1.Cluj, G. Jodál; Darmstadt: Xenakis, Stockhausen, Rihm 2. Cons. Cluj (1960-2010)	1. String-S. Bakfark (1978); Hoffgreff-S. (1989) 2. numerous 3. Jazz-c. for harp; organ works	1. mass (1990), *Te Deum, Stabat Mater, The Seven Words of Christ*... a. o. 2. several cantatas 3. 7 monooperas 4. num., HU, incl. E. Ady, A. József; Tzara; Blaga 5. numerous	1. 1. Harmony of modern music; essays on contemp. music 3. neocls., postmodern 4. several RO; HU
Boldizsár CSÍKY b. 1937 Hungarian	1.Cluj, Toduță 2.Tg. Mureș State Philh. (1961-2000) Tg. Mures Univ. (2006-13)	1. Transylvanian Rapsody for orch. *Régi erdélyi énekek és táncok*, *Vitézi énekek Tinódi-dallamokra* *Gulag, symphonic memorial* 2. *Missa Instrumentalis*, cello *Passacaglia* on a *Bolyai-formula,* vl.	4.numerous 5. numerous	3. national, postmodern 4. several RO; HU 3.

		3. Stage music		
Dan VOICULESCU 1940-2009 Romanian	1.Cluj, S. Toduță; Darmstadt: Stockhausen Venice: Mortari 2. Cons. Cluj (1963-2000) Music Univ. Buch.	1. one symph. (1963) Suite from *Codex Caioni*, for strings (1996) 2. num., incl. 9 solo flute sonatas; *Endless Piano Book*, for pupils 3. one electronic m. piece	1. --- 2. several cantatas 3. *The Bald Soprano* (Ionesco) 4. num., incl. Eminescu, Blaga, Arghezi, Labiș 5. numerous, incl. chdch.	4. 1. Bach polyphony; polyphony of modern music; essays on contemporary music 3. neocls., postmodern 4. several RO
Hans Peter TÜRK b. 1940; Saxon	Cluj, S. Toduță 2. Cons. Cluj (1966-2010)	1. one symph. (1966); s. pieces 2. several 3. one film music; organ works	1. *Transylvanian Matthaeus-Passion* (2004) 2. several cantatas 3. --- 4. several 5. *Spruchmotetten* a. o.	1. Classical harmony, Mozart; Gabriel Reilich; Paul Richter 3. neocls., postmodern 4. several RO; DE
Valentin TIMARU b. 1940 Romanian	Buch., Vieru; Cluj, S. Toduță; 2. Cons. Cluj (1970-2014)	1. 5 symph.; S. V: *Sinfonia da Requiem* C. for v.; C. for double bass+perc. 2. several 3. one ballet	1. liturgies 2. several cantatas; 2 oratorios 3. opera *Lorelei* 4. num., incl. Blandiana, Blaga, Arghezi, Labiș 5. numerous, incl. colindas	1. Mus. form; Enescu 3. national; postmodern 4. several RO

Generation flourishing in '70s-today

COMPOSER'S NAME; ethnicity	**Biography** 1. Studies 2. Activity: places and institutions	**Instrumental works** (selection) 1. Symph. 2. Chamber (incl. p.) 3. Other	**Vocal-instrumental and choral works** (selection) 1. Church, voc.-symph. 2. Other voc.-symph. 3. Opera 4. Chamber 5. Choral works, incl. church	**Musicology** (selection) 1. Writings 2. Aesthetic declarations 3. Style 4. Prizes
Gabriel IRANYI b. 1946; Jewish	1.Cluj, S. Toduță 2. Cons. Iași Tel Aviv Univ. Freelancer Berlin	1. two pieces for orch. Concertos: p.; fl.; v.+vlc. 2. numerous 3. organ	1., 2., 3. — 4. pss.; Job; Michelangelo; Rilke; Hölderlin, W. Benjamin; Celan	1. PhD on contemporary music 3. postmodern 4. Gaudeamus; Rubinstein; V. Bucchi; Wiener Sommer-

		instr.+electronic	5. *Group*, mx.ch.+perc.	Seminar 2005
György ORBÁN b. 1947; Hungarian	1.Cluj, S. Toduță, Eisikovits 2. Cluj; 1979-, Budapest	1. several 2. some 3. film instr.+electronic	1. 13 masses, req., *Stabat M.*, *Te Deum*, Passion 2. some 3. - 4. *Virágének* I-II 5. Numerous	3. postmodern 4. several HU state prizes
Adrian POP b. 1951; Romanian	1.Cluj, S. Toduță C. Țăranu 2. State Philharm.; Music Acad. Cluj	1. several pieces; cello c. 2. numerous 3. jazz-style (one piece) instr.+electronic	1., 2., 3. --- 4. trouvères, Goethe, Rilke, Chr. Morgenstern, a.o.	1. PhD Romanian Requiem 3. postmodern 4. several RO; Tours, Arezzo, Trento, S. Africa, Spittal/ Drau
György SELMECZI b. 1952; Hungarian	1. Buch.: Oláh Bp.: Kadosa; Paris: Boulez 2. Miskolc, Bp., Cluj	1. numerous 2. numerous 3. ~30 films	1. 6 masses, requiem, *Stabat M.* 2. several 3. numerous 4. numerous 5. numerous, incl. S. Weores	1. about theater and film music 3, postmodern 4. several HU state prizes

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Tombeau for a savage artisan: in search of references in Fernando Lopes-Graça's woodwind quintet *O Túmulo de Villa-Lobos*

Guilhermina Lopes[1]

Abstract. Spontaneity and irrationality have been prominent words in many narratives concerning Heitor Villa-Lobos' biography and style. The rhapsodic character of some works, with cumulative references to distinct cultural elements, frequent *ostinati* and rhythmic modulations are often associated to the mentioned characteristics. His *Bachianas Brasileiras*, however, are treated as a mark of a neoclassical phase, characterized by macro and microstructural references to baroque music, mixed with elements of Brazilian traditional genres, resulting in more concise pieces. In 1970, Fernando Lopes-Graça wrote the wind quintet *O Túmulo de Villa-Lobos*. Along with the title, its structure of movements alternating meditative and dance character allude to the baroque genre *tombeau*. Graça himself said, in an article, that Villa-Lobos "composed with the naivety of a primitive*".* Nevertheless, he could create a more nuanced portrait of the honored musician, emphasizing his artfulness in musical aspects normally associated to refinement and rationality – such as counterpoint and timber combination.

Keywords: Fernando Lopes-Graça; O Túmulo de Villa-Lobos; Primitivis.

O Túmulo de Villa-Lobos, a Woodwind quintet by Portuguese composer Fernando Lopes-Graça, was finished in 1970 and dedicated to the American ensemble *Pacific Arts Woodwind Quintet* (Caryl Scott, flute, Daniel Gundlach, oboe, William Dominik, clarinet, George Nemeth, French horn, Donald Da Grade, bassoon). The theme choice is probably related to the commemoration, in the previous year, of the 10th anniversary of the composer's death (1959-1969). In a letter to Lopes-Graça written in 1965, Brazilian composer César Guerra-Peixe recommends him the wind ensemble *Quinteto Villa-Lobos*, possibly the first intended addressee of the work, which was dedicated to the ensemble-in-residence in the University of Pacific, in Stockton, California in 1972[2]. Per both catalogues of Lopes-Graça's works (Cascudo, 1997; Silva, 2009: 215) its first audition took place in Cinema Tivoli, in Lisbon, in June 28th,1973, in a Juventude Musical Portuguesa concert, directed by Silva Dionísio. The performers were Hélder Ribeiro, flute, Caldeira Lopes, oboe, Agostinho Romero, clarinet, Mendes do Carmo, French Horn and Jacinto Moniz, bassoon.

In this paper, I aim to present the trajectory of an analysis, still in progress[3], that started not from the "text" of the work (its score or recording), but from its *paratext*, that is, in the words of the creator of the term, Gérard Genette (1987:3), "an ensemble of productions, verbal or

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2 Letters from William Dominik to the composer indicate that the ensemble had first received Lopes-Graça's other quintet [*Sete Lembranças para Vieira da Silva*, composed in 1966] and performed it in March 1972. In a letter written in April 1972, Dominik asked Lopes-Graça if he had other works for the same instrumentation (Dominik, 1972a). In June, he thanks Graça for the new composition and informs the intention to include it in the next season (Dominik 1972b).

3 A later and more complete version of this analysis can be found in my PhD. Dissertation (Lopes, 2018).

non-verbal, that surround and prolongate the text to present it and to make it present". I start, more specifically, from the title.

Let's begin with the Portuguese word *túmulo,* that means "tomb" or "grave" in English. It suggests a reference to the *Tombeau* (that means "tomb" in French), a baroque genre that consists of an instrumental piece or group of pieces in the character of a lament, commemorating the death of a master or notable personality. According to Edmundo Hora (2009), it is connected to the lute music. The earliest example seems to be the *Tombeau de Mezangeau* (1638) by Ennemond Gaultier (c.1575-1651), that has the form of an *Allemande.* In France, the genre was strongly influenced by literary models, particularly memorial poems that were popular in the XVIth and XVIIth centuries. We can mention famous baroque *Tombeaux* as the *Tombeau fait à Paris sur la mort de Monsieur Blancrocher,* for harpsichord, by Johann Jakob Froberger, also written in the form of an *Allemande,* but with the instruction of playing without observing the measure, the *Tombeau de Chambonnières,* by D'Anglebert, in the form of a *Gaillarde* or the *Tombeau de Sainte-Colombe,* for bass viol, by Marin Marais, in the manner of a *fantaisie.*

There are also famous 20th Century re-readings of the genre, as the *Tombeau de Debussy,* a collective work published in 1920 in the *Revue musicale,* containing pieces in one movement each for piano, guitar solo and several chamber formations by different composers as Dukas, de Falla, Bartók, Satie, Ravel and Stravinsky. The latter is a piano reduction of the *Symphonies d'instruments à vent,* originally composed for an ensemble of brass and wind instruments. This work may have been a reference in Lopes-Graça's development of *O Túmulo,* beginning with the similarity of instrumentation and the presence, in both works, of solemn/choral and humorous/dance-like moments[4].

We should consider also *Le Tombeau de Couperin*, by Maurice Ravel, first written for piano solo in 1917, in six movements, all of them alluding to baroque forms: *Prelude, Fugue, Forlane, Rigaudon, Menuet* and *Toccata.* In 1919, only the dance forms (plus the *Prélude*) were orchestrated by the composer. This *suite-like* version became one of his most popular works.

Lopes Graça's choice and disposal of movements in his "*Tombeau*" seems to combine references to the meditative character of the baroque *tombeaux* and the *suite* character of its most famous re-reading. The eleven movements are organized in a symmetrical way: The last movement, *Poslúdio,* mostly homophonic, solemn, as a chorale, is based on the same traditional melody that the more humorous first movement, *Prelúdio: Iemanjá Otô, a* candomblé (afro-Brazilian religious) song collected in Bahia by Brazilian composer Camargo Guarnieri. There are four meditations, intercalated with movements based on traditional Brazilian genres.

All of them, as *Iemanjá Otô,* were extracted from the compilation *Música Popular Brasileña* (1947), by Brazilian folklorist Oneyda Alvarenga. Although they allude to folkloric genres, Lopes-Graça gave to these movements more generic titles that don't refer directly to specific manifestations. The movements are developed from fragments of the original melodies, whose titles are not indicated in any place of the score. In the following table, I indicate them Fragments of *Iemanjá Otô* are also quoted in all meditations.

4 I thank Professor Paulo Ferreira de Castro for pointing out, during the presentation of this paper, the circumstance and instrumentation similarities between the two works and the possibility of Stravinsky's *Symphonies* being a reference for the composition of *O Túmulo.* This question was developed in more detail in Lopes, 2018.

Movement	Folkloric Melody	Genre/Context	State
Prelúdio	Iemanjá Otô	Ponto de candomblé	Bahia
Ritual	Eu bem que te disse, ó mamãe	Canto de pajelança	Maranhão
Meditação Primeira	Iemanjá Otô	Ponto de candomblé	Bahia
Pastoril	Seu presidente, meu dinheiro vale	Reisado (do Zé do Vale)	Bahia
Meditação Segunda	Iemanjá Otô	Ponto de candomblé	Bahia
Baile	Gigante/Oh, minha iaiá de ouro	Rancho de boi de S. Gonçalo/Bumba meu boi	Rio Grande do Norte/Pernambuco
Meditação terceira	Iemanjá Otô	Ponto de candomblé	Bahia
Acalanto com três variações	Nigue nigue ninhas	Acalanto	Paraíba
Meditação quarta	Iemanjá Otô	Ponto de candomblé	Bahia
Pequena rapsódia	Oh! sinhá minha vizinha/Oh, serena, oh serandina/Xô-xô, Barata	Tirana/Serandina/Samba	Bahia? /Minas Gerais/Bahia
Poslúdio	Iemanjá Otô	Ponto de candomblé	Bahia

Table 1: structure of movements and folkloric themes in *O Túmulo de Villa-Lobos*

According to the entry "Tombeau" in the Grove Dictionary of Music and Musicians (Ledbetter, 2001: 564-565), the use of pedal notes is a common resource in baroque *tombeaux* to attribute gravity to the piece. Although they are frequent along the work in question, we cannot say that pedal notes are a reference to the Tombeau, once they are characteristic of the composer's personal style. Other mentioned characteristics of the genre, as chromatic descending basses or three-note upbeats (*suspirations*) are not strictly used either. However, elements more common to the French baroque style in general are frequent along the work, as neighboring tones, *echapées* and dotted rhythms.

The homage character of the genre *Tombeau* leads us to consider the portrait dimension in *O Túmulo*. Spontaneity and irrationality have been prominent words in many narratives concerning Brazilian composer Heitor Villa-Lobos' biography and style. The anecdotes about his chaotic and noisy work environment and his own construction of an exotic image, through some attitudes and statements, as an expedient to promote his work, possibly contributed to the reinforcement of this view. As examples, we can refer the non-denial of a story published by French journalist Lucie Mardrus in which he was almost devoured by cannibal Indians and famous sentences attributed to him, as "I am Brazilian folklore" (Jardim, 2005).

Lopes-Graça himself, in a small article written weeks after Villa-Lobos' death in 1959, said that he "composed with the naivety of a *primitive"* and describes his work as "a flood, an incontrollable force of nature" (Lopes-Graça, [1959] 1962: 177).

Regarding his style, Brazilian musicologist Acácio Piedade (2009) points out the rhapsodic character of some works, with cumulative references to distinct cultural elements, leading to a "semantic excess". Maybe the most emblematic example of this procedure is the *Choros 10*,

for symphonic choir and orchestra, composed in 1926. Its first section, instrumental, seems to evoke the Amazonian soundscape, while the second part combines, in the vocal lines, percussive, onomatopoeic American Indian-like words (jakatakamarajá, jequiritumurutu), with *Rasga o Coração,* originally a schottisch by Anacleto de Medeiros, with lyrics added later (not without polemic, but this subject surpasses the limits of this paper) by Catulo da Paixão Cearense[5]. The rhytms of the dense percussion in this section are very similar to what would be consolidated from the following years along the 20th Century as an "Escola-de-samba" sound.

His *Bachianas Brasileiras*, however, are sometimes treated as an exception, considered a mark of a neoclassical phase, characterized, according to Paulo de Tarso Salles (2009) by macro and microstructural references to baroque music, mixed with elements of Brazilian traditional genres, resulting in more concise pieces, although aspects associated to the "primitive" Villa-Lobos are still present.

Lopes-Graça's choice of the genre *Tombeau,* besides the homage aspect, can be interpreted as a reference to this phase of Villa's production. The solemn, chorale character and form of the *Poslúdio* somehow reminds that of the *Prelúdio* from the Bachianas n° 4.

