

# Mūzikas akadēmijas raksti

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## PREFACE

The 42<sup>nd</sup> Baltic Musicology Conference, hosted by the Latvian Composers' Union and the Jāzeps Vītols Latvian Academy of Music, was held in Riga on October 28 and 29, 2010. The Baltic Musicology Conferences are biannual meetings of Estonian, Latvian and Lithuanian musicologists. The recent times the conference gathers musicologists not only from Baltic States – Estonia, Latvia and Lithuania, but also from other countries. The organizers of the 42<sup>nd</sup> Conference of Baltic Musicology were proud to welcome scholars from 12 countries with a geographic diversity of many European countries, Russian Federation and New Zealand.

After year and a half we are proud to present a special edition of the Jāzeps Vītols Latvian Music Academy scientific articles, devoted to the both themes of the conference – *Music and Identities: The Baltic Sea Region in the 21<sup>st</sup> Century* and *New Approaches to Music Analysis*.

The first theme of the conference, related to music in its social and cultural contexts had an aim to ascertain the role of music in the construction of social and cultural identity and its development, as well as to analyse the influence of identity on the process of composition and its results. The articles devoted to this theme reveal diverse aspects of the national identity and music, the local and the global in music, identities in musical genres and styles, composers' individual style, the role of gender, etc. The whole diversity presented in the articles portrays the contemporary world where musical dimensions broaden permanently and the construction of local identities has to be observed within wider and multi-referential contexts.

The second theme of the conference – *New Approaches to Music Analysis* – brought insights of many aspects of the topic, including aural analysis, mathematic and computer-assisted methods/tools of analysing music, interdisciplinary approaches, psychoanalytical inquires, etc. The diversity of the selected themes ascertains the importance of inquiry in new approaches – the issue that will probably never lose its importance.

Gundega Šmite  
Chairperson of the  
Latvian Composers' Union

## PRIEKŠVĀRDS

2010. gada 28. un 29. oktobrī Rīgā notika 42. Baltijas muzikoloģijas konference, kuru organizēja Latvijas Komponistu savienība un Jāzepa Vītola Latvijas Mūzikas akadēmija. Baltijas muzikoloģijas konferences tiek rīkotas reizi divos gados, pulcējot muzikologus no Baltijas valstīm – Igaunijas, Latvijas un Lietuvas. Pēdējos gados tajās piedalījušies zinātnieki arī no daudzām citām valstīm: piemēram, 42. Baltijas muzikoloģijas konferences organizētāji jutās pagodināti par iespēju iekļaut konferences programmā 12 pasaules valstu (Eiropas zemju, Krievijas, Jaunzēlandes) mūzikas zinātnieku pieteikumus.

Tagad, pēc pusotra gada, ar prieku piedāvājam Jāzepa Vītola Latvijas Mūzikas akadēmijas zinātnisko rakstu speciālizdevumu; tajā apkopoti raksti, kas veltīti abām konferences tēmām – *Mūzika un identitātes: Baltijas jūras reģions 21. gadsimtā* un *Jaunas pieejas mūzikas analizē*.

Pirmā konferences tēma saistīta ar mūzikas sociālo un kultūras kontekstu; tās ietvaros izvērtēta mūzikas loma sociālās un kultūras identitātes veidošanā, kā arī analizēta identitātes ietekme uz komponēšanas procesu un tā rezultātu. Raksti, kas veltīti šai tēmai, atklāj visdažādākos aspektus tādos jautājumos kā nacionālā identitāte un mūzika, lokālais un globālais aspekts mūzikā, žanra un stila identitāte, komponista individuālais stils, dzimuma identitāte u. c. Šīs tēmas sadaļā ietvertie raksti attēlo laikmetīgu pasauli – vidi, kurā mūzikas dimensijas pastāvīgi paplašinās un lokālās identitātes tapšanā liela loma ir plašākiem, daudznozīmīgiem kontekstiem.

Otra konferences tēma – *Jaunas pieejas mūzikas analizē* – sniedz padziļinātu ieskatu vairākos izziņas aspektos: pētījumu centrā ir dzirdes sonoloģija, matemātikas un kompjūtertehnoloģiju lietojums mūzikas analizē, interdisciplināra pieeja, psihoanalītiska izziņa u. c. Izraudzīto tēmu daudzveidība apliecina jauno analīzes metožu izvērtējuma nepārejošu aktualitāti.

Gundega Šmite  
Latvijas Komponistu savienības  
Valdes priekšsēdētāja

# 1<sup>st</sup> theme.

## Music and Identities: The Baltic Sea Region in the 21<sup>st</sup> Century

### **Ethnicity, National Identity, and Transcultural Awareness**

MAX PETER BAUMANN

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ABSTRACT: Today regional traditions interrelate with the plurality and diversity of musical languages and tastes as social constructs, with confronting trends of intercultural music-making, and with techniques of transcultural improvisation. Since the beginning of the 19<sup>th</sup> century, aspects and perspectives of ethnicity, related to a shared or supposedly shared cultural heritage of individual groups, have always been confronted and intervened with farther reaching national ideologies and strategies. Nowadays, in the era of globalization, of migration, tourism, event-culture and world festivals, musical identities became even more and more multi-referential, characterized by polyglot and fluid constructions that are decisively structured through moments of ambivalence between ethnic, national, global and cross-cultural discourses. The construction of local, regional or national identities is expressed by individual musical groups through highly differentiated narrative performances, but more and more also in relation to the audiences they are performing for, may it be in the own local or national environment, abroad on a tour, on stage of a world music festival or in mass media and internet. The regional reference by which music is symbolically expressed is nowadays mostly disconnected from its traditional older identity-concepts and turns more and more into a virtual and trans-regional discourse in order to balance ideological, aesthetic and economical power structures.

Musical horizons continuously broaden. Stage-, media- and virtual-based presence is increasingly constructed with its cross-regional, trans-national or world centered music input. Thus inter-regional and intercultural encounters create hybrid forms and genres mixing elements of local and national musical icons with identification-markers of European, American or even Asian musical traditions. Artists and musicians adopt different musical instruments, forms, playing and performing techniques from near and distant traditions. These intercultural forms increasingly blend distinct elements of traditional, popular and world musics. Thus, folklore and artistic narratives represent discursive expressions which address on different levels homeland, region, nation or the world. In particular the narratives alternately articulate the creative intention of conserving the ancient, of innovating the present, of acculturating Western and Asian ways of thinking, or even of just letting go any kind of regional, ethnic or historic references.

The values of affirmative identity, once based on rather stable local concepts, dissolve boundaries and turn into a possible modern patch-work identity of selectively perceived performance techniques and transient musical constructs. The reflexivity of constructing such musical worlds leads towards de-identification, de-temporization, and de-nationalization. By the additional means of de-essentialization, de-contextualization, and de-centralization, musical forms and performance techniques are permanently deconstructed and reconstructed anew. Ironical distance and critical nearness produce the preconditions of always changing performative

actions in such a way that musicians and musical groups themselves speak rather for their own individualistic aesthetics, in a particular time and in a particular space. They reveal the aura and continuum of transitory identity-mechanisms amidst of struggling for acceptance on a larger scale, of becoming more influential and receiving a larger degree of popularity. At the same time the identity-discourses criss-cross and are likewise intra-cultural, intercultural, and transcultural as well. Thus social and musical identity constructs form, by no means, a static but in fact a very dynamic and never-ending set of changing attitudes, not least determined through the local familiar in confrontation with the unfamiliar of an increasing world-centered potential otherness in its global awareness.

Keywords: *identity strategies, regional traditions, era of musical globalization, intercultural encounters, de-centralization of musical forms and performance techniques, de-identification*

## INTRODUCTION

IN his article „Disciplining Ethnomusicology: A Call for a New Approach“ Timothy Rice comes to the conclusion, that the subject of ‘music and identity’ has been the most extensive in the last 25 years and has been one of the most important topics in ethnomusicological research. But at the same time he observes a multitude of regional and global narratives which do not really contribute to a deeper theory of ‘music and identity’ (cf. Rice 2010).

The discomfort about the one-sidedness of conceiving musics as identity-logical entities consists probably in the fact that the concept of culture has to be reformulated within a framework of an intercultural theory of interaction and communication (cf. Fuchs 1997: 142). Thus, in the logic of intercultural relations the cultural processes have to be understood not uni-directionally, but bi-directionally, because identification implies at the same time differentiation. This means, differentiation is also a matter of de-identification. In each transitory phase identification moves away from the former ‘I’ and becomes another person by including the otherness as ‘we’ on the base of a newer re-identification.

Neither culture nor identity can be conceived as uncoupled entirety. They are not isolated, self-sufficient, but people refer to their identification-concept by the process of interaction and communication. Both, culture and identity are not holistic paradigms of “closed containers” (cf. Drechsel, Schmidt, Götz 2000: 6 f.) Both, culture as well as identity are flexible. It is an open process in the mental construct of men. Musicians, music groups, and performers always debate on the basis of different musical styles, both at home as well as abroad. They continuously have to dispute their values with others on an intra- or inter-cultural level. These discourses imply the dominant mechanisms of identification and de-identification, e.i. of integration and differentiation. Identification and differentiation are also the two sides of the same coin. The imagination of identity as well as the



invention of identity is always a cultural and dynamic process determined by the ongoing discourses of actors and counter-actors. This refers to musicians as well as to music groups, music manager, audiences and/or music critics.

Music actors negotiate their social and cultural values, their aesthetic norms and sanctions; they act by identifying, by reflecting self-experiences; they selectively and creatively take actions on. Music actors simultaneously interact and communicate through their identity-dynamics on local, regional, national and/or global levels. They deliberately or unintentionally comment on basic questions of including or excluding other regional, national or global space- and time-concepts. These are distinct mental constructs and narratives, which refer to the past as culture of memory, to the present of performing rituals or to the future of a virtual space. Music actors negotiate via identification-mechanisms.

With these identification-mechanisms and identification-strategies music actors take a position towards the surrounding. They identify themselves with musical concepts and ideas; they take a positive, negative or modifying position, especially in conflicting situations, where they want to do something in their own proper way (cf. Baumann 2009: 41). They are social actors, who want to mediate a sentiment of identity by their own with the goal to present themselves with a distinctive self-concept towards the outside or they want to be acknowledged with their own unmistakable characteristics by the outsiders. Such self-concepts are based on identification with family, gender, generation, and a feeling of an ethnic common bond; they can express solidarity for a working class, for a caste, race or religion – whether this corresponds to reality or not. Human beings identify themselves with their environment, with a nation, a Diaspora or they can confess themselves to a world-citizenship on a global level (cf. Sugarman 2010: 342).

Such different levels of identification are expressed by music-making, listening and evaluating. Since every self-concept is simultaneously confronted with the concept of others and also of foreigners to the local, it implies competition as side effect, self-assertion and hegemonic ambitions. This is the main reason, that those identification-concepts and -strategies previously generate discourses of the 'otherness', i.e., music actors recognize the potential 'otherness' by demarcating the own self. At the same time the potential 'other' is also the 'foreign' or the unknown 'new' where one skeptically acts towards in a rather restrictive manner, in an open-minded positive or in an embracing, integrative manner.

## 1. WHY IS THE QUEST FOR IDENTITY SO IMPORTANT?

As we have seen, the individual or the particular music group differentiates itself by its own distinctive concepts and behavior. But each difference signals also the higher-ranking integral whole and involves particular motivations and targets by the tradition bearers and musicians.

For example, in different Alp-sections of Uri, in Central Switzerland, the herders sing their own alpine prayer-call every evening in the summer time. Each farmer has its own variant of the alpine prayer-call. They identify themselves with the local variant handed down from generation to generation. Each psalmody has its formal differences from, and each herder knows the differences of the others but as a whole, all prayers are following a general textual and psalmody pattern (cf. Baumann 1977; Bremberger, Döll 1984: 78 ff.).

Also in Switzerland, in Canton Wallis, the insider of the community of Zeneggen were able to discern the particular style of the carillon ringing and could tell the name of the ringer just by listening to the carillons pattern (cf. Baumann 1972: 59). Such an identifying recognition communicates by a signature of the own and always bears witness to the difference of the other individual within a particular family tradition, a village or an ethnic community. The own is recognizable only by the difference of the other. Anna Czekanowska reports the preservation of a similar distinctive identity among the Eastern-European orthodox believers in Poland: "... the people identify themselves either as *prawoslawni* (Eastern Orthodox; lit. 'rightly believing') or simply as *tutejsi* (indigenous; lit. 'people from here')" (Czekanowska 2009: 199). By its definition, traditional music is often defined as music from here, while world music is "local music, not from here" (cf. Brusila 2003).

Thus again: The Own is recognizable only by the difference of the Other.

## 2. ETHNIC IDENTITY AS SPACE OF STABILITY?

The identification mark of the Here and Now as ethnic space of stability symbolizes the persistence of the apparent amaranthine within a dynamic flow of time. Naturally this is a fiction. This fiction is especially expressed in music and by music and its identity forming factors. Music is emotionally linked to the individual memory and is *per se* part of memory by listening to it. By similar and continuous listening and performance experiences music becomes at the same time a part of a collective memory of musicians, listeners, orchestras and music managers.

One can find locally rooted identity in many regional songs, for example, in *Ortsliedern* or songs that praise the homeland by their lyrics and tunes. Such songs are mostly composed by local poets as for example in Germany, the hymn of Bavaria, the *Frankenlied* (Franconian song) that praises the North-Bavarian region, or the *Baselbieter-Lied* that sings of the region of Bâle, or a song that sings of the free alpine life expressed by urban yodelers, which, in their leisure time, dress themselves in cowherd costumes.

Music-cultural identification expressed by a song or with a song is imagology. Singers, musicians, music groups, music organizations and associations present themselves with their own space and time related value concepts and also disclose their identity in order to get perceived from outsiders in this particular way.

The concept of “musical identity” implies normally subjective sentiments and statements expressed by particular groups, singers, and music groups that are based on similar and common experiences that last over a longer time span, but at the same time the concept or musical identity also changes. Common identity giving experiences of such groups are language, religion, and customs as well as a location related to a shared space-time-vicinity. The more the migration and individualization of the society progresses, the lower are common experiences. In response to a world-wide globalization, resistance, rebellion and/or subversion often develop (cf. Sakolsky, Ho 1995). Particularly disadvantaged groups form up with regional and cultural identity strategies, and, accordingly, argue with their political concerns. One of the concerns is especially the cultural self-determination that, in fact, is increasingly in conflict with growing economies and consumerism. Under these circumstances, cultural identity is recognized as a pulsating construct, definitively structured by moments of ambivalences. Cultural identity is exposed neither blindly to globalization trends nor is identity un-contradicted by local, regional, national or cosmo-political currents. But within pluralistic and democratic societies the autonomy of the Self becomes more and more an individual expression. Thus identity and identification remain changeable mental constructs of subjectivity. Equating the categories of society, culture, and territory with the term of identity is not supportable any longer. More and more it is the individual which looks, in its social context, for her or his own cultural surrounding and creates its own cultural repertory (cf. Harmsen 1999: 100–104). With its maturity the individual dismisses predefined identity-delusion. The difference of music groups consisting in the goal to find the own profile, becomes a constitutive element for group solidarity. It is also a commitment to a distinctive musical style that is silhouetted against comparable styles in the nearer environment or on the global level.

In the encounter and in the conflict of controversial cultural constructs processes of local selection, of rejection, appropriation, (re-)interpretation and/or transformation emerge. As we use regional dialects, standard

language and *lingua franca* (today mostly English, in the 19<sup>th</sup> century French), in music we also identify us ourselves with different musical styles on different occasions and at different times, may it be within local traditions, national folklore or transnational and global world music.

### 3. IDENTITY AS CULTURE OF MEMORY

The identification with his own local cultural memory was very important for the Caziqúe of the Xikrín Indians in the Amazonas of Brazil. In Cataté he was asking us to document all ritual chants and songs of a whole year. He was aware that it is only a matter of time before the approximately 900 remaining residents of the village would soon be displaced by the pressure of loggers and prospectors and that the younger generation would have to take refuge in the cities. The Caziqúe said: "I want to have at least something passed down from our tradition to my grandchildren, so that later generations can remember, from where they came from" (quoted after Baumann 1996: 33). The Caziqúe was already thinking in historical categories, not so much oriented to the past as in fact to the vanishing future. His desire, we could not meet.

Aware that their world is ending, the indigenous people began to document themselves at an uncertain time in order to safeguard at least some chants and songs that remind them of their knowledge, of their ethnic, linguistic and historical identity expressing their cultural memory and their immaterial cultural knowledge (cf. Baumann 1996: 33f.).

Identity can be defined as 'we-awareness' and denotes a symbolic space of the local, the regional, the national and/or of the global. This symbolic space is produced by linguistic and artistic forms and performances of symbolic expressions, by texts, terms, knowledge, and concepts (cf. Binder, Kaschuba, Niedermüller 2001: 8). Identity discourses promote the positioning of self-esteem – directed towards the interior by the exclusion of foreign images – or, directed towards the exterior, by inclusion of foreign images. At the same time inclusion and/or exclusion are directed predominantly towards past, present or future developments.

Above all, musical identity constitutes itself by the individual memory, processing repetition and differences. In the cognitive process of perception patterns and structures are re-recognized (*déjà-vu*). The re-recognizing is based on processes of reminiscence. This makes us believe identity is stable. The musical memory identifies the timely earlier as virtually identical with the timely later. Thus the musically remembered can be performed (identically, by variations or by innovations) in the present or in the future. Each repetition is the difference of time in relation to the performance remembered.

Memory, repetition, i.e., identity and difference are mutually dependent. Thus they become also a part of the future. Memory incarnates (materializes) in performativity and ritual repetition that creates the emotional moment of identity.

#### **4. IDENTITY AS EXPRESSION OF SELF-ASSERTION**

In July 1990 the indigenous peoples of Latin America, consisting of members of 20 countries, 120 nations (ethnic groups), tribes and organizations of the Western Hemisphere, adopted the declaration of Quito. They postulated an “Indigenous Alliance of the Americas on 500 Years of Resistance” and the ending of political integrations, assimilation, and attempts of the instrumentalization of traditional customs. They claimed the preservation and creative development of their own cultural values and of their own cultural identity. They were expressing the hope for strengthening their identity and for the unity in the plurality of the native nations of both Americas. Only this would lead, together with other oppressed social stratum, to a genuine self-determination and to an integral liberation of the peoples (cf. Bogenreiter, Trink 1992: 252).

Even the “rock star Sting has used his latest visit to Brazil to urge the government there to listen to the concerns of indigenous peoples over a proposed new hydro-electric dam in the Amazon. He was speaking at a press conference in São Paulo where he was reunited with indigenous leader Raoni Metyktire who joined him in a similar campaign 20 years ago which attracted worldwide attention. Indigenous tribes in the Amazon say the Belo Monte project, which would be the third largest hydro-electric dam in the world, poses a threat to their way of life” (Duffy 2009). Weeks before, the Avatar film-maker James Cameron also has declared, that he will shoot a 3D-movie about the Xikrín-Kayapo Indians who oppose the project of a hydro-electric dam in the Amazon, because this monumental construction would flood their tribal land and deny their cultural identity (cf. Cameron 2010).

#### **5. IDENTITY AND THE FEAR OF LOOSING ETHNICITY AND ONE’S OWN LIFE**

Ultimately identity has to do something with the fear of death, fear of the loss of one’s own ego, one’s own family, the disappearance of one’s own culture, or of one’s own ecology.

The response to the threat of loss is often an intensified strategy for identity with the desire to preserve the memory and the continuation of the threatened. This often is directly related to a democratic self-assertion in the slope of political and economic conflicts. Especially for small ethnic groups, this legitimate desire for self-assertion is a strong motivation for identification by the concept of solidarity. It is a concept by which individuals organize themselves into groups. They provide identification by cultural resistance in order not to be wiped out by history.

Such an intention to preserve one's own identity as a survival strategy of a small ethnic group shows also the attempt of the Chipayas. The Chipayas of Bolivia belong to a unique ethnic group and count hardly a thousand people. They have their own language the Chipaya or Puquina. A project planned should help to preserve or better reintroduce their traditional music and cultural values after the ethnic group was almost in danger of extinction. This is the intention of some engaged people who want to react to the impending emigration of Chipayas from the barren regions around Lake Popó to the lowland. In the 1980s I had the chance to document the music of the Chipayas. Now some thirty years later most of the music tradition have vanished. An educational project is set of, to bring back the music to the Chipayas and to re-introduce the musical rituals, melodies, and performing techniques on the basis of the earlier recordings.

No one will doubt that the protection and preservation of the culture of a small language group is an important concern in the framework of the Intangible Cultural Heritage project of UNESCO as long as the concept is also combined with creativity, democracy, and sustainability. Because musical traditions are always closely connected with languages the preservation of the languages is an important factor. Of the 6900 languages spoken in the world 2500 languages are threatened with extinction before 2050. With the extinction of languages, of course, also musical traditions are threatened.

## **6. IDENTITY CONCEPT AS LIVING DIVERSITY IN THE WORLD ARCHIVES OF KNOWLEDGE**

In the memory of hundreds and thousands of individuals and groups from different cultures around the world knowledge and experiences of hunters and collectors, healers and shamans, nomads, farmers and fishermen are gathered. The knowledge and experiences are transmitted by religious, rural and urban music specialists, by amateur musicians, semi-professional as well as professional experts. This cultural memory is collected as a living archive of humanity. It is an inexhaustible wealth of wisdom and experiences, of artistic, experimental and ethno-theoretical

knowledge. The plurality and diversity of knowledge are geared to ritual, agrarian, and religious cycles of the year, to working processes, costumes and festivals; they deal with conflicts of generations and historic observations; they reflect emotional ties related to environment, nature, society, and they reflect also the imbalance of power, techniques, industry and modernity.

## 7. IDENTITY AS REVITALIZATION?

Musicians rely on the treasures of phonogram archives with the intention to bring alive the sound of memory. There seems to be a basic human understanding to preserve the memory of culture. The purpose is, first of all, to understand where we come from and where we have to go.

In the history of science, this was made clear by Johann Gottfried von Herder (1744–1803), inventor of the German ‘folk song’ concept, in addition to many others. Herder’s collection of songs intended a compilation of materials representing all countries, nations, languages and times. The collection became the magnificent vision of *Stimmen der Völker in Liedern* (*The Voices of Peoples in Songs*, 1807; first edition with the title *Volkslieder nebst untermischten anderen Stücken / Folksongs with Other Miscellaneous Pieces*, 1778/1779), a transnational anthology of songs and chants of oral traditions from all cultures and times. Although his idea was universally applied, with a focus on the entire world, the collecting of old songs became soon a part of national-centered orientation that later on perverted more and more to an idiosyncratic understanding of culture.

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## 8. IDENTITY AND NATIONALISM

The idea to strengthen the national identity by folklore and music came to the fore, so that the ideological concept of separating became more important than the unifying idea of humankind. In the turn this led more and more to a retrograde insistence and adherence in the late 19<sup>th</sup> century until the Second World War. After the nation-state formation national identity was tuned somehow into a service for the ideology of a nation linked to folklorists and homeland activists. Emphasis was given to the Own in competition to the Foreign; less priority was set to the sentiment of a common bond transcending the ideology of nation. This process was partly repeated after the Berlin wall came down (1989), when new nations in the Baltics and in Eastern Europe came into existence. These new nations had first of all to struggle for their own identity regarding

state, sovereignty, culture and music. But hopefully the errors of the past nationalistic thinking are not repeated. Extreme nationalism has always caused a culture with a dead end, be it in racism of all colors or in any other kind of fundamentalist, essentialistic, and excluding thinking.

Leading 'Western' composers were always open by the majority to new or other cultural expressions in the encounter of cultures. But some were blocked by a racist and purist thinking that arose in the 1930s. Their narrow minded identity concept became a racist attitude towards other cultural expressions, that ended up with the terrible term of 'degenerated music' or of (folk) music that does not belong to the own, allegedly 'superior' race. Béla Bartók in 1942 was resolutely opposed to such xenophobic identity of a narrow minded purism in music: "Contact between foreign peoples" – thus his argument – "does not only cause exchanges of melodies, and this is even more important, it inspires the development of new styles" (quoted after Bartók 1976: 30).

## 9. IDENTITY, IMAGOLGY AND NATION

The past of traditional customs is continually present in all regional narratives up to the postmodern era. Even in folklore festivals, the presence of the past comes into conflict with an irrevocably changing and short-lived modernity. Almost every kind of folklore attracts outsiders with an imagology of their folk costumes, traditional musical instruments and forms of expression, referring to a past existence as hunter or peasant or life in the countryside in general, all as a reflex to the global loss of time and space. It is a collective memory (cf. Assmann 1997) that dresses up in the costumes of a past world, of past farmers and hunters, of an imagination of the past.

Also musical instruments have become identity icons for the differences between individual regions and nations – the *alphorn* for Switzerland, the *gaita* for Galicia, the *nyckelharpan* for Sweden, the *shakuhachi* flute for Japan, etc. – all these nationalized identity stereotypes live on the one hand from the globalized monopolization of regions. But on the other, they also thrive on regional or national differentiation in view of the globally determined market (cf. Baumann 2000: 128–132).

However, the national of music as identity concept is always an illusion. With a glance, for example, at the diversity and plurality in the national music of South-Korea, one immediately realized that the difference became the true identity marker of the society of today. There you find shamanistic, Buddhist, Confucian and Christian music, chants, and hymns, folk and popular songs, folk music, Korean-classical music and European music, entertainment music, jazz and rock and pop music – all in their full diversity. One must realize that the simplification of identity markers for a nation is short sighted. In the modern world and in the modern life of



music the pluralistic diversity itself is the most important part of every nation's identity (cf. Baumann 2008).

## **10. IDENTITY AS MOURNING WORK??**

Almost any folklore promotes a cultural imagology by its costumes, traditional musical instruments and forms of expression and refers to an invented identity of the past life of hunters, farmers or of the rural life in reaction to the global loss of time and space. These costumes of remembering the past have different reasons: on the one hand, it can be understood as a kind of mourning. The memory keeps alive the individual and locally orientation memory amidst of global uncertainty. At the same time it makes available the potential of the past for the presence and for a controllable future. On the other hand, when the world seems to lift out of joint, one takes refuge to an imagined past in order to preserve a cultural continuity in a time when the dynamics of technology and modernity seem to ride roughshod over smaller ethnic groups and individuals. On the background of a matrix of remembered values, identities are performatively and creatively expressed in musical actions with reference to the presence.

Individual musical groups negotiate their conviction as different and reflexive expressions in terms of acculturation, re-culturation, bi-culturation or transculturation. The identity debates are carried out in negotiating between values of purism, authenticity, syncretism, hybridism, and transculturation. These identity discourses ultimately coin the 'culture of transition' and create the plurality of particular musical narrations.

## **11. INVENTING IDENTITY AND THE PLURALITY OF NARRATIONS**

Musically a myriad of narrations are told with reference to the perspectives of many places and many times. The imagology of folklore and popular music cultivates cultural identity in times of globalization. Imagology cultivates the flowing border areas between essentialism, fundamentalism, alterity, and the autonomy of the self. In the traditional society the music behavior was predominantly related to the whole community, to its hunters or farmers. With the increasing complexity of societies based on the division of labor, an increasing differentiation was emerging between musicians, listeners, and organizer, between oral, literal, medial and even virtual mediators.

Were time and space largely determined by customs and festivals of smaller groups and by traditional events of a life cycle or of a religious

calendar, in the postmodern world of event-culture and consumerism, place and time are meanwhile mainly determined by tourism, strategic marketing and by a very specific music industry. Cultural identity concepts seem to shift from traditional value systems to economic success.

## 12. THE MARKETING OF MUSICAL IDENTITY CONCEPTS

By network-groups on topics as *Musica Sacra*, Music Days of the Sinti and Roma, festivals of drone instruments, dance and folk festivals, Renaissance music, Alpine Sounds, *folkBaltica*, Carnivals of the Cultures of the World, Techno Lova Parade, underground music, internet and so on, smaller and larger groups form a specific identity concept of music. Music becomes a strategy of bringing together people who have more or less a strong identification with a particular kind of music, musical styles and genres. These interests may be linked to civil-rights movements, to a historical revival of old musical instruments, to a social engagement or to multicultural events.

Since many years, the once locally oriented identity markers of tango, samba, salsa, and reggae have been brought to the global market. Just as the global lives on the regional roots, the region became dependent of the global to be recognized as a different concept of the world. Homogenization and differentiation are mutual dynamic processes of debating and creating identity. They interpenetrate each other in the development of globalization: Where modernization is overwhelming – so says the sociologist Dieter Senghaas – it is natural that in defense one emphatically recurses on ancestral cultures, on real or imagined traditions. It is tempting to use traditional culture as reinsurance, in order to preserve one's own identity, while one unconditionally indulges in technological progress. And – thus he continues – this mixed program is certainly the intention of its inventors in order to minimize the pressure and the associated “anomic consequences of modernization” (Senghaas 1998: 45).

Such discourses are repeated, over and over, by articulating the loss of identity, by re-defining identity, but also by inventing and adopting a newer creative identity. In the broader context of the UNESCO World Cultural Heritage and the UNESCO registry *Memory of the World* these identity constructions achieve a qualitative new actuality (cf. Baumann 2006: 37ff.). These discourses are also carried on by migrants and migration groups who are exposed to the pressure of the dominant ‘leading culture’ they are living in. All too easily they fall into a unilateral monopolizing definition of the mainstream. The social and aesthetic struggle being accepted by the dominant culture is often confronted with a one-sided harsh ideological demand for a complete integration.

### 13. IDENTITY AS IMAGINATION – THE IMAGINATION OF IDENTITY?

These days, everybody changes his or her own musical identity in the function as listener and musician as well. During the day one hears popular music in the background, in the evening one goes to a classical concert or to an opera-house. There are musician who perform in several different styles. I knew a classical tuba player who was performing in a symphony orchestra and in a modern atonal brass quartet; at the same time he also was an active folk musician as well, and he was also performing, from time to time, in a popular entertainment group. It is precisely the modern plurality and flexibility that generate this fluid identity. Partial musical identities become a kind of multiple *bricolage* in time. Everything is in a dynamic flow between the extremes of identity fetishism and loss of identity, between desperately clinging on to a rigid identity concept and letting go in order to become another person, i.e., between persistence and change. In this sense musics are narratives that tell us about perception that delimit the 'I' from the 'We'. The narratives tell us about how past, presence, and future is perceived. Musical narratives tell us about life and death; they emphasize either the identical to insiders or accentuate the difference to outsiders. The fluid interplay of being similar and of being different, of identity and non-identity seems ultimately only to veil the underlying basic questions: who am I – facing all the identity changes; and who I am – facing death, the final dissolution of identity? Insisting on one's own identity supposedly brings security, stability, and certainty, but these all are fictitious. Everything is nothing else then a dynamic flow within the development of ego, society music, and life.

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### 14. MULTIPLE IDENTITIES?

Instead of defining identity as mental and value-related unity, it is better today to comprehend identity as a conglomerate of diverse differences, as plurality of affiliations and modes of being, as individual and music-related "deep plurality" (cf. Wulf 2002). This particular plurality highlights conflicts and contrasting perspectives on personal, local, regional, national, and transnational levels. The flowing process of de-identification and re-identification is always interconnected to the consciousness of a potential alterity under the pressure from outside. Identity strategies in the 19<sup>th</sup> century were predominantly nationalistic. In contrast to this the idea of the UNESCO Immaterial Cultural Heritage is, first of all, world-centered. This means that the project of immaterial cultural heritage has to turn away from ethnocentrism and nationalism and has to be open for an integral view that includes a creative and global awareness.

Today modern men cross many identities. She or he is involved in local and transnational traditions; she or he feels a part of an ethnic, religious, national and/or global movement. She or he is African, American, Asian, European, is Buddhist, Christian, Hindu, Jew, Muslim or atheist and might be a cosmopolitan at the same time. Postmodern men seem to become multiple in their personalities; they have to confess to their own on different levels and to draw the border lines to others. Identifications are permeable, changeable and always determined by competing contexts and by the logic of particular situations related to particular actions and observation perspectives. Musicians and music groups, too, became polyglot, they move freely in folk music tradition, at the same time in jazz formations, and perform also in contexts of national and world music festivals. Already hundreds of years ago, gypsy musicians, and today many musicians more, have become professionals in several and different musical styles and identities.

## **15. CHANGE OF PARADIGM: FROM LOCAL IDENTITY TO A GLOBAL AWARENESS-COALITION**

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Every open society has ultimately to open under the pressure of migration and globalization. The movement is from ethnocentrism to nationalism, from nationalistic concepts to transnational and ultimately cosmo-political awareness. On the way there, many irritations, retro-orientations, identity blockades, stereotypes and neo-ethnicity become operative. It is an expression of rivaling identity formations. In fact it is not so that one identity concepts eliminates the other one, but identity concepts grow and integrate other perspectives. Former narrower horizons can be expanded, shaded and continued under different perspectives.

When Arnold Schönberg realized a new identity for himself and for his scholars by his invention of composing with the twelve-tone system, he did not have to give up the traditional tempered system. It still existed for him by listening to classical music. But it became a change of perspective for his unique composing techniques. With the new style of composition with twelve notes related to each other he thought to have made an invention by that the world domination of the German music would be granted for the next one hundred years (i.e., 1922 according to Hans Heinz Stuckenschmidt 1951: 82), but twelve-tone music could not replace the older styles, rather there was a musical identity more for musicians and listeners with that one could identify oneself, or not.

Musical identity is finally based on a self-concept, on self-esteem and then also demands a controlling mechanism. It is based on cognitive, emotional and motivational performance. But continuity and consistency are more or less flexible and fluid, too. The controlling mechanism is always interested

in new things, in new musical experiences where the new can be combined with the old, where the past can be perpetuated with new performative forms of expression in the presence and where the future may be open for a farther reaching world-centered awareness. But in little steps it is always one's old identity that dies slowly in letting go.

## 16. LETTING GO – ON THE DEATH OF IDENTITY?

As Jason Leach (2010) became older and realized that his age was not invincible and his identity would not last forever, he invented the “death record”. With his company *And Vinyly* he fixes the ashes of a deceased person on a record and combines it with music, with a favorite song or poem of the dead person. It seems as would it be possible keeping alive the person's extinguished identity rotating on the Vinyl turntable forever. Such a death record is the swan song for every living identity and is the end of difference.

“Where are we when we hear music?” Thus the philosopher Peter Sloterdijk asks (1993: 294ff). Music is for him either coming into the world or the fleeing from the world. Music is either the formation of the ‘I’, the individuation with the “will for power as sound” or it is “the nirvanic unwillingness for power” that strives after contemplation and comes to an end (cf. Sloterdijk 1993: 301 f.).

Following the widespread concept of a ‘leading’ Western music culture where the individual is highly praised, one could understand that this is as an extreme form of attachment to a self-indulgent ‘I’. On the contrary, Asian Buddhist philosophy teaches quite the opposite, that is to say, not the attachment to identity, but the letting go, the release from adherence in order to become one with everything else, with the universe at all. To cling to something means separating and splitting (the ego versus the world); letting go means searching for unity in the whole, becoming one, to let disappear the own ego, to feel one with all. And in fact, cultural identity-constructs are ultimately always fluid negotiations of differences between past memories, present and future expectations. Traditions are forgotten, revived or (re-)invented. These discourses on regional identities and their particular cultures with each other and together cannot refer only to the surface of the event society and to edutainment, but has to explore, in the future, especially the inner depth. Ultimately the discourse emphasizes less the separated and lonely ‘I’, but promotes rather the transpersonal universal ‘We’ that brings light to the world at large.

Not pre-rational, not regressive but progressive climbing on the rungs of a ladder the trans-rational consciousness has to integrate all kinds of thinking that can embrace many cultural pasts, many presents and many

futures. In such a way this evolutionary and integral awareness opposes to any hegemonic identity and hierarchy of domination and is directed to the still unknown attractors that lie in the future of men (Wilber 2001: 301–309).

To conclude, weakness seems to lay in the insistence on identity, while true strength is letting it go.

Only in letting go, in de-identifying with the former oneself, the individual gains the freedom to feel as one with the whole world, or – as the Korean Zen master Daehaeng Kunsunim comments: “There is no substance to the ‘I’ that people have thought of as themselves. However, it is said that ‘I’ has no substance, not because such reality does not exist, but because what is called ‘I’ always changes from moment to moment” (Daehaeng 2007: 15). At the point “where the unenlightened illusion of self” disappears, “something eternal” will be revealed (*ibid.*: 15). And as she continues: “The worst prison in the world is the prison of thought. The most difficult wall in the world to overcome is the wall of fixed ideas (or identities we may say). From a certain perspective, spiritual practice means freeing yourself from such prisons of thought” (*ibid.*: 41), i.e., freeing yourself from such prisons of identity...!

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# *Lai atskan dziesmas*<sup>1</sup>: Latvian Music and Cultural Identity in Twenty-First Century New Zealand

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<sup>1</sup>*Let the Songs Resound!*

ABSTRACT: The city of Christchurch, New Zealand, is home to the most distant settlement of the post-World War Two Latvian diaspora. For more than sixty years, this tiny community has maintained a strong sense of cultural identity through music and dance, despite the difficulties presented by geographic distance and isolation. In 2008, I initiated an ethnographic recording project with musicians from the Christchurch Latvian community, which resulted in the production of a double-CD, *Lai atskan dziesmas*. This paper provides a discussion of the practical and theoretical considerations of the ethnographic component of this recording project, and examines the process of identity construction embodied in the recording process. This construction of identity can be examined on many levels, as it involved issues such as the juxtaposition of archival and new recordings, the process of repertoire selection, the differing challenges of live and studio recording, and the process of re-arrangement of songs for the purposes of studio recording. Furthermore, the recording process mobilised issues of identity with respect to the roles of Latvian and non-Latvian musicians involved, and even the ways in which songs on the CD reflect the shared identity of the Christchurch community.

KEYWORDS: *Latvian diaspora, New Zealand, music and identity, music ethnography*

THE Latvian community in New Zealand was established by post-World War Two migrants who became displaced in Europe during the war, and who were unable or unwilling to be repatriated to Soviet-controlled Latvia. Many of these refugees were housed in 'displaced persons' (or 'DP') camps in central Europe in the post-war period, where they developed networks with other displaced Latvians and an understanding of the resettlement possibilities that were available to them. While a number of Allied countries offered resettlement, migrant choices were also influenced by their experiences in dealing with representatives from potential host nations. Latvians who came into contact with New Zealand officials often felt positive about these encounters and were sympathetic towards resettlement in New Zealand.

New Zealand was party to the intake of DPs to fill post-war labour shortages. However, the ethnicity and cultural practices of prospective migrants were matters of concern for New Zealand policy makers. In this pre-multicultural era, New Zealand officials desired migrants who would adapt quickly to New Zealand customs and who could blend in with the

predominantly white Anglo-Saxon New Zealand population. Documents such as the 1951 book by parliamentary advisor Revel Anson Lochore encouraged the selection of Northern European and Baltic migrants for resettlement. In this text, Lochore describes the 'East Balts' (in which he includes Latvians) as well-educated middle-class descendents of German and Russian landed gentry, who are ideal for resettlement (cf. Lochore 1951: 69–70). On the one hand, Lochore's description of Latvians demonstrates an extremely narrow understanding of the ethnic makeup and proto-nationalist sentiment within the DP population. However, it may also be the case that this description is left deliberately vague in order to ingratiate these migrants to the New Zealand readership of the day.

In 1949, around 200 Latvian DPs were granted permits to migrate to New Zealand. While initially housed around Wellington, many were subsequently offered jobs in the South Island. In 1950, the Christchurch City Council resolved to accommodate 5% (or around 180) of the 3000 new migrants that had entered the country that year from Europe. The Latvians who arrived in Christchurch recommended it to others as the climate and terrain reminded them of home. Through rapid internal migration, Christchurch became the main centre of this migrant population. Being predominantly Lutheran, they found quick acceptance at the Lutheran church of St. John in Christchurch, which had a historically small congregation largely comprising the descendents of Germans who had migrated in the 19<sup>th</sup> century. Subsequently, Latvians built and consecrated their own church and cultural centre.

## MUSIC IN THE CHRISTCHURCH COMMUNITY

Religious worship played an important role in the consolidation of the New Zealand Latvian community because a charismatic Latvian Lutheran pastor, Romāns R. Reinfelds, was amongst the initial intake of Latvian DPs to New Zealand. Many of the Latvians who migrated to New Zealand did so in conjunction with Reinfelds, who had been practicing as a pastor in the post-war DP camps and was therefore known to the wider community. Reinfelds established a Latvian choir to sing for church services in Christchurch, and this choir became a mainstay of the community for four decades (see Bendrups 2008).

Alongside the church services, Latvians in Christchurch maintained (and still maintain) formal gatherings for midsummer and Independence Day celebrations, as well as informal gatherings for birthday parties and other events of significance to the community. These festivities regularly featured performances by a nucleus of amateur musicians who became the backbone of community celebrations. This group was never a formalised

folk ensemble, and did not exist for the purposes of preserving or developing a particular folk music repertoire. Rather, they drew on their collective memories, and on resources obtained through Latvian diaspora networks (especially student societies) to build a repertoire of songs with which to entertain the community. It coalesced around Rūdis Krauze and Paulis Puriņš, two talented amateur performers who had been active as musicians in Latvia before the war, and whose guitar and vocal skills strongly complemented each other. In 1983, after many years of hearing their parents performing together, the children of Rūdis and Paulis cajoled them into recording some of their songs. Karl Krauze recalls:

*I had a friend who had his own recording studio, and he offered to record Dad. [...] we took them round one afternoon, sat them down in the studio with a bottle of whiskey and told them to get on with it. It was difficult at first, but after a few drinks they just started to play without worrying about where they were (Krauze 2008).*

This impromptu session was rough-mixed down to cassette tape, and copies circulated freely within the Christchurch community and overseas. Both Rūdis and Paulis passed away soon after, but their voices would live on in community celebrations on tape. Their musical collaborators, especially Viesturs and Miervaldis Altmants, and Visvaldis Bērziņš, would continue to play at parties into the 1990s. However, by the late 2000s, Miervaldis was often the only musician left playing, and the tape recordings of Rūdis and Paulis had worn out or disappeared from public circulation.

My engagement with the Christchurch Latvian community began in 2006, but it was not until 2008 that I began to understand the role played by Rūdis and Paulis and folksong in general in the social life of the community. I soon found out about the recording, but could not find a copy. I contacted the studio where it was made, and the engineer remembered the session fondly, but the tape he used had been re-used and then discarded long ago, so no master was available. Eventually, Karl managed to locate one cassette, and handed it to me with great trepidation, as it was of deep sentimental importance to him, and possibly the only copy remaining. I undertook to return it to him along with a digital copy on CD. However, the recording quality of the cassette turned out to be reasonably high, which encouraged me to consider other ways of re-disseminating the material, and my thoughts turned to an issue that I had been dealing with in other unrelated research projects: the nexus between field recording and commercial production (see Bendrups 2007a, 2007b, 2007c). It occurred to me at this point that the task of remastering the 1983 recording could become part of a larger, more interactive recording process involving contemporary musicians, with a view to producing a CD to commemorate the community's sixtieth anniversary in 2009.

After lengthy discussion with Miervaldis, I arranged for him to travel to Dunedin, to collaborate in a recording session with myself and some of my colleagues in the Department of Music at the University of Otago, where we have a sophisticated recording studio. Miervaldis would have the task of deciding what songs to record, and we would have the challenge of creating an accompaniment to these songs in situ. The recording was funded by a research grant from the University of Otago, obtained on the basis that the whole process constituted a novel and innovative test of research practice, based around recording studio ethnography.

## STUDIO RECORDING AS THEORY AND PRACTICE

Recording studio ethnography is an emerging research area in the field of ethnomusicology, though the idea of the studio as 'field' has been around for some time (see Fitzgerald 1996). Studio ethnography processes range from participant-observation anthropological description (Meintjes 2003) to practical, commercial production (Neuenfeldt 2007). As yet, no single methodology exists as a best-practice framework for approaching the studio as a site of inquiry. As with other types of ethnomusicological study, the objective of studio ethnography is to conduct phenomenological research into music (as cultural practice) through the collection and interpretation of ethnographic data, but in the context of the studio, this data is drawn from the recording process itself. Studios provide a fertile ground for ethnomusicology because the recording process is an inherently intimate and interpersonal one, where successful performance relies on the trust built between performers, producers and sound engineers – similar relationships to those that underpin participant-observation research (Barz, Cooley 1997; Rice 1994). However, beyond this, studio ethnography also offers the potential to produce recorded works, which can then be used for a variety of purposes.

A model for studio ethnography is provided by former head of Macquarie University's Centre for Contemporary Music Studies (CCMS), Philip Hayward. In his time at the CCMS, Hayward produced a series of recordings by his research collaborators from Norfolk and Pitcairn islands on a label set up by the department for this purpose, Coral Music (see Bendrups 2007d). Hayward's approach to studio ethnography is grounded in his conceptual framework of Culturally Engaged Research Facilitation or CERF (Hayward 2005: 58–59). This model positions the production of sound recordings as a model for research reciprocity where research participants receive a tangible, meaningful and professionally produced cultural product in return for the knowledge that they impart to the researcher. The research relationship therefore centres on collaboration

rather than on the subjugation of culture bearers to the academic gaze. This reciprocal approach differs from the existing practice of ethnomusicologists releasing commercial versions of field recordings in that the output is a goal of the research from the very beginning, not something produced after the fact. It is also different from most documentary recording in that the recording process is not driven by the vision of a director/producer, but agreed upon through mutual arrangement, or decided entirely by the performers themselves.

### ***LAI ATSKAN DZIESMAS: THE RECORDING PROCESS***

In the case of *Lai atskan dziesmas*, the preparation evolved along practical and pragmatic lines. Over about six months, Miervaldis prepared around 20 songs that he regarded as being significant to the Christchurch community, some of which he had not played for decades. These divided into three categories that Miervaldis self-identified as guiding characteristics of Latvian migrant music identity in Christchurch: nostalgic songs about a lost homeland, entertainment songs for drinking and dancing, and celebratory songs about the beautiful things in life (and love). Meanwhile I recruited colleagues as performers for the recording.

In community gatherings, Miervaldis played guitar and banjo, but was also partial to the mandolin, which had been Rūdis' instrument of choice. A fellow academic at Otago, John Egenes, happens to be an accomplished American folk musician with aptitude for both banjo and mandolin, and he was quickly recruited for the project. Another colleague, Robert Burns, is a bassist with a long pedigree as a session player and studio artist in England. Miervaldis was familiar with a number of the famous bands Rob had played with, and was very pleased to bring him on board, despite the fact that the Christchurch musicians had never played with bass before. Miervaldis was also keen for me to participate in some way, which was perhaps the most unconventional aspect of the recording as I am principally a jazz trombonist – an instrument rarely if ever encountered in Latvian folk music performance. Miervaldis also knew that I possessed a kokle, and convinced me to play it for a few of the tracks. Kokles are ubiquitous instruments in the Latvian diaspora as symbols of cultural revival (cf. Niles 1978). I have no skill or training whatsoever in kokle performance, but Miervaldis was certain that the characteristic sound of the instrument alone would enrich the recording and endear it to the Christchurch audience.

The recording took place over five consecutive days in February 2009. One by one, Miervaldis would play through a song from his list to be recorded as a “rough cut”, and the other musicians would then work out the chord sequence and add accompanying tracks individually or as a

group. Once we were satisfied with the track, we would move on to the next. In this way, we recorded twenty-four tracks, thirteen of which were selected for production. These were packaged alongside a remastered version of Rūdis and Paulis' tape, and presented as a double-CD to capture and differentiate between the old and the new.

## NEGOTIATING IDENTITY

*Lai atskan dziesmas* stands as a representation of the Latvian cultural presence in New Zealand, and chronicles the contribution that Latvian musicians make to a broad and diverse national identity. However, other aspects of identity, whether musical or cultural, are problematised in the recording. Firstly, the remaster of Rūdis and Paulis is a *de facto* archival recording, representative of their musical existence. However, the original recording session was entirely an ad hoc affair, which the performers probably did not intend to preserve, and certainly did not conceptualise as a definitive representation of their music. By remastering and preserving this recording, for better or worse, the recording project is complicit in the invention of a historicised identity for these performers.

Secondly, the 2009 recording positions Miervaldis at the very forefront of the music, creating a new performance identity for him in the process. Usually, his performances are noisily accompanied by raucous singing from revellers, not through-produced with the crisp clarity of the recording studio. Therefore, for better or worse, the recording process changed the nature of his vocalisation and affected his way of thinking about performance. On one occasion, a sad, nostalgic song that he would usually sing without further thought required several takes to record because the sparse sound of his disembodied voice accentuated the nostalgic weight of the song text, which he found emotionally distracting.

Thirdly, and perhaps most significantly, the 2009 recording included contributions from a rock bassist, a bluegrass banjoist and a jazz trombonist, all bending their individual performance styles towards a repertoire of Latvian folk songs emanating from as far back as the 1920s. The result of this can be heard in tracks like the folk dance accompaniments *Tūdaliņ*, *tagadiņ* and *Sudmaliņas*, where John Egenes' bluegrass finger picking style carries through the entire tune, and in the folk song *Zaļumballe*, where the town band referred to in the song text is recreated in the bridge by overdubbing trombone and flugel lines to replace what is usually a sung vocalisation of brass band 'oompah' sound.

Finally, for my own part, the recording brought up questions of identity with regard to my own musical profile and ethnicity. I am a second generation descendent of post-war Latvian migrants, yet I have grown up

as an outsider to the Latvian migrant community and, unlike my cousins, do not speak Latvian or possess a deep cultural knowledge of Latvian music. Nevertheless, for the purposes of this recording, I found myself enacting the part of a cultural insider through performances on kokle – an instrument of ethnically-embedded symbolic resonance.

## CONCLUSION

The production of *Lai atskan dziesmas* had multiple, overlapping objectives. It began as a way of preserving a historical recording of clear community significance, but soon extended to include contemporary renditions of other important community songs that were not represented in this recording. In order to secure research funding for this process, the project was given a theoretical perspective: to test the idea of using a recording studio as a site for ethnographic research. Most importantly, however, the production and packaging of the recordings provided the Christchurch Latvian community with an artefact to commemorate their sixtieth anniversary, which can also be sold for community fundraising purposes. So far, the recording has been well received in Christchurch despite the eclectic sound combinations and non-traditional arrangements presented in the 2009 CD.

One unanticipated outcome of this recording is that it also serves to represent the New Zealand community at a formal level amongst other larger branches of the post-war Latvian diaspora. While this international community will have no trouble understanding the heritage value of the remastered 1983 recording, I believe that the 2009 recording has the potential to raise questions about the role of tradition, and the impetus to preserve tradition, in diasporic performance practices. Certainly, the combination of electric bass, trombone, bluegrass banjo and guitar with kokle, mandolin and vocals is a unique attempt at expanding the Latvian folk music aesthetic, and is itself predicated on a particular set of circumstances, and the availability and involvement of a particular set of musicians. The underlying impetus for this recording, however, was also an act of preservation: not just of specific songs, but of the way in which this combination of songs and their meanings reflects the sentiments and sixty-year history of the Christchurch Latvian community.

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# The 'Finnish Tone' – Phenomenon or Fact? Some Remarks about Einojuhani Rautavaara's Music and Aesthetics

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ABSTRACT: Today, the most prominent and successful Finnish composer is Einojuhani Rautavaara (b. 1928). Besides, he has also left his footprint in modern Finnish musical life being a composition teacher, music critic, musicologist and author. During the recent three decennia he has repeatedly postulated the existence of a 'tone' in Finnish music distinctive from that of other nations. This claim is quite astounding and leads to further questions. The most important question in this context is if his claim has to be understood as the description of a listening attitude or if we can derive certain characteristics of Finnish music from it, i.e., if we can even grasp this 'tone' analytically. It is fair to assume that Rautavaara's statement applies also – if not in the first instance – to his own music. In my paper, I will list seven different characteristics of Rautavaara's compositions, which explain his claim in more detail.

KEYWORDS: *Finnish art music, Einojuhani Rautavaara, Finnish tone, Nordic tone, music analysis, reception, contemporary music*

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## INTRODUCTION

IN an interview the Finnish composer and composition professor Einojuhani Rautavaara (b. 1928) stated that he does not believe in the existence of a 'Nordic tone' but instead in the existence of a 'Finnish tone'. Visiting the German music festival *Nordischer Klang* in Greifswald in the year 1994 he was asked

*"[...] about the music of Northern Europe/Scandinavia: Is there a 'Nordic sound' in the music, what are its characteristics and how is your relation to the tradition of the music in Northern Europe?"*

[Answer:]

*"At least there is a 'Finnish sound', a phenomenon which can be compared to the meditation" (dialog 6 [...] 1994).<sup>1</sup>*

This statement leads to several further questions since Rautavaara's influence on modern Finnish art music is immense. Rautavaara is the most successful and best-known Finnish composer nowadays (cf. Hillila, Hong 1997: 331). Beside his own important role as a composer he taught

<sup>1</sup> "[...] Musik Nordeuropas/ Skandinaviens: Gibt es den 'nordischen Klang' in der Musik, was sind seine Besonderheiten und wie fühlen Sie sich der Tradition nordeuropäischer Musik verbunden?" – "Wenigstens gibt es einen 'finnischen Klang', ein musikalisches Phänomen, der Meditation vergleichbar." All translations in this text are mine.

composition at the Sibelius Academy – two of his composition pupils are Kalevi Aho (b. 1949) and Esa-Pekka Salonen (b. 1958) – and is also an expert in musicology and music history. The discussion about the existence of a Nordic tone arose for the first time in the late 19<sup>th</sup> century to reach a preliminary halt after World War II. Except for some personal stylistic characteristics, for instance, the so-called ‘Grieg-motif’, no definition was found, which could have helped to identify any piece as ‘Nordic’ by music analysis. In this context Rautavaara’s answer might sound bold. How do we have to understand it?

First, he postulates the existence of a certain music tradition, which is different from that of other nations and can be identified – maybe intuitively – by listening alone. Second, this might imply that this tradition can be found ‘objectively’ in the composition itself, i.e., that music analysis might be able to describe it in some way. Third, this answer could be partly ironic. Irony is an important element in many of Rautavaara’s texts, for instance, in his autobiography *Omakuva* (1998) or his various opera libretti.

The following remarks may help to answer the question if this Finnish tone has to be understood as some kind of receptive attitude of the listener – i.e., as a phenomenon – or as a fact, which can be useful for the analysis of the musical material. We can presume that Rautavaara’s own music might serve as an outstanding example for his theory.

## 1. CYCLIC CONCEPTIONS OF TIME

In the same interview Rautavaara explained his claim by adding:

*Maybe the ‘cyclic’ concept of ancient cultures has survived for a longer time in the North and can be felt there until today... [...] look at the endless long words of Finnish language and the endless midnight sun! We were never in a hurry just like the nature surrounding us. If somebody asks me if I am a religious person, I always quote Schleiermacher: ‘Religion is the sense and the taste for the Infinite.’ I possess that (dialog 6 [...] 1994: 21).<sup>2</sup>*

Rautavaara confutes the Western scientific concept of time. According to his aesthetic model, the subjective experience of time is crucial. This he considers to be the very material of the composer, what he explained in many texts and exemplified even in his work. His chamber opera *The House of the Sun*, composed 1989/1990, is a key work in this context.<sup>3</sup>

<sup>2</sup> “Vielleicht lebte das ‘zyklische’ Konzept der frühen Kulturen im Norden länger und wird noch heute gefühlt... [...] schauen Sie sich die endlosen Wörter der finnischen Sprache an und erst die endlose Mitternachtssonne! Wir hatten es nie eilig und auch die Natur um uns herum nicht. Werde ich gefragt, ob ich religiös bin, antworte ich immer mit Friedrich Schleiermacher, ‘Religion ist Sinn und Geschmack fürs Unendliche’. Den habe ich.”

A collection of Rautavaara’s articles and reviews, published 1998, bears the title *Mieltymyksestä äärettömään*, i.e. *About the Taste for the Infinite*.

<sup>3</sup> See Knust 2008; compare *Auringon talo ja ajan mysteeri (The House of the Sun and the Mystery of Time)* (Rautavaara 1998: 44–48).

## 2. THE AUTONOMY OF THE ARTWORK

As stated in early 20<sup>th</sup> century literature about Nordic music, also Rautavaara's compositions are connected to or even deeply rooted in nature. Several aspects of this relation will be given here. According to Rautavaara the work of a composer can be compared to that of a gardener.

*To compose should be like the work of a gardener. A gardener who is curious and astonished in a holy manner about the things, which the genetics of the growing material produces – expected or unexpected things. A gardener who recognises the tendencies, aims, and efforts of the growing entities and helps them to appear and who is not forming and never forcing them 'according to his own ideas' (Rautavaara 1998: 263).<sup>4</sup>*

<sup>4</sup> "Säveltämisen pitäisi olla kuin puutarhurin työtä. Sellaisen puutarhurin, joka uteliaana ja pyhän ihmetyksen vallassa seuraa, mitä kasvavan materiaalin genetiikka tuottaa – odotettua vai odottamatonta. Joka oivaltaa kasvavan olion tendenssit, suunnan ja pyrkimyksen ja auttaa niitä esiin. Ei vala muottiin eikä koska pakota 'oman päänsä mukaan'."

The gardener has to know everything about the characteristics of his plants and how to grow them. He will use his knowledge to get the best possible results but he is not able to change the biological premises for the growing process itself. Rautavaara regards his works – of course, within certain limitations – as autonomous entities, as organisms, which grow – and even grow old. The impulse to create a new work can be anything, for instance, a picture, some words or a piece of literature. But as soon as the piece is in the state of genesis it will, according to Rautavaara, seek a form on its own. This happened to him when he started to compose a piece of orchestral music in 1968, which ought to be inspired by the first words of James Joyce's *Finnegan's Wake*. After having composed about 50 measures, however, the music started to live its own life and became independent from its creator's will. That piece got the title *Anadyomene* first after it was finished (cf. Rautavaara 1998: 221–225 and 248–249). Also about the genesis of his piano sonatas No. 1 *Christus und die Fischer* (*Christ and the Fishermen*, 1969) and No. 2 *Fire Sermon* (1970), he gives similar reports (cf. Rautavaara 1998: 247–249). In this respect Rautavaara believes in inspiration in a very traditional way. This means, his works are pre-existent before they are written down – like the Platonic ideas. The composer is not their mother giving birth to them but only some kind of midwife (cf. Rautavaara 1998: 220). The process of aging of his works is also part of Rautavaara's specific concept of composition because he is revising many of his larger compositions periodically, for instance *True & False Unicorn* (see below) or his First symphony. The first version of the First symphony was fixed 1956. In the 1980s Rautavaara revised it. He felt that the work had changed its character fundamentally (cf. Rautavaara 1998: 161–163) – like he did in the previous 30 years. The second version was published 1988, the third 2003.

This concept of autonomy has consequences for the analysis of Rautavaara's music. On the one hand, according to him any kind of formalistic analysis is *per se* inappropriate (cf. Rautavaara 1998: 48) because

every piece is – so to say – defining its form itself; this does not mean, however, that certain forms or genres might not be attributed as authoritative in a certain region or nation like, for instance, the symphony, which has gotten a special position in Finland after Jean Sibelius (cf. Rautavaara 1998: 173).<sup>5</sup> On the other hand, the piece behaves autonomously also after being finished. This applies in the first line to its reception. It will make or will not make its way through the concert halls, it will or it will not find its audience. There is almost nothing a composer can do about it and failure as well as success of a piece are sometimes really surprising for its creator, for instance, in the case of Rautavaara's extraordinary successful *Lorca-Suite*, composed 1973 (cf. Rautavaara 1998: 261).

<sup>5</sup> Also Rautavaara is a symphonist like most of the better-known Finnish composers. Besides that he focused on the opera, which became a popular genre among Finnish composers in the 1970s (cf. Heiniö 1995: 305–356).

### 3. SUGGESTIVE SOUNDS

A personal remark: if you listen to the music of various Finnish composers like Jean Sibelius, Erkki Melartin, Leevi Madetoja, Selim Palmgren, Uno Klami, Aarre Merikanto, Tauno Pyykkänen, Einar Englund, Joonas Kokkonen, Aulis Sallinen, Kalevi Aho and Rautavaara – do they all really have something in common? I would say 'yes'. All of those composers have created a musical style, which is highly suggestive and – so to say – relatively easy to listen to. The sound of all their compositions evokes some kind of dense atmosphere. It is a matter of fact that the atmospheric dimension of Rautavaara's music is not a product by coincidence. His way of composing music is consisting of two steps: First, he seeks to get a vision of the entire piece, defining its '*Stimmung*', its atmosphere. Second, he chooses the material. That can be a scale, a chord or a row, any sort of structure (cf. Rautavaara 1998: 202). Thus, the atmosphere he is aiming for determines the whole piece from the beginning of its genesis.

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### 4. TRANCE AND REPETITIVE STRUCTURES

Sulho Ranta described Sibelius's music as a shaman drum.<sup>6</sup> The dedicated listener of the finale of Sibelius's Second Symphony op. 43 or of his symphonic poem *En saga (A Saga)* op. 9 will feel like being in trance. That ability of the music was essential for Rautavaara already as a child. In Sibelius's case the state of trance is achieved normally by using repetitive ostinato structures, which are to be found very often in his works. Also Rautavaara became aware that he preferred to use such structures when he studied composition in the USA in the late 1950s. But surprisingly he owed this to the fact that he was a pupil of Aarre Merikanto. All of Merikanto's

<sup>6</sup> "There is something about this music – at least for us [Finns – M. K.] – that leads us to ecstasy; almost like a shaman with his magic drum" (quoted after Keller).

students tended to write ostinato structures. That implied the use of some kind of central tonality, according to Rautavaara (cf. Rautavaara 1998: 127). One wonders why Rautavaara keeps himself so distant from Sibelius's music in this context. Maybe also this statement has to be understood as partly ironic? It is impossible to give a short answer about that. To outline Rautavaara's relationship to this mighty and until today most prominent figure of Finnish music would exceed the limitations of this paper considerably.

## 5. INDIVIDUALITY OF STYLE

Like the title roles of his operas – with only one exception Rautavaara did write all libretti for his ten operas himself – he is describing himself as a loner. Already as a child Rautavaara was fascinated by the composer's work, which meant for him to create a whole world on his own by lonely working (cf. Rautavaara 1998: 35–36). In fact, the individualism of the composition style is a *conditio sine qua non* for him. In his autobiography he articulates his disgust for the serial music, which – because of its overall determination of parameters – eliminates every individual trace. He goes even so far to call the IRCAM for a “gigantic international dairy, in which everything is homogenised” (cf. Rautavaara 1998: 195; see also *ibid.*: 255–256). This institute and the impersonal serial technique are consequently able to extinguish not only every personal but also any national style, what is a veritable *horror scenario* for Rautavaara. In this context, his postulation of a ‘Finnish tone’ has to be interpreted as polemic. Every kind of music ideology is refutable for him, for instance, when he recalls his experiences with Aaron Copland in Tanglewood, who categorically avoided the use of composition and analysis techniques developed by the Second Vienna School even though he admitted that they were useful (cf. Rautavaara 1998: 124). Such a point of view is absolutely incomprehensible for Rautavaara who has developed a highly individualistic style. He likes to use different or even contradicting composition methods in one and the same piece like 12-tone rows, Messiaen's modal scales, clusters, pseudo-traditional triads and scales, etc. His personal style is pluralistic in the broadest meaning.

## 6. THE INFLUENCE OF THE SOIL

A composer has always to face the historicity of his material. Like Paavo Heininen (b. 1938) – who can be seen as an aesthete opposite to Rautavaara in many respects – also Rautavaara takes certain qualities

of Western art music for granted without scrutinizing them. One of those qualities is the language-like character of art music. And of course a language is always linked to a certain region or nation, especially in the case of the Finnish language, which is entirely different from the Germanic and Slavic languages of the neighbour countries. In this respect, every composer is formed thoroughly by his environment.

Another important element of Rautavaara's Finnish tone is the folk music of Finland. His op. 1, the piano suite *Pelimannit (The Fiddlers)*, was inspired by Finnish folk tunes, and in his autobiography Rautavaara claimed to have been influenced strongly by the folk music of his home country: "For me the modal south-ostrobothnian folk melodies were a great find" (cf. Rautavaara 1998: 66; see also *ibid.*: 264–265).

Moreover, many of his works have genuine Finnish subjects, for instance, his choir opera *Sammon ryöstö (The Rob of the Sampo)*, composed 1974 and revised 1982, the mystery play *Marjatta matala neiti (Marjatta the Low Maiden)*, composed 1975, the operas *Thomas*, composed from 1982 to 1985, and *Aleksis Kivi*, composed 1995/1996. He stated that he was inspired by Finnish music in different degrees and ways when he created these works (cf. Rautavaara 1998: 264–265).

## 7. HISTORICISM AND PLURALISM

Rautavaara is a neo-romanticist, not only as a composer but also as an aesthetician.<sup>7</sup> His belief in inspiration has already been mentioned. Moreover, his point of view is basically historicistic like the perspective of the 19<sup>th</sup> century, which was the era of historicism. Rautavaara claims to have been one of the first post-modern composers. *True & False Unicorn*, composed in 1971 and revised twice in 1974 and 2001/2002, is according to him a post-modern composition *avant la lettre*:

*It is a post-modern work written ten years before Post-Modernism began to trickle into music. Irony, parody, and paradox occupy the centre of the stage for most of the time, but there is also a moment of tenderness towards people, the world and the life spirit (Rautavaara 2003: 6).<sup>8</sup>*

To this end, he added, among others, a blues band to the 'classical' instruments in this score. But even before he expanded his music into that poly-stylistic direction, he had made experiments with the use of different styles and composition techniques in one work. Already 15 years before Rautavaara had employed a pluralistic style in his opera *Kaivos (The Mine)*, composed 1957/1958 and revised 1960/1963. To compose in that manner implies for him that the composer has the right to regard the European music of the last millennium as his private property<sup>9</sup>; this requires the

<sup>7</sup> About his highly specific concept of Romanticism see Korhonen 1995: 20.

<sup>8</sup> See CD-booklet *True & False Unicorn* (Rautavaara 2003: 6); according to Tim Howell, already Rautavaara's Third symphony, composed 1961, is a post-modern piece (Howell 2006: 119–120).

<sup>9</sup> "Sanoin itselleni [...] että säveltäjällä piti olla oikeus hallita omaisuutenaan koko länsimäinen musiikin tuhatvuotista valtakuntaa" (Rautavaara 1998: 209).

<sup>10</sup> For instance, by Anne Sivuoja-Gunaratnam (2005).

thorough knowledge of the music history. As I have suggested in another article, his most recent composition period, which has been baptized his 'second serial period' by some scholars<sup>10</sup>, could be described more properly by the term 'synthetic period' (cf. Knust 2008: 451), because it is obvious that he tries to synthesize different styles and aesthetics of different periods since the early 1980s. For instance, in his opera *Auringon talo* (*The House of the Sun*) the central duet between the main characters in the first act sounds like a late romantic piece of music even though it is based on a 12-tone row. Beside Jazz-like passages, aleatoric elements and baroque dance forms also electronic sounds are used in this opera. In the same way Rautavaara's aesthetics integrates elements of heterogeneous models, too, for instance, by combining Eduard Hanslick's aesthetics of the autonomous artwork – which is coming into being according to its own laws – with the romantic aesthetics of inspiration and musical expression of feeling and emotion. And there are even more synthetic traces to be found in his texts.

## CONCLUSIONS

The Finnish tone – as Rautavaara takes it – can be found in large parts of his own work. Of course, there are some exceptions like the serial Fourth symphony *Arabescata*, composed 1964 and revised 1968, and other compositions from his so called first serial period, which covers about one decennium from the mid 1950s to the mid 1960s. But of his music written prior and after that period the lion's share is displaying his individual style, which he declares to be decidedly Finnish. For him "scientific modernism (better said: structuralism), mysticism and national Finnishness have been the holy trinity" during all his different periods.<sup>11</sup> Especially since the 1980s, this typical synthesis of modernism, mysticism and Finnish tone became almost omnipresent in his works. Rautavaara's remarks about this issue reveal that he considers his own work to be part of a genuine Finnish music tradition, and because of his nationally and internationally dominant position as a contemporary Finnish composer this tone is vice versa strongly influenced and defined by his music. Some characteristics of this tone, which I have listed in this paper, might be identified also in the works of other Finnish composers.

<sup>11</sup> "Voisi sanoa 'yhtenä kolmesta', sillä tietoinen modernismi (paremmin sanoen strukturalismi), mystiikka ja kansallis-suomalaisuus ovat olleet se pyhä kolminaisuus, joka [...] esiintyy yhtäaikaan ja rinnakkain läpi kaikkien kausien" (Rautavaara 1998: 264; see also Leslie 2002).



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# Dynamics of Identity in Russian Instrumental Folk Music Culture

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ABSTRACT: Issues of identity appear in Russian traditional music and in revival discourses in most different ways. In rural settings regional and local identities are rooted much deeper than ideas of 'Russianness' in music. These small-scale identities can be closely related to ethnomusical boundaries, especially to distinct geographical ranges of instrumental tunes. Their toponymic and ethnonymic terminologies are of relatively late origin. Traditionally local repertoires are conceptualised much more by functional and structural criteria. The newer terminology can be explained with a heightened mobility of the population as well as with a growing prestige of locality in the last decades.

KEYWORDS: *Russia, traditional music, identity, locality, Pskov region*

## INTRODUCTION

DYNAMIC concepts of identity in the humanities and social sciences are deeply rooted in European philosophical and literary thought.<sup>1</sup> However, in contemporary cultural anthropology the fluent character of collective identities is sometimes overemphasised. This can be explained by historical experience of nationalism, by general postmodern trends, when "what in fact comes to be celebrated is the deconstructive power itself" (Taylor 1989: 489) as well as by the neo-Marxist distrust of non-class loyalties, other than in face-to-face settings. Contrary to current theories, the German sociologist Karl Otto Hondrich (1937–2007) called for a rehabilitation of collective identity and 'shared feelings', emphasising their functional importance for any society. Far from neglecting "multiple identifications" (2006: 5) Hondrich, however, disputed that "we are free to choose a collective identity" (*ibid.*: 4) and that "collective identities can be produced consciously" (*ibid.*: 11). This is not at all an 'essentialism' but a recognition of social-anthropological reality.

Collective identities to a considerable degree exist on different spatial levels. In Europe nowadays a majority of the people has an idea of national, regional or local, and may be even European identity. Ethnomusicology and folk music research continuously have to deal with the dynamics of these identities. In settings of what is sometimes called 'traditional culture' they doubtlessly appear in a different way than in folk music discourses of middle-class intellectuals, especially in the folk music revival (Livingston

<sup>1</sup> Stuart Hall's idea of the fragmented 'post-modern subject' opposed to the "Enlightenment subject [who] was based on a conception of the human person as a fully centred, unified individual" (Hall 1992: 275) is somewhat surprising. Before proposing such generalisations it would have been useful to consider Herder's "expressivist turn" (Taylor 1989: 368–377) or at least Goethe's Faust ("Two souls, alas! reside within my breast ..."). It should also be noted that the "sociological subject" (Hall 1992) is not at all an invention of the 20th century, as can be seen in an analysis of Herder's essentially mutual concept of identity (cf. Markworth 2005).

1999). In this article I would like to show, how ethnic and ethnomusical identities are expressed, and transformed as well, on different levels in traditional Russian instrumental culture.

As David Brandenberger (2002) has clearly shown, the idea of a national culture, most influential in European intellectual discourse of the 19<sup>th</sup> century, in Russia gained general acceptance only in the period of Stalin's national Bolshevism. In rural settings regional and local identities are rooted much more deeply. Such distinguished small-scale identities are of high significance for a huge part of the rural population in contemporary Russia as well.

Until recently in the south districts of the Pskov region (*Pskovskaia oblast'*) there was a remarkable distinction between the *skobari* (the inhabitants of the former Pskov Government) and the so-called *poliaki* living in the former Polish territory of the *oblast'* (cf. Morgenstern 2008a). Beside the linguistic border between the two groups, dividing the west-central Russian dialects of the *skobari* from the north-east Byelorussian ones of the *poliaki*, inhabitants of the Pskov region emphasize differences in physical anthropology, mentality, customs and clothing. Nevertheless, in the last two decades the *poliaki* increasingly describe themselves as *skobari* too, referring to the centre of the *oblast'*, Pskov. This secondary identity however is expressed with less enthusiasm as in the case of the ancestral *skobari*.

The recent expansion of the skobarian territory is clearly related to contemporary ethnic discourses. The very ethnonym *skobar'* in urban settings (especially in St. Petersburg) has a strong pejorative connotation.<sup>2</sup> In contrary, the folk etymology relates the term to the word *skoby* (cramps), as only the strong men from Pskov were able to bend them into shape with their bare hands. Anyway, the *skobari* are definitely believed by their neighbours to be people one should not raise a quarrel with. The substandard ethnonym *skobar'*, that also became the name of several local instrumental tunes, gained the status of printability, apparently in field documentations at the beginning of the *perestroika* (cf. Mekhnetsov 1987). A few years later the Pskovian TV started an ethnographic serial named *Skobari*. Subsequently an association of local writers, a city journal, a vodka company and countless other firms and products took over the fashionable name. This trend can be explained with a growing attractiveness of the 'small homeland', especially in the crisis of the gigantic Soviet homeland. In contrary to this celebration of local identity, the *poliaki* with their somewhat strange self-designation could not relate themselves to a political and cultural centre like the old Russian town Pskov. Bearing in mind the ambiguity of the term *poliaki* they always emphasise that they are no Poles but just have the same name. Many of them, especially the rural intelligentsia, became aware of the fact that their dialect belongs to the Byelorussian group. The transformation of identity in the village Saponovo (district Velikiye Luki) at the very boundary of the *skobari* and

<sup>2</sup>I remember a bus drive in the suburb of St. Petersburg in the late 1990s when a mother explained to her daughter: "All intelligent people have left the country long ago – there have remained only *skobari*".

the *poliaki* is reflected in the following dispute: an old woman I asked about the ethnic boundary indifferently stated: "It's Pskov, so we are *skobari*". Her husband, on the contrary, called out proudly with sparkling eyes: "Well, we are *poliaki*". With some irony his wife commented: "All are *skobari* now". This was a clear reference to the ubiquitous skobarian boom of the last two decades.

Beside the strong regional consciousness, identities on the level of a region, a parish (*volost'* or *sel'sovet*) as well as of a single village are of high significance as well. In a most dramatic way these identities actualized themselves at parish fairs where at least from the late 19<sup>th</sup> century ritualized fights between young male members of a village or a parish were a commonly accepted means for negotiating local conflicts. They are closely interlinked with musical and dance activities (cf. Morgenstern 2007a: 143–155).

## LEVELS OF (ETHNO)MUSICAL IDENTITY

A sentiment of sharing particular qualities of musical expression and behaviour with other members of an ethnically or territorially defined group can appear on different hierarchical levels, corresponding to the respective geographic distribution of musical styles and repertoires. In the traditional instrumental practice of Northwest Russia these distinctions are clearly reflected in local discourses. Rural musicians recognise regional boundaries of repertoires and performing styles very well and are proud to share their knowledge with outsiders.

The lowest level of musical identity is the **personal level**, the artistic self-awareness of an individual musician. There are no highly developed identities of fixed performing groups, as contrary to other Central and Eastern European traditions instrumental ensembles are restricted to few regions or to relatively recent culture house or 'club' practice of the Soviet period. The very important **small-local level** comprises musical practice of one or several villages as well as of one or more parishes. The significance of the particular style of a village is hard to prove, by the reason that today by far not in every village musicians can be found. Thus differences of musical style, observed in neighbouring settlements, cannot always be distinguished from individual ones. Apparently in earlier times many local musicians, and their audiences as well, were able to identify particular styles of the neighbouring villages. The awareness of the **local level** of one or several regions increased with the mobility of musicians in the 20<sup>th</sup> century. The **regional level** related to an *oblast'* in rural culture of the late 19<sup>th</sup> century prevailed the collective identity on the **national<sup>3</sup> level**. Both geographical levels relatively late have entered rural musical discourses.

<sup>3</sup> The category of Russian nationality here is used according more to the ethnic concept of being a *russkij* [*russkii*], rather than a *rossiianin* – an inhabitant of the Russian federation, independently from his ethnic origin or language. As it is well known, this *national'nost'* was an officially defined category, reflected until recently in personal documents. While in Soviet times the remark 'Jew' or 'Crimean tatar' could be a serious obstacle to career the abolition of this category in the 1990s was met with scepticism by representatives of numerous non-Russian minorities.

## Personal level

Traditional instrumental culture is interlinked with personal identity in many different ways. This is of particular importance in Russia where folk instrumental music, to a great extent, is soloist. It is – or it was – a wide spread activity in traditional settings. Generally a village had far more musicians than the social relevant performing situations would demand. Professionalism and semi-professionalism are not common, at least in the last three centuries. In this situation the ability of playing the balalaika or the button accordion *garmon'* and elaborating a skilful individual style was a means of heightening personal prestige, especially but not exclusively for a considerable part of young male members of the village community.

According to Jacob Stählin's famous musical ethnography (1770: 68) "it's not easy to find a house in Russia where there is no young servant who knows how to play for the maidens his tune on it" [on the balalaika]. In his *Dead Souls* Nikolai Gogol draws a very similar picture of the young peasant musician. The face of Sobakevich is described as

[...] *full and round as the Moldavian pumpkins called gorlyankas out of which the Russians make balalaikas, light two-stringed balalaikas, the adornment and delight of the jaunty twenty-year-old peasant lad, the saucy dandy winking and whistling to the white-bosomed, white-throated maidens who gather round to listen to the tinkle of his thrumming* (Gogol [1842] 1936: 133).

Gogol's lyrical picture corresponds to empirical studies in the early 20<sup>th</sup> century. When young unmarried women from different regions were asked about the desirable qualities of a man, some referred first of all to the ability of playing the *garmon'* (cf. Morgenstern 2007b: 97). Field interviews confirm the prestigious status of a skilful village musician up to the recent past.

The most important field for displaying musical skills and individuality is the genre *pod pesni* ("music for songs"). These are non-dancing tunes, traditionally played in spinning rooms, at seeing-off ceremonies for recruits, and most of all when walking along the village at parish fairs or on the way to a dancing event and back. The tunes can generally be performed together with short songs in the metre of the *chastushka* (four trochaic tetrameters), however in contrary to the *chastushka* (in a narrower musicological sense) the instrumental part is the dominating one. This repertoire is most complex and most demanding in terms of performance and perception. It also comprises a huge variety of functionally determined as well as of individual versions of a tune.

### Small-local level

The most significant experience of geographical difference for the village population until recently belongs to the small-local level. Rural musicians and other experts frequently emphasise that it is possible to distinguish variants of the main regional tune from different parishes and even from different villages. So in Usmyń' (Kun'ia district of the Pskov region) an old woman complained that her grandson was not able to play *po nashinski* (in our manner), as he learned to play the *garmon'* with a woman from the neighbouring parish at a time when the most competent musicians in the own parish had already passed away. Unfortunately today it is very hard to examine the ability of discerning small-local styles, as by far not all of the remaining musicians are able to play the sophisticated regional tunes.

### Local level

In the Pskov region musical identity formations encompassing the area of approximately one or several regions closely correspond (at least until the recent past) to the distinct geographical ranges of local instrumental tunes belonging to the genre *pod pesni*. In the central and south districts of the Pskov region there can be observed three or four local representatives of the genre with specific overall structure (cf. Morgenstern 2007, 2008a). Local musicians are well aware of these boundaries and frequently refer to the ancestral or foreign origin of the tunes from their repertoire.

### Regional level

The regional level of identity is related to the *oblast'*, an administrative unit below the Russian Federation corresponding to the historical *gubernia*. The rural inhabitants of the Pskov region (*Pskovskaia oblast'*) feel a deep sense of belonging to this historical centre on the North West edge of Russia with its troubled and eventful past.

Local musicians who have spent some time in another *oblast'* love to speak about their experience with regional differences and proudly demonstrate tunes unknown in their own region. Yet, frequently musicians confess their inability to perform local tunes from other regions. Criticism concerning some aesthetic qualities of other instrumental styles is expressed at most as slight irony. I have never heard from a rural accordion or balalaika player general statements like 'our music is better than theirs'. Occasionally debates between musicians of different regions can arise, however they more express personal aesthetic concepts rather than group identities, pride or even arrogance. Concurrency of musical styles appears much stronger on the individual level.

A most important place of displaying regional musical identities is the framework of the military service. This provided a great chance for

enlarging the personal repertoire. Even in wartimes male musicians frequently made use of this opportunity. Here too a welcoming interest to other styles and repertoires prevailed scepticism or resentments.

### National level

The idea of a 'Russian music', shaping the intellectual discourse of the 19<sup>th</sup> century, is a historically young phenomenon (cf. Taruskin 1997). Traditional musicians, even today, rarely characterize their style and repertoire as 'Russian' – regardless of the fact that in rural settings issues of Russian mentality, language, national history play a big part. Sometimes it is said that the *garmonika* is an instrument corresponding with a national expressive character. Yet, such considerations generally do not determine local concepts of music. The very terminology of the Russian accordion is international (Russian tuning, German tuning, the Venice *garmonika*, the *talianka* (from *italianka*). In contemporary folk music discourses the notion of 'Russianness' is related most of all to certain trends of folklorism (predominantly: national romantic, Soviet-style, nationalistic). A considerable part of the recent Russian folk music revival (cf. Olson 2004) is motivated by the idea that people have 'to learn to be Russians again'. (I can not remember a single statement like this from my fieldwork with hundreds of rural musicians.) It seems that large-scale national identities are prone to crisis to a higher degree than "shared feelings" (Hondrich 2006) on a small-scale level. Actually, I have never heard that somebody called for learning to be *skobari* again.

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### TOPONYMICS AND ETHNONYMICS IN THE TERMINOLOGY OF THE INSTRUMENTAL REPERTOIRE

In folk terminology and, much more, in ethnomusicological collections frequently appear tune names of toponymic and ethnonymic origin. A diachronic analysis shows that this terminology is of relatively late origin (cf. Morgenstern 2008b).

Toponymic terminology of instrumental repertoires is most of all used *beyond* the original area of a local tune. So in the Pskov region the term *Novorzhevskaja* (*Novorzhevka*) is a musical exonym, as it is traditionally not common in the district of Novorzhev and the neighbouring parts of the Bezhanitsy, Dedovichi and Loknia districts, where the tune is considered a genuine part of the local repertoire. Here the term *Skobar'* is preferred, however this ethnonym is of recent origin as well. According to fieldwork in 1995, 1996, 2005, 2006 the older tune names are *Popolam* (in two) and rarely *Pod pesni* (used as an ethnomusicological genre designation as well)

or *Dlinnaia* (the long one). The toponymic term *Novorzhevskaia* is most of all used by musicians from the Porkhov district in the North and the Ostrov district in the West of the original area of the tune, occasionally including it in their repertoire. Similarly the term *Zavidovka* (from the town Zavidovo in the South West of the Tver' region) until recently if ever was rarely used in the ancestral area of the tune<sup>4</sup>, where it is called *Po derevne* (along the village) or *Pod pesni*. In such regions were the tune appeared in the 1930s or later (district of Dukhovshchina in the Smolensk region, and the boundary of the Pskov and Tver' regions) the toponymic *Zavidovka* (*Zavidochka*) is the basic if not the only tune name.<sup>5</sup>

<sup>4</sup> Fieldwork 2005, 2006, supported by the *Deutsche Forschungsgemeinschaft*, and 2009 in the regions of Olenino, Nelidovo, and Bely.

<sup>5</sup> Fieldwork in 2005, 2006, supported by the *Deutsche Forschungsgemeinschaft*, and in 2009.

All tunes in the Pskov region called *Skobar'* (or in accusative *Skobaria*) have alternative names of older origin based on structural and functional terminology (cf. Morgenstern 2008b). As an exception there can be mentioned local tunes emerging in the 1920s or some later in the Toropetsk district of Tver' region as well as in the central districts of Pskov region. In the latter the *Sumetskaia* sometimes is called *Skobar'*.

The secondary significance of toponymic terminology in the main area of a local tune is not at all surprising. In traditional performing situations, restricted to representatives of the small-scale areas, the specification of a tune on the local level is of less relevance than its structural and functional properties. Toponymic terminology could emerge only in a period when an increasing mobility of the rural population heightened the awareness of ethnomusical boundaries on the local and regional level. In toponymics and ethnonymics an outsider's perspective is expressed or at least considered. Such broader discursive fields are shaped in the framework of musical competitions and festivals, occasionally carried out in the Soviet period, and, after all, in the dialogue with a fieldworker from outside.

Ethnonymics, beside the *Skobar'*, are reflected in the pan-Russian dance (*pliaska*) repertoire: *Russkogo* (the Russian), *Russkaja (igra; 'the Russian tune')*, *Cyganochka* (the Gypsy woman) as well as the male dance *Kazachek* (the Cossack). There is evidence from Pskov, Tver', Novgorod, Arkhangel'sk and Riazan' regions that the ethnonymic term *Russkaja/Russkogo* became common in the first half of the 20<sup>th</sup> century. Older terms are *Barynia* (the mistress), occurring in the refrains of numerous dancing songs, and *Pod pliasku* (for dancing).

Traditionally the repertoire was divided most of all by criteria of the social function: *Pod pesni* (for songs), *Pod pliasku* (for dancing), *Pod draku* (for fighting), *K devkam* (to the girls, that is: to the dancing event), *Ot devok* (back from the girls). Alternative tune names refer to their structural characteristics – *Dlinnaia* or *Dolgaia* (the long one), *Reden'kaia* (with a modest melodic rhythm), *Chastaia* (with an intensified melodic rhythm), *Popolam* (in two).



I have already mentioned that accordion and balalaika players devote most of their skill into an elaborated personal version of the main regional or local tune of the genre *pod pesni*. As an illustration I would like to compare different versions of the tune *Novorzhevskaiia* (or *Skobar'*, *Popolam*), as it is played in the central dissemination area and beyond on the diatonic, unisonoric button accordion *khromka*. In Anatoly Fedotov's version (Example 1) the material of the main melody is restricted nearly to two short motives. Nevertheless the bass line is much more versatile and sophisticated than the usual harmonic fundament of the modern repertoire of the *khromka*. Its coordination with the main melody requires considerable cognitive effort. So the musician remarks: "The *Skobar'* is the most difficult tune. My son plays couple dances [*tantsy*] and anything else. But the *Skobar'* he can't get right by any means".<sup>6</sup>

<sup>6</sup> For further virtuous versions of the tune cf. Morgenstern 2007a (Vol. 2).

In contrary, the versions of Ivan Vasiliev from Slavkovichi, Porkhov district (Example 2), and Veniamin Bozhankov, Ostrov district (Example 3), are of much more schematic character. The musicians use simple melodic sequences, the sections of the basic pattern are clearly divided by a sharp internal cadence, untypical in traditional styles of Russian instrumental music. The bass part is strongly subordinated to the harmonic progression. No doubt that Fedotov's son could have learned such versions of the *Novorzhevskaiia* without any difficulties. Contrary to this foreign repertoire Vasiliev as well as Bozhankov play their highly elaborated local tunes with exceptional virtuosity and ingenuity (cf. Morgenstern 2007a, Bd. 2).

Examples 1–3. Different versions of the tune *Novorzhevskaiia*

1. Popolam (“In two”)

$\text{♩} = 99$  Anatolii Fedotov (b.1930), garmon' “khromka”  
4.05.1995. Sorokino, Dedovich district, Pskov region

The score for 'Popolam' is written for a two-staff instrument, likely a garmon. It is in 2/4 time with a tempo of 99 beats per minute. The key signature has one flat (B-flat). The melody in the right hand consists of eighth-note patterns, including a triplet of eighth notes in the first measure. The left hand provides a simple accompaniment with quarter notes and rests.

2. Novorzhevskaiia

$\text{♩} = 89$  Ivan Vasil'ev (b. 1915), garmon' “khromka”  
28.04.1995. Slavkovichi, Porkhov district, Pskov region

The score for 'Novorzhevskaiia' is written for a two-staff instrument. It is in 2/4 time with a tempo of 89 beats per minute. The key signature has one flat (B-flat). The right hand features a steady eighth-note melody, while the left hand plays a bass line with chords and single notes.

3. Novorzhevka

$\text{♩} = 88$  Veniamin Bozhankov (b. 1929), garmon' “german tuning”  
9.05.1995. Vorontsovo, Ostrov district, Pskov region

The score for 'Novorzhevka' is written for a two-staff instrument. It is in 2/4 time with a tempo of 88 beats per minute. The key signature has one flat (B-flat). The right hand plays a melody of eighth notes, and the left hand provides a bass line with chords, including some with sharps (F# and C#).

## CONCLUSION

Fieldwork in the Pskov region has shown that local, regional and national identity discourses are reflected in musical culture in a different way. The increasing significance of ethnonymic and toponymic terminology of the instrumental repertoire can be explained with a heightened mobility of the population as well as with a growing prestige of locality in the last decades. The awareness of musical identity is most vivid on the individual and the small local and local level, recently on the regional as well. Elaborated instrumental performance appears most of all in local tunes in their traditional area of dissemination.

National identity discourses are more restricted to contemporary folk music revival. Thus Russian traditional instrumental culture in its original social framework is neither national nor nationalistic in Bohlman's understanding (2004). It does not represent the nation, neither bottom-up nor top-down, but lives in the direct human contact in small-scale communities.

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# The 'National Soul' of an 'Ecumenical' Music, Through the Time...

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ABSTRACT: During our epoch of globalization where any national art is threatened, where any diversifying characteristic national element is absorbed under the flux of cultural homogenization, the relation between musical work and national identity as well as the role of the contemporary composer must be reviewed.

In this article, we will examine the relation between musical work and national identity in the 19<sup>th</sup> century and 20<sup>th</sup> century, through a comparative critical analysis of musical works and literary texts, specifically chosen by representative composers of these periods, such as Richard Wagner, Robert Schumann, Manolis Kalomoiris, Mikis Theodorakis, etc. Secondly, we will define the musical elements that transformed their works – expressing the 'national soul' – to ecumenical. Finally, we will highlight how the idea of 'national identity' is expressed nowadays through the works of Greek and German contemporary composers.

KEYWORDS: *music and national identity, Schumann, Febel, Kalomoiris, Theodorakis*

IF the Wagnerian 'musical drama' reminds us of the German spirit; if the rich orchestral color of Pyotr Tchaikovsky's work reveals in a 'discrete and shy manner' the Russian soul which will be revealed thereafter in all its splendor in the works of the composers of the 'group of 5', of Modest Mussorgsky's work in particular; if the elegiac and melancholic tone of Edvard Grieg's lyrical melodies makes us dream of the Norwegian fjords; if the austere style of the short characteristic motives of Jan Sibelius' works makes us think about the 'rude' character of the Finnish forests; if the dances of Frederic Chopin and the works of Antonín Dvořák and Bedřich Smetana, among others, transmit us the energy which characterizes the Polish and Bohemian peoples; if the melodies of Kalomoiris reflect the Greek bravery, how can we still wonder about the need of the existence of the 'national musics', of these musics which make us travel from one country to the other, of these musics which resuscitate in us 'the soul' of each people?

It is from 1815 (the end of Napoleon's Empire and Congress of Vienne) and until 1914 (1<sup>st</sup> World War) – chronological demarcation of the 19<sup>th</sup> century according to the historians – that Europe becomes the centre of philosophical, scientific and artistic research. The industrialization, the democratization and the nationalism are the three predominant tendencies

of this century and their consequences are unavoidable as well in the scientific domain as in the field of art and ideas. As regards the world of music, up to the middle of the 19<sup>th</sup> century, Italy, France and Germanic countries are in the centre of any evolution; however, the strengthening of nationalism and the revolutionary ambience which prevail in Europe, create the need for the different European people to eliminate any 'foreign' element of their music and to search their own intellectual roots (cf. Neff [1910] 1985: 492). It is therefore in this particular context that the European National Musical Schools come into the world. Their birth is identified with the use of music as one of the ways to express an oppressed or a triumphant national identity. The aim of the composers belonging to the National Schools is to create a music reflecting the soul of their people and inciting to think about their country; in other terms, they want to give birth to a pure and easily recognizable musical style characteristic of their nation, of their people. To realise it they have recourse as well to myths and to legends as to songs and to folk dances of their country. But at the same time, they use the 'cosmopolitan' musical language formulated and imposed by the savant music of Italy, France but especially Germany and Austria (Frangou-Psychopedis 1990: 24).

In this paper we are interested in two geographically distant European countries: Germany and Greece which have always had strong links and intensive exchanges as well on a political as on a cultural level. More particularly, we shall concentrate on the 'national character' of the music of these two countries through the literary writings and the musical works of distinguished German and Greek composers.

In his article "Niels W. Gade", published in the *Neue Zeitschrift für Musik* (1 January 1844), Robert Schumann is speaking about the national elements in music:

*Indeed it seems as if the nations adjoining to Germany wanted to emancipate from the dominion of German music. [...] So represents Chopin his native country, Bennet England, in Holland J. Verhulst is making hopes for being a worthy representative of his native country, also Hungary brings national attempts to bear. And as they all consider the German nation as their first and beloved teacher in music, nobody shall wonder if they also want to speak their own language of music, but without getting unfaithful to the teaching of their master. [...] Also in the North of Europe we saw national tendencies getting manifest. Lindblad in Stockholm translated his old folk-songs, also Ole Bull, although no productive talent of first celebrity tried to naturalize the sounds of his native place. The new appearing significant poets of Scandinavia understood to give his musical talents a powerful stimulation, getting remembered from their hills and lakes, their runic letters and northern lights, that the North is allowed to speak an own language. Also our young musician [Niels Wilhelm Gade] was educated by the poets of*

*his native country; he knows and loves them all; the old fairy-tales and legends accompany him [...]. So in his music, and firstly in this Ossians-Overture, is shown for the first time a firmly marked northern character; but certainly Gade himself will not deny how much he is owing to the German masters (quoted after Schumann 1854).*

For Schumann all these countries he mentioned (Poland, England, Holland, Scandinavian countries) shall try to speak their own 'language of music' – but in loyalty to their musical 'master' Germany! Schumann thinks the 'national language' (the 'national tendencies') can be expressed by:

- old folk-songs (*Lindblad in Stockholm*),
- musical description of typical landscapes, inspired by the national poets ("hills and lakes, [...] runic letters and northern lights" remind the musician to speak his own language),
- old fairy-tales and legends.

In the music of Robert Schumann you can find a lot of the mentioned topics, which form a typical 'national tone' – in this case a typical German tone: titles like *Märchenbilder* op. 113 (for piano and viola), or works with German fairy-tales or legends as topic (for example: his opera *Genoveva* op. 81, or *Der Rose Pilgerfahrt. Märchen nach einer Dichtung von Moritz Horn* op. 112) are not only Schumann's personal preferences, they are at least just as close to the political and social background of Germany in the first half of the 19<sup>th</sup> century.

The political idea in the background is the idea of a 'culture-nation', basically formulated by Johann Gottfried von Herder. His main argument for a culture-nation is especially a common language and a common culture (cf. Herder 1774). In contrast to the French Revolution, which considered 'nation' as a political affair, artists defined 'nation' as an exclusive cultural affair. Though the romantic era had a specific political component, it is also the era, which is connected like no other era everywhere in Europe with the idea of specific 'German'.

Inspired by the 'German musical spirit', almost a century later, the Greek composer Manolis Kalomoiris inaugurates the Greek National Musical School with the Program-Manifesto for his concert given in the Conservatory of Athens on June 11<sup>th</sup>, 1908. Influenced especially by the movement of the Russian National School, Kalomoiris is a fervent defender of the 'national character' of music. More precisely, in his Manifesto, Kalomoiris writes:

*A really National Music is founded on our pure songs on the one hand, and 'decorated' on the other hand, of all these technical elements given by the uninterrupted work of the musically advanced people as the Germans, the French, the Russians and the Norwegians. [...]*

*And as the poet is free to search his inspiration where he finds it, sometimes in the national traditions and sometimes in the worldwide problems, in the same way the musician sometimes gets closer to the national Muse and sometimes to the foreigner (quoted after Frangou-Psychopedis 1990: 49).*

Kalomoiris, who supports the movement for the institution of the Greek demotic language as official language of the country, is related to some of the most important personalities of his epoch as for example, to the poets Costis Palamas and Angelos Sikélianos and to the writer Nikos Kazantzakis. In his Program-Manifesto, he is referring to the importance of the national language which is the “living language of people” and which, only it can “nourish a powerful music” (Frangou-Psychopedis 1990: 48). Besides, this strong relation between music and poetry is proved as well through Kalomoiris’ big works (operas, symphonies) as through his cycles of songs.

As far as his musical language is concerned, it incorporates, on the one hand, several Wagnerian elements as the infinite melody and leitmotifs and on the other, several elements of the Greek demotic song (such as scales or intervals) adapted always to the tempered European system. His works can be based as well on simple but dense melodies of a remarkable beauty as on long musical phrases with an accentuating intensity in an epic style. This last characteristic is especially found in Kalomoiris’ operas and symphonies where his vision for the creation of a “Big Greek art” and the reconstruction of the “Big Greece” (according to the purposes of the Prime Minister Eleftherios Venizelos who was speaking about the “Big Greece of the 2 continents and of the 5 seas”: cf. Krassanakis) are clearly expressed.

As an example, we want to refer to his 5 Preludes for piano and to his Symphony of Bravery.

The 5 Preludes for piano are important because, with the other works for piano by Kalomoiris, they inaugurate the neo-hellenic musical literature for piano. Kalomoiris is the first Greek composer to consider the piano as an instrument with a characteristic language and not as a simple ‘tool’, among the others, which contribute to the formation of the symphonic orchestra. The 5 Preludes by their tripartite form remind us of the Preludes of Chopin; the 4<sup>th</sup> and the 5<sup>th</sup> Prelude however introduce a ‘Greek character’ much more accentuated: the 4<sup>th</sup> because it seems to be founded on a free improvisation on a rhythm in 7/8 and the 5<sup>th</sup> with the indication *Assai vivo e vigoroso* (=with bravour) resembles to a vivacious and dynamic version of the Greek *tsamiko* dance (cf. Romanou 2000: 124–127).

As regards the Symphony of Bravery, it is the first symphony of the composer (1918) premiered under his direction in 1920 in the ancient theatre of Herodes Atticus. Composed and created in a climate of general enthusiasm owed to the victory of the Greek soldiers in the Battle of Skra against the Bulgarians, the symphony is devoted to the heroes of Balkan



Wars and also to the poet Costis Palamas. The work consists of 4 parts: 1. *Héroïquement et Passionnément*, 2. *Lamentation*, 3. *Scherzo-Fête*, 4. *Victoires*. In the last part, founded on the Byzantine hymn *Ti Ypermaho* (to the Virgin Mary), the influence of Mussorgsky's piece *Pictures at an Exhibition* is obvious. At the same time, the Wagnerian influence is felt in the whole work (cf. Frangou-Psychopedis 1990: 143–145).

But if the Wagnerian style appears in that way in Kalomoiris' work, the founder of the Greek National School, Richard Wagner himself really did not support this tendency of creation of 'national musics', he advocated, on the contrary, the creation of an 'ecumenical music'.

More precisely, in 1849, Richard Wagner writes in his work *Die Kunst und die Revolution (Art and Revolution)*:

*If the Greek work of art contained the mind of a beautiful nation, the work of art of the future must contain the mind of the free humanity outside of all national borders: the national character could be included only as an ornament, as an attraction provided by individual diversity and not as an obstacle (Wagner 1849; quoted after Wagner's Cycle / Wagner and Greece 1992–1993: 52).*

When this distinguished German composer, profound admirer of the ancient Greek civilization, wrote this, he was persuaded that a real chef d'oeuvre could only be produced by the mind of a free man! As 'free' were considered by Wagner, the eminent dramatists of the Ancient Greece: Aeschylus, Sophocles and Euripides, at the time of the creation of their works that is to say before the end of the Athenian Democracy. Based on this, Wagner aspired to the creation of artistic works which would be the reflection of the whole of humanity, of a free humanity. In that case, any particular element of the artistic work which would remind a national culture would only be a 'decorating' element and not at all an element of limitation.

Did this Wagnerian vision come true or did it remain a utopia? How could we break the deadlock in which we live in our epoch? How in this era of globalization where any national art is threatened, where any diversifying characteristic national element is absorbed under the flux of homogenization, could we become free again and create some real *chefs d'oeuvres*? As we are not able in this paper to focus on the whole artistic domains, we shall limit ourselves to music and we shall try firstly to define the actual 'relation between musical composition and national identity', in the Germanic and in the Greek area through the thoughts and the music of the German composer Reinhard Febel and of one of the most important Greek personalities of the 20<sup>th</sup> century and till now, of the composer, politician and thinker, Mikis Theodorakis.

The German composer Reinhard Febel was born in 1952 in Metzingen near Stuttgart (Germany). He studied with Klaus Huber in Freiburg,

participated in courses for electronic music at the IRCAM Paris, from 1983 to 1988 Reinhard Febel operated as a freelance composer in London. Since 1989 Reinhard Febel was Professor for composition and music theory at the Hannover University of Music and Drama (*Hochschule für Musik und Theater Hannover*), since 1997 he is Professor for composition at the Mozarteum University in Salzburg. As a guest lecturer he spent a lot of time abroad: he gave lectures in South-America (Argentina, Uruguay, Chile and Peru), Cameroon, South-Africa, New Zealand, Latvia, Bolivia, Texas, Taiwan, Japan, Turkey, Macedonia, United Kingdom, Italy and Spain.

Travelling through Africa, New Zealand, South-America, Japan and many other countries lend to Reinhard Febel an astonishing new perspective on the European music life. His idea of 'music' got extended by becoming acquainted with ethnic music; Febel also works up this 'ethnic idea' in his compositions. For example his Four Pieces for violin and orchestra (composed in 1994) uses in the second piece a 'fiddle-solo' that means a very fast played melody in the first position, as you can find it in the North-American folk-songs. The fourth piece transforms a *Gumboot-Dance* that Febel heard from miners in South-Africa (Febel 2004: 25).

While Robert Schumann is speaking about loyalty to the musical master Germany, Febel uses the word 'Imperialism'. In his opinion the last half of the century was stamped from a European culture-imperialism:

*Imperialism: The eradication of the nation continues in eradication of the folklore. Unfortunately – at least I think so – the new music didn't earn laurels referring to the occupation with the music of foreign cultures. Even I think, that the last decades or the last half of the century was stamped from a European culture-imperialism that could not be the last word. Naturally so-called 'crossover'-phenomenon are also not unproblematic, I'm aware, and the music of other cultures is no self-service-shop. Nevertheless I think that the analytical occupation [...] with ideas and concepts of music from other cultures has become a very important thing (Febel 2004: 37).*

In non-European music Febel is especially interested in the rhythmical structures and their physical effects, which are not very present in the European so-called 'classical music'; the contemporary music renounces far-reaching on these rhythmical structures and physical effects too by eliminating generally metrics and pulsation. For this reason Febel tried to bring back the direct physical effects with repetitive rhythms, for example in his works *Sinfonie* (1985/1986), *Die vier Zeiten* (1993, for choir), *Piano Books I, II and III* (1986–1994) or in works for music-theatre like *Sekunden und Jahre des Caspar Hauser* (1991/1992) and *Beauty* (1995/1996).

His piece, *Sphinxes* (2004), also uses constantly repeating short and simple melodies and cadences. It is related to the work of Robert Schumann, a composer who is greatly admired by Febel. He quotes several piano works:

the Piano Concerto, *Kinderszenen*, *Humoreske* and *Kreisleriana*. The quotes are not always audible at once; they are interwoven with or hidden in the new composition. *Sphinxes* tries to describe the tragic aspect in the life of Schumann: being tortured by repeated melodies and cadences.

Febel's view on near and far cultures and his view on the past and the present are un-historical: Mozart is at the same time very far (as a representative of a past era and society) and very close, because his music is always present. Vice versa the Indian music is far away – geographically –, but it is easily accessible by CDs, and it is also easy to have the original experience by travelling. For Febel there is no more difference between near and far. His definition is consequently non-geographical and non-historical – near is, what we love, far is all the other:

Temporal and spatial distance act the same. However both are no graduator for the meaning of a thing, because: close is what we love, distant is every other thing.

*Mozart and the Turkish music. Giacomo Puccini and the Japanese music. Claude Debussy and Gamelan. John Cage and the Zen-Buddhism. Richard Wagner, Arthur Schopenhauer and the Indian philosophy. György Ligeti and African music. Antonín Dvořák and the music of the new American world. Red Indian songs and Karlheinz Stockhausen. Gipsy music, Joseph Haydn and Johannes Brahms. The Argentine tango, Igor Strawinsky and Astor Piazzolla. Yehudi Menuhin and the Indian music. But also: Mozart and Johann Sebastian Bach, Ludwig van Beethoven and Bach, Anton Webern and Bach, Dmitri Schostakovitsch and Bach, Luciano Berio and Gustav Mahler, Olivier Messiaen and the birds, Freddie Mercury and Antonio Vivaldi or Georg Philipp Telemann (the prelude to The Show Must Go On 1991); Alban Berg, the hymn Es ist genug and the Ländler; Arnold Schönberg and Brahms, Maurice Ravel and the Habanera, Berio's Folksongs and so on and so on. So-called 'Crossovers' have always taken place, it is certainly even more difficult to find and describe stylistic 'pure' areas, as to find again many things in many things (Febel 2004: 87)*

Febel compares the overrating of the European music – or in general the European art – between the year 1000 and nowadays to an enormous 'hydrocephalus'. His consequence: "The history of Europe has worked out a turning-point" (Febel 2004: 47).

As about Mikis Theodorakis, born in 1925 in Chios in Greece, he wanted, according to the Wagnerian spirit, to create a "music for the masses", a "music without borders", an "ecumenical music" (cf. Stiga 2006: 19–20).<sup>1</sup> Mikis Theodorakis grew up during an epoch of an immense instability in every domain of the Greek social life. In this period, the German musical culture as well as the National Greek School prevailed in Greece. Influenced by these two tendencies as well as by the traditional Greek music – Byzantine music and demotic (folk) music – and by the popular Greek music (*rébétikas*)

<sup>1</sup> Ecumenical or oecumenical (from late Latin *oecumenicus*, from Greek *ΟΙ ΚΟΙΝΟΙ ΜΕΝ Ι ΚΟΣ*): of worldwide scope or applicability; universal.

and inspired by the Socialist Cultural Revolution, Theodorakis, who had already studied the western classical music in Greece and in France, led the “mass culture regenerator movement” in Greece during the 1960s, creating a “music for the masses” (cf. Stiga 2006: 125). The “music for the masses” was born out of “the marriage of traditional Greek folk and popular music with the modern Greek poetry” (Theodorakis 1972: 22) and through new musical forms like the ‘cycle of songs’, the ‘popular oratorio’, the ‘modern popular musical tragedy’, the ‘flow-song’ expresses the longing of modern Greece, the hopes and dreams of all those fighting for Peace and Freedom.

More precisely, in Theodorakian music, Byzantine modes which have their roots in Ancient Greek Music, meet with the *dromoi* used in *rébétikas* songs as well as with the major and minor modes used in western music; the odd rhythms of Greek demotic dances cross with the pairs rhythms of Western dances; the sounds of the *bouzouki*, the *santouri* and the *baglamas* flirt with the sounds of the violin, the harp and the clarinet; the Greek contemporary poetry of Yannis Ritsos, Odysseus Elytis, George Seferis joins the poetry of Paul Eluard, Federico Garcia Lorca and Pablo Neruda. In this way, the Theodorakian music is at the same time ‘a national music’ and an ‘ecumenical music’ on the service of the humanity and important ideals: as the Worldwide Peace, the Democracy, the Peoples’ Collaboration...

The German musicologist Gerhard Folkerts in his paper “The Symphonic Work of Mikis Theodorakis”, presented during the International Congress *Mikis Theodorakis: Man, Artist, Musician, Politician; Native of Crete and Citizen of the World*, who took place in Crete in 2005, supports:

[...] thanks to his symphonic work, the composer Mikis Theodorakis created a new model of Greek and European original music. This music makes him different and transforms him into the founder of a Contemporary Greek School of composers and of a Contemporary European School of composers. The centre of this symphonic work is not the musical material but the Man. It is what differentiates Theodorakis from other composers of Western European avant-garde. In the heart of his symphonic works exists the protest and the resistance against every – so-called irremovable – thing, as well as the positive creation of the future of the human genre. Through his symphonic work, Theodorakis, incite us to think and creates in us the desire to realize our need of Love, Freedom and Peace (Folkerts 2005: 107–108).

At the same time, the famous Finnish singer Arja Saijonmaa, who transmitted the Theodorakian work in the Scandinavian countries, confirms, by speaking directly to Mikis Theodorakis, during the same International Congress, that his music is easily recognizable everywhere on the planet thanks to its ‘Greek character’:

*Mikis, I see you as the one who cultivated his Greek origin, his Greek culture, his Greek roots, his identity, his history, his education through*

*the learning of the classical music; I see you as the one who turned round towards his roots and who consciously chose his Greek origin as a tool for his musical creation. Mikis, you are not only Greek. You use your Greekness to express yourself, to say something that belongs to all of us* (Saijonmaa 2005: 220).

Who cannot, for instance, recognize the music of the film *Zorba the Greek* as well as the ballet *Zorba il Greco* and the *Suite of Zorba* where the rhythm of the *sirtaki* dance prevails? The music of these works “becomes the expression of an unlimited hope” (*Wagner’s Cycle / Wagner and Greece* 2000: 289). According to his biographer Guy Wagner, thanks to this music Mikis Theodorakis

*[...] accomplished one of his more important musical deals: to join symphonic, popular and Cretan music in a so harmonic manner as their alliance appears completely natural; and that because he understood this alliance ‘not as an opposition, but as a synthesis’. Theodorakis is ‘Cretan, Greek and European’ and with this score, Greek popular music makes a bright entrance in the Western symphonic music* (Wagner 2000: 288).

In other words, the ecumenical character of the Theodorakian work is based on the fact that it “is the echo of Antiquity, that it carries elements of Byzantine wealth, juices of demotic music and ‘péniés’ of the rebetik song. All that joined in a diachronic ensemble, mirror of the soul of the people” (Serézis 2002: 23).

We are wondering, however, if this ecumenical work with the national soul can become a useful weapon against the movement of globalization and cultural homogenization which prevail nowadays.

We are persuaded that it can become, because the Theodorakian music contains all these elements of Greek culture and it can help us to protect our national culture at this time where any national culture is threatened. The Greek singer Dimitris Bassis, with a humoristic air, maintains that “the music of Theodorakis is for worldwide music what is the Acropolis, the Parthenon for worldwide civilization” (Stiga 2006: 1129); in such case, does the Theodorakian music not become automatically a powerful weapon of Greek culture’s defense?

From Schumann to Febel, from Kalomoiris to Theodorakis, we can note that as well in Germany as in Greece, musics with a ‘national soul’ can become ecumenical thanks to uniting traditional elements which they contain. Consequently, we can only wish that the flux of globalization which invades us does not cause the death of the local traditions, because every diversifying national element has at the same time an indubitable ecumenical value.

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# Changes in Estonian Music and Composer's Identity in the Last Decade of the Soviet Period

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**ABSTRACT:** During the last decade of the Soviet period, both social and cultural as well as several musical changes took place in Estonia. Already since the 1970s we can find many signs of postmodern thinking in Estonian music and other arts, although the society as a whole was far from the postmodern situation giving rise to similar developments in the West. Estonia was separated from the West by the iron curtain, but communication with the West did exist, and knowledge about recent developments in arts arrived Estonia through various channels (recordings, musicians visiting international festivals, etc.). In the present paper, several impulses that were important for the changes that took place in Estonian music in the 1980s will be discussed using some compositions of Lepo Sumera (1950–2000) and Erkki-Sven Tüür (b. 1959) as well as their verbal manifestations as examples. In the works of Sumera we can establish minimalist features, but according to him this developed from rather different sources than American minimalism. Another aspect of postmodernism we can find in the works of Tüür, who is often boldly eclectic synthesizing various earlier styles, including rhythms and musical ideas of rock music. Nevertheless, some of these tendencies in Sumera's and Tüür's oeuvre might be understood as the reception to the previously listened Western music, revealing also something about their (musical) identity.

**KEYWORDS:** *postmodernism, identity, Lepo Sumera, Erkki-Sven Tüür, 1980s, Estonian music*

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## **STARTING POINT: THE 1970s – MUSIC BY VELJO TORMIS AND ARVO PÄRT**

WE cannot explain the development in Estonian music in the 1980s without referring back to what happened in Estonian music and musical life in the preceding decade. The first postmodern tendencies in Estonian music emerged already in the middle of the 1970s. Therefore, the period discussed below is actually a little bit longer than a decade (the Estonian Republic was re-established in 1991). Focusing on the manifestations of postmodernism and trying to define the identity of some Estonian composers, I will write briefly about the composers Veljo Tormis (b. 1930) and Arvo Pärt (b. 1935), and then more thoroughly about Lepo Sumera (1950–2000) and Erkki-Sven Tüür (b. 1959). These two 'pairs of composers' belong to different, but successive generations, representing thus the large scale of changes in Estonian music of that period.

Around the year 1970 most important stylistic changes took place in the music of leading Estonian composers Veljo Tormis and Arvo Pärt. In many

respects they are opposite personalities not to be compared with Sumera and Tüür, but at the same time both composers turned to consonant sounds, simple structures, early historical sources (Tormis – old Baltic-Finnish runic songs, Pärt – medieval Christian sounds and texts), and aesthetic manifests that denounced composer's personality claiming that his task is to communicate something that is given. This process reflected a general reaction against modernism, postmodernist aspirations that reached Estonia when cultural communication activated during the 1960s. But the new style was also meant and understood as a counter reaction to the strengthening official ideological pressure. For the present discussion it is particularly important that, although Arvo Pärt had emigrated in 1980 and his music was not performed at home until 1988/1989, his influence was strong and Estonian musicians were well informed of his new compositions and worldwide success.

Both composers, Pärt and Tormis, had changed their musical language and composing technique in the middle of the 70s. Today, the music by Arvo Pärt with his unique *tintinnabuli*-technique and Tormis' oeuvre based on runic songs, is well known. Still, it may be useful to analyse which tendencies (musical, as well as extra-musical) helped them to form their new styles. In both cases, we may talk about 'new' tendencies in classical music, which were based on something very 'old' and could be therefore defined as postmodernist.

During his so-called silence-period (1968–1976), Arvo Pärt was really interested in early music, especially in Gregorian chant. Since the beginning of the 70s, early music movement had rapidly developed and expanded in Estonia. There were two early music ensembles – *Viljandi Linnakapell* and *Hortus Musicus* (established respectively in 1971 and 1972) – whose activities had a strong impact also on composers' thinking and writing: The first new compositions by Pärt for *Hortus Musicus* were composed in 1976.<sup>1</sup> The climax of relating 'early' and 'new' in Estonian music and musical life, was a series of Festivals established in Tallinn for Early and Contemporary Music, the first of them took place in 1978. It meant that Pärt was not alone with his ideas.

The contrast between Veljo Tormis' earlier compositions and music composed in the middle of the 70s and later was not that sharp that in the case of Pärt. But it is important that Tormis' interest for archaic runic songs was also strongly supported by different social groups. In Estonia, there was a strong tradition of investigating runic songs (especially their texts), and there were several state-aided institutions involved in this research. As a part of Fenno-Ugric heritage, the interest in Estonian runic songs spread abroad and, *vice versa*, Tormis was interested in the musical heritage of other nations.

It seems that in both cases, in the case of Pärt and Tormis, their new music included also some protest against the Soviet regime. Pärt used Latin sacred texts and he followed the models of medieval sacred music; Tormis music could be dangerous because of its 'too Estonian' identity. In addition to the

<sup>1</sup> *Arbos*, *In Spe* and *Pari intervallo* were among the others. For example, the first version of *Fratres* (1977) was also performed by *Hortus Musicus*.



aesthetic value of their music, listeners definitely understood and liked that moment of protest in these compositions. Nevertheless, both composers have later admitted, that their new style was primarily cultivated by their inner needs and not by the political situation.

## **YOUNG COMPOSERS: LEPO SUMERA AND ERKKI-SVEN TÜÜR**

It is significant, that in the middle of the 70s, a new and very influential group of young Estonian composers emerged. Among them were Lepo Sumera (1950–2000) and a little later Erkki-Sven Tüür (b. 1959). By the end of the 1970s, Sumera was already known as an influential young composer, frequently performed and interviewed. Tüür, on the other hand, was studying at the conservatory, but already recognized by the listeners as a talented rock musician. After the conservatory, Tüür was a private student of Sumera for a year (1984–1985).

### **Constructing composers' identity**

Preparing for present paper, I tried to figure out, what was the musical identity of young Estonian composers in the late 1970s and through the 1980s, concentrating especially on Sumera and Tüür. Can we find texts, articles or interviews, in which they try to define themselves somehow, or did some other persons (musicologists, for example) try to describe their identity? Therefore, I read all the articles about or by Sumera and Tüür published before 1990 (mostly concert reviews, compositions' analyses and interviews). Of course, the term 'identity' was not used in these texts. Thus, I had to construct the views about identity via different 'keywords' used in these articles – different names of composers, musical styles, techniques, etc. – and relate them with composers' broader ideas about music and their musical preferences.

It is obvious, that Estonian writers preferred to analyse Estonian new music in the context of Western tradition as an integral part of it. At the same time, it seems a little puzzling, that they discussed wide-spread tendencies in Western music (including Estonian oeuvre), but very rarely included any names of Western composers of the newest music. For example, an Estonian musicologist Mare Põldmäe wrote in 1982 about the following general tendencies in contemporary classical music: 1) need for consonant sounds; 2) preferring static music to dramatic effect or musical dramaturgy; 3) preferring descriptive character to conflict and development; 4) extensive use of 'background'-textures, while the importance of melody and harmony in their former sense are minimized (cf. Põldmäe 1982: 76). Apart from Estonian composers, Põldmäe mentions here only three Soviet composers: Gija Kancheli, Avet Terteryan and Alfred Schnittke. Of course,

these tendencies – sometimes called ‘new simplicity’ – truly were more in the focus of Soviet composers (Pärt among them) than Western authors, but the point is that Põldmäe wants to see it as the world-wide movement.

If there are any West-European composers mentioned in these articles in connection with Estonian music, they are composers from the first half of the 20<sup>th</sup> century. Musicologist Merike Vaitmaa wrote about Sumera’s ballet *Anselm’s Story* (*Anselmi lugu*, composed in 1978):

*This is a composition based on extended tonality and modal techniques, full of the use of polyrhythms and polychords. This is a kind of composition influenced by Messiaen and early Stravinsky, as well as early Prokofiev’s music. This is something quite new in Estonian music, because earlier Estonian composers have been more influenced by Stravinsky’s neoclassicism on the one hand and dodecaphony on the other. There are also some excerpts of cluster-technique and texture-aleatoric devices in this ballet (Vaitmaa 1979).*

It means, Sumera’s music was accepted as new and inventive in Estonian music, although he took his models from the early 20<sup>th</sup> century Western music. The question is: were Estonians aware of the main tendencies in the late 20<sup>th</sup> century West-European music? The answer is ‘yes’ and ‘no’. The most important channel for Estonian composers to study West-European music, was via Estonian Radio. Several composers and musicians also listened to Finnish Radio, which was possible with small technical additions to the radio-receiver, and there were also recordings of the newest music available. According to an Estonian journalist Immo Mihkelson, who has investigated music broadcasted by Estonian Radio, the most common West-European 20<sup>th</sup> century composers heard from Estonian Radio in the 1960s and 1970s were Olivier Messiaen, Arthur Honegger and Paul Hindemith (cf. Mihkelson 2007: 70).<sup>2</sup> It is important to know, that in addition to music broadcasted, the radio archives contained more recordings of new music acquired by different music-exchange programs between the radios of different countries. Musicians working for Estonian Radio could listen to everything in the archive, including Lepo Sumera, who was a sound engineer at Estonian Radio from 1971 to 1980.

<sup>2</sup>Mihkelson also mentions the music by Béla Bartók, Darius Milhaud, Francis Poulenc, Richard Strauss, Ernst Křenek, Witold Lutoslawski, Alban Berg, Anton Webern, Arnold Schönberg and earlier compositions by Igor Stravinsky (cf. Mihkelson 2007: 63–70).

### **Sumera’s verbal manifestations about (his) music**

The first articles about and by Sumera were published in the press at the end of the 1970s, since 1977. At that time, Sumera wrote more about the states of mind in music, than about specific techniques or styles. In an overview article about Soviet Young Composers Festival in Moscow, Sumera states that the music of young Soviet composers is too serious:

*All these composers seemed to deal with some kind of philosophical problems. It seems that the main purpose of music is to cultivate serious people instead of enhancing their spirit. It is believed, that the music of*

*young composers should be cheerful, but this festival proved contrary* (Rääts, Sumera 1977).

There are many verbal manifestations by Sumera in different articles, which also sound cheerful. For example: "I can't stand vocal music, therefore I'm going to compose it now. I'm already impatiently waiting for the text for this composition from the poet Henn-Kaarel Hellat" (Kulo 1977). It must be mentioned, that the text Sumera was waiting for, consisted only of Latin names for mushrooms (*Mushroom Cantata*, 1979–1983).

In 1977 Sumera told in the radio program, that during his studies at Tallinn's conservatory (1968–1973), he was really interested in some avant-garde composers, particularly Karlheinz Stockhausen and Pierre Boulez, but retrospectively it seems, that their oeuvre did not have any specific influence on Sumera's compositions. Now, in 1977, he was really fascinated by French music, especially Claude Debussy, Maurice Ravel and Olivier Messiaen (cf. Mihkelson 2007: 88). This exemplifies clearly, that Sumera had had a kind of shift in his musical thinking preferring 'older' composers to avant-garde and this tendency continued in time. From Estonian music Sumera liked very much Arvo Pärt: "Pärt's music attracts me because of its inner beauty" (Mihkelson 2007: 88). Pärt's music impressed many young composers and although his name couldn't be mentioned in public writings after Pärt's emigration in 1980, musicians did listen to his music via recordings. Later on, Sumera did not say anything about his musical models.

In several articles Sumera worries about the popularity of young Soviet composers abroad – or, more precisely, about the lack of it. Sumera was quite lucky to visit many countries outside the Soviet block already in the 1980s (including Costa Rica and Italy). In 1984, there was a Soviet Music festival in Helsinki and composers presented there were Andrei Eshpai (b. 1925), Alexander Holminov (b. 1925), Tihon Hrennikov (1913–2007), Sofia Gubaidulina (b. 1931), Alfred Schnittke (1934–1998) and Mikael Tariverdiev (1931–1996) – the youngest of them, Schnittke. A year later, Finnish music was played in Moscow, and composers presented there, were all born around 1950 (Magnus Lindberg, b. 1958, among them). It was a general tendency, that only the music of older Soviet composers was performed outside the Soviet Union. For example, in 1984, Sumera visited Costa Rica. According to Sumera, Costa Rican people had thought – hopefully with some exaggeration – that there were no younger composers in Soviet Union than Sergei Prokofiev, Aram Khachaturian, Dmitry Kabalevsky, Dmitry Shostakovitch and Tihon Hrennikov, because they had never heard of them (cf. Huik 1989: 88).

## Sumera's observations on the concert program by chamber choir ELLERHEIN

Since the beginning of the 1980s, Sumera quite often tried to define and analyze in public the more important tendencies in Estonian music. There is a concert review written by Sumera in 1981, which explores these tendencies accurately and which simultaneously reveals the background of his own compositions from that period. It was a concert by the chamber choir *Ellerhein*, conducted by Tõnu Kaljuste.<sup>3</sup> Here is the program of it, consisting of 20<sup>th</sup> century composer's music (mainly Estonian) and early music:

<sup>3</sup> In autumn 1981 the choir was renamed as Estonian Philharmonic Chamber Choir.

*Rein Rannap* (b. 1953), *Heled helid*

*Kuldar Sink* (1942–1995), *Poem*

*Toomas Siitan* (b. 1958), *Gaudete*

*Veljo Tormis* (b. 1930), *Ingerimaa õhtud*

*Clément Janequin* (1485–1558), *Le chant des oiseaux*

*Adriano Banchieri* (1568–1634), *Contrapunto bestiale alla mente*

*Gunnar Hahn* (1908–2001), *Swedish folktunes*

*Krzysztof Penderecki* (b. 1933), *Stabat Mater*

Sumera made several observations on that repertoire. Analyzing Rein Rannap's composition, he draws a parallel with an English musician and composer Mike Oldfield (known at that time for his new progressive-rock, electronics and world music oeuvre). Without knowing the term itself, Sumera describes Rannap's music almost as minimalistic: "It is the magic of colouring and repeating, that builds up static blocks of music. Instead of conflict and development, music flows through the fields of more and less dense texture, through the repetitions of melodic figures, moving on innerly" (Sumera 1981). This description suits well to Sumera's own compositions of that time, especially to the piano piece entitled *Piece from the Year 1981* (*Pala aastast 1981*) and for his first two symphonies (composed in 1981 and 1984). Sumera continues: "This kind of developmental process with many repetitions is natural and significant to Estonian classical music. It associates with our ancient musical language, runic songs" (Sumera 1981). Later, when Sumera was already acquainted with the minimalism, he claimed that diatonic scales and repetitions in his own compositions came from runic songs and had nothing to do with international minimalism. Sumera had really been fascinated by the runic songs. In 1984 he told:

*While listening to archaic runic songs, you will discover the real foundations of music. These foundations are different by nations. [...] Our [Estonian] thinking is very different from European. Things that might be suggestive to the others – Mike Oldfield's "Incantations" for example – sound like as a child's babble compared to Fenno Ugric archaic incantations. Oldfield's music is beautiful, called "incantative" just*

*because of its repeatings; this is form rather than content. Incantation is still an integral part of us, vigorously in runic songs. Another question is, should the intonations of folk music be used in classical oeuvre (Vaitmaa 1984).*

These quotations show clearly that Sumera noticed similar trends in Estonian and Western music, but he also noticed different background of these similar musical structures. While coming back to the concert program in question, Sumera writes about Toomas Siitan's choral piece *Gaudete*, that it is a nice stylization of medieval music, where additionally to vocal parts some instruments (string quartet and two flutes) were also used: "It would have been more stylish, if some medieval instruments were used in this composition instead of classical ones, an ensemble of recorders for example" (Sumera 1981). As written above, combining new music and early instruments, was quite popular at that time in Estonia. The first compositions for Estonian early music ensemble *Hortus Musicus* were composed by Raimo Kangro in 1975 and a year later Arvo Pärt's *tintinnabuli*-works were performed. Erkki-Sven Tüür had used some recorders in his progressive-rock ensemble *In Spe*, and Sumera composed his first composition *Pantomime (Pantomiim)* for *Hortus Musicus* in the autumn 1981. In that composition alongside of early instruments, electronics was also used – significant contrast between old and new. In the 1990s, Sumera became one of the most important composers in Estonian music using electronics. In 1995, when the Studio of Electronic Music was established at the Estonian Academy of Music, Sumera became the head of this department.

Summarizing Sumera's review, we can bring forth three statements that present three tendencies in the Estonian music of about 1980 and which can be defined as postmodernist trends:

- 1) the great role of repetitions as a new type of dramaturgy: fluent changes as development instead of conflictive dramaturgy is associated with musical minimalism;
- 2) searching for one's musical roots from archaic runic song;
- 3) searching for 'new sounds' in music in new instrumentation, using early instruments together with electronics. All these tendencies were also significant in Sumera's own oeuvre.