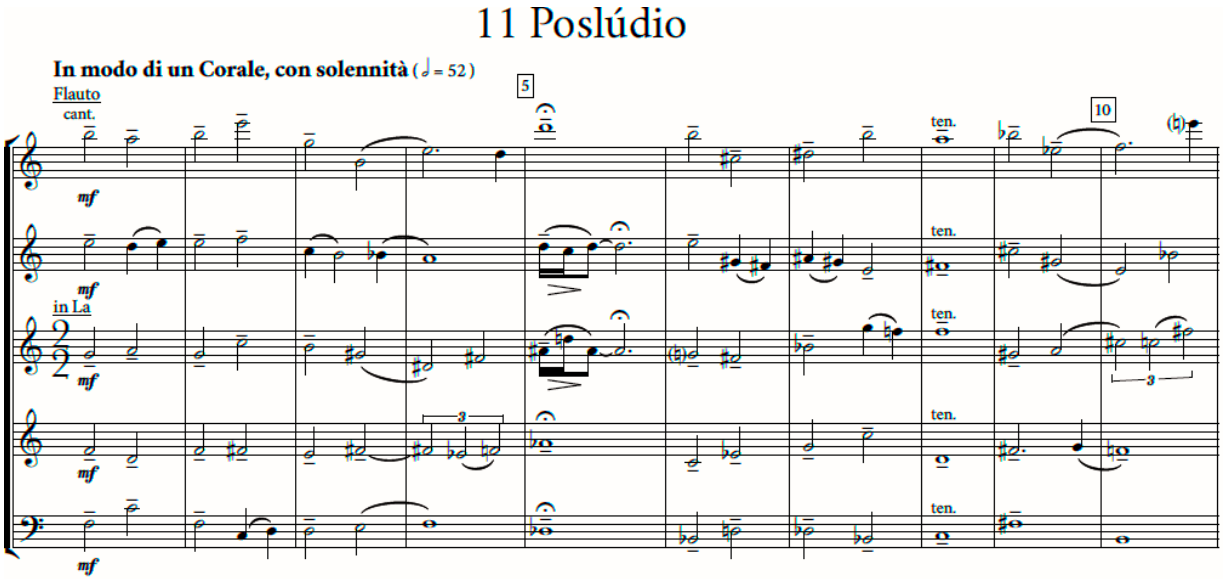

Figure 1. Beginning of the *Poslúdio*, by Lopes-Graça. Lisboa, MPMP, 2018[6].

5 Salles, 2009 presents in detail the intricate story of the authorship disputes concerning *Rasga o Coração.*

6 I wrote the Preface of this edition, where more information about the work can also be found. *O Túmulo* was also recorded by the Ensemble MPMP in the album *Fernando Lopes-Graça: Divertissement* in 2018 (Ensemble MPMP, 2018).

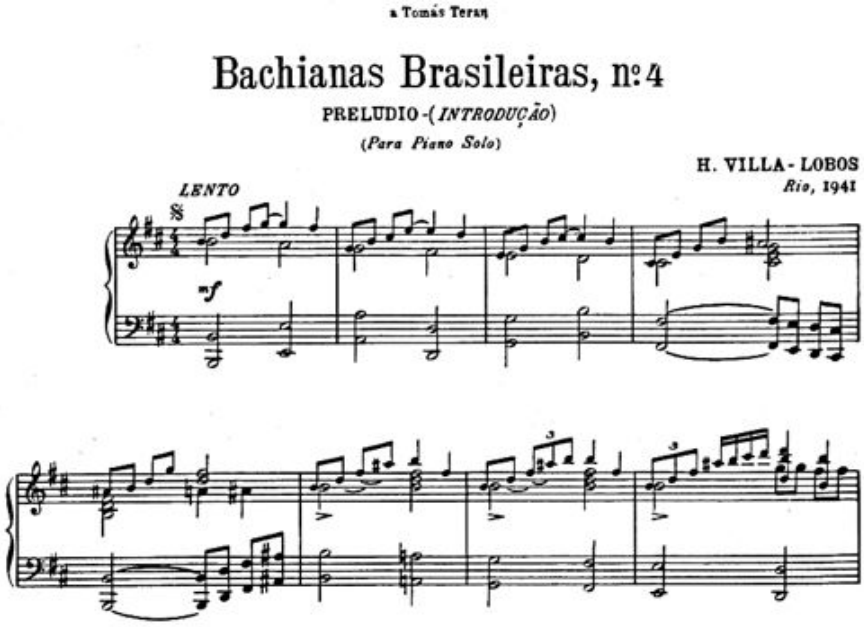

Figure 2 - Beginning of the Prelúdio, from the Bachianas *4* by Villa-Lobos. (First edition - Rio de Janeiro, Heitor Villa-Lobos, 1941)

Imitative writing (for example, imitation in *Baile* or inverted imitation in *Ritual*) may be interpreted as a reference to the compositional techniques employed in the Bachianas. Chromatic transformation of the theme, a technique present along *O Túmulo*, in turn, is both a common procedure in the *Bachianas* and a feature of Lopes-Graça's style.

Mário de Andrade, in his *Ensaio sobre a música brasileira* points out what he calls a specific Brazilian polyphony, based on the bass line of the guitar in the *serestas* and other popular genres. This technique is often applied by Villa in his *Bachianas*. The only work of the series we can say for sure that Lopes-Graça knew is the n. 6, for flute and bassoon, that was presented in the concerts of the Society *Sonata* in 1948 (Cascudo, 2000) and whose score is part of Graça's personal library. The kind of counterpoint mentioned by Andrade is prominent in this piece, that we can hear, at the same time, as a Bach invention and an evocation of the *Choro*, with the flute playing its part and the bassoon imitating a guitar.

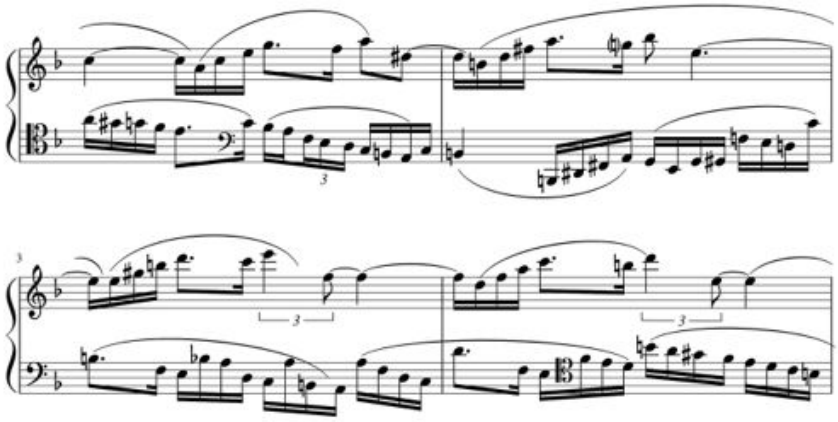

Figure 3 - excerpt of the *Bachianas 6* by Villa-Lobos. Edited by the author. Source: Associated Music Publishers, New York, 1946.

However, I couldn't find until the moment any reference to this typical polyphony in Graça's *Tombeau.* The only element in the work that could be associated to a more local kind of polyphony is a bassoon ostinato in *Pastoril* that evokes a band in a square in a small town.

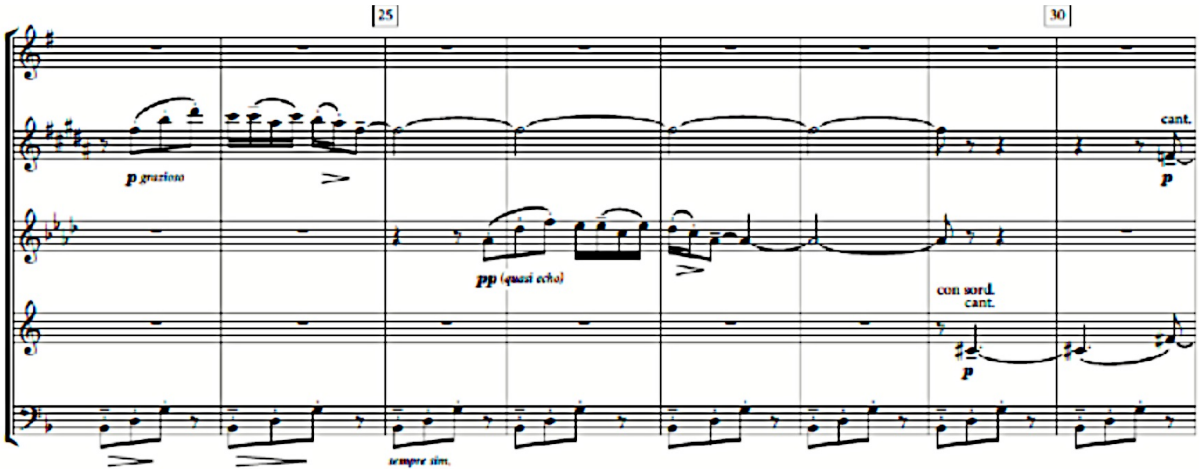

Figure 4 - bassoon ostinato in *Pastoril.* MPMP, 2018.

If a preliminary and more global analysis of the work suggests the Villa from the Bachianas as the main reference, a more detailed listening of the movements reveals the strong presence of the "savage" composer. For example, the contrast of slow melodic solos with rhythmic *ostinati* and clusters, in *Ritual,* can make the listener think of a "chamber *Rite of Spring*", by Stravinsky, a work pointed in Villa-Lobos' biographies as having a strong impact on the composer.

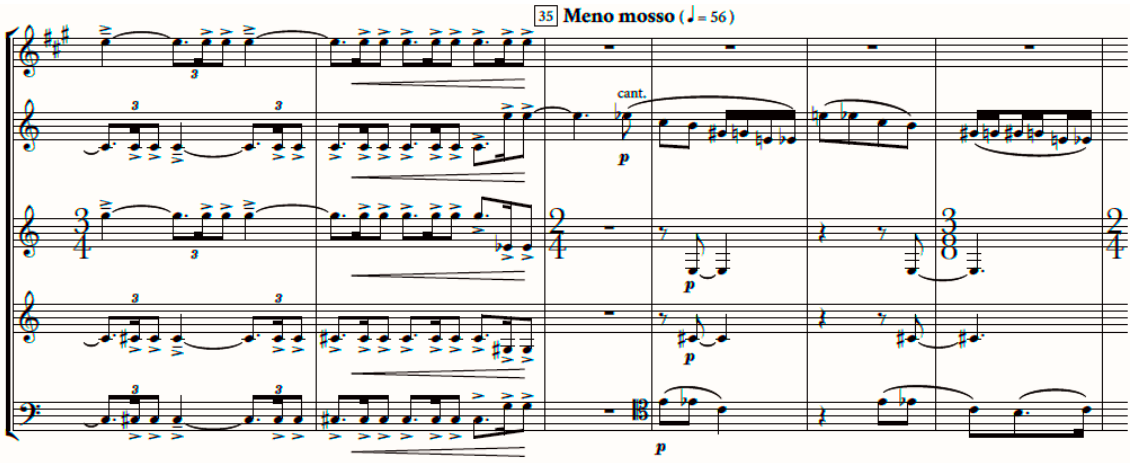

Figure 5 - "chamber Rite of Spring" in Ritual. MPMP, 2018

More than simply considering *O Túmulo* a portrait of the paradoxical style of the Brazilian composer, I can say that references to the celebrated musician are sometimes difficult to distinguish from Lopes-Graça's own compositional idiosyncrasies, as for example, the use of rhythmic acceleration, allied to tempo acceleration and texture densification. Not to mention the dissonances, especially minor and major seconds, that become squeakier in woodwind instruments.

Mário Vieira de Carvalho points out the "unfinished and unpolished" in many of Lopes-Graça's works through anticlimax, fragmentary character, suspensive gestures, etc. The author attributes the use of these elements to a critical attitude of the composer. One example is the *Malhão,* the last of the *Three Portuguese Dances for Orchestra (1941).* Per Vieira de

Carvalho (2012), the strong notes of the trumpets at the end of the piece create "the auditory image of loud laughter", symbolizing "a kind of popular joy that seems to become increasingly threatening".

Back to Villa-Lobos, some authors as Paulo Guerios (2009) and Nicolau Sevcenko (1992) point out the valorization of exoticism and primitivism in art in Paris in the beginning of the Twentieth Century and attribute to this environment the composer's emphasis in these aspects in his works of the period, especially in the *Choros.*

The interweaving of all these elements complicate the search for references in the music, and consequently, any attempt of understanding Lopes Graça's portrait of Villa-Lobos. Could we call it a "Tombeau for a savage artisan" or a 'Tombeau for an artisan of savagery"? Maybe a "Tombeau by a savage artisan"?

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Sampling or Musical Reformulation

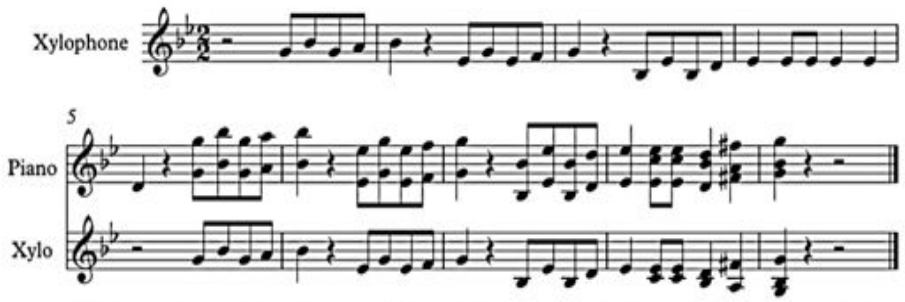
Sébastien Lambert[1]

Abstract. Composers have always been inspired by ideas from their elders. While trying to renew their idiom, some of them did not hesitate to borrow full sections of melody more or less honestly. This method is a direct testimony of the influence of the past on the composer himself. However, with the development of new technologies which, since the 1960s, have given popular music composers the opportunity to totally change their way of writing, we can question about the place of this kind of composition in the musical overview. That is how after the works on mag tape made by Pierre Schaeffer, sampling has become part of popular music's until it turned to be an essential component of most electronic musics. Considering all these aspects, what are the different ways to use a sound sample in popular electronic musics and why can it be considered as an input of new material derived from the past?

Keywords: Sampling; Reformulation; Quote; Popular Electronic Music.

Introduction

9 march 1886. Paris. *Mardi gras* day. *Le Carnaval des animaux* is played for the first time at the home of the cellist Charles Joseph Lebouc. This work, the most famous of Camille Saint-Saëns, widely uses the quote. This technique is used here for comical effect and as a descriptive medium. This is a real description of the animals, and also a critic of the musical heritage of the 19th century. Also, in the famous narration of the *Fossiles*, Saint-Saëns use children's songs, opera aria and his own works for show with humour that all these sorts of music are fossils and outdated. The following score shows quotations used by Camille Saint-Saëns in *Les Fossiles*. This is the xylophone part of the "Danse Macabre" of Saint-Saëns himself:



Début du "Carnaval des animaux". Citation de la partie de xylophone de la "Danse macabre".

This is use of material come from the past and popular music (children's songs, opera aria and famous orchestra works). There is also the composer's own and original appropriation, in order to deliver a new hearing. This composition is humorous, but testifies to the composer's mastery of the use of quotation and available melodic material. This way of composing has already often been used, and Camille Saint-Saëns is absolutely not the creator. Considering

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popular music from the second half of the 20th century, it is possible to question the form that the quotation can take. Similarly, with the emergence and increasing use of quotations by composers of new technologies (magnetic tapes, vinyl records, recording systems, computer stations, digital media...), a new aspect of the quote looms especially in the electronic music world. Thus, considering the works of *musique concréte* by Pierre Schaeffer and Pierre Henry, and those of Steve Reich with magnetic tapes, quotation in electronic popular music can be defined through sampling. As a result, it has been the work of these pioneers that made it possible to characterize the use of this compositional technique an essential element of rap and house music. Their works has opened up possibilities that electronic popular music composers have exploited.

Rap, until very recently, has made sampling its main mode of composition, even if artists like Kanye West or Busdriver will use acoustic instruments in order to imitate a looping made with a sampler. We find the same approach with Daft Punk, electro duo of house music, who in their last album used real instruments and looped them, in order make it all sound as if it were a sample. However, Daft Punk did not always have this approach. Indeed, the Parisian duo usually uses sampling to create the basic structure of their compositions, and did not hesitate to use every possible means to cover their tracks and avoid having to pay royalties. In light of all these aspects, it is possible to identify the following problems: what are the different ways to use a sample in popular electronic music, or to circumvent its use? In what way does the use of sampling set musical rules that the composer must respect? Why can sampling be considered as a new material from the past?

Sampling use in popular electronic

Different forms of use of sampling

Before being able to highlight the uses of sampling in electronic popular music, it seems appropriate to specify some characteristics specific to this mode of composition.