### **Postmodernism as a mixture of musical genres and eras: the case of Erkki-Sven Tüür**

By musical genres I consider here differences between classical music, rock and pop music, and jazz; also the connections between old and new – the influence of early music to contemporary oeuvre. Erkki-Sven Tüür was born in 1959 – nine years later than Sumera – and his musical models differed a lot from Sumera's. Sumera had noticed the influences of jazz and rock music in Estonian classical music already in the late

70s, but he himself was not affected by that. Tüür, on the contrary, had a background as a rock-musician and mixing these three worlds – classical and rock music plus early music influences –, became his trademark.

In his last year at conservatory, in 1983, Tüür was asked about his musical models. The answer included at first only pop music artists like Jethro Tull, King Crimson, Genesis and Mike Oldfield. After that he claimed: “From our century’s non-rock music I love very much Messiaen, Britten and Stravinsky. For me, the last sensation in Estonian music was the Symphony by Lepo Sumera” (Tooma 1983). Tüür was the leader of progressive-rock ensemble *In Spe* from 1976 till 1983. In that band, he used some acoustical instruments like violin, cello and recorders alongside with traditional electric rock music instruments. In his opinion the sound of acoustical instruments and electronics suited together very well. Broader background for using old instruments in his compositions (for *In Spe* as well as later for the early music ensemble *Hortus Musicus*), was the general spiritual atmosphere in Estonia at that time. In 2009, Tüür described very emotionally the impulses that cultivated his musical ideas in the late 70s and early 80s: “Into that grey and bleak Soviet world, another World was created. The world, which was mentally much bigger than the one into which it was intended to hide” (Paulus 2009: 48). Tüür became fascinated by Pärt’s *tintinnabuli* music, the activity of *Hortus Musicus*; he attended with the enthusiasm of the non-public lectures on religion and early cultures by a theologian and reverend Einar Laigna, also by and historian and future politician Tunne Kelam; he also got acquainted with a young musicologist Toomas Siitan who was interested in early music; together with some friends Tüür sang early-christian monody, sometimes even at the catholic church (cf. Paulus 2009). These impulses didn’t affect only the instrumentation of Tüür’s music, but also the musical style bringing in diatonic scales, melodic figures and rhythm-patterns typical to early music.

In the end of the 1980s Tüür considered minimalism as the most important model for his music. Analyzing his own oratorio *Ante finem saeculi* and the Second symphony (composed respectively in 1985 and 1987), Tüür wrote in 1988: “At that time [in the middle of 1980s] I was fascinated by minimalism, sonorism in music and controlled aleatorics” (Tüür 1988). These are new impulses in Estonian music that were almost absent in Sumera’s oeuvre. Sumera had found something like minimalism through runic songs, Tüür was already familiar with Steve Reich’s music.

## CONCLUSIONS

We can discuss changes in Estonian music at the end of the 70s and through the 80s in the context of postmodernism. The tendencies referring to wider postmodern thinking in Estonian music are the following:

- 1) Music was renewed through different kinds of 'old' elements;
- 2) The use of diatonic scales and meditative repetitions were popular (we can see influences of early music and runic song);
- 3) The use of electronics and early music instruments in classical new music was popular;
- 4) The boundaries between classical and rock music were dimmed.

The self-definition, ideas about identity differed by composers, but we can point to some general tendencies. For many composers it was not specifically musical nor more narrowly classical music field they wanted to be part of. For them, music was an integral part of broader cultural thinking. Classical music itself was seen as an integral part of broader musical culture, including rock and jazz music. Composers identified themselves as Estonians through their own ancient musical heritage (runic songs) – that was cultural heritage, not political history, that made them Estonians. At the same time, composers also identified themselves as Western composers because of similar tendencies in their music.

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# New Approaches in Research of Gregorian Chant: Ethnomusicological Aspect

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**ABSTRACT:** The main issue of this paper is questions concerning the manuscript *Missale Rigense* (the Missal of Riga), dating back to the 14<sup>th</sup> century. The primary issue I am going to focus on is finding an answer to the question if the musical material of the above manuscript comprises any particular local music tradition at all, owing to the fact that this aspect, being directly linked with such issues as history and identity, in the music history of medieval Riga has never been investigated. This issue immediately entails the problem of choosing the most appropriate methodology and approaches towards investigating the relevant problem. This undoubtedly poses another question, concerning the notion of globality and locality in music.

Such posing of the problem naturally calls for an extended and interdisciplinary approach to the issue to be investigated which is characteristic of 'ethnomusicological approach', however, the scope of research presents also several problems where also the 'classical approach of music history' still proves to be essential. While investigating these two approaches, I will try to reveal the common as well as the distinctive features.

Solesmes chant research was established in 1833 by Solesmes Benedictine Abbey. Main principle: restoration of the chant melodies, coming from the source (comparative tables). The idea of determining and publishing the 'archetype', which actually never existed as a written medieval manuscript, was their goal. Establishment of Gregorian semiology by Eugène Cardine (1905–1988) brought a new, enriching perspective to the understanding of the earliest neumes.

In the later decades of the 20<sup>th</sup> century, one of the attempts to fill the gap between us and the medieval cantors was the appeal to ethnomusicology and the traditional music. The opening of new perspectives which consider Gregorian chant as a musical corpus in whose not only early history oral transmission had an essential role, represented an immense liberation and a chance to see aspects of chant **composition** and **performance** in a different light.

**KEYWORDS:** *Gregorian chant, local traditions, ethnomusicological approach, Missal of Riga, medieval Riga, performance-composition process*

<sup>1</sup> „Thus, we who up to now have also been drinking water from dirty streams need to return to the eternal source.”

*“Ergo et nos qui de rivo corruptam lympham usque hactenus bibimus, ad perennis fontis necesse est fluenta principalia recurramus”<sup>1</sup>*

(Johannes diaconus 1892).

## INTRODUCTION

THIS paper has stemmed out within the context of my dissertation work, the central theme of which is both the manuscript *Missale Rigense* (the Missal of Riga)<sup>2</sup>, dating back to the 14<sup>th</sup> century and the local tradition of music in medieval Riga. These words above, attributed to Charlemagne – concerning the decadence of liturgical chant in the Carolingian empire and the necessity of returning to Roman models – come back almost in cycles, during the centuries of what we call Gregorian chant. The quotation probably does not express the historical truth, but what we can see, is – the question of the stream and its source has been important already many years ago. Uttered by different personalities, in periods stretched between the 9<sup>th</sup> and 21<sup>st</sup> centuries, these words often describe very different realities and witness to a lingering existence of conflicts around that mysterious ideal: the ‘authenticity’ of Gregorian chant. The primary issue I am going to focus on is finding an answer to the question if the musical material of the above manuscript comprises any particular local music tradition at all, owing to the fact that this aspect, being directly linked with such issues as history, identity and local music practice, in the music history of medieval Riga has never been investigated. This undoubtedly poses another question, concerning the notion of globality and locality in music, which is a very interesting question in research of Gregorian chant and its performance today. The big question is, if any local Gregorian chant tradition (written sources and performance practice) has its own value or, should we just try to come back to the one, authentic version of it?

## TEXT AND MELODY: DIFFERENT APPROACHES

Undoubtedly the main composition principle of Gregorian chant is the relation between the text and melody, where melody tries to express the deepest meaning of the text and its liturgical context. The interesting thing is, that this principle is interpreted differently in different sources, traditions and performance practices. During the decades of 20<sup>th</sup> century chant research, scholars specialized in musical paleography, and its links to interpretation considered some types of early neumatic notation as

<sup>2</sup> The manuscript is available in Academic Library of the University of Latvia (Riga, Latvia).

rhythmically more precise. They gave a privileged role to the earliest neumes of the St. Gall and Metz schools.<sup>3</sup> Since the same text can reveal different truths to different readers, this knowledge cannot be reduced to a set of tables and recipes for a precise performance of each neume. The discipline known as Gregorian semiology brought a new, enriching perspective to the understanding of the earliest neumes. However, the several performance schools engendered by Gregorian semiology bear witness that each of them represents just one possible point of view, an interpretation of an interpretation.<sup>4</sup> It is also paradigmatic to compare different chant performances which all take as inspiration Cardine's research and believe in their accurate following of the principles of Gregorian semiology. We will be astonished by differences in their approach to the rhythm and articulation of chant melodies. The source is one and the same, but the outcomes so different...

Performances inspired by Dom Eugène Cardine's studies take into account all the subtleties provided by St. Gall manuscripts with their rich indications for rhythm and neume grouping. Still, besides the importance of careful references to rhythmical nuances in the neumatic script, there are many other levels one may also need to consider when incarnating these signs into sound. The same levels fit also with later manuscripts of 12<sup>th</sup>–14<sup>th</sup> centuries. There is the text, the rhetorical function of each piece with its profile crystallized over centuries of oral transmission, there is its modal identity, ornamental richness, the architectural space in which it should be performed and understood. And last but not least: the mentality, native tongue and musical taste of particular performers play a very significant role in the process of interpretation as well. All these elements influence decisions about performance. Yet we will never be able to know precisely which was the meaning of terms such as 'long' and 'short', 'fast' and 'slow' for St. Gall cantors and scribes, how these values relate to each other, and how flexible they were in their symbiosis with the text of a piece. Medieval chant did not survive only through the mirror of St. Gall neumes, and if we want to perform chant repertoire from other (also later) sources we should not be trapped by a St. Gall short-sightedness or apply parameters from one notation to another. The ultimate help and guide in the performance of neumes seems to be the text of the particular chant we are singing, the sense of the story we are telling. Only in connection with the text, and with the modal structure of a concrete chant melody, can neumes and the particular melody itself reveal their inner logic.

<sup>3</sup> I'm speaking here mainly about Dom Eugène Cardine's research and his work *Semiologia Gregoriana*, 1968.

<sup>4</sup> See the very late text of Cardine (1980: 31).

## LOCAL TRADITIONS OF GREGORIAN CHANT

The matters of globality and locality in music are nothing new and we face these questions already in Middle Ages. We can even speak about the first Carolingian ‘globalization’ of liturgical song and its repercussions in the sound universe of chant traditions in 9<sup>th</sup> century Europe. Already then, in the 9<sup>th</sup> century, we can observe an almost legendary confrontation between the Carolingian cantors and the local musical traditions which they sought to replace by their own repertoires and vocal styles. We can imagine an astonishing diversity of chant styles of medieval Europe, at a time when chant traditions were competing for ascendancy in the young empire of Pippin, Charlemagne and their successors.

The imperial reform of the liturgy and its musical structures arrived in the different regions of the Carolingian empire almost as a ‘cultural revolution’, finding in many places an established local liturgy with which it had to contend (see, for example, Rankin 1993). In the name of Roman authority, used by Charlemagne in a political goal of unification, many local liturgical and musical traditions were suppressed. Of the local musical traditions which survived this confrontation, each has been preserved in a different way: some survived for several centuries before being completely eradicated (Beneventan chant in southern Italy); and some were merged with layers of other traditions in building the complex, hybrid repertoire which we commonly call ‘Gregorian chant’.

Texts written already in the Carolingian period by such personalities as John the Deacon (cf. Johannes diaconus 1892) or Notker of St. Gall (cf. Haefele 1959) often mention differences among these regional traditions. But, do they only refer to the differences between melodies? For Charlemagne’s contemporaries, maybe the word ‘difference’ meant rather a diversity of performance styles, in the approach to the text articulation? Perhaps they referred to the variable numbers of singers involved in the performance in different regions, or to the pronunciation of Latin? In trying to find concrete vocal solutions to these dilemmas, one notices how delicate is the border between the ‘same’, ‘similar’ and ‘different’, as mentioned by medieval authors. A chant melody can be perceived as ‘same’ from place to place of its melody, but also because of its text, its liturgical assignment, its sound, the vocal technique of the performer, or its particular ornamentation style.

### **The Missal of Riga**

Now I would like to briefly examine the oldest musical evidence that documents medieval music in Riga – the Missal of Riga. Although it dates from a considerably later time period than the earlier mentioned examples, the 14<sup>th</sup>-century Missal of Riga represents a local musical tradition that has

a particular place in the context of many late medieval local sacred music traditions.

Upon studying and analyzing in detail the chants in the Missal of Riga, and comparing them to other 14<sup>th</sup>-century manuscripts and the local traditions fixed therein, a certain regularity becomes clear that needs to be mentioned. In examining the melodic and modal peculiarities, it is possible to find factors common to several manuscripts that represent a certain medieval European region. One could call this the German choral tradition, but this does not mean only manuscripts from German sources, as is undoubtedly the case of the Missal of Riga, which includes sources from the territories of present-day Switzerland, Austria, Hungary, Croatia, Slovenia, the Czech Republic, Slovakia, and others. In musicology this tradition is also known as the German choral dialect. The author of this term, who juxtaposes the German choral dialect with the so-called Roman choral dialect, is one of the most significant 20<sup>th</sup>-century medieval music scholars, Peter Wagner (1865–1931), who defined the German choral dialect primarily by a concrete, unified, and altered intervallic structure that was found in Gregorian chant melodies.

As described by Peter Wagner, these changes are based on living development:



*Medieval chant's inheritance is subject to laws that are in turn subject to the spirit of all of civilization's creative spirit: that which lives and blossoms, develops; only that which is dead and cold remains frozen and unchanging. The guiding strength that is active in all time periods and serves art is also active in the tradition of Gregorian chorales (quoted after Wagner 1970: 435)<sup>5</sup>.*

<sup>5</sup> „Dennoch war auch die mittelalterliche Gesangsüberlieferung nicht von dem Gesetze ausgenommen, dem alles lebendige Geisteswerk der Menschheit unterworfen ist: was lebt und blüht, verändert sich, nur das Tote, Kalte ist starr und unveränderlich. Die treibenden Kräfte, die dem Fortschritt der Zeiten und der Kunst dienen, waren auch in der Choraltradition tätig.“

**Figure 1.** The Missal of Riga, a manuscript of the 14<sup>th</sup> century in German Hufnagel-notation.

In order to define the difference between Riga's musical tradition from the nowadays accepted *Vaticana* melody version, let us compare both on the basis of the introit chant *Terribilis est*. The *Vaticana* version is highlighted with those melodic fragments that differ in the Missal of Riga.

Erri-bi-lis est lo-cus i- ste :  
Schreckenregend ist dieser Ort.

hic do-mus De- i est et porta  
Hier das Haus Gottes ist und die Pforte

cae-li : et vocá- bi- tur au- la De- i.  
des Himmels; und man nennt ihn Wohnung Gottes. (Gen 28,17.22)

*Ps. Quam di- lécta taberná-cu-la tu- a, Dómi- ne virtú- tum!*  
*Wie liebenswert ist deine Wohnung, du HERR der Scharen!*

concu- piscit, et dé- fi- cit á- nima me- a in átri- a Dómi-  
Meine Seele verzehrt sich in Sehnsucht nach den Höfen des HERREN.

**Figure 2.** The manuscript of *Einsiedeln* (a picture from *Le codex 121 de la Bibliothèque d'Einsiedeln* (Xe-XIe siècle). *Antiphonale missarum Sancti Gregorii* 1974) and *Vaticana* (a picture from *Graduale Triplex* 1979). The manuscript of *Einsiedeln* reveals the tradition of St. Gall neumes (beginning of the 11<sup>th</sup> century), whereas the *Vaticana* is the authorized Roman Catholic Church version in square-note notation, edited most recently at the end of the 20<sup>th</sup> century.

The very big question now is how to analyze and understand these differences that we find in these two melody versions. Could it really be that cantors of medieval Riga sensed and performed music differently than in Italy or France? I will try now to give an idea of contemporary global methods of analysis and scientific investigation towards exploring the repertoire of Gregorian chant as such alongside with its diverse local traditions. Such a posing of the problem naturally calls for an extended and interdisciplinary approach to the issue to be investigated which is characteristic of the ethnomusicological approach, however, the scope of research presents several problems where also the classical approach of musicology still proves to be essential. While investigating these two approaches, I will try to reveal the distinctive feature of the ethnomusicological approach.

## THE APPROACH OF CLASSICAL MUSICOLOGY

Solesmes chant research was established in 1833 by the Solesmes Benedictine Abbey. Main principle: restoration of the chant melodies, coming from the source (comparative tables). The idea of determining and publishing the 'archetype', which actually never existed as a written medieval manuscript, was their goal. Establishment of Gregorian semiology by Eugène Cardine brought a new, enriching perspective to the understanding of the earliest neumes. The idea is still alive, that every difference from that 'archetype' (or a concrete melody) must be considered as a mistake, which has to be corrected.

## THE ETHNOMUSICOLOGICAL APPROACH AND ITS BENEFITS

The problems concerning this set of questions has been examined in detail by the American musicologist Peter Jeffery, who emphasizes how necessary the ethnomusicological approach is in contemporary medieval musical research. He asserts that still, to a large extent, critical study of medieval chant is left to historical musicologists, because for this work very specialized knowledge of ancient handwriting and notation is essential, in theoretical concepts of ancient Latin and Greek, as well as in the history of liturgy and theology. With regard to this, Peter Jeffery writes the following:

*But because ethnomusicologists have shied away from chant research, many very basic questions that they routinely raise about every musical tradition have gone virtually unasked. As a result, entire areas of chant study that ethnomusicologists would find especially interesting and useful are very poorly researched (Jeffery 1995: 2).*

Ethnomusicological Gregorian chant studies are necessary not only because they would place the chorale practice on a firm intercultural comparative footing, but also in order to reveal something that has been overlooked for many years in this ancient tradition that has been and is practiced in many countries and continents worldwide. This indicates an extremely important field of research that is also central to my own study – the influence of local musical culture on various aspects of notating and performing chant. The most obvious indicator of this fact is: for the past three decades, one of the most debated subjects in chant study has been the problem of oral and written transmission, a subject that was once regarded as the peculiar province of ethnomusicology. However, it is here that one can find explanations for why local traditions differ so much from one another.

The question of transmission in contemporary research becomes increasingly relevant, because in order to carry out research, it is necessary to turn to specific repertoire from a wide variety of aspects. This is discussed in the work of the American musicologist Janice Kleeman, who mentions various phenomena that must be encountered in this field of study:

*The parameters of musical transmission extend to phenomena physiological and psychological, acoustical and anthropological, as well as to matters musical that we conventionally consider. It is necessary to interrelate the seminal contributions of various disciplines to the study of transmission, with the aim of broadening what has been, up to now, a too often culturally-biased perspective upon a topic too narrowly defined (Kleeman 1985/1986: 7).*

There is no alternative to such an approach, and it is not new: the use of ethnomusicological perspectives in medieval musicology has been defended for several decades (for example, in Hungarian and Czech musicology – Bárdos 1975; Dobszay 1990). Such perspectives are used by several leading Eastern European scholars who have always held in equally high regard traditional and professional music for the purpose of research. Here local tradition is not regarded as a later appearing layer or even an aberration (as is often thought even nowadays), but rather as very valuable material that illustrates a specific musical tradition.

Speaking of the problems of transmission, today medieval music scholars need to more thoroughly address questions that pertain to local traditions, those of original, varied and oral forms in the Middle Ages.

Jeffery expresses the opinion that this is a serious problem that perhaps can only be solved in a hypothetical way, because it is impossible to precisely reconstruct melodies that arose before the appearance of musical notation. Such a hypothesis must include theories about the nature and essence of oral traditions, as well as the understanding that melodies were preserved orally until the moment when they were written down. And finally – what are the relationships between oral and written processes during the time when melodies were actively written down (cf. Jeffery 1995: 9–10). To formulate such a hypothesis would not be complicated if oral tradition were a relatively simple and well researched phenomenon. If this were the case, there would be no problem in applying the known facts to the Gregorian melodies fixed in the early period and to turn towards their interpretation. However, at present there is no unified theoretical model in the research of oral traditions. The most serious studies of the field of transmission of Gregorian chant is in the work of two musicologists – Helmut Hucke (1980) and Leo Treitler (1988).

The primary idea of both scholars is that the oral practice can be said to have ‘left its mark’ on the melodies that survive, so that they still reveal traces of their oral origin even though they are preserved only in written



form. Helmut Hucke calls this idea “The New Historical View” (Hucke 1980: 257).

The noteworthy music scholar Leo Treitler has developed this idea further over the years, advancing the hypothesis that every oral tradition includes improvisational practice to some extent, which he calls “The Generative System”. He says: “The generative systems of the oral tradition [...] informed the music that was produced; the oral origin of the melodies is visible through the written surfaces that are its progeny” (Treitler 1988: 566). His view is that even after the widespread practice of written music arose, oral traditions remained active, and they are „never completely out of the picture as a factor in musical practice” (Treitler 1988: 571).

Essentially the key that would help understand Gregorian chant melodies is the correct understanding that the way that this music was created was in large part within the framework of oral traditions, and that could help better understand the processes of the transmission of this music.

Treitler also holds the view that the unwillingness by many scholars to accept the New Historical View is due to their unwillingness to embrace the fact that, at some point in history (and it is not even important how long ago) the inheritance of the Western musical tradition originated as an oral tradition. It is quite clear that singing in the early Christian church before the development of musical notation could not have been anything besides an oral tradition. The question, therefore, is not whether such an oral tradition existed, but rather how accurately does later written notation reflect the melodic content of the earlier oral practice. Are the written melodies precise transcriptions of orally created melodies?

Treitler further develops the idea in a direction that, in my opinion, would offer new solutions to problems in medieval music research, especially with regard to local music traditions. The question pertains to every performance process as a form of improvisation or new composition. Written music notation plays only a limited role. Treitler refers to this as the **performance-composition** process. He says:

*[...] we might think of a repeated process of performance-composition – something between the reproduction of a fixed, memorized melody and the extempore invention of a new one. I would call it a “reconstruction”; the performer had to think how the piece was to go and then actively reconstruct it according to what he remembered (Treitler 1975: 11).*

In my opinion, this should be understood as follows: singers had to abide by certain original chants and to sing them trying to reach a certain goal. In so doing, the adherence to concrete nuances stored in one’s memory was with varying degrees of precision. Various melodic fragments were stored in the memory to varying levels. At different moments chants may have been repeated note for note, but other fragments may have been performed

according to singers' best intentions, trying to abide by notions of modal development retained in the memory. For example, within the confines of a single melisma the only certain aspect was on which note it began and on which note it ended. Everything in between could be regarded as a spontaneous improvisation. It is quite possible that the aforementioned tradition developed in this way, through the utilization of stereotypical, previously fixed melodic formulas – centonization, that could be combined in various ways. Several ethnomusicologists, such as Helmut Hucke (1980) and Bruno Nettl (1981), feel that the role of centonization within the framework of a single chant may have stimulated the oral reconstruction of chant every time anew.

## CONCLUSION

An especially significant role in the research of local musical practices is given by the approach of ethnomusicology. It opens new perspectives which consider Gregorian chant as a musical corpus in whose not only early history oral transmission had an essential role, represented an immense liberation and a chance to see aspects of chant composition, transmission (oral – written – literate) and performance in a different light. As an inspiration for the learning and transmission of chant melodies, these ideas provide significant support to chant scholars and performers. These scholarly initiatives encouraged a current in chant performances. The belief in a unique, Roman origin of Gregorian chant, which was put into question in the domain of research during the 20<sup>th</sup> century – ironically, after the discovery of Old Roman manuscripts (see a concise synthesis of that process in: Huglo 1996: 72–75) – still seems to wait for a serious transformation in the world of performance. We admit the existence of a plurality of local chant traditions in the Middle Ages. We should first of all accept that they can sound very differently, or that they sounded (and still sound) differently to different listeners; and finally, that our visions of them can sound even more differently. As an inspiration for the learning and transmission of chant melodies, these ideas provide significant support to musicologists and performers.

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# Conceptualisation of Karelian and Finnish Runic Heritage: A Case Study (Based on Musical Material of the Cantata *Kanteletar* by Edward Patlayenko and the Oratorio *Kalevala* by Roman Zelinsky)

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ABSTRACT: Two masterpieces are viewed below, works by contemporary Karelian composers. The lyrical genre of Elias Lönnrot's *Kanteletar* has attracted Edward Patlayenko, disciple of the Petersburg composers' school. He selected 6 of 652 runes from *Kanteletar*, translated by Yosif Brodsky, Valery Bryusov, Aino Hurmevaara. His musical masterpiece was conceived as dispersed double fugue with songs-intermedia.

*Kalevala* by Roman Zelinsky is based on the Russian translation of *Kalevala* epos by Leonid Belsky. It outlines the keynote runes of the epos: No. 7, 9, 44, 42. Roman Zelinsky, ethnographer, musicologist, raised in Slavonic culture, intended to comprehend, conceptualise the cultural space of the Finno-Ugric region. Deeply focusing on ethnic identity of Finno-Ugric culture, in 1984 he participated in the expedition through the *Kalevala* region dedicated to the 150<sup>th</sup> anniversary of *Kalevala* (1985).

Based on sociological and psychological particularities of the composers, the distinctive features of their music masterpieces are being outlined.

KEYWORDS: *Kalevala, Kanteletar, Karelian composers, folklore, culture of Finno-Ugric region*

## INTRODUCTION

THE Karelian-Finnish epos *Kalevala* is one of the most distinguished pieces of literature. In fact it's a phenomenon. It is a collection of runes by folk singers, narrators from Finland, Karelia. A well-known Finnish scholar of the first half of the 19<sup>th</sup> century Elias Lönnrot collected most of the runes in Northern Karelia and published them under the title *Kalevala* in 1835. And thus, he revealed a great spiritual culture of Northern Finno-Ugric ethnic group, created an encyclopedia of folk life.

Lönnrot initiated a new poetic genre, which has had a great influence on the world literature, including Russian, on such poets as Sergei Gorodetsky, Nikolai Klyuev, Sergei Yesenin. The influence of *Kalevala* was so great, that the process of making national epics is still going on.

The Karelian-Finnish epos has colorful and original characters: Väinämöinen, Lemminkäinen, Ilmarinen, old Louhi, the beautiful Nasto;

images of Sampo, Deer golden horns. Actually musical images are associated with these characters.

Besides, there are a lot of works in the field of Karelian art – fine arts, ballet, music, which are related to this topic, e.g., compositions of Gelmer-Rainer Sinisalo, Ruvim Pergament, Karl Rautio, Petr Kozinsky, Alexander Beloborodov, Edward Patlayenko and other composers, paintings and illustrations of Georgij Stronk, Sulo Juntunen, Tamara Jufa, Myud Mechev, Alisa Poret.

Nowadays we have accumulated an enormous amount of historical, philological, research material on *Kalevala*. The great research work is carried out by the Institute of Language, Literature and History of Karelian Research Center Russian Academy of Sciences. The international conference on the *Kalevala* in the context of the regional and world culture devoted to the 160<sup>th</sup> anniversary of its full edition took place in June 2009 in Petrozavodsk and gathered 65 scientists from all over the world. The articles and research of Vera Nilova, Tamara Krasnopolskaya, Roman Zelinsky, Elena Markova reflected the modern level of art study concerning the epos *Kalevala* (cf. *The Kalevala in the Context of Regional an Global Culture* 2010).

We will focus on compositions by Edward Patlayenko and Roman Zelinsky. We will present a case studies on these works, referring to the poetic texts, the structure and instrumentation. The goals are:

- to present 2 significant compositions of the Karelian composers, bearers of the Russian culture Edward Patlayenko and Roman Zelinsky;
- to demonstrate different approaches to the musical interpretation of the Karelian-Finnish epos *Kalevala* and lyric poetry collection *Kanteletar*.

## **PATLAYENKO AND SYMPHONY-CANTATA KANTELETAR**

The creative work of Edward Patlayenko is large-scale, varies in genres and attracts researchers. Karelian musicologists always paid attention to his new works and different aspects of his work: more than 40 articles are devoted to his compositions.

Patlayenko was born on 9 March 1936. Being very famous and deeply appreciated not only in Karelia but in the whole Russia and abroad (especially in Finland, Norway and other North-Western countries) he has been awarded many titles. So, he is a Professor of Petrozavodsk State Conservatory named after A. K. Glazunov, an Honored Artist of Russia (1987) and Karelia (1984).

In 2002 he got the Order of Peoples' Friendship. He is the Laureate of the Republic of Karelia in the field of culture, art and literature (2002) as well. Edward Patlayenko became a Member of the Composer's Union of Russia since 1965.

Edward got his music education in the Music College of Stavropol (oboe), the Department of woodwind instruments (class of I. Antonov). In 1963 he graduated from the Leningrad State Conservatory (class of Professor Oles Chishko) as musicologist and composer. I.e., Edward Patlayenko is a direct representative of the Petersburg composer's school.

In 1963, at the age of 27, he came to Karelia, being the author of the *Three Songs of Lel* based on the fairy-tale *The Snow Maiden (Snegurochka)* by Alexander Ostrovsky (for mezzo-soprano and piano) and *Frescoes* based on *The Tale of Igor's Campaign (Slovo o polku Igoreve)*, for baritone and orchestra words by Victor Sosnora.

During the first year in Petrozavodsk he taught theoretical subjects and composition (1963–1967) at a Music College. With the starting of the Petrozavodsk branch of the Leningrad State Conservatory in 1967, the composer began teaching theoretical subjects at the department of the music theory and composition. His main scientific interests are connected with the history of Russia and Karelia.

In 1963 Patlayenko created a Symphony-cantata *Kanteletar* for soprano, baritone and orchestra, op. 15, and dedicated it to his teacher at the Leningrad State Conservatory Oles Chishko.

For the first time in Russian music Patlayenko turned to texts from the collection of folk poetry *Kanteletar* by Elias Lönnrot. The works based on the texts of *Kanteletar* appeared later and everything was written in the genre of chamber music, e.g., Svetlana Leonchik *Lyrical Songs from Kanteletar* for mezzo-soprano and the piano, Petr Kozinsky *Songs from Kanteletar* for mezzo-soprano, alto flute and bassoon, Georgij Sardarov *Simon's Songs from Kanteletar* for 6 choirs, *a cappella*.

*Kanteletar* by Elias Lönnrot includes 662 songs in Finnish (in lyric, epic poetry, ballade, wedding, shepherds songs, childrens and girlish songs, lullaby). Lönnrot also added 42 tunes to the first edition of *Kanteletar* (1840). Patlayenko chose only 5 texts of *Kanteletar* in Russian translations for the symphony-cantata. The composer used the translations by Yosif Brodsky, Valery Bryusov and Aino Hurmevaara. He also chose one song from *Kalevala* translated by Karelian poet Alexei Titov.

The nature of Karelia and new impressions were so strong that already in August the composer wrote a symphony-cantata and in early 1964 it was presented at the Composer's Union of Karelia, followed by recommendations to record it. Surprisingly, it took Patlayenko only 3 months to compose it.



The first performance of the Symphony-cantata was held on 1 December 1966 at the Sixth Plenum of the Karelian Branch of the Composer's Union of the RSFSR. The performers were: Victor Kalikin (baritone), Nina Zabelinskaya (soprano) and the Symphony Orchestra of Karelian Radio and Television conducted by Isaiah Sherman. The premiere was a tremendous success. The feedback of Andrei Petrov was quite positive. Thus, he noted "the successful combination of modern language with the popular theme". And he added that "the composition may decorate any concert in any city of our country" (quoted after Vaganova 2009).

In 1965 Edward recorded this composition on the Karelian radio with the conductor Alexander Dmitriev. This recording was considered to be the best of the year. In 1967, *Kanteletar* was recorded for the Fund All-Union Radio.

In 1976 there was the second performance with the Symphony Orchestra of Karelian Radio and Television conducted by Mikhail Izmailov, with soloists Victor Kalikin and Victoria Gladchenko (Karelian Philharmonic season 1975–1976).

The third public performance of *Kanteletar* took place in the Third All-Russian Andrei Petrov Festival with the Karelian Philharmonic Symphony Orchestra, *Bolshoi Theatre* soloists Irina Ozerova and Alexander Polkovnikov, conductor Mikhail Golikov (St. Petersburg) on 18 December 2009.

In one of the interviews Edward Patlayenko noted: "*Kanteletar* may be considered as one of my best works along with the Fourth Symphony, *Symphonic Runes*, three vocal cycles based on the lyrics by Sologub, Akhmatova and Sappho" (Patlayenko 2010a).

Symphony-cantata *Kanteletar* continues the epic line of Patlayenko's compositions. The motives of *Kanteletar* were transformed into *Symphonic Runes* based on *Kalevala* (1965). Coming from *Kanteletar* Edward Patlayenko goes further and studies *Kalevala* deeply. He considers *Kalevala* to be a great book. In 1983 the composer creates *Book-Song* for hunting horn, English horn and piano, op. 37, that is stated as the hymn to Books. They are: 1<sup>st</sup> *Song of Hills and Valleys* (to *Rigvede*), 2<sup>nd</sup> *Song of Seas and Deserts* (to *Ecclesiastes*) and 3<sup>rd</sup> *Songs of Woods and Lakes* (to *Kalevala*).

Edward Patlayenko is an erudite person, gifted poet, collector and expert on painting and literature. So his poetic gift, fantasy and imagination are reflected in his music works. Edward Patlayenko creates his own world of *Kalevala*, the author's model is inspired by the wonderful lyrics of folk poetry in translation of Russian poets-symbolists and contemporaries.

His papers stored in the library of the Petrozavodsk State Conservatory are the evidence of the composer's poetic gift and help us analyze his works and set priorities. The most remarkable articles written by Patlayenko are: *Rol' russkoi literatury v èsteticheskom i nraivstvennom*

*vospitanii molodogo kompozitora (The Role of Russian Literature in the Aesthetic and Moral Up-Bringing of a Young Composer, 1986), Biblioteka molodogo kompozitora: Rekomendatel'niy spisok proizvedeniy russkoi khudozhestvennoi literaturi – v pomoshch molodomu muzikantu (The Library of a Young Composer: A Reference List of Works of Russian Literature Aimed at Helping in the Literary Education of a Young Musician; manuscript, 1986), Rukovodstvo k sochineniju instrumental'nogo soneta (A Guide to Writing Instrumental Sonnet, 2000). Patlayenko is the author of the libretto of his oratorio-symphony *Rus and the Sword (Rusiya i mech)*.*

Edward Patlayenko has the preference to large concert forms, especially the symphonic genre, but they are often mixed with cantatas and vocal: the symphony-cantata *Kanteletar*, the *Symphonic Runes* based on *Kalevala*, the oratorio-symphony *Rus and the Sword*, a Choral symphony, *Frescoes* (vocal and orchestral) based on *Kalevala* and others (cf. Bochkareva 2009: 64–65). At the same time, the opportunity to invent new structural principles, to combine different forms of arts has always attracted Edward Patlayenko: the connection and interaction between poetry and music (*Wreath of Sonnets*), mathematics and music (*Geometric Variations*), painting and music (*Frescoes*).

The composer appeals to the popular genre roots: crying, lamentations, incantations, song-tunes and lullaby in the symphony-cantata *Kanteletar*. Thus, the Song I of *Kanteletar (You Call, Call Cuckoo)* resembles an instrumental folk tune very much, but in fact it is the author's style. It was the composer's idea not to use any folk melodies, but we see that it is not exactly so.

The inclusion of the herdsman folk tune intonation, taken from the collection of folk songs, into the theme of the Song I of *Kanteletar* by E. Patlayenko and its further free development along the whole symphony-cantata forms the base of the composer's method. His method of working with intonation has much in common with Igor Stravinsky's approach to the folk material.

The entire score of *Kanteletar* by Edward Patlayenko is original in its sounding. The composer does not use harsh wind instruments (the trumpet and the trombone) – “they are not needed”, as he says (Patlayenko 2010a). The score contains classical woodwinds: flute, oboe, English horn, 2 horns, tuba. Also, he uses the alto flute, harp, celesta. Orchestral timbres play a very particular role in the composition. The composer considers sounds as the reflection of images, beauty and color.

*Kanteletar* consists of 8 movements (Prelude, 6 songs and Interlude). The genre of *Kanteletar* as mentioned above is symphony-cantata representing synthesis of 2 genres, mixed genre. The symphonic origin of *Kanteletar* is primary. The concept of the symphony includes features of sonata-symphony cycle. So 6 songs perform different functions: Allegro, slow

movement, Scherzo, Finale with Coda (see table “Structure of symphony-cantata *Kanteletar*). One could mention that using song genre in the form of *Kanteletar* resembles the style of Baroque cantatas. It is especially clear in the score of Song V.

In the form of the whole the peculiarities of Edward Patlayenko’s structural thinking are seen. He prefers polyphonic forms. So in the whole symphony-cantata represents a double fugue with separated exposition. Songs are like interludes, and the fugue consolidates the form entirely. As the composer says, “this is the core structure” (Patlayenko 2010a).

Movement	Tempo	Symphony	Fuga
Prelude	Adagio (48–50)	Introduction	Exposition of the 1 <sup>st</sup> theme
Song I	Moderato (72–80)	Primary area	
Song II	Moderato sostenuto (69–72)	Secondary area	
Song III	Allegretto (96–100)	Scherzo	
Song IV	Adagio (48–50)	Slow movement	
Interlude	Allegro moderato (112)		Exposition of the 2 <sup>nd</sup> theme, development section
Song V	Moderato (80)	Slow movement	
Song VI	Allegro (112–116)	Finale with Coda	Final movement

**Table.** Structure of symphony-cantata *Kanteletar*.

Working with the text of *Kanteletar* Edward Patlayenko uses the range of associations and patterns, focused on his own author’s intonation.

Roman Zelinsky, on the contrary, treats the folklore language “from inside” (using the term by Genrikh Orlov), he does not use quotations, the rethinking of the folklore is strongly pronounced, due to the scientific interest of the folklorist, researcher in the field of the Bashkirian and Karelian folklore. Many years of folklore research influenced his creative method. Despite the different approaches, the styles of the composers in his compositions show some features of interaction that may be subconscious. Here we can see the phenomenon of the artistic interchange.

Although, both composers used the folklore text translated into Russian, Roman Zelinsky strived to use the rhythm of *Kalevala* lyrics (metrics), pronunciation and features of alliteration. As he noted, “the most important [in the folklore research expeditions] is that we have recognized an authentic way of song intonations, we managed to fix stylistic specialities of *Kalevala* pronunciation, and we have seen the living environment of this ethnical group” (cf. Zelinsky 2010).

Edward Patlayenko focuses on the general contents. He abstracts from the peculiarities of the language and concentrates on the image-emotional

harmony of the original source. The ethnic origin of the source is put on the back, nevertheless there is obvious interaction with the culture of *Kalevala*.

As we have mentioned above, Patlayenko prefers to use polyphonia as a connection core of the whole form. The other interpretation of the genre and form can be seen by analysis of Zelinsky's compositions, where polyphony is included as the particular method in the work on the material.

## ROMAN ZELINSKY AND RUNIC ORATORIO KALEVALA

Roman Zelinsky was born on 25 July 1935. Composer, musicologist, ethnographer, Doctor of Arts and Professor of Petrozavodsk State Conservatory named after A. K. Glazunov, Zelinsky became a member of Composer's Union of Russia already in 1973. He graduated from Lvov Conservatory (class of Professor Stanyslav Ludkevich) in 1967 and postgraduated from Leningrad State Institute of Theatre, Music and Cinematography. Roman Zelinsky came to Petrozavodsk State Conservatory after his work in Ufa State Institute of Arts and began teaching polyphony and other theoretical subjects in 1980.

His main musical works are listed below: Symphony No. 1 (1967); No. 2 (1970); No. 3 – *Symphonic Tale of Väinämöinen* (1983); Suite for chamber orchestra and 4 woodwinds (1968); *Kalevala* (runic oratorio, 1990); *Spring* (choral poem by texts of Yalmary Virtanen, 1988); string quartets No. 1 (1969), No. 2 (1983); vocal cycles by texts of Mustay Karim, Alexander Blok, Taisto Summanen, Nikolai Klyuev, Grigorij Skovoroda, Gavrila Derghavin, Tatiana Bernshtam and other compositions (cf. Bochkareva 2009: 33–34).

His main scientific interests are connected with folklore. Roman Zelinsky collected folklore samples in the North of Karelia places visited by Lönnrot. As a result of the expeditions there are runic oratorio *Kalevala* and edition *Karel'skie pesni Kaleval'skogo kraja* (*Karelian Songs of Kalevala's Land*) by Zelinsky in 2008. These are materials from the expeditions devoted to the 150<sup>th</sup> anniversary of *Kalevala* edition.

The runic oratorio *Kalevala* is based on the Russian translation of *Kalevala* epos by Leonid Belsky. It outlines the keynote runes of the epos: No. 7, 9, 44, 42. Zelinsky, raised in Slavonic culture, intended to comprehend, conceptualise the cultural space of the Finno-Ugric region, deeply focusing on ethnical identity of Finno-Ugric culture.

*Louhi Spell*, for chorus and symphonic orchestra was written in 1984 and published in *Kantaty sovetskih kompozitorov* (*Kantatas of Soviet Composers*. Leningrad: Muzyka, 1988). It took the composer 4 months of work to finish it. The first performance was presented by the Chorus of Petrozavodsk State Conservatory and the Karelian Radio and Television symphonic

orchestra conducted by Edward Chivzhel in 1985. An interesting fact is that the composer made the folk musical instruments for the premiere of the composition by himself. The orchestral score includes folk percussion: *triangolo, tamburino, raganella, frusta, travicelli, tavola, campanelli*.

Later the work on the composition was continued towards the runic oratorio *Kalevala* for mixed choir, reciter and the orchestra (1995). It consists of four movements, where *Louhi Spell* becomes the closing one. The key moments of the epic are reflected in its composition, which is as follows:

1. *Väinämöinen Lamentation*
2. *Iron Charm*
3. *The Birth of Kantele*
4. *Louhi Spell*

By the composer's intention, the composition follows a symphonic principle: slow to fast (*Adagio, Allegro vivace, Andante, Andante con moto*). The theme of *Louhi Spell* resembles the folk style. As for the musical language, it is supported by some widely used rhythmic formulas, which are typical of his style and may be in some sense compared to the style of Béla Bartók.

Speaking about the structure of the runic oratorio, the composer noted:

*First sketches of melodic runes looked like motets, but [...] sonata-symphonic form seemed to be more appropriate, where the first movement had monothematic sonata structure with fuga replacing of development section, the second – scherzo (compound ternary form with trio), the third movement inclines to be in binary form, and the fourth movement – finale, formed in a compound binary form with repeated text, starting with rondo form followed by free imitation. Outermost parts are connected by intonation (Zelinsky 2010).*

Roman Zelinsky has enriched his composer's method by studying the folk songs, analyzing and recognizing the folklore texts and runes. Thus, he used the technique of shifting melody on minor intervals (thirds, seconds), e.g., *Louhi Spell*. In *Väinämöinen Lamentation* the composer applied the method of "chain melody" ("cumulative melody"), when the clausal of the melody line is carried to the initial of the following melody line and this process is iteratively repeated (Zelinsky 2010).

Both composers use the heterophony technique, but Edward Patlayenko applied it as a hidden method in orchestral inclusions and polyphonic voices, whereas Roman Zelinsky outlined it as a special effect on extreme, culmination points of the form.

## CONCLUSION

So, in this case study we tried to demonstrate two approaches of handling folklore. One of them is taking 'from inside', as some kind of ethnographer, that is: making the acquaintance with the new culture by learning its own language. The other one is understanding the codes of culture by viewing them 'from outside' on different levels: typological, structural, systematic.

Both these ways help one approach insight of any culture as a holistic unity, natural product of faith, customs and traditions of each national identity.

So Karelian-Finnish epos stimulated the development of the Russian culture: it got enriched with the original compositions and the Russian music by presenting new musical interpretations of the Karelian epos, promoted it to the world.

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## APPENDIX 1.

### POETIC TEXTS OF SYMPHONY-CANTATA KANTELETAR

#### Song I (baritone)

*Translation by Yosif Brodsky*

Ты сыграй-пропой, девица,  
Дочка стройная соседа,  
На своей точеной дудке  
Раскатись веселой трелью,  
На своей точеной дудке  
Раскатись веселой трелью,

Очаруй девичьим пылом,  
Звуком сильным и красивым.

#### Song II (soprano)

*Translation by Valery Bryusov*

Баю-баюшки-баю,  
Баю дитятке пою,  
В санки сна его кладу.  
Сон, приди, возьми его  
В золотые свои санки,  
В свои праздничные санки,

Медным полем покати,  
По свинцовому пути.  
На серебряную гору,  
На вершину золотую,  
В златолиственный ивняк,  
В золотистый березняк.

**Song III** (soprano, baritone)

*Translation by Yosif Brodsky*

Кто живился летним маслом?  
Кошка жадная живилась.  
Где же кошка? – Под амбаром.  
Где амбар? – Свалился на землю.  
А, где ж земля? – Скатилась в воду.  
Где вода? – Соловьи выпил.  
Где соловьи? – Да на пойме.  
Пойма где? – Коса скосила.  
Где коса? – В пенек воткнули.

Где пенек? – Да черви съели.  
Черви где? – В зобу петушьем.  
Где петух? – Сидит под елью.  
Где же ель? – Топор спросите.  
Где топор? – Лежит под стенкой.  
Как его достать оттуда?  
Да осиновой жердью,  
Коромыслом из березы.

**Song IV** (baritone)

*Translation by Aino Hurmevaara*

Ой ты, старче всемогущий,  
Ты владыка наш верховный,  
Дай покой стране Суоми,  
Мир пошли в страну Карьяла!  
Чтобы замер на дорогах  
Плач и стоны стихли,  
Чтобы в пойму не вторгалась  
Роща и не глохли нивы.

**Song V** (soprano)

*Translation by Aino Hurmevaara*

Если б шел ко мне мой милый,  
Поспешал бы мой любимый,  
Я, как дымка, поднялась бы,  
искоркой я полетела б,  
К милому бы подбежала.  
И в глаза б ему взглянула.  
Пламенем бы полыхнула,  
Шею обвила б руками.  
Пусть холодную, как камень;  
В губы я б поцеловала.  
Даже меченые смертью.

**Song VI** (soprano, baritone)

*Translation by Alexei Titov;*

*from the Kalevala)*

Ты покличь, покличь, кукушка,  
Пой, с песочной грудкой, птица,  
Птаха с грудкой оловянной,  
Чтобы ясным стало небо,  
И леса прекрасней стали,  
Взморье сделалось богаче;  
Край родной стал плодородным!



## APPENDIX 2.

### POETIC TEXTS OF RUNIC ORATORIO KALEVALA. MOVEMENT IV. LOUHI SPELL (RUNE 42).

*Translation by Leonid Belsky*

ЧТЕЦ:

Старый, верный Вяйнемайнен  
По морю плывёт спокойно,  
С ним кователь, Ильмаринен,  
А второй был Лемминкяйнен.  
Путь окончивши далёкий,  
Чёлн поставив, входят в избу.  
И хозяйка Сариалы  
Расспросила у прибывших:  
“Что, мужи, пришли поведать,  
Что расскажете, герои?”

Старый, верный Вяйнемайнен  
Дал в ответ слова такие:  
“Речь героев здесь о Сампо.  
Поделить его пришли мы.  
Если ты делить не хочешь,  
Что б мы взяли половину,  
Всё тогда возьмём мы Сампо,  
Унесём насильно в лодку”.

Лоухи, Похьёлы хозяйка,  
Очень сильно обозлилась,  
Похьёлы народ сзывает,  
Молодых парней с мечами,  
Всех героев с их оружием,  
Вяйнемайнену на гибель.

Старый, верный Вяйнемайнен  
Тотчас к кантеле подходит  
И на нём играть садится.  
Все заслушались люди,  
Кто дивился, засыпает,

Детям, старцам – сон навеян  
Вяйнемайнена игрою.

Он пошёл тогда за Сампо,  
С ним кователь Ильмаринен,  
Третий с ними Лемминкяйнен.  
В глыбе Похьёлы скалистой,  
В недрах медного утёса  
Взяли там большое Сампо,  
Отнесли его на лодку.  
Чёлн мужи толкают в море,  
На течение – стодосчатый.

“Повернись, ты, чёлн к отчизне,  
А к чужбине стань спиною!  
Ты, волна, качай кораблик,  
Ветер, ты, гони мне лодку!”

Встала Похьёлы хозяйка,  
От дремоты пробудилась,  
Тут к скале она подходит,  
К двери медного утёса,  
И, придя туда, сказала:  
“Горе, горе мне несчастной!  
Здесь была рука чужая,  
Все поломаны замочки,  
И открыта дверь твердыни.  
Неужель исчезло Сампо  
И похищено насильем? ”

Лоухи, Похьёлы хозяйка,  
Вся от злобы распалилась,

А кто слушал, тихо дремлет.  
Видит: власть её слабеет,  
Пропадает также слава,

К Богу тотчас обратилась,  
Удугар она так просит:

ХОР:  
“Дева мглы, тумана дочка!  
Ты, просей туман сквозь сито,  
Ниспошли, ты, мглу густую,  
С неба дай сгущённый воздух,  
Ты, пусти пары густые  
На хребет морей блестящих,  
По открытому простору,  
Чтоб засел там Вийнемайнен,  
Чтоб застрял Сувантолайнен!

Если ж этого всё мало –  
Ой, ты, Укко, Бог верховный,  
Золотой мой царь воздушный,  
Мой серебряный владыка!  
Сделай бурю, непогоду,  
Силу воздуха, ты, вышли,  
Подними волненье, ветер,  
Против этой лодки в море,  
Чтоб засел там Вийнемайнен,  
Чтоб застрял Сувантолайнен!”

Если ж этого всё мало,  
Ику-Турсо, ты, сын Старца!  
Подними главу из моря,  
Подними из волн макушку,  
Калевы мужей низвергни,  
Утопи друзей потоков,  
Пусть те злобные герои  
В глубине валов погибнут.  
В Похьелу верни, ты, Сампо,  
Захватив его с той лодки!

# Latvian Women Composers: Gender Identity and Research Perspective

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**ABSTRACT:** Broad and gradually growing women's representation on the Latvian professional music scene started at the beginning of the 20<sup>th</sup> century and nowadays forms a significant part of Latvian music culture (female composers, performers, teachers, music administrators and managers, musicologists, etc.). Music by Latvian women composers Marija Gubene (1872–1947), Paula Ličīte (1889–1966), Lūcija Garūta (1902–1977), Santa Ratniece (1977) and others can be approached using the methods of historical or systematic musicology. But gender, sexuality and feminist discourse require an interdisciplinary approach, including aspects of sociology and social history, which might appear to be quite provocative within the context of Latvian music and the music history canon. Gender identity, the identity of Latvian women composers in particular, will be constructed as an aspect of the national culture identity, based on analysis of several social, political and other factors, feminist studies of Latvian literature and culture, women's self-understanding, self-knowledge, self-criticism.

**KEYWORDS:** *Latvian music, identity and music, gender studies, feminism, Latvian women composers*

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LATVIAN music life is currently rich with female musicians, including distinguished composers, performers – singers, solo instrumentalists, conductors, music teachers and music administrators. If we take a look at the landscape of musical life, than we must conclude that women take a dominating role in many fields of music. For example – in music education, where there are a notably large number of women – around 80% to 90%. Based upon Latvian Song Festival data, approximately a third of the most active Latvian choir conductors are women. In the Latvian Composers' Union, alongside 60 male composers, there are 25 female composers. The number of women among the composition students at the Latvian Academy of Music is notably increasing. This means that the existing proportions at the Composers' Union will continue to change in the future. Women also have leading roles in music administration, for instance – the chairman of the Latvian Composers' Union is composer Gundega Šmite, who, additionally, is the artistic director of the *Arēna* festival. Musicologist Anda Beitāne is the vice-rector of the Latvian Academy of Music, and women also work in the higher levels of Latvian professional orchestra management. The director of the Latvian Music Information Centre is musicologist Ināra Jakubone and the director of Latvian Classical Radio is musicologist Gunda Vaivode, among other notable women. Analysing gender statistics in the field of music, one must remember that the overall social status of women in Latvia is very positive – Latvia is in 18<sup>th</sup> place

in gender equality, notably above Lithuania and Estonia. This is indicated by the latest analysis by the World Economic Forum (WEF) – *The Global Gender Gap Index* [...] (2010: 8–9). In the study, Lithuania and Estonia take, respectively, 35<sup>th</sup> and 37<sup>th</sup> place. However, my goal is not to simply describe only the facts or statistics which influence the gender structure in the field of music, but to provide a sketch of the social background which a researcher has to take into account when considering gender and feminism studies in the field of music – to attempt to structure the identity of Latvian female composers.

## FEMINISM AND GENDER STUDIES

The ideas of feminism, which initially were concentrated around the idea of women's equality, are quite longstanding – in modern Europe they have existed since at least the time of the Renaissance (when female composers self-actualised). The proclaimed personal and citizen rights declaration in the time of the French revolution were, in fact, the rights declaration of men. When Olympia de Gouges formulated the declaration of women's and citizen's rights, demanding the right for women to vote, as well as the right to hold national office, it is symptomatic that she was sentenced to death. Even until the end of the 19<sup>th</sup> century, the Western world was structured as a world of men's power with the domination of masculine culture (cf. Buceniece 1999: 107–108).

Only at the turn of the 19<sup>th</sup> century, with the appearance of the first wave of feminism and the demand for equal rights for women in society, begins the political identity and the formation of societal emancipation of women. As a result, women gained the right to vote in many nations worldwide (among them, in New Zealand – 1893–1919, in Finland – 1907, Denmark, Iceland – 1915, Austria, Estonia, Germany, Hungary, Lithuania, Latvia, Poland, United Kingdom – 1918, USA, Belgium – 1920, Sweden – 1920, Spain – 1932, France – 1944, Italy – 1945, Switzerland – 1971).

The second wave of feminism, which relates to the period after the Second World War, alongside tendencies of equal rights, are searches for specific identity characteristics, particularly womanly differences. Research turns to psychoanalysis, post-structuralism, and social theories, which show the social and cultural differences in genders.

Modern feminism, begun in the 1970s, contains both themes of both historical phases:

- defence of equal rights, which use statistics and empirical sociology,

- search for differences, which are skills of modern feminism philosophy, literary critique, writing, as well as musicology.

Modern feminism as a historical, sociological and other scientific perspective accents the belief that the woman in history has been marginalised and has formed a cultural minority, and that is why she wishes to reinterpret the world which has been created by man. A woman, in her self-interpretation, does not wish to be only theoretical and scientific, but also create her own unique difference and manner of writing (cf. Buceniece 1999: 107–108).

In the context of cultural studies, gender may be understood as the social constructedness of what maleness and femaleness mean in a given culture. It is an ideological concept that is contingent on socio-historical context, rather than the actual biological sense of sex and sexuality (cf. Beard, Gloag 2005: 68). Feminism, as well as the study of gender, only became a concept of musicology in the 1980s (in interdisciplinary musical research – in the 1970s), analysing music as a discourse of gender.

The study of gender and feminism in Latvian science and culture is a fairly new concept, begun only in the 1990s (in truth – renewed after the period of totalitarian regime) along with the tighter integration of Latvia in the western scientific and cultural space, and, up until now, have been developed mainly in the areas of history, sociology, literature history and theory (cf. Buceniece 1999: 113).

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## **DEVELOPING OF WOMEN'S IDENTITY IN LATVIA (END OF THE 19<sup>th</sup> CENTURY)**

In Latvia, the first searches for women's identity began at the end of the 19<sup>th</sup> century, and that slowly grew alongside the formation of Latvian national self-awareness and national identity. The economic power of Latvian capital grew, and that came into conflict with the economic domination of the German and Russian players. Still, the majority of Latvians came from humble communities and frequently encountered economic, social and political discrimination from the ruling German and Russian societies. Therefore, it is not surprising that questions of national identity became significant and gained support from a broad sector of Latvian society. Both the New Latvians (*jaunlatvieši*), and later the national ideology of the New Current (*Jaunā strāva*) movement, and, at the beginning of the 20<sup>th</sup> century, the increasing popularity of social-democratic ideas in Latvian society encouraged a notable interest in resolving women's questions and began to form a woman's identity, which differs from the cultivated forms of centuries. This became particularly significant in

cities, where women's independence stimulated the necessity to earn their own wage, and gain education so that they would be able to work. The number of women who, due to varied social reasons became educated and began to work in salaried jobs, continued to increase. Alongside other possibilities, the opportunity for musical education increased for women, and, additionally, the education increased in quality. At the end of the 19th century, there were women who gained the highest education in medicine, as well as other exact sciences, who had mainly been studying at the universities of Russia and France (cf. Zelče 2002). Education in music was gained mainly in the conservatories of Moscow or St. Petersburg.

## THE FIRST LATVIAN WOMEN COMPOSER

The freelance artist, theoretician, critic, composer, and organ virtuoso **Marija Gubene** (also *Gubens*, 1872–1947), completed the Moscow Conservatory, and, with her example, influenced the efforts of young Latvian women and created a standard for higher education in Latvia. After the formation of the independent nation of Latvia, Marija Gubene became a lecturer at the newly formed Latvian Conservatory, and, as of 1927, worked there as a professor. In truth, she was the first professional female Latvian composer. Her contribution is involved mainly with organ works, choir songs and folk song arrangements for choirs, which she began to compose already at the end of the 19th century – these genres are typical of the beginning period of national professional musical culture.

## PHILOSOPHY AT THE LATVIAN CONSERVATORY DURING THE INTER-WAR PERIOD: MILDA PALĒVIČA

One of the most important factors in the formation of the new woman-musician identity was the study of philosophy, aesthetics, music psychology and art theory, which, beginning in 1920, took place at the Latvian Conservatory under the direction of Latvian philosopher Milda Palēviča (also Palēviča-Bite, 1889–1972). She was a Doctor of Philosophy, the first Latvian woman who gained a doctorate in philosophy, a student of philosopher Henri Bergson (1859–1941). A significant event in the formation of her political views was the 1905 Revolution. Palēviča also endured prison time for her revolutionary work, and, in 1908, emigrated to Vienna, then Geneva, studied philosophy in Strasbourg, artistic science in Venice and Florence, then in Paris. Beginning in 1920, she taught aesthetics and artistic science in the Latvian Conservatory. Palēviča was also the chairwoman of the Society for the Protection of the Labour Rights of Latvian Women.

The essence of Palēviča, to a great extent, is in response to the acknowledgement of her teacher, the philosopher Bergson, that a person's entire life is a series of acts in a creative work. Palēviča must be acknowledged as one of the most powerful figures, as she was a notable representative of intuitivism in Latvia. She had always brought forward the significance of intuition in the creation and understanding of art – she stressed that the realm of art is images of fantasy, emotion and experiences. According to her, the ability to reveal the essence of something differently than in science and philosophy, and, with thanks to intuition, provides the possibility to gain a grasp of whole and synthetic things. These ideas significantly influenced the aesthetic beliefs of the composers of the new generation – students of Palēviča, young women music theoreticians and budding composers.

With Palēviča's participation, the monthly periodical *Latviete* (The Latvian Woman), published by the Latvian women's organisations' council, investigated and formed the Latvian feminine identity in the inter-war period. For the first time in Latvia, the concept of the 'philosophy of feminism' appeared. Alongside articles on the first educated, emancipated Latvian women, the periodical was involved in questions of the formation of a woman's identity – the feminine aspect in varied cultures was analysed (European culture as a masculine culture), as well as analysis of the differences in the feminine and masculine spirit, for example, the idea that

*[...] the goal of modern women writers and poets, before all womankind, is to show this – to define herself openly, confidently and honestly and define her own unique path and not hide behind words created by the male species – lady, mother, vamp, courtesan, streetwalker and honest wife* (Toivo 1935: 102).

The journal also analysed the denial of femininity as a form of negative self-confidence (cf. Buceniece 1999: 114). Palēviča was a frequently published author, who, for example, spoke against conclusions like spirit decreases vitality, and that a nation only requires women in a fertile and reproductive function (cf. Palēviča 1939: 5–7). It is significant that, frequently during this period, womankind was closely associated with national identity, and there is a clear tendency to view an individual's identity and freedom, as well as female identity, but in the context of the freedom of the entire nation and the identity of the nation.

## LATVIAN FOLKLORE AND WOMEN IDENTITY DURING THE INTER-WAR PERIOD

In the process of the research and construction of a national identity, folklore materials were widely used. On the foundation of the analysis of ancient mythology, based on the study of folk songs and other folklore materials, there were attempts to reconstruct the ancient Latvian pagan beliefs in the inter-war period (in fact – the construction of a new religion) – *dievturība*, and ancient social (gender) models. The newly formed religion was based on the reconstructed ‘pantheon’ of gods, which was formed by a great number of female deities – particularly the cosmic deities – the Sun and the daughters of the sun, as well as Māra (Earth Mother, Spirit Mother, Folk Mother, Animal Mother, Forest Mother, Sea Mother, and others), Laima (the goddess of fate) and others (cf. Biezais [1955] 2006; Ström, Biezais 1975). The highest deity was God, though, in actuality, matriarchal elements were reconstructed and the vital role and significance of the feminine element was accented in both a historical and a modern context.

Active collection and interpretation of folksongs became an important tool of the formatting and strengthening of national identity. Singing was considered one of the most vivid expressions of identity (cf. Bula 2000). One must remember that the tradition of folk song narration was dominated by a great majority of female narrators – it is women whose contribution dominated the materials of folk song collectors and systemisers, since they were the majority of mixed choir members. All of these conditions must be taken into consideration when discussing the formation of the woman-composer identity in the musical society of that time, as well as leading philosophical and aesthetic directions which influenced Latvian women composers.

### THE FIRST GENERATION OF THE LATVIAN WOMEN COMPOSERS – LATVIAN CONSERVATORY GRADUATES

The Latvian Conservatory, founded in 1919 and under the leadership of Professor Jāzeps Vītols was, even at the very beginning and through the inter-war period, very open to women who wished to study. For example, in the 1937/1938 academic year, of 279 students of the Conservatory, 147 or 52.7% were women – the percentage of women at the University of Latvia was only 29.9%, and, at the Academy of Art, 30.7% (cf. *Latviešu konversācijas vārdnīca* 1939: 38585–38586).

Two women composers, study colleagues, graduated from the Latvian Conservatory, brought a powerful feminine dimension to 20<sup>th</sup> century



Latvian music – Paula Līcīte (1889–1966) and Lūcija Garūta (1902–1977). Both musicians studied composition with Professor Jāzeps Vītols, and Garūta supplemented her education in Paris with Alfred Cortot.

Paula Līcīte belonged to the new era of emancipated and vivid women – composer, actress, singer, music critic, translator, music teacher. Her compositional style was called ‘moderate modernism’ by critics, particularly her early works, which were influenced by the French Six constructive piano style. In her music, one can find elements of orientalism, a Claude Debussy influence alongside a late romantic style, with elements of Alexander Scriabin. A trend towards emotional enrichment can be found in the works of Līcīte, as well as an expressed subjectivism, lost in oneself. The image palette is very broad – from childhood pastorals and reflections on nature to the existential, and themes associated with personal tragedy (cf. Stumbre 1985).

Lūcija Garūta was not only a composer, but a distinguished pianist-accompanist, and music theoretician. Even when Garūta was a still a student, there was recognition from critics regarding her works – regarding compositional technique, development as an interruption without motive, the very open demonstration of emotion. Later, when the composer had matured in art, these points became singular developers of Lūcija Garūta’s musical style. Her emotions were not always under the control of her mind, though these emotions were put into the correct place by her intuition. Garūta’s compositions often had contradictory critical reaction: some praised her richness of emotion, others, who viewed music more rationally, criticised her one-sided, even notably mannered, expressions. Zālītis noted that Garūta was not troubled by technical problems in the music. In “a light-philosophical spirit, she resolves the threads of her musical thoughts” (quoted after Stumbre 1969: 69). The typical vocal style of Garūta involves declamatory melody and a rich, independent, very complicated accompaniment as the creator of an emotional background. The form and structure are technically convincing. The mood of the music is romantic dreaming, lyricism, and later – tragedy. There is also the theme of the stars and space which is threaded through all of her creative work.

Lūcija Garūta is the only female composer whose work has found a place in the official canon of Latvian music (*Latvian Cultural Canon: Music* 2009), which is the cantata *Dievs, Tava zeme deg!* (*God, Your Land is Burning!*), a vocal instrumental work for choir, organ and soloists, composed in 1943 and premiered in Latvia prior to the arrival of the Soviet Army in the territory of Latvia. It is a symbolic work, important in musical culture not only as an artistic document of that era, but also as a powerful confirmation of Garūta’s compositional mastery and ability. Even until the end of the 1980s, this cantata was on the list of prohibited works in Soviet Latvia.

Both Garūta’s and Līcīte’s creative works were influenced by the notion that there is no stronger whole than a nation’s spiritual culture –

from this notion flows the idea that at the centre of identity is national identity. Values and musical elements defined by folklore are a component of this identity. Both composers initially were somewhat reserved in their attitudes towards the usage of folklore elements, though, with time, the role of folk song elements grew in their music. Additionally, this style tendency brought them towards simplicity – the usage of diatonics and simpler, elementary music formation.

Both Garūta and Līcīte were powerful performers. At the centre of their creative works until World War II was the genre of solo songs, and, for Garūta, piano music as well. Both composers wrote symphonic miniatures, and both attempted works in opera, choir songs, and other genres. It is notable that in almost all of the works of Garūta and Līcīte, narrative played a key role, and a striking programaticism characterised their works. Both composers also had a very imaginative thinking and a stylistic subjugation to image, and both were characterised by the experience of frequently writing poetry and music for themselves. That is a leading creative method in the work of Garūta, though it is frequently used in the music of Līcīte.

It is symptomatic that monographs (in the 1960s and 1980s) analysing the creative work of Garūta and Līcīte were written by female musicologist Silvija Stumbre (1925–1987), one of the first academically strong Latvian music historians, which leads to an additional object for research – the feminine component of musicology.

## THE YOUNGER GENERATION: SANTA RATNIECE

At this time in Latvian music there are more than 20 active women composers. Among them are artists of many generations:

<ul style="list-style-type: none"> <li>• Dace Aperāne (Aperans, 1953)</li> <li>• Ilze Arne (1953)</li> <li>• Ilona Breģe (1959)</li> <li>• Santa Bušs (1981)</li> <li>• Līga Celma (1978)</li> <li>• Mārīte Dombrovska (1977)</li> <li>• Maija Einfelde (1939)</li> <li>• Marina Gribinčika (1966)</li> <li>• Dzintra Kurme-Gedroica (1968)</li> <li>• Vineta Lice (1955)</li> <li>• Selga Mence (1953)</li> </ul>	<ul style="list-style-type: none"> <li>• Anita Mieze (1980)</li> <li>• Daina Molvika (1975)</li> <li>• Ruta Paidere (1977)</li> <li>• Santa Ratniece (1977)</li> <li>• Indra Riše (1961)*</li> <li>• Ilona Rupaine (1966)</li> <li>• Solveiga Selga-Timpere (1973)</li> <li>• Līgita Sneibe (1962)</li> <li>• Gundega Šmite (1977)</li> <li>• Anitra Tumševica (1971)</li> <li>• Ruta Vintule (1944)</li> </ul> <p>* Indra Riše is the first woman composer to ever graduate the Royal Danish Academy of Music.</p>
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Among the authors of the youngest generation, I would like to note Santa Ratniece (1977), a young composer, whose work has received prestigious international awards. If we look for links that join Ratniece's music with the work of Latvian female composers of previous generations, then we find a notable relation with Lūcija Garūta. Ratniece's style can be characterised with many coda words. The first of them would be narrative. In most cases, she has created the narrative of her music herself. It could be only one word, background, or travel, which is turned into music. The second key word – imagination, which allows one to throw themselves into the unknown, or recall the past, to mix that what has not happened and imagine a sound painting. As critics have noted, it is Ratniece's rich imagination that captivates both listeners and performers, as well as the unusual, womanly "fluidity" – this is how composer and musicologist Leo Samama of the Netherlands characterises Ratniece (Samama 2009). The third characteristic is a tendency towards the distant and unknown – searches for unusual impressions and culture, the study and learning of yet to be discovered worlds through languages (not for nothing is Santa Ratniece studying Chinese, and would like to learn about Indian culture, and immerses herself in the life of landscapes and languages, to cry salt lake tears in the verses of Armenian poet Hovhannes Shiraz). These are also searches in unusual musical impressions (the Indonesian Gamelan orchestra, the landscape for folk songs, and others). Also – the love of sound, which the composer expresses in an unusually refined work with sound. If this refinement for Garūta was expressed in the sophisticated harmony and piano parts, then for Ratniece – it is the ability to work with sonorics, textures, until even the usage of microtones. Ratniece has a particularly notable ability to work with unusual sound effects. The most important is that it is an ability to place in the sound work a powerful emotionality, a sense that the creation of a perfect form is the fruit of intuition.

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## RESEARCH PERSPECTIVES

Women's creative work, until recently, has been formed and has endured in an almost entirely masculine musical world, as part of the male music canon. On the other hand, Latvian professional music, influenced by folklore and singing tradition as well as by women's role in the process of national identity development and social structure in general, is deeply affected by feminine factors.

*Sinfonietta Rīga* conductor Normunds Šnē has expressed an interesting thought regarding women composers, which recalls the previously expressed ideas:

*It seems to me that women composers differ in the fact that they are able to better reveal their inner world and individuality in their music, since male composers can compose extremely clearly constructed and formally precise works, but women appear more directly as entities, as themselves in their works. They do not consider it necessary to conform in some way to a school or directions or theories – they display more their internal essence (Šnē 2010).*

Looking for differences in women's self-understanding, criticism, offers many new research perspectives both in social as well as music language specifics, structures, and music reception among other aspects.

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# Signs of Identity in Lithuanian Music of the Beginning of the 21<sup>st</sup> Century

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**ABSTRACT:** In Lithuania as well as in the other countries of the Baltic region, the question of national music identity remains notably important. However, when one starts to analyse the problem of identity of current Lithuanian music, its interdisciplinary character becomes evident. Apparently, the word 'identity' itself will become one of the signs of identity of the 21<sup>st</sup> century, as this topic lately is especially relevant in research of different branches of sciences (notably in the humanities and social sciences) in the context of phenomena of globalization. In an attempt to define a field of search for identity related only to music, different angles – cultural, social, ethical, local, spiritual, etc. – are revealed. How they manifest in Lithuanian music of the latter decade? Does Lithuanian music identity exist? Does it fluctuate? These questions will be attempted to be answered in this article, by analysing the situation of Lithuanian music at the beginning of the 21<sup>st</sup> century, including specific pieces of works of composers.

**KEYWORDS:** *Lithuanian music, identity of Lithuanian music*

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THE SEARCH for identity always supposes a certain paradox. Searching for identity of a certain object and seeking to define specific, individual features, we deduce a certain code of identity and separate features we are able to name as signs of identity. On the other side, determining the entirety of features, suitable for accurate characterization of the chosen object and developing it, we quasi decipher, decentralize the whole code and resolve it into components which allow to identify this object with other objects and to discover ledges which unite them. Thus we do not lose links with context and entirety and escape problems of isolation.

In the process of identification, we start the research with the question 'what is it?', and plunge into long and sometimes unpredictable searches, the success and quality of which is determined by contexts. In an attempt to define a field of search for identity related only to music, different angles – cultural, social, ethical, local, spiritual, etc. – are revealed.

## CONTEXTS AND SIGNS OF LITHUANIAN MUSIC IDENTITY

If we choose Lithuanian professional music of the beginning of the 21<sup>st</sup> century as an object for such review, we are able to identify it in

different aspects, searching for signs of its identification, for intercultural and interdisciplinary correlations, thus deriving its identity code. Having a global look, after many parameters Lithuanian music itself is to be identified as part of European music, on a larger scale – as part of Western music, and on the largest scale – as part of world music, and interactions happen in both directions.

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World music ↔ Western music ↔ European music ↔ Lithuanian music

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Researching interactions of Lithuanian music and European music, which allow the former to be considered as part of the latter, one can determine many points of the touch, which can be treated as signs of identity. As cultural aspects that unite these objects, historical experience, influential and vital conception of tradition, general tendencies of music style, choice of technologies, general usage of musical genres, musical instruments and other components are to be treated. Naming the social aspect, we bear in mind models and strategies of functioning of music in society. The religious aspect: a large part of Europe is united by the Christian tradition, and Lithuania actively practises its Catholic branch. Local aspect: Lithuania is part of Europe.

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Naturally, it would be possible to find more aspects which unite Lithuanian and European music in general. In these latter decades more and more of it uncloze as Lithuanian composers more actively anchor in the European music environment.

## LITHUANIAN IDENTITY OF MUSIC

However, a question arises here: does Lithuanian music identity still exist? What can we call Lithuanian music? These questions were relevant not only today. Very savage discussion on these topics was raised in the Lithuanian press in 1938. At that time, when Lithuania celebrated its 20<sup>th</sup> anniversary of Independence, the supreme Lithuanian composers Juozas Gruodis, Vladas Jakubėnas, Vytautas Bacevičius, Jeronimas Kačinskas and others participated in this dispute.

This year, as Lithuania commemorates the 20<sup>th</sup> anniversary of restoration of its Independence (1990), these questions are also relevant. Composers of different generations perceive nationalism of music in different ways and operate with various signs of national identity, still they do not deny the fact that the very identity exists.

Raising the question what Lithuanian music identity is, we find different strategies of sign combinations in the works of various authors. Still in the first half of the 20<sup>th</sup> century, Mikalojus Konstantinas Čiurlionis (in 1910; cf. Čiurlionis 1960: 295–316) and Gruodis (in 1932; cf. Ambrazas 1965: 216–223) suggested a strategy of creation of Lithuanian music, based on the same values. Usage of Lithuanian folk song (as the basic tradition) and striving of creation of modern music intertwine in it. Similar tendencies are found in the music of the composers of later generations. Analysing Lithuanian music of the 20<sup>th</sup> century with aspect of national identity, musicologist Vita Gruodytė named four attributes:

1. Imprint of folk music tradition in professional music;
2. Complicated but continuous search of modernity;
3. Moderation which switch to conservatism on occasion;
4. Oppositional thinking which is entirely determined by the historical experience (cf. Gruodytė 2008: 10–11).

After studying Lithuanian music features continually named by Lithuanian composers and musicologists of different generations, such compendium can be formed: mental spirit of the old layers of Lithuanian folklore (cf. Daunoravičienė 2009: 253), monotony (especially that of rhythm; cf. Čiurlionis 1960: 302–303), minor tune, lyricism, tragedy (cf. Narbutienė 2005: 272–273), spirituality, metaphysics of musical ideas.

## IDENTITY OF LITHUANIAN MUSIC OF THE BEGINNING OF THE 21<sup>st</sup> CENTURY

After the reinstatement of Independence and opening of the walls, Lithuanian composers visibly turned towards Western music. At the beginning of the 21<sup>st</sup> century Lithuanian music is already characterized as aesthetically and technically “pluralistic, currently lacking one or few striking composers who would represent its national sound” (Goštautienė 2006: 164). Such critical evaluation was delivered for presentation of Baltic music in *MaerzMusik* festival in Berlin (2003); in this presentation, the so far stereotyped ‘Baltic’ sound, the cliché of which, according to Rūta Goštautienė, “is woven of characteristics of spirituality, meditation, spontaneity and minimalism” (Goštautienė 2006: 164), was missed.

Pluralism, processes prompted by globalization, are currently named as attributes of creation of the contemporary young Lithuanian composers’ generation. Writing about the composers of the young generation, Vita Gruodytė proposes:



*This music is surprisingly easy, with no apparent deliberation, nostalgia or any fear of losing the national identity. They seem to have little concern for musical nationality – the issue that was central to most discussions in the 20<sup>th</sup> century Lithuanian music. These composers are more pragmatic and they belong to the global world, where art is not bound to a specific place, where being here and there, has become an inevitability, not an idiosyncrasy. The concept of collage is just as prevalent in contemporary Lithuanian music as it is in other Western music of the 21<sup>st</sup> century. This music no longer pursues stylistic purity and feels no former tension between academicism and its oppositions (Gruodytė 2008: 12).*

Writing this, the musicologist meant the composers who were born between 1972–1982 (Raminta Šerkšnytė, Vytautas V. Jurgutis, Marius Baranauskas, Martynas Bialobžeskis, Žibuoklė Martinaitytė, Giedrius Svilainis, Justė Janulytė and others).

Similar tendencies can be noticed in the creation of the youngest generation. These are the composers who have just finished or are finishing their studies (Albertas Navickas, Mykolas Natalevičius, Rūta Vitkauskaitė, born around 1985). As Asta Pakarklytė wrote, their music

*[...] synchronically coincides with the vivid tendency of the 21<sup>st</sup> century global music scene, described in a variety of names, like polystylism, eclecticism, pluralism, postmodernism or post-history, when the composer's oeuvre (or individual pieces) represent an intersection of different genres, styles, media, materials, composing techniques and conceptual contents (it becomes important to choose and merge the elements, the interaction of which would produce a new artistic artefact) (Pakarklytė 2009/2010).*

Hence, in the creation of young composers various signs of identity of Western professional music intertwine, allowing to identify the very Lithuanian musical creation with Western musical culture.

## **NATIONAL IDENTITY OF LITHUANIAN MUSIC OF THE BEGINNING OF THE 21<sup>st</sup> CENTURY**

It would be wrong and too categorical to state that the question of national identity at the beginning of the 21<sup>st</sup> century became irrelevant. Nationality in Lithuanian music continues to unfold with different signs of identity and in the creation of various Lithuanian composers. However, the attitude towards Lithuanian music identity visibly changes. As Lithuanian philosophers and culturologists notice, processes of rethinking of national identity happen in our culture in a broad sense.

Analysing national identity of contemporary Lithuanian professional music, we choose parameters which are mentioned in the works of the

researchers of different countries as the most optimal for defining national music identity and which should be treated as signs of national identity: language, location, history, culture, folklore, mentality, etc.

Distinguished Lithuanian poet and literaturologist Tomas Venclova, when asked what constitutes the essence of Lithuanian identity, had proposed that “first of all it is the language and certain historical memories” (quoted after Navickaitė 2009). The Lithuanian language still functions as text in Lithuanian vocal music and as titles in instrumental music. Even formal invoking of language all by itself imparts a sign of a certain nationality.

Lithuanian choral music can be considered a certain sign of Lithuanian identity. As Eero Tarasti has noticed, after the “singing revolutions in the Baltic countries, namely choral music had gained significance of music identity of the Baltic countries” (Tarasti 2002: 167).

Particular location, the directly mentioned name of Lithuania or other place-names lately occur in Lithuanian music less often. For the current generation of composers, affected by globalization, concretization of location is less important; names of locations seldom appear in the titles of compositions or in the texts (Algirdas Martinaitis, *The Abduction of Europe from Lithuania / Europos pagrobimas iš Lietuvos*, 2001; Vidmantas Bartulis, *Our Lithuania / Mūsų Lietuva*, 2003; Giedrius Kuprevičius, *Three Still-Lives with Lithuania / Trys natiurmortai su Lietuva*, 2003).

History, culture and folklore – these are the three fields which can be generalized as cultural signs of a certain nation which mark tradition. Here we can observe traditions which are very different. For example, works of Lithuanian literature, which became the basis for musical compositions, can be treated as cultural signs. We find such choice in the creation of classics of Lithuanian music, as well as in works of the youngest composers. Thus the poem *The Year (Metai)* by the 18<sup>th</sup>-century Lithuanian writer Kristijonas Donelaitis became the basis for four compositions by Bronius Kutavičius (b. 1932), which are entitled according to the names of the parts of the poem: *Merry-Making of the Spring (Pavasario linksmybės*, 2005), *Summer Works (Vasaros darbai*, 2006), *Goods of the Autumn (Rudenio gėrybės*, 2007), *Brooding of Winter (Žiemos rūpesčiai*, 2008). And the novel *I Hit It (Kliudžiau)* by Jonas Biliūnas, the writer of the end of the 19<sup>th</sup> – the beginning of the 20<sup>th</sup> century, became an inspiration for the same-name opera by Rūta Vitkauskaitė (b. 1984).

Events related to Lithuanian history also appear in contemporary Lithuanian music, however, they are mostly associated with certain anniversaries and important dates. Such examples are the opera by Kutavičius *Ignis et fides* (2003), related to the 750<sup>th</sup> anniversary of the coronation of Lithuanian king Mindaugas, and the opera by Martinaitis *The Scyscraper of the World (Pasaulio dangoraižis*, 2009), dedicated to the

150<sup>th</sup> birth anniversary of Vincas Kudirka – one of the most prominent characters of the Lithuanian national revival of the end of the 19<sup>th</sup> century, and to the 120<sup>th</sup> anniversary of the magazine *Varpas* (*The Bell*) which was edited by him.

Elements of Lithuanian folklore, especially of musical folklore, are invoked as attributes which apparently represent our national culture. They are chosen as the most traditional sign of national identity and are used openly, visibly declaring the cultural dependence of the composition. This is particularly popular in the choral music (for example, works of Vaclovas Augustinas, Giedrius Svilainis). Also the effect of the unexpected is achieved when elements of folklore are collated with stylistically distant phenomena (composition *Sutartinės party* by Linas Rimša). Exploitation of timbres of Lithuanian folk instruments (especially of folk cither, *kanklės* and reed-pipe, *birbynė*) can also be considered as analogical signs of national identity. However, in the 21<sup>st</sup>-century Lithuanian music they are often related not only to the sound of Lithuanian music, but literally to Lithuanian sound (*Crumbling of My Fluttering Wings / Mano plazdančių sparnų trupėjimas*, by Indrė Stakvilė).

The composition *Our Lithuania* by Vidmantas Bartulis, in which many national identity signs are assembled, can be considered as an imperative example of displaying 'Lithuanianess'. Classifying these signs we find all signs of national identity discussed above: Language – Lithuanian; Location – Lithuania; History – dedicated to the 750<sup>th</sup> anniversary of coronation of Lithuanian king Mindaugas; Folklore – Lithuanian folk texts, melodies, folk music singer among other performers, folk instruments. Without a doubt this is the occasional composition, its premiere happened during the World Lithuanian Song Festival just four days before the definite coronation anniversary in the very symbolical place, in the Cathedral Square in Vilnius. In the context of this paper, this composition is to be rated as an example of declarative national identity.

Language, location, related to a certain nation, national history, cultural objects (first of all art objects) and folk creation are definite attributes of nationalism; understandable as possible signs of national identity they, without doubt, exist in contemporary Lithuanian music. Thus national identity of Lithuanian music exists, but it changes gradually, gaining new signs and meanings. In the 21<sup>st</sup>-century Lithuanian music and in musicology, the mental level of nationalism is more and more being emphasized and is identified as a certain part of our national identity. This idea, which was advocated by the interwar avant-garde representatives Bacevičius and Kačinskas, is particularly relevant in the world outlook of the current young generation of Lithuanian composers. According to Daunoravičienė, Rytis Mažulis (the Head of the Composition department at the Lithuanian academy of music and theatre) and his students "believe, that certain genetic Lithuanianess exists, and it manifests itself in the level of artistic thinking, and that music which is not directly based on

folklore or national tradition, can be perceived as essentially Lithuanian” (Daunoravičienė 2009: 253). It is to be associated to the above mentioned features of composing of Lithuanian music, such as minor scale or metaphysics of musical thought. Such signs can be found in the creation of many Lithuanian composers (Onutė Narbutaitė, Raminta Šerkšnytė, Justė Janulytė, Marius Baranauskas, Ramūnas Motiekaitis and others).

This level is the most difficult to grasp or to define; it is rather anticipated than identified objectively. It is extremely intertwined with other signs of identity from outside. When tendencies of pluralism and eclecticism prevail, developing phenomena of globalization or strivings for cosmopolitanism transform into a very diverse image of creation of Lithuanian composers. Alongside the signs of Lithuanian identity, co-cultural ones, bonding our music with European, Western and other music traditions, function as well. Besides the Lithuanian language, the English language in our vocal music or composition titles is used more often. During the last two decades after the historical-political situation changed, the composers create more church music; also, various creative technological tendencies, which effect Lithuanian authors, become signs of different identities in Lithuanian music.

## CONCLUSIONS

Lithuanian music of the 21<sup>st</sup> century is an inseparable part of Baltic, European, Western music, and this interaction functions in two directions.

Influenced by tendencies of world music of the beginning of the 21<sup>st</sup> century, Lithuanian music is distinguished for its openness, pluralism of styles and ideas; signs of different cultures, nations and styles can be found in it, and they are also part of the identity of contemporary Lithuanian music.

However, national Lithuanian music identity also exists. Gaining new quality and perceived as ‘certain genetic Lithuanianness’, it displays itself in different musical, cultural and aesthetical parameters.

A joyful fact is that the question of Lithuanianness is still relevant for students of composition, who positively study Lithuanian musical folklore (especially glees). When they leave for studies in European high music schools after the Erasmus exchange programme, young composers actively organise presentations of contemporary Lithuanian music to their foreign colleagues. We receive requests for lectures introducing Lithuanian music from foreign universities. Hence Lithuanian signs of musical identity are still relevant.

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## 2<sup>nd</sup> theme.

# New Approaches to Music Analysis

## Psychoanalytical Inquires on Music.

### Gustav Mahler's Orchestral Songs

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ABSTRACT: Psychoanalysis represented a turning point in science, being also the origin for some of the most controversial ideological changes at the late 19<sup>th</sup> century. Its father, Sigmund Freud, was not satisfied with the therapeutic practice, applying it instead to various products of human thinking and spirit, such as literature, painting or sculpture. Although much later and with many more difficulties, music also became an instrument used by some psychoanalysts to verify their theories. Together with Ludwig van Beethoven and Wolfgang Amadeus Mozart, Gustav Mahler is one of the most analyzed composers in the history of music. The notes he wrote on his manuscripts, rich in extra-musical meanings, allowed the clinicians and musicologists to analyze both the man and the musician. The controversies built around his personality reached a level almost without precedent. The permanent conflict that one can feel in Mahler's music has been explained in terms of the struggle between his activity as a conductor and the necessity for creation. Furthermore, his music reflects the turbulent socialcultural environment typical for the last days of the AustroHungarian Empire, as well as the tensions of his childhood and youth.

KEYWORDS: *psychoanalysis of art, Sigmund Freud, Gustav Mahler, orchestral songs*

MARKING a turning point in human knowledge, psychoanalysis became a fascinating field of exploring the human being, its resources and behavioural motivations. Emerged in a time of political, economical, social, most of all scientific and artistic frenzy, psychoanalysis contributed substantially to the revolutionary change of mentality that accompanied the transition between the 19<sup>th</sup> and the 20<sup>th</sup> century, influencing the most diverse ideologies. Its pioneers were not afraid to apply it to the most various ways of human expression, whereas its enemies harshly criticized its theories, concepts and therapeutic practice.

Psychoanalysis was not limited to the results obtained from this practice, instead extending its applicability over products of human thinking and spirit. Thus, psychoanalysts approached literary, pictorial, sculptural or musical works, in order to verify their assertions on how the psyche functions. Trying to detect those particularities that determine the originality and value of an artistic work, psychoanalysis began to explore the deepest springs of the artist's life, offering a completely new solution to understanding the superior products of the spirit.

The application of psychoanalysis to art departs from the idea that the artist is a human being who has suffered a traumatism during childhood, thus choosing to symbolically release the complexes censored by the conscience. Basically, the artist creates with the help of the unconscious formations, which he brings to light through new and original models. At first, psychoanalysis was oriented towards personalities of the Renaissance, romantic and symbolist artists. Later on, it ascribed a special place to modern art and especially to surrealists. The instruments of analysis are analogous to the one used in the dream interpretation, following the paths that lead to the fulfilment of unconscious desires in the work of art.

Often neglected by theorists, especially due to its ambiguity, psychoanalysis of music proposes a type of aesthetic investigation that sets off from the unconscious side of the work. Furthermore, it offers the possibility of transcending to an interpretation that allows the emphasis on the extra-musical meanings of the score.

Freud's lack of interest in music is indeed difficult to understand, if we take into account that his life in Vienna comprised three quarters of century, with everything that this implied on an aesthetic and cultural level. Furthermore, we cannot help noticing the coincidence of the dates of appearance for an important number of masterpieces, such as Mahler's Eighth Symphony, Strauss's *Elektra*, Schönberg's *Erwartung* or Webern's Passacaglia on the one hand, and Freud's *Analyse der Phobie eines fünfjährigen Knaben* (*Analysis of a Phobia in a Five-Year-Old Boy*, also known as *The Little Hans*), *Bemerkungen über einen Fall von Zwangsneurose* (*Notes Upon A Case of Obsessional Neurosis*, also known as *The Rat Man*), *Der Fall Schreber* (*The Schreber Case*) or *Totem und Tabu* (*Totem and Taboo*), on the other. If one tries to find an explanation, the first thing that one must consider is the material that art works with. Most of the time, art is a copy of the surrounding world. The artist chooses the model and then modifies it according to his own rules and psyche forces. Nevertheless, this method failed in the case of music, giving the fact the music did not work with objects from the outer world. These precise objects represented the very centre of the psychoanalytical preoccupations. The impact of music on our psyche has long been analyzed. One of the hypotheses was that music managed to determine the person to escape from the physical world, subjecting it to a hallucinatory regression of fantasies and memories.

The fascination that many artists, poets and musicians had for the discoveries of psychoanalysis is already a very well-known fact. Vienna, a small town at that time, was the perfect ground for a continuous exchange of knowledge within a specific group of thinkers and artists, whose activities were concentrated in the institutions on Ringstrasse: the Opera, *Burgtheater*, *Volkstheater* and the General Hospital. Personalities such as Richard Strauss, Alfred Roller, Hugo von Hoffmannstahl or Arnold Schönberg were enthusiastically discussing and spreading Freud's and his

disciples' ideas. But, for the acclaimed leader of this brilliant constellation, the composer and conductor Gustav Mahler, this new approach of the human personality represented a personal therapeutic hope, which went far beyond his colleagues' intellectual interests.

Gustav Mahler's complex personality embodied perfectly the duality of the 19<sup>th</sup> century Vienna, the origin of some of the most radical changes in thinking at the turn of the century. At the same time, Mahler found himself at the border between two musical eras, looking nostalgically at the disappearance of Romanticism and being among the first to explore the new musical possibilities. His dual personality was closely related to the special circumstances of his childhood.

The uncertain situation of the Jews living in Bohemia and Moravia has been long debated. This uncertainty was intensely felt by Mahler as well. Having converted to Christianity in order to become head of the Vienna Opera, he nevertheless always sought to explain his peculiar identity: "I am three times homeless: as a Czech among Austrians, an Austrian among Germans and a Jew throughout the world. Everywhere an intruder, never welcomed" (Mitchell 2003: 2). The premature death of eight of his thirteen brothers influenced Mahler's entire personal and artistic life. The ascendant route taken by his activity culminated when he became head of the Viennese artistic institution, where he made numerous innovations in the repertoire and the artistic conception. Some even stated that the period Mahler led the Opera was never to be equalled again.

In 1902, Mahler married Alma Schindler, the daughter of a respected Viennese painter and also a highly talented and cultivated young lady. Nevertheless, after they married, Mahler forbade her to engage in any creative activity.

Mahler met Sigmund Freud in one of the most difficult times of his life, having recently found out that his wife was involved in a love affair with the young architect Walter Gropius. Trying to salvage his marriage, Mahler decided to see the psychoanalyst. It is again hard to understand why the two had never met in person before although, obviously, each one knew about the other's fame.

The meeting took place in Leiden, Holland, at the end of August 1910. As a result of the discussion between the two, Freud remarked the special relationship Mahler had shared with his mother, which would prove to be fundamental for the composer's life and his ideal of a woman. Returned home, Mahler radically changed the attitude towards his wife. The last period of his life was considered to have been a "pathological reattachment" to her.

The works that I have chosen to briefly present in the current paper (*Das klagende Lied*, *Kindertotenlieder* and *Das Lied von der Erde*) were investigated from the perspective of the specificities which distinguish them and which



are psychoanalytically relevant. Thus, I extracted only those components which served as a premise for our subject: the biographical factors, the identification of symbols, the correspondence between the text and the musical gesture.

Composed between 1879 and 1880, the cantata *Das klagende Lied* (*The Sorrowful Song*) is one of Mahler's few early works that subsequently enjoyed success on the concert stage. Important biographers, such as Paul Stefan (1913: 16–17) or Hans Ferdinand Redlich (1955: 173), have spread the idea that, originally, the work was designed to be a fantastic opera in three acts: *Waldmärchen* (*Forest Legend*), *Der Spielmann* (*The Minstrel*) and *Hochzeitstück* (*Wedding Piece*). What we know for a fact is that Mahler later suppressed the first movement and made numerous other changes to the remaining score.

The text of the cantata, completed by Mahler in 1878, was inspired by Ludwig Bechstein's fairy tale *Das klagende Lied*, comprised in *Neues deutsches Märchenbuch*. Another source was the Brothers Grimm's fairy tale *Der singende Knochen* (*The Singing Bone*). Modifying both sources, Mahler tells the legend of two brothers rivalling for the hand of the same woman. She is a queen, who decides to organize a contest: the man able to find a rare red flower in the woods will win her hand. The brothers leave in search for the flower. The youngest finds it, hides it under his hat and falls asleep under a willow tree. But he becomes the victim of his sibling, who kills and buries him. Then he takes the flower and returns to the castle. Wandering in the woods, a minstrel finds a bone and manufactures a flute. Once he starts playing it, the instrument tells the story of the fratricide and the minstrel goes in search of the king and his wife. He finds them on their wedding day and reveals the terrible secret. The queen faints, the guests spread and the old walls of the castle collapse.

In Bechstein's story nevertheless, the protagonists are the king's two children, a boy and a girl, disputing the succession to the throne after their father's death: the one who finds the flower will lead the kingdom. The princess gets it, but her brother kills her. Many years later, a peasant boy finds a bone and manufactures a flute, which starts to tell the story of the horrible fratricide. In his way through the woods, the child meets a knight who, touched by the song of the flute, goes to the castle in order to disclose the secret. There, the princess's brother has already become king, whereas their mother still mourns her daughter's death. The flute tells the story only to the queen, who then tells it further to her son and a festive gathering. During the night, the queen breaks the flute, so its story is never to be heard again.

The changes Mahler brings to the original tale are essential. What can be first noticed is that he suppresses any brother-sister rivalry and, therefore, any feminine intervention. Furthermore, he also omits another element, namely the child's voice coming out of the flute. In his version, it's the

king who tells the guests about the fratricide. Donald Mitchell, one of Mahler's main biographers, comes up with an explanation in terms of the relationship between the composer and his family: "It must be that the roots of Mahler's variations of Bechstein's story lay in his own psychological make-up, that the changed relationships were conditioned by emotional attitudes of Mahler's towards members of his family" (Mitchell 2003: 143).

Surprisingly original, although still bearing influences from the great romantic composers, the music already displays some of the later features of Mahler's creative personality. One can already detect his preference for march-like rhythms, sounds of nature or the heavy contrast between orchestral layers. One of the most remarkable moments of the work is when the lights in the castle go off and the walls collapse. The rarefied contrapuntal writing, sustained only by a pedal, anticipates the austerity of Mahler's late pages and destroys, in the listener's mind, the impression of conventionality otherwise quite often felt in the cantata (Example 1).

83 *Sehr langsam und schleppend.*  
(noch etwas langsamer als vorher die  $\text{♩}$ ) (M.M.  $\text{♩} = 40$ )

84

1. Fl. *pp*

Bklar. *pp*

Pk.

84

1. VI. *ppp*

2. VI. *ppp*

Vle. *ppp*

Ten.-Solo *pp*

Vc. *pp*

Kb. *pp*

Die Lich-ter ver-lo-schen im Kö-nigs-saal. Was ist es

Example 1. The rarefied contrapuntal writing.

At the beginning of the 20<sup>th</sup> century, Mahler created two song cycles. The first, entitled *Sieben Lieder aus letzter Zeit* (published 1910), comprised two poems from *Des Knaben Wunderhorn* and songs on the lyrics by the German poet Friedrich Rückert whose were composed 1901–1904. The second cycle (composed 1901–1904, published 1905) was based again on Rückert's poetry. From the collection *Kindertotenlieder* (*Songs on the Death of Children*), Mahler chose five poems, unifying them in what was to become one of his most acclaimed masterpieces. The lyrics have an autobiographic origin: following two of his children's death, Ernst and Luise, Rückert dedicated a few hundred poems to their memory, which were not intended for publication, appearing posthumously. What is strange about these songs from the very beginning is why Mahler was attracted to the lyrics in a time when his life was in one of its quiet periods: when he first began working on the cycle, he was still unmarried and his career as a conductor was reaching its highest peaks. Then, when he completed it, he was a newly father of two girls. His eldest daughter's death, in 1907, was considered by Alma as a response at provoking the destiny. Mahler himself thought he had the capacity to foresee events in his life.

Nevertheless, if we are in search for a psychoanalytical reason why Mahler chose Rückert's lyrics in one of the few happiest moments of his life, we must not consider the anticipation of the future, but the reminiscences of the composer's childhood and the trauma caused by his brothers' early death. What Mahler wrote to his good friend Guido Adler, namely that he has placed himself in the situation of a man whose child had died, thus receives psychoanalytical dimensions (cf. Reik 1960: 315): unconsciously identifying himself with his own father, Mahler was able to feel the intensity of the pain and mourning caused by the children's premature disappearance.

In another remark he made, this time to his close confidant Natalie Bauer-Lechner, the composer expressed the sorrow he felt for himself while working on *Kindertotenlieder*, but also for those who would listen to the work and feel its sadness (cf. Killian 1984: 193). If we go back to the psychoanalytical process of identification, we can detect, behind Mahler's words, the compassion that he, as a child, must have felt for his father's grief. Seen from this perspective, the capacity for prediction that Mahler believed to possess finds its expression in the unconscious anguish of having the same destiny as his father.

*Kindertotenlieder* is one of the masterpieces of the late romantic orchestral songs. Mahler proves himself to be a master as much in music and literature as, especially, in the human nature and psychology. It is interesting to note that every poem Mahler chose speaks of light and darkness symbolizing the eternal life and hope and, by opposition, the despair and death.

Regarding the psychoanalytical symbols, we notice that every poem Mahler picked for his songs have in common the reference to the interior space: besides explicit words ('room', 'inside', 'home', 'house'), one senses in the text a permanent feeling that the parent has withdrawn in a shelter

which he sensitizes through his grief. If, as Gaston Bachelard sustains in *The Poetics of Space*, “all the shelters, all the refuges, all the rooms have consonant dream values” and “through dreams, the different dwellings of our life intermingle and keep the treasures of the long gone days” (Bachelard 2003: 37), the tragedy of the father who loses his children finds its highest expression in the desire of seeing his daughter entering the room once again (the third song) or to witness his children’s coming back from the stroll (the fifth song). This last song, *In diesem Wetter (In This Weather)*, subjects the parent to one last try: in order to find his peace, he must survive a psychological storm. The madness of nature is surpassed only by the father’s and the reproach he makes to himself is devastating: “In this weather, in this storm / I would never have sent the children out”. The orchestra participates in the parent’s grief, through apocalyptic rhythms and sonorities (Example 2).

The musical score is for the piece "In diesem Wetter" (In This Weather). It features a large orchestral ensemble and a vocal line. The instruments listed on the left are: Kl.FI. (Klarnete in F), Fl. (Flöte), Ob. (Oboe), E.H. (Euphonium), Klar. (Klarinette in Bb), Bklar. (Bassklarinette), Fg. (Fagott), C.-Fg. (Kontrabassfagott), Hr. (Horn), Hf. (Horn), I.VI. (1. Violine), 2.VI. (2. Violine), Vle. (Viola), Sgst. (Sopran), Vc. (Violoncello), and Kb. (Kontrabaß). The score includes various musical notations such as dynamics (pp, p, f, sf), articulation (pizz., arco, geteilt), and performance instructions (am Steg marcato). The vocal line includes the lyrics: "In die - sem Wet - ter, in die - sem". A box labeled 'Z' is present at the top right of the score.



intimate and intense relation of the individual to his natural entourage: departing from a feeling of loneliness and isolation, the poetic idea gradually evokes a perfect communion of the human being with the environment that surrounds it. Mahler's nature is not a real one, but comes from the intense feelings of the individual in search for the very reason of existence. What the composer sets to music are the questions of his childhood, which also accompanied him until the end of his life.

The last song of the cycle, *Der Abschied* (*The Farewell*) was the subject of extreme controversies and passionate discussions. The intimate expression and the profoundness of sufferance had never been equalled before. The song describes the separation of this world and of the beauty of nature as an ultimate solution for every human being.

The image of separation is omnipresent in the text: the sun sets, the night casts its cold shadow, the birds and the people are asleep and the poet is taking his farewell. There is no trace of a fight with the destiny, but reconciliation with the idea of the imminent end. The French psychoanalyst Michel Imberty notices the duality of the emotional experience: on the one hand, the illusion of plenitude, on the other the torment of the dying human being. The final nothingness suspends time and the psychological dimension concentrates on the confrontation between Eros and Thanatos, namely between life and death (Example 3).

Fließend. Im Takt. 3

1. Fl. *p* *dim.* *pp*

1. Ob. *sf* *p*

1. 2. Fg. *p* *pp* *pp*

2. 4. Hr. in F *zu 2* *p*

1. Hf. *f* *dim.* *p*

2. Hf. *f* *dim.* *p*

Alt-Stimme. (In erzählendem Ton, ohne Ausdruck.) *sempre p*

Die Sonne scheidet hin ter dem Ge-

Vc. *arco* *pp sempre*

1. Fl. *pp* *sempre pp*

Alt.-St. bir - ge. In al - le Tä - ler steigt der A - bend nie - der mit sei - nen Schat - ten.

Vc.

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Fl. *pp* *morendo*

Alt.-St. die voll Küh - lung sind.

Vc. *morendo*

**Example 3.** The lamentation of the oboe and the vocal line.

An overwhelming personality in the history of music, Gustav Mahler was the author of an oeuvre subjected to influences of the past, as well as to openings for the revolutionary conquests of the 20<sup>th</sup> century musical language. Choosing Mahler as a paradigm for our psychoanalytic inquiry was based on the fertile ground that his music had to offer to a psycho-aesthetic analysis. His tumultuous life, filled with tragic episodes, his controversial personality and the duality of his nature found their expression in a music with extremely abrupt contrasts, often reaching a level of asceticism never encountered before. Mahler's orchestral songs are proof of the evolution of his musical style, of its refinement and its exploration of the hidden territories in the human soul.

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# Reading Music: Further Adventures in Creative Musicology

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ABSTRACT: This article considers words and music in close proximity: how 'words about music' might occupy themselves in ways other than as 'mere' exegesis, and how 'music about words' might challenge music's assumed self-sufficiency. Through examples of my work in 'creative musicology', I explore that hinterland where literary-poetic writing borders musicology. An underlying premise of the article is that the products of musical creation are always already 'critical work done'.

KEYWORDS: narratology, fiction, creative musicology, theory, composition

## CAFE MUSIC

*Before entering, she awaits the headspring where the music tightens and the compressed horns unfurl. Her voice is a bread stall – rosemary, rock salt, raisin, sour dough, olive ciabbata. The choir is a Mediterranean spa product line in green, turquoise, black, orange and mauve: uniform chocolates wearing cummerbunds. Through the padded closure of a storage vault and the dental sorting of cutlery, comes a troupe of Bulgarian folk dancers (actually misheard Vivaldi), and Enya, oozing international travel. The Exocutor glows neon atop the dessert fridge. Cappuccino steam makes a bold incision, and in the rift there stands a Mediterranean choir, waving, as if it had always been standing there waving. The compressed horns form a dripstone. The soprano enters the choir's cave with a voice like bread. The choir is the cave of a cathedral. (John Kefala-Kerr, *Café Music*, 2006)*

IN attempting to capture the background music of a city centre café, the above writing makes no attempt to filter out the laminar acoustics of the indoor environment, nor the various 'interferences' that make the horns appear to 'unfurl' and the soprano's voice become a 'bread stall'. Even the momentary misidentification of the music is admitted to here because it was one of the many contingent elements that conspired to engender this particular *moment musical*.

An encounter with music in-situ prompted the above piece of writing. But what of this writing? Dare I call it musicology? Certainly not with a capital M because, if anything, this writing strives to remain clear of what

Valentine Cunningham calls the “vast grasp” of Theory (Cunningham 2002: 122).

Writing about music in literary-poetic vein bespeaks a certain scepticism about the neutrality of analytic discourse, a scepticism currently being voiced from a number of quarters.<sup>1</sup> At the risk of sounding melodramatic, I might say that my ‘adventures’ (as I call them) are an attempt to evade the imperialisms of Theory; a modest countermeasure, perhaps, against the overbearing capital T that Cunningham cautions against, and which he says threatens to erase “all the mishmash of notions and assumptions garnered in from [...] upbringing and education and just being-in-the-world” (Cunningham 2002: 4).

Similar sentiments underpin Stephen Benson’s regard for what he calls “the fumbling attempts of the everyday listener”. I myself am happy to practice such ‘fumbblings’, not least because, when viewed from the standpoint of creative practice, critical work done in forms other than the written word (musical compositions for instance) seem too often subjected to the second rinse cycle of theoretical scrutiny, the result being ‘shrinkage’ – the reduction of texts “to formulae, to the formulaic, to the status only of the model” (Benson 2006: 122).

Creative musicians have long understood, if only by dint of their choice of medium, that “no work of musicology can in a fundamental sense transcend the musical preconceptions of its author” (Cook 1990: 9). It is this congenital bias that has, in part, led me to pursue not so much ‘writing about’ music, in the anchored sense, but rather writing ‘about’ – in and around, so to speak, within the ambit of it. In this way I see Cunningham’s ‘mishmash’ and Benson’s ‘fumbling’ (indicators of the personal, idiosyncratic, immediate and particular) being retained and preserved.

Perspectives such as these – necessarily outlawed by mainstream musicology in the name of an objectivity that (if ‘sceptical’ theorists are to be believed) may do little more than “reflect more of ourselves than [...] the phenomena we are attempting to explain” (Benson 2002: 28) – underpin my own musicological efforts. These attempt to bring ‘words about music’ into closer proximity with the object of its affections than is usually the case: so close, in fact, that the subject-object divide is often blurred and what emerges is perhaps better thought of as a *process* – something more akin to a love affair than the military conquest of formal analysis.

With phenomenologists asserting the ideological ‘graveness’ of theory (cf. Benson 2002), musicologists upholding the “intuitive edge” of the layperson (Cook 1990: 2) and literary theorists endorsing the musico-critical appositeness of the literary-poetic mode (cf. Benson 2006), I am heartened by both the timeliness and the orientation of my project, which for the past eight years has involved an exploration of words-about-music that would treat seriously Stephen Benson’s ‘everyday listener’. I have been curious

<sup>1</sup> Bruce Ellis Benson (2002) from the field of phenomenology, Valentine Cunningham (2002) from literary criticism, and Marion Guck (1998) from musicology, to give three examples.

to know what might happen if I were to adopt such a listening position, and whether in doing so my efforts would breach the “proper language of the professional” (Benson 2006: 3). I have been wondering too what might be getting lost in the achievement of that ‘proper language’, and whether its foil – the literary-poetic mode – might count as a viable musicological register: a valid medium to serve as “earwitness to the role of music in everyday life, a record of why, where and how music is made, heard and received” (Benson 2006: 4).<sup>2</sup> Benson’s suggestion is that literary texts have the capacity to act like ears. Here is another such ‘ear’:

<sup>2</sup>Benson here acknowledges Raymond Murray Schafer’s earlier use of the term ‘earwitness’ in *The Soundscape: Our Sonic Environment and the Tuning of the World* (1994).

*For some reason I can’t bring to mind the name of that egg-shaped fruit with the brown hairy skin and the green flesh that’s spoked with black seeds. My attempts at recall are frustrated by the persistent appearance of the word ‘passion’—as in passion fruit. I know this to be incorrect but can’t distract myself from the inaccuracy, not even with red wine, Doritos or stroking your pregnant belly. Later, I’m still struggling. I can feel them, taste them, cut the top off them like a boiled egg and spoon out the potassium-rich juice, yet still be dodged by the name, which I think might begin with a ‘p’. It’s definitely not A or B or C or D, E, F, G, H, I, J, K...Aha! Kiwi! (Kefala-Kerr 2004).*

Erik Satie might have approved of this little sketch, which likens the music<sup>3</sup> to the morphology of a fruit: the kiwi’s ‘spoked’ innards suggesting the spectral aspect of the music’s electronic tones, the implied forgetfulness (arising out of the simple, mnemonic-like repetitions in the music) narrated via the list-like arrangement of the words and the narrator’s inability to recall the name of said fruit.

<sup>3</sup> *An Electroascetic’s Prayerbook*, Vol. 1, No. 3. A recording can be accessed at: <http://johnkefalakerr.com/an-electroascetics-prayerbook-vol-1-no-s-1-8>

## WKD2

WKD2 takes a different approach to capturing the moment musicaux of the everyday. This piece, rendered in the form of a ‘critical story’, was inspired by a chance hearing of Sergei Rachmaninov’s Vocalise on the car radio as I was driving home one night. The story engineers correspondences between a nocturnal journey and aspects of Rachmaninov’s music. En route a critique is developed of that cult of ‘relaxing classical music’ as promulgated by classical music broadcasters, such as Classic FM. (This UK radio station has developed a ‘creative musicology’ all its own, an imaginative lexicon of phrases such as ‘patent leather music’ and ‘the sound of luxury cruising’, which help co-opt the station’s output to its commercial agenda.)

Lights on each wingtip identify the airliner as it passes overhead. Erased by the black night, it cruises over the radiant cityscape, lights tipping as it banks with an eloquent surge from Rachmaninov. His Vocalise is playing on Maestro FM. Cadences pipe buttercream swirls. Chords make shallow steps. A trill seems to prompt the pilot aloft to coax his stick to port.

The driver of the car harbours special feelings about being at the wheel. He follows the plane, arcing left with the motorway, then right, then left again, his seat tilting him right thigh high, the car's whispered propulsion oblivious to the dip and rise of the road, the adverse camber, that moment of weightlessness on the cusp of a bump. There's hardly any traffic, which allows the driver to eyeball the unconstrained northbound plane as it descends towards the city's airport, the flyover's slip ascending, the road ahead like pulled licorice.

The two vehicles are now in formation, distance's illusion having the car keeping up with the plane – one-fifty knots, zero headwind. But then the driver needs to pull in for fuel because the amber gauge is telling him to.

Stepping out of the sports coupe, the driver is convinced his legs are thinning towards the old man within. Preventative squats have been the order of the day. So has assertive walking: muscular walking, including muscular walking from the pump to the night hatch to pay.

Earlier that evening, at the concert, seated on his left with one arm aligned with his own bespoke sleeve, sat that couture drama in racing leather. On his right, a slender female arm in lilac mohair, resting close but not touching. He'd tried to imagine a home for these sartorial collisions: something avant-garde, something marketed to the demon within.

Another airliner floats in. It crosses the road at ninety degrees: not as high as the first plane because the car is nearer to the airport. The plane's lights tilt and slip behind the driver's right shoulder, entering the blind spot, from where a vehicle suddenly appears...overtaking close, very close, furious, not sedate, not sitting on a bed of air.

The driver is startled but Rachmaninov remains calm, nurturing that stable, consistent moment, that singular trajectory that yields curvaceous orchestral edifices. There were no stoppings for gas in this music, no automotive shocks, no leather and mohair sandwiches. In the morning, back at the agency, he would return to the WKD2 account with a fresh mind, an airborne mind, a 'classical' mind, the added surge of strings buoying his imagination, giving it lift. He is impressed with the ease of his inventiveness. No wonder they called them Creatives.

The driver loses sight of the plane, but then spots it again out the corner of his right eye, its double dots forming a colon in the punctuated sky. He turns his head for a better view and feels like he is the one on the flight deck with the warm, sweat-less hands finger-tipping the control yoke, the circuit board city laid out below, illuminated everywhere except for where

*the black line of the unlit river runs, a bottle of WKD2 strapped to the co-pilot's seat in case of emergency.*

*Still eyeing the plane as it ducks below the terrestrial sub-roof plateau, he realises he's inadvertently taken a wrong turning – the painful turning he's been ignoring for years. He proceeds to the roundabout, passing the stanchions of the underpass, the traction-less music now conjuring an elderly woman in an overheated care home, sitting, twisted as a bonsai, awaiting a visit that will never come (Kefala-Kerr 2010b).*

Paralleling the music, the story conjures expensive vehicles in sight of the orchestra's mediating role, the twin trajectories of motion articulating the tessitura of orchestral motion, the motorway tracing the gently veering turns-and-straightens of Rachmaninov's melody, till the point is reached where an unexpected turn-off heralds the music's revenge on the smug driver and the semantic rug is pulled out from under his feet. The pleasure of self-endorsement, which the driver gains from listening to the music, is driven off, so to speak, when he is suddenly exposed to the music's latent morbidity. The impulsive, opportunistic creativity of the ad man is contrasted ironically with the kind of sustained compositional effort required to produce works like *Vocalise*. Together, these elements marshal a critique, which could equally have been articulated in a more conventional form, but as a fiction both the originating experience and the 'reflexive subjectivity' of writing (the 'autobiographical', if you will) is acknowledged and the 'colonising' tendency of 'Theory' ameliorated.

## NEW START

*New Start* is a more ambitious musico-literary endeavour: a 350-page fiction exploring the novel as musical entity. Taking my own work for orchestra and mixed chorus, *Panagia*, as its interlocutor, the novel attempts to explore several approaches to 'musical fictionality' – a "quality", Peter Rabinowitz reminds us, that is not to be "found in the text itself but [...] rather, a perspective brought to bear on the music by the listener" (Rabinowitz 2004: 318). The novel conducts its exploration in dialogue with the aforementioned music – on the one hand acting as the music's literary doppelgänger and on the other as the musicological 'perspective brought to bear'.

The central character in *New Start* is Fish, an idealistic young composer who is trying to write a symphony. With his adoptive parents both dead and his life in meltdown, Fish leaves England for Greece with his archaeologist girlfriend, Gabrielle. What Fish doesn't know is that Gabrielle is a tortured soul, running scared of a dead body she uncovered in a Belfast landfill and which she is convinced is stalking her. The two characters' adventures

in economically decimated Greece take them to a remote house on the Aegean coast, where Fish becomes more and more delusional about the utopian possibilities of his music. When the seawater in the vicinity of the house turns sweet enough to drink and the life-giving talents of his unpredictable girlfriend come to light, Fish suddenly finds himself dealing with symphonic dilemmas of a supra-musical kind.

*In his symphony there's an acoustic shower. The shower sprinkles a palace whose rooms are audible chambers. The audible chambers are gilded with sonic leaf and dressed in chords that hang, lush as drapes. Around the palace is a lagoon with boats in. The boats glide over the waters of the lagoon. The floors of the palace are blue seawater, the pillars carved motifs. The palace starts the day facing east then turns to track the sun. When darkness falls it is only temporary, like an eclipse, and when the sun returns it is in the form of a harp that paints daytime shapes along the friezes of the palace, and when there is no more wall space left, the harp paints the floors and terraces and gardens and waters of the lagoon (Kefala-Kerr 2010a: 301).*

The above evocation is an extrapolation from the 2<sup>nd</sup> movement of *Panagia*.<sup>4</sup> This, and other similarly italicized passages, allow the reader of the novel to 'hear' Fish's symphony.

Fish's relationship with the sounds of his environment and the musical inspiration he derives from them are represented in the following extract, which uses onomatopoeic language to construct an orchestral figment out of the sound of dripping water.

*Gazing out the window, he tuned into the sound of dripping water and the noise of the heating system, traipsing around the house like a charivari. Sounds were his loyal companions. They'd helped him through. The dripping sound was from the thawing snow landing on the upturned bucket in the back yard. Water was an uninventive drummer, Fish realised, its beats more interesting for their regularity than their ingenuity. Occasionally a "plip" coincided with the movement of the second hand of his alarm clock and a "plop" synchronised with the beat of his heart.*

*"Plop" following "plip" also alerted the orchestra seated in permanent readiness in his imagination. No lying on mattresses for them! The strings held their bows in a perpetual hover, the woodwind inhaled continually and the harpists sat like Grecian goddesses, their fingers poised above the strings. The brass and percussion were not so dutiful. Being always just back from the pub, they needed a good fortissimo to keep them interested.*

*Re-opening his manuscript pad, Fish set about notating the scene; arresting each "plip-plop" with a trickle of a temple block and a splash of brush upon a snare, his two devoted harpists rendering the spillage with an atomizing spray of arpeggios. The result was: "insecurity", "disorientation", "confusion", feelings as unstable as the snow now*

<sup>4</sup> The reader is invited to read this extract whilst listening to the music to which it relates. A recording can be accessed at: [www.johnkefalakerr.com/panagia](http://www.johnkefalakerr.com/panagia)

*slipping from the roof, which he quickly captured with a bass drum and a suspended cymbal, as if it were some neatly executed circus trick: Bakoomphsh! (Kefala-Kerr 2010a: 24)*

Other strategies employed in *New Start* include an attempt to challenge the conservative and anachronistic ways in which composer figures are portrayed.<sup>5</sup> An account of composerly representations is beyond the scope of this discussion, but suffice it to say that Fish departs from the norm. Although he lives up to the stereotype of the romantic, penniless musician who believes in the redemptive force of his art, Fish is not deferential towards the Western art music tradition. For him 'The Greats' are defined as much by their personal weaknesses as by their musical strengths:

*He'd learned all about "The Greats". He'd read about their lives and their foibles: Beethoven (deaf!), Mozart (scatological), Schubert (unemployable), Wagner (bigoted), Sibelius (spendthrift), Debussy (unfaithful). He knew the Greats had only become great because they'd dedicated themselves, ignored petty interruptions and the suffocating demands of their mothers. These things Fish had done too, finding private time at five in the morning with the practise pedal down, thinking up foibles for himself (Kefala-Kerr 2010a: 28).*

Music, for Fish, is a thing with real world power and relevance, implicated in, and able to comment upon, the major events of the day. Uniquely, the character attributes such high-minded properties to all music, even music not normally considered so directed – commercial pop, for instance, and karaoke. This stylistic ecumenicalness runs counter to the conservative values normally associated with art music composers. In *New Start* the results of Fish's lack of snobbery are often comedic:

*He didn't know why he was bothering trying to write a symphony, seeing as how symphony writing was the least trendy thing to do on the entire planet and the chances his future masterpiece would ever get played were virtually zero. He was probably bothering with it because he needed it. Apart from the piano taking up most of his room, and the symphony taking up most of his head, he was alone in the world.*

*In Jimmy's café he tore off the end of a sugar sachet and stared at the posy of fake ice cream cones displayed in the window: the seminar replaying in his head and the composition professor holding up his score as if it were a dirty pair of underpants and mocking him for admitting that Britney had been his inspiration. Her Toxic had been pounding the woodchip every night in the house and the song's chemical overtones had grooved their way into his thoughts, so he'd decided to conscript the diva because she said pertinent things like "Oh baby you're so toxic". It didn't take a genius to work out which of the World Leaders Britney was referring to, he'd said, though knowing her she was probably playing them both off against one another, giving them each a taste of that green slime stuff she puts into the guy's mouth in the video.*

<sup>5</sup> Stephen Benson's *Literary Music: Writing Music in Contemporary Fiction* (2006: 129–140) contains a discussion of representations of composers in works of fiction.



*Only a philistine would fault Britney for her timing, he'd said, because it took months, years sometimes, to create something artistically credible, and in the case of his symphony Fish knew it would probably be the back end of 2005 before it would get finished, and that the war would most likely be over by then, though that didn't mean he shouldn't bother with it. He had a point to make, after all. An important point! He didn't know where Britney stood on the war, but in his book she was the mistress of ironic deprecation and between bars 56 and 104 he had her striding down the aisle in her flight attendant's outfit, like a transcontinental Amazon, all sexed up and ready for invasion (Kefala-Kerr 2010a: 13).*

A further musico-literary strategy employed in *New Start* is exemplified in the way the mixed chorus (which 'ooaaaeeee's' and 'oooooh's' its way wordlessly throughout the first movement of *Panagia*) becomes, in literary guise, Fish's 'mindchoir' – a sometimes pejorative, sometimes consoling presence, voicing the main character's thoughts and feelings.

In *Panagia*, the mixed chorus is joined by a Balkan-flavoured violin, which plays rising arpeggio figures – a stock rhetorical gesture derived from Greek demotic music and commonly used to mark the ending of a song. The ironic placement of these arpeggios (at the beginning of *Panagia*) bespeaks a 'violin-identity' that might be characterised in terms of an unstable, incomplete, or aberrant ethnicity: one that has its corollary in the novel in the character of Fish himself, whose indeterminate cultural background motivates his search for his true parentage.

In storied form, the chorus (Fish's 'mindchoir') exists as part of the fictional composer's inner life – dramatising his thoughts and feelings. When the music (*Panagia*) is mediated through the narratological hermeneutic of the novel, an unusual musicological effect is instated, namely that the chorus of voices might be understood (and therefore heard) as an innate characteristic of the violin. This is in contradistinction to the kind of reading a 'non-narratological' approach might elicit.

## **'SHOWER'**

The final strategy in the novel's pseudo-musical construction I'd like to highlight on this whistle-stop tour of 'creative musicology', is the use of formal or structural analogies. One such analogy uses recurring motifs. These are dotted throughout the novel and are intended to mimic the ways in which melodies and themes might appear, combine and develop in a musical composition. The main occurrences of one such motif – the 'shower' – are as follows:

"[...] *she'd showered him [...] with edible treats*" (Kefala-Kerr 2010a: 104).

"[...] *a multi-coloured shower of controllable illumination*" (*ibid.*: 135).

"[...] *no bath, no shower, ziltch*" (*ibid.*: 182).

"*The shower had come suddenly [...]*" (*ibid.*: 217).

"[...] *the freshwater showers located at intervals along the foreshore path*" (*ibid.*: 255).

"[...] *stepping under the shower and gasping*" (*ibid.*: 256).

"[...] *running non-violently for the showers...*" (*ibid.*: 266).

"*In his symphony there's an acoustic shower*" (*ibid.*: 299).

In *New Start* this varied collection of 'showers' undergoes symbolic transformation – one that might be likened to a musical modulation or similar perceptual shift whereby a new perspective is achieved on a given piece of material. This shift is made possible by the surrounding context in which the shower motif occurs, namely the network of plot events and settings in the novel that refer to religious faith. The 'modulation' in question occurs when the various 'showerings' are seen to cohere as a symbol of baptism – the synthesis confirmed and amplified in pseudo-musical terms by the audible ontology of the shower motif itself.

This idea of a modulating, 'audible' word challenges the self-sufficiency of music – a phenomenon we routinely supplement with words (or 'stories of involvement' as Marion Guck calls them). Even the least promising of them – the prosaically functional 'note' and 'chord', for instance – have been shown to be significantly figurative, reassuringly 'story-telling' (cf. Guck 1998).<sup>6</sup>

By promoting such symbioses and ambiguities as described above, and by allowing music and words to each act as interpreter to the other, what emerges is a provisional condition wherein the question, 'Are the words talking about the music or is the music talking about the words?', remains deliberately unresolved. The concept of 'intermedia'<sup>7</sup> might go some way towards defining the poetics of such a condition, but the 'fumbling, everyday listener' in me prefers to think in terms of the astronomical phenomenon of the binary star – two celestial bodies, each caught in the other's gravitational field and orbiting about a common centre of mass whose locus is some oblique point in space beyond the bodies themselves. For me, this 'oblique point' identifies the elusive centre of a dynamic yet elliptical relationship, one that I have tried to discuss here without replicating the very thing I've been decrying.<sup>8</sup>

<sup>6</sup> For a discussion on the story-telling dimension of technical musical vocabulary see Guck (1998).

<sup>7</sup> A 'syncretic' approach to interdisciplinary practice in the arts that blurs distinctions between different media.

<sup>8</sup> I am sensitive to the irony in my having to marshal further words here in order to explain those very words for which I am claiming a certain adequacy.

Arising out of such ambivalence is the idea that, taken together, 'the music' and the 'words-about-the-music' yield not so much 'works' in the memorialising sense, but a kind of mutual annotation, an interlinear gloss: the elements of a fluid, continuously revising, self-interrupting 'process'.

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# Computer Technologies on Serve to Texture Analysis for a Performer

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**ABSTRACT:** The article deals with the author's concept of a search in figurative writing on the basis of which a method of handling computer technologies for the analysis of setting is being introduced. Examples from clavier and piano pieces by William Byrd, Domenico Scarlatti, Johann Sebastian Bach, Wolfgang Amadeus Mozart and Arnold Schönberg are chosen to demonstrate peculiarities in analysis of compound textures (of combinatorial type). The method of marking figures (patterns) in a texture area with graphic frames helps to explain general and individual mechanisms of creating musical texture.

**KEYWORDS:** computer technologies, texture, texture analysis, figurative writing, epoch style

## STATING THE PROBLEM

A PERFORMER'S guide to a text is a special way of deep penetration into a composer's concept. While examining a note text and incarnating it into concrete sounding an executor looks at texture peculiarities first of all. So texture problems are in the focus of a performer's attention.

The modern texture theory points out two phenomena important in texture making – figuration and doublings. They participate in shaping texture images. 'Figurative writing' means the totality of devices for artificial putting into shape and organizing the smallest elements of musical texture. Thorough examining of figurative writing in a piece is very important. A modern computer has many graphical programs. Even a primitive one, such as *Paint*, has enough instruments that can be useful in texture analysis. Choosing frames to point out figures or tunes in a texture of a piece helps finding out mechanisms of constructing a setting. The goal of this article is to show possibilities of using computer graphics in texture analysis.

## PECULIARITIES OF FIGURATIVE WRITING ANALYSIS IN CLAVIER AND PIANO PIECES OF DIFFERENT EPOCHS

The Baroque epoch is full with masterly styles of working on texture, so texture composition in pieces of this period needs thorough analysis and special investigation of its notation. The high level of managing figurative devices in English virginal music, practically at the dawn of the clavier era, shows significance of such art to instrumental music, its outstanding position in music history. There were individual devices of operating figures and tunes in the Baroque era:

- technique of using variants of figurative patterns (William Byrd);
- intricate technique of combining figures and tunes (Domenico Scarlatti);
- transpiercing texture of a clavier piece with basic figures (Johann Sebastian Bach);
- combinatorial approach to composing a texture.

These devices were taken to the following epochs and became characteristic to many famous styles.

Byrd's fantasy *Bells* for virginal can serve as an example of variant-combinatorial approach to organizing texture elements. The piece is written in a compound setting – with predominance of counterpoint, the whole composition is based on 'white diatonic' and the bass line is like cult sequences *ut-re-mi*. All the patterns appearing in Byrd's fantasy are shaped of the initial figure, its *initio*. The tetrachord *sol-fa-mi-re* (melodic element *a*) changes thanks to introduction of figurative tones, so variants  $a^1$  and  $a^2$  appear. Renewing of the initial set of elements is connected with changes in character of the movement – from the straight going to the configuration shaped of waves – that forms *b*. Up-going and down-going variants  $b^1$ ,  $b^2$  and  $b^3$  take turns further. Both basic elements (*a* and *b*) are turned to *mi*. A new element *c* descends to *la* but has inclination to the tonic *do*. The figures are being varied, they keep their basic sense. Pointing out the kern of patterns with the help of special frames forces the visual obviousness, shows the fluidity of the varitype thematic process (cf. Chernaya 2005: 20–23):

**Example 1** (William Byrd, *Bells*).

Intricate combinatorial play on different levels of composition is characteristic to several clavier pieces by Domenico Scarlatti. In changeable, “highly-strung with simultaneously coming impulses” texture of his sonatas one can find combinatorial texture as well (Okrainetz 1994: 132). For example, a play with tunes is being led in the Sonata K. 156 in C major. Only letter symbols are used in the analysis of the initial fragment of this piece:

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**Example 2** (Domenico Scarlatti, Sonata K. 156 in C major).