First of all, as Bruno Bossis points out, the sampler is an empty instrument. It is the composer who will insert in his memory the sound fragment or the sound that he will then forge according to his desires. There is therefore the creation of a sound matter. “The choice is then the responsibility of the composer, who considers the sampler to be a composable instrument. He truly writes the stamp of the instrument, situation very different from a choice made among several instruments or stamps within a predefined set” (Bossis, 2010).

In this sense it must also be pointed out that a sampler is a tool that enables the collection and manipulation of sound material to make an original work. It is comparable to the painter’s brush that gathers the paint to spread it on the canvas and offer our eyes a new pictorial realization. Colour, like sound, can be used raw or modified. Similarly, this sampler that becomes the instrument, has its own sound. Each machine has its own sound characteristics, its own filters and its own digital converters, giving it its own personality. Thus, a sample read on an MPC 60 will not sound the same if it is read on an Esi 4000. The sampler is thus comparable to digital photography, with some devices tending to accentuate or attenuate light spectrum frequencies. Gilles Tordjman also suggested some characteristics of sampling. Thus, it emphasizes that the basic unit of sampling is the sound fragment, and that consequently, it finds itself in rupture with musical works not using this technique (Tordjman, 1998). Indeed, until the samples appeared, the basic unit of music was the note. With popular electronic music using sampling, this basic unit will change. Similarly, the sample falls between

borrowing and plagiarism. It is constructed from existing sound elements, but does not seek to mask the origin of the borrowed sound fragments. It is only with the emergence of the copyright issue that sample users will tried to hide the source of the sampled fragments. This desire to escape copyright will therefore encouraged inventiveness and the emergence of techniques applied to sampling, altering it until it is no longer recognized. Thus, once the sample is stored in the sampler's memory, the composer is able to use a number of transformation methods. The first is looping. The result is an infinite repetition of the sound fragment. This method is similar to the Pierre Schaeffer's *sillon fermé*, who noted that extracted sound fragment became a new sound object because it was extracted from its original context and acted autonomously (Chion, 1995).

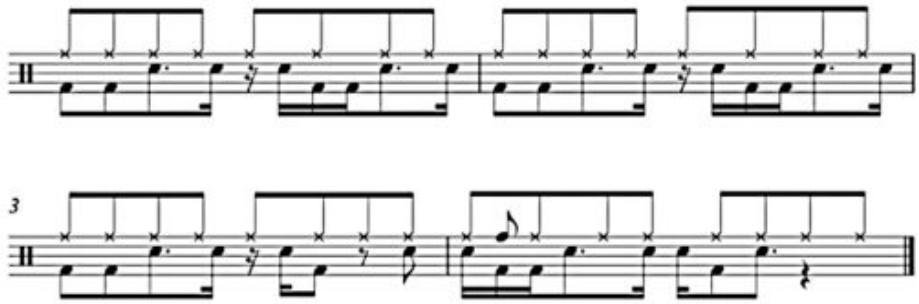
The second possible use of a sample is *cutting*. This technique consists in dividing a sampled sound fragment into several elements, and rearranging these elements in a different order from the one they originally adopted. This is a deconstruction of the sampled musical phrases (Béthune, 1999). This technique makes it possible to create a new sound fragment from e sampled fragment. Another alternative to *cutting* also makes it possible to create a new instrument. Indeed, as Maxime Déon and Vincent Rouzé point out, samplers with little memory forced rap producers to find a solution to create drum loops (Déon, 2001). As the machines could not keep in memory more than two seconds of sample, the rappers sampled all the elements of the battery, and then used pads to replay the desired rhythms. Thus, it is a form of *cutting*, where the patterns are replayed from sound elements taken at different times of a sample. Finally, one sample can be mixed with another; this is *layering*. These overlays mix samples taken from different recordings, in contrast to the two previous techniques that use a single recording to perform. There are other techniques that can be applied to the samples, but these do not relate to a raw use of the sound fragment. Indeed, *cutting*, *layering* or *looping* can be applied using the sound fragment as it appears on the original recording. These techniques are therefore used as a means of constructing a new sound element. These are processes that can approach an architectural arrangement of music. However, high-pass or low-pass filters can also be used to modify the sample sound spectrum. By allowing only part of the frequencies present on the sample to pass, the filter gives a new hearing of the fragment. Thus, by erasing the low notes of a sample using a high-pass filter, it will be easier to insert it into a *layering*.

Another instantaneous modification of the sample can be achieved with transposition. This technique has been shown earlier. Indeed, Steve Reich uses it to modify train whistles in "Different Trains", but also in "City Life", among other things when the *sampling keyboards* state the "check it out" of the New York seller. This modification of the pitch of a sample, which can sometimes be called pitch change, is often used in popular electronic music. It allows us to adapt several samples to the same tempo, but also to tune their pitch. Similarly, a sample captured with a high tempo can be used in a rap or *downtempo* using this technique. This technique can also be compared to time stretching, which consists of stretching a sample in computer software. This makes it possible to slow down or speed up the reading of a sample, without changing its pitch. By lengthening the sample, its reading is slowed down but its pitch is not changed. On the other hand, shortening it makes a sample read faster. This process is possible thanks to a re-sampling of the sound fragment by the computer software.

Christian Béthune also advances the idea that rap, as a musical aesthetic heir to African-American traditions and its creative processes, uses the quote just like blues or jazz (Béthune, 1999). In the same way, this musical current uses sampling almost systematically as its mode of creation. Maxence Déon also underlines this point (Déon, 2001).

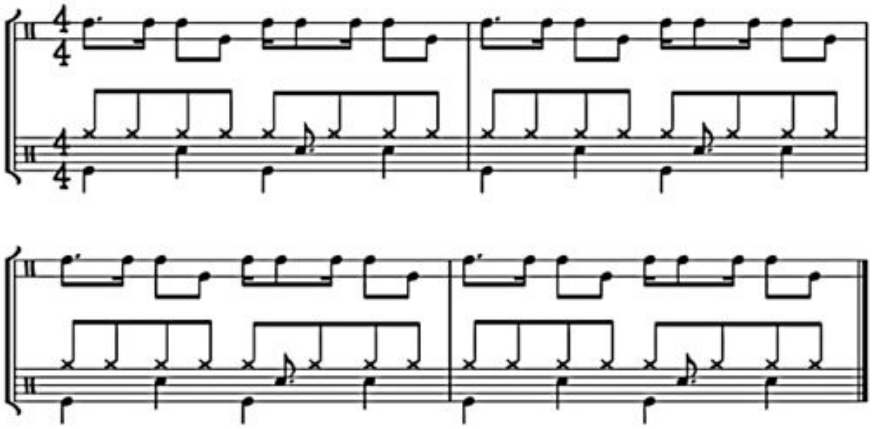
The Amen break and the most sampled samples in the history of popular electronic music

The Amen break is a sample of four measures, with a duration of five seconds and two tenths, and which is associated with the category of the break. This category of samples is used as a basic structure for the production of popular electronic music work. The Amen break is from the drum solo performed by Gregory Cylvester Coleman on the title "Amen, Brother" produced with his funk and soul band The Winstons. This is the basis of a musical revival and accelerated gospel, but the band, tired of recording sessions, produced this take very quickly. It was published in 1969 by the label *Metromedia*, on the B side of the 45 record *Color Him Father*. What is interesting to note is that these four measures will be used as a sample in more than a thousand popular musical works. It should be noted, however, that sometimes the Amen break is played by a real drummer, which does not allow it to be considered as sample use. This is the case for Amy Winehouse's *You know I'm not good* which uses the Amen break but in a version played by a drummer. It is thus a quotation, not a reformulation by means of a sample. This aspect must be highlighted because it is mentioned as sampling, whereas it is only a quotation. To return to the Amen break, here is the transcript of these four steps written below:

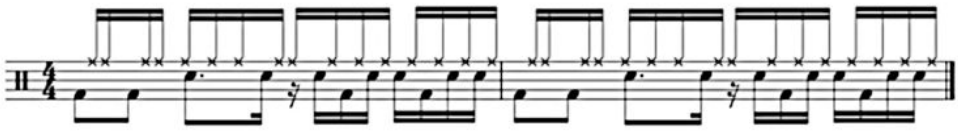


What makes the specificity of this sample is first of all the sound of the snare drum which is frank and precise. There is also a particular *groove* in the Amen break that keeps its originality whatever the speed of production. This is how we find these four measures in hip-hop works, but also in jungle or drum and bass. This *break* also has particular expressiveness. Indeed, Coleman, in his improvisation, created a very structured rhythmic *pattern* thanks to the use of the wrinkle cymbal in eighth notes. In addition, the use of many syncopes on the bass drum and the snare drum gives an original rhythm, characterized by a certain *swing*. There is in fact a correct balance between structure and syncope, allowing both to create an interesting pattern to listen to and can be used as dance music. The Amen break gained its notoriety in the hip-hop world when it appeared on the *Ultimate Breaks & Beats* compilation made by Louis Flores in 1986. However, it is not possible to accurately certify which artist used it first. However, many composers have inserted this sample into their work. It is possible to quote 2 Live Crew which in 1988 produced *Feel Alright Ya'll*. The sample is used from the beginning of the title. It is slowed down and the *cutting* technique is applied to it. The bass drum is isolated and repeated eight times, then the first break measurement is played, before further *cutting* operations are performed on the sample. David Bowie also used the Amen break in his *Little Wonder*, as did Prodigy in *Firestarter*. In these two examples, the sample is used as it is, only the reproduction speed having been increased. Even if the Amen break remains the most used sample in popular electronic music, it is possible to note that other *breaks* are also frequently requested by Djs and producers. This is the case with the Apache, a *break* of four drums and bongos, which can be found in the introduction to Incredible Bongo Band's *Apache*. This is again a cover of an older song, which was recorded by the Shadows. This sample was first used by Kool Herc, a Jamaican-born DJ and

considered the pioneer of Djing and hip-hop culture. He offered dancers the opportunity to express themselves to the *breaks* during his mixing sessions. Since these sessions became longer and longer, Kool Herc looked for many breaks to keep them going and give the dancers as much time as possible. Thus, the B-boys danced to all the *breaks* that Kool Herc has. The Apache was always the first *break* played, so Kool Herc will call it "the national anthem of hip-hop". Below is a transcription of the Apache, with the bongo part at the top, and the battery partition at the bottom:



It should be noted that we also find here a certain use of syncope that gives a rhythmic and sound characteristic to the *pattern*, a characteristic which is accentuated by the mix of the percussion timbre. There are other *breaks* often taken up by popular electronic music producers. Thus, we find the famous *Funky Drummer* by James Brown, whose famous users are Dr. Dre in *Let me ride* or DJ Shadow in *Lesson 4*. Here is a transcript of this battery break:



This part highlighted one of the first aspect of the use of the sample within popular electronic music. It should be noted that the use of these *breaks* was to condition a number of elements of the work, especially in terms of the tempo, the build and the general *groove* of the piece.

Cutting examples

In 2001 the album *Discovery* of Daft Punk was released. This is an electronic duo made of Thomas Bangalter and Guy-Manuel of Homem-Christo. This opus is radically opposed to the previous *Homework*, a more amateur assembly made by two young men in their twenties. *Discovery* presents a very elaborate production, where the music is able to mix with the images created by Leiji Matsumoto, recreating a universe in which all the childhood memories of the two composers are expressed. This album was inspired by Japanese manga of the 80's, but also funk and African-American music, as well as the disco culture among others. At the same time, *Discovery* is based on new ways of composing, mainly from the world of house music, such as the use and development of the home studio. Homem-Christo, member of the electronic duo, comments in *Les Inrokuptibles* of 20 February 2001: "we discovered a lot of influences by making music, playing in the studio, building with humour…". On *Autre Radio, Autre Culture*, Bangalter explains the role of technology in his compositions with Daft Punk: "the specificity of our music and our work is that there is a real

interaction between music and technology, where technology is the technique and in some way a full member of the band".

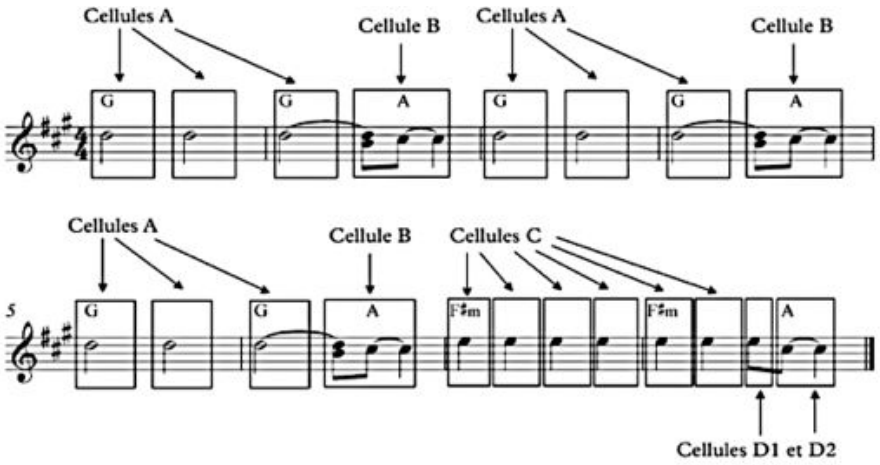
The first track of *Discovery* is entitled *One More Time*. This work was a huge success for the band, and Daft Punk did not explicitly admit to using a sample for its construction. In *Rock&folk* of March 2001, Thomas Bangalter explains the realization of *One more time*: "each song is different. For *One More Time*, we had the harmonic grid of the gimmick, Romanthony did his a cappella and then we found the harmonies that stuck best... We are robots but we do not function like robots...".

One More Time starts with a loop mixing brass instruments, drums and bass. This *pattern* that Bangalter calls gimmick has a *vintage* sound. Indeed, this sound fragment seems obviously taken from a record disc and is deliberately intended to sound like a loopback. However, there is no mention of using a sample for this track in the record book, in contrast to other tracks where the use of samples is credited. After a lot of research, the fan communities managed to find the original record from which the sample of *One More Time* was taken. It is indeed *More spell on you* by Eddie Johns, recorded in 1979 for Carla Production in Paris and composed by Gérard Salesses on lyrics by Eddie Johns.

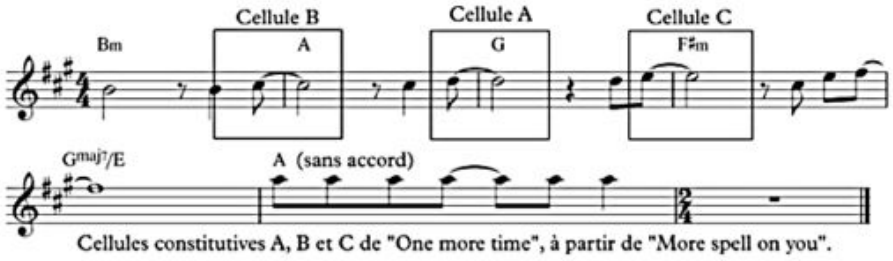
To produce *One More Time*, Daft Punk first reduced the speed of the brass phrase enunciated in the introduction of the song of Eddie Johns by 8%. They did this by lowering the potentiometer playback speed control to maximum. Indeed, a vinyl plate allows a modification of 8% of the playback speed of a disc. This modification has consequences other than slowdown. Namely, that the melody is thus played at a lower pitch. The original being in C#m the fragment is heard in Bm after modification. This done, the Daft Punk took some parts, put them together and duplicated them to recreate a new phrase. There is therefore *cutting*, because elements are extracted and cut, then reformulated because we perceive a rearrangement of the whole, all this after modification of the speed and therefore of the pitch. The following image shows the sound wave of *More spell on you* slowed by 8% (lower wave). The wave above is a montage that uses the elements taken from the lower one and thus recreates the *One More Time* loop.

Thus, like the work of the Daft Punk, it is possible to visualize the reformulation carried out with elements A, B, C and D. The latter consists of cells D1 (first part of C) and D2 (second part of B).