Tunes *a*, *b*, *c*, occupying two measures each, and a motif-helper *x* (2 times shorter) participate in constructing the initial 4 measures. As the technique of register imitation is being used, the following scheme appears:

<i>a</i>	<i>b</i>	<i>b</i>	<i>c</i>	<i>c</i> <sup>1</sup>	<i>c</i>	<i>c</i> <sup>1</sup>
<i>a</i>	<i>x</i>	<i>b</i> (R)			<i>b</i> (l)	
<i>a</i>				<i>x</i>		

The tune *a* has the significance of the *initio*, it is the capital letter, the vignette of the text, so the further figures are related to it. The tune *b* is the counterpoint to the initial pattern, later on in the crawfish variant and in inversion it follows the other player in this game. The tune *c* has 2 rhythmically even variants – with the stop on dominant tone (*c*) and with the goal on the tonic with a trill (*c*<sup>1</sup>). Each of the introduced elements is repeated individually: *a* – only vertically, *c* – only horizontally, doubled *b* while being moved vertically is transformed in inversion.

Bach's clavier pieces form an inexhaustible source for research. Among the outstanding features of the composer's setting are the original technique of transpiercing the texture of his compositions with basic figures and using the combinatorial approach to the organization of texture elements. Only one basic figure – a trill-like turn – is basic for both cycles in c minor from *The Well-Tempered Clavier*. Pointing out this element with the help of a simple frame proves the relativity of the musical material in both cycles.



**Example 3** (Johann Sebastian Bach, Prelude in C minor from *The Well-Tempered Clavier*, book 1).



**Example 4** (Johann Sebastian Bach, Prelude in C minor from *The Well-Tempered Clavier*, book 2).

The cycle in the first book is the most saturated with the basic figure appearances. The culminating point is situated in *Presto* with the canonical sequence of two voices. In the recitative the basic figure is lost but it comes back in the last bar of the Prelude (see Example 5). The last variant of the basic figure penetrates further all the layers of the contrapuntal texture in the Fugue.



**Example 5** (Johann Sebastian Bach, Prelude in C minor from *The Well-Tempered Clavier*, book 1).

In the C minor cycle from the second book the basic figure is used quite differently. In the first part of the Prelude a thematic chain is formed (Example 4), in the second part of the piece the same turn is used as an ostinato figure concerning which a hidden melody is being formed (Example 6).



**Example 6** (Johann Sebastian Bach, Prelude in C minor from *The Well-Tempered Clavier*, book 2).

It is obvious that ‘rolling’, ‘bubbling’ figures saturating musical texture of both Bach’s cycles in C minor have the same semantic of artificial forming the image of catastrophe, even the revelry of the natural calamity.

Viennese classics created a very high level of individual figurative writing, especially Mozart’s *ars combinatoria* of patterns in his chamber and clavier music must be mentioned in this content. Several pieces by Mozart can be analyzed with the help of computer graphics.

Combinatorial play in the setting of Sonata in D major, K. 311, demonstrates inexhaustibility of composer’s fantasy (cf. Chernaya 2005: 166–170). A short musical vocabulary of the whole cycle is introduced in the 4 initial measures (Example 7). Figures *a, b, c* are separated with pauses as if they were persons introduced individually, figure *d* – a half-tone – is only slightly outlined with the help of a grace-note.



**Example 7** (Wolfgang Amadeus Mozart, Sonata in D major, K. 311, first movement).



Figures *a* and *b* are constructed of smaller elements. For example, *b* consisting of three lines relative to each other is transformed in the third bar; its elements become basic for later figurations and for subjects appearing in the further elaboration of the Sonata's material.

The second subject of the first movement of the Sonata (Example 8) is based as the first subject on the same set of figures. Only *a* is given some 'rest' after 'making hard job'. On the contrary, *d* becomes a real intonation and appears several times.



**Example 8** (*ibid.*).

Not only in the first but in the second and the third movements of the cycle the same set of figures is basic as well. See Examples 9 (the beginning of the second movement) and 10 (the beginning of the third movement) in which frames make obvious the relativity of their material. In Example 10 it can be pointed out that figures *b* and *c* in new rhythmic conditions are multiplied.



**Example 9** (Wolfgang Amadeus Mozart, Sonata in D major, K. 311, second movement).



**Example 10** (Wolfgang Amadeus Mozart, Sonata in D major, K. 311, third movement).

The play in this sonata has certain rules combining exact repetitions of a small set of elements with possibilities of their renewing and growing up new figures. Variety of the play becoming obvious with the help of the set of frames tells the executor about the experimental character of the composition and about the special position of this Sonata among other sonatas by Mozart.

The 20<sup>th</sup> century is famous for Neo-Classical and Neo-Baroque styles. Many composers turned to deep studying of Baroque texture and in some cases it brought them to creating original techniques by using rules of old contrapuntal and combinatorial art in new means of music. Among them very important were pieces by Paul Hindemith and Arnold Schönberg. Each great composer-pianist had his own complex of devices mirroring in the texture.

Schönberg incarnates his ideas individually using old figurative and contrapuntal devices in a new sense. Combination of masterly polyphonic technique and original figurative writing dealing with combinatorial art can be mentioned in Five Pieces, Op. 23, for example, in the third piece of the cycle – *Langsam* (cf. Chernaya 2007: 123–128). It begins as a fugue with a theme and an answer that is varied with figurative tones and doublings (Example 11a). In the last 5 measures sounds of the theme and the answer are collected in complexes that form with the axe *sol–do* the central element of the system (CES: Example 11b, c).

a: *Langsam* (♩ = ca 54) *dolce*

b:

c:

Example 11 (Arnold Schönberg, Five Pieces, Op. 23: No. 3).

As if in compound counterpoint constructions patterns introduced in the first partition of the piece appear in permutations and transpositions. Except the theme being a sound complex, often changing its appearance, Schönberg uses chromatic tunes and figurative turns. There are two interludes shown in the Example 12 a and b where frames point out relative figures and make rhythmic and other peculiarities of composer's technique understandable.

a:

b:

**Example 12** (*ibid.*).

One of the partitions in *Langsam* is constructed as a figurative chain. Specialty of this device deals with the intricate technique: firstly, tones of the augmented answer lay counter to tones of the augmented subject; secondly, in order to keep music activity 'faster' durations accompany 'slower' melodies (Example 13).

The image displays a musical score for piano accompaniment in thirds, consisting of four systems. The first system begins with a tempo marking of quarter note = 120 (♩ = 120) and dynamic markings of *p* and *pp*. The second system continues the texture. The third system includes a *poco rit.* marking. The fourth system concludes with a measure number of 30. The score is written in a key signature of two flats and a 12/16 time signature.

**Example 13** (*ibid.*).

Accompanying sounds in thirds do not leave the frames of sound complexes of the piece. The theme in the beginning of the partition is in direct movement, the answer is in inversion, and then the whole construction is inverted. In the end of the partition mirror position of the chromatic figure is found and stated.

Schönberg's masterly piano texture is full of hidden features if we read it contrapuntally and computer technologies give good instruments for schematic bringing to light its elements and mechanisms of texture making.

## CONCLUSIONS

Analysis of musical texture as if through the prism of figurative writing with the help of computer graphics has big practical significance in a pianist's work. Thinking on 'events' occurring in a note text allows finding a way for a proper interpretation and in many cases it helps in understanding a composer's ideas. There are no universal rules for handling computer graphics in texture analysis, the composer's style itself makes you choose this or that frame (a set of frames) and think on their use while making research or pointing out 'events' occurring in the concrete piece.

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# Towards an Analytical Theory of Harmonic Counterpoint

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ABSTRACT: Harmonic counterpoint is to be understood as the counterpoint made up of the melodic patterns of individual voices within chord progressions.

An essential aspect of counterpoint is the hierarchy of structural levels. In particular, it is Schenkerian analysis that arranges all the structural elements of a composition into a hierarchy of structural levels. However, as an analytical theory of harmonic counterpoint, it is not quite satisfactory.

In the theory proposed in this article, the harmonic counterpoint will be analysed, using the method of contrapuntal analysis based on a five-part **voice-leading matrix**, rather than the two-part Schenkerian *Ursatz*, as the high-level structure of tonal counterpoint, and exemplified by the analysis of Chopin's Prelude in C minor (Op. 28, No. 20).

KEYWORDS: *Schenkerian analysis, harmonic counterpoint, voice-leading matrix, Chopin*

HARMONIC counterpoint is to be understood as the counterpoint made up of the melodic patterns of individual voices within chord progressions.

An essential aspect of counterpoint is the hierarchy of structural levels. In the theory of counterpoint, this becomes evident when comparing 'first-species' counterpoint (*punctus contra punctum*) with second- to fifth-species ('diminished') counterpoint. Whereas 'first-species' counterpoint is restricted to consonances, 'diminished' counterpoint contains both consonances and dissonances. The latter, known as passing or neighbouring tones, suspensions, etc., are subordinate to consonances and represent lower levels of the contrapuntal structure, unlike consonances representing higher ones.

In particular, it is Schenkerian analysis – the analytical method created by Heinrich Schenker (1868–1935) – that arranges all the structural elements of a composition into a hierarchy of structural levels. In this hierarchy, certain typical high-level structures are projected onto lower levels.<sup>1</sup>

Although technically Schenkerian analysis seems to be a method of contrapuntal analysis<sup>2</sup>, it aims to be something much more – the theory of (tonal) music *per se*.<sup>3</sup> However, as an analytical theory of harmonic counterpoint it is not quite satisfactory. Particularly, its model of the high-level (or background) structure in the form of the two-part *Ursatz* is problematic. It seems to be impossible to analyse adequately the **tonal** counterpoint (unlike some earlier forms of counterpoint) without the equal status attached to all of its voices.

<sup>1</sup> "Schenker assumed that whenever a prototype is transformed, the resulting material will always conform to the same laws as the prototype itself. This idea of preserving laws through transformation is known in mathematics as recursion" (Brown 1998: 117).

<sup>2</sup> According to Matthew Brown, "insofar as explanations require laws, Schenkerian theory is capable of explaining only the contrapuntal and harmonic structure of tonal music" (Brown 1998: 127).

<sup>3</sup> According to Richard Cohn and Douglas Dempster, "[t]he claim [of Schenkerian analysis] that compositions are hierarchical requires not only that the traditional disciplines of harmony, melody, and counterpoint be synthesized into a single model, the prolongational hierarchy [...]; it also requires that extra-prolongational features be accommodated to that hierarchy without undermining it" (Cohn, Dempster 1992: 164).

In what follows, an alternative method of contrapuntal analysis will be proposed and exemplified by the contrapuntal analysis of Chopin's Prelude in C minor (Op. 28, No. 20).

## 1. VOICE-LEADING MATRIX

As a rule, the highest level of the contrapuntal structure consists only of the initial tonic, prolonged throughout the form and leading to the concluding cadence (this being true not only of the form in general but also of classical theme; see Humal 2008a: 94).

Our method of contrapuntal analysis is based on a five-part **voice-leading matrix** (VLM)<sup>4</sup>, rather than the two-part Schenkerian *Ursatz*, as the high-level structure of tonal counterpoint.

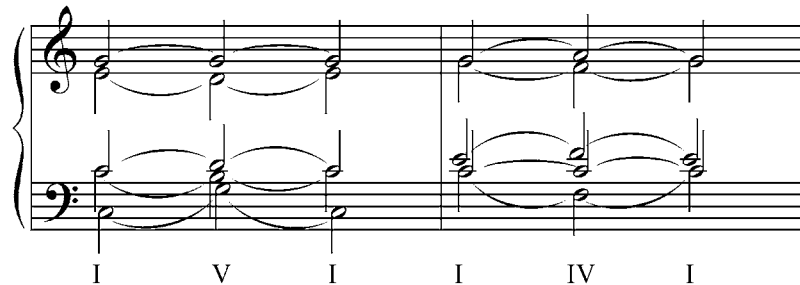
The most typical **authentic** VLM corresponds to the 'basic form' of Fred Lerdahl – "a description of a common reductional state, reflecting the trajectory from structural beginning to the cadence" (Lerdahl 2001: 25).

William E. Caplin regards the plagal progression I-IV-I as "entirely inadequate" to the task of confirming a tonality (Caplin 2004: 71). However, following the 19<sup>th</sup>-century traditions of harmonic dualism, the plagal cadence (along with the authentic one) nevertheless can be included among the possible background structures (and hence VLMs).

A VLM can be generated, using the principles of voice-leading parsimony and the rules of classical counterpoint. This is to say that (1) above the harmonic bass, it contains an upper-voice complex in which common tones between chords remain fixed and the other tones move by steps or half-steps, and (2) as a background structure (like a five-part first-species counterpoint but unlike Schenkerian *Ursatzformen* with the fundamental lines  $\hat{5} - \hat{1}$  and  $\hat{8} - \hat{1}$ ), the VLM contains only consonances. The four upper voices of the VLM may be permuted by means of invertible counterpoint.

As shown in Example 1, in the case of typical authentic or plagal cadences (containing either the dominant or subdominant triad, as their *penultima* chord), each tone of the initial or closing tonic triad is uniquely connected with the tones of the *penultima* chords: the harmonic bass (doubling one of the tones of the upper-voice complex) moves by the fourth or fifth ( $\hat{1} - \hat{5} - \hat{1}$  or  $\hat{1} - \hat{4} - \hat{1}$ ); one of the upper-voice tones remains fixed; one of the two remaining tones has stepwise connection with **two** tones of the *penultima* chord and the other – with only **one**. Similarly, of the two moving upper-voice tones of the *penultima* chord, one has a stepwise connection with **two** tones of the tonic chord and the other – with only **one**. To represent all these connections, five continuous (structural) voices are needed, all of them connecting the tones of the three chords by means of either the root progression or some specific melodic patterns.

<sup>4</sup> The term is used, for example, by William Renwick. According to him, a voice-leading matrix (as "a fundamental expression of tonal voice-leading, a primal basis for unlimited expansion and development") "works out in full the voice-leading implications of Schenker's  $\hat{3} - \hat{2} - \hat{1}$  fundamental structure, utilizing root motion in the bass and scalar and common-tone connections in the upper parts" (Renwick 1995: 81).



**Example 1.** Authentic and plagal cadences.

VLMs are of two basic categories: primary and secondary.

Those VLMs in which all the moving voices (except for the bass) consist of neighbour-tone figures will be labelled as **primary** VLMs. Example 2 shows the authentic and plagal primary VLMs. In the former (Example 2a), the upper voices have the following melodic patterns:

1. The Mediant Lower-Neighbour Figure (MLNF)  $\hat{3} - \hat{2} - \hat{3}$  (in the 'soprano' voice);
2. The Tonic Lower-Neighbour Figure (TLNF)  $\hat{8} - \hat{7} - \hat{8}$  (in the 'alto' voice);
3. The Dominant Pedal (DP)  $\hat{5}$  (in the 'tenor' voice);
4. The Tonic Upper-Neighbour Figure (TUNF)  $\hat{1} - \hat{2} - \hat{1}$  (in the 'baritone' voice).

In the plagal primary VLM (Example 2b), the upper voices have the following melodic patterns:

1. The Dominant Lower-Neighbour Figure (DLNF)  $\hat{5} - \hat{4} - \hat{5}$  (in the 'soprano' voice);
2. The Tonic Pedal (TP)  $\hat{1}$  (in the 'alto' voice);
3. The Dominant Upper-Neighbour Figure (DUNF)  $\hat{5} - \hat{6} - \hat{5}$  (in the 'tenor' voice);
4. The Mediant Upper-Neighbour Figure (MUNF)  $\hat{3} - \hat{4} - \hat{3}$  (in the 'baritone' voice).



The image displays two musical examples, (a) and (b), illustrating primary Voice Leading Motifs (VLMs). Example (a) shows an authentic primary VLM with a progression of I - V - I. The treble clef part features three melodic patterns: MLNF (Mediant Lower-Neighbour Figure) in the soprano voice, TLNF (Tonic Lower-Neighbour Figure) in the alto voice, and DP (Dominant Pedal) in the tenor voice. The bass clef part features TUNF (Tonic Upper-Neighbour Figure) in the baritone voice. Example (b) shows a plagal primary VLM with a progression of I - IV - I. The treble clef part features DLNF (Dominant Lower-Neighbour Figure) in the soprano voice, TP (Tonic Pedal) in the alto voice, and DUNF (Dominant Upper-Neighbour Figure) in the tenor voice. The bass clef part features MUNF (Mediant Upper-Neighbour Figure) in the baritone voice. Both examples include a common bass line consisting of three notes: I, V, I for (a) and I, IV, I for (b).

**Example 2.** Authentic and plagal primary VLMs.

In order to represent directed motion typical of the highest voice, the two neighbour-note figures connecting one of the tones of the *penultima* chord with two different tones of the tonic chord will be transformed into a voice-exchange pattern. This gives rise to two third-progressions – an ascent and a descent. In such a way, the **secondary** VLM (Example 3) is generated whose moving upper voices consist of one neighbour-note figure and two third-progressions. Most of tonal compositions can be analysed using the secondary VLM.

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In the authentic secondary VLM (Example 3a), the upper voices have the following melodic patterns:

1. The Mediant Descent (MD)  $\hat{3} - \hat{2} - \hat{1}$  (in the 'soprano' voice);
2. The Tonic Lower-Neighbour Figure (TLNF)  $\hat{8} - \hat{7} - \hat{8}$  (in the 'alto' voice);
3. The Dominant Pedal (DP)  $\hat{5}$  (in the 'tenor' voice);
4. The Tonic Ascent (TA)  $\hat{1} - \hat{2} - \hat{3}$  (in the 'baritone' voice).

In the plagal secondary VLM (Example 3b), the upper voices have the following melodic patterns:

1. The Dominant Descent (DD)  $\hat{5} - \hat{4} - \hat{3}$  (in the 'soprano' voice);
2. The Tonic Pedal (TP)  $\hat{1}$  (in the 'alto' voice);
3. The Dominant Upper-Neighbour Figure (DUNF)  $\hat{5} - \hat{6} - \hat{5}$  (in the 'tenor' voice);
4. The Mediant Ascent (MA)  $\hat{3} - \hat{4} - \hat{5}$  (in the 'baritone' voice).

The image displays two musical examples, a) and b), illustrating authentic and plagal secondary VLMs. Each example consists of a treble clef staff and a bass clef staff. In example a), the treble staff contains notes MD, TLNF (b), and DP, while the bass staff contains TA and (b). Below the staves are boxes labeled I, V, and I. In example b), the treble staff contains notes DD, TP, and DUNF, while the bass staff contains MA. Below the staves are boxes labeled I, IV, and I. Lines connect the notes in the treble and bass staves to the boxes below, indicating their functional relationships.

**Example 3.** Authentic and plagal secondary VLMs.

The concept of VLM is connected with that of **chordal scale** and **imaginary continuo** proposed by William Rothstein. According to Rothstein, Lerdahl's concept of the 'triadic scale' might be extended into a **chordal scale** by relating it not only to the tonic p[itch] c[lass] but to any chordal root, and by including chords other than triads, especially seventh chords [...]. A further degree of abstraction may be introduced by considering not only the basso continuo but also the **imaginary continuo** [...]. Briefly, the imaginary continuo is a continuo 'accompaniment' abstracted from a composition that does not actually call for one. The imaginary continuo generates enormous numbers of implied tones, since every chord calls forth its entire chordal scale – all of its constituent p[itch] c[lasses] in all registers between bass and soprano, and to a lesser degree in outlying registers as well (Rothstein 1991: 296–298).

On lower levels of structure, these implied tones create possibilities for various doublings and octave transfers of individual voices of the VLM.

In addition to the five continuous voices of the VLM, a tonal composition exhibits a great number of brief lower-level progressions, connecting like stairs the continuous voices. These progressions fill basically the interval of a third (a fourth-progression will be analysed as a combination of a third-progression and a neighbour-note figure, a fifth-progression usually as a combination of two third-progressions). Of the voices of a VLM, the bass possesses the greatest melodic freedom; its initial  $\hat{1}$  can be elaborated by means of various skips and stepwise progressions. The two high-level third-progressions of the upper-voice complex (MD and TA in the authentic, DD and MA in the plagal VLM) are usually preceded in the same voices by similar third-progressions on lower levels. Moreover, all the voices may contain many neighbour-tone figures on different levels.

## 2. PROLONGED, EXPANDED AND MODULATING CADENCES

In what follows, only authentic cadences will be discussed. Structurally, they can be divided into:

1. Unprolonged cadences (without the pre-dominant chord: I-V-I);
2. Prolonged cadences (with the pre-dominant chord);
3. Expanded cadences.

Tonally, cadences can be divided into:

1. Non-modulating cadences (concluding in the initial key);
2. Modulating cadences (concluding in a new key).

The authentic VLM represents the most typical **unprolonged** cadence. Omitting the final tonic, all types of full cadences can be turned into half cadences.

**Prolonged** cadences can be divided into four paradigms: Paradigm zero (Example 4), Paradigm *a* (Example 5a), Paradigm *a/b* (Example 5b) and Paradigm *b* (Example 6). They arise from the unprolonged cadence as a result of the elaboration of melodic progressions of individual voices. In cadences of Paradigm zero (I-VII<sup>o</sup>/V  $\frac{6-5}{4-3}$  - I or I-Ger.  $\frac{6}{5}$  - V  $\frac{6-5}{4-3}$  - I, etc.), the  $\hat{3}$  of the initial tonic is retained (or chromatically changed) during the pre-dominant chord. In Example 4, showing two forms of such a cadence, DP is doubled in two octaves and embellished by its lower- and upper-neighbour notes in different octaves.

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**Example 4.** Paradigm-zero cadence.

In the Paradigm-*a* (Example 5a) and Paradigm-*a/b* (Example 5b) cadences, DP is also doubled in two octaves and embellished by its lower- and upper-neighbour notes. The pre-dominant chord (the subdominant triad in the case of the Paradigm-*a* cadences, V/V or some of the inversions of the ii<sub>7</sub> in the case of the Paradigm-*a/b* cadences) supports  $\hat{4}$  as an incomplete upper neighbour (IN), usually followed by the descending third-progression – Subdominant Descent (SD,  $\hat{4}$  -  $\hat{3}$  -  $\hat{2}$ ) – having the  $\hat{3}$  as a passing tone

supported by the cadential six-four. In Paradigm-*a/b* cadence, SD is usually accompanied in the 'alto' a third below by another descending third-progression – the so-called *Leittonterzzug* ( $\hat{2} - \hat{1} - \hat{7}$ ; see Plum 1979: 47), especially typical of the Paradigm-*b* cadence (where it appears in the upper voice).



Example 5. Paradigm-*a* and *a/b* cadences.

In the Paradigm-*b* cadence (Example 6), having V/V or some of the inversions of the  $ii_7$  as the pre-dominant chord, the upper-voice  $\hat{2}$  supported by the pre-dominant chord is usually followed by the *Leittonterzzug*, with the  $\hat{1}$  as a passing tone, supported by the cadential six-four. In order to obtain  $\hat{3}$  of the cadential six-four, the *Leittonterzzug* is usually accompanied in a sixth below by another descending third-progression – the SD.



Example 6. Paradigm-*b* cadence.

In **expanded** cadences, the initial tonic harmony is prolonged by means of some specific harmonic-contrapuntal techniques, the most common among them being the **evaded cadence** (in which the dominant is followed by a non-structural, usually first-inversion tonic; see Schmalfeldt 1992: 152) and the **interrupted (deceptive) cadence**. Their main feature is a deep-middleground MD ( $\hat{3} - \hat{1}$ ) into an inner voice reaching  $\hat{1}$  at the moment of the re-establishment of tonic harmony or some of its substitutes prior to the concluding cadence.

Example 7a presents the most typical form of the evaded cadence, and Example 7b – one of the forms of the interrupted cadence. In Example 7a, as it is typical of an evaded cadence, the initial MD into an inner voice is

supported by a descending third-progression in the bass ( $\hat{5} - \hat{3}$ ), leading to the first-inversion initial tonic of the concluding cadence. In the case of the interrupted cadence (Example 7b), the initial MD is supported by an upper-neighbour figure in the bass ( $\hat{5} - \hat{6} - \hat{5}$ ), unfolded by its lower third ( $\hat{4}$ ) supporting the pre-dominant harmony of the concluding cadence.

Example 7. Expanded cadences.

In almost any classical form there are cadences ending in a subsidiary key (usually in the dominant, mediant or submediant), lacking the initial tonic of that key. As a rule, these cadences are eventually followed by the concluding cadence in the home key. These can be labelled as **modulating cadences** and analysed on the base of the VLM of the initial tonality.

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The most common modulating cadence I-V (or i-v) can be regarded as an elaboration of a half cadence (Example 8a), prolonged by V/V rather than a subdominant harmony (Example 8b; to avoid parallel fifths, the fifth A of the V/V is omitted). When further elaborated by means of the cadential six-four (Example 8c), the lower-level third-progression TD (Tonic Descent)  $c^2 - b^1 - a^1$  or  $c^2 - b^1 - a^1$  ( $\hat{8} - \hat{7} - \hat{6}$  of the home key) descends in the 'alto' voice to the second tone of the DUNF, as one of the most typical features of the cadences modulating to the dominant.

Example 8. Modulating cadence I-V (i-v).

### 3. AN EXAMPLE

Example 13 presents a contrapuntal analysis of Chopin's Prelude in C minor, Op. 28 No. 20 (Example 9). This piece is written in the form of a non-parallel period *ab* consisting of the antecedent phrase *a*, modulating to the dominant G major (bars 1–4), and the consequent phrase *b*, concluding in the home key (bars 5–8), with the repetition of the consequent phrase (bars 9–12), followed by the repeated tonic chord (bar 13).

**System 1 (Bars 1-16):**

Chord progression:  $i$   $iv_7$   $V_7$   $i$   $VI:I$   $IV$   $V_7$   $I$   $V_7$   $V_7/iv$   $iv$   $i$   $V:$   $V_7$   $I$   $V_7$   $I$

Bar numbers: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

**System 2 (Bars 17-32):**

Chord progression:  $i$   $VI_6$  ( $vi^{\circ}_7$ ) ( $v_6$ ) ( $\hat{vi}^{\circ}_7$ )  $Fr^{\#}_3$   $V$   $V_2$   $i_6$   $iv$   $V_6$   $i$   $VI$   $III$   $V_7$   $i$

Bar numbers: 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

**System 3 (Bars 33-32):**

Chord progression:  $i$   $VI_6$  ( $vi^{\circ}_7$ ) ( $v_6$ ) ( $\hat{vi}^{\circ}_7$ )  $Fr^{\#}_3$   $V$   $V_2$   $i_6$   $iv$   $V_6$   $i$   $VI$   $III$   $V_7$   $i$

Bar numbers: 33 34 35 36 37 38 39 40 41 42

**Example 9.** Chopin, Prelude in C minor, Op. 28 No. 20.

Example 9 contains the harmonic analysis of the Prelude consisting of 32 chords (numbered below the analysis).<sup>5</sup> Example 13 shows the gradual generation of the harmonic-contrapuntal structure of the Prelude, in the form of six structural levels, from the authentic VLM of Example 13a (**level 1**) containing chords 1, 31 and 32 and consisting of the root-progression  $\hat{1} - \hat{5} - \hat{1}$  (C - G - C), MD ( $\hat{3} - \hat{2} - \hat{1}$ :  $eb^1 - d^1 - c^1$ ), TLNF ( $\hat{1} - \hat{4}^{\hat{7}} - \hat{1}$ :  $c^1 - b - c^1$ ), DP ( $\hat{5}$ :g), and TA ( $\hat{1} - \hat{2} - \hat{3}$ :  $c - d - eb$ ). The **harmonic structure** of the Prelude is characterized by five cadential progressions and an evaded cadence. Harmonically, bar 1 consists of a prolonged imperfect authentic cadence

<sup>5</sup> Chords having only passing function are marked in parentheses.

of Paradigm zero (with  $iv_7$  as the pre-dominant chord) in the home key, followed by a similar Paradigm-*a* cadence (with IV as the pre-dominant chord) in the submediant key ( $A\flat$  major). On a higher level, bars 1–3 present a prolonged plagal cadence with its initial tonic elaborated by means of the sequence descending by thirds in the form of the aforementioned two imperfect authentic cadences.

Example 10 shows the generation of this plagal cadence. Analogously to the authentic VLM which can be modified by the inclusion of the DUNF ( $\hat{5} - \hat{6} - \hat{5}$ ) and DD ( $\hat{5} - \hat{4} - \hat{3}$ ) as lower-level contrapuntal elements, to produce the dominant ninth and seventh, respectively (Example 10a), the plagal VLM of Example 3b can include the TA ( $\hat{1} - \hat{2} - \hat{3}$ ) and TLNF ( $\hat{1} - \hat{7} - \hat{1}$ ) which make the *penultima* chord identical to the  $vii^\circ \frac{4}{3}$  (Example 10b). In Example 10c, the downward fifth in the bass of Example 10b is arpeggiated, producing a  $iv_6$ , preceding the  $vii^\circ \frac{4}{3}$ . In Example 10d, the  $iv_6$  is replaced by the VI (corresponding to bar 2 of Chopin's Prelude), and a passing chord ( $G - f - b\flat - d^1$ ) appears between chords 2 and 3 of Example 10c. In Example 10e, a lower-level  $V_7/iv$  is added between chords 3 and 4.

**Example 10.** Generation of the plagal cadence in Chopin's Prelude in G major, Op. 28 No. 3.

Example 11 shows the generation of the modulating cadence at the end of the antecedent phrase. The  $V/V$  of Example 8b is preceded by an implied  $ii \frac{6}{5}$  (Example 11a)<sup>6</sup>, rather than the cadential six-four (as in Example 8c), and it is elaborated by means of the voice-exchange and the bass alternation between  $\hat{2}$  and  $\hat{5}$  (Example 11b). This produces a low-level passing tonic triad on the second beat of bar 4. A voice-leading detail different from Example 8 is the appearance of the DA (Dominant Ascent,  $\hat{5} - \flat\hat{6} - \flat\hat{7} : g - a - b$ ), connecting the 'alto' and the 'tenor' voices, after the voice-exchange. In Example 11c, the upper-voice  $\flat\hat{6}$  is embellished by the lower-level upper-neighbour figure  $\flat\hat{6} - \flat\hat{7} - \flat\hat{6}$ .

**Example 11.** Generation of the modulating cadence in Chopin's Prelude in G major, Op. 28 No. 3.

<sup>6</sup> As in Example 8b, Chopin omits the fifth of chord 13 (it appears only in chord 15). In Examples 10c–10f, this implied tone is added before the  $V/V$ , thus producing the implied  $ii \frac{6}{5}$ .

On the middleground level of the consequent phrase, there is an evaded cadence in bars 5–7 (including the French  $\frac{4}{3}$  as the pre-dominant chord), following the model of a Paradigm-*b* cadence (cf. Example 7a). The concluding cadence (bar 8) represents a Paradigm-*a/b* authentic cadence (with the ‘Neapolitan’  $\flat$ II as the pre-dominant chord).

The **contrapuntal structure** of the Prelude is characterized by an intricate system consisting of 33 descending or ascending third-progressions (some of them chromatically filled-in), arising on each structural level, presented (along with the bass line) and numbered in Example 12. The two highest-level third-progressions contained in the VLM (Example 13a) are included in Example 12 as progressions 19 and 25.



**Example 12.** System of third-progressions in Chopin’s Prelude in G major, Op. 28 No. 3.

On **level 2** (Example 13b), the initial tonic of the VLM is prolonged by means of the dominant (chord 16, bar 4), corresponding to the *ultima* chord of the antecedent phrase’s concluding cadence and followed by the returning tonic (chord 17, bar 5). On the deep-middleground level, the initial tonic of the consequent phrase is prolonged by means of two descending third-progressions – DD (progression 28,  $\hat{5} - \hat{4} - \hat{3}: g^1 - f^1 - e\flat^1$ ) and MD (progression 29,  $\hat{3} - \hat{2} - \hat{1}: e\flat^1 - d^1 - c^1$ ), accompanied by the TLNF ( $\hat{1} - \hat{4}^7 - \hat{1}: c - B - c$ ), and producing chords 27–28. The final cadence is prolonged by means of the aforementioned ‘Neapolitan’  $\flat$ II (chord 30, bar 8), preceded (to avoid parallels between the roots and fifths of *i* and  $\flat$ II), by the VI (chord 29, bar 8) and followed by the  $V_7$ , giving rise to the *third*-progression 32 (DD  $\hat{5} - \hat{4} - \hat{3}: g - f - e\flat$ ).





**Example 13.** Contrapuntal analysis of Chopin's Prelude in G major, Op. 28 No. 3.

On **level 3** (Example 13c), the aforementioned plagal cadence (bars 1–3) as the deep-middleground prolongation of the initial tonic is added in the antecedent phrase (cf. Example 3b), producing chords 11 and 12, as well as third-progressions 1 and 5 (DD:  $g^1 - f^1 - e^b1$ , and MA:  $e^b - f - g$ , respectively). The antecedent phrase's concluding cadence (bar 4) is elaborated by the addition of its *penultima* chord (V/V, chord 13, bar 4), along with the aforementioned third-progression 14 (DA  $\hat{5} - \hat{6} - \hat{7}$ :  $g - a - b$ , cf. Example 11b). On the middleground level, the initial tonic of the consequent phrase is elaborated by means of the aforementioned evaded cadence (according to the model of Example 7a), producing chords 22 and 25, third-progressions 20 and 23 (MD:  $e^b2 - d^2 - c^2$ , and TA:  $c^1 - d^1 - e^b1$ , respectively), as well as two voice-exchange patterns.

On **level 4** (Example 13d), the initial tonic of the plagal cadence of bars 1–3 is prolonged, according to the model of Example 10c, giving

rise to third-progression 4 (TA:  $c^1 - d^1 - eb^1$ ), TLNF  $c^1 - b - c^1$  and the bass arpeggiation  $c - Ab - F$ . The antecedent phrase's concluding cadence is further elaborated by the addition of chords 14 and 15 (cf Example 11b) and third-progressions 15–18  $\hat{6} - \hat{5} - \hat{\#4}: a^1 - g^1 - f\#^1$ ,  $\hat{2} - \hat{1} - \hat{b7}: d^1 - c^1 - b$ ,  $\hat{1} - \hat{b7} - \hat{6}: c^1 - b - a$ , and  $\hat{\#4} - \hat{5} - \hat{6}: f\# - g - a$ , respectively). The evaded cadence of bars 5–7 is elaborated by means of the pre-dominant Fr.  $\frac{4}{3}$  (chord 22), and the downward third  $g - eb$  in the bass (bars 6–7) is filled in, producing chord 24 and third-progression 27 (DD:  $g - F - eb$ , bars 6–7).

On **level 5** (Example 13e), the initial tonic of the plagal cadence of bars 1–3 is prolonged by the two aforementioned imperfect authentic cadences (in the unprolonged form), producing chords 3, 4, 7 and 8, as well as third-progressions 2, 3, 7 and 8 (DD:  $g^1 - f^1 - eb^1$  and MD:  $eb^1 - d^1 - c^1$ , bar 1, as well as MD:  $eb^1 - db^1 - c^1$  and TD:  $c^1 - bb - ab$ , bar 2, respectively). The subsequent chords of the plagal cadence are elaborated, according to the model of Example 10d, producing chord 9 and third-progression 9 ( $\hat{6} - \hat{5} - \hat{4}: Ab - G - F$ , bars 2–3). On the foreground level, the initial tonic of the consequent phrase is embellished by means of third-progressions 21 and 24 (MD:  $eb^2 - d^2 - c^2$ , and TD:  $c^1 - bb - ab$ , respectively, bars 5–6), giving rise to chord 20.

On **level 6** (Example 13f), the pre-dominant chords (chords 2 and 6) are added to the imperfect authentic cadences of bars 1–2, producing lower-level third-progressions 6, 10 and 11 ( $\hat{6} - \hat{5} - \hat{4}: ab^1 - g^1 - f^1$ , bar 1;  $\hat{4} - \hat{3} - \hat{b2}: f^1 - eb^1 - db^1$  and  $\hat{b2} - \hat{1} - \hat{b7}: db - c^1 - bb$ , bar 2, respectively), descending to the second note of higher-level third-progressions 2, 7 and 8, respectively. Similar third-progressions 21 and 33 in the consequent phrase  $\hat{6} - \hat{5} - \hat{4}: ab^1 - g^1 - f^1$ , bar 7, and  $\hat{4} - \hat{3} - \hat{2}: f^1 - eb^1 - d^1$ , bar 8) suggest an idea of bars 7–8 as a concealed reprise of bars 1–2. (Third-progression 21, along with another low-level third-progression 30:  $\hat{3} - \hat{4} - \hat{5}: eb - f - g$ , gives rise to chord 26). What is more, such a combination of two descending third-progressions on different levels, characteristic of these bars, becomes the main motivic feature of this Prelude.

The plagal cadence of bars 1–3 is further elaborated, according to the model of Example 10e, giving rise to chord 10, as well as third-progressions 12 and 13 ( $\hat{2} - \hat{b3} - \hat{4}: d^1 - e^1 - f^1$ , and  $\hat{4} - \hat{5} - \hat{6}: f - g - ab$ , respectively, bar 3). In the consequent phrase, third-progression 24 (bars 5–6) is elaborated by means of chromatic passing tones ( $b^{\flat}$  and  $a^{\flat}$ ) and accompanied by third-progression 22 ( $ab^1 - g^1 - f\#^1$ ) connecting the upper and lower neighbour-notes of  $g^1$  and giving rise to chords 18, 19 and 21. Another lower-level third-progression 26 ( $\hat{b7} - \hat{6} - \hat{5}: b^1 - a^1 - g^1$ ) connects the third and root of the dominant chords 23–24 (bar 6).

As we have seen in Examples 12 and 13, most of the third-progressions are descending; only progressions 4, 5, 12–14, 18, 23, 25 and 30 are ascending. Whereas there are descending progressions beginning on each scale-degree, the ascending ones begin only on scale-degrees 1–5. The most

frequent third-progressions are MD (progressions 3, 7, 19–21 and 29), DD (progressions 1, 2, 27, 28 and 32), SMD (Submediant Descent; progressions 6, 9, 15, 22 and 31), TA (progressions 4, 23 and 25), and TD (progressions 8, 17 and 24). Characteristically, their initial scale-degrees ( $\hat{6}, \hat{1}, \hat{3}, \hat{5}$ ) constitute a continuous chain of thirds with the tonic at its centre.

Example 13f contains practically all the tones of the melody, except for some tone repetitions, the most remarkable one being the appoggiatura  $g^1$  in bar 3, repeating the first tone of third-progression 1. As a rule, the melody can be regarded as a concatenation of overlapping third-progressions and neighbour-note figures. In bars 1, 2 and 8, it consists of the aforementioned combination of two descending third-progressions in different levels (progressions 2 and 6, 7 and 10, as well as 19 and 32). The same is true of bar 7, except for its first note  $c^2$ , belonging to another, higher-level third-progression (progression 20), the motivic combination of the two third-progressions (progressions 28 and 31) beginning at the last beat of the previous bar 6.

Both in bars 2 (beat 4), 3 and 5–7 (beat 1), the melody consists of different combinations of three third-progressions. Bars 2–3 contain two ascending progressions at different levels (progressions 4 and 12), combined in the way somewhat similar to those in bars 1, 2 and 8. In addition, each of these progressions concludes with the note ( $f^1$  and  $eb^1$ , respectively), also belonging (along with the aforementioned appoggiatura  $g^1$  in bar 3) to the descending deep-middleground third-progression 1 – DD of the plagal cadence of bars 1–3. In bars 5–7, the middleground progression 20 – MD  $eb^2 - d^2 - c^2$  – has two lower-level descending progressions embedded in it, the first of them (progression 21) issuing from its initial note  $eb^2$ , and the second (progression 26) being inserted between its last two notes.

Finally, the melody of bar 4 – arpeggiated G-major triad with one passing tone ( $d^1 - g^1 - b^{\sharp 1} - a^{\sharp 1} - g^1$ ) – contains elements of three neighbour-note figures and one third-progression. It is framed by the tones of the lower-neighbour figure  $eb^1 - d^1 - eb^2$  (measures 1–5), embedding the last two tones of the upper-neighbour figure [ $a^{\sharp 1}$ ] -  $b^{\sharp 1} - a^{\sharp 1}$  (bar 4) and the last one of the lower-neighbour figure  $g^1 - f^{\sharp 1} - g^1$  (bars 1–4), as well the second tone of third-progression 15 ([ $a^{\sharp 1}$ ] -  $g^1 - f^{\sharp 1}$ ).

These overlapping third-progressions and neighbour-note figures, making up the melody, arise on different levels of the harmonic-contrapuntal structure, most of them on levels 5 and 6 (on level 5: progressions 2, 7, 21 and the neighbour-note figure [ $a^{\sharp 1}$ ] -  $b^{\sharp 1} - a^{\sharp 1}$  in bar 4; on level 6: progressions 6, 10, 12, 26, 31 and 33). On level 4 arise progressions 2 and 15, on level 3 – progressions 1 and 20, as well as the neighbour-note figure  $g^1 - f^{\sharp 1} - g^1$  (bars 1–4), on level 2 – progression 28 and the neighbour-note figure  $eb^1 - d^1 - eb^2$  (bars 1–5), and on level 1 – progression 19.

#### 4. ON STRUCTURAL LEVELS

According to Schenker, “[i]t is impossible to generalize regarding the number of structural levels, although in each individual instance the number can be specified exactly” (Schenker [1935] 1979: 26). In our analysis, six structural levels were needed, in order to exhaustively demonstrate the hierarchy of its harmonic-contrapuntal structure.

Since the highest level of the contrapuntal structure consists only of the initial tonic, prolonged throughout the form and leading to the concluding cadence, it is obvious that almost the entire contrapuntal structure of a form originates in the prolongation of the initial tonic harmony. Whereas it is unprolonged in the VLM (on level 1), it is very differently prolonged on the lower levels.

Being the initial tonic both of the form and the concluding cadence, that of the VLM seems to function simultaneously in at least three forms:

1. As the initial tonic of the whole form;
2. As that of its last section;
3. As that of the concluding cadence.

These functions of the initial tonic, indistinguishable in the VLM, are separated on level 2. As the initial tonic of the whole form, that of the VLM is prolonged usually by means of the medial cadence; in the case of the Chopin’s Prelude discussed, in the form of a half cadence (cf. Example 8a). As the initial tonic of the last section of the form, it is here prolonged by means of the bass TLNF, accompanied by third-progressions 28 and 29. As the initial tonic of the concluding cadence, it is here prolonged by the Neapolitan  $\flat$ II, with its preparing VI (to avoid parallel fifths).

In the first part of the form (prior to the medial cadence), the initial tonic, by its turn, functions simultaneously in at least two forms:

1. As the initial tonic of the whole form;
2. As that of the medial cadence.

These functions, indistinguishable on level 2, are separated on level 3. As the initial tonic of the first part of the form, that of the VLM is here prolonged by means of the plagal cadence of bars 1–3. As that of the medial cadence, it is here prolonged by means of the V/V, turning the half cadence of level 2 to the modulating one (according to the model of Example 11). At the same time, the initial tonic of the last section also functions in two forms on level 3: on the deep middleground (here as that of the aforementioned prolongation by means of the the TLNF of bass on levels 2–6) and at the middleground (here as that of the evaded cadence of bars 5–8 on levels 3–6).

Since in the Prelude discussed, both plagal cadence of bars 1–3 and evaded cadence of bars 5–8 are unprolonged on level 3, their initial tonics will be prolonged on subsequent levels, in the former, according to model of Example 10 (levels 4–6) and by the further elaboration of the initial tonic and submediant chords, by means of two imperfect authentic cadences (unprolonged on level 5 and prolonged on level 6), and in the latter, by means of the Fr.  $\frac{4}{3}$  (levels 4–6), as well as third-progressions 21, 22 and 24 (levels 5–6). On the other hand, in the medial cadence, it is the dominant, rather than the tonic, that is prolonged on levels 4–6 (according to the model of Examples 12b–12c).

As we see, the content of each lower level is increasingly more individual. It is also evident that the number of structural levels depends on the type and size of the form analysed, and, particularly, on the number of cadences it contains.

\* \* \*

Examples 14 and 15 present two traditional Schenkerian readings of this Prelude – the foreground graph by Schenker’s student Felix-Eberhard von Cube (1903–1988; see Cube 1987: 331) and that by Allen Forte and Steven E. Gilbert (1982: 225), respectively. Whereas von Cube’s reading is somewhat similar to ours in terms of the high-level structure (owing to the upper-voice  $\hat{3}$ -line  $\hat{3}-\hat{2}-\hat{1}$ ) and some middleground details (especially those of bars 1–2<sup>7</sup> and 5–7), that by Forte and Gilbert is more different both in terms of the overall structure<sup>8</sup> and details (cf. bars 3–4 and 7).

<sup>7</sup> Also in Allen Forte’s and Steven E. Gilbert’s (1982) reading these measures are similar to ours.

<sup>8</sup> As the background structure, this reading uses the upper-voice 5-line ( $\hat{5}-\hat{4}-\hat{3}-\hat{2}-\hat{1}$ ), incompatible with the concept of VLM. For more detail, see Humal 2008b: 35–41.

Example 14 shows a Schenkerian reading of Chopin's Op. 28/3. The score is divided into measures 1 through 13. Above the staff, measures are labeled as 'Takte: 1 2 3 4 5/9 6/10 7/11 8/12 13'. The upper voice is analyzed with a  $\hat{3}$ -line  $\hat{3}-\hat{2}-\hat{1}$  structure. The lower voice is analyzed with various chord progressions, including  $5-6$ ,  $6$ ,  $b5$ ,  $7-6$ ,  $6$ ,  $b7$ , and  $b5-I$ . The foreground is labeled 'Vordergd.' and includes Roman numerals: I, VI, VI, IV, I, V, VII, I, VII, I, VII, V, b5-I.

Example 14. Cube’s reading of Chopin’s Op. 28/3.

Example 15 shows a Schenkerian reading of Chopin's Op. 28/3. The score is divided into measures 1 through 13. Above the staff, measures are labeled as 'b.' and circled numbers 1, 4, 5, 5/9, 7/11, 13. The upper voice is analyzed with a  $\hat{5}$ -line  $\hat{5}-\hat{4}-\hat{3}-\hat{2}-\hat{1}$  structure. The lower voice is analyzed with various chord progressions, including I, VI, IV, V, I, (V), I<sup>6</sup>, V<sup>2</sup>, I, VII, V, I.

Example 15. Forte’s and Gilbert’s reading of Chopin’s Op. 28/3.

## 5. CONCLUSION

An analytical theory of harmonic counterpoint based on the five-part VLM rather than the two-part Schenkerian *Ursatz* possesses a number of advantages, compared to the traditional Schenkerian analysis. Unlike Schenkerian *Ursätze*, a VLM is a directly audible phenomenon rather than abstract prototype and, therefore, functions both on the background and foreground levels. Whereas there has always been a mystical aura hovering over the concept of *Ursatz* (and *Urfinie* as its upper voice)<sup>9</sup>, a VLM, rather than unfolding the mystical ‘chord of nature’, represents cadential models firmly rooted in the tonal harmony and, therefore, can accommodate both to authentic and plagal cadences, in accordance with the traditions of harmonic dualism.

<sup>9</sup> Schenker himself claimed: “Every religious experience and all of philosophy and science strive towards the shortest formula; a similar urge drove me to conceive of a musical work only from the kernel of the *Ursatz* as the first composing-out of the tonic triad (tonality); I apprehended the *Urfinie*, I did not calculate it” (Schenker [1926] 1994: 18–19).

Having essentially only one rather than three forms, the VLM makes it possible to avoid conflicting background structures of themes by analysing polythematic forms (including the sonata form; see Humal 2008b: 40, Note 27).

However, the greatest advantage of the new theory is the fact that the VLM contains five individual continuous voices (each of them having an exact contrapuntal content) rather than two continuous outer voices and an indefinite number of fragmentary inner voices. Whereas the traditional Schenkerian analysis makes it possible, at best, to connect each tone of the melody and the bass line, through a definite number of transformations, with the background structure, our theory of contrapuntal analysis extends this possibility to the tones of any of the voices. Since Schenkerian analysis has, in this sense, stopped halfway in disclosing the hierarchical structure inherent in the counterpoint, the theory proposed may be one of the ways onward towards its total description.

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# The Applicability of 20<sup>th</sup> Century Analytical Methods for Music of Any Style, Including Jazz

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**ABSTRACT:** Learning to perform any new musical work is a multi-dimensional task for any musician, young or old, experienced or novice. In most academic situations (as opposed to improvisatorial situations typical for jazz and popular music), the musician must acquire all of the needed musical information from the notated score, and translate that to actual performance. This process can be expedited and made more accurate if analytical methods are employed in studying the musical score. In addition, analysis can give important clues as to how the musician can better interpret the music he or she is performing. Analytical methods developed by Heinrich Schenker, Felix Salzer, and Paul Hindemith offer approaches to better hear and interpret musical works of many widely differing styles and genres. These methods support the ideas of guide-tone lines proposed by jazz theorists.

The examination of analytical methods shows how musical information can be more easily grouped, filtered, ordered, and re-structured. This information can be a useful tool for any music teacher and performer. Music can be learned without much analysis, but then the process of learning will be slower and less insightful. Analysis can offer clues as to how one can better interpret music and perform with greater confidence, understanding, and emotional freedom.

**KEYWORDS:** *analytical methods, structural levels, musical processes, grouping*

## INTRODUCTION

IN most situations in which a musician, young or old, novice or professional, needs to learn to perform a new piece of music, the learning process is centered around the notated musical score. There are exceptions, especially in the jazz and popular music styles, in which making music by ear is more pertinent, but for the most part, the ability to translate musical notation into actual performance, with precision, confidence, and personal emotional substance, is every musician's primary task. It is possible to approach any musical score as a chronological sequence of notes that need to be played or sung. However, music theorists have shown many analytical methods that reveal various levels of musical structure. If a performer invests some time in applying these theoretical, analytical methods, he/she will not only save much time in learning the piece of music more quickly, but will also have a much deeper insight into what the music is trying to convey. All music is a combination of organized structure



and emotional expression, the proportions of each varying according to the musical style and compositional technique. For example, if a piece of music is highly aleatoric, then the arguments in favor of analysis must be placed in an entirely different perspective than, say, if a musical work is highly organized as a composed structure.

Learning to perform a piece of music always involves memory and organizational skills. The more a performer can filter out complexities that obscure the fundamental structure of a musical work, at first, and perceive large-scale structural parameters, the more quickly he/she will be able to comprehend the work as a whole, and perhaps gain a few learning shortcuts along the way.

## **AIM OF THE STUDY**

To briefly illustrate analytical methods that have been proposed by music theorists, but here not for the sake of music theory as such, but rather to enhance the learning process for any practicing musician. Analysis can be a practical tool that enables musicians to learn more quickly.

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## **MATERIALS AND METHODS**

Music theorists have given us a legacy of analytical methods that enable us to understand the processes and structures that define musical works of many styles and historical periods. However, these methods are typically studied by composers and next-generation music theorists, but not by performing musicians. The practical applications that analyses offer the performing musician are too often neglected. The more a performer commits some time to musical analysis, the better and quicker he/she will be able to grasp what is essential for preparing a convincing performance.

In this study, analytical techniques proposed by leading 20<sup>th</sup>-century theorists are briefly summarized. They are applied by this author in analyzing musical excerpts with the aim of showing that they are applicable to music by Wolfgang Amadeus Mozart, Pierre Boulez and Duke Ellington – in other words, almost without any stylistic boundaries. It must be emphasized that these analytical methods are not for the sake of music theory as such, but to give insight as to how music students and performers on any level can apply them to learn to perform music more quickly, to interpret more effectively, and to perceive musical works as listeners with better understanding.

Musical notation is the written symbol that conveys musical information that must be converted into sound by the performer. Notation contains information on many levels, and often the structural levels are such that it is difficult to see the forest because there are so many trees. If an analysis is done in such a way as to filter out distractions and to find ways of organizing components, then the learning process can be expedited.

As an analogy, let us imagine that we must quickly learn and commit to memory a sequence of numbers: 78 9101 1121 314. At first glance, it seems that the groupings are random, making the learning task rather difficult. However, upon a brief analysis we might notice that these numbers can be re-grouped: 7 8 9 10 11 12 13 14. And if we combine this simple information with the grouping of 2, 4, 4, and 3 digits, then the pattern can be remembered quickly and easily (cf. Larson 1992).

Similar situations often arise in musical notation. The patterns of structurally significant notes might be quite simple, but they can be obscured by ornamental and decorative notes that create musical textures but interfere with our perception of basic structures. It must be emphasized that these decorations form the essence of musical beauty; basic musical structure would be no more enjoyable than looking at the bare steel framework of a building that is under construction. The architectural detail gives birth to individuality and beauty.

Some analytical endeavors are quite obvious. For example, if a musician discovers that the form of a piece of music is ABA, then the recapitulation of the A section need not be learned anew. If it is a varied recapitulation (ABA'), then the details that are varied will need to be taken into account. If there is sequencing or repetition by transposition, then the recognition of these will facilitate the learning of the performance.

However, musical processes are often more elaborate, and there might be complications and challenges within sections of musical works as they unfold. The observations of some noteworthy music theorists will offer strategies in better perceiving musical forms on different structural levels.

Heinrich Schenker (1868–1935) was a highly influential music theorist. A native of Austria, he studied in Vienna with Anton Bruckner, and became a practicing chamber musician, teacher, editor, and theorist (cf. Sadie, Latham 1988). His theoretical work culminated with the *Five Graphic Music Analyses (Fünf Urlinie-Tafeln, 1932)*, in which he proposed a system of unraveling music's structure through *Schichten*, musical layers of background, middleground, and foreground. In his concept of *Urlinie* (fundamental melodic line) and *Ursatz* (fundamental composition), harmony and counterpoint are combined at the deepest level of musical structure. While the *Urlinie* traces the melodic motion of the upper voice (or primary melodic line) over the course of an entire composition, the *Ursatz* shows the arpeggiation of the bass line through tonic, dominant,

and tonic functions, together providing a two-part structural framework. The concept of structural levels provides for a hierarchical differentiation of musical components, which establishes a basis for describing and interpreting relations among the elements of any composition. The foreground provides the most textural musical detail, the 'composing out' of the structural material, which is where the originality and uniqueness of a musical work is to be found. Each stage in Schenker's reductions removes a layer or layers of structurally less important notes, revealing an increasingly bare skeleton of musical structure. In Schenker's view the total work at all levels, not only the background level, is the object of study and aesthetic perception (cf. Schenker 1932).

Schenker sought to provide graphic analyses for which very little verbal explanation would be needed (cf. Schenker 1932). His analyses show larger and smaller note values and note-heads, usually connected by beams, brackets, or ties, and the hierarchies of notes, their structural significance on each level and connections between them, are immediately visually perceptible. Sometimes important notes form, on a broad scale, arpeggiations of a single triadic harmony, giving a composition large-scale tonal coherence. Sometimes the large-scale structural notes form step-progressions, an important idea elaborated by Paul Hindemith (cf. Hindemith 1937) in his theoretical work.

What Schenker's analyses reveal is that such concepts as passing tones, neighboring tones, suspensions, etc., which are traditionally taught in music theory as melodic non-chord tones in the context of a single harmony, can be applied to melodic tones and entire harmonies on several structural levels. So, for example, if within a small musical phrase we hear harmonic motion I-V<sub>6</sub>-I, on a larger level, considering a longer musical statement, the V<sub>6</sub> will disappear, because on the larger structural level it is not significant, it merely prolongs the 'area' of tonic harmony. For melodic motion, the progression of hierarchically 'important' notes at various levels of musical structure can be perceived either as prolongations (if a note is repeated), step progressions, or arpeggiations. These notes might be separated by many bars of musical activity, but if they stand out because of their range, duration, dynamic emphasis, or some other factor, audible structural connections can be heard. Hearing such connections can only facilitate learning to perform a new piece of music.

A study of Schenker's analytical levels of background (the most fundamental structural level) to middleground to foreground (cf. Schenker 1932) is somewhat like watching the construction of a building. First we see the columns, beams and girders that form the structural framework, even though later we might not see them at all. Then we see bricks set into place forming walls, and so on, ending with windows, doors, and bits of architectural trim that lend beauty to the building. Examining the details that are beautiful is a gratifying experience, but it will not necessarily help

us to understand why the building is able to stand and does not collapse. Probably the most productive study of Schenker's graphs would be to go backwards, starting at the foreground, because that is closest to what we actually hear during the performance of a musical composition, and finishing with the background, which is so simplified and remote from the actual musical texture, that we can only understand how we got there if we look at each analytical layer one by one. This would be like removing the architectural details from a building, then removing the bricks, until we are left with just a bare skeletal frame.

Felix Salzer was a student of Schenker, and his theoretical masterpiece is the book *Structural Hearing: Tonal Coherence in Music* (cf. Salzer 1982, originally published 1952). Salzer sought to extend Schenker's ideas so as to enhance the perception of musical structure on various hierarchical levels, as Schenker had done, but to do so in such a way that these principles could be applied to any musical style of any historical period. While Schenker's work was limited to the common-practice period (Baroque, Classical, and Romantic), in which tonality exerted supreme harmonic force, Salzer extended the analytical method in such a way that music ranging from folk music to Medieval and Renaissance music to 20<sup>th</sup>-century music could be analyzed and perceived. Furthermore, he expanded Schenker's analytical methods (Schenker 1932) within the realm of tonal music so as to explain tonal processes and their perception in far greater detail.

Salzer's masterpiece is in two combined volumes: the first is a systematic, detailed explanation of his theoretical ideas, stemming from those of his mentor, replete with references to the second volume, which is a compilation of musical excerpts and graphic analytical reductions of them. What is truly impressive and remarkable is the range of music that Salzer explores – he applies his methods to Gregorian chant, music of the Medieval, Renaissance, Baroque, Classical, and Romantic periods, as well as to Claude Debussy, Béla Bartók, Igor Stravinsky, and Paul Hindemith. He provides compelling illustrations that his analytical approach can be used to understand a much wider range of musical styles than any traditional approach could offer, such as Roman numeral harmonic analysis.

If a musician can perceive the structural tones and harmonies on a level similar to Schenker's middleground (cf. Schenker 1932), or one of Salzer's (cf. Salzer 1982) analyses, he/she can perceive the organizing structure of the music and feel what is important to bring to the forefront in musical interpretation. One needs to retain a large-scale memory for stable, structural tones, and how they might progress, not note-by-note, but over a larger structural span.

## I Let A Song Go Out of My Heart

Medium swing (♩=♩<sup>3</sup>) Duke Ellington

Voice

I. Mežaraups

Ⓐ Framework (large scale) Motives (small-scale) Processes (medium to large-scale)

Ⓑ

Ⓒ

Figure 1. Quasi-Schenkerian analysis.

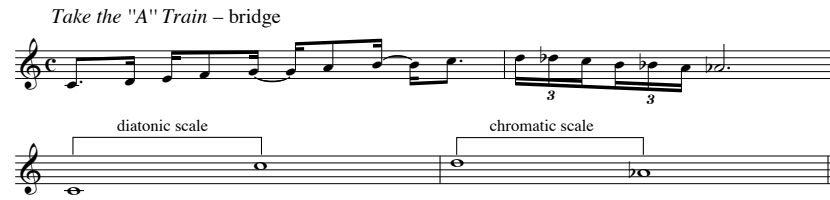
Similarly, if a musician must perform a relatively complex melody, chances for success will be greater if:

- 1) the performer can structurally analyze the melody, even briefly;
- 2) structural connections can be made between tones (over a larger area than between adjacent tones) that form large-scale step progressions and/or arpeggiations;
- 3) other notes can be recognized as **processes** – that is, stepwise motion (diatonic or chromatic) or arpeggiations, with **attention being paid to endpoints – tops and bottoms** of the process.

Figure 1 illustrates this author's approach to analyzing a seemingly complicated jazz standard melody, Duke Ellington's *I Let a Song Go Out of My Heart*, using the analytical methods of Schenker and Salzer. Surprisingly organized and symmetric structural elements emerge, and an awareness of them facilitates learning to perform this song.

Figure 2 shows a brief excerpt from a bridge section of the jazz standard *Take the "A" Train*, which in real time flies past at a daunting speed. Whether the task be to listen and transcribe, or to execute the passage as a performer, it will be simplified if the musician does not attempt to perceive the stream of notes as such, but rather, as a process (Berg 1990). One is a diatonic scale

upwards, and the other is a chromatic descent. One needs to note only the endpoints, and then the swiftly flying notes in between can be filled in.



**Figure 2.** An example of how to perceive melodic process, not note content.

Paul Hindemith, in his masterful book *Unterweisung im Tonsatz. Teil I: Theoretischer Teil (The Craft of Musical Composition – Book 1: Theoretical Part)*, outlines various means of musical analysis that can be applied to any musical style period (Hindemith 1937). He gives examples ranging from Gregorian chant to the atonal music of the Second Viennese School. While certain aspects of his analytic methods were clearly meant to be scrutinized by theorists and composers, some aspects would be very useful for all performers, especially the melodic step-progression analysis. Observing the stepwise progression of upper and lower melodic tones helps to make sense of melodies that otherwise seem complicated by large leaps and arpeggiations. Tracing the upper and lower boundaries of a tune such as the jazz ballad *Misty* shows an organic cohesiveness that makes this otherwise tricky melody easier to learn to sing.

Another significant innovation by Hindemith is the development of a system of classifying harmony with Roman numerals and Arabic numbers, not to indicate scale functions, as in traditional harmonic analysis, but to classify chords according to their acoustic stability or instability. His analysis system makes it possible to categorize literally any combination of pitches, from simple triads to atonal clusters, so that harmony of any time period could be analyzed. His analytical examples show what he calls ‘harmonic fluctuation’– how harmonies change, or fluctuate, with regard to their relative dissonance or consonance. Hindemith’s analyses give significant clues as to how a musician might perform a complicated, perhaps atonal phrase, with regard to dynamics and musical expression (Hindemith 1937). Without a system such as Hindemith’s, a musician learning a modern, post-tonal piece of music may be bewildered by the confusing harmonies.

A very enlightening extension of Schenker’s and Salzer’s ideas can be found in *Structural Functions in Music* by Wallace Berry. In this work he thoroughly examines all of the musical parameters of melody, harmony, rhythm, texture, etc. throughout a wide range of stylistic time periods. Particularly encouraging are his analytical observations as they pertain to

the most dauntingly complex modern works, such as *Le marteau sans maître* by Pierre Boulez (cf. Berry 1976). An excerpt from the third movement is shown along with Berry's analytical outline in Figure 3. An awareness of this outline greatly facilitates the task of learning to sing this intimidating, difficult melody.

Pierre Boulez, *Le Marteau sans maître*, 3rd movement (vocal excerpt)

significant structural tones

**Figure 3.** Analytical approach to conquering extremely difficult musical material.

However, the analytical principles demonstrated by Schenker, Salzer, and Berry can also give us insight into how to interpret even the most familiar classics. Figure 4 shows a very well known theme by Mozart (Piano Sonata in C Major K. 545, the first movement). A traditional harmonic analysis does not tell us much about how we should shape this opening phrase; all we see is that the tonic harmony moves to a neighboring  $V \frac{4}{3}$  chord and returns to the tonic. A Schenkerian graphic analysis, however, reveals that while the rising tonic triad is melodically not significant – it is a prolongation of the tonic. The motion to the leading tone and back is structurally more significant, and therefore a legato phrase connecting the notes C–B–C with a *crescendo* and *diminuendo* would be the most appropriate interpretation for performance. This is but a very simple example; this technique can be applied on many structural levels, as the theorists show us.

Wolfgang Amadeus Mozart, Piano Sonata in C Major, K. 545, 1st movement

???

**Figure 4.** Analytical clue for musical interpretation.

Parallels can be (and have been) drawn with regard to harmonic processes. An awareness of key tonal centers and of harmonic function as

structural or “prolongational” leads to an enhanced approach to learning to perform any new piece of music. Learning a large-scale musical form, such as a sonata movement, will be enhanced by a previous analysis of its tonal plan. Knowledge of harmonic processes – diatonic stepwise, chromatic, circle-of-fifths, etc. – will facilitate the learning of smaller-scale sections of music. Even for a singer or melody-instrument soloist, knowledge of the harmonies that surround the solo part will give important clues as to how to more expressively interpret one’s part. For example, melodic motion might be static at the moment that a significant harmonic change takes place; this would indicate that the soloist should place expressive emphasis on this moment, even though the melody itself does not suggest this. Or vice versa: perhaps a large melodic leap might come at a harmonically insignificant moment, therefore suggesting that this leap should not be overemphasized, but rather, made as smooth as possible.

Because modern, post-tonal music presents particularly difficult challenges, investigating some practical analytical methods proposed by specialists in this field can give useful insights as to how this music should be understood and performed (cf. Friedmann 1990; Kostka 1990; Straus 1990). The more a musician perceives and understands structural connections, the more convincing his/her performance will be.

## RESULTS

During the last years of my teaching, I have increasingly emphasized the awareness of the theoretical concepts presented here among my students. I have seen that a conscious perception of musical structure as the result of analysis enables students to learn more quickly and with greater precision. For example, in the jazz solfeggio classes that I teach, I have encouraged students to employ a structural hearing approach (Salzer 1982) when writing dictations and transcriptions, and I have seen a substantial improvement in their accuracy and precision. Precision gives them freedom to be more creative in emotional and interpretative ways. If this is true for students, then it should be true for any performing musician, student and professional alike.



## CONCLUSIONS

Music can be learned without analysis, just as a sport can be played without strategy. However, knowledge of the rules and strategies of any sports game will only enhance the results of the athlete. In this day and age, athletes spend more and more time watching video recordings of previous matches and analyzing the strategies of their opponents. Why should musicians not spend some time analyzing the very substance of what they are learning to perform, especially if it is something unfamiliar to them?

I have used my analyses in this paper as teaching tools, and I have found that listening approaches by students that are based on methods proposed by Schenker, Salzer, and Hindemith (as well as jazz theorists) enhance their ability to transcribe and to sight-sing. I have not conducted a statistically controlled experiment, and perhaps that should be done in the future, but I have seen that students who struggled in writing dictations and sight-singing showed noticeable improvement when these methods were explained and demonstrated to them. Analysis improves understanding, and understanding gives a performer freedom to interpret and to convey one's deepest emotions. Conveying a heartfelt emotion through music cannot be genuine without understanding the structural content of the music itself.

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# *From Mind to Ear, Music in Transit*

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ABSTRACT: The procedure of transferring music from mind to ear requires a double conversion from sound to symbol and back, in order for the sound to regain existence and meaning. This double conversion requires a common language with common syntax for the meaningful transmutation of the structural narrative, from one medium to the other and back.

Music notation is not only incomplete in its representation of meaning, it is also largely deceiving, as readers tend to define syntactical units, motives, phrases, etc. –in a familiar albeit unrelated and irrelevant manner, based on meter, barline and note patterns– as if they were metrical units instead.

KEYWORDS: *analysis and performance, motivic structure, musical syntax, Grundgestalt, Bach Cello Suites*

## THE MUSIC

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A MUSICAL thought –be it a motive or a phrase– is not simply a series of notes one after the other, but instead an organic structural unit progressing in time towards a final rest point, creating a sense of anticipation as it is directed towards it. Its completeness therefore is achieved when this culminating point has been reached.

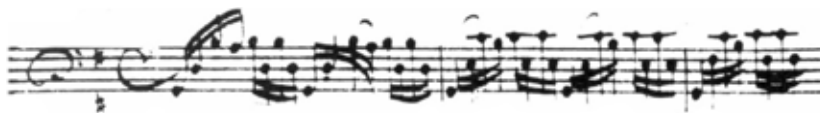
Such a structural unit is primordial, establishing the motivic character of the piece, containing rhythm, direction and coherence. Thus, all the other elements such as measure or time signature are chosen to fit its characteristics, since there are no more than mechanisms of pulse distribution and are subordinate to the primordial figure.

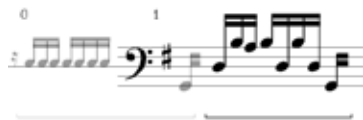
Music is an art, which unfolds in time and as a result its shape is both developed and perceived in sequence. Music notation on the other hand is an optical representation in space, attempting through a transmutation to describe events occurring in time. Thus, there occurs a translation in which music is looked at geographically, as a static object, instead of in motion. The reading therefore of music is taking place into a different language, using a foreign syntax.

## READING THE MUSIC

The Prelude from the first Bach Cello Suite, BWV 1007 is rather idiomatic in this respect due to its innate rhythmic perpetuum, presenting a certain ambiguity as to where the boundaries of its basic structural unit are located.<sup>1</sup>

<sup>1</sup> Other examples of similar interest are the Prelude for keyboard, BWV 999, the first Prelude from WTC, BWV 846 and the Prelude of the fourth Cello Suite, BWV 1010.





**Example 3a.** The proper placement of the initial note in relation to structure.

Thus, the performance of the prelude would have to consider that the basic unit is eight sixteenth notes long, starting on the weak and landing on the strong beat. As a result, the first note of each measure would belong to the previous phrasal unit, being its final rest point, to which would be directed.



**Example 3b.** The 'physical' boundaries of the basic unit in relation to measure and the syntactical identification and placement of the initial note.

Taking a closer look at the basic unit it becomes apparent that it consists of two different motives, **a** and **b**.


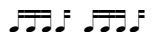


**Example 4.** The basic unit comprised of two 4-note motives, **a** and **b**, leading towards the strong beats, pointing to the two outer voices of the 3-part counterpoint.

Motive **a** by means of an ornamental lower neighbor emphasizes the melodic movement of the top line while motive **b** provides an arpeggiated accompaniment, bringing the motive to a close. Taking a closer look at the unit itself it becomes apparent that it forms a motive in augmentation consisting of two inner motives.



**Example 5a.** The unit and the motive within the motive.

Thus the basic unit contains one motive in eighth notes [ 7  ] and two motives in sixteenth notes [  ], each one functioning on both levels.

In their turn, the two inner motives consist of two cells each, as does the augmented motive.



**Example 5b.** The unit and the motive within the motive.

Both motives comprising the basic unit are based on the impetus of a 3-note anacrusis leading on to the next strong beats, introducing thus a separate voice each.

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**Example 6.** Direction of the two motives of the basic unit.

In terms of performance, one could think of two different parallel contrapuntal voices, involved in a dialogue with one another. Thus, the autonomy and continuity of each voice are being preserved, while at the same time motivic entities remain distinct and clear, leading towards an articulated, syntactically correct performance able to render the compositional meaning.

Looking closer at the compositional properties of the basic unit it is obvious that motive **b** does not present new material, it is comprised, instead, of the extensions of the notes of motive **a**.



**Example 7.** Linear unfolding of the basic unit, showing the extension of the notes of motive **a** into motive **b**.

In the motive hierarchy of the basic unit therefore, motive **a**, is the most important, pointing at the 'primary line' (top voice), whereas motive **b** concludes the unit, providing a cadential rest point (7c).

In the linear development of the piece, three different voices, forming 3-part counterpoint, are present. Motive **a**, as it has been shown, brings to the fore the top, most distinctive voice of the three. A performance therefore, must take into account the different levels of importance, keeping intact the motivic patterns and melodic movement as well as the 'movement towards' of the top voice.

The image shows a musical score for the opening measures (1-4) of a piece. It consists of three staves labeled 'a', 'b', and 'c'. Staff 'a' is the top voice, featuring a complex rhythmic pattern of eighth and sixteenth notes. Staff 'b' is the middle voice, showing a simpler pattern of quarter notes. Staff 'c' is the bottom voice, showing a pattern of quarter notes. Annotations include '1-4' at the beginning of staff 'a', 'z' above staff 'a' and above staff 'c', and 'x' above staff 'c'. Vertical dashed lines connect notes across the staves to show their alignment.

**Example 8a.** Opening measures (1–4). The reduction (c) shows the three different voices and the rate at which they move as well as the melodic and structural significance of the top voice (z).

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In this manner the structural hierarchy is brought forward exhibiting the elements of the thematic material. As it can be seen motive **a** outlines yet another level of slow motion (**z**) moving in whole notes, which constitutes the most prominent structural formation of the prelude, a type of *grundgestalt*.

The image shows a single staff of music in bass clef with a key signature of one sharp (F#). It contains three notes: a quarter note on G2, a quarter note on A2, and a quarter note on B2. A bracket underneath these three notes is labeled 'z'. Above the second note (A2), there is a small vertical line with a dot above it, possibly indicating a specific rhythmic or structural feature.

**Example 8b.** The *grundgestalt* (z) permeating the prelude.

According to the common practice of the time, the suite shares the same key in all movements. Additionally figure **z** apart from being the *grundgestalt* of the prelude has also been the unifying element of the entire suite, being characteristically present in all movements.

Example 9 consists of five musical staves, each representing a different piece from a suite. The pieces are: Prelude, Allemande, Courante, Sarabande, and Menuet, followed by Gigue. Each piece has a bracketed section labeled 'z' indicating a specific figure. The Prelude is in C major, 2/4 time, and features a continuous eighth-note pattern. The Allemande is in C major, 3/4 time, with a similar eighth-note pattern. The Courante is in C major, 3/4 time, with a more complex eighth-note pattern. The Sarabande is in C major, 3/4 time, with a slower, more melodic line. The Menuet is in C major, 3/4 time, with a simple eighth-note pattern. The Gigue is in C major, 6/8 time, with a simple eighth-note pattern.

**Example 9.** Figure z as it is presented in the Prelude, Allemande, Courante, Sarabande, Menuet, and Gigue of the suite.

## METHOD AND INTERPRETATION

Looking at the next example from the *Violoncello Schule* of Friedrich Dotzauer from 1832 there seems to be a similarity to the pattern above as well as to the Bach prelude, both in rhythm and pitch content.<sup>2</sup>

<sup>2</sup> Dotzauer had published Bach's six suites twice, in 1825 and 1826 in Leipzig.

Example 10 is a single musical staff from Friedrich Dotzauer's *Violoncello Schule*. It features a continuous eighth-note pattern in C major, 2/4 time, which is similar to the pattern in the Prelude of Example 9.

**Example 10.** Dotzauer, *Violoncello Schule*: Similarity with the prelude.

It is obvious that these exercises are not built with phrases in mind, ending all at the weakest part of the measure, having instead the barline as guide. Thus the similarity to the prelude is rather dangerous, as one has been brought up to read groups of notes-of-four instead of motives as part of the instrumental technique, which is oblivious to phrasing, and advertises reading the music in optical groups, separated by the barline.





**Example 11.** The opening of the prelude, visual and temporal properties.

This figure, due to its resemblance to a multitude of finger exercises, happens to be the most familiar to performers, often bequeathing them the erroneous impression of a music dictated by the measure and the barline, instead of the phrase, as it ought to.

As shown in the example below the pattern most players use for the Bach execution of the prelude is identical as that of the Dotzauer exercise, which cellists grew up with as instrumentalists.<sup>3</sup>



**Example 12.** The basic figure, common both to the Dotzauer exercise and to the opening of the Bach prelude, leading to the weak part of the beat.

<sup>3</sup> The Dotzauer method, in the style of Bernhard Romberg (Dotzauer's influence) was everywhere in Europe having given nourishment to cello playing since that time. Dotzauer himself, thought of the Bach Suites as exercises for the instrument.

## RECOGNIZING THE MUSIC

Following the Dotzauer pattern the performance of the prelude receives mostly performances where it is played according to the barline, bringing to surface several mishaps in its execution, originated in the habits of the players and not in the music itself.



**Example 13a.** The opening of the prelude, visual and temporal properties.

Thus the predominant approach to the prelude is the one shown in the example above, although posing several problems for the motivic integrity of the piece. According to the motivic structure (see Examples 4–5) the interpretation should follow the version in which the closing of the motive appears on the downbeat, leading to the next unit as shown below.



**Example 13b.** The opening of the prelude, visual and temporal properties.

## INVENTING THE LINE

Looking at the next four measures (5–8) the pattern of progression has been broken and a seemingly haphazard voice movement appears at the forefront.



**Example 14.** The voice movement (measures 5–8) result of voice exchange.

On the measure level there is a voice movement, resulting in a tritone and a diminished 4<sup>th</sup> (g-c# and c#-f respectively). A performance therefore in which the bass is considered to be a separate voice would result in incorrect voice movement.

The peculiar voice movement especially apparent in the bass, can be decoded and explained to be the result of voice exchange in order to show proper voice leading, aided by the characteristic presence of figure a.

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**Example 15.** The apparent voice movement before proper voice exchange is restored.

Thus, a more careful observation is necessary which is able to show the transfer of register and the voice exchange in order for the actual voice movement to be illuminated, removing the c# from the bass and placing it in the top voice where it belongs.



**Example 16a.** The voice movement as it appears taking into account the voice exchange.

After decoding the exchange, the two basic outer voices are revealed, showing clearly the way in which each voice is developed as well as the way in which these measures should be performed.



**Example 16b.** The voice movement after the voice exchange restoration.

As it can be seen the deceptive melodic dissonance ( $g-c\sharp-f$ ) in the bass has been solved and the actual sequence of the notes is smoothly divided into two separate voices in stepwise motion.






A further explication of the material for measures 1–8 is given here where –after the restoration of the voice exchange– both the smooth voice movement as well as an initial seven-measure ‘*ascending line*’ leading to  $d$  over a dominant harmony, are revealed.










**Example 17.** The basic line showing the proper voice leading (measures 1–8).

This voice movement towards the Dominant is also a unifying element of the entire piece as it appears in all subsequent movements of the suite.

## METRIC IMPROVISATION

It is interesting to note that quite a few professional performances of the prelude have identified the basic unit as being [   ] instead of [   |  ].

The first problem with this approach appears in measure 6 where the seemingly arpeggiated pattern of the prelude is for the first time broken, replaced by stepwise motion leading to a close on the  $c\sharp$  on the strong beat. That forces performers to add an extra note to the 8-note pattern making it a 9-note one [   |  ] which they are forced to match with a 7-note pattern [   ] at the end of measure 6, upsetting thus the rhythmic flow as they try to return to the previous 8-note pattern [   ] in the next measure.



**Example 18a.** The metric discrepancy in measures 5–6.

Additionally, quite a few performers take the entire fifth measure as one unit performing it as a cadenza leading to the *c*#, returning to their initial pattern two measures later (measure 7).



**Example 18b.** Measures 5–6, the incorrect cadenza-like rhythmic interpretation of the passage.

The result in both cases is a double rhythmic shift of antichronism, which is certainly not dictated by the composition.

It is worth examining what makes the music seem to come to a close in measure 6. As it has been shown (Example 16), the melodic progression continues, reaching the Dominant, onto the next measure 7. Thus the *c*# is only the leading note towards the *d* on the second beat of measure 7, following the pattern already established on the first measure.<sup>4</sup>

<sup>4</sup> This fall on *d* is parallel to the long *d* on measure 22.



**Example 18c.** The actual direction of the voice movement in measures 5–7.

In measure 6 the seemingly arpeggiated pattern of the prelude is for the first time broken, replaced by stepwise motion leading towards *c*#. A note-to-note approach thus, would give the impression that the *c*# as a point of arrival, aided by the fact that it is followed by *g*, forming a melodic dissonance (tritone) a connection, which is to be avoided, misleading performers that there is an end there.

<sup>5</sup> There is an exhibition of structural understanding of these measures in the 1996 recording of Jaap ter Linden (but not in the 2006 one) where both figure *a* and the movement towards *d*, are clearly shown.

A performance however observing the voice movement has to continue through the *c*#, which is not a closing but a leading note, to *d* (measure 7) and consequently, following the extension and the cadential harmonic progression *ii/V-V/V-V* reach the *d* on measure 10.<sup>5</sup>

## INTERPRETING THE LINE

Burdened with tone quality, pitch progression and rhythmic complexity, performers often tend to neglect issues of harmony, disregarding sometimes vital information about the structure of the composition. The most common misinterpretation is that of non-harmonic notes, which are treated as belonging to the harmony and therefore executed as something they are not. In measures 39–41 there is a perfect authentic cadence (V–I) bringing the prelude to a close.



**Example 19.** Measures 39–41 as they appear in the score.

As it can be seen there is a double appoggiatura (♯) over the Dominant (V), which resolves –one note at a time– in the next two measures. As a result however of the chromatic movement of the previous measures the *g* appoggiatura is perceived by performers as the note of resolution, causing utmost confusion to the ear.<sup>6</sup>

In order to obtain a better understanding of the passage the two appoggiaturas (Example 20a), being non-harmonic notes, have to be removed allowing the actual –harmonic– notes to sound in their place (Example 20b).



**Example 20.** The resolution of the double appoggiatura as guide towards a correct performance.

Thus, after their removal, a three-measure *prolongation* of the Dominant harmony is revealed. It also becomes evident that the *f*♯ (measure 38) is only a note of anticipation and the actual resolution comes three measures later aided by a rhythmic ostinato (♩ ♪ ♪ ♪) leading to the final –and only– resolution, in the last measure.<sup>7</sup>

<sup>6</sup> Anner Bylsma, a dedicated performer of the style who has twice put the suites on record, states that the high *g* under discussion (measure 39) “is the long awaited resolution of the low *a* in measure 31” (Bylsma 1998: 22).

<sup>7</sup> The figuration is a rhythmic augmentation of motive *a*, although unfortunately in some recordings instead of the inherent (♩ ♪ ♪ ♪), it appears as (♩ ♪ ♪ ♪) reinforcing the erroneous sense of an intensified extension of I.



**Example 21.** The rhythmic pattern ( ♮ ♯ ♮ ♮ ♮ ) based on motive *a*, leading towards the final cadence.

A note should be made about the chromatic movement (measures 37–38) introducing the final cadence and the events leading to it. The most important notes of the entire prelude are *a* and *d*. Note *d* acts as a point of arrival several times within the piece the most important being in measures 10, 22 and 29. Up to this point the role of *a* has been that of V/V of *d* approaching it through its leading note *c*♯. From measure 29 onward note *a* has been treated harmonically as ii, leading through a particularly long pedal (measures 31–38) towards the Dominant, which again through another pedal point on *d* (measures 37–41) brings the piece to a close. It is also worth noting the leading note *f*♯ appearing simultaneously (measure 37) over the *d* pedal, lasting for five measures before it resolves to *g* in the final measure.

This passage (measures 37–38) is often played as one unit losing its inherent 4-note rhythmic pattern identity [ ♮ ♯ ♮ ♮ ♮ ] of the initial motive, giving the impression of an upward continuous movement ending on the G appoggiatura, leaving a taste of the Doppler effect to the ear.



**Example 22a.** The improvisatory approach in which all notes are played as in a chromatic scale, ignoring the inherent 4-note pattern.


The next example shows the inherent rhythmic pattern of the seemingly chromatic scale, the stress points of which would clarify the harmonic progression as well as define the motivic structural boundaries.<sup>8</sup>

<sup>8</sup> The execution of these two measures as one unit and the need for a point of arrival at its end, are possibly responsible for the wrong attestation of note *g* (measure 39) as note of resolution (see Example 24).




**Example 22b.** The 4-note rhythmic pattern, distinguishing the difference in execution between a motivic compositional device and that of a mere chromatic scale (measures 37–38).

## REINVENTING THE LINE


Following the principle of the rhythmic unit based on motive **a** [  ] measures 31–37 have to be seen under the same light, giving melodic and harmonic direction towards the  $f^\sharp$  (measure 37), which marks the starting point of the final cadence.



**Example 23.** The rhythmic pattern [  ] inherent to the piece, applied to the passage (measures 31–36) leading to V towards the final cadence of the prelude, providing punctuation marks in order to illuminate its syntactical meaning.

On several recordings the stepwise motion of the notes often misleads performers to elongate the four-note motive (measure 33). Thus, following the stepwise motion misinterpret these two measures, producing arbitrary figures, oblivious to the motivic structure of the composition.



**Example 24.** The rhythmic misinterpretation (b) of motive **a** [  ] and its correct placement according to the motivic structure (a) in measures 33–34.

In this way the motivic pattern (a) gets distorted forming groups according to the non structural stepwise motion (b), producing a rather incoherent melodic line, which seems to ignore basic rules of musical syntax and is unable to deliver the compositional meaning.

As a result of the effort of Rococo methods to release on the performance market sheer dexterity it was made possible for the wish to come true, achieving exactly that, to fill the concert halls with stunning bravura at the expense of musical structure, having brought the instrument to become both the purpose and the goal; an end in itself.

Within this context, it seems a different approach is necessary, one which is not a descriptive depiction of the geography that lies on paper, but one which translates meaningfully the symbols on it, using the syntax of music, for one does exist.

<sup>9</sup> The year refers to the date of recording.

### Recorded performances examined<sup>9</sup>

Bailey, Zuill	2008	Telarc
Bengtsson, Erling Blöndal	1984	Danacord
Beschi, Paolo	1996*	Winter & Winter
Bylsma, Anner	1979*	Sony
Bylsma, Anner	1992*	Sony
Casals, Pablo	1939	THE50s
Coppey, Marc	2003	H Mundi
Demenga, Thomas	1991	ECM
Dieltiens, Roel	1991*	Accent
Dieltiens, Roel	2009*	Etcetera
Fanlo, Iagoba	2007	Arsis
Fournier, Pierre	1959	DG
Fujiwara, Mari	1982	Denon
Gastinel, Anne	2007	Naïve
Gendron, Maurice	1964	Philips
Harnoncourt, Nikolaus	1965	Teldec
Harrell, Lynn	1985	London
Isserlis, Steven	2006	Hyperion
Kirshbaum, Ralph	1993	Virgin
Klinger, Sebastian	2008	Oehms
Kuijken, Wieland	2001*	Arcana
Lipkind, Gavriel	2006*	Edel
Linden, Jaap Ter	1996*	H Mundi



Linden, Jaap Ter	2006*	Brilliant
Ma, Yo-Yo	1982	CBS
Ma, Yo-Yo	1998	Sony
Mainardi, Enrico	1957	Orfeo
Maisky, Mischa	1985	DG
Markevitch, Dimitry	1992*	Gallo
Mørk, Truls	2005	Virgin
Onczay, Csaba	1992	Naxos
Queyras, Jean-Guihen	2007	H Mundi
Quijken, Wieland	2001	Arcana
Rostropovich, Mstislav	1991	EMI
Rudin, Alexander	2000	Naxos
Schiff, Heinrich	1984	EMI
Starker, Janos	1959	EMI
Suzuki, Hidemi	1995*	H Mundi
Thedeen, Torleif	1996	BIS
Wang, Jian	2004	DG
Wispelwey, Pieter	1998*	Channel
Yoran, Viktor	1992	Denon

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### Transcriptions

Kuijken, Sigiwald	2009	Accent	Viola da Spalla
Pandolfo, Paolo	2001	Glossa	Viola da Gamba
Terakado, Ryo	2008	Denon	Cello da Spalla
Imai, Nabuko	1997	Philips	Viola
Rysanov, Maxim	2009	Bis	Viola
Meyer, Edgar	2000	Sony	Contrabass
Baborak, Radek	2002	Kryston	Horn
Hazelzet, Wilbert	1999	Glossa	Flute
Jonge, Leendert de	1999	Columns	Flute
Nicolet, Aurele	1980	Denon	Flute
Verbruggen, Marion	1991	H Mundi	Recorder
Lams, Bert	2005	Inko	Guitar
Wangenheim, Andreas von	1999	Arte Nova	Guitar
Yamashita, Kazuhito	1989	Crown	Guitar

\* Baroque Cello

### References

Bylsma, A. (1998). *Bach, the Fencing Master*. Amsterdam: A. Bylsma

# Aspects of Form-Building of Pierre Boulez's *Tombeau* in the Context of Aural and Score Analysis

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ABSTRACT: The research object of this paper is the form-building of Pierre Boulez's *Tombeau* for orchestra and soprano (1959–1962). The piece is inspected from two different angles: first, the focus is on its aural appearance (applying some of the analytical tools of aural sonology); thereafter the composition technique is under scrutiny.

KEYWORDS: *perception, parametric organization, aural sonology, time-fields, technique of frequency multiplication, harmony, timbre*

## INTRODUCTION. AURAL SONOLOGY

MUSIC, as one experiences it, discusses it, and enjoys it, is an aural phenomenon. Musical appreciation is unconceivable without considering how the music actually sounds. In active listening process (listening 'for meaning'), we trace objects and forms, observe their growth, transformations and disappearance, attempt to determine relations among them as we do when exploring the world. In the 1960s and 1970s a number of composers and musicologists critically evaluated the fact that the principles of parametric organization of serialism and post-serialism were estranged from their aurally perceptible manifestations – after all, syntax was the *raison d'être* of this music. The parametric organization – thus also the composer's intentions – in serial and post-serial music most often remains hidden for the listener, unless he has studied the score and follows it during the act of listening (also in this case he probably rather knows the structure than hears it).

Whilst hidden structures and symbolism certainly can enrich a musical work, one could argue whether score analysis *par excellence* should be considered as a premise for revealing some **rationality** in a musical work. Rather it seems that in the first place a musical work should reveal some rationality on the aural level alone. Thus the purpose of score analysis would lie in uncovering the inner mechanisms of the aurally grasped sonic discourse, as well as in discovering additional levels of signification that cannot be traced by the listening experience alone.

In this context it is rewarding to consider the analytical tools of aural sonology – a research into a novel approach to aural analysis of sound-objects and musical forms. It has been developed by Norwegian composers and theorists Lasse Thoresen and Olav Anton Thommessen. Their project began in the 1970s; the two main influences were: sonology as taught at the Institute of Sonology, Utrecht, Netherlands, and the phenomenologically oriented, spectro-morphological point of view articulated by Pierre Schaeffer's *Traité des objets musicaux* (1966). Here are some of the main principles of this approach as formulated by Lasse Thoresen:

#### Aural sonology attempts

- to analyze music as represented on a phonogram, rather than on a score;
- to enhance the listeners' ability to encounter and evaluate the sonorous results of any technical procedure, by an explication and conceptualization of its perceived 'aural syntax';
- to conceptualize and represent graphically that which makes syntactical sense in music-as-heard.

Regarding the methodological approach of aural sonology, a phenomenological perspective is combined with a pragmatic use of selected structuralist techniques. The structural models devised in aural sonology are related to a consistent selection of features in the perceived music. Music as heard is a concretum, and is therefore a composite of several attributes, containing an almost infinite amount of information, given the number of listener intentions by which it can be heard. In this context, the analyst will have to select and focus consistently on one strand of aural order; one that seems to be of importance to the organization of the music as a whole. Such a consistent focus on organizing features within the musical context could be termed an isotopy, the term being adopted from structural semantics. An isotopy in this context is a consistent strand of aural gestalts perceived to contain features essential for the organization of long stretches of the musical discourse. For each particular musical isotopy there is a corresponding particular selective listening intention. Given the composite nature of music, most often several isotopies can be found in a musical work; they may intertwine or interact (cf. Thoresen 2007).

In creating methodical approaches to isotopic structures, aural sonology has thus far focused on the level of musical form. The general isotopies relevant to form-building that Thoresen and Thommessen so far have managed to develop are:

- **time-fields** (the temporal segmentation of the musical discourse);
- **layers** (the synchronous segmentation of the musical discourse);
- **dynamic form** (time directions and energetic shape);

- **thematic form** (recurrence, variation, and contrast);
- **formal transformations** (looser and firmer gestalts, transformations between them).




## ASPECTS OF FORM-BUILDING OF *TOMBEAU* IN THE CONTEXT OF AURAL ANALYSIS


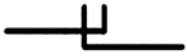

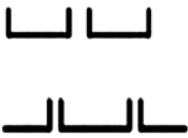
<sup>1</sup> Soprano voice enters at the very end of the piece (poem by Stéphane Mallarmé).

<sup>2</sup> The basis for the analysis is the recording made by soprano Halina Lukomska and the BBC Symphony Orchestra, conducted by Pierre Boulez (recorded at the EMI Studio in London, May 8–10, 1969, Audio CD, 1995, Sony, B000002C06, producer Paul Myers).






When considering Pierre Boulez's *Tombeau* for orchestra and soprano<sup>1</sup> (1959–1962), time-fields, dynamic form and form-building transformations seem to be the three pertinent isotopies that reveal certain logic of the musical construction in its aural appearance.<sup>2</sup> In this paper we will take a closer look at the isotopy of **time-fields**.

At the outset we will provide the theoretical basis of the concept of time-fields as formulated by Lasse Thoresen. Time-fields are musical units or segments that are perceptually discerned by the listener. Time-fields are related to the traditional concepts of a musical phrase, period, sentence or section. Thus a time-field is mostly composed of several sonic objects, or of shorter time-fields. In musical organization the temporal continuum can be conceived as a simultaneous hierarchy of time-field levels. Each of the levels serves a musical function that is not only quantitatively, but also qualitatively different from the others. The time-field levels are considered as 'field depths'; they are numbered beginning with the surface level. An important subject of investigation is time-field conjunctions, i.e., the manner in which time-fields on the same level of field depth are joined. This aspect is divided in two sub-categories: field positioning – the placement of the time fields (the focus is on the proximity of fields; refer to Table 1) – and field demarcation – the way in which the end (and sometimes the beginning) of a time field is demarcated (refer to Table 2) (cf. Thoresen 1987: 211–212).

Designation	Notation	Definition
separate positioning		two time-fields are separated with a noticeable silence
bridged positioning		two time-fields are joined by the help of a transitional passage, or by an uninterrupted background
joint positioning		the next field begins just after the first one is ended

close positioning		the other field takes over in very tight succession
hinged positioning		the ending of the previous time-field forms the beginning of the next
overlapping positioning		the next time-field begins before the previous one is ended
superimposed positioning		time-fields in (at least) two layers are superimposed, and the beginnings and endings of these fields do not coincide

**Table 1.** Time-field positioning. From Thoresen (1987: 213).

Designation	Notation	Definition
vague demarcation		it is not clear exactly where one field starts and another ends
open demarcation		the usual manner for ending a phrase-field in classical music
conclusive demarcation		a strong demarcation of the field's ending; the normal way to end a sentence-field in classical music
cut demarcation		a sudden time-field ending (or abbreviation); or a sudden beginning
disjointed demarcation		a very abrupt time-field ending (or beginning)

**Table 2.** Time-field demarcation. From Thoresen (1987: 213).

The perception of the musical form of *Tombeau*, as gained from listening to the phonogram, is strongly determined by relations between areas of clear-cut segmentation (more or less distinct time-fields) and those of blurred or even no perceptually discernible divisions of the musical flow

(vague or dissolved time-fields). In this respect, we can notice a five-part structure:

- **A** (clear-cut segmentation) – from 0'00" till 0'50" (bars 1–41 in the score): each time-field on the surface level is articulated by a discrete sonic object with an average duration of but a few seconds;
- **B** (clear-cut segmentation with occasional 'complexities') – from 0'50" till 2'36" (bars 42–127): the average durations of the time-fields on the surface level increase; occasionally the time-field demarcation is vague;
- **C** (blurred segmentation) – from 2'36" till 8'16" (bars 128–369): the durations of the time-fields on the surface level are varied and highly irregular, occasionally with drastic leaps from relatively short to long and/or vice versa. They are quite frequently positioned in overlapping manner; their demarcation is sometimes vague.
- **D** (no segmentation) – from 8'16" till 11'24" (bars 370–518): this fragment resists attempts for syntactical division;
- **E** (clear-cut segmentation) – from 11'24" till 13'50" (bars 519–548): each time-field on the surface level is articulated by a more or less discrete sonic object with an average duration of but a few seconds, alluding to the beginning of the piece.

Thus from the beginning of the piece until 11'24" the listener's ability to aurally subdivide the musical flow gradually decreases; the attention is drawn to ever deeper time-field levels: from level 0 via level 1 to level 2 (the time-field hierarchy of Boulez's *Tombeau* consists of four levels: 0–3). Such a process results from increasingly more and more amorphous state of the sonic substance, grading out the inner differentiation and temporal segmentation of the musical material. Hence the listener's perception during the piece becomes increasingly more general and passive. The climax of this process – the musical fragment from 8'16" to 11'24" – is in a sharp contrast to the beginning of the piece where discrete musical objects can be distinguished as characteristic and distinctive sense-units. Thereafter, in the musical fragment from 11'24" until the end of the piece, the focus of perception is drawn back to the time-field level 0: from 11'24" to 13'06" fields<sub>0</sub> consist of characteristic sound patterns, a kind of motivic elements, but from 13'06" until the end of the piece we hear a sequence of pointillistic sound objects that closely relates to the beginning of the piece. Table 3 illustrates the structure of the time-field isotopy in this piece.<sup>3</sup>

<sup>3</sup> A time-field focus is occasionally marked in this table (using a tagged line), designating moments when the listener's attention is noticeably shifted from one level of the time-hierarchy to another. The timing is rounded up to seconds.

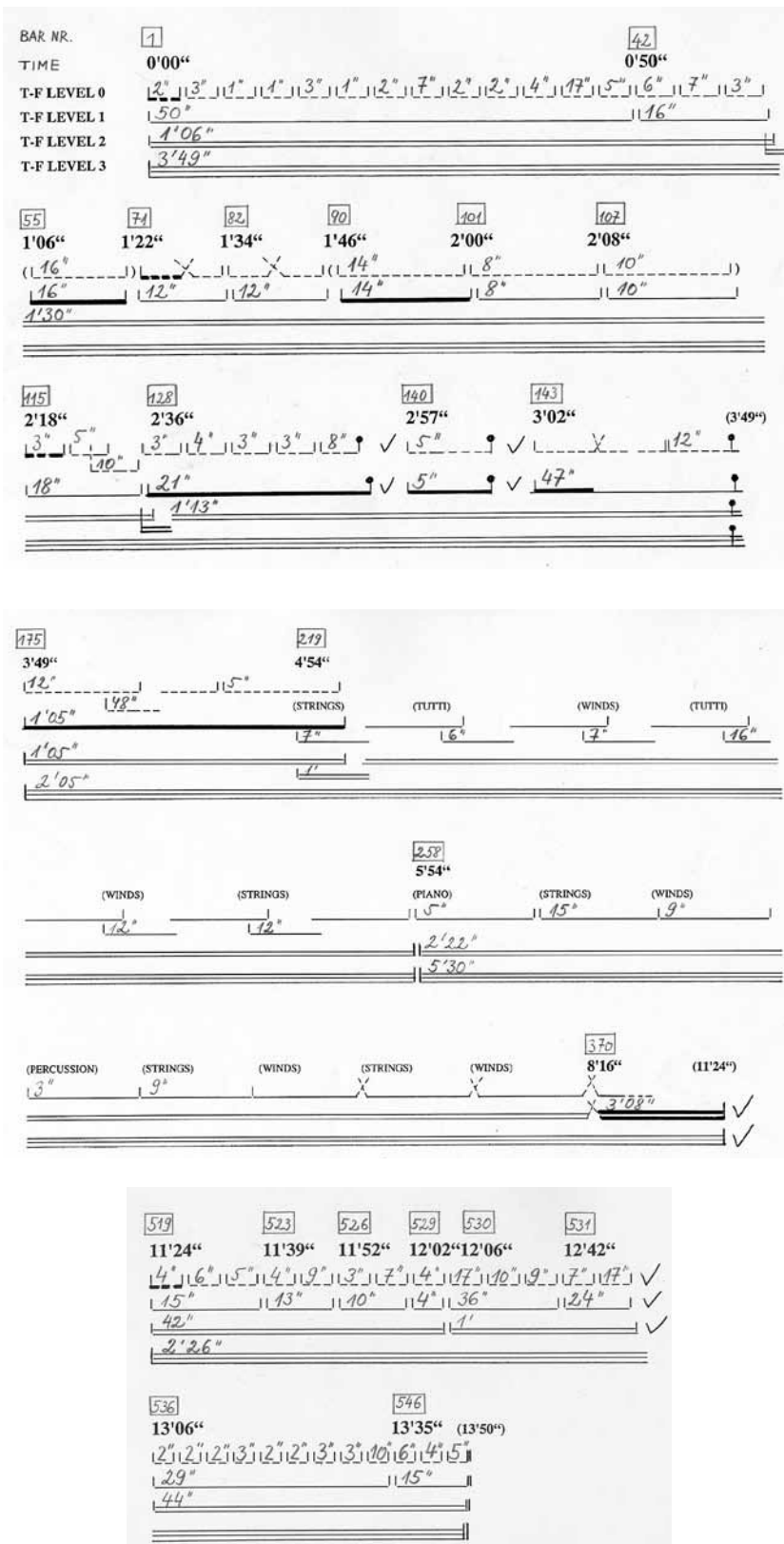


Table 3. The structure of the time-field isotopy in Tombeau.

## ASPECTS OF FORM-BUILDING OF THE FIRST SECTION OF *TOMBEAU* IN THE CONTEXT OF SCORE ANALYSIS

It seems reasonable to assert that the parameter of harmony functions as the ‘backbone’ in the structural organisation of the first section of *Tombeau* (bars 1–174). The harmonic material is generated using the technique of frequency multiplication<sup>4</sup> – Boulez’s own original extension of serial method that he first utilized in the vocal cycle *Le marteau sans maître* (1955). Like Stockhausen’s group technique, Boulez’s technique of frequency multiplication marks a new stage in the serial thinking, being motivated by the desire to overcome the static, repetitive nature of dodecaphony and total serialism. The following citation from treatise *Boulez on Music Today* (first published in 1963 as *Musikdenken heute-1*) reflects the basic notion of his individualized conception of serialism:

<sup>4</sup> Boulez uses word “frequency” instead of “sound” (see Boulez [1963] 1971).

*The series is – in very general terms – the germ of a developing hierarchy based on certain psycho-physiological acoustical properties, and endowed with a greater or lesser selectivity, with a view to organising a FINITE ensemble of creative possibilities connected by predominant affinities, in relation to a given character; this ensemble of possibilities is deduced from an initial series by a FUNCTIONAL generative process (not simply the consecutive exposition of a certain number of objects, permuted according to restrictive numerical data) (Boulez [1963] 1971: 35-36).*

In creating “a finite ensemble of creative possibilities” (quoted after Boulez 1971: 35) in the pitch sphere, Boulez utilizes a generative process consisting of four stages. In the context of *Tombeau* these stages can be traced in the following way<sup>5</sup>:

<sup>5</sup> Significantly, there are direct links between the harmonic materials of *Le marteau sans maître* and *Tombeau*: the two pieces share a common general series as well as specific strategy of its frequency multiplication. Thus Lev Koblyakov’s account on *Le marteau sans maître* (in his book *Pierre Boulez: A World of Harmony*, published in 1993) has served as the guideline for tracing the generative process of the pitch material in *Tombeau*.

- design of the general series (refer to the pitch disposition of the structure **A** in Table 4);
- segmentation of the general series in **frequency groups** (Lev Koblyakov’s term; here and further cf. Koblyakov 1993) according to the chosen proportion row 2-4-2-1-3<sup>6</sup> (refer to the frequency groups **a, b, c, d, e** of the structure **A** in Table 4);
- rotation of the proportion row (4-2-1-3-2, 2-1-3-2-4, 1-3-2-4-2, 3-2-4-2-1), thus obtaining four derived series with new frequency groups (refer to the structures **B-E** in Table 4);
- multiplication of the frequency groups within each series: one group is ‘multiplied’ with another (**aa, ab, ac**, etc.), namely, one group is transposed onto all the frequencies of another group, resulting in a new kind of complex – we will name it a **harmonic block** (Boulez treats it as a set of pitch-classes – not absolute pitches: hence octave doublings, if any, are removed – whose octave dispositions are to be determined by other organisational

<sup>6</sup> The numbers in the proportion row denote the quantity of tones in frequency groups.



factors). Thus from each series five **harmonic fields** (Koblyakov's term) are deduced (**A/I-V**, **B/I-V**, **C/I-V**, **D/I-V**, **E/I-V**). The five harmonic systems obtained (after Koblyakov – **harmonic domains**) make up the harmonic reservoir for the piece – the “finite ensemble of creative possibilities” (refer to Table 5; note that Boulez replaces the first harmonic field of each harmonic domain with the relevant series – general or derived – in its characteristic segmentation).

**Table 4.** General and derived series with their respective frequency groups.

The image displays a musical score for Table 5, which illustrates the multiplication of frequency groups. The score is organized into five systems, labeled A through E. Each system consists of five staves. The top staff of each system contains a sequence of notes with labels (A, B, C, D, E) above them. Below the notes are five rows of letters, each corresponding to a staff: the first row has letters a, b, c, d, e; the second row has ba, bb, bc, bd, be; the third row has ca, cb, cc, cd, ce; the fourth row has da, db, dc, dd, de; and the fifth row has ea, eb, ec, ed, ee. The notes on the staves are arranged in a way that corresponds to these letter sequences, showing how the frequency groups are multiplied across the systems.

**Table 5.** Multiplication of the frequency groups. The table made on the basis of Koblyakov (1993: 137).

During the first section of *Tombeau* the texture is gradually stratified in three interdependent, hierarchically related layers (the onset points of these are: first layer – bar 1, second layer – bar 42, third layer – bar 84). The first layer functions as a pillar, a kind of *cantus firmus*. When considering its construction, we would like to focus on the coexistence of the seemingly independent structures of **harmony** and **timbre**. The harmonic material of *cantus firmus* is formed by the general series and four derived series that altogether constitute a sequence of 25 frequency groups. This sequence is cyclically repeated four times (fourth cycle is incomplete), the periodicity being marked by the pitch-classes only, since their octave dispositions constantly change (refer to Table 6). The manner in which Boulez links the frequency groups in the *cantus firmus* layer does not create an impression of a progression where one frequency group leads to the next, but rather embodies a continuously evolving harmonic field, whereby a frequency group or some portion of it is frequently sustained as a kind of resonance during the sounding of one or two (occasionally even more) subsequent

frequency groups (the frequency groups are executed at irregular time-intervals).

*cantus firmus* (1st layer)

1st cycle (bars 1-60)

harm. material

octave dispositions of the 12 pitch-classes

2nd cycle (bars 61-110)

3rd cycle (bars 111-142)

4th cycle (bars 143-174)

The image displays four cycles of musical notation for the 'cantus firmus' layer. Each cycle is presented in two systems: the top system for piano and the bottom system for harp. The piano part features a melodic line with pitch-class labels 'a', 'b', 'c', 'd', 'e' and lettered blocks 'A', 'B', 'C', 'D', 'E' indicating specific harmonic units. The harp part provides a complex harmonic accompaniment. The cycles are labeled as follows: 1st cycle (bars 1-60), 2nd cycle (bars 61-110), 3rd cycle (bars 111-142), and 4th cycle (bars 143-174). The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings.

**Table 6.** The harmonic material of *cantus firmus* layer (bars 1–174).

The timbre structure of *cantus firmus* is characterized by specific alternation of the structural units that we will name the **timbre blocks**; a timbre block comprises the color of one or two (mixed) orchestral groups<sup>7</sup> (e.g., I or I/II). The timbre blocks are organized according to the principle that we will name the **timbre patterns**; in a timbre pattern some orchestral group distinguishes itself as the leading color, whilst the other orchestral groups take turns as supplementary timbres (e.g., the first timbre pattern: I – I/II – I/III – I – I/IV – I/V – I/VI – I – I/V). In the four timbre patterns the orchestral groups I, V, IV and VI act as the respective leading colors. The number of timbre blocks in the timbre patterns is varied, as is the number

<sup>7</sup> The orchestra consists of six groups: I – solo piano; II – 2 harps, celesta, vibraphone, guitar (electrically amplified); III – horn, 2 trumpets, 3 trombones; IV – 2 flutes, English horn, 3 clarinets, bassoon; V – xylophone, bells, timpani, vibraphone, 3 gongs, 3 tam-tams, bass-drum; VI – 4 violins, 4 violas, 2 cellos, 2 double-basses.

of frequency groups per timbre block. The junctures of timbre patterns do not coincide with those of the pitch series or the cycles of 25 frequency groups: the structures of timbre and harmony unfold as if independently from one another. The difference between the two parametric organisations is underlined by the essentially contrasting nature of their construction: the predominant periodicity (thus statics) in the pitch sphere is opposed to the clear procesuality (thus dynamics) in the timbre sphere (refer to Table 7).

(beginning)

<b>Harmonic structure</b>	Cycles	<u>1st cycle</u> : bars 1–61									
	Series	A			B			C			D
	Frequency groups	a b	c d e	a	b c	d e	a b	c d	e	a	
<b>Timbre structure</b>	Timbre patterns	<u>1st pattern</u> (9 timbre blocks): bars 1–42									
	Timbre blocks	I	I/II	I/III	I	I/IV	I/V	I/VI	I	I/V	
The nr. of frequency groups in each timbre block		2	4	2	1	1	2	2	1	1	
The nr. of frequency groups in each timbre pattern		16									

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(cont.)

<u>(1st cycle)</u>					<u>2nd cycle</u> : bars 61–111				
(D)		E			A			B	
b c	d e	a b	c d	e	a	b c	d e	a b	
<u>2nd pattern</u> (8 timbre blocks): bars 43–83									
V/II	V/III	V/IV	V/VI	V/III	V/II	V/IV	V/VI		
2	2	2	2	2	2	2	2	2	
16									

<u>(2nd cycle)</u>								<u>3rd cycle</u> : bars 111–142				
(B)		C		D	E			A		B		C
c d e		a b c d e		a b c d e	a b c d e			a b c d e		a b c d e		a b
<u>3rd pattern</u> (10 timbre blocks): bars 84–127												
IV	IV/VI	IV	IV/III	IV/II		IV/VI	IV/III	IV/II	IV/III			IV/VI
2	1	1	4	6		1	3	4	4			4
30												

**Table 7.** The outline of the pitch/timbre parametric polyphony in the *cantus firmus* layer (until bar 125).

The idea of harmonic cycles is preserved in the construction of the second and third textural layer as well. In the second layer one cycle comprises a sequence of five harmonic fields (25 frequency groups): **B/II–C/II–D/II–E/II–A/II**; it is repeated three times (first cycle – bars 42–107, second cycle – bars 108–161, third cycle (incomplete) – bars 161–174). In the third layer one cycle comprises a sequence of five harmonic fields (25 frequency groups): **C/III–D/III–E/III–A/III–B/III**; it is repeated two times (first cycle – bars 84–158, second cycle (incomplete) – bars 159–174). Significantly, the lengths of the harmonic cycles of the three layers do not coincide (refer to Table 8).

Bar nr.	1–42	43–61	61–83	84–107	108–111	111–142	143–158	159–161	161–174
First layer ( <i>cantus firmus</i> )	1st cycle (A-B-C-D-E)		2nd cycle			3rd cycle	4th cycle (incomplete)		
Second layer	1st cycle (B/II – C/II – D/II – E/II – A/II)				2nd cycle			3rd cycle (incomplete)	
Third layer	1st cycle (C/III - D/III - E/III - A/III - B/III)			2nd cycle (incomplete)					

**Table 8.** The outline of the interaction of the three layers' harmonic materials.

In the second and third layer, like in *cantus firmus*, the periodicity is marked by the pitch-classes only; their octave dispositions at any given moment are adjusted to those set by the *cantus firmus*. Thus octave doublings are avoided, and the common register becomes one of the main reasons for the convergence of the layers. From this compositional decision alone we can infer that Boulez intended the second and third layer to function as a kind of 'resonance chamber' for the *cantus firmus*. Two further observations contribute to such an evaluation of the relations between the layers. Firstly, the manner in which Boulez links the frequency groups: in contrast to the continuity of *cantus firmus*, the two other layers are 'notched' with relatively long pauses (from bar 128 onwards, however, the second layer is continuous), thus being fragmented in segments with varied number of frequency groups (like in *cantus firmus*, here too the frequency groups are executed at irregular time-intervals):

second layer	2-4-4-4-4-4-2-2-5-24
third layer	2-4-1-1-2-2-6-2-2-4-2-2

Moreover, the frequency groups here are not overlapped, but rather clearly juxtaposed. Secondly, until bar 127 only orchestral groups I and V are used: significantly, the sound of their instruments dies away after the attack, thus effecting the subordinate nature of these layers. However, it should be pointed that from bar 128 onwards the second layer rises as equal to the *cantus firmus*: the change of its status is determined by its henceforth continuous structure (no 'notches') as well as the use of orchestral group IV (woodwind instruments) with its sustained sound instead of orchestral group V (percussion).

In the construction of second and third layer we also can discern parametric polyphony of harmony and timbre, however, it is less evolved compared to the *cantus firmus*: the timbre patterns are simplified, since no supplementary timbres are added to the orchestral groups that function as leading colors. While the harmonic structures of the three layers coexist, running as if independently from one another, it is another matter regarding their timbre structures: they are closely integrated on the basis of canonic relations with almost synchronized juncture points of the timbre patterns. Thus a compound timbre structure is created; timbre here becomes one of the perceptually most efficient sonic components exhibiting a clear procesual tendency (from sound that dies away after the attack to the sound that is sustained) and dividing the first section of the piece into four subsections. Some other parameters – tempo, vertical density, (dis)continuity, horizontal density – with varying degree of perceptive efficiency also contribute to such a segmentation as well as to the effect of procesual transformation. The following table schematically reflects the interaction of these parameters and provides the summary of the procesual tendencies.

Bar nr.		1	42/43	82/84	126/128/130
<b>Timbre</b>	The leading timbre of the first layer (orch. group nr.)	I	V	IV	VI
		sound dies away after the attack		sound sustained	
	The timbre of the second layer (orch. group nr.)		I	V	IV
			sound dies away after the attack		sound sustained
	The timbre of the third layer (orch. group nr.)			I	V
		sound dies away after the attack			
<b>Tempo</b>		minim = MM. 60	minim = MM. 50	minim = MM. 44	minim = MM. 40
<b>Vertical (textural) density,</b> i.e., the number of polyphonic layers		1	2	3	3
<b>Continuity / discontinuity</b>	The first layer	continuous			
	The second layer		discontinuous		continuous
	The third layer	predominantly figural/gestural treatment (relatively high horizontal density ('complex'))		discontinuous	
<b>Horizontal (rhythmic) density,</b> i.e., the manner in which frequency groups are exposed		predominantly block-like entities with various grace-notes (relatively low horizontal density, 'simple')	→	predominantly figural/gestural treatment (relatively high horizontal density, 'complex')	
<b>Summary of the procesual tendencies of the above parameters into formal functions</b>		initio – exposition	movere – development (growth, differentiation)		terminus – climax

**Table 9.** Interaction of several parameters dividing the first section of *Tombeau* into four sub-sections.

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# Towards the Analysis of Verbal Text Intelligibility in Contemporary Vocal Music

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ABSTRACT: The inquiry in the problem of the verbal text intelligibility is in the focus of the article. The verbal text in the musical work can preserve or, on the contrary, lose its communicative potential. The research on verbal text intelligibility is a complex and multidimensional issue, which requires an interdisciplinary approach. Four main factors that influence the verbal text intelligibility, are related to the performer, listener, environment and composer's approach. The inquiry in all four factors is essential, though each of them can be discussed also separately. This article relates to the inquiry of the fourth factor – the music and text conjunction (composer's approach). The purpose of many contemporary composers is not to reflect the meaning of text in a comprehensive level. The priority often becomes a musical text itself, where the verbal text functions as one of the musical elements. The communication of verbal text is influenced by many factors of music and word relationships – vocal style, reflection of prosody, tessitura, the text condition, texture and one special factor – the realisation of verbal text. The analysis, which is focused on the intelligibility level of the verbal text within the score, will be presented with short excerpts from the choral composition *Le Temps scintille...* (2003) by Latvian composer Mārtiņš Viļums.

KEYWORDS: *verbal text intelligibility, linear disposition, masking, modification*

THE intelligibility of verbal text has been a keen question in music history overall, where words and music are conjoined. The verbal text in the musical work can preserve or, on the contrary, lose its communicative potential. Pierre Boulez has proclaimed the following, emphasizing the role of various vocal expressions nowadays that can make the verbal text more or less comprehensible:

*The conjunction of poetry and music involves many aspects, that relate to the prosody and declamation. Does a poem need to be recited or spoken? Nowadays there are a plenty of vocal expressions to be used, thereby the communication will be influenced from them as well as more or less stated intelligibility of the text (Boulez [1958] 1986: 177).*

Since new trends in the approach to the verbal text have appeared in the 20<sup>th</sup> century, the communicative function of the verbal text often becomes secondary. An aspect of phonetical quality often becomes primary, or the verbal text is subordinated to the compositional techniques, which remarkably reduces the level of intelligibility. The purpose of



many contemporary composers is not to reflect the meaning of text in a comprehensive level, which frequently functions as “centre et absence” phenomena<sup>1</sup>, defined by Pierre Boulez (1963). The priority has become a musical text itself, where the verbal text functions as one of the musical elements.

<sup>1</sup> Boulez has proposed an idea of the literal text that is in the centre of the pre-compositional phase for a composer, but in the process of composition (as well as result) it can become absent (Boulez [1958] 1986: 183–198).

Though the text intelligibility is not just a problem of composer’s interpretation. The language is one of the primary modes of communication. According to cognitive psychology research, sung text is perceived with the same cognitive approach as speech, though the specifics of sung text can interfere with our perception of narrative. The research on verbal text intelligibility is a complex and multidimensional issue, which requires an interdisciplinary approach, comprising cognitive psychology, acoustics and linguistics. Four main factors, related to verbal text intelligibility, have been defined as being related to the:

- 1) music and text conjunction (composer’s approach),
- 2) performer (diction, articulation, etc.),
- 3) environment (acoustics, etc.),
- 4) listener (perception) (cf. Fine, Ginsgorg 2007).

<b>Four factors influencing the VTI<sup>2</sup></b>			
Level linked to the VTI encoded in a composition	Level linked to the VTI appearant in a performance	Level linked to the VTI in the context of environment	Level linked to the perception aspects
<b>Composer</b>	<b>Performer</b>	<b>Environment</b>	<b>Listener</b>

<sup>2</sup> Verbal text intelligibility.

Only the inquiry of all four factors can lead to satisfactory results, though each of the factors should be discussed also separately.

In this paper I will discuss an inquiry into the **first factor**, probably the most simple one, but still very important: the music and text conjunction, which is related to the composer’s approach of conjoining text and music. The research subject of this factor is the score, where the level of verbal text intelligibility has been encoded. The parameters that refer to this factor, can be:

- 1) the specifics of the vocal style (speech/recitation/different ways of singing, voice instrumentalisation, use of extended techniques, that can reduce the intelligibility),
- 2) tessitura (high or low; or sometimes the verbal text is more comprehensible if it is exposed in the separated tessitura<sup>3</sup>),

<sup>3</sup> This aspect relates to choral music and electroacoustical music with voice where different layers of the same source are conjoined.

- 3) reflection of prosody (considered or distorted),
- 4) the text condition (primary or fragmented).

I would like to emphasize one more position, which could be labeled as **verbal text realisation** in the vocal composition, that features more specific aspects of the compositional practise, demonstrating specific aspects of verbal text integration in the texture.

1. **The linear disposition** can be observed if the verbal text has been transmitted 'verbatim' – without repetitions or with some exceptional repetitions. The primary goal of the composer is to disclose the meaning of the text. The linear disposition can be realized as:

- horizontally linear disposition: the text has been set in monorhytmical disposition in all voices,
- diagonally linear disposition: the text has been set as diagonal transmission from one voice to another as a parallel to *Klangfarbenmelodie* principle.

2. **The structural modification** – the syntax of the verbal text has been reflected in the musical text in a changed condition (from a single word to whole form). The components of the verbal text are reduced, shortened or repeated. It is possible to separate two levels of the structural modification:

- low level structural modification, when there are minimal structural changes observed in the musical text comparing to the verbal text. It can be linked to slight changes of form of the verbal text (for example, the poem is not set in its whole, since one of the verses has not been used),
- high level structural modification can be observed, when the phrases and words are separated into smaller morphological units and the narrative of the verbal text has been disarranged.

3. **Masking**<sup>4</sup> – can be adapted to the situation, when the fragment or fragments of the verbal text are interlocked together in different temporality (within different voices), therefore the verbal text loses its intelligibility and a communicative function. First of all it is essential to separate too general levels:

- low level masking (consisting of two to three textual layers),
- high level masking (consisting of four and more textual layers).

Now it is possible to specify two levels:

<sup>4</sup> Masking as a technique of verbal text exposition has been examined in Peter Stacey's dissertation *Contemporary Tendencies in the Relationship of Music and Text with Special Reference to Pli selon pli (Boulez) and Laborintus II (Berio)*. Though the author substantiates the specifics of the masking related to his analysis, he does not specify the different angles of it (cf. Stacey 1989).

- **monotextual masking** – simultaneous conjunction of the fragments of the same verbal text,
- **polytextual masking** – simultaneous conjunction of two or more texts (from different fragments of the same verbal text till conjunction of the verbal text from various sources).

If the differentiation of languages are important aspect of the verbal text conception, it is possible to specify:

- **monolingualistic masking** – conjunction of the different fragments of the text, but just in one language,
- **polylingualistic masking** – the simultaneous conjunction of texts in different languages

4. **Musical integration** occurs when the syntax of musical language is dominating and subordinates the verbal text to its features as:

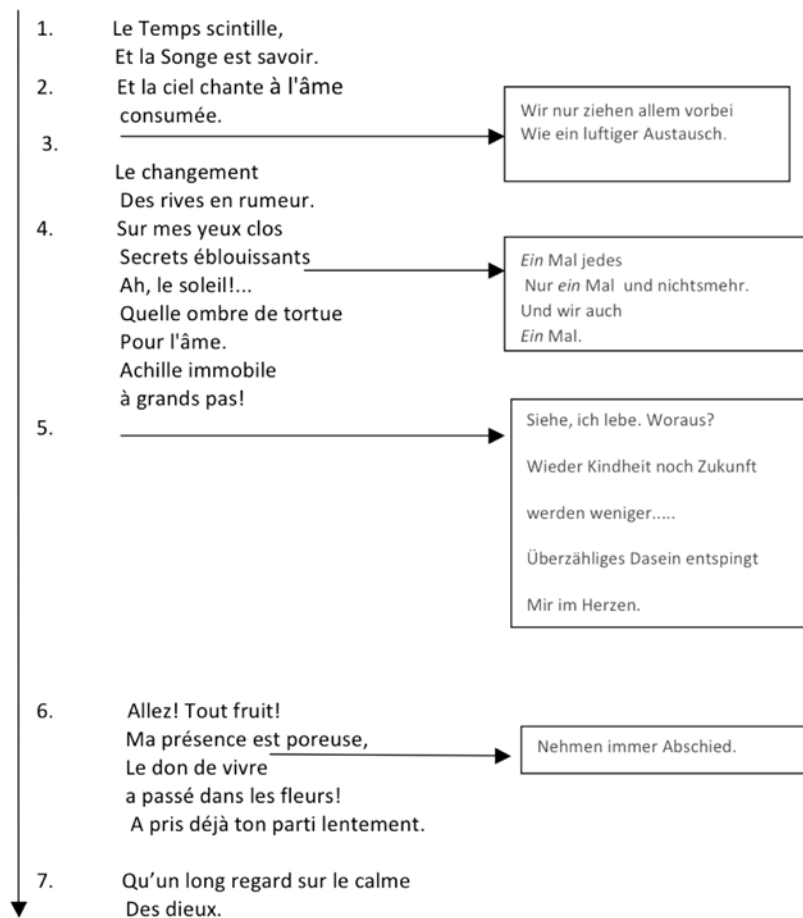
- **structural integration** (verbal text appears integrated in the composition technique, for example, a separate phoneme can serve as an element of seria),
- **sonoric integration** (verbal text, most usually – an asemantic text can become a source of the musical text, musical expression itself).

Only the first type of the verbal text realisation in the vocal composition represents high intelligibility, others are demonstrating low or medium level. Though in any case the intelligibility of the verbal text is very specific in each composition and requires an individual approach.

I would like to give an insight of analysis of verbal text intelligibility with some fragments from the choir composition *Le Temps scintille...* (2003) by the Latvian composer Mārtiņš Viļums.<sup>5</sup> The composition represents an individualised approach to the text setting and language – Viļums has selected and united fragments of poetic texts by Rainer Maria Rilke and Paul Valéry in two different languages – German and French, choosing excerpts from poetry by both authors (*Le cimetière marin* by Valéry and *Duineser elegien* by Rilke), that reflects the poetic idea of vanishing existence and creating poetry form in precompositional phase – cento.<sup>6</sup> Based on the linguistic and phonetic differences of both texts, the composer has created harmony, texture and form of the composition – the work consists of seven phases related to the chosen fragments and their juxtaposition.

<sup>5</sup> Mārtiņš Viļums (1974) is one of the most remarkable composers from the generation that has been born in 70ies of the 20<sup>th</sup> century. This generation (also composers Andris Dzenītis, 1978, Santa Ratniece, 1977, Ēriks Ešenvalds, 1977 among others) became apparent at the change of the millenium, in the historical period of the growth of independent Latvia, expressing a direct influence and link to the Western-European avant-garde music traditions – that have brought up a radically new musical language and aesthetical thought in the context of Latvian music. Mārtiņš Viļums has studied the accordion in the Jāzeps Medīņš Secondary Music school, then composition in the preparatory course for the Jāzeps Vītols Latvian Music Academy Composition faculty. Later he moved to Lithuania, Vilnius, graduating from the Lithuania Music Academy composition department (graduate studies – with Osvaldas Balakauskas and Julius Juzeliūnas, postgraduate studies – with Rimantas Janelauskas). Especially important has been his studies with music theoretician and composer Janelauskas – a very solitary and conceptual thinker. The composition for Latvian Radio choir group *Le Temps scintille...* (2003) as Viļums' first choral composition brought him a victory at the International Rostrum of Composers in 2005.

<sup>6</sup> Cento – antique poetry form, that consists only from the fragments from poems by other authors (cf. Cuddon 1999: 122–123).



The verbal text intelligibility in *Le Temps scintille...* is determined by four parameters: text realisation, texture, tessitura, speech intonation and vocal style, creating high, medium and low level of text intelligibility. The predominant aspects, related to these parameters are: masking (monolingualistic and polylingualistic) as the verbal text realisation, tessitura, awareness of the speech intonations of the text (which heightens the VTI) and the differentiation of the vocal style, that the composer specifies as articulated, phonetical and shadow sounds – the articulated text is more comprehensible than phonic and shadow sounds that presents just phonemes derived from the text (Viļums 2009).

For defining the predominating level of VTI (high, medium or low), also the composers' conception has to be taken into consideration.

*For me the most important aspect is the comprehensibility of some separate words. If we imagine a dolphin, that appears above the level of water and then dives in, the same is with the verbal text. The appearance of the separate word with its particular meaning can create a specific atmosphere (Viļums 2009).*

So, the composer intentionally has not aimed to reveal the meaning of the text in its whole appearance. Instead of it just the separate words with their semantic content have been specially marked.

At the first phase of the composition the **high level structural modification** as verbal text realisation is reflected in the most evident way. The line from the Valéry's poem: *Le Temps scintille et le Songe est savoir* has been reorganized, and the phrase starts with *Songe* instead of *Le Temps*. It is exposed in the middle tessitura, where the potential of intelligibility is high, but it is converging with other vocal parts where a shadow and phonetic sounds dominates, therefore losing its comprehensiveness. The text is presented simultaneously in 2–4 vocal parts, thus affirming medium between low level monolingualistic and monotextual masking (Example 1). The only comprehensible word appears just from the fifth measure – *scintille*, that is exposed in *falseto* voice in separated tessitura (measures 5–12, Example 2). The level of the VTI is not equal within the phrase (from medium/low at the beginning till medium/high at its second part), but it can be generalised as medium.