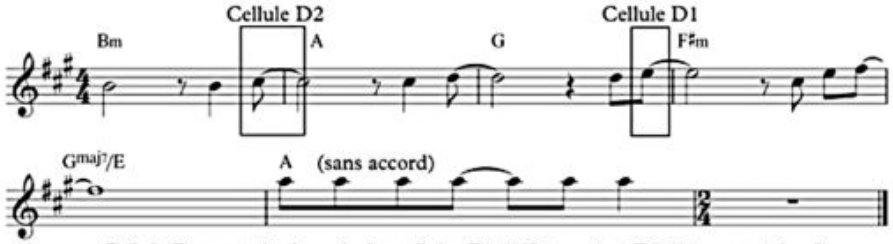
Here is the score of the brass part of *One More Time*, with highlighting of the cells taken from *More spell on you*. It is interesting to note that some cells are duplicated and that the extracted elements are only a small part of the original sample. The phrase created by Daft Punk adopts a square of eight measures. This aspect is in line with the development of music for dance. Moreover, as it is completely reorganized, the original sample becomes a new musical element, hence the idea of reformulation.



This reformulation can also be transcribed musically. Here is the brass part of the introduction of *More spell on you* and on which the Daft Punk worked. The frames show the cells sampled and used in *One More Time*. This score shows the phrase obtained after slowing down by 8%, so in Bm instead of C+m.

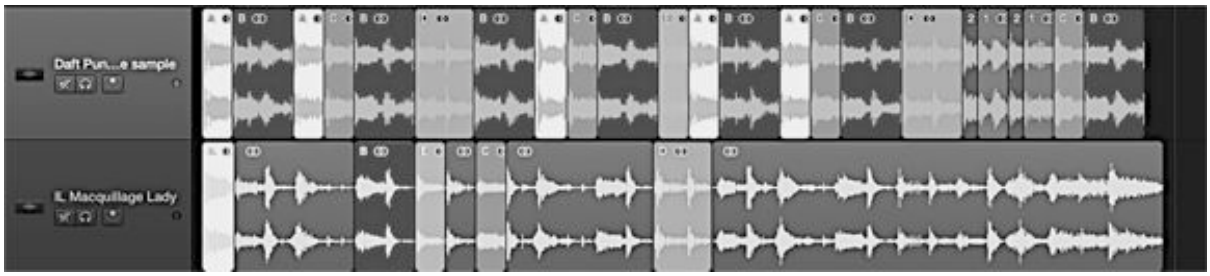


Cellules constitutives A, B et C de "One more time", à partir de "More spell on you".



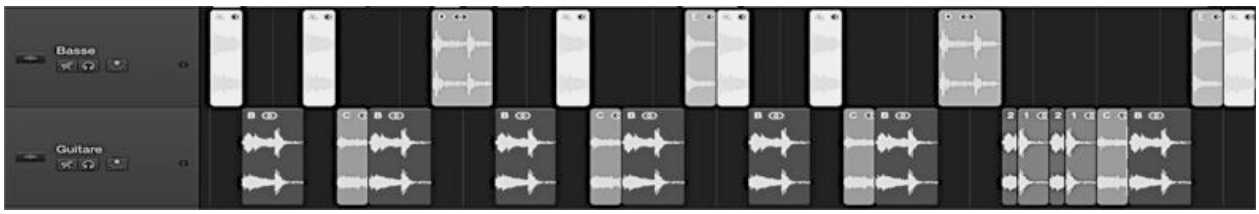
Cellule D construite à partir des cellules D1 (1/2 temps) et D2 (1 temps et demi).

This *cutting* technique combined with a reformulation is again used by Daft Punk on the second track of *Discovery*. Thus, in *Aerodynamic*, the duo uses a sample of the group Sister Sledge from the introduction of the title *Il Macquillage Lady*. Again, the original sample is not credited in the record book, and it is again the fans who found the origin of the sample. Here are the comparative waves of *Aerodynamic* and *Il Macquillage Lady* visualized in the Garageband software.

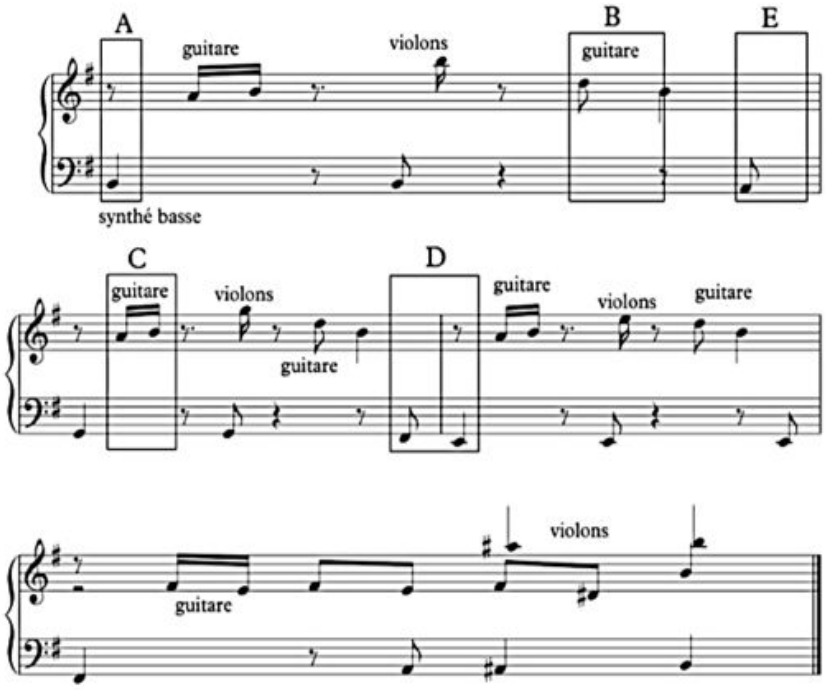


What emerges from this *cutting* is that the work done by Daft Punk in *Aerodynamic* seems much more consequential than for the previous title. In addition, there are two kinds of sounds taken from the sample of *Il Macquillage Lady*. Indeed, we clearly hear the guitar sound and the bass drum sound combined with the bass sound. The *cutting* is here, in addition to being focused on reformulation work, orientated towards on a contrast of timbre.

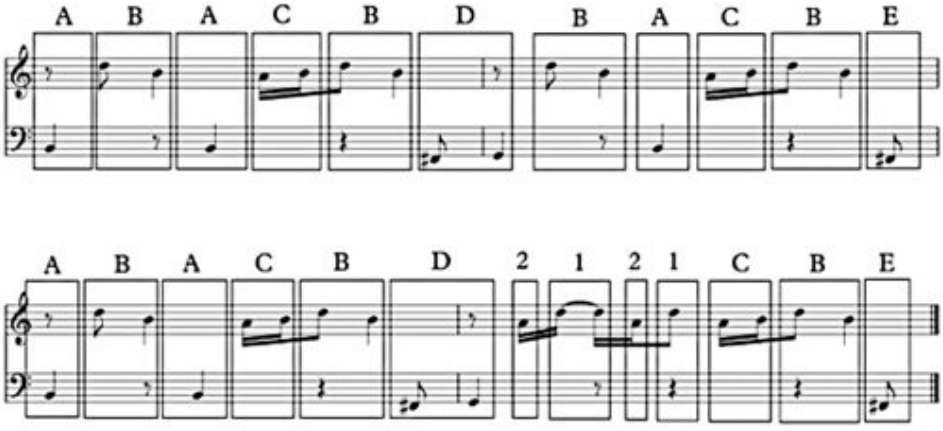
It is this timbral construction that is highlighted with the following wave visualizations:



Here is the sample of Sister Sledge transcribed and highlighting the cells taken by Daft Punk. Similarly, the interventions of the main instruments are indicated.



The reformulation of Daft Punk is transcribed here. The cells taken from Sister Sledge's disc are indicated. It should be noted that cell 1 consists of the first part of cell B, and cell 2 is constructed with the first part of cell C.

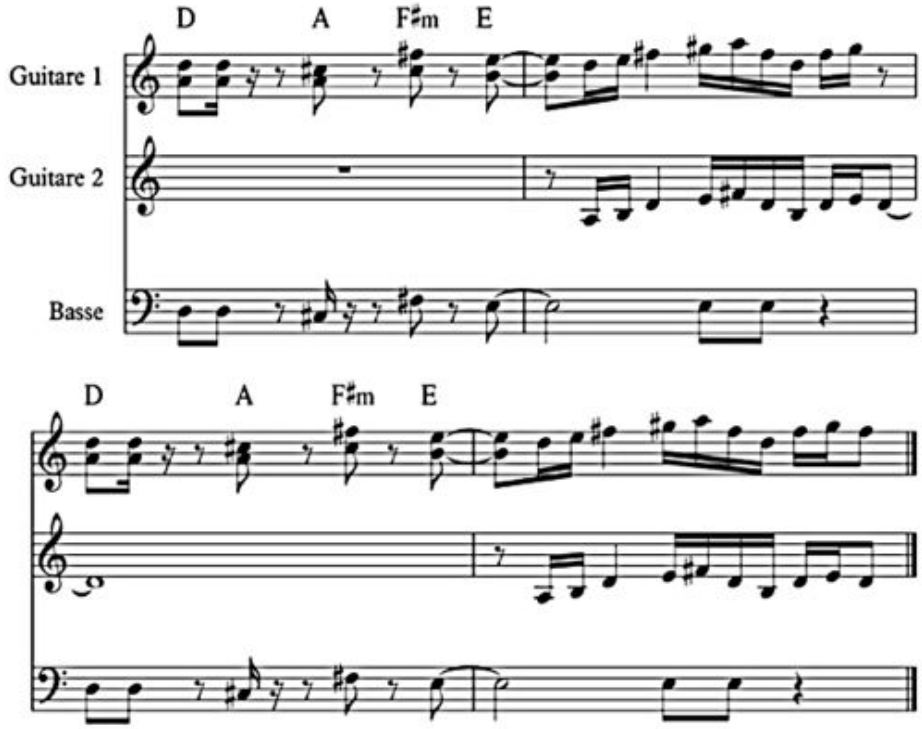


There are many examples of *cutting* in popular electronic music. These examples were chosen because they make it possible to highlight this technique which consists of cutting a sample and reorganizing it, in order to offer a completely different reading of the original sample. As a result, *cutting* allows a total reformulation of the original sample, because it creates a new sound element, a new phrase that will be looped and used in a musical work. *Cutting* is different in this sense of looping, which is a technique that is totally close to the principle of the of Pierre Schaeffer's *sillon fermé*.

Looping examples

Looping is the simplest and most widely used sampling technique. This ability to loop sound fragments was first used by Kool Herc, the pioneer of Djing and hip-hop culture. Generally, the source of the *looping* is easily identifiable. Thus, if we take for example "Discovery" of Daft Punk, it is possible to observe that the samples credited in the booklet are barely modified and use the technique of *looping*. These samples are credited, because I it's identifiable, then there is copyright to pay. In other words, the samples are clear, according to the formula specific to electronic music circles of using sampling as a means of production.

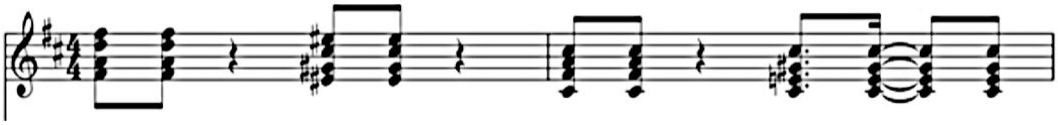
Thus, in *Digital Love*, Daft Punk use a sample by George Duke *I love you more*. In this title, the Daft Punk will complete the first four bars of George Duke's song, and this loop will structure the whole of *Digital Love*. It should be noted that in the case of George Duke, this phrase is used only in the introduction and is no longer played thereafter. Here is the sample taken by the Parisian duo transcribed, showing the guitar and bass parts.



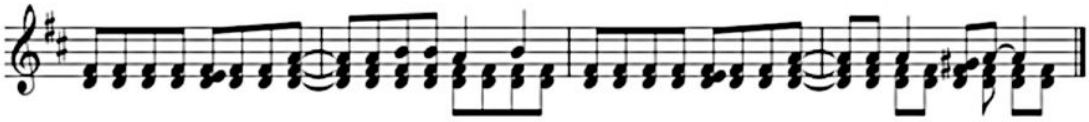
The use of this sample will induce constraints. Indeed, Daft Punk had to use the harmony of the sample as a basis of construction. Even if it is passed through a high-pass filter in the first part of the song, the harmonic grid still remains. It is therefore be necessary to use either the harmony as it is presented, or to modify it slightly in order to give a different color, but using the majority of the notes of the original harmony. Thus, in the introduction of the title, the sample is played in *looping* and the low frequencies are filtered. As soon as the melody

enters, the sample is taken to the back, and a drum is added to give the whole thing dynamism. This percussion part does not seem to be a sample taken but a construction made in home studio, perhaps from samples taken elsewhere. The transcription of the two drum measurements added to the sample is as follows:

The sample will then be taken back and energized by the removal of the high-pass filter and the addition of a high-impact bass drum, as well as a tambourine. Following this part, another follows in which the sample is no longer be played. Thus, the progression of George Duke was D A F+m E becomes then with Daft Punk D C+ F+m C+m on this bridge. These chords are played by the electric guitar, all accented by the bass and bass drum. Here is the transcription of this guitar part:



The use of George Duke's sample also leads to the next part, made with a Wurlitzer. This characteristic instrument of Supertramp's sound is used here to give a new color to the timbre, while remaining within the harmonious tones of George Duke's sample. Here is this Wurlitzer part:

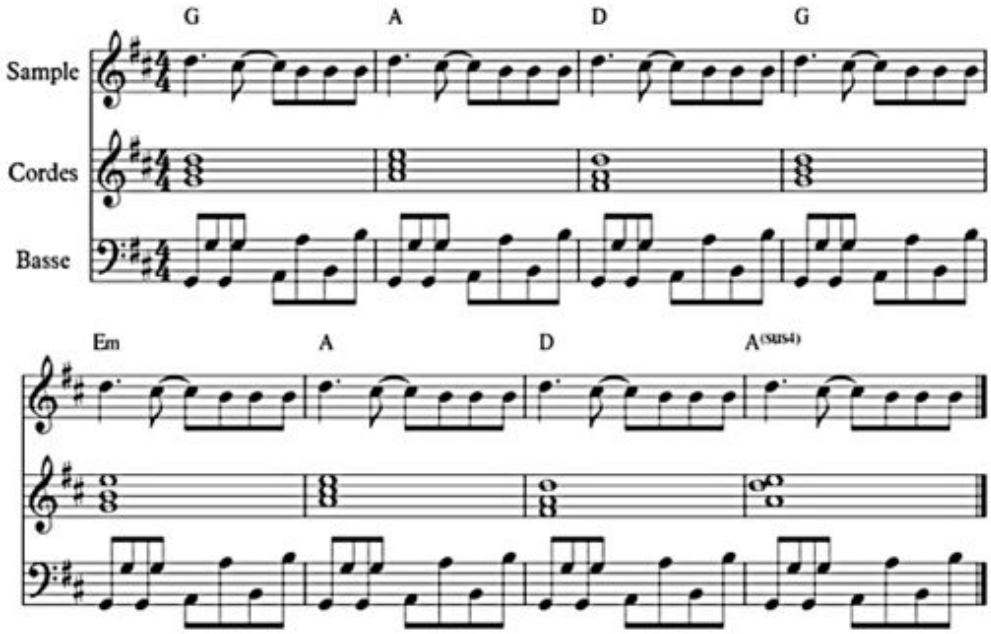


When *Discovery* was released, the listeners immediately thought that the Daft Punk had sampled an excerpt of Wurlitzer from Supertramp, which was immediately denied: "Supertramp was more of a wink, a question of sound: why would Supertramp have the exclusive Wurlitzer keyboard sound? After all Elvis Presley did not deposit the sound of the rhythmic guitar..." replies Bangalter in *Les Inrokuptibles* n°278. This is confirmed by Homem-Christo: "we didn't sample Supertramp, but we have the original Wurlitzer piano they use, so we thought it would be more fun to have the original instrument and have fun with it".

Again in *Discovery*, the *looping* can also be a very small vocal ostinato that influences the whole composition. Thus, in *Superheroes*, a sample of Barry Manilow's voice in *Who's Been Sleeping In My Bed* is used. Here is the sample written below:

Here is the visualization of a part of the introduction with the beginning of the song. In dark you can see the sample selected by Daft Punk and which is looped:

To this sample, bass and synthetic strings were added, in addition to the drums. These enter into the composition as a fade-in until they become more important than all the other instruments. Thus, the ostinato of the sample will give a direction for the elaboration of the orchestration, until it disappears at the end of the piece, to leave room only for the instruments programmed by Daft Punk. These are the synthetic strings and bass written under the sample. Once again, we notice an eight-bar case, which is a sign of music intended for the dance floor.