Example 1. Mārtiņš Viļums, *Le Temps scintille...*, measures 1–3.

The image shows a musical score for Example 2, measures 5-6. It features four vocal parts: Soprano, Alto, Tenor, and Bass. The lyrics are in French and German. The French lyrics are: "tille et le Songe est Sa - voir". The German lyrics are: "scin - till et le Songe est Sa - voir". The score includes dynamic markings such as *mp* (mezzo-piano) and *p* (piano). There are also performance instructions like *tr* (trill) and *L* (legato). The score is written in a standard musical notation with a treble clef for the vocal parts and a bass clef for the bass part.

**Example 2.** Mārtiņš Viļums, *Le Temps scintille...*, measures 5–6.

In comparison the third phase of *Le Temps scintille...* represents a different situation: the text is realised as polylinguistic, where two texts and two languages are simultaneously exposed. That feature reduces the text intelligibility. Also the texture becomes denser – the same text has been exposed simultaneously in 5–7 vocal parts, thus affirming high level polylinguistic masking. In this phase also the tessitura plays an important role: the French text is exposed in very high and low tessitura while for the German text dominates the middle tessitura. The high density of the text is revealed just in the moment, when the texture rarefies and only two voices expose the text (measures 31–32). However the text in German *Wir nur ziehen...*, exposed in tenor voice, at the very beginning of the phrase is comprehensible, since other voices are absent and enter the musical texture gradually. In this case it is possible to determine just an episodic linear disposition of the text at the very beginning of the phase till the moment when other vocal parts overlaps the voice. Regardless of the vocal style – articulated sounds, that heighten the potential of higher VTI the preconditions of the verbal text realisation is determinant and the dominating level for this phase is medium/low.

The image shows a musical score for Example 3, consisting of multiple staves. The top staff is a vocal line with lyrics in Latvian: "le chang". Below it are several instrumental staves, including a piano part with dynamics like *p* and *mp*, and a bass line. The bottom section of the score features more vocal lines with lyrics in German: "zi c n", "wir nur zie hen", and "al lem vor bei". The score includes various musical notations such as slurs, accents, and dynamic markings.

**Example 3.** Mārtiņš Viļums, *Le Temps scintille...*, measures 23–24.

The analysis of the verbal text intelligibility – while examining the composer’s approach – can not be strictly determined and requires an individualized approach, since the parameters that influences the comprehensibility of verbal dimension of the vocal composition can differ in each case. Also the composers’ conception of text setting has to been taken under consideration. In Mārtiņš Viļums’ concept the importance of intelligibility of separate words and their meaning (instead of whole verse) is the most important aspect and analysis has to embrace it.

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# The Study of the Latvian Concept Music of the Early 21<sup>st</sup> Century. Terminological Issue

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ABSTRACT: Concept is a new term applied to the Latvian music of the early 21<sup>st</sup> century. The idea of concept is borrowed from visual arts. It refers to the conceptual art that emerged in the late 1960s in the USA and in Europe. It focuses on verbal ideas and treats an artwork as a medium for transmission of these ideas. The conceptual art suggests a new form of art perception: these artworks should be regarded not only as visual ones, but mostly as ideas that can be expressed linguistically.

Likewise, some of the new Latvian composers, Andris Dzenītis, Mārtiņš Viļums, Santa Bušs, etc., suggest that verbally explicated ideas are crucial in some of their instrumental works. It is recommended to the listener to learn about its content in linguistic terms. Although the idea is expressed musically, it might not be perceived adequately if the listener ignores the concept stated by the author in words. The main link of conceptual art with the concept music would be a meaning that demands a verbal explanation.

The term *concept* can be transmitted from the theory of art to music without changing its main theoretical aspects. Borrowing of the term would mean that there is a shift of media from visual to acoustic without essential changes of the term itself as it is formed in a wide range of art theory sources. The large supply of texts dedicated to the conceptual art and its developed definitions would serve as a firm basis for this research.

KEYWORDS: *programmatism, conceptual art, semiotics of music, Latvian new music*

THE subject of the research came into my mind when I realized that almost all the Latvian music nowadays has an authors' comment published in the concert booklet. This written text explains the idea of the piece. Obviously this documentation of the idea is necessary because without it the listener could be lost – he would not be able to fully understand the sense of the piece.

This kind of music that has a linguistically expressed idea and needs a written comment will be denoted 'concept music'. And it has also some other features that will be stated below.

Concept is a working term at the moment: it is sometimes found in the young composers' utterances and sporadically also in some press materials, but it is not fully adapted in the language of musicology yet.

The term of concept is borrowed from the visual arts. It refers to the conceptual art that emerged in the late 1960s in the USA and in Europe. Conceptualism focused on verbal ideas and treated an artwork as a

medium to transmit these verbal ideas (cf. Lippard 1973, Morgan 1996, etc.). However, almost all the ideas of artworks can be expressed linguistically. The concept in its turn **needs** to be explained in words, because there is a semantic code that has to be unlocked or told about in some other semiotic system (cf. Monelle 2000: 14–17). In other words, this idea is not semantically transparent.

According to this definition, one could call a piece of concept music a musical work that has a verbally stated idea that is coded. Besides, in music the concept means also an original idea, because, for instance, a sonata or symphony, are also conceptions. In contrast, the concept is a unique idea.

I have been asked very frequently why the term of programmatism cannot be used. The argument is that the programmatic works also have a “preface written in intelligible language” as stated by Franz Liszt (Scruton 2001: 396; Krauklis 1999: 11). So the programmatic music also has a written comment, and it is not semantically transparent, but encoded: the listener needs to read, for instance, the program of the *Symphonie fantastique* to understand the music.

One of the reasons why I am not using the term of ‘programmatism’ is because the young composers refuse to use it. Secondly, I would like to show a difference, moreover, to make a strict demarcation line between terms of program and concept. I would hold upon the strict interpretation of the term ‘programmatic music’, knowing at the same time that there are several definitions of it and a large theoretically ‘dark zone’ that leads us far away from the strict interpretation (cf. Orrey 1975; Krauklis 1999).

I would insist that a programmatic piece is a piece that has a program, and use the term ‘program’ to signify a plot told in a linear way. In other words, it would be the piece that illustrates a succession of events, so to say a story in progress. This progression is found in the written comment, and in music, too.

The program works in time, but the concept represents a compact idea, a ‘body’ of thought that is not represented in music in progress. Sure, in words the concept will be told in a linear way, too, because there is no other way to tell, but it will be embodied in the musical material as a shorter or longer formula that affects the musical material as a whole. In music the concept could be called holistic.

In conclusion of the theoretical section of this report let me note once again the work definition of the concept music. It is a music that has a verbally stated and encoded idea that is holistically represented in music, and that is original or unique.

There is a small difficulty in this definition because of the code: there are also pieces that have a concept, but do not actually oblige the listener to decode the message. Some concepts can be ignored by a listener without disturbing his understanding of the piece.

I suppose that one of the features of these pieces can still be the code, even if the listener does not have to break it.

Let us pass now to the examples of the Latvian concept music. The piece *Simurg* for ensemble (2005) by a Latvian composer Mārtiņš Viļums (b. 1974) shows the holistic aspect of the concept, and its harmonic code. The composer invites the listener to contemplate on the nature of an ancient Persian deity named Simurg. The nature of this deity is described as a union of all the souls of believers, of people who are searching for their God.

The concept is holistic (it affects the musical material as a whole): namely, the composer has structured the harmony of this piece after formula “all is one”<sup>1</sup>, referring to Simurgs’ nature. The harmony of each section of this piece has a single chord. Each chord, based on spectral or other harmonic principles, represents the union of many souls.

One can see that in this concept there is no story or succession of events, but a compact idea that can be shortly formulated as “all souls are one God”, found in the harmonic structure. Although the idea is adapted from a legend about birds travelling to a sacred hill to search for their God Simurg, the composer has used only one aspect of this story.

The next example is *Stanza I 31.12.99* for string quartet and piano (1999). The piece is written by Latvian composer Andris Dzenītis (b. 1978). It is a representation of the great passions and tragic events of the 20<sup>th</sup> century, observed “from a cosmic height”.<sup>2</sup> The piece is called *Stanza* or ‘space’, because the 20<sup>th</sup> century represents here a space of human passions, in contrast with a divine character that lies beyond this space.

According to the composers’ idea, the title of the piece contains the last date of the century<sup>3</sup> as a sign that it has ended. So it is a closed space of events, and therefore can be regarded distantly. The idea is represented in two layers in the score: human passions are represented by a string quartet, but the divine and distant part is played by piano. Again, one can see that this concept is not a linear story, but a compact idea of two dimensions. This idea affects the musical material as a whole. The concept is vertical or spatial, not chronological.

The title of the piece, in its turn, gives no concrete explication of the above stated idea. Although the musical material reveals the two dimensions quite clearly, the authors’ idea might not be transparent to the listener.

Another example is the piece *Ad(vanta)GE oN ClaY* for chamber orchestra (2009) by a young Latvian composer Santa Bušs (b. 1981). It refers to the logic of a tennis play. The music represents a specific moment of the play: after achieving 40 points, the session of the play ends and the result is counted as drawn. Then a new session starts during which a player has an ‘advantage’ to win the game. In short, the piece represents a rather unstressful ‘play’

<sup>1</sup> Citations are documented during interviews with Mārtiņš Viļums on 10 July 2009, 6 November 2009 and 5 March 2010 in Riga and in the electronic letter to the author on 11 May 2010.

<sup>2</sup> Citation is documented during interviews with Andris Dzenītis on 8 February and 13 November 2010 in Riga and in the electronic letter to the author on 24 December 2010.

<sup>3</sup> Mathematically, 31 December is not the last date of the 20<sup>th</sup> century.

until 'achieving 40 points', and a more dynamic fight that follows it. The form and dramaturgy of the piece is built referring to this idea.<sup>4</sup>

<sup>4</sup> Citation is documented during an interview with Santa Bušs on 5 February 2010 in Riga and in the electronic letters to the author on 18 October and 2 November 2010.

But the signs of the music do not reflect a realistic tennis play. There is no logic of a tennis match that would be developed as a linear narrative. The piece signifies the two modes of a play and sounds like two different spaces of musical events. So there are thematic elements and an action, but no story.

Another example is the piece *The Sense of the Past* (2001) by Mārtiņš Viļums. The semantic code of this composition in one sentence is an obscure space of memories where images emerge and fade away. This idea is represented in the score by a technique of composition.

This piece has a holistic concept, too. Although there are memories coming in and passing out of the space, the music does not represent any succession of events, just the general character of the composers' world of memories.

Finalizing my report, let me suggest once again to signify or to categorize the pieces analyzed above as 'concept music', regarding their specific features: they have a verbally stated, coded and compact or holistic idea instead of a linear story that draws a demarcation line between concept music and programmatic pieces. And this idea is also original or unique, so it cannot be compared, for instance, with traditional conceptions of sonata or symphony.

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# Alexei Losev's Approach to the Meaning and Language of Music<sup>1</sup>

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**ABSTRACT:** The article considers a problem of musical sense and meaning in their relationship to musical language. Specific character of music is in that fact: the musical essence does not include images of the real world. At the same time music as a rule correlates with reality. The problem is: what concept can embrace extra-musical reality, symbolized in music, if it is not the content (as in literature, painting, etc.)? To decide this problem Russian thinker Alexei Losev was based on ancient and medieval epistemology and used correlative concepts: essence and energy, or name as the fullness of energies of essence. The name is manifestation of the essence in the external sphere, but the name is not the component of the essence. So, a programme reflects the musical essence in not musical images. According to Losev, the essence of music is life of numbers in time, expressed in sounds – musical *eidōs* is sounding number. This Pythagorean conception is very usable in modern musical practice, science and philosophy.

**KEYWORDS:** *musical content, form, essence, energy, name, language, eidōs, number, time*

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## 1. ON MUSICAL CONTENT AND MEANING

'WHAT is the Meaning of Music?' – this question is no less difficult to answer than the question of the meaning of life. It is no easier to understand what type of meaning is conveyed by a sparsely sounding intonation of a handful of sounds than to speak of the meaning and the 'subject' of all of music as a form of art. Understanding music as a language does indeed depend particularly on answering such questions – what plays the role of the signified for signs in musical language, and does it possess such an attribute at all? These questions had been answered in very different and even contradictory manners.

For musical consciousness in the 18<sup>th</sup> century the situation presented itself as comparatively simple: music was understood as the language of feelings, affects. The contemporary researcher Olga Shushkova writes:

*The concepts of 'affect' and 'content' in a composition were equated by theoreticians of that period of time. [...] It was done most overtly by C. P. E. Bach, who utilized the terms 'content' and 'affect' as synonyms [...] in his treatise the following use of these terms was also made – 'content or affect' (Shushkova 2002: 99).*

At the same time, for 18<sup>th</sup> century musicians, who were living at a time when the phenomenon of 'pure', 'absolute' music had not yet been formulated, affects were far from being extraneous to the world of sounds (as being merely the 'signified'), but were a part of the very essence of music.

However, in the 19<sup>th</sup> century, and even more so in the 20<sup>th</sup> century, conceptions of 'affect' (imagery, feeling, etc.) as an immutable feature of musical essence itself began to be subject to revision. It suffices to remember the thoughts of Eduard Hanslick regarding the change of text in the famous aria of Orpheus in Christoph Willibald Gluck's opera (*Che fero senza Euridice*) to their very opposite meaning (cf. Hanslick [1854] 1986: 17–18). Intensive study of the abundant experience of 20<sup>th</sup> century performance practice demonstrates that 'moods', 'affects' and 'feelings' suggested by a musical composition in various performance renditions vary in a very broad range (moreover, this is especially relevant, particularly in regards to 18<sup>th</sup> century music – to the time period when the theory of affects was predominant).

Nevertheless, in the 19<sup>th</sup> century as well, the perception of music as a means of expressing feelings remained timely relevant and corresponded in full to the experience of compositional practice. According to Georg Wilhelm Friedrich Hegel, musical content is "spiritual subjectivity [...] the human soul, feeling in itself" (quoted after Mikhailov 1981: 21). Incidentally, it is impossible to overlook the fact that, notwithstanding all its traditional and seemingly apparent qualities, the present definition possesses the flaw of an apparent one-sidedness and does not involve in itself all the abundance of musical content.

The dichotomy of content and form was widely in use by 19<sup>th</sup> century composers (including Robert Schumann, Peter Tchaikovsky and others), who perceived it as being something absolutely obvious. Musical content continued to be understood as a predominantly extra-musical phenomenon in its practical, pre-theoretical use of the expression, as well. For example, Franz Liszt wrote in the programmatic introduction to his symphonic poem *Prometheus*: "Sorrow, overcome by the persistence of unshattered energy – this is what comprises in this case the essence of musical content" (quoted after Milshtein 1968: 4).

At the same time, as the idea of 'absolute music' became more prominent, the opposite non-verbal conception of music also expanded: from Hanslick to Stravinsky, Boulez and many thinkers about 20<sup>th</sup> century music. This is how it is expressed in the language of Hans Heinrich Eggebrecht: "Music does not signify something extra-musical, it signifies itself" (quoted after Kazantseva 2001: 8).

The experience of communication with music, after profound and sensitive consideration, is compelled to recognize the relative truth of both



extremely opposite positions, each of which, when presented solely by itself, is not sufficient and weakens the conception of music. One means of overcoming this given antinomy is traced in the breadth of the complete works of 20<sup>th</sup> century Russian thinker Alexei Losev.

## 2. POSTCLASSICAL THINKING AND RESURRECTION OF ANCIENT CONCEPTS

In truth, the categorical apparatus of classical (including Hegelian) philosophy and aesthetics bears in itself the mark of scientific, rational thinking, geared primarily on comprehending objects of an impersonalized world, which is unfathomable for human beings. This apparatus does not always correlate to knowledge of the world of living personality, the symbolic manifestation of which is art.

As is well-known, the revolution in scientific thinking, which took place during the second half of the 19<sup>th</sup> century and the early 20<sup>th</sup> century, demonstrated the relativity and the limitedness of classical systems (such as Euclidean geometry, Newtonian mechanics, etc.). The latter were not revoked, but were then viewed as singular, isolated cases in the context of many other, non-classical conceptions. A similar change occurred also in philosophical and aesthetical thought, but did not produce a great effect on music theory, with the exception of a few separate, especially outstanding examples.

One such example is the Russian philosopher and music theorist, Alexei Losev – an Orthodox Christian Neo-Platonist, phenomenologist and dialectician. The categorical apparatus of his thinking was rooted in Antique and Medieval (predominantly Byzantine) philosophy, directed at comprehension not of a detached ‘objective reality’, but of living, animated nature (in Ancient Greece) or the Living God (in the Middle Ages).

So what is it that Ancient philosophy could offer as a substitute for the New European type of thinking, which in itself is rather ‘dry’ and ‘soulless’ in its dichotomy of ‘content’ (‘composition’) and ‘form’ (‘structure’)? Following the thought of the ‘father’ of phenomenology, Edmund Husserl, Losev revives the antique concept of the *eidōs*. Essentially, the *eidōs* is not an abstract, purely conceptual idea, but a concrete image, a ‘picture’ or, in Losev’s words, an “intelligent sculpture” (an ideal sculpture of the mind); etymologically it derives from the word meaning ‘image’. The word *eidōs* was understood by Plato as denoting an idea, a substance (i.e., the characteristics of ‘content’) and is translated in the corresponding manner in Plato’s texts. Nonetheless, a tradition has emerged in application to Aristotle’s texts, in which *eidōs* was translated as ‘form’. Thus, *eidōs* presents the unity of form and content, a perfectly designed idea-construction, the

ideal model or prototype. These kinds of concepts in particular present themselves as the most adequate for the specific character of the 'figurative-artistic' rather than the 'abstract-scientific' thought (cf. Losev 1927).

It is easy to comprehend that the musical *eidōs* ('idea-meaning-essence-form'), unlike most of the other types of artistic *eidōses*, does not contain concrete life-based images, concepts, etc. The question of the correlation of the musical and the extra-musical is not revoked, but instead of the uncomfortable concept for its comprehension, 'content', it is appropriate to make use of the dichotomy, which emerged as far back as the Orthodox Christian theology from the 14<sup>th</sup> century Byzantine Empire (Gregory Palamas), which was revived by Losev. It deals with the categories of essence and energy (i.e., name).

## 2.1. Essence and energy (name)

It must be noted immediately that the classical Hegelian dichotomy of "essence and phenomenon" (Hegel [1817] 1974: 299) is also not entirely adequate for describing the being of personality. After all, phenomenon might be a completely passive 'manifestation' of essence, whereas the word 'energy' accentuates action – in medieval translations the Greek word *energeia* was replaced by the Latin word *actus*. However, *energeia* is also used to denote reality as the **realization** of possibility<sup>2</sup>, in other words, action-realization. This is precisely what the meaning is of artistic creativity, which actively exerts influence on human consciousness, and especially the meaning of music.

The teaching of Gregory Palamas presented for Losev not merely a form of theology, but also a universal basis for philosophical epistemology. The energy of essence is the manifestation of essence in the **other**, the identity of essence with the other, and, hence, energy is essence manifesting itself. The name of essence is understood as a special, 'enhanced' level of concentration of its energies. However, essence taken by itself, beyond the connection with the other, does not present either name or energy. Thus, Gregory Palamas discoursed about the unfathomable essence of God and its effective manifestation in energy (for instance, in the example of the Divine and Uncreated Light). Losev attributed to this given conception a universal philosophical meaning, applying it to any type of essence (cf. Losev 1995).

<sup>2</sup> Let us remember the Aristotelian dichotomy of potential and energy (cf. Losev 1975).

## 2.2. On Losev's philosophy of music

What does Losev say about the essence of music? Music, according to Losev, presents an ordering of a chaotic, formless, irrational force, which the philosopher attempted to characterize by means of applying Ancient Greek terms of *hyle* and *meon* – non-essence. This material is not substantial, but 'intelligent', pertaining to meaning, it presents an endless potential of all meanings and forms. In his work *Muzyka kak predmet logiki* ("Music as a Subject for Logic", 1927) Losev writes that this forms the "material of number", the meonal-hyletic force of number – i.e., the **other substance** of number as of a certainty. In truth, everything in music is numerable: rhythm, proportions of form, pitch relations of sounds (harmony, melody). But this is not the most relevant thing! The 'count' adds absolutely nothing to the understanding of music, with the exception of special cases of numeral symbolism. Hence, musical numerology does not in the least 'verify algebra with harmony', it is not a computing-formal, but a truly artistic phenomenon.

In correspondence with the revived view of the Neo-Platonic vertical of the universe, any real-life object corresponds to its eternal 'original sample' – or, to put it simply, the meaning, the idea, the *eidōs*. Even higher up from the *eidōs*, in the guise of its 'framework' or a certain architectural, geometrical construction, is the number. Music, according to Losev, is a pre-eidotic formation (in the sense of the *eidōses* of various things), whereas its own *eidōs* is the number. The number – essentially a construction, free of any whatsoever type of attributes of matter or substance – becomes the *eidōs* of music, its expressible and inexpressible essence. Music is an allogical formation of number, its life in the dimension of time. Thus, the idea of organization and transfiguration of chaos and darkness particularly in music obtains the highest type of expression: it has to do with both extreme chaos and formlessness (*meon*) and with extreme formal design (number).

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## 2.3. Some examples from practice in musical composition

According to Losev, one of the most important traits of "pure musical existence" is

*[...] the final amalgamation and the seemingly extreme elevation of one object into another; it presents their inseparable, reunified and diversified unity. [...] This formless plurality-unity moves, aspires, draws itself forward continuously. [...] It presents a constant imperceptibility and, at the same time, omnipresence [...]. Hence, it is not possible to speak of this Reality. One can only speak by means of Itself, i.e., only It could reveal Itself overtly" (Losev 1995: 421, 639).*

This is the approach to the meaning of music as testified by the opinions stated by many composers who dealt with program music. Thus, Robert Schumann, who himself had the tendency of bestowing programmatic titles to his compositions, understood their relativity and incompleteness. In his discussions of Beethoven's symphonies endowed with titles (the Third – the *Heroic*; the Sixth – the *Pastoral*) he even expressed the regret that Beethoven promulgated these titles and, hence, restrained the listeners' imagination. Many such cases are well-known, when the composer inserted programmatic titles during the process of his work on a composition, and upon finishing composing he took them away, so that the music would not be limited by the framework of certain definite indications of material subjects. Claude Debussy acted in a very intricate manner in his cycles of Preludes, putting the titles to the Preludes not at the beginnings of the pieces, as their headings, but at the end, under the final system of the musical scores, in parenthesis and followed by an ellipsis of three dots, as one of many possible variants of titling a musical essence.

#### 2.4. Context of Russian 20-century research of art

According to Losev, music is the **life and formation** of number in the dimension of time, **expressed** in sound (cf. Losev 1995). Hence, the essence of music reveals itself directly in all the peculiarities of structure, since they are endowed with a numerical nature (rhythm, proportions of form, syntax, harmonic and melodic structures, timbres, volume levels), and also equipped on the level of formation (development, drive towards the recapitulation, stable element, Asafiev's triad: beginning, middle and end, etc.; cf. Asafiev 1947) and expression (sound expression). The aforementioned categories themselves, when presenting the corresponding musical phenomena with verbal appellations, convey titles that are the nearest to their essence, in which their very essence exists. This is particularly that kind of appellation which according to Alexandr Mikhailov comes from within the composition: "the composition offers its meaning, and in offering it, gives it a title" (Mikhailov 2002: 9).

The titles coming from exterior sources, from the extra-musical sphere – genres, programmatic titles, characteristic features of feelings and affects – reveal the musical essence not *per se* but as the result of its interaction with other essences and partially, with more or less completeness. This type of appellation directed towards the surface, aspiring towards the first type, is endowed with a completely opposite 'mechanism': when presenting a name or title, it presumes a meaning. The present system of conceptions changes radically all the traditional notions of the correlation of form and content, which were typical for the aesthetics of the 18<sup>th</sup> and 19<sup>th</sup> centuries. The way that 'content' of a musical composition was customarily

understood (as ideas, feelings or images) is currently perceived as lying completely outside of the essence of music, outside of the meaning of music proper, within the domain of presenting the latter with a title. A noteworthy parallel with the conception affirmed by us (after Losev and Mikhailov) could be made in the ideas of Georgy Konyus, who divided musical content into the 'technical' type ('of primary order') – indicating the composition itself, its material and form – and the 'artistic' content ('of the second order') – the composition, perceived by us and suggesting certain emotions and thoughts (cf. Shkapa 2004: 41–42). Konyus' 'technical' content ('of the first order') – this is, indeed, the essence itself of the musical composition, whereas the 'artistic' content (of the second order') present the energies, the name of the essence.

Similar conclusions have been reached by Lev Vygotsky: "The form of a work of art is the primary starting moment in the perception of an artistic masterpiece [...] which is brought to the formula 'from the emotion of form to something that follows it' " (quoted after Shkapa 2004: 40). Vygotsky's conception of 'form' is quite identical with the 'essence-*eidōs*'.

The outstanding Russian musicians-thinkers of the 1920s aspired towards an understanding of the meaning of music which accumulated the entire experience of culture, towards finding a foundation for conceptions from the domain of musical essence itself. Such are the notions introduced by Boris Asafiev of intonation and symphonic thinking (cf. Asafiev 1947). Boleslav Yavorsky, who presumed that all of music is essentially programmatic, wrote at the same time that "the rhythm of modes" is the only essence of musical utterance and "the process of life is reflected in a musical composition by means of modal rhythm". Later on, he writes about the symbolic imprint by modal rhythm of the most diverse extra-musical processes: "[...] physical movement, sensations, emotions, passions, thinking in all its capacity and creativity" (Yavorsky 1923: 189–190).

### 3. TO THE PROBLEM: MUSIC AND LANGUAGE

The traditional scientific apparatus turns out to be even further away from the most obvious and natural intuitions of musicians, than is the outdated Ancient Greek and Medieval system of conceptions. This system is capable of substantiating theoretically things which are obvious for any real musician: the primacy and independence of a purely musical meaning, which generates numerous symbolic connections with the extra-musical world. Thus, what is usually understood as 'content' of music is considerably broader than its essence and exceeds by far the limits of the latter. The meaning of music possesses energy and radiates out into

infinity. Herein particularly lies the possibility of viewing music as a language: albeit, not some kind of not fully developed language with an unmediated meaning of its signs (as Eduard Hanslick said, “Music can never be ‘elevated’ to the level of speech”; cf. Hanslick [1854] 1986: 43), but the language of symbols with an infinitely indeterminate multitude of meanings, wherein lies its strength. Andrei Bely replied to Hanslick *in absentia*: “Music can never descend to the level of speech” (quoted after Levaya 1987: 35). However, one can speak about indeterminacy of meanings only in regard to the extra-musical world; in regard to musical form itself this meaning is quite definite. It is interesting to observe that it is musical form in particular with its most concrete immanently musical meaning of signs (in the era of the 17<sup>th</sup>–19<sup>th</sup> centuries) had also intensified to the maximal degree its transcendental ‘sphere of language’.

The ‘sphere of language’ of European music in the New Age is, in all possibility, the sole of its qualities which is juxtaposed to the realist principle of construction of the artistic world in the other forms of art.

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# RAKSTU KOPSAVILKUMI

## I tēma. Mūzika un identitāte: Baltijas jūras reģions 21. gadsimtā

### ETNISKUMS, NACIONĀLĀ IDENTITĀTE UN TRANSKULTURĀLĀ IZPRATNE

Makss Pēteris Baumanis

Mūsdienās reģionālās tradīcijas kā sociāli fenomeni mijiedarbojas ar mūzikas valodu un gaumju plurālismu, ar savstarpēji konfrontējošiem starpkultūru muzicēšanas veidiem un dažādām transkulturālām improvizācijas tehnikām. Kopš 19. gadsimta sākuma etniskuma perspektīvas un aspekti, kas reāli vai šķietami saistīti ar to vai citu kopienu kultūras mantojumu, ir vienmēr nonākuši konfrontācijā ar nacionālo ideoloģiju un stratēģiju, kura nereti ietekmē arī etniskuma izpratni. Mūsdienās, globalizācijas, migrācijas, tūrisma, notikumkultūras un festivālu laikmetā, muzikālā identitāte aizvien izteiktāk iegūst poliglotu raksturu. Reģionālā piesaiste, kuru mūzika simboliski pauž, lielākoties vairs neatspoguļo tradicionālās identitātes idejas un arvien biežāk rod virtuālu un transreģionālu diskursu, tā veidojot atsvaru valsts struktūru proponētajai ideoloģijai, estētikai un ekonomikai.

Mūzikas apvāršņi arvien paplašinās. Attiecīgi, starpreģionālajā un starpkultūru saskarsmē rodas hibrīdformas un žanri, kuros lokālās un nacionālās muzikālās ikonas saaugušas ar Eiropas, Amerikas vai pat Āzijas mūzikas tradīciju identitātes zīmēm. Mākslinieki un mūziķi adaptē dažādu tuvu un tālu tradīciju mūzikas instrumentus, formas, spēles tehnikas. Šāda kultūru mijiedarbe arvien ciešāk sakausē atšķirīgus tradicionālās, populārās un pasaules mūzikas elementus. Tādējādi folkloras un mākslas naratīvi atklājas kā diskursīvas izpausmes, kuras dažādos līmeņos ir saistītas ar dzimtās puses, reģiona, nācijas vai pasaules procesiem un tradīcijām. Šie naratīvi izaug no radošas vēlmes gan saglabāt seno, gan novatoriski veidot mūsdienīgo, no vēlmes savienot Rietumu un Āzijas domāšanas veidus vai arī atbrīvoties no jebkādam reģionālām, etniskām, vēsturiskām piesaistēm.

Afirmatīvās identitātes vērtības, kuras reiz balstījās uz visai stabiliem vietējiem konceptiem, nojauc robežas un pārvēršas varbūtīgā modernā *lupatu deķīša* identitātē, ko veido selektīvi tvertas atskaņojuma tehnikas un pagaidu rakstura muzikālie konstrukti. Šādu mūzikas pasauļu konstruēšanas refleksivitāte ved uz deidentifikāciju, detemporalizāciju un denacionalizāciju. Turklāt līdztekus ar deesencializāciju, dekontekstualizāciju un decentralizāciju mūzikas formas un atskaņojuma tehnikas nemitīgi tiek dekonstruētas un rekonstruētas. Mūziķi un



mūziķu grupas drīzāk pauž viņu pašu individuālo estētiku. Viņi atklāj pārejas identitātes mehānismu auru un kontinuumu, vienlaikus tiecoties pēc plašākas atzinības, pēc lielākas ietekmes un popularitātes. Tajā pašā laikā identitātes diskursi mijiedarbojas, tie ir reizē gan intrakulturāli, gan interkulturāli, gan transkulturāli. Tāpat sociālā un muzikālā identitāte nekādā gadījumā neveido statisku, bet gan ļoti dinamisku un nebeidzami mainīgu attiecību kompleksu, kurā būtisku lomu gūst vietējais un zināmais konfrontācijā ar nepazīstamo – globāli aptvertu citādību.

## LAI ATSKAN DZIESMAS: LATVIJAS MŪZIKAS UN KULTŪRAS IDENTITĀTE 21. GADSIMTĀ JAUNZĒLANDĒ

### Dans Bendrups

Jaunzēlandes pilsēta Kraistčērča ir mājas un vistālākā apmešanās vieta latviešu diasporai, kas veidojusies pēc Otrā pasaules kara. Vairāk nekā 60 gadus šī nelielā kopiena saglabājusi spēcīgu kultūras identitātes apziņu gan mūzikā, gan dejā, par spīti ģeogrāfiskajam attālumam un nošķirtībai no citiem tautiešiem. 2008. gadā es uzsāku etnogrāfisko ierakstu projektu ar latviešu kopienas mūziķiem Kraistčērčā, un šīs sadarbības rezultātā laists klajā dubultdisks *Lai atskan dziesmas*: tajā iekļautas gan senākas, gan jaunākas izcelsmes dziesmas, kuras kopienā saglabājušās. Fonotēkas arhīva ieraksti apmierināja komūnas kultūras vajadzības, savukārt dubultdisks iedvesmoja mani nebijušam projektam – veikt etnogrāfiskos lauka pētījumus saistībā ar migrantu mūzikas kultūru. Šajā rakstā praktiskā un teorētiskā rakursā tiek apspriesti ierakstos fiksētie etnogrāfiskie komponenti un ierakstīšanas procesā konstatētās identitātes izpratnes. Identitāti var skaidrot dažādos līmeņos: to atspoguļo arhīvu un jauno ierakstu salīdzinājumi, repertuāra atlases process, pieredze darbā ar *dzīvajiem* un studijas ierakstiem un dziesmu pārveide studijas ierakstu rezultātā. Turklāt ierakstu process saasināja identitātes jautājumu – radās iespēja pētīt iesaistīto latviešu un nelatviešu mūziķu lomu un fiksēt, kurās dubultdiskā iekļautajās dziesmās atspoguļojas Kraistčērčas kopienas identitāte. Rakstā izklāstītās atziņas veidojušās dubultdiska *Lai atskan dziesmas* izstrādes procesā: aplūkotas saiknes starp migrāciju, mūziku un identitāti, noslēgumā pausti secinājumi par pašreizējām tendencēm lielās latviešu diasporas mūzikas dzīvē un muzicēšanas praksi.

## SOMISKA NOSKAŅA – FENOMENS VAI FAKTS? DAŽI ASPEKTI EINOJUHANI RAUTAVĀRAS MŪZIKĀ UN ESTĒTIKĀ

**Mārtins Knusts**

Kādā 1994. gada intervijā komponists un augstskolas pedagogs Einojuhani Rautavāra (dz. 1928) atzina, ka, viņaprāt, mūzikā nevar izpausties *ziemeļnieciska* noskaņa, taču *somiska* noskaņa gan. Šis apgalvojums, ņemot vērā paša Rautavāras plašo redzesloku mūzikas zinātnes un mūzikas vēstures jomā, kā arī viņa spēcīgo ietekmi uz 20.–21. gadsimta Somijas mūzikas dzīvi (Rautavāras kompozīcijas skolnieku vidū bijuši Kalevi Aho, dz. 1949, un Esa Peka Salonens, dz. 1958), ļauj formulēt vairākas nostādnes. Pirmkārt, tādējādi ir postulēta īpaša, ar dzirdi (iespējams, intuitīvi) uztverama mūzikas tradīcija, kas atspoguļo nācijas identitāti un ļauj to atšķirt no citām nācijām. Otrkārt, atzīts, ka šāda tradīcija var izpausties arī komponista veidotajā skaņu materiālā. Treškārt, šajā izteikumā, iespējams, saskatāma arī zināma ironija, jo Rautavāra, piemēram, enerģiski noliedz somu nacionālā komponista Žana Sibēliusa iespaidu uz savu daiļradi. Īsiem vārdiem, galvenais jautājums ir šāds: vai *somiska* noskaņa ir tikai klausītāja uztveres fenomens, vai arī to patiešām iespējams konstatēt mūzikas analīzes gaitā? Meklējot atbildi uz šo jautājumu, izvērtēti Rautavāras daudzie raksti, piemēram, viņa autobiogrāfija *Omakuvaa* (1986). Tie ļauj skaidrāk izprast un diferencēt domas, kas paustas viņa izteikumos par *somisku* noskaņu. Visbeidzot, izpētes vērts ir jautājums, vai arī citu Ziemeļeiropas un Baltijas zemju mūzikā saklausāma kāda īpaša nacionālā noskaņa, respektīvi, vai iespējams tādu postulēt.

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## IDENTITĀTES DINAMIKA KRIEVU INSTRUMENTĀLAJĀ TAUTAS MŪZIKAS KULTŪRĀ

**Ulrihs Morgenšterns**

Identitātes jautājums krievu tradicionālajā kultūrā un tautas mūzikas diskursā parādās ļoti dažādos veidos un dažādos līmeņos. Jēdziens *krieviskums* visvairāk ir saistīts ar dažādiem folklorisma virzieniem (nacionālais romantisms, padomju stils, nacionālisms). Kamēr nacionālās kultūras ideja vispārēju akceptu ieguva tikai Staļina nacionālboļševisma periodā, lauku vidē reģionālās un lokālās identitātes sakņojas daudz dziļāk. Šīs identitātes mēdz būt cieši saistītas ar etnomuzikālajām robežām, it īpaši ar instrumentālo melodiju noteiktiem ģeogrāfiskajiem areāliem. Tomēr melodiju nosaukumu diahronā analīze rāda, ka toponīmijas un etnonīmijas terminoloģijai ir relatīvi vēla izcelsme. Repertuārs tradicionāli daudz biežāk veidots pēc funkcionālajiem un strukturālajiem kritērijiem. Vēlino terminoloģiju var skaidrot ar iedzīvotāju paaugstināto mobilitāti, kā arī lokalitātes pieaugošo prestižu pēdējās desmitgadēs.

Instrumentālā kultūra ir jo cieši saistīta ar personisko identitāti. Tā kā krievu instrumentālā tautas mūzika ir lielā mērā solistiska un profesionālisms nav vispārējs, tad balalaikas vai akordeona spēlēšana un iezīmīga, prasmīga individuālā stila izkopšana bija veids, kā celt personisko prestižu – it īpaši, taču ne tikai, ievērojamai ciema kopienas jauno vīriešu daļai.

## EKUMENISKAS MŪZIKAS NACIONĀLĀ DVĒSELE LAIKMETU GRIEŽOS...

**Kalliopi Stiga**

**Eva Marija fon Ādama-Šmidmeiere**

1849. gadā Rihards Vāgners savā darbā *Die Kunst und die Revolution* (*Māksla un revolūcija*) rakstīja:

*Ja grieķu mākslasdarbi parāda skaistās, daiļās tautas garu, tad nākotnes mākslasdarbiem jāparāda brīvas cilvēces gars, kas ir ārpus nacionālas piederības: tautisks raksturs var būt iekļauts tikai kā ornaments, kā valdzinājums, ko izraisa individuāla dažādība, un nevis kā traucēklis.*

Gandrīz 160 gadus vēlāk, mūsu globalizācijas ēras laikā, kad jebkāda nacionālā māksla ir apdraudēta un jebkuru nacionālā elementa spilgtāku izpausmi nomāc cilvēces kultūras homogenizācijas plūsma, Vāgnera ierosinājums ir jāpārskata...

- Kādas mūsdienās ir attiecības starp skaņdarbu un nacionālo piederību?
- Kādai ir jābūt mūsdienu komponista lomai? Vai viņam jā saglabā nacionālās kultūras raksturīgākie elementi, iekļaujot tos savos skaņdarbos, sekojot tādu 19. gadsimta komponistu paraugiem kā Vāgners, Šūmanis, Čaikovskis u. c., arī dažādu Eiropas nacionālo skolu pārstāvjiem kā Grīgs, Sibēliuss, Kalomoiris u. c., vai, gluži otrādi, viņam jābūt *à la mode* un jā rada mūzika, kas apmierinās katra gaumi?

Raksta mērķis ir, pirmkārt, izpētīt skaņdarba un nacionālās identitātes attiecības 19. un 20. gadsimtā; salīdzināt skaņdarbu un literāro tekstu, aplūkojot šī laikmeta komponistu – Vāgnera, Šūmaņa, Kalomoira, Teodoraka – mūziku. Otrkārt, definēti mūzikas elementi, kas pārveido *nacionālo dvēseli* ekumeniskajā. Noslēgumā atspoguļots, kādā veidā nacionālās piederības ideja traktēta mūsdienās, kā piemērus aplūkojot grieķu un vācu laikmetīgo komponistu darbus.

## IZMAIŅAS IGAUŅU MŪZIKĀ UN KOMPONISTU IDENTITĀTĒ PADOMJU PERIODA PĒDĒJĀ DESMITGADĒ

### Anu Vēnre

Rakstā pēfīti dažādi impulsi, kas veicināja izmaiņas igauņu mūzikā 20. gadsimta 80. gados; kā piemēri aplūkoti Lepo Sumeras (1950–2000) un Erki Svena Tīra (dz. 1958) skaņdarbi, arī viņu literārās publikācijas. Jau kopš 1970. gada igauņu mūzikā un citās mākslās saskatāmas postmodernās domāšanas pazīmes, lai gan sabiedrība kopumā bija tālu no postmodernās situācijas, kas tobrīd jau sāka veidoties Rietumos. Igaunija bija nošķirta no Rietumiem ar *dzelzs priekškaru*; padomju stagnācijas laikā, kad kultūrpolitikā bija vēl vairāk ierobežojumu, saikne ar Rietumiem tomēr pastāvēja un zināšanas par jaunāko mākslā nonāca Igaunijā pa dažādiem avotiem (klausoties ierakstus, mūziķiem viesojoties starptautiskos festivālos utt.). Piemēram, Lepo Sumeras darbos mēs varam atrast minimālisma pazīmes, taču, kā viņš pats izteicās, šīs pazīmes atšķiras no Amerikas minimālisma. Citus postmodernisma aspektus atrodam Erki Svena Tīra darbos; šis komponists bieži vien drosmīgi piedāvā dažādu senās mūzikas stilu eklektisku sintēzi ar rok-mūzikas ritmu un muzikālajām idejām. Mēs nevaram izskaidrot šīs norises Igaunijas mūzikas un koncertdzīves attīstībā, neatskatoties, kas notika iepriekšējā desmitgadē. Vienlaikus Sumeras un Tīra daiļradei ir liela nozīme, mēģinot izprast procesus nākamās paaudzes jauno igauņu komponistu mūzikā.

Apmēram 1970. gadā ievērojamāko igauņu komponistu Veljo Tormisa (dz. 1930) un Arvo Perta (dz. 1935) mūzikā parādījās stilistiskas izmaiņas. Daudzos aspektos viņi ir pretmeti, kas nav salīdzināmi ar Sumeru un Tīru, bet tajā pašā laikā abus šos komponistus vieno pievēršanās konsonansēm, vienkāršām formām, agrīniem vēsturiskiem avotiem (Tormiss īpašu uzmanību veltīja senajām baltu dziesmām un somu rūnām, Perts – viduslaiku kristiešu mūzikai un tekstiem) un estētiskā nostādne, kas noliedz komponista personību, uzsverot, ka viņa uzdevums ir paust kaut ko jau iepriekš dotu. Šāda pozīcija atspoguļo tobrīd dominējošo kritisko attieksmi pret modernismu, postmodernistu centieniem (tie sasniedza Igauniju 20. gadsimta 60. gados, kad aktivizējās kultūras sakari). Taču vienlaikus jaunais stils bija iecerēts un tika uztverts arī kā pretreakcija pret oficiālo ideoloģisko spiedienu, kas pieņēmas spēkā. Šajā sakarā svarīgi atzīmēt: kaut gan Arvo Perts emigrēja 1979. gadā un viņa mūzika netika atskaņota dzimtenē līdz 1988./1989. gadam, Perta ietekme bija spēcīga un igauņu mūziķi bija labi informēti par viņa jaunajām kompozīcijām un panākumiem pasaulē.

Šī raksta teorētiskais pamats ir jaunā (Rietumu tradīcijas) mūzika padomju Igaunijā, īpaši padomju perioda beigās. Tolaik vairums komponistu jau bija nomainījuši nacionālās identitātes akcentējumu pret lielāku atvērtību pasaules tendencēm (pat Tormiss, kurš uzsvēra savu somugru

identitāti). Analizētas idejas un muzikālie avoti, kas ietekmēja igauņu mūziku 20. gadsimta 80. gados; šajā nolūkā pētītas dažādas kompozīcijas.

## JAUNA PIEEJA GREGORISKĀ KORĀĻA PĒTNIECĪBAI: ETNOMUZIKOLOĢISKAIS ASPEKTS

### Guntars Prānis

Raksts saistīts ar manas disertācijas tēmu, kuras fokuss ir gan Rīgas misāles manuskripts (14. gadsimts), gan lokālās mūzikas tradīcijas viduslaiku Rīgā. Galvenais jautājums, uz kuru meklēju atbildi: vai manuskripta mūzikas materiāls atspoguļo jebkādu lokālās mūzikas tradīciju? Viduslaiku Rīgas mūzikas vēstures kontekstā šis faktors nekad nav ticis pētīts tiešā saiknē ar vēstures un identitātes aspektu. Raksts piedāvā piemērotas metodoloģijas un pieejas izvēli ceļā uz šīs nozīmīgās problēmas izzināšanu, kā arī pozicionē citus jautājumus, kas saistīti ar priekšstatu par globālo un lokālo mūzikā.

Plašāk pakavēšos pie laikmetīgajām analīzes metodēm un zinātnisko izpēti gregoriskā korāļa jomā (saiknē ar dažādām lokālām tradīcijām). Teksti, kas tapuši Karolingū periodā (Johanness Diakons, Notkers no Santgallenas), bieži atspoguļo atšķirības starp reģionālajām tradīcijām. Bet vai tās ir tikai atšķirības melodijās? Varbūt Karolingū laikabiedriem vārds *atšķirība* nozīmēja tikai dažādību atskaņojuma veidos, kas saistīta ar pieeju teksta artikulēšanai? Varbūt viņi ņēma vērā atskaņojumā iesaistīto dziedātāju izcelsmi, kas saistīta ar dažādiem reģioniem, vai arī latīņu valodas izrunu? Mēģinot atrast risinājumus šīm dilemmām, būtiski apzināties, cik delikāta ir robeža starp tādu pašu, līdzīgu un atšķirīgu, kā to norādījuši arī Viduslaiku autori. Dziedājumu var uztvert kā vienu un to pašu ne tikai tā melodijas dēļ, bet arī dēļ teksta, liturģiskās funkcijas, atskaņotāja vokālās tehnikas un konkrētā ornamentācijas veida. Šāda problēmas pozicionēšana pieprasa paplašinātu un interdisciplināru pieeju, kas raksturīga etnomuzikoloģijai, vienlaikus tomēr izpētes sfērā ietilpst dažādas problēmas, kuru ietvaros arī klasiskā mūzikas vēstures pieeja joprojām ir būtiska. Pētot šo divu pieeju lietojumu, vēlos atklāt to kopīgās un atšķirīgās iezīmes.

### Klasiskā pieeja mūzikas vēsturē

Solesmes dziedājumu izpēte aizsākās 1833. gadā Solesmes benediktīņu klosterī. Tās galvenais princips ir korāļu melodiju restaurēšana pēc to avotiem (salīdzinošā rokrakstu analīze). Mērķis bija atrast *arhetipu*, kas neeksistēja rakstītajos viduslaiku manuskriptos, un publicēt atklājumus par šo tēmu. Eižena Kardīna gregoriskās semioloģijas nostiprināšanās pavēra jaunu perspektīvu agrīnāko neimu izpētē.

### Etnomuzikoloģiskā pieeja

20. gadsimta beidzamajās desmitgadēs centieni aizpildīt plaisu starp mums un viduslaiku kantoriem ietver arī etnomuzikoloģijas un

tradicionālās mūzikas piesaisti. Tā pavērusi jaunu perspektīvu, kurā gregoriskais dziedājums tiek uzskatīts par muzikālu veselumu; nozīmīgu funkciju līdzās citiem faktoriem pildījusi agrīno mutvārdu tradīciju pārtvere, reprezentējot krasi izteiktu liberalizāciju un iespēju aplūkot dziedājumu atšķirīgos rakursos – no kompozīcijas, transmisijas un atskaņojuma viedokļa. Šīs idejas sniedz iedvesmu dziedājumu studēšanai un to melodiju tālāknodošanai; tās ir būtisks atbalsts pētniekiem un atskaņotājiem.

**KARĒĻU UN SOMU RŪNU MANTOJUMA  
KONCEPTUALIZĀCIJA: ATSEVIŠĶA GADĪJUMA IZPĒTE  
(SAIKNĒ AR EDUARDA PATLAENKO KANTĀTES  
KANTELETAR UN ROMĀNA ZELINSKA ORATORIJAS  
KALEVALA MŪZIKAS MATERIĀLU)**

**Svetlana Sincova**

Viens no būtiskiem kultūras piemēriem, kas raksturo karēļu un somu identitāti, ir rūnu mantojums. Rūnas atskaņo somu, karēļu un ižoru tautu teicēji. Plašais etniskās informācijas apjoms, ko ietver rūnas, vienmēr piesaistījis zinātnieku uzmanību.

Somu literatūras un filoloģijas teorētiķis, dzejnieks Eliass Lenrūts, veicot ekspedīcijas Ziemeļkarēlijā, savāca milzīgu klāstu rūnu. Šos materiālus viņš izmantoja mums zināmajos darbos *Kalevala* (1835) un *Kanteletar* (1840). Līdz ar to Lenrūta apdzejotās karēļu un somu rūnas nepārprotami iespaidojušas dažādas mākslas sfēras, tai skaitā mūziku, tēlotājmākslu, baletu utt.

Šī pētījuma uzmanības centrā ir divi mūsdienu karēļu komponistu šedevri: Romāna Zelinska rūnu oratorija *Kalevala* jauktajam korim, teicējam un simfoniskajam orķestrim (1994) un Eduarda Patlaenko simfonija kantāte *Kanteletar* soprānam, baritonam un simfoniskajam orķestrim (1963).

Romāna Zelinska darba pamatā ir eposa *Kalevala* tulkojums krievu valodā, ko veicis Leonīds Beļskis. Tas ieskicē eposa rūnās (nr. 7, 9, 44, 42) ietvertu pamatdomu. Romāns Zelinskis ir etnogrāfs un muzikologs, kurš izaudzis slāvu kultūrvīdē, taču vēlējies padziļināt izpratni par somugru reģiona kultūras jomu un konceptualizēt to. Iedziļinoties somugru kultūras etniskajā identitātē, 1984. gadā Zelinskis piedalījās ekspedīcijā pa Kalevalas reģionu, kas bija veltīta eposa 150. gadadienai.

Lenrūta *Kanteletar* liriskais žanrs piesaistīja Eduardu Patlaenko, Pēterburgas komponistu skolas sekotāju. Viņš izvēlējās sešas no 652 rūnām, kuras tulkojuši Josifs Brodskis, Valērijs Brjusovs un Aino Hurmevāra. Eduarda Patlaenko muzikālais meistardarbs bija iecerēts kā dubultfuga ar dziesmām intermēdijām.

Abu skaņdarbu īpatnības pētītas, balstoties uz komponistu personību socioloģiskajām un psiholoģiskajām iezīmēm.

## LATVIEŠU KOMPONISTES: DZIMUMA IDENTITĀTE UN TĀS IZPĒTES PERSPEKTĪVAS

**Ilze Šarkovska-Liepiņa**

Jau kopš 20. gadsimta sākuma latviešu sievietes tēls pakāpeniski ieņem arvien lielāku vietu profesionālās mūzikas jomā; mūsdienās tas kļuvis par neatņemamu, ļoti nozīmīgu mūzikas kultūras sastāvdaļu (sieviešu vidū ir komponistes, atskaņotājmākslinieces, skolotājas un profesores, mūzikas menedžeres, muzikoloģes u. c.).

Marijas Gubenes (1872–1947), Paulas Līcītes (1889–1966), Lūcijas Garūtas (1902–1977), Laumas Reinholdes (1906–1986), Maijas Einfeldes (1939), Selgas Mences (1953), Daces Aperānes (1953), Ilonas Breģes (1957), Indras Rišes (1961), Ligitas Sneibes (1962), Anitras Tumševicas (1971), Gundegas Šmites (1977), Rutas Paideres (1977), Santas Ratnieces (1977) u. c. komponistu sieviešu mūziku var pētīt, izmantojot vēsturiskās vai sistemātiskās muzikoloģijas metodes. Taču nepieciešama arī starpdisciplināra pieeja, lai aptvertu dzimuma, seksualitātes un feminisma diskursu, kā arī socioloģijas un sociālās vēstures motīvus, kas var ienest gluži jaunas, negaidītas vēsmas latviešu skaņumākslas un mūzikas vēstures kanonu kontekstā.

Šajā rakstā Latvijas komponistu sieviešu identitāte aplūkota kā nacionālās kultūras identitātes aspekts. Analizēti sociālie un politiskie apstākļi, feminisma loma latviešu literatūrā un kultūrā, kā arī jautājumi, kas saistīti ar sievietes pašizziņu, pašizpratni un paškritiku.

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## IDENTITĀTES ZĪMES 21. GADSIMTA SĀKUMA LIETUVAS MŪZIKĀ

**Judīte Žukiene**

Lietuvā, tāpat kā citās Baltijas reģiona valstīs, nacionālās mūzikas identitātes jautājums ir sevišķi būtisks. Tomēr, kad sākam analizēt identitātes problēmas mūsdienu Lietuvas mūzikā, atklājas to starpdisciplinārais raksturs. Vārds *identitāte* pats par sevi kļūst par vienu no identitātes zīmēm 21. gadsimtā, jo īpaši svarīgs šis temats ir pēdējā laikā (dažādās zinātnes nozarēs, bet sevišķi humanitārajās un sociālajās zinātnēs), globalizācijas fenomena kontekstā. Mēģinot definēt identitātes izpētes jomu mūzikā, atklājas dažādi aspekti – kultūras, sociālie, ētiskie, lokālie, garīgie u. c. Kādā veidā tie parādās lietuviešu mūzikā beidzamajās dekādēs? Vai lietuviešu mūzikas identitāte pastāv? Vai tā ir mainīga? Visi šie jautājumi aplūkoti, analizējot lietuviešu mūzikas situāciju 21. gadsimta sākumā; kā piemēri minēti raksturīgākie skaņdarbi.

## II tēma. Jaunas pieejas mūzikas analīzē

### MŪZIKAS PSIHOANALĪTISKAIS ASPEKTS. GUSTAVA MÄLERA ORĶESTRA DZIESMAS<sup>1</sup>

<sup>1</sup> Dziesmas ar orķestra pavadījumu.  
– Red. piezīme.

**Oana Andreika**

Iezīmējot pavērsienu cilvēku zināšanās, psihoanalīze kļuva par fascinējošu jomu cilvēka esības, viņa iespēju un uzvedības motivācijas izpētei. Tā parādījās laikmetā, ko raksturo aktīvas pašizpaušmes politikā, ekonomikā, socioloģijā, jo īpaši zinātnē un mākslā, un tai bija sava loma revolucionārajās mentalitātes izmaiņās 19.–20. gadsimta mijā, kas ietekmēja visdažādākās ideoloģijas. Pretinieki skarbi kritizēja psihoanalīzes teorijas, koncepciju un terapeitisko praksi, turpretī tās aizsācēji nebaidījās attiecināt to uz dažādiem cilvēka darbības veidiem.

Psihoanalīze neaprobežojās ar terapeitiskajā praksē iegūtajiem rezultātiem, tā tika izmantota arī plašāk – saiknē ar cilvēka domāšanas un gara izpaušmēm. Tādējādi psihoanalītiķi, iztirzājot literatūru, tēlotājmākslu, skulptūras vai skaņdarbus, pārbaudīja savus pieņēmumus, kā funkcionē psihe.

Mēģinot atklāt mākslasdarba oriģinalitātes un vērtību avotus, psihoanalīze ievēda mākslinieka dzīves slēptākajās dziļēs, piedāvājot pavisam jaunu skatījumu uz dziļākajiem šedevriem. Teorētiku bieži (sevišķi tās neviennozīmības dēļ) neatzītā psihoanalīze mūzikas jomā piedāvā īpašu estētisko pētījumu tipu, kas nošķirams no skaņdarba neapzinātās daļas raksturojuma. Turklāt šāds mūzikas tulkojums var pat pārspēt interpreta sniegumu, jo akcentē ārpusmuzikālās nozīmes, kas slēpjas partitūrā. Bez estētiskās izpētes rakursa mēs nevarētu izprast, kāpēc, piemēram, ar Melizandes psiholoģisko tēlu neapmierinātais Klods Debišī pievienoja viņas raksturojumam vijoļu *divisi*: tādējādi tika izceltas sievietes sāpes un izmisums, aizliegtā mīlestība. Mēs nevarētu izskaidrot Lučijas di Lammermūras drudžaino ārprāta stāvokli, ja nezinātu, kā šāda patoloģija izpaužas reālajā dzīvē.

Interesanti, ka daudzi mākslinieki, dzejnieki un mūziķi ļoti labi pārzināja psihoanalīzes atklājumus. Vīne, tolaik neliela pilsēta, bija lieliska vieta ilgstošai zināšanu apmaiņai starp īpašu domātāju un mākslinieku grupu, kura koncentrējās dažādās iestādēs Ringā (*Ringstrasse*): operā, Pilsētas teātrī (*Burgtheater*), Tautas teātrī (*Volkstheater*) un Galvenajā slimnīcā. Gustavam Māleram šī jaunā pieeja cilvēka personībai kļuva par impulsu, kas deva cerību viņa personiskajai atlabšanai un ļāva pacelties pāri viņa kolēģu intelektuālajām interesēm. 1910. gada augustā Holandē Mālers satika Gustavu Zīgmundu Freidu. Šķiet, ka viņu īsās sadarbības rezultātā uzlabojās komponista dzīves pēdējie mēneši.



Mālers – milzu personība mūzikas vēsturē – radīja darbus, kuros izpaudās gan pagātnes iespaidi, gan revolucionāri atklājumi 20. gadsimta skaņurakstā. Izraudzīties Māleru kā paradigmu mūsu psihoanalītiskajam pētījumam rosināja fakts, ka viņa daiļrade piedāvā bagātīgu vielu psihoestētiskai analīzei. Komponista jucekļīgā dzīve, pilna traģisku epizožu, viņa pretrunīgā personība un duālistiskā daba – tas viss izpaužas viņa mūzikā; tai raksturīgi arī galēji, negaidīti kontrasti, kas bieži sasniedz iepriekš nepieredzētu askētiskumu. Mālera dziesmas ir pierādījums viņa mūzikas stila izkoptībai, tā izsmalcinātībai un spējai iedziļināties teorijās par cilvēka dvēseles noslēpumiem.

## **MŪZIKAS LASĪŠANA: PIEDZĪVOJUMI RADOŠAJĀ MUZIKOLOĢIJĀ**

### **Džons Kefala-Kers**

Rakstā aplūkoju mūziku un rakstīto vārdu ciešā saiknē: pētu, kā vārdi par mūziku var izteikt kaut ko citu nekā ekseģēze un kā mūzika par vārdiem var apstrīdēt mūzikas pašpietiekamību.

Izmantojot piemērus no maniem eksperimentiem radošajā muzikoloģijā, esmu atklājis iekšējo pasauli, kur literāri poētiskais vārds sastopas ar tradicionālo muzikoloģiju; jo īpaši pievērsos muzikālās pieredzes īpatnībām (analogiskā, personiskā, sensuālā, lokālā, subjektīvā un naratīvā aspektā), netieši kritizējot formālistiskas rakstīšanas monolīto universālisma tendenci un tās lielo vietu kritiski epistemoloģiskajā hierarhijā. Pētu arī ne vienmēr bezironisko pieeju, kas šajā jomā izpaužas attieksmē pret aizraušanās objektu.

Skaņdarbi vienmēr jau paši par sevi ir kritiski darbi, un rakstītā vārda kā ekseģēzes (šāds darbs vienmēr riskē par to pārtapt) hegemonija pārāk bieži ir jūtama muzikoloģijā, ja tā aprobežojas tikai ar verbāli lingvistisko aspektu.

## **DATORTEHNOLOĢIJAS KĀ ATSKAŅOTĀJMĀKSLINIEKA PALĪGS FAKTŪRAS ANALĪZĒ**

### **Marina Čornaja**

Atskaņotājmākslinieka darbs ar nošu tekstu sniedz iespēju dziļāk izprast paša komponista ieceri. Katram interpretam ir sava skaņdarba iestudēšanas metode. Nošu teksta apguves un ieskaņošanas procesā interprets pirmām kārtām pievērš uzmanību faktūras īpatnībām. Mūsdienu faktūras teorija izceļ divus būtiskus aspektus – figurāciju un dublējumus, kas tai piešķir tēlainību. Figuratīvā rakstība ir paņēmienu kopums faktūras sīkāko elementu mākslinieciskai organizācijai. Rūpīga skaņdarba figurācijas un dublējumu izpēte ļaus atrisināt dažādas atskaņojuma problēmas.

Mūsdienu datoriem ir vairākas grafiskās programmas. Pat tik primitīva programma kā *Paint* var noderēt nošu teksta izpētē. Rakstā aplūkoti vairāki piemēri, kā datortehnoloģijas izmantojamas dažādu stilu klavierdarbu faktūras analīzē.

Baroka laikmeta mūzika ir iezīmīga ar meistarīgi izkoptu faktūru, tāpēc šī perioda kompozīcijas prasa rūpīgu analīzi un īpašu notācijas izpēti. Figuratīvo paņēmieni augsts attīstības līmenis angļu vērdzinelistu daiļradē teju vai pašos klaviermūzikas pirmsākumos norāda uz šī skaņuraksta aspekta ievērojamo vietu mūzikas vēsturē. Baroka laikmetā pastāvēja īpašas sistēmas darbā ar skaitļiem un notīm: Viljama Bērda figuratīvo izrotājumu variantveides metode; Domenico Skarlati izveidotā skaitļu un nošu sarežģītā apvienošanas tehnika; Johana Sebastiāna Baha klavierfaktūra, kas ir piesātināta ar pamatfigurām dažādās kombinācijās.

Vīnes klasiķi izveidoja augsti attīstītu un individuālu figuratīvo rakstību. Šeit īpaši būtu jāmin Volfganga Amadeja Mocarta *Ars combinatoria* (kombinatorikas māksla) kameramūzikā un klaviermūzikā. Daži Mocarta skaņdarbi tiek analizēti ar datortehnoloģiju palīdzību.

20. gadsimts ir pazīstams ar neoklasicisma un neobaroka stiliem. Daudzi komponisti pievērsās dziļai baroka faktūras izpētei, kas ļāva viņiem izveidot savas oriģināl tehnikas, balstītas uz senajiem kontrapunkta un kombinatorikas likumiem. Šo komponistu vidū jāmin Pauls Hindemits un Arnolds Šēnbergs. Katram izcilajam komponistam pianistam bija viņa individuālais paņēmieni kopums, kas atspoguļojās arī mūzikā.

Šēnberga idejas ietver individuālus un figuratīvi kontrapunktiskus paņēmienus. Polifonas tehnikas meistarība un oriģinālas figuratīvas rakstības apvienošana ar kombinatorikas mākslu atspoguļojas trešajā skaņdarbā *Langsam (Lēni)* no viņa cikla *Pieci skaņdarbi* op. 23.

Mūzikas faktūras analīzei, raugoties caur figuratīvās rakstības prizmu un izmantojot datortehnoloģiju palīdzību, ir liela nozīme pianista darbā. Pārdomājot nošu teksta īpatnības, mūziķis gūst iespēju rast atbilstošu interpretācijas veidu un dziļāk izprast komponista ieceri.

## PRETĪ HARMONISKĀ KONTRAPUNKTA ANALĪZES TEORIJA

### Marts Humals

Harmoniskais kontrapunkts ir kontrapunkts starp atsevišķu balsu melodiskajiem modeļiem un akordiem harmoniskā secībā. Kontrapunkta būtiskākais aspekts ir struktūrā ietvertu slāņu hierarhija. T. s. Šenkera metode (Heinrihs Šenkars ir šīs analītiskās metodes autors) sakārto visus kompozīcijas struktūras līmeņus, pakārtojot tos struktūras slāņu hierarhijai. Kaut gan tehniski Šenkera metode izskatās pēc kontrapunktiskās analīzes metodes, tā ir kaut kas vairāk – teorija, kas veltīta tonālajai mūzikai pašai par sevi. Taču kā harmoniskā kontrapunkta analītiskā teorija tā

nav gluži apmierinoša. Sevišķi problemātisks ir šīs teorijas modelis, kas ietver divdaļīgu *Ursatz* (pirmstruktūru) – to veido formas virsslānis (vai pamatslānis). Nav iespējams adekvāti analizēt tonālu kontrapunktu (atšķirībā no kontrapunkta agrīnajām formām) bez priekšstata par visu balsu vienlīdzību.