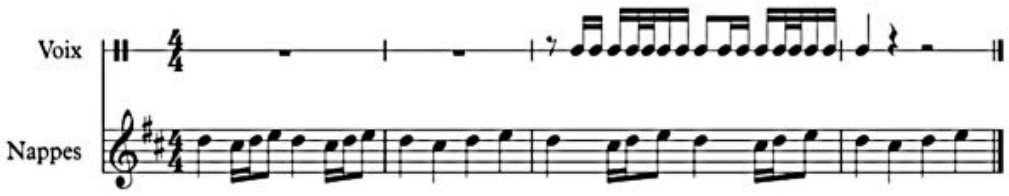
What emerges from the use of *looping* has already been highlighted by Schaeffer. Indeed, the selected sample becomes autonomous and detached from the work to which it belonged. If we take the sample of *Who's Been Sleeping In My Bed*, we see that Manilow's voice is transformed. In fact, it no longer seems possible to hear the lyrics of the original song but a kind of vocal litany made of onomatopoeia. The very principle of repetition erases the raw characteristics of the sample and makes it a real new material. In addition to all this, the sample allows an *ostinato* on which it is possible to build a new harmonic suite. The American composer Moby, with his title *In this world*, took up a vocal phrase from the gospel *Lord don't leave me* by The Davis Sisters. This sentence is not a sample, since it is sung by Jennifer Price. On the other hand, the construction of *In this world* is similar to the work of Daft Punk on *Superheroes*. A vocal sample or a short vocal phrase sung, taken out of its initial context and rearranged to finally become a new musical piece of work. The principle of musical reformulation therefore takes on its full meaning.

This reformulation can also take other forms. Indeed, sampling is sometimes used by *layering*. This technique makes it possible to stack samples, and again, these samples taken out of their context become autonomous and interact with each other, giving a new sound architecture composed of reported elements.

Layering examples

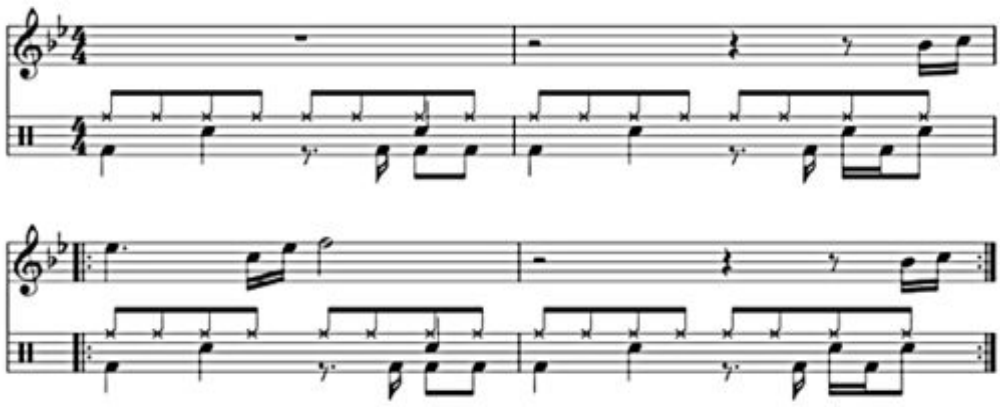
In Daft Punk's latest album, called *Random Access Memories*, the electronic duo no longer uses a sample, except in *Contact*. In *Tron, Legacy*, the soundtrack of the homonymous film, Daft Punk had to mix the acoustic timbre of the symphonic orchestra with those of their machines. Some self-assurance seems to have encouraged them to compose for musicians and detach themselves from the use of the sampler. Stéphane Jourdain uses the words of a producer from the *French Touch* who obviously wants to remain anonymous: "[o]ne of them who has produced very beautiful filtered house hits after sampling funk standards, even believes that the samples explain the evolution of the Daft Punk work" (Jourdain, 2015). Jourdain concludes the chapter by referring to his anonymous interview: "Pour leur dernier album *Random Access Memories*, je pense qu'ils se sont dit: "for their latest album Random Access Memories, I think they thought, 'If you give someone money, you might as well pay Nile Rodger to play for us instead of dealing with her lawyers to get a sample of Chic'. This is only a hypothesis, anonymous".

In any case, *Contact* offers a nice example of *layering*. The introduction of the song *We ride tonight* by The Sherbs is sampled. On top is added an audio communication of an astronaut, published on "Apollo Missions 16 and 17" and edited by Nasa. The astronaut's almost synthetic voice coming out of the speaker is rhythmic, giving a new dimension to the keyboard strings of the introduction of *We ride tonight*. Thus, the words uttered by the voice create a musical rhythm that fits perfectly into the context right from the beginning.



Therefore, we have here a reformulation of two samples, which by the interaction they have with each other, create a new impression for the listener.

In hip-hop, one can also often observe this technique of l*ayering*. This is the case with *Let me ride* by Dr. Dre. The American producer will thus superimpose the drums played in the introduction of *Kissing my love* by Bill Withers, with a short excerpt of Moog synthesizer played in Parliament's *Mothership connection*. This last sample is played faster, which will have the effect of hearing the sample a higher tone than on the original. Here is the transcribed drum part, with in the upper part the Moog synthesizer, a higher tone than in the original:



What is interesting to note is that the *layering* changes in the chorus. Indeed, the Moog is superimposed on the beat of James Brown's *Funky Drummer* we mentioned earlier. In this way, two drums samples will alternate between couplets and choruses, and layered with the Parliament sample.

The *layering* is thus presented as the superposition of several samples. In order for them to evolve together, the samples must be reworked. Thus, producers must modify the tempo or pitch of the sample. They must match harmonic spaces and temporal evolution. If we consider *Let me ride* by Dr. Dre, we can understand that the Moog sample is played at a higher tone because it was put at the same tempo as the drum sample which it develops with. Changing the tempo changes the pitch.

Finally, the interaction between several samples in the *layering* will develop each of them. Producers, by making them coexist, reformulate them. The new product obtained becomes the sum of these reformulations. *Layering* therefore has an additional level of reformulation compared to *looping*, because it adds interaction between samples as a mode of transformation. Indeed, the *looping* changes the samples essentially by taking them out of context.

Conclusion

Through these few examples, it has been possible to highlight the different forms that sampling can take. This technique has its origins in the first musical experiences of Pierre Schaeffer, then becomes systematic in rap and hip-hop with certain characteristics. Composers like Steve Reich knew how to use it in an original way and insert it into their work, as a personal and innovative touch, while popular electronic music adapted it as a new way of creating music and an almost unique way of building. As the technicality and practicality of the samplers improved, the producers benefited from better ergonomics, and thus greater possibilities of expression.

Sampling is presented in its absolute form as a reformulation. It is not a simple modern quotation using technology. Sampling goes further because it creates new sound fragments. Thus, the techniques of *looping*, *layering* and *cutting* require a lot of work, so much so that some producers think that it would have been easier to work with real instruments rather than with samples.

In any case, sampling is a use of sound materials from the past, because they are stored mainly on vinyl records. Similarly, the recordings engraved on these discs are sound works composed before the popular electronic music works that sample them. This use generates rules. Indeed, it is necessary to develop programmed instruments, samples and voices together. So the home-studio has an important role in production, in addition to creating pure techniques of sound manipulation.

This is how the ability to modify samples was able to appear, *looping* being the basic technique. *Cutting* may have its origin in the desire to circumvent copyright fees by radically modifying the original sample. In *cutting,* there is also the adaptation to the machines' possibilities and their lack of memory storage, engendering the birth of the musical gesture on a pad. Finally, *layering* creates a new dimension because it allows the interaction between several samples.

The future of sampling may lie in its reformulation. There is a version of Daft Punk's *Aerodynamic* by Tom Hodge. The composer pianist had been asked to produce the music for

a commercial, in which the pianist Myleene Klass praised the merits of a cosmetic product while playing the piano. Thus *Aerodynamic* was arranged for double string quartet, double bass and percussion. If this version of *Aerodynamic* has been presented to the public first, it would not have been possible to define the origin of the sample used, in this case that of Sister Sledge. One could thus have thought of a pure creation, without explicit use of sampling.

The trend is towards a use of samples to create musical work, then a return to the studio to re-record what has been reformulated thanks to the samples on real instruments. The rapper and producer Kanye West is working in this way more and more often, which gives his productions a particular sound. Remembering that the last album of Daft Punk uses only one sample and that Kanye West has collaborated several times with the Parisian duo, it is possible to think that the evolution of the creations of these artists will go in this direction, each subject to the probable influence of the other.

Thus, the sample is always the use of a material from the past and reformulated by technical and technological manipulations. However, the eventual return to the studio will erase the traces of this reformulation, which is in my opinion very damaging. Indeed, it is the mixture of different cultures, practices and techniques that make the musical work an original and popular object.

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Unconventional Performance Practices of Double Bass in the Past and in the Present

Kilder Danjas and Ana Telles[1]

Abstract. This paper studies the use of extended techniques of contemporary double bass and its relation to the historical unconventional performance practices. Through literature review, it was found that the extended techniques have been used in different periods of music history. This article primarily addresses issues related to the historical context of unconventional *performance* practices. The relevance of this work lies in the continued reflection of the processes of artistic creation, the questioning of its practical aspects and integration of the *performer* in a spiral of production and discussion of knowledge provided by the research process.

Keywords: Double Bass Extended Techniques; Unconventional Performance Practices.

Introduction

The double bass is one of the most versatile musical instruments, due to its large dimensions and the possibility to extract a wide variety of sounds and generate different sound colours, such as harmonics, multiphonics, percussive sounds and effects with or without the use of the bow. This versatility opens up a range of possibilities in playing the double bass; it prompts the performer to use it in a creative and expressive way, and challenges the composer to create new sounds.

Unconventional performance practices, better known as "extended techniques", became popular from the second half of the 20th century onwards.

Despite the presence of these experimental performance practices in Western classical music since the 17th century, in a broader context, the unusual way of singing or playing may have different roots, if we consider ethnic or folk musical contexts. Moreover, musical elements found in other cultures are often reworked in 20th century pieces for double bass. The Throat Singing, typical of Australian natives, present in *Alisei* (1986) by Stefano Scodanibbio, the *Kandyan* percussion of Sri Lanka, found in *Sequenza XIVb* (2004) by Luciano Berio and a snare drum, performed by a prepared doubles bass, registered in *Battalia a 10* (1673), by Heinrich Biber. These examples correspond to representations of musical or extra-musical elements, which are incorporated into music through extended techniques[2].

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[2] Sonia Ray defends the use of term 'extended techniques', stating that "perhaps the most conflicting point is in attempts to define whether 'extended' are 'innovative techniques' or 'traditional techniques that have evolved' until they become a new technique" and argues that "if innovative, they tend to want to define whether they are extended by their originality in the 'way of execution' or in the 'context in which they are performed'" (Ray, 2012: 1).

Literature Review

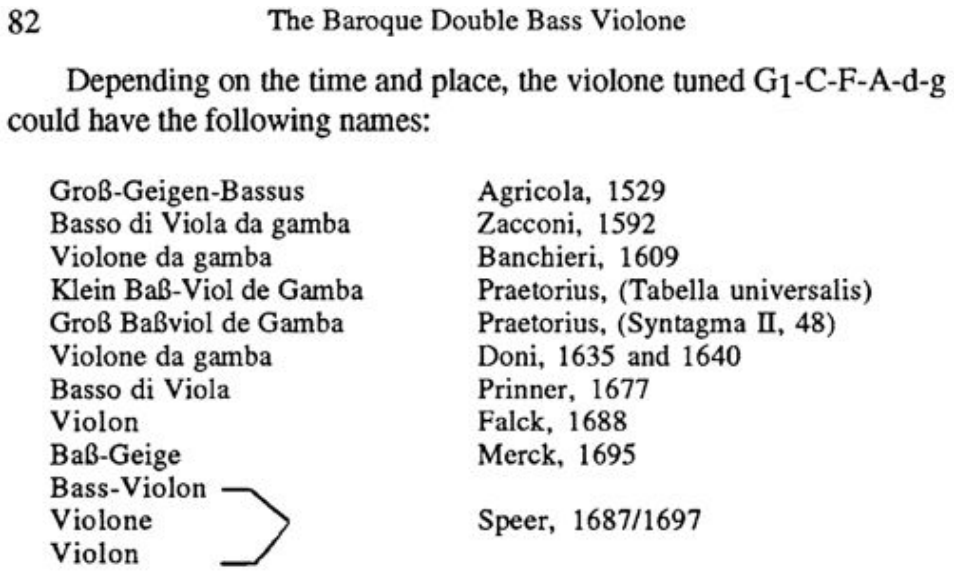
If unconventional performance practices applied to the double bass date from the 17th century, extended techniques for double bass have been studied and organized since the 1960s; furthermore, this subject has been widely discussed by several authors in recent years.

Three recurrent approaches concern the use of these techniques in the composition and musical creation (Turetzky, 1989; Payton, 1990; Delalande, 2001; Goubault, 2009; Padovani & Ferraz, 2011); in performance (Turetzky, 1989; Cardassi, 2011; Fernandes & Kayama, 2011; Holanda *et al.,* 2011; Onofre & Alves, 2011; Borém *et al.,* 2015) and in music education (Turetzky, 1989; Daldegan & Dottori, 2011; Rosa, 2012).

In a detailed study concerning the extended techniques evolution, from the Renaissance to the first decade of the 21st century, the authors Padovani & Ferraz (2011: 12), raised some questions about unconventional performance practices used today in contemporary music, which have been practised since the 17th century.

For Alexandre Rosa (2012: 11), the threshold between traditional and extended techniques coincides with the instruments' own evolution. Given that the majority of today's bass players tune the instrument in fourths tuning (E1-A1-d2-g2), is it reasonable to consider the use of different types of historical tunings nowadays as unconventional. The evolution of the double bass can provide details about how the extended techniques in the past were used (Cohen, 1967; Slatford, 2001; Planyavsky, 1984; Sas, 1999; Brun, 1989).

Barket and Fuller (1998: 1) state that: "according to Planyavsky, the double bass has existed under different names" since the 16th century. According to some 16th century theorists, the names given to the low instruments varied, although the term *violone* was the most commonly used in the literature of the time (Planyavsky and Barket, 1998: 82) (Figure 1).



82 The Baroque Double Bass Violone

Depending on the time and place, the violone tuned G1-C-F-A-d-g could have the following names:

Groß-Geigen-Bassus	Agricola, 1529
Basso di Viola da gamba	Zacconi, 1592
Violone da gamba	Banchieri, 1609
Klein Baß-Viol de Gamba	Praetorius, (Tabella universalis)
Groß Baßviol de Gamba	Praetorius, (Syntagma II, 48)
Violone da gamba	Doni, 1635 and 1640
Basso di Viola	Prinner, 1677
Violon	Falck, 1688
Baß-Geige	Merck, 1695
Bass-Violon	
Violone	Speer, 1687/1697
Violon	

Figure 1. Some names of violone on the 16th and 17th centuries. Source: Planyavsky and Barket (1998: 82)[3].

[3] Available in: <https://books.google.com.br/books?id=2128L04ob6wC&lpg=PP1&hl=sr&pg=PA15&redir_esc=y#v=onepage&q=todini&f=false>. Accessed on June 13, 2020.

The double bass received several different tunings, such as the fifths tuning of the *Bass Violin* (G1-D2-a2-e3), the fourths-third tuning of the *Violone* (G1-C2-F2-a2-d3-g3 and D1-G1-C2-e2-a2-d3), the orchestra fourths tuning of modern double basses (B0-E1-A1-d2-g2 or E1-A1-d2-g2) and the solo tuning used since the 18th century to the present (F+1-B1-e2-a2). The number of strings also changed (7, 6, 5, 4 and 3 strings) (Brun, 1989: 87).

The effects and different ways of playing the double bass are not fully established, having been discussed in a reduced number of works (Goubault, 2009; Daino, 2010; Thelin, 2011). According to Daino (2010: 2), most of the extended techniques can be classified into four categories: 1) bow, 2) *pizzicato*, 3) harmonics and 4) percussion, and may be used in other stringed bow instruments.

Works, composers and performers: some relevant aspects

Several composers from the past have explored the *stile rappresentativo*. Among them, Carlo Farina, one of the first composers to use, in the Baroque Era, what we now call extended techniques, is worth mentioning. Farina made extensive use of unconventional performance practices, such as notes behind the bridge, harmonics, *staccato*, *pizzicato* and *col legno*. In his *Capriccio Stravagante* (1627), using four instruments from the string family , the author seeks to imitate the sounds of musical instruments and animals, indicating in the score which instruments these particular sounds should imitate: the lyre; the small pipe/small shawm; the hurdy-gurdy; the trumpet; the *clarino*; the hen; the rooster; the small recorder; the tremulant; the soldier's fife; the kettledrums or soldier's drum; the cat; the dog; the Spanish guitar[4] (Bonner, 2013: 4) (Figure 2).

[4] Originally: La Lira; Il Pifferino; Lira variata; Qui si bate con il legno del'archetto sopra le corde; La Trombetta; Il Clarino; Le Gnachere; La Gallina; Il Gallo; Il Flautino pian piano; Il Tremulo; Fiferino della Soldatesca; Iltamburo; Il Gatto; Il Cane; La Chitarra Spagniola. [Author's translation].

Italian heading	German heading[8]	Measures[9]	Literal translation	Most probable interpretation[10]
La Lira	*Die Leyer*	55-74	The lyre	Hurdy-gurdy
Il Pifferino	*Das kleine Schalmeygen*	75-82	The small pipe/small shawm	A high-register shawm (or shawm band)
Lira variata	*Die Leyer uff ein andert art*	83-88	The varied (or altered) lyre/another style (or type) of lyre	Unkeyed hurdy-gurdy, or perhaps hurdy-gurdy played *en violon*
Qui si bate con il legno del archetto sopra le corde	*Hier schlegt man mit dem Holtze des Bogens*	103-111	Here one strikes with the wood of the bow upon the strings	col legno, "like a hammered dulcimer"
La Trombetta; Il Clarino; Le Gnachere	*Die Trommeten; Das Clarin; Die Heerpaucken*	149-180	The trumpet; the *clarino*; the kettledrums	A trumpet ensemble with kettledrums and a virtuosic, high-register clarino part
La Gallina; Il Gallo	*Die Henne; Der Han*	181-187	The hen; the rooster	Cackling hens and a crowing rooster
Il Flautino pian piano	*Die Flöten still stille*	197-204	The small recorder, very quiet	A recorder (or recorder consort)
Il Tremulo	*Der Tremulant*	244-266	The *tremulant*	Organ with tremulant device
Fifferino della Soldatesca; Il tamburo	*Das Soldaten Pfeifgen; Die Paucken oder Soldaten Trommel*	274-284	The soldier's fife; the kettledrums or soldier's drum[11]	Military fife and drum
Il Gatto	*Die Katze*	289-295	The cat	Cats
Il Cane	*Der Hund*	307-309	The dog	Dog (or dogs)
La Chitarra Spagniola	*Die Spannische Cythar*	351-360	The Spanish guitar	Guitar

Figure 2. Carlo Farina's Capriccio Stravagante (1627), indications for imitating instruments and animals. Source: Bonner (2013: 4)[5].

Another Baroque composer that made use of unconventional performance practices was Heinrich Ignaz Franz von Biber (1644-1704). In the work *Battalia a 10* (1673), one of the most expressive works of the *stile rappresentativo*, possibly composed for a carnival pantomime, Biber combines fantasy and entertainment using several unusual instrumental techniques; he also indicated in the score how to perform the *violone* and the other instruments. Among the indications in the score, one may find the following: a) *col legno* (imitating the sound of swords clashing when striking the bow wood on the strings); b) left hand *pizzicati* and snap (pulling the string, hitting it against the fingerboard), in a duel represented by the two *violoni* antiphonally positioned to play a percussive *pizzicato* in *Die Schlacht* (The Battle) in order to imitate cannon shots[6] (Brewer, 2013: 253) (Figure 3a, 3b).

[5] Available in: <https://www.academia.edu/30951865/_CURIOUS_INVENTIONS_CARLO_FARINAS_CAPRICCIO_STRAVAGANTE>. Accessed on June 13, 2020.

[6] Performance instruction: "N[ota] die Schlacht mues nit mit dem bogen gestrichen werden, sondern mit der recht handt die seiten geschnelt wie die stuck und starck" ("Note, the Battle must not be played with the bow but the string must be whipped with the right hand like a cannon and loud") (Brewer, 2013: 253).

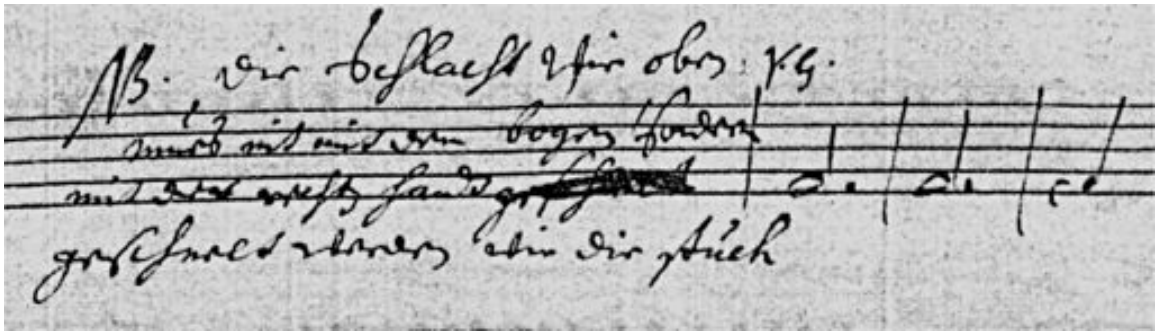


Figure 3a. Biber's note in Die Schlacht. Source: Muzeum Umění Olomouc.[7]

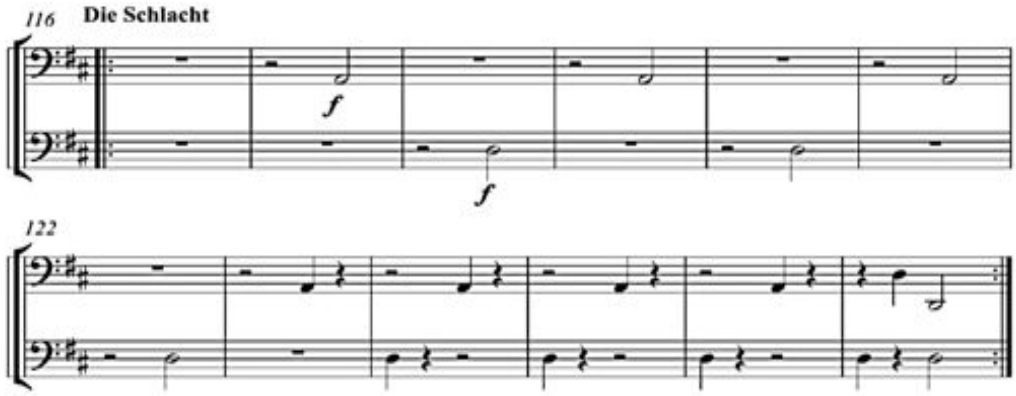


Figure 3b. Duel represented by two violoni antiphonally positioned playing a percussive pizzicato in Die Schlacht. Source: Petrucci Music Library[8].

In the fourth movement *Der Mars* (The March), there is an indication in the score[9] for the *violone* to use a sheet of paper between the strings and play *col legno*, as if it were a snare drum, while the solo violin imitates a military fife (Brewer, 2013: 253; Field, 1980: 211) (Figure 4):

[7] Available in: <http://www.muo.cz/en/follow-us/cabinet-of-music-ii--2332/>. Accessed on June 13, 2020.

[8] Available in: http://ks.petruccimusiclibrary.org/files/imglnks/usimg/4/4d/IMSLP54886-PMLP113493-H_Biber_C_61_Battalia_Parts_PML.pdf. Accessed on June 13, 2020.

[9] Performance instruction: "Der Mars ist schon bekant, aber ich hab ihn nicht bösser wissen zu verwenden, wo die druml geth im Baß mues man an die seiten ein papieren machen das es einem strepitum gibt, in Mars aber nur allein" ("Der Mars is already known, but I have thought that it is not more mischievous to use it. Where the drumming occurs in the bass, one must place a piece of paper on the estring so that it creates a rumbling, but only in Mars") (Brewer, 2013: 253; Field, 1980: 211).

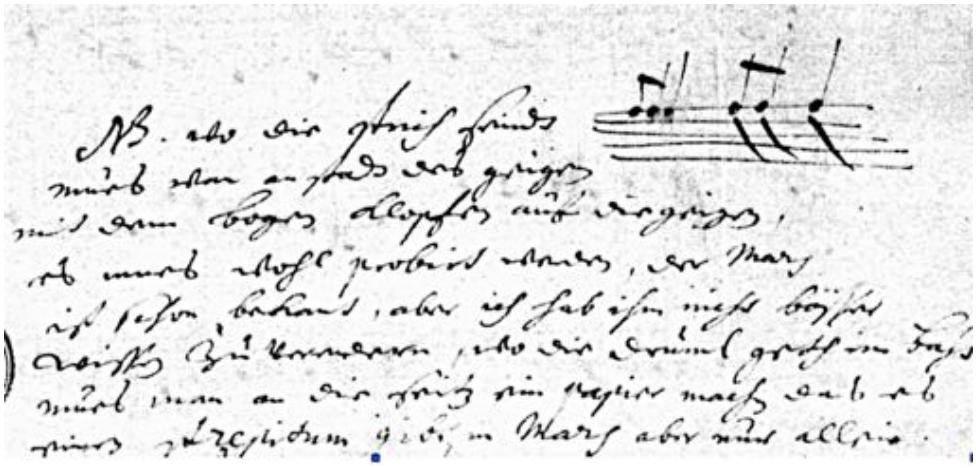


Figure 4. Biber's manuscript on the cover page of Battalia a 10. Source: Muzeum Umění Olomouc[10].

In his PhD thesis, Alexandre Rosa states that:

The use of the instrument in a different context from the usual, as a soloist and not just an accompanist, can be historically situated as an extended technique. Some examples are Symphonies 6, 7, 8 31, 45 and 72 by Joseph Haydn (1732-1809), concerts by Karl Ditters von Dittersdorf (1739-1799), Johann Baptist Vanhal (1739-1813), Johann Mathias Sperger [1750-1812] in addition to chamber music pieces such as quartets by Franz Anton Hoffmeister (1754-1812) and Aria Per Questa Bella Mano written by Wolfgang Amadeus Mozart (1756-1791) (Rosa, 2012: 12).

In Italy, the double bassists and composers Domenico Dragonetti and Giovanni Bottesini stand out; the latter revolutionized the way of playing the instrument. An illustration of the time, by Don Sancio, in which the musician seems to be playing with the bow behind the bridge and his left hand on the instrument's banner, depicts his virtuosity (Rosa, 2012: 11-12) (Figure 5):

Source gallica.bnf.fr / Bibliothèque nationale de France

Figure 5. Illustration of Bottesini, that seems to be playing behind the bridge, in lithography by Don Sancio (1877). Source: Bibliothèque Nationale de France[11].

[10] Available in: http://www.muo.cz/en/follow-us/cabinet-of-music-ii—2332/. Accessed on June 13, 2020.

At the end of the 19th century and during the first half of the 20th century, the great Russian double bassist, composer and conductor Serge Koussevitzky contributed with important works to the solo repertoire for double bass, exploring the expressive qualities of the instrument in Russian romanticism.

Lucas Drew and Maurice Ravel (1972: 2), published a simplified guide for the use of harmonics, *glissandi*, left-hand *pizzicati* and *divisi* with independent voices on double bass entitled known as *The Notation of Harmonics for Double Bass*, intended to facilitate the identification of harmonics in the double bass parts of orchestral works by Ravel (Figure 6).

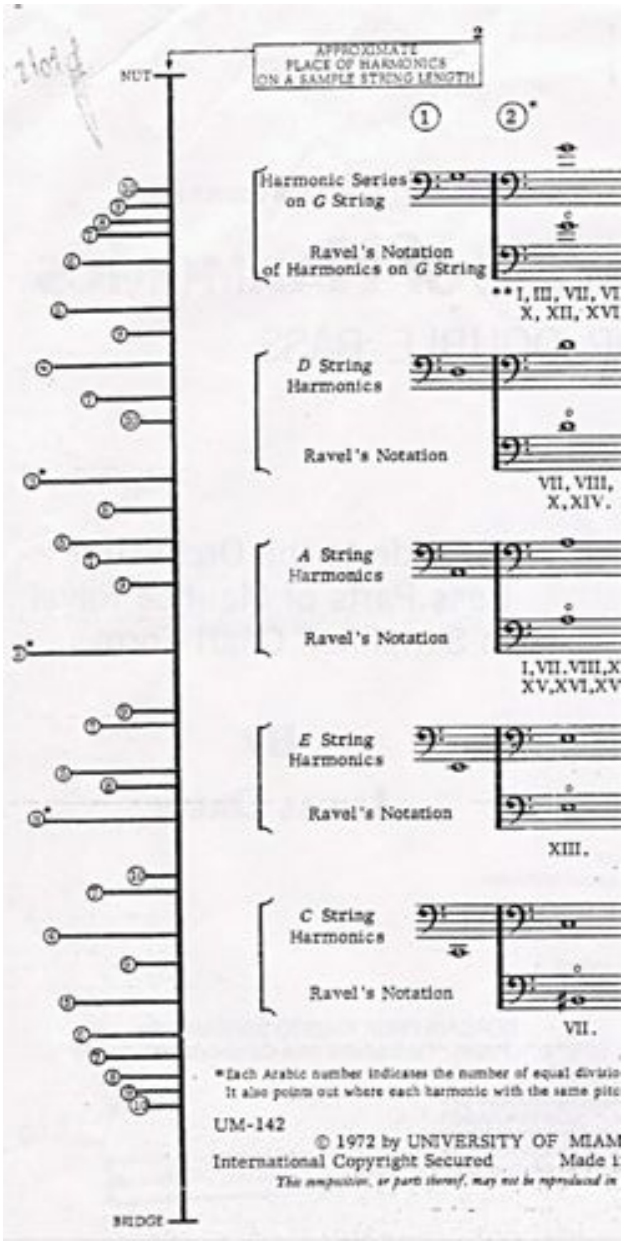


Figure 6. Simplified guide chart to found harmonics in double bass parts of orchestral works by Ravel. Source: Drew and Ravel (1972: 2).

[11] Available in: <https://gallica.bnf.fr/ark:/12148/btv1b8415952q.r=bottesini%20don%20sancio?rk=21459;2>. Accessed on June 13, 2020.

According to Padovani and Ferraz (2011: 29), composers started to give performance indications in the scores using idiomatic and gestural details, in order to help with execution techniques. In the *scherzo* of the 7th *Symphony* (1896), Gustav Mahler recorded in the double basses' part: "tear [*anreissen*] with such force that the strings hit against the wood" (Padovani & Ferraz, 2011: 33). Richard Strauss, in *Salomé* (1905), writes an indication for the double basses to be played by pulling the string laterally and firmly with the index and forefinger, "imitating the groan of the oppressed", so that it "assumes a woman moaning" (Padovani & Ferraz, 2011: 22); in addition to that, the notes must be played in the "highest pitch of the instrument".

Due to difficulties in writing down some compositional processes or gestures using conventional notation, or to note noises, sounds of indefinite pitch, aleatoric musical techniques and other elements created by composers, new forms of musical notation emerged, accompanied by instructions for execution, which are mentioned previously on the score and are classified as "approximate", "script", "graphic" and "verbal" (Caznok, 2008: 61).

Many of the composers who wrote works for double bass using non-traditional techniques play or played the instrument. Among the interpreters-composers from the second half of the twentieth century who promoted the "rebirth" of the double bass, being responsible for the composition of new musical pieces for chamber music formations that required new instrumental techniques, as well as new forms of notation, some names stand out: Bertram Turetzky in the 1960s; Fernando Grillo and Joëlle Léandre in the 1970s and Stefano Scodanibbio in the 1980s.