Atbilstoši izklāstītajai teorijai raksta ietvaros analizētas harmoniski kontrapunktiskas struktūras, izmantojot galvenokārt kontrapunkta analīzes metodes, kas balstās ne tik daudz uz Šenkera divdaļīgo pirmstruktūru (*Ursatz*), kas ir tonālā kontrapunkta virsslāņa organizācija, cik uz piecdaļīgu balssvirzes matrici (BVM). Parasti kontrapunkta struktūras virsslānis sastāv no sākotnējās tonikas, kas ir paildzināta formā, un noved līdz beigu kadencei. Lielākoties noslēguma kadences balssvirzes matricē, būdama pamatslāņa struktūra, sastāv no trim akordiem: pirmo varētu dēvēt par sākumtoniku, otro – *penultima* (priekšpēdējais akords, parasti dominante) un trešo – *ultima* (pēdējais akords, parasti tonika). Atšķirībā no Šenkera pirmstruktūrām BVM ir reāli sadzirdama parādība, nevis abstrakts prototips, un tāpēc funkcionē gan pamatslāņa, gan virsslāņa līmenī. Pirmstruktūras koncepcija vienmēr bijusi apveltīta ar mistisku auru, taču BVM ļauj atklāt kadenču modeļus, kas stingri balstās uz tonālo harmoniju.

## 20. GADSIMTA ANALĪTISKĀS METODES PIEMĒROŠANA JEBKURA STILA MŪZIKAI, IESKAITOT DŽEZU

### Imants Mežaraups

Jauna skaņdarba apguve ir multidimensionāls uzdevums ikvienam mūziķim – jaunam vai vecam, pieredzējušam vai iesācējam. Akadēmiskajā atskaņotājmākslā (tai pretstatā improvizācija, kas raksturīga džezam un popmūzikai) mūziķim lielākoties jāapgūst visa notis pierakstītā informācija un jāietver tā savā priekšnesumā. Šo procesu iespējams paātrināt un padarīt precīzāku, ja, pētot partitūru, strādā ar analīzes metodēm. Turklāt analīze var sniegt nozīmīgas norādes, kā mūziķim visveiksmīgāk interpretēt to vai citu mūziku. Analītiskās metodes, ko izstrādājuši Heinrihs Šenkērs, Fēlikss Zalcērs un Pauls Hindemits, paver iespēju labāk dzirdēt un interpretēt atšķirīgu stilu un žanru darbus. Zināšanas par šīm metodēm ievērojami uzlabo mūziķa spēju saprast skaņdarbu no strukturālā vai fonētiskā viedokļa. Šīs metodes atbilst idejām par skanējuma vadlīnijām, ko ierosināja džezas teorētiķi. Tās sekmē mūzikas audiālās uztveres attīstību, kā arī palīdz, radot transkripcijas. Analīze spēj sniegt pavedienus, kā labāk interpretēt mūziku – ar lielāku pārliecību, izpratni un emocionālo brīvību; tas attiecas uz jebkuru stilu – gan klasisko, gan džezu.

Vairumā gadījumu, kad mūziķim ir jāiemācās jauns skaņdarbs, mācību procesa centrā ir pierakstītā partitūra. Ir arī izņēmumi, jo īpaši džezā un populārās mūzikas stilā, kur muzicēšana pēc dzirdes ir vairāk piemērota,

tomēr lielākoties spēja pārvērst pierakstīto nošu rakstu reālā mūzikā, ievērojot precizitāti, pārliecību un emocionalitāti, ir ikviena mūziķa primārais uzdevums. Katru partitūru var uzlūkot kā nošu hronoloģisku secību, pēc kuras tās ir jāspēlē vai jādzied. Teorētiķi izstrādājuši analīzes metodes, kas atklāj mūzikas struktūras dažādus līmeņus. Ja atskaņotājs ieguldītu darbu šajās teorētiskajās analīzes metodēs, viņš/viņa ne tikai ietaupītu laiku, iemācoties šo mūziku ātrāk, bet arī gūtu daudz dziļāku priekšstatu par šīs mūzikas vēstījumu.

Skaņdarba mācīšanās vienmēr ir saistīta ar atmiņu un organizatorisko prasmju pilnveidi. Jo labāk atskaņotājs spēs izprast skaņdarba grūtības un neskaidrības struktūrā, kā arī uztvert struktūru lielās līnijās, jo ātrāk viņš sapratīs darbu kopumā un, iespējams, vēl iegūs dažu labu mācību *īsceļu*.

Analītiskās metodes, ko Šenkera, Zalcera, Hindemits un citi teorētiķi radījuši, ir labi pazīstamas kā Rietumeiropā, tā arī ASV, bet visā Baltijā (īpaši Latvijā) tās galvenokārt tiek ignorētas. Šīs metodes nav nekas jauns, bet Latvijā tās tiešām būtu jaunums. Savā pedagoģiskajā darbā esmu novērojis, ka tās ir vērtīgas studenta muzikālās dzirdes attīstīšanai un skaņdarba interpretācijas veidošanai.

## NO PRĀTA UZ DZIRDI JEB MŪZIKA TRANZĪTĀ

### Markoss Lekass

Mūzikas pārraide no prāta uz dzirdi prasa divkāršu pārveidi: skaņa pārtop simbolā, lai pēc tam atkal transformētos skaņā – pastāvošā un nozīmīgā. Šai divkāršajai pārveidei ir vajadzīga vispārpieņemta valoda ar savu vispārējo sintaksi, kas ļaus pārraidīt naratīvo struktūru no viena avota uz otru un atpakaļ.

Mūzikas notācija ir ne tikai nepilnīgs, bet arī maldinošs mūzikas jēgas atspoguļotājs, jo nošu lasītāji ir tendēti noteikt mūzikas sintakses vienības, motīvus un frāzes ierastā, bet ne visai atbilstošā veidā, kas balstās uz metru, taktssvītēm un nošu grupējumiem, – itin kā tās būtu metra vienības.

Atskaņojuma viengabalainība ir atkarīga no tā, kā norit virzība uz kulminācijas punktu. Atskaņojuma procesā jāpievērš lielāka uzmanība mūzikas materiāla kompozicionālajām īpatnībām; tādējādi izdosies atklāt pamattēla (*Grundgestalt*) attīstību, balstoties uz kompozīcijas struktūras izpratni.

Rakstā aplūkoti veidi, ar kuriem atskaņotājam jāreķinās atbilstoši dažādām pamattēla attīstības pakāpēm, saglabājot motīvu viengabalainību, kā arī visu balsu mērķtiecīgu virzību akordā un struktūras karkasu.

# FORMVEIDES ASPEKTI PJĒRA BULĒZA SKAŅDARBĀ TOMBEAU DZIRDES SONOLOĢIJAS UN PARTITŪRAS ANALĪZES KONTEKSTĀ

**Jānis Petraškevičs**

Mūzika, kādu to uztveram, izbaudām vai apspriežam, ir dzirdes fenomēns. Mūzikas vērtēšana nav iespējama, ja nedzirdam, kā tā skan. Aktīvā klausīšanās procesā (klausoties ar izpratni) mēs piefiksējam objektus un formas, novērojam to attīstību, pārmaiņas, izžušanu un mēģinām saskatīt šajās norisēs sakarības, gluži kā to darām, uzlūkojot apkārtnējo pasauli. 20. gadsimta 60. un 70. gados daudzi komponisti un muzikologi kritiski izvērtēja seriālisma un postseriālisma parametriskās organizācijas principus: viņi konstatēja, ka tie pamatīgi attālinājušies no dzirdes uztveres iespējām; tas bija paradoksāli, jo sintakse bija šīs mūzikas esamības jēga. Parametriskā organizācija – tādējādi arī komponista ieceres – seriālajā un postseriālajā mūzikā pārsvarā paliek apslēptas klausītājam, ja vien viņš nav studējis partitūru un sekojis tai klausīšanās laikā (un šajā gadījumā viņš drīzāk zina struktūru, nevis dzird to). Ir attīstītas strukturāli orientētas klausīšanās pieejas un līdzīgas mūzikas pētniecības metodes, kas izslēdz zināšanas par specifiskām kompozīcijas tehnikām un/vai komponista iecerēm: šīs pieejas rosina analizēt mūziku tādu, kāda tā dzirdama. To var attiecināt arī uz dzirdes sonoloģiju – jaunu pētniecības metodi mūzikas formu un skaņu objektu dzirdes analīzē. Sonoloģija izstrādāta kopš 20. gadsimta 70. gadiem Norvēģijas Mūzikas akadēmijā, sadarbojoties profesoriem Lasem Toresenam un Ūlavam Antonam Tomesenam. Ierosmi dzirdes sonoloģijai devuši Pjēra Šefēra, tāpat kā viņa sekotāju Mišela Šiona, Gaja Rebelā, Fransuā Delalandē un Fransuā Beila pētījumi: savos darbos viņi tiecas sniegt izpratni par dažādiem klausīšanās nolūkiem, kā arī piedāvā sistēmisku pieeju jaunu dzirdes realitātes kategoriju un tipoloģiju radīšanā. Dzirdes sonoloģijas pamatā ir mēģinājumi paplašināt klausītāja spēju uztvert un novērtēt jebkuras tehniskas procedūras rezultātā radītu skaņējumu, paskaidrojot un konceptualizējot uztverto sintaksi; respektīvi, notiek mēģinājums attēlot grafiski to, kas piešķir sintaktisku nozīmi dzirdētajai mūzikai. Šī metodoloģiskā pieeja apvieno fenomenoloģisku perspektīvu ar atsevišķu strukturālo tehniku pragmatisku izmantojumu. Mans izpētes objekts ir Pjēra Bulēza skaņdarbs *Tombeau (Kapa piemineklis)* orķestrim un soprānam (1962), ko aplūkoju formveides aspektā, turklāt izmantoti divi analītiskas pieejas veidi: dzirdes analīze (lietojot dzirdes sonoloģijas metodes) un partitūras analīze. Darba secinājumi ietver abu analīžu salīdzinājumu.

## CEĻĀ UZ VERBĀLĀ TEKSTA SAPROTAMĪBAS ANALĪZI LAIKMETĪGAJĀ VOKĀLAJĀ MŪZIKĀ

Gundega Šmite

Verbālā teksta saprotamība vokāla skaņdarba kontekstā bijusi aktuāla vienmēr, kad savienojas mūzika un teksts. Verbālais teksts vokāla skaņdarba ietvaros var saglabāt vai arī zaudēt savu primārā vēstījuma potenciālu, tādējādi klausītājs gūst iespēju vairāk vai mazāk līdzvērtīgi uztvert abas skaņdarbu veidojošās sfēras – verbālo un muzikālo tekstu. Valoda ir viens no primārajiem cilvēka komunikācijas veidiem. Saskaņā ar kognitīvās psiholoģijas pētījumiem, dziedātā teksta uztverē valda tie paši kognitīvie mehānismi, kas runas plūduma uztverē, taču dziedātā teksta specifika var radīt traucējumus verbālā teksta uztverē. Verbālā teksta saprotamības izpēte ir komplicēta sistēma, kas saistīta ar pētniecības objekta daudzlīmeņu funkcionēšanu. Pilnvērtīga pētījuma veikšanai nepieciešama interdisciplināra pieeja, kas ietver gan kognitīvās psiholoģijas, gan akustikas, gan lingvistikas zināšanas. Verbālā teksta saprotamību, pēc psihologa Filipa Faina un muzikoloģes Džeinas Ginsborgas atziņām, nosaka četri galvenie faktori:

- 1) aspekti, kas attiecas uz interpretu (atskaņojuma īpatnības: dikcija, artikulācija, reģistrs u. c.),
- 2) aspekti, kas attiecas uz klausītāju (uztveres faktors),
- 3) aspekti, kas attiecas uz vidi (akustika),
- 4) aspekti, kas attiecas uz mūzikas un teksta mijiedarbi (komponista pieeja).

Tikai visu četru faktoru izziņāšana var būt vispusīga pētījuma pamats. Taču katrs faktors izziņāms arī atsevišķi. Raksta ietvaros aplūkots ceturtais faktors, kas saistīts ar verbālā teksta interpretāciju komponista risinājumā – skaņdarbā iešifrēto verbālā teksta uztveramības līmeni. 20. gadsimta mūzikas jaunās tendences verbālā teksta traktējumā nosaka, ka primārs bieži kļūst teksta fonētiskais aspekts vai arī verbālais teksts tiek pakļauts kompozīcijas tehniku radītām modifikācijām, tāpēc jautājums par teksta uztveramību saasinās. Laikmetīgās vokālās mūzikas komponistu primārā iecere visbiežāk nav tieši un saprotamā veidā atspoguļot tekstu: šajā ziņā nereti izpaužas Pjēra Bulēza definētais centra un prombūtnes fenomens, kas nosaka mūzikas teksta dominanti (verbālais teksts ir asimilēts kā mūzikas elements). Verbālā teksta uztveramību ietekmē dažādi mūzikas un vārda mijiedarbes aspekti – vokālais stils, prosodijas atspoguļojums, reģistrs, teksta stāvoklis (primārs vai fragmentēts), faktūras izklāsts, pati teksta realizācijas forma (lineārā ieklāšana, redukcija, maskēšana, strukturālā iekļaušana u. c.).

Raksta ietvaros prezentēta analīzes metode, kas pēta kompozīcijā iešifrēto verbālā teksta saprotamības līmeni (zemu, nevienmērīgu vai augstu); kā piemēri aplūkoti Mārtiņa Viļuma kordarba *Le Temps scintille...* atsevišķi fragmenti.

# KONCEPTU MŪZIKA LATVIJĀ 21. GADSIMTA SĀKUMĀ. JĒDZIENA IZPĒTE

Ieva Gintere

Konceptu mūzika ir jauns 21. gadsimta mūzikas analīzes jēdziens. Tas aizgūts no vizuālās mākslas: no konceptuālisma strāvojuma, kas parādījās ASV un Eiropā 20. gadsimta 60. gados. Tā pārstāvji uzskatīja mākslu par mediju un ierosināja jaunu mākslas uztveres veidu: konceptuālās mākslas darbi jāizprot ne tikai kā vizuāli fenomenī, bet galvenokārt kā vārdiski formulētas idejas.

Līdzīga ir dažu jauno latviešu komponistu (Mārtiņa Viļuma, Andra Dzeniša, Gundegas Šmites, Santas Bušs, Kristapa Pēterona u. c.) skaņdarbu izpratne: viņu instrumentālajos opusos liela nozīme ir verbāli paužamām idejām. Vēlams, lai klausītājs iegūtu informāciju par darba konceptu verbālā formā, jo, lai arī skaņdarba būtība ir skaniska, tomēr tā nav nepārprotami nolasāma mūzikā, un klausītājs, kurš nav iepazinies ar vārdiski skaidroto konceptu, var neuztvert autora ieceri.

Īsi sakot, vizuālā konceptuālisma galvenā saikne ar konceptu mūzikā ir nozīme, kas pieprasa verbālu skaidrojumu.

Mākslas teorijas avotos kritiski aplūkotos koncepta jēdziena aspektus var izmantot arī mūzikas analīzē, tādējādi iegūstot plašu tekstu klāstu, kas sniedz ziņas par šī jēdziena izpratnēm un var noderēt kā pētījuma teorētiskais pamats.

Mārtiņa Viļuma *Simurg* (2005) orķestrim ir viens no skaņdarbiem, kas ilustrē koncepta izpausmes latviešu jaunākajā mūzikā. Skaņdarba ideja atklājas klausītājam, ja viņš seko autora izteikumiem par skaņdarba nozīmi. Ņemot vērā koncepta sarežģītību, ir iespējams, ka pat muzikologs to neizprātis bez autora vārdiska komentāra. Skaņdarba *Simurg* analīze parāda galveno koncepta iezīmi: mākslasdarba ideju iespējams padziļināti uztvert tikai ar verbāla medija starpniecību. Tomēr, tā kā šī ir arī programmatiskās mūzikas īpašība, pētījuma gaitā jānošķir programmas un koncepta jēdzieni.

Konceptu mūzikas pētīšanā jāizmanto kvalitatīvās pētniecības metode (intervija). Līdzās intervijai izmantojama arī hermeneitiskā un semiotiskā analīzes metode, ar kuru palīdzību skaidroti skaņdarba nozīmes aspekti un šo aspektu muzikālās realizācijas paņēmieni. Hermeneitiskā metode lietota, analizējot komponista izteikumus, bet semiotiskā – analizējot partitūru un pētot koncepta skaniskā īstenojuma procesu.

## Konstantīns Zenkins

Mūzikas būtību un saturu parasti uztver kā kaut ko ārpusmuzikālu: to veido jūtas, emocijas, afekti vai citi pasaules fenomeni, ko iespējams attēlot mūzikā. Saskaņā ar šo viedokli, mūzika ir valoda, bet ar ne visai skaidru tās vārdu nozīmi (Eduards Hansliks: *Mūzika nekad nepacelsies līdz runai*).

Pretējs viedoklis sāka veidoties 19. gadsimtā, vienlaikus ar absolūtās mūzikas koncepciju. Pēc Hanslika domām, mūzikas būtība neietver jebkādu saturu, kas būtu atdalāms no tās formas. 19. un 20. gadsimta ievērojamākie muzikologi (ieskaitot Hansu Heinrihu Egebrehtu) un komponisti piekrita šai nostādnei.

Formas un satura identifikācija mūzikā var radīt pretējus secinājumus. No vienas puses, mūziku iespējams izprast kā spēli ar formām, kas nav saistītas ar reālo pasauli. No otras puses, sastopams uzskats, ka mūzikas būtība simbolizē visu ārpusmuzikālo pasauli (Andrejs Belijs: *Mūzika nekad nenolaidīsies līdz runai*).

Loseva darbos izkristalizējās simbolisma teorija. Viņa neoplatoniskās domas pamatā bija jēdziens *eidōs* – ideja, būtība, tēls un forma vienlaicīgi. Šis priekšstats atbilst mākslas dabai kopumā, jo mākslinieciskā ideja vienmēr izpaužas caur vizuāli juteklisko tēlu. Antīkie un viduslaiku filozofi uzskatīja, ka *eidōs* apvieno būtību un formu, un reizē tas tika pretstatīts matērijai (neapstrādātam materiālam).

Losevs uzdod jautājumu, kas ir mūzikas konkrētais saturs (nevis mūsu iztēles rezultāts), un sniedz atbildi: mūzikas būtība ir skaitļi laikā, kas izteikti skaņās (muzikāls *eidōs* ir skanošs skaitlis).

Mūzikas specifika izpaužas tādējādi, ka tās būtība (atšķirībā no citām mākslām) neietver reālās pasaules tēlus, kaut arī ir saistīta ar tiem (īpaši programmatiskos darbos). Bet kāds jēdziens var labāk atspoguļot visu ārpusmuzikālo esamību (to simbolizē pati mūzika), ja tas nav šī mākslas veida saturs (kā literatūrā, glezniecībā, arhitektūrā)?

Iepriekšminētās problēmas risinājumā Losevs atkal balstās uz antīko un viduslaiku epistemoloģiju un izmanto korelatīvus jēdzienus: būtība un enerģija (grieķu *aenergeia*) vai arī vārds, kas apliecina, kā būtību piepildījusi enerģija. Vārds ir būtības izpausme ārējā sfērā, bet ne būtības komponents. Piemēram, programma atspoguļo mūzikas būtību ārpusmuzikālos tēlos.

Mūzika pirms baroka laikmeta bija nešķirama no tās nosaukšanas vārdā (tas varēja atspoguļot poētisko tekstu vai praktisko funkciju). Bet arī kopš baroka līdz postromantismam tīri instrumentālā mūzika tika sacerēta, ņemot vērā ārpusmuzikālo nozīmju kontekstu.

Tāpat Jaunajos laikos mūzikas saikne ar valodu izpaudās spēcīgāk. Tomēr nevaram aizmirst, ka mūzikas elementi nav valodas zīmes ar konkrētu, stingri noteiktu saturu. Katrs mūzikas elements ir pašpietiekams simbols, kas rada virkni mainīgu nozīmju un ietver arī valodas elementu.



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ethnomusicology at the Columbia University in New York during the academic year of 1985/1986 and, from 1987–1996, he served as director of the International Institute for Traditional Music of Berlin (IITM) where he was involved with different research and editing projects, with the organization of traditional music festivals and conferences in ethnomusicology. He has engaged musicological field research and partnership projects in several European alpine countries, in Bolivia, Brazil, Peru, Argentina, Ethiopia, Portugal, Maine (USA), Japan, Korea as well as in the urban context among immigrants in the city of Berlin, Zurich, Nuremberg, Rudolstadt, Bamberg, São Paulo, and Cochabamba. He is editor of different publications, among others, *Musik der Türken in Deutschland* (1985), *Music in the Dialogue of Cultures* (1991), *World Music – Musics of the World* (1992), *Kosmos der Anden* (1994), *Cosmología y Música en los Andes* (1996), *Music, Language and Literature of the Roma and Sinti* (2000), *Musik und Kultur im jüdischen Leben der Gegenwart* (2006). Baumann is author of the section “Weltmusik – Musiken der Welt” in *Musik Lehrbuch* (Duden 2005/2007) as well as of the publication *Musik im interkulturellen Kontext* (Interkulturelle Bibliothek 2006). His numerous articles and research interests include Latin American music, music and religion in the intercultural discourse, the methodology of field research, intercultural understanding, the cultural anthropology of hearing and listening, and issues of music in the context of local traditions and globalization. For twenty years, from 1988–2007, Baumann was also editor of the journal *the world of music* and is still the editor of the ongoing series *Intercultural Music Studies* (IMS).

**Makss Pēteris Baumanis** (1944) ir emeritētais profesors etnomuzikoloģijā Vircburgas Universitātes Mūzikas zinātnes institūtā. Bijis profesors etnomuzikoloģijas un mūzikas folkloras nozarēs Bambergas Universitātē (1982–2007). Doktora grādu muzikoloģijā ieguvis 1974. gadā Bernes Universitātē, aizstāvot disertāciju *Mūzikas folklorā un mūzikas folklorisms*. Pēc grāda ieguves šajā pašā augstskolā strādājis kā asistents muzikoloģijas jomā (1975), vēlāk bijis asociētais profesors Berlīnes Brīvās Universitātes Komparatīvās muzikoloģijas institūtā (1976–1982). Viesprofesora statusā pasniedzis etnomuzikoloģiju Kolumbijas Universitātē Ņujorkā (1985./1986. akadēmiskajā gadā), savukārt no 1987. līdz 1996. gadam direktora amatā darbojies Berlīnes Starptautiskajā Tradicionālās mūzikas institūtā, iesaistoties dažādos zinātniskās pētniecības un rediģēšanas projektos, kā arī organizējot tradicionālās mūzikas festivālus un etnomuzikoloģiskas konferences. M. P. Baumanis iniciējis dažādus muzikoloģiskās sadarbības projektus ar Eiropas Alpu zemēm, Bolīviju, Brazīliju, Peru, Argentīnu, Portugāli, Mainu (ASV), Japānu, Koreju, kā arī imigrantiem Berlīnē, Cīrihē, Nirnbergā, Rūdolštātē, Bambergā, Sanpaulu un Kočabambā. Rediģējis daudzas publikācijas, piemēram, *Musik der Türken in Deutschland* (*Turku mūzika Vācijā*, 1985), *Music in the Dialogue of Cultures* (*Mūzika kultūru dialogā*, 1991), *World Music – Musics of the World* (*Pasaules mūzika – pasaules mūzikas*, 1992), *Kosmos der Anden* (*Andu kosmoss*, 1994), *Cosmología y Música en los Andes* (*Andu mūzikas kosmoloģija*, 1996), *Music, Language and Literature of the Roma and Sinti* (*Romu un sintu mūzika, valoda un literatūra*, 2000), *Musik und Kultur im jüdischen Leben der Gegenwart* (*Jūdu mūzika un kultūra šodien*, 2006).

M. P. Baumanis ir grāmatas *Musik Lehrbuch* (*Mūzikas mācība*, izdevniecība Duden, 2005/2007) nodaļas *Weltmusik – Musiken der Welt* (*Pasaules mūzika – pasaules mūzikas*) autors, kā arī publicējis darbu *Musik im interkulturellen Kontext* (*Mūzika starpkultūru kontekstā*, izdevniecība *Interkulturelle Bibliothek*, 2006). Viņa daudzie raksti un pētnieciskās intereses ietver Latīņamerikas mūziku, reliģiju un mūziku starpkultūru diskursā, lauka pētījumu metodoloģiju, starpkulturālu sapratni, kultūras antropoloģiju klausīšanās un dzirdēšanas jomās, mūzikas problēmas lokālo tradīciju un globalizācijas kontekstā. Divdesmit gadus (1988–2007) M. P. Baumanis bijis redaktors žurnālam *the world of music* (*mūzikas pasaule*) un joprojām darbojas kā sērijas *Intercultural Music Studies* (*Starpkultūru mūzikas studijas*) publikāciju sērijas redaktors.

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**Dan Bendrups** is a senior lecturer and a senior research fellow at the Queensland Conservatorium (Griffith University, Australia), chair of the ICTM Regional Committee for Australia and New Zealand, and recording reviews editor for *The World of Music*. His research investigates both traditional and contemporary music practices in Polynesia and Latin America, and he has published extensively on migrant music cultures in Australia and New Zealand. He is also active as a freelance trombonist and recording artist.

**Dans Bendrups** ir Kvīnslandas Konservatorijas (Grifita Universitāte Austrālijā) vecākais lektors un pētnieks, Austrālijas un Jaunzēlandes Starptautiskās tradicionālās mūzikas padomes (ICTM – *International Council for Traditional Music*) reģionālās komitejas priekšsēdētājs un skaņu ierakstu studijas *The World of Music* (*Mūzikas pasaule*) recenziju redaktors. Viņš pēta gan tradicionālo, gan mūsdienu Polinēzijas un Latīņamerikas mūzikas praksi un publicējis daudzus darbus par migrantu mūzikas kultūru Austrālijā un Jaunzēlandē. D. Bendrups ir arī aktīvs mūzikas ieskaņotājs, brīvmākslinieks trombonists.

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**Marina Chernaya** – a pianist, Doctor of Art, professor of Herzen State Pedagogical University of Russia and Tver State University. Graduated from the Gorky Conservatoire in 1977, her piano teachers belonging to Heinrich Neihauz' school. She has been performing regularly since her student years. Recordings include pieces by Wolfgang Amadeus Mozart, Johannes Brahms and Russian composers, modern chamber music. She began teaching early and started to write on different problems of interpretation and teaching piano. By now she has about 100 scientific and methodical publications. Created a complex theory of figurative writing, made a deep research in Mozart's music. Took part in conferences in Budapest (Hungary), Berlin (Germany), Gratz (Austria), Darem (Great Britain), Mogilyov (Belaruss), in annual Piano Forums on Rhodes (Greece), had a good experience in lecturing in Ljubljana (Slovenia). Marina Chernaya honors laureate degrees of different festivals and forums. She is a member of Composers' Union of Russia, EPTA and ISME.

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**Marina Čornaja** ir pianiste, mākslas doktore, profesore A. Hercena Pedagoģiskajā universitātē un Tveras Valsts universitātē (Krievija). 1977. gadā viņa absolvējusi Gorkijas (tagadējās Nižņijnovgorodas) Konservatoriju, kur klavierspēles pasniedzēji bija Heinriha Neihauza skolas pārstāvji, un kopš studiju gadiem regulāri uzstājusies kā interprete. Ieskaņojusi Volfganga Amadeja Mocarta, Johanna Brāmsa, krievu komponistu un moderno kamermūziku. M. Čornaja agri sākusi strādāt par klavierspēles pedagoģi, vienlaikus rakstījusi par dažādām interpretācijas problēmām un klavierspēles metodiku. Šobrīd viņa ir autore apmēram 100 zinātniskajiem darbiem un metodiskajām publikācijām, kā arī izstrādājusi teoriju par figuratīvo rakstību, padziļināti pētot Mocarta mūziku. Piedalījies konferencēs Budapeštā (Ungārija), Berlīnē (Vācija), Grācā (Austrija), Daramā (Lielbritānija), Mogiļovā (Baltkrievija), ikgadējos pianistu forumos Rodā (Grieķija), kā arī lasījusi lekcijas Ļubļanā (Slovēnija). M. Čornaja ieguvusi laureātes nosaukumu dažādos festivālos un forumos. Viņa ir Krievijas Komponistu savienības, EPTA un ISME biedre.

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**Ieva Gintere** was born in 1976 in Riga (Latvia). After graduating the violin class at the Jāzeps Vītols Latvian Academy of Music in 1999, she studied the theory of culture and philosophy (obtained the Master of Arts (MA) Degree at the Latvian Academy of Culture in 2002 and the Master of Philosophy (MPhil) Degree at the Latvian University in 2004).

In 2007, during Doctoral Degree studies at the Latvian University, received a scholarship of the government of France for co-studies (University of Nanterre, Paris-X). In 2009 she returned to the Latvian Academy of Music for continuation of her Doctoral Degree studies. Ms. Gintere is interested in the analysis of contemporary music; the approach of her research is interdisciplinary, with a touch of semiotics and theory of art. Ms. Gintere has participated in several international seminars and conferences in Rome, Berlin, Vilnius and Liepāja (Latvia). She has lectured philosophy at the Latvian Academy of Culture, Riga Stradiņš' University and other institutions of education in Latvia.

**Ieva Gintere** dzimusi Rīgā 1976. gadā. Absolvējusi vijoļspēles klasi Jāzepa Vītola Latvijas Mūzikas akadēmijā (1999), pēc tam ieguvusi kultūras teorijas maģistra grādu Kultūras akadēmijā (2002) un filosofijas maģistra grādu Latvijas Universitātē (2004). 2007. gadā ieguvusi Francijas valdības stipendiju franču filosofijas studijām Parīzes 10. (Nantēras) universitātē. 2009. gadā atgriezies Jāzepa Vītola Latvijas Mūzikas akadēmijā, lai turpinātu studijas doktorantūrā muzikoloģijas nozarē.

Filosofijas studiju ietvaros piedalījies vairākās starptautiskās konferencēs un semināros Romā, Berlīnē, Viļņā, Rīgā un Liepājā. Lasījis filosofijas lekcijas Latvijas Kultūras akadēmijā, Rīgas Stradiņa universitātē un citās Latvijas augstākās izglītības iestādēs. Ieva Gintere interesējas par laikmetīgās mūzikas analīzi interdisciplinārā griezumā – semiotikas, estētikas un mākslas teorijas kontekstā.

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**Mart Humal** received his PhD from the Leningrad State Conservatory (1981). He is presently a professor of music theory at the Estonian Academy of Music and Theatre in Tallinn. His research interests include Estonian music and general problems of music theory. He is the editor of the five collections of articles *A Composition as a Problem* [1]–5 (Tallinn, 1997–2008). He has participated at several international conferences of musicology, including the 14<sup>th</sup> Nordic Congress of musicologists (Helsinki, 2004), 6<sup>th</sup> European Music Analysis Conference (Freiburg, 2007), *Music Analysis Today: Crisis or (R)evolution* (Strasbourg, 2009), 7<sup>th</sup> European Music Analysis Conference (Rome, 2011).

**Marts Humals** ieguvis doktora grādu Ļeņingradas Valsts konservatorijā (1981). Pašlaik viņš ir profesors Igaunijas Mūzikas un Teātra akadēmijā Tallinā. M. Humala izpētes lokā ir Igaunijas komponistu jaunrade un mūzikas teorijas problēmas. Viņš darbojies arī kā redaktors, sastādot piecus rakstu krājumus *A Composition as a Problem* (*Skaņdarbs kā problēma*; Tallina, 1997–2008). M. Humals piedalījies dažādās starptautiskās muzikologu konferencēs, tai skaitā 14. Ziemeļvalstu muzikologu kongresā (Helsinki, 2004), Eiropas Sestajā mūzikas analīzes konferencē (Freiburga, 2007), kā arī konferencē *Mūzikas analīze šodien: krīze vai (r)evolūcija* (Strasbūra, 2009) un Eiropas Septītajā mūzikas analīzes konferencē (Roma, 2011).

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**John Kefala-Kerr** is an Anglo-Greek composer, writer and music theatre maker, a graduate of the Guildhall School of Music & Drama and the University of Sussex, John Kefala-Kerr has had work performed and broadcast at festivals, venues and radio stations in the UK, USA, Europe and Japan.

His output includes instrumental, dramaturgical, textual, orchestral and intermedial works. Often bearing upon the sacramental, it deploys a radical music and sound-led dramaturgy that responds to the specifics of place, context and circumstance. His cycle of four ritual operas, *Beyond Belief* was commissioned in the wake of the 2001 Cumbrian foot and mouth crisis. In 2003 he received the UK Arts Council Encore Award and in 2006 his orchestral work, *Panagia*, won the gold medal in the Volos International Composition Competition.

**Džons Kefala-Kers** ir angļu-grieķu komponists un rakstnieks, sevišķi aktīvi darbojies mūzikas teātra jomā. Absolvējis Gildholas Mūzikas un Drāmas skolu, kā arī Suseksas Universitāti Anglijā. Viņa darbi atskaņoti festivālos un radioraidījumos Apvienotajā Karalistē, Amerikas Savienotajās Valstīs, Eiropā un Japānā.

Dž. Kefala-Kers sacerējis instrumentālus, vokālus darbus, teātra un starpmediju mūziku. Viņa mūzika, saglabājot sakrālu pamatu, bieži gūst radikālu ievirzi un skanisko dramaturģiju, kas ataino tās vai citas vietas, konteksta un apstākļu specifiku. Dž. Kefala-Kera radītais četru rituāloperu cikls *Pārlicības dēļ* tika pasūtīnāts 2001. gadā sakarā ar Kambrijā uzliesmojušo mutes un nagu sērgu. 2003. gadā viņš saņēma Apvienotās Karalistes Mākslas padomes balvu, savukārt 2006. gadā viņa orķestra darbam *Panagia* piešķirta zelta medaļa Volosas Starptautiskajā kompozīciju konkursā.

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**Martin Knust** (born 1973) studied musicology, theology and philosophy at the E.-M.-Arndt-University in Greifswald/Germany, the Humboldt-University in Berlin and the Technical University in Dresden, attained the grade of M.A. in musicology 2000 in Dresden and the grade of PhD 2006 in Greifswald. Doctoral scholarship took place at the German county Mecklenburg-Vorpommern 2001–2004. Lectureships at the E.-M.-Arndt-University in Greifswald and the Technical University in Berlin since 2007. Spring till autumn 2008 assistant professor in Greifswald, since autumn 2008 assistant professor, research fellow at the University of Stockholm/Sweden. Since 2001 various printed and broadcasted publications, especially about Richard Wagner, Jean Sibelius and other Northern composers of the 19<sup>th</sup> and 20<sup>th</sup> century as well as the Church music of the 16<sup>th</sup> century.

**Mārtins Knusts** (1973) studējis muzikoloģiju, teoloģiju un filosofiju E. M. Arnta Universitātē Greifsvāldē (Vācijā), Humbolta Universitātē Berlīnē un Tehniskajā Universitātē Drēzdenē; maģistra grādu muzikoloģijā viņš ieguvis 2000. gadā Drēzdenē, *Dr. phil.* grādu – 2006. gadā Greifsvāldē. 2001.–2004. gadā saņēmis Mēklenburgas-Forpomernas zemes doktoranta stipendiju. Kopš 2007. gada lektors E. M. Arnta Universitātē Greifsvāldē un Berlīnes Tehniskajā Universitātē, kopš 2008. gada rudens – Stokholmas Universitātes asociētais profesors un pētnieks Zviedrijā. Kopš 2001. gada dažādu publikāciju un radiopārraižu autors, tās veltītas galvenokārt Rihardam Vāgneram, Žanam Sibēliusam un citiem 19./20. gadsimta Ziemeļvalstu komponistiem, kā arī 16. gadsimta baznīcas mūzikai.

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**Markos Lekkas** studied at York University (BFA) and at the University of Toronto (MusM and MusDoc) in Composition. Among his analytical projects have been the music of Alban Berg, Johannes Brahms and Johann Sebastian Bach. Teaches Music Theory and Analysis.

**Markoss Lekass** studējis Jorkas Universitātē (bakalaura grāds daiļajās mākslās) un Toronto Universitātē (maģistra un doktora grāds kompozīcijā). Viņš analītiskā rakursā pētījis Albāna Berga, Johanna Brahmā un Johana Sebastīāna Baha mūziku. M. Lekass pasniedz mūzikas teoriju un analīzi.

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**Imants Mežaraups** (1958) was born in Philadelphia, Pennsylvania (USA). He studied at the University of Pennsylvania (1976–1983), earning two concurrent bachelor's degrees: Bachelor of Arts in Music, and Bachelor of Science and Engineering in Civil and Urban Engineering, *magna cum laude*, and continued his studies there with George Crumb, George Rochberg, and Richard Wernick, earning a Master of Arts in Composition degree. He also studied conducting there and in his future doctoral studies. He was the recipient of numerous scholarships and awards, including the prestigious Benjamin Franklin Scholarship, the Theodore Presser Scholarship, and the Michael Hurley Cross Award. He continued his musical studies at the Esther Boyer College of Music, Temple University, in Philadelphia (1989–1995), where he earned his degree of Doctor of Musical Arts in Composition. He was inducted into the *Pi Kappa Lambda* music honor society, and received the *Dr. B. Stimson Carrow Award* for excellence in pedagogy and general musicianship, as well as the *Dean Emeritus Helen Laird Tribute* award. I. Mežaraups began his musical career as the organist and musical director at the Latvian Ev. Lutheran Church of St. John in Philadelphia (1975–1995). He taught music theory and was the choir conductor's assistant at the University of Pennsylvania, and conducted the choirs and symphony orchestra at Lafayette College in Easton, Pennsylvania. From 1985 to 1993 he taught at Germantown Academy in Pennsylvania, serving as the Head of the Performing Arts Department, teaching a variety of subjects, creating a new music curriculum and electronic music laboratory, conducting choirs, orchestral, chamber and jazz ensembles. He was given the school's *Distinguished Teaching Award*, and was the first recipient of the *Barness Endowed Chair for the Fine and Performing Arts*. He continued his pedagogical activity at the Esther Boyer College of Music, Temple University (1994–1995), where he taught music theory, counterpoint, harmony, solfège, and composition. Since 2003, he has been back in Latvia, teaching at the Riga Dome Choir School, conducting the choir and serving as organist at the Lutheran Church in Talsi as well as working as a lecturer in the Riga Teacher Training and Management Academy. As a composer, conductor, pianist, organist, and member of the ensemble *Kolibri*, Imants Mežaraups has performed in many concerts, radio broadcasts, and festivals in the USA, Canada, Europe, and Australia.

**Imants Mežaraups** (1958) dzimis Filadelfijā (ASV, Pensilvānijā). Mācījies *Settlement* (Settlement) mūzikas skolā Filadelfijā (1967–1976), to beidzis ar Leona Bankina (*Bunkin*) godalgu kā izcilākais pianists. Studējis Pensilvānijas Universitātē Filadelfijā (1976–1983). Ieguvis bakalaura grādu mūzikā un inženierzinātnēs ar *magna cum laude*, pēc tam – maģistra grādu kompozīcijā, mācījies pie Džordža Krama, Džordža Ročberga un Ričarda Vērnika. Papildus studējis diriģēšanu. Saņēmis *Michael Hurley Cross* balvu. Mūzikas studijas turpinājis Boijeres Mūzikas augstskolā Tempļa Universitātē Filadelfijā (1989–1995), kur ieguvis doktora grādu kompozīcijā. Uzņēmts *Pi Kapa Lambda* mūzikas goda biedrībā. Saņēmis *Dr. B. Stimson Carrow* balvu mūzikas pedagoģijā un *Dean Emeritus Helen Laird Tribute* godalgu. Darba gaitas sācis kā ērģelnieks un mūzikas dzīves vadītājs Filadelfijas latviešu ev. lut. Sv. Jāņa draudzē, ASV (1975–1995). Bijis mūzikas teorijas pasniedzējs, kora un orķestra diriģents Pensilvānijas Universitātē, Lafajeta augstskolā. No

1985. gada līdz 1993. gadam strādājis Džermantaunas akadēmijā Pensilvānijā par mākslu nozares vadītāju, kur mācījis mūzikas teoriju, vēsturi, kompozīciju un elektronisko mūziku, bijis orķestra, kameransambļu, kora un džeza ansambļa diriģents. Apbalvots par izcilu pedagoģisko darbu. Turpinājis pasniegt Boijeres Mūzikas augstskolā, Tempļa Universitātē (1994–1995), kur mācījis mūzikas teoriju, kompozīciju un orķestrāciju, bijis koncertmeistars. No 2003. gada Imants Mežaraups strādā kā teorētisko priekšmetu pasniedzējs Rīgas Doma kora skolā, kopš 2007. gada ir docētājs Rīgas Pedagoģijas un izglītības vadības akadēmijā. Kā komponists, diriģents, pianists, ērģelnieks un ansambļa *Kolibri* dalībnieks uzstāties dažādos koncertos un festivālos ASV, Kanādā, Austrālijā un Eiropā.

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**Ulrich Morgenstern** was born 1964; studied systematic musicology with Albrecht Schneider and Vladimir Karbusicky and Eastern Slavistics at the University of Hamburg (Magister Artium 1993). PhD on traditional instrumental music in the Pskov region (2003). At present U. Morgenstern is an independent scholar (Hamburg). Fieldwork in Russia (Pskov, Riazan', Arkhangel'sk, Novgorod, Tver', and Smolensk regions) and Belarus since 1989. Several monographs on traditional instrumental music in Russia and Pskov region. Articles and current research on instrumental style and repertoire in historical and interethnic perspectives, social and aesthetic functions of instrumental music, music and identity, music and political movements in Western Germany in the late 20<sup>th</sup> century, ideological concepts (nationalism, neo-Marxism) in folk music discourse and ethnomusicology.

**Ulrihs Morgenšterns** dzimis 1964. gadā. Studējis sistemātisko mūzikas zinātni pie Albrehta Šneidera un Vladimira Karbusicka, kā arī austrumslāvistiku Hamburgas Universitātē (*Mag. art.* grāds 1993. gadā). 2003. gadā ieguvis *Dr. phil.* grādu par pētījumu, kas veltīts Pleskavas apgabala tradicionālajai instrumentālajai mūzikai. Šobrīd U. Morgenšterns darbojas kā neatkarīgs pētnieks Hamburgā.

Kopš 1989. gada veicis lauka pētījumus Krievijā (Pleskavas, Rjazaņas, Arhangeļskas, Novgorodas, Tveras un Smolenskas apgabalos) un Baltkrievijā. Izstrādājis vairākas monogrāfijas par tradicionālo instrumentālo mūziku Krievijā, t. sk. Pleskavas apgabalā. Šobrīd pēta instrumentālo stilu un repertuāru vēsturiskā un starptautiskā perspektīvā, instrumentālās mūzikas sociālās un estētiskās funkcijas, mūziku un identitāti, mūziku un Rietumvācijas politiskās kustības 20. gadsimta beigās, ideoloģiskos konceptus (nacionālismu, neomarksismu) tautas mūzikas diskursā un etnomuzikoloģijā.

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**Jānis Petraškevičs** was born in Riga (Latvia) on February 10, 1978. Initially studied violin at the Emīls Dārziņš Music School from 1985–1994, but later studied composition there with Ģederts Ramans from 1994–1996. He studied composition with Pēteris Plakidis at the Jāzeps Vītols Latvian Academy of Music in Riga from 1996–2003. He also studied composition with Sven-David Sandström at the Royal University College of Music in Stockholm in 1998–1999, on a scholarship from the Swedish Institute, and had post-graduate studies in composition with Ole Lützw-Holm at the Academy of Music and Drama in Gothenburg from 2004–2007. Since 2007 he is working on his doctoral thesis at the Jāzeps Vītols Latvian Academy of Music. In addition, he has attended the 4<sup>th</sup> International Academy for New Composition in Schwaz/Tyrol (1996), Darmstadt (1998), Royaumont (2000), Seminar with the Ensemble Ictus (2000), Domaine Forget (2001), the Akademie Schloss Solitude in Stuttgart (2003), the EarLab in Stresa (2008), and the specialized course in Aural Sonology in Oslo (2009). He has been writing musical criticism and essays on music for the magazines *Mūzikas Saule* and *Rīgas Laiks*.

**Jānis Petraškevičs** dzimis Rīgā 1978. gada 10. februārī. Mācījies Emīla Dārziņa mūzikas vidusskolā vijoļspēli (1985–1994), tad mūzikas teoriju un kompozīciju (pie Ģederta Ramaņa, 1994–1996). Studējis Jāzepa Vītola Latvijas Mūzikas akadēmijā kompozīcijas nodaļā (prof. Pētera Plakida klasē, 1996–1998 un 1999–2003), Stokholmas Karaliskās Universitātes Mūzikas koledžā (prof. Svena Dāvīda Sandstrēma kompozīcijas klasē, 1998–1999) un Ģēteborgas Mūzikas un drāmas akadēmijā pie prof. Ūles Licova-Holma (maģistrantūras programma, 2004–2007). Kopš 2007. gada Jāzepa Vītola Latvijas Mūzikas akadēmijā izstrādā doktora disertāciju *Daudzdimensionālitate avangarda mūzikā: koncepcija, tehnika, percepcija* (darba vadītāja – prof. Jeļena Lebedeva). Šī pētījuma izstrādes ietvaros 2009. gada oktobrī apguvis Dzirdes sonoloģijas kursu Norvēģijas Mūzikas akadēmijā pie prof. Lases Tūresena (*Lasse Thoresen*). Kā komponists piedalījies dažādos starptautiskos meistarkursos, tostarp Ceturtajā starptautiskajā jaunās kompozīcijas akadēmijā Švacā, Austrijā (pie Boguslava Šefera un Mareka Holonevska, 1996), starptautiskajā seminārā *Jaunie komponisti Baltijas reģionā* Visbijā, Gotlandes salā (1997), Darmštates Jaunās mūzikas vasaras kursos Vācijā (1998), Starptautiskajā kompozīciju seminārā Briselē (pie Lukasa Frančeskonī un Fausto Romitelli, 2000), Roijamo fonda programmas *Voix nouvelles* kompozīcijas kursos un meistardarbnīcā Roijamo abatijā, Francijā (pie Braiena Fērniho, Hosē Evanhelistas un Žana Lika Ervē, 2000).

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**Guntars Prānis** was born in Riga, in 1971. Following his early education at the Emīls Dārziņš Music School, he studied choir conducting at the Jāzeps Vītols Latvian Music Academy (1989–1993). He completed his education in 1995 when he obtained his Master's degree in choir and orchestra conducting and medieval music at the Church Music Academy in Germany. In 2009 he got his second Master's degree in musicology in Riga. A special subject of his studies over years has been Gregorian chant, which he studied in benedictine monasteries in several countries and with the most prominent authorities on Gregorian chants G. Joppich, J. B. Goschl, A. Turco, Fr.K.Prassl and others. Currently he writes his dissertation about Medieval music tradition in Riga. Guntars Prānis is the founder and artistic leader of the vocal group *Schola Cantorum Riga*. He is also assistant professor of Jāzeps Vītols Latvian Music Academy and regularly gives talks on early music at numerous courses and conferences in Latvia and abroad. It was his idea and initiative to start the tradition of the Gregorian Summer courses in Latvia and he has been its artistic leader since 1992. He is also a member of AISCGre (International Association of Gregorian chant) and author of many publications. With his group *Schola Cantorum Riga* Guntars Prānis has toured in many European countries (Germany, Austria, Belgium, Switzerland, Poland, Norway, etc.) where he received undivided recognition from the audience.

**Guntars Prānis** dzimis 1971. gada 7. jūlijā Rīgā. Mācījies Emīla Dārziņa speciālajā mūzikas vidusskolā (1978–1989). Studējis kordiriģēšanu Jāzepa Vītola Latvijas Mūzikas akadēmijā (1989–1993, bakalaura grāds), vēlāk kora un orķestra diriģēšanu, kā arī seno mūziku Herfordas Baznīcas mūzikas akadēmijā Vācijā (absolvējis 1995, maģistra grāds). Studiju laikā Vācijā intensīvi apguvis gregorisko korāli, pavadot vairākus mēnešus benediktiešu klosteros. Otrs maģistra grāds iegūts muzikoloģijā Jāzepa Vītola Latvijas Mūzikas akadēmijā (2009), kur šobrīd tiek turpinātas studijas doktorantūrā. Promocijas darba tēma – lokālā mūzikas tradīcija viduslaiku Rīgā.

Kopš 1995. gada veic aktīvu pedagoģisko darbību Jāzepa Vītola Latvijas Mūzikas akadēmijā, lasot lekcijas himnoloģijā, liturģikā, gregorikā, senās mūzikas interpretācijā, kā arī latīņu valodā. Šobrīd ieņem asociētā profesora amatu Senās mūzikas katedrā. Regulāri tiek aicināts uz dažādām skolām, augstskolām (Latvijas Universitāte, Rīgas Pedagoģijas un izglītības vadības akadēmija) un konferencēm kā vieslektors. G. Prāņa lasītās lekcijas aptver plašu tēmu loku, kas saistīts ar mūzikas vēsturi, īpaši ar baznīcas mūziku un liturģiju gan vēsturiskā griezumā, gan arī mūsdienu sabiedrības kontekstā. Daudzkārt vadījis meistarklases senajā mūzikā un bijis žūriju loceklis konkursos (Latvijā, Igaunijā, Polijā, Šveicē, Vācijā utt.). Kopš 1992. gada katru vasaru Āraišos (Latvija) notiek



Gregorikas kursi. Guntars Prānis ir šo kursu organizētājs un muzikālais vadītājs. Blakus pedagoģiskajai darbībai viņš aktīvi koncertē ar savu vokālo grupu *Schola Cantorum Riga* Latvijā un ārzemēs.

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**Svetlana Sintsova** was born in 1951 in Latvia, began studying piano at the music school in Alūksne, continued her education through the Kaliningrad Music College, the Petrozavodsk State Conservatory, and postgraduate study at the Saint-Petersburg State Conservatory, named after N. Rimsky-Korsakov. Svetlana is a concert pianist and music teacher in Petrozavodsk State Conservatory, named after A. Glazunov. She is a professor of Special Piano Department. A deputy director of the Karelian Republican Concert Performance Union, a member of the National-wide Association of Piano Duets. S. Sintsova is the founder and Artistic Director of Piano Duo Festival, held annually in Petrozavodsk, and the keynote person of Scientific Conferences dedicated to Piano Duo genre progress. Svetlana was also the organizer and jury member of 2009 Organo Duo Contest, which took place in Russia (Petrozavodsk-Kondopoga). Svetlana is the compiler and Scientific Editor of Piano Duo Young Scientists Almanac, processed by Petrozavodsk State University publishing house. She has over 40 recordings of contemporary classical and Karelian composers music rendered by Svetlana Sintsova in ensemble with outstanding soloists and musicians.

**Svetlana Sincova** dzimusi Latvijā 1951. gadā. Mācības klavierspēlē viņa uzsākusi Alūksnes mūzikas skolā, turpinājusi izglītoties Kaļiņingradas mūzikas vidusskolā, Petrozavodskas Valsts konservatorijā un N. Rimska-Korsakova Sanktpēterburgas Valsts konservatorijas aspirantūrā. S. Sincova ir koncertējoša pianiste, Speciālās klavierspēles nodaļas profesore A. Glazunova Petrozavodskas Valsts konservatorijā, Karēlijas Republikas koncertorganizācijas direktora vietniece, Nacionālās klavierduetu asociācijas locekle. Dibinājusi ikgadējo Petrozavodskas klavierduetu festivālu un ir tā mākslinieciskā vadītāja; pēc viņas ierosmes notikusi virkne zinātnisko konferenču, kuras veltītas klavierdueta žanra attīstībai. 2009. gadā S. Sincova bija ērģelduetu konkursa organizatore un žūrijas locekle Krievijā (Petrozavodskā un Kondopogā). Pēc Petrozavodskas Valsts universitātes izdevniecības pasūtījuma sastādījusi klavierduetu zinātnisko gadagrāmatu, ir tās zinātniskā redaktore. Veikusi vairāk nekā 40 mūsdienu akadēmiskās mūzikas un Karēlijas komponistu darbu ierakstus, muzicējot ansambļos ar izciliem solistiem.

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**Kalliopi Stiga**, born in 1975 in Athens (Greece), studied piano at the Conservatory of Athens, and Musicology at the Ionian University of Corfu (Greece), Université de Paris IV-Sorbonne (France) and Université Lumière-Lyon II (France), taking a Diploma, D.E.A. and PhD in Literature and Arts respectively. Her PhD thesis is entitled *Mikis Theodorakis: the poet who brought "savant music" and "popular music" together*. For her research, she was honored with a prize and a grant from the Gazi-Triantafyllopoulos Foundation in 2002. Since September 1998, she is an established teacher in Greece. Currently she works in the Department of Musicology in the National and Kapodistrian University of Athens where she teaches the courses *Popular Music: Social and Political Dimensions* and *Music and Migration* and in the Department of Primary Level Education of the Democritus University of Thrace where she teaches the course *Musical Education*. Since 2009, she is a member of the IASPM (France). In 2010, she has been qualified as 'Maître de Conférences' by the French National Council of Universities (CNU).

She often gives lectures in Greece and abroad, she writes articles in musicological revues and she participates in international musicological conferences (Portugal, France, Lithuania, Mexico, Canada, Greece, Serbia, UK, Finland, etc.). Mikis Theodorakis refers to the works of Kalliopi Stiga in his book *Where Can I Find My Soul? (Pou Na Vro Tin Psychi Mou)*. Athens: Livanis Press, 2002). Her research interests are in the fields of the sociology of music and history of Greek contemporary popular music.

**Kalliopi Stiga** dzimusi 1975. gadā Atēnās (Grieķija), studējusi klavierspēli Atēnu Konservatorijā un muzikoloģiju Jonijas Universitātē Korfū (Grieķijā), arī augstskolās *Université de Paris IV-Sorbonne* un *Université Lumière-Lyon II* (Francijā), kur saņēmusi padziļināto pēcdiploma grādu (*D.E.A.*) un *Dr. phil.* grādu literatūras un mākslas nozarē. Viņas doktora disertācija saucās *Mikis Theodorakis: dzejnieks, kurš apvienoja „akadēmisko mūziku” un „populāro mūziku”*. *Gazi-Triantafyllopoulos* fonds 2002. gadā piešķīra viņai balvu un grantu par pētniecisko darbību. Kopš 1998. gada septembra K. Stiga pasniedz Grieķijā. Pašlaik viņa strādā Atēnu Universitātes Muzikoloģijas katedrā, kur lasa studiju kursu *Populārā mūzika: sociālā un politiskā dimensija* un *Mūzika un migrācija*, kā arī Trāķijas Dēmokrīta Universitātē pirmā līmeņa izglītības katedrā (kurss *Mūzikas izglītība*). Kopš 2009. gada viņa ir Populārās mūzikas pētījumu starptautiskās asociācijas (*International Association for the Study of Popular Music – IASPM*) locekle. 2010. gadā K. Stiga ieguva Francijas Nacionālās universitāšu padomes (CNU) docenta kvalifikāciju (*Maître de Conférences*). Viņa bieži lasa lekcijas Grieķijā un ārzemēs, ir daudzu muzikoloģisko rakstu autore, piedalās starptautiskās muzikologu konferencēs (Portugālē, Francijā, Lietuvā, Meksikā, Kanādā, Grieķijā, Serbijā, Lielbritānijā, Somijā u. c.). Mikis Theodorakis grāmatā *Kur es varu atrast savu dvēseli (Pou Na Vro Tin Psychi Mou)*. Athens: Livanis Press, 2002) atsaucas uz Kalliopi Stigas darbiem. Viņas pētniecisko interešu lokā ir mūzikas socioloģija un Grieķijas laikmetīgās populārās mūzikas vēsture.

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**Ilze Šarkovska-Liepiņa** (1962) has received *Dr. art.* at the the Jāzeps Vītols Latvian Academy of Music, musicology (1997). She has published widely on the 20<sup>th</sup> century and early Latvian music, edited and co-edited several books and periodicals. Head of the Research Centre, Jāzeps Vītols Latvian Music Academy (2006–2008), director of the Latvian Music Information centre (2002–2006), editor-in-chief, magazine *Māksla Plus (Art Plus)*, head of the Music Department, magazine *Māksla (Art)*, and newspaper *Literatūra un Māksla (Literature and Art)*. She has managed significant projects, including Latvian composers database/catalogue (2002–2006) and Latvian Symphony Music Catalogue (1880–2008) and produced several CDs (*Music in Latvia, Latvian Composers' Series, Symphonia ipsa*, etc.). Since 2008 she has been working as a researcher at the Latvian University, Institute of Literature, Folklore and Art.

**Ilze Šarkovska-Liepiņa** (1962) beigusi Jāzepa Vītola Latvijas Mūzikas akadēmijas Muzikoloģijas nodaļu (1986), ieguvusi *Dr. art.* grādu, aizstāvot promocijas darbu *Latvijas mūzikas kultūra 15.–16. gadsimtā Eiropas mūzikas kontekstā* (1997). Bijusi mūzikas nodaļas redaktore žurnālā *Māksla* un galvenā redaktore žurnālā *Māksla Plus*. Vadījusi Latvijas Mūzikas informācijas centru (2002–2006), kur izstrādājusi un administrējusi vairākas valsts kultūras programmas, tostarp programmu *Latviešu mūzika pasaulē*, kā arī publikāciju projektus *Latviešu komponistu skaņdarbu rādītājs*, *Latviešu simfoniskās mūzikas katalogs*, *Music in Latvia* (gadagrāmata angļu val., 2003–2006) u. c., producējusi latviešu mūzikas disku izdošanu. 2006.–2008. gadā I. Šarkovska-Liepiņa bijusi JVLMA Zinātniski pētnieciskā centra direktore un vadošā pētniece, kopš 2008. gada – pētniece LU Literatūras, folkloras un mākslas institūtā. Daudzu mūzikai veltītu publikāciju – recenziju, apskatu, eseju, zinātnisko rakstu – autore. Muzikoloģisko interešu centrā ir latviešu mūzikas vēsture, īpaši senās mūzikas jautājumi, kā arī atsevišķi latviešu laikmetīgās mūzikas aspekti un starpnozaru pētniecības perspektīvas.

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**Gundega Šmite** was born in 1977, Riga. In 1998, she began studies at the Jāzeps Vītols Latvian Music Academy in the Composition Department with Pēteris Plakidis, under whose direction she received her Bachelor's degree in 2005 and Master's degree in 2007. In the 2005/2006 academic year, as part of the Socratus Erasmus exchange program, she supplemented her education with studies at the Jean Sibelius Academy of Music in Finland, Helsinki with Veli-Matti Puumala. Her compositions have been performed in prominent contemporary music festivals – *Klangspuren* (Austria), *Time of Music* (Finland), *Baltic Sea Festival* (Norway) among others, as well as in public concerts in Latvia, Lithuania, Switzerland, Austria, France, Germany, Japan, the U.S.A. and New Zealand. In 2007 she started her doctoral studies in the Jāzeps Vītols Latvian Music Academy. Her thesis concerns a word and music relationship in contemporary Latvian music. Since 2007 she has been a lecturer in the Latvian Music Academy and The Management University in Riga. In 2009 she was elected as the chairman of the Latvian Composers' Union.

**Gundega Šmite** (1977) absolvējusi prof. Pētera Plakida kompozīcijas klasi Jāzepa Vītola Latvijas Mūzikas akadēmijā (maģistra grāds 2007). Strādājusi par kompozīcijas pasniedzēju Daugavpils mūzikas vidusskolā (2005–2008), kopš 2007. gada ir lektore Informācijas sistēmu menedžmenta augstskolā (ISMA) un kopš 2008. gada docētāja Jāzepa Vītola Latvijas Mūzikas akadēmijā. Kā komponiste guvusi ievēribu vairākos starptautiskos konkursos, kopš 2009. gada ir Latvijas Komponistu savienības valdes priekšsēdētāja. Kopš 2007. gada studē JVLMA doktorantūrā, kur prof. Jeļenas Lebedevas vadībā izstrādā promocijas darbu par dzejas un mūzikas mijiedarbi jaunākajos latviešu kordarbos. Regulāri publicējusies žurnālā *Mūzikas Saule* un laikrakstā *Kultūras Forums*.

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**Anu Veenre** is a research assistant and lecturer in music history at the Department of Musicology, Estonian Academy of Music and Theatre. She graduated from the same department with Master's degree in 2009, her thesis investigated Estonian new music for early music ensembles. In 2010 she started doctoral studies focusing on the reception of new music in Estonia in the second half of the 20<sup>th</sup> century.

**Anu Vēnre** ir zinātniskā asistente un lektore Igaunijas Mūzikas un Teātra akadēmijas Muzikoloģijas nodaļā, kur 2009. gadā ieguvusi arī maģistra grādu; viņas diplomdarbs veltīts Igaunijas jaunajai mūzikai, kas rakstīta senās mūzikas ansambļiem. Kopš 2010. gada Anu Vēnre izstrādā doktora disertāciju par jaunās mūzikas uztveri Igaunijā 20. gadsimta otrajā pusē.

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**Konstantin Zenkin** was born in 1958 (Moscow). Graduated from Moscow conservatory as a pianist (1981) and musicologist (1983). Since 1990 – professor of Moscow conservatory (1987 – PhD, 1996 – doctor of science). Since 2009 – vice-rector for science of Moscow conservatory. Editor-in-chief of *Nauchny Vestnik Moskovskoy Konservatorii* (since 2010). Author of the books: *Fortepiannaja miniatjura Shopena* (*Chopin's piano short pieces*, Moscow, 1995), *Fortepiannaja miniatjura i puti muzykal'nogo romantizma* (*Piano short pieces and the ways of musical romanticism*, Moscow, 1997), *Muzyka v prostranstve kul'tury* (*Music in space of culture*, v. 1–4, Rostov on Don, 2001–2010, with K. Zhabinsky) – and about 120 articles on the history of 18<sup>th</sup>–20<sup>th</sup> century music, philosophy

of music, history of piano playing. Lecturer at many international conferences (London, Budapest, Warsaw, Krakow, Utrecht, Bordeaux, Columbus-Ohio, Rome, Riga, Wilnius, Kiev, Kharkov, Minsk etc.).

**Konstantīns Zenkins** ir dzimis 1958. gadā Maskavā. Viņš absolvējis Maskavas konservatoriju kā pianists (1981) un muzikologs (1983). Kopš 1990. gada K. Zenkins ir Maskavas konservatorijas profesors (1987 iegūts kandidāta grāds, 1996 – zinātņu doktora grāds). Kopš 2009. gada viņš ir Maskavas konservatorijas zinātniskā darba prorektors, kopš 2010. gada arī izdevuma *Nauchny Vestnik Moskovskoy Konservatorii* (*Maskavas konservatorijas zinātniskais vēstnesis*) galvenais redaktors. K. Zenkins sarakstījis grāmatas *Fortepiannaja miniatjura Shopena* (*Šopēna klavierminiatūra*, Maskava, 1995), *Fortepiannaja miniatjura i puti muzykal'nogo romantizma* (*Klavierminiatūra un muzikālā romantisma ceļi*, Maskava, 1997), *Muzyka v prostranstve kul'tury* (*Mūzika kultūras telpā*, 4 sējumi, Rostova pie Donas, 2001–2010, sadarbībā ar K. Žabinski). K. Zenkina zinātniskais devums ietver arī ap 120 rakstu par 18.–20. gadsimta mūziku, mūzikas filosofiju un klavierspēles vēsturi. Viņš uzstājies dažādās starptautiskās konferencēs Londonā, Budapeštā, Varšavā, Krakovā, Utrehtā, Bordo, Kolumbusā (Ohaio), Rīgā, Romā, Viļņā, Kijevā, Harkovā, Minskā u. c.

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**Judita Žukienė** (1973) is musicologist, doctor of humanities (2002, *Dr. art. thesis Non-specific Meanings of Music