In 1959, made an open request to composers to write new music for the double bass, which resulted in the emergence of compositions featuring various elements of unconventional performance in the 1960s and 1970s. Turetzky's collaboration with such composers resulted in a great boost in the quality and popularity of solo pieces for the double bass using extended techniques. In 1974, motivated by research on timbre possibilities on the double bass, Turetzky published the first edition of *The Contemporary Double Bass*, reporting different techniques incorporated by composers in their works; the content includes: I. Pizzicato; II. New Directions in Bowing; III. The Bass as a Drum; IV. Vocal and Speech Sounds; V. Harmonics; VI Miscellania; VII Amplification and Electronic Effects (Figure 7).

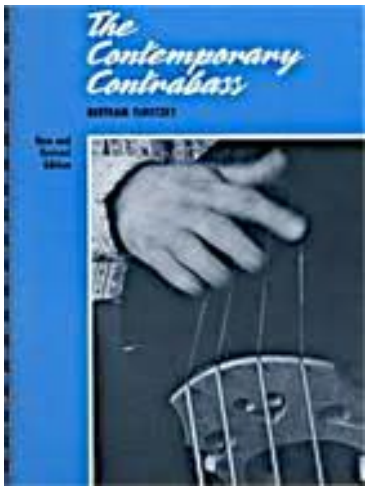


Figure 7. Bertram Turetzky's The Contemporary Contrabass (1989). Source: Worldcat.[12]

[12] Available in: <https://www.worldcat.org/title/contemporary-contrabass/oclc/767684194>. Accessed on June 13, 2020.

The double bassist and composer Fernando Grillo integrated the Italian *avant-gard* movement and experimented new ways of producing sounds on the double bass, including harmonics and multiphonics (Figure 8).

Figure 8. Fernando Grillo performing multiphonics. Source: Discogs.[13]

As Thelin (2011: 1) states: "[f]or Grillo, the sound object became a subject of contemplation and exploration in the search for the timbristic peripherals that were hidden in his instrument". Grillo collaborated with major composers, such as Salvatore Sciarrino, Harrison Birtwhistle, Iannis Xennakis, Luciano Berio, and Karlheinz Stockhausen. He became interested in the sonic possibilities of the instrument, conducting what he called the *ricercafondamentale* (fundamental research) of instrumental capabilities, experimenting with harmonics, with the bow and fingers, and examining how the different types of arches, combined with the gesture of the arms, could affect the sound quality. He said that before making the sound he thought about the kind of gesture necessary to get the sound he wanted. He declared in an interview: "I work with gestures to give the listener another, more psychological sense of the music" (n.d., 2013). In the last years of his life, he decided to withdraw from the contemporary music scene, believing that composers used his technique "as mere effects, not with musical sense". His most important works are: *Paperoles* (1976), *Itesi* (1974), *Zeitgewebe* (1984), *Arcan for 2 Double Basses* (1988) and *Suite I for Double Bass* (1983-2005).

While exploring new possibilities for playing the double bass, combined with free improvisation, Joëlle Leandre, a French bass player, vocalist and composer, uses her voice in conjunction with the double bass to produce unique sounds. Among her works, one can highlight *Hommage à J ...* (1984). She collaborated, amongst other composers, with Pierre Boulez, Merce Cunningham, John Cage and Giacinto Scelsi.

Unconventional performance practices are somehow linked to folk music and world music. An example can be found in *Sequenza XIV* (2001) for cello by Luciano Berio, who asked Stefano Scodanibbio to "reinvent" the work rewriting it for the double bass. Thus, the work entitled *Sequenza XIVb - Versione per Contrabbasso di Stefano Scodanibbio* (2004) was born. It is an iconic piece from the contemporary repertoire for double bass, which uses unconventional *pizzicati*, bows, harmonics and percussive sounds that refer to Sri Lankan

[13] Available in: https://www.discogs.com/artist/343766-Fernando-Grillo. Accessed on June 13, 2020.

percussion. Scodanibbio reduced the twenty beats of Kandyan percussion to a single beat, using his special technique of harmonics played with both hands. Stefano Scodanibbio was a disciple of Fernando Grillo and studied composition with Fausto Razzi and Salvatore Sciarrino. From an early age he sought to extract different sounds from his instrument through the development of harmonics and multiphonic techniques and stated that his music was "an expression of the desire to help the instrument finally finding its own voice, after having known only the babbling of inappropriate voices for him or the sadistic violations of the so-called avant-garde" (Thelin, 2011: 4). Scodanibbio collaborated with composers such as Brian Ferneyhough, Salvatore Sciarrino, SylvanoBussotti, Iannis Xenakis, Fernando Mencherini, Gérard Grisey, GiacintoScelsi and Roy Strada. Scodanibbio's work is significant within the contemporary repertoire for double bass (Table 1).

Works	Year	Orchestration	Duration
Oriente-Occidente	1979	Solo Double Bass	20'
e/statico	1980	Solo Double Bass	7'
Strumentale	1980	Solo Double Bass	9'
Sei Studi	1981/1983	Solo Double Bass	22'
Due pezzi brillanti	1985	Solo Double Bass	8'
Alisei	1986	Solo Double Bass	9'
Doppelselbstbildnis	1989/1990	Double Bass and Seven Instruments	13'
Jardins d'Hamilcar	1990	Violin and Double Bass	11'
Western Lands	1992	Cello and Double Bass	13'
Humboldt	1994	Viola and Double Bass	12'
Geografia amorosa	1994	Solo Double Bass/Live Electronics	7'/10'
Mar dell'oblio	1995	Violino, Cello and Double Bass	15'
Postkarten	1997	Reciter and Double Bass	30'
Ecco - 21 cartoline per Edoardo Sanguineti	1997	Solo Double Bass	20'
Voyage That Never Ends *1. Voyage started* *2. Voyage interrupted* *3. Voyage continued* *4. Voyage resumed)*	1979/1997	Solo Double Bass	45'
La fine del pensiero	1998	Ballet, Double Bass and Tape	60'
Alfabeto apocalittico	2001	Reciter and Double Bass	24'
Atracvidansa	1997/2002	Double Bass and Tape	60'
Da una certa nebbia	2002	Dois Double Basses	17'
Terre lontane	2003	Tape, Piano, Double Bass, Live Electronics and Video Projections	22'
Je m'en allais (Cena I de "Il cielo sulla terra")	2004	Violin, Violas, 2 Cellos, 2 Contrabaixos e Tape	10'
Luciano Berio: Sequenza XIVb – Versione per Contrabbasso di Stefano Scodanibbio	2004	Contrabaixo Solo	14'
Amores	2005	Guitarra Elétrica, Violino, Viola, 2 Cellos e 2 Contrabaixos	11'
Itinerário Y Comentarios (Voyage Started)	2005	Versão para Seis Vozes e Contrabaixo	21'
& Roll	2007	Contrabaixo Solo	20'
Claudio monteverdi: Due Madrigali (Io mi son giovinetta, Quel augvellin che canta	2007/2008	12 cordas (3, 3, 2, 2, 2)	6'
Interrogazioni	2008/2009	Contrabaixo Solo	40'
Concertale	1993/2010 (nova versão)	Contrabaixo, Orquestra de Cordas e Percussões	14'
Terry Riley: In D (versão para cordas de IN C, 1964)	2010	Para qualquer número de Contrabaixos	Duração variável
Ottetto	2010/2011	8 Contrabaixos	40'

Table 1. Stefano Scodanibbio's works. Source: Stefanoscodanibbio website.[14]

[14] Available in: http://www.stefanoscodanibbio.com/compositions.htm. Accessed on June 13, 2020.

Since the 1960's, there has been a great demand in the production of works for double bass using extended techniques, as well as an increase in the number of composers devoted to that instrument and the mentioned problematics. The main composers of the 1960's and 1970's were: Bertrand Turetzky, Giacinto Scelsi, Jeromoe Moss, George Perle, Iannis Xenakis, Barney Childs, Hans Werner Henze, Jacob Druckman,Sofia Gubaidulina, James Tenney and Fernando Mencherini, among others.

During the 1980's and 1990's, a boom occurred; many works and composers appeared, the production of works exceeding the number of composers. The main composers of the period were: John Cage, Franco Donatoni, Christian Wolff, Pierre-Alain Jaffrenou, Joanna Bruzdowicz, Brian Ferneyhough, James Sellars, Iancu Dimitrescu, Georgis Aperghis, Richard Zvonar, Salvatore Sciarrino, Jean-François Estager, James Giroudon, Michaël Levinas, Edgar Alandia, Ramon Gonzalez Arroyo, Paul Dresher, Philippe Boivin, Orlando Garcia, Pascal Dusapin, Martin Matalon, Aldo Brizzi, Gualtiero Dazzi, Osvaldo Golijov, Mark-Anthony Turnage, Ana Maria Avram, Philipe Laval and Pierre Jodlowski, among others.

In the 21st century, many composers have improvised with several kinds of extended techniques for double bass and live electronics, a trend that has started around the 1970s and gained strength during the last decades. Some of the composers involved are: Krzysztof Penderecki, Luigi Ceccarelli, Karim Haddad, Lera Auerbach, Jean-Pascal Chaigne, John Alexander, Tan Dun, Beat Furrer, Elliott Carter, Sharon Kanach, Amy Knoles, Françoise Rabbath, Emil Tabakov, Barry Guy, Jean-Paul Céléa, Mark Dresser, Jean-Pierre Robert, Robert Black, Edgar Meyer, Renaud Garcia Fons, Sebastian Gramss, Uli Fussenegger, Bozo Paradzik, Danielle Roccato, Claus Freudenstein, Hakon Thelin, Michael Duch, Adam Ben-Ezra, Dmitry Timofeev, David Maur, John Eckhardt, Barre Philips, Tetsu Saitoh, William Parker, Teppo Hauta-Aho, Stephan Sas, Aleksander Gabrys, Lev Weksler, Craig Butterfield, Barry Green, Alberto Bocini, Mark Buchner, Han Han Cho, Alvaro Rosso, FlorentinGinot, Giacomo Piermatti, Florent Ghys, Jiri Slavik, Clayton Thomas, Lisa Dowling, Dominic Seldis, Michael Cameron, Michael Wolff, and Paul Rogers, among others.

In Portugal, among the most representative composers and works for double bass using extended techniques, we may highlight: Jorge Peixinho, Emmanuel Nunes, Constança Capdeville, António Aguiar, Christopher Bochmann, João Pedro Oliveira, Sara Carvalho, António Victorino d'Almeida, Paulo Jorge Ferreira, Isabel Soveral, Sérgio Azevedo, César Viana and Alexandre Delgado, among others.

In Brazil, since the 20th century, the main composers for double bass have been the following: Radamés Gnattali, Santino Parpinelli, Marlos Nobre, Mario Ficarelli, Claudio Santoro, Flô Menezes, Raul do Valle, Silvia de Lucca, Ernst Mahle, Larena Franco de Araújo, Danilo Rossetti, Rael Toffolo, Michelle Agnès, Alexandre Silva Rosa, Sonia Ray, Fausto Borém, Mateus Costa, Ricardo Medeiros among others.

Conclusion

At the end of this research, the following conclusions were reached:

1) The contemporary unconventional performance practices of the double bass have a close relationship with historical unconventional performance practices but are not limited to these; 2) the Extended Techniques were used in the various periods, but systematized in the 20th century; 3) historical research proved to be fundamental both to understand the aspects that guided the artistic creation processes of the past, and to better signify the performance of the current double bass.

There are still many challenges to be overcome in what concerns unconventional performance practices for the double bass. One of the biggest difficulties to be faced by the performer and the composer is the adequacy of notation to the use of extended techniques in this instrument, so it is important to create a legible and appropriate notation, which goes beyond the traditional notation.

A close collaboration between composer and performer demonstrates positive results for a better idiomatic writing for the double bass.

Another challenge to overcome is the demystification of contemporary music by the public and even by the double bass player. One of the solutions found was the inclusion of contemporary music in the teaching of music to children.

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"Man that is born of a woman" or the process of referencing Henry Purcell's music in the composition of the stage music for *Gertrude* (2013)

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Abstract. *Gertrude* (2013) is a show by Simão Do Vale created from William Shakespeare's *Hamlet*. The stage music was composed by the author of this text. In the show there's an important moment when Hamlet says to the actors of the traveling theatre troupe: "I heard thee speak a speech once, but it was never acted (...). One speech in't I chiefly loved —'twas Aeneas' tale to Dido." These point directly to Purcell's music and are at the core of the composition process: to use and modify Purcell's music to suit the needs of the show. The purpose of this paper is to reflect upon the way in which this show was served by the stage music how the composition process was organized around referencing the music of the past in *this* music of the present.

Keywords: Stage Music; Composition; Gertrude; Hamlet; Henry Purcell; William Shakespeare.

I heard thee speak a speech once, but it was never acted (...) 'twas Aeneas' tale to Dido

An introduction to the mindset behind the music

Gertrude[2] is a show directed by Simão Do Vale. It was staged in 2013 at the Carlos Alberto Theatre in Porto, Portugal. *Gertrude* is a rendition of Shakespeare's *Hamlet* focused on the relationship between the Prince of Denmark and his mother, Gertrude. Originally, this show was not supposed to have been more than a simple exercise in acting, a school assignment that went a bit too far.

The story behind *Gertrude* is as follows. When Simão Do Vale was studying acting at the Scuola di Recitazione del Teatro Stabile di Genova (Italy) he had to come up with an acting exercise to proceed to the following year. Simão chose *Hamlet*'s closet scene, the poignant confrontation between a tainted mother and a distraught son. He invited, at first, Orietta Notari; after a while it became apparent that Notari was unavailable and suggested Fiammetta Bellone, a very talented actress, also a teacher at the Scuola in Genova. That proved to be a wise second choice because Fiammetta's energy ended up being one of the defining aspects of

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[2] *Gertrude* was a joint production of A Turma, Associação Cultural and Teatro Nacional de São João (TNSJ). Stage direction: Simão Do Vale, assisted by Manuel Tur. Cast: Simão Do Vale and Fiammetta Bellone. Light design: Rui Simão. Stage and costume design: Bernardo Monteiro. Choreography: Né Barros. Music: Francisco Pessanha de Meneses.

the performance. For several different reasons this exercise was never completed – but the idea lingered on and Simão kept working on the project.

After leaving Genova, Simão moved to Turin where he lived and worked as an actor for a while before deciding to return to Portugal to pursue a professional acting and staging career. *Gertrude* was the project that accompanied him through that process. The idea was pitched to the director of the National Theatre in Porto (Teatro Nacional de São João) – who approved it – and, thus, work began in earnest to stage *Gertrude*. This was Simão's first big professional project. By extension, it was also my first big professional project.

My relationship with Simão Do Vale goes back a long way. We've been close friends for a long time and some of our first artistic projects were pursued together. When the time came to start work on *Gertrude* – partly because I already had some limited experience as a composer and I had done some little work for theatre, but mostly because of a great deal of aesthetic trust in one another – Simão invited me to compose the stage music for this show. Once we started thinking about this and drafting our first ideas, it all seemed like quite a tall order.

At an earlier stage of this creative work we had lengthy discussions about the need for a close working relationship between stage director and composer, acting as if these two practitioners were combined to form a unified artistic force. We discussed the need for a complete integration between stage direction and music composition, discarding from the onset the concept of decorative music, although music can be very good decoration. Music had to be an integral part of the show and not an afterthought, a decorative item to fill in some gaps, to illustrate emotions and to work for the actors, rather than with the actors. Looking back on these ideas – that we've exploited with some degree of success –, it all sounds rather Wagnerian and, as such, a bit dated and romantic. But, in the end, Wagner might have had a point.

If there is one word that is representative of *Gertrude*'s concept and creative methodologies, that word is: *patchwork*.

I must, however, clarify that this word was not used from the onset. It emerged rather late in the creative process and, at first, only to refer to the scenery – that turned out to be an enormous "patchwork quilt" (16 by 10 meters) that covered the stage. The "quilt" itself was made out of a great number of different pieces of black cloth (damascus velvet, flannel, and all sorts of cloth) that, depending on the light that shone upon it changed its colour rather strikingly.

"Patchwork" became a directive concept, a framework in itself – but only in hindsight because, as it turned out, everything – except maybe the light design, the staging itself and, of course, the creative ideas underlying everybody's work – was the result of rather extensive collage-like creative methodologies. The text was Shakespeare's own[3] and despite the extensive cuts in order to create a new dramaturgical unit of text, not a single word was written.

The music is, perhaps, the most ramshackle of all the elements – partly because of the creative concept behind it, but mostly because of a dramatic lack of technical tools and, perhaps, compositional and technical expertise. This music turned out to be a sonic patchwork in itself. The pieces of cloth simply turned out to be fragments of Purcell's music, bits of old BBC broadcasts, electroacoustic materials cut from a piece I had composed years before that, a

[3] *Gertrude* was a bilingual show and the text was crafted from Shakespeare's *Hamlet* translated into Italian and Portuguese. As explained further, *Gertrude* also had some inserts in English, though these were not in the text but in the music that interacted, through a device of electroacoustic theatre-like interaction with the performance and through it, the text.

recording of a Portuguese guitar piece (heavily transformed) and, finally, selected parts of Shakespeare's text, extracted from several film renditions of Hamlet to craft the final duel. So, the provenance of the musical materials is diverse – as is the case with the pieces of fabric used to stitch the scenery together. The main difference is that the criteria ordering the choice of one piece of music, as well as the transformative process it would subsequently undergo, was much stricter. I will elaborate further on this point.

There's an important moment when Hamlet greets the actors of the traveling theatre troupe. Hamlet says: "I heard thee speak a speech once, but it was never acted (...). One speech in't I chiefly loved – 'twas Aeneas' tale to Dido".

These words, for me at least, point directly to Purcell's music and are at the core of the whole composition process: to use, to recontextualise and to modify Purcell's music to suit the dramaturgical needs of the show. This became the main axiom. Thus, Purcell became the main musical thread, becoming a repository of materials that having a semantic charge, turned the composition process into an almost entirely "necrophagous" feast in which not a single sound was purposefully composed, thus choosing a transformative methodology for the use of musical materials.

I didn't want to use Purcell's music as his own. I think that the point of having a composer onboard a theatre project is to harness the artistic potential of having one more creative thinker contributing to this collective art form. Using Purcell's music simply as recorded music inserted into the performance was something that I – and Simão Do Vale agreed wholeheartedly – didn't want to do. Even when Purcell's music was used in a more or less intact guise, still, that guise was an illusion because the fragment in question had been subjected to some form of transformation or compositional process.

I must stress the notion that this show had no pretension of being an historically accurate interpretation, thus excluding any notion of using music from Shakespeare's time as a silly idea[4]. Purcell, however, seemed to pair up nicely with Shakespeare[5] – and then, there was the fundamental idea of using Purcell's music as musical material and not as stage music in itself. Fragments of some considerable length were then chosen and used as a beginning, not an end. Listening to Purcell's *Dido and Aeneas* and *Music for the Funeral of Queen Mary* gave me the impression that the atmosphere that the stage director was looking for – tragic, dark and dense – could be achieved through the use of this music.

Creative decisions may well be hard to convey, let alone explain. The feeling I had regarding Purcell's music and *Gertrude* may, in fact, be impossible to express. Some things are no more than ideas or impressions that gather momentum and turn themselves into something more than mere ideas. For me it was reading that reference to Dido and Aeneas that struck a chord and drove me into reading Shakespeare, i.e. this particular rendition of Shakespeare's play, through Purcell's music, as if the latter was a looking glass. This might be very clear *to me*, but I am aware that there is a fair amount of subjectivity involved.

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[4] We should bear in mind, however, that Shakespeare (1564-1616) and Purcell (1759-1795) aren't very distant, chronologically one another. *Hamlet* was written in 1601 and Purcell's music was composed between the 1670's and 90's. *Dido and Aeneas* is from 1688 and *Funeral Sentences and Music for the Funeral of Queen* Mary date form 1695. However, in stylistic terms, they are epochs apart.

[5] This match is, in itself, open to debate because it is the result of subjective interpretation of the meaning of both Shakespeare's text, its inherent musicality and Purcell's music. I'm not entirely sure if, being faced with necessity of taking the same decision I would have gone down the same path.

At a certain point, Stanley Kubrick's *A Clockwork Orange* crept into my mind. The opening sequence of this film was interwoven, before I could do anything against it, into the opening sequence of *Gertrude*. I will explain this further in section II of this paper.

Though yet of Hamlet our dear brother's death the memory be green

First picture: setting the scene through music

In *Hamlet*'s first scene, the two guards and Hamlet's friend Horatio see the ghost of the King, Hamlet's father. Though it is not used in *Gertrude*, this first scene sets the story in motion by pointing to something being amiss regarding King Hamlet's death. The fact that his ghost is roaming about is proof of that.

This sense of something being amiss is crucial to the narrative. Having pared down the story to suit the main idea of an interaction focused on the relationship between Hamlet and his mother, Simão Do Vale thought it best to hand this bit of the narrative – albeit in symbolic form – to the music.

The important facts are the following:

1. Elsinore had a King and a Queen – Hamlet and Gertrude;
2. the King died suddenly;
3. the Queen marries Claudius, her brother-in-law.

This was the sequence of events that music needed to convey. This piece of music was composed as if it were a prologue to the play. Therefore, it will be referred to as such. The reason why I chose Henry Purcell's music as a source of material has already been explained and the music composed for this prologue is, certainly, the clearest use of Purcell's music[6]. The choice fell on *Music for the Funeral of Queen Mary*. This, though a bit of a cliché, is justified.

First, there was a need to compose something that might unequivocally be interpreted as funeral music. It is grave, solemn, slow and has a marching drive to it; there is also this dark simplicity to it – four trumpets and a drum. Then, there's the subtext or rather, the intertextual interpretation that arks back to Stanley Kubrick's *A Clockwork Orange* and its opening sequence to Wendy Carlos' rendition of this very piece of music. There is something dystopian in that opening sequence and I wished to convey the same feeling by using Purcell's music.

Allow me a bit of structural analysis because the intertextual reading can be better understood this way. The music I crafted has two main layers that superimpose on a third layer, which is the mime or acting on stage.

The first layer (with its own layers, which I will describe later on) is my rendition – through a process of electroacoustic transformation – of Henry Purcell's *Funeral Music.*

The second layer is a textual one, made up of two BBC broadcast recordings, from 1952, relating to two inextricably linked events (as indeed are the events being played out on stage) of great importance.

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[6] With the exception of the last scene, after the duel, when Gertrude dies. This last scene will be addressed in section III of this paper.

The first recording is the announcement of the death of King George VI: "(…) it was announced from Sandringham (…) that the King, who retired to rest last night in his usual health, passed peacefully away in his sleep early this morning". This was exported from archival sources online.

The second recording is the moment in which the Archbishop of Canterbury anoints Queen Elizabeth II during her coronation ceremony. This was exported from the BBC recording of the coronation. Part of the recorded text overlaps with Claudius' speech on stage creating some cognitive dissonance between what the new monarch is swearing to do (punish the wicked, defend the state and uphold the faith and all sorts of other things incompatible with murder) and the image of Claudius, who is known to be a villain of the worst kind.

The sequence of events seen and heard by the public is significant in order to create a cognitive patchwork that seeks to prepare the viewer for a somewhat unusual rendition of *Hamlet.*

It may have gone unnoticed but there was an intertwining pattern between the music and the acting. It all starts in darkness, only a dim light illuminating the curtain. The drums sound, then the trumpets and, at the same time, the announcement that the King is dead. The curtain opens and there is a slightly retrospective mime going on: we see the King, Hamlet, and the Queen, Gertrude, seated with their backs turned to the public; they hold each other's hands, rise to their feet and start walking forward; suddenly, the King falls down, the light changes to an intense red and the curtain shuts (in a rather dramatic swooshing movement that we were all rather keen on)[7]. The music continues and the room is again plunged into darkness.

The King is dead.

A brief moment later, we start hearing the Archbishop's voice while anointing the new monarch and stating the oath of state. Meanwhile, the light has brightened a bit and, under the cloth of the immense patchwork quilt that hangs from above, we see two snaking, slithering figures resembling worms that, as it turns out, are the actors; they then emerge from underneath the cloth and put on their respective coats, prepared to start playing their roles. The figures were supposed to symbolise the decadence of Elsinore under the auspices of the new King; all the while we hear a distorted, panning and echoing rendition of Purcell's music and the already referred to anointing of a new monarch.

Long live the King.

[7] I have to point out that, at this moment, it is not absolutely clear that the male figure is King Hamlet, because of the coat that, at this point, is no more than that – but when his ghost appears to Hamlet, Prince of Denmark, we understand that it is indeed him because we see the underside of his collar and, in hindsight, it all makes sense. Of course, at this point, the rules, the conventions of this show have been made quite clear through the use of the coat that is both Hamlet's (in regular use, with the collar down) and the Ghost's, with collar up. I must point out that there were three male coats and one female coat. The male coats were: 1) one for Hamlet and the Ghost that distinguished the character by the use of the collar that, underneath had some bits of metal that shone bright with light; 2) one for Claudius, with peacock feathers; and 3) one for Polonius. The female coat was just the one worn by the actress and suited both the Queen and Ophelia by the use of the lapels; the Queen wore closed lapels and Ophelia wore them open, displaying a string of flowers that might be seen as a reference to the pre-raphaelite painter's, John Everett Millais, famous depiction of Ophelia.

There is special providence in the fall of a sparrow

Last picture: an electroacoustic duel to the death

Shakespeare's *Hamlet* is the quintessential tragedy. Everybody dies in the end, and death is the herald of new things to come. The wicked are punished, the good are sacrificed, an outsider (Fortimbras) makes a final appearance and takes over to begin anew. There is much in *Hamlet*'s plot – but the gist of it is the sacrifice Hamlet makes to catch out and kill his uncle, Claudius, and avenge his father's death; meanwhile, Gertrude, having realised her sins, chooses to drink from the poisoned cup and end her own life in evidently tragic circumstances; Laertes, having challenged Hamlet for a duel to avenge his own father, Polonius, and sister Ophelia, has been struck down in a bout with Hamlet who, himself, has not survived unscathed because Laertes' sword was poisoned. It is all very complex and crafted in such a way as to kill everybody in succession: Gertrude, Claudius, Laertes and finally, Hamlet himself.

Of these four core characters only Gertrude is female. This created a practical problem: how to duel without the necessary number of male actors to play the parts of Hamlet, Laertes and Claudius. Up to this point, there had been no direct interaction between the male characters, mainly between Hamlet and Claudius. Fiammetta Bellone played Gertrude, Ophelia, the Actor of the theatre troupe and, for a brief moment, Laertes; Simão Do Vale played Hamlet, the Ghost, Claudius and Polonius.

On stage, to play the duel scene – a very important part of the play that is hard to cut out in order to create a shortened version of *Hamlet* – we would need to have one actress and three actors. The actress was not an issue; the actors, on the other hand, were. "There's the rub" as Hamlet would have put it.

Two solutions were considered:

1. to revise the text in order to cut out the duel;
2. to find a way to have Simão play all the characters at once without loosing clarity, especially in what the boundaries of the characters were concerned.

What we devised to solve this dramaturgical issue developed quite late in the creative process. None of the ideas on the table satisfied the criteria of clarity. The whole show was being played in a bilingual form, Italian and Portuguese, so clarity was an issue. With this in mind, I came up with a concept of enlarging the psychoacoustic stage a bit further.

Up to this point a spatial dimension was being explored in the diffusion of the stage music; we had a considerable setup of loudspeakers around the audience and the electroacoustic music was played through them with all sorts of spatial movements being explored, giving the show one additional element enriched the spectatorial experience[8]. The duel took this idea even further. In the end the solution was the introduction of so-called electroacoustic theatre into the mix and, through it, a new language was added to the two already being used. English – Shakespeare's English – crept into this little theatrical Babel.

We chose a number of film versions of *Hamlet* and painstakingly cut the necessary lines from "exported" sound files. This was done with several film versions: Kenneth Branagh's,

[8] Up to this point, the use of space as a musical parameter was no more than a gimmick, a trick to enrich the listener/viewer's experience. It was a performative necessity, as well. However, the need to solve this particular problem made space one of the fundamental elements of this solution.

Lawrence Olivier's, a film production by the Royal Shakespeare Company with David Tennant in the lead role and several others. We soon found out that the directors had, themselves, taken some creative liberties with Shakespeare's text and done lots of cuts of their own. Having found all the fragments we needed, I then proceeded into the phase of combining them into layers that were superimposed to create a textual part of the stage music with which the actors had to interact with in real-time.

The sword fighting itself was a challenge in its own right, mostly because the films from which the speech fragments were taken out of had soundtracks (music) that varied immensely both in acoustic presence and style. Not only that, but they also had their own sound effects – namely clashing and clinging swords. Instead of trying to filter out these unwanted sounds, I chose to assume their presence because they were an integral part of the cinematic aspect of this scene.

In structural terms, this last picture is made up of three layers: the first two combined make up the electroacoustic music – the "cinema pour l'oreille", to use an acousmatic metaphor – the third layer is the actual performance of the actor on stage.

Comparing this scene with the opening prologue: the prologue was composed through a layering methodology, superimposing different materials and sound sources to make up a unit that flows in its own time. The relationship established between the stage and the sound is visual, not speech-based. This last scene, however, is speech based. We hear, for instance, the voice of Lawrence Olivier playing Hamlet and the retort is said live by the actor. There was, therefore, a need to time everything very tightly and compose into the stage music the speech-silence necessary for the actor to react. The music composed for this scene – unlike the music for the prologue – doesn't work on its own: it needs the actors to interact with it because it plays a role in the theatre itself. In actual fact, music plays the parts of Hamlet and Laertes. Music, at this point, oversteps its bounds and becomes theatre – or, at least, a part of it.

At a certain point Purcell's music makes its appearance: when Gertrude decides to drink from the poisoned cup. Claudius tells her not to drink, but she presses on, certain that it is poisoned[9]. We hear (in this case the voice of Anne-Sophie von Otter) "Thy hand Belinda" – the first words of Dido's recitative before the well known aria from *Dido and Aeneas*. The depicted event is more or less the same: a Queen committing suicide by the same means. This is where the connection with Purcell is established. The duel, despite the absence of Purcell's music, prepares the listener for its appearance and lends a poignant reading to the scene of Gertrude's death. *Dido's Lament* is, in this case used in two distinct ways: not only Purcell's music makes for a very dramatic backdrop to this final resolution of the drama, but also the text – *when I am laid in earth remember me but forget my fate* – lends itself well to Gertrude's feelings in the end. Dido's words could well have been Gertrude's.

[9] This may be a matter of interpretation because at no point does Shakespeare tell us that the cup is, indeed, poisoned. However, we took to that interpretation. Why else would she be so adamant to drink, despite Claudius' plea not to do so?

Unless things mortal move them not at all would have made milch the burning eyes of heaven

A concluding note on the role of stage music as a vehicle for story-telling

As I hoped to demonstrate, music was one of the supporting beams of this show. Both the prologue and the final duel depended on music to be the driving force behind the performance. In the prologue, music took upon itself to tell the backstory that the text – meaning the text we used – didn't have the chance to tell. And the text was waiting for the music to tell its version of the story. Furthermore, music had the responsibility to set the tone, or rather, the mood of the whole production. The composition itself was rough around the edges but focused on the objective of aiding in telling this story even if it meant, at any given moment, telling the story by its own means.

What I wanted to show through this paper was how the compositional ideas were devised and developed, albeit not the practical, effective action of composing music. As it turned out, this was a promenade through the composition process in the form of a rough analysis exposing the often difficult to explain process of referencing and the interconnection between references. I wanted to expose the inwards, the entrails of this music through the biased point of view of the composer – that simply sought to explain what he thought and why he did what he did instead of trying to validate his own work through Academia.

Stage music is often disregarded by theatre directors. There are, of course, some very clear examples of the contrary: Robert Wilson's partnership with Philip Glass springs to mind. But, I think we can agree that, at best, the norm in theatrical circles is that text, hand in hand with acting, is the core of a theatre production. This often shapes a negative bias towards stage music as a decorative item, mostly used as a separation between scenes or acoustic backdrop to some soliloquy. Sadly, this is often the reality in mainstream theatre and diminishes the power music can have as a vehicle for story-telling. I don't mean to "operalize" theatre – i.e. to push theatre into the field of music theatre, singspiel, opera or Broadway style musicals. What I mean is: music cannot be undervalued as a voice in theatre. The composer's point of view is important. The composer, in the end, has the responsibility of creating the acoustic stage, the aural place in which the action takes place.

Gertrude was conceived with this in mind: to blur the frontiers between music and staging, if not in the final product, at least in the creative process. If, at the end of the day, what we have showed for our efforts was good enough, that is not for us to say.

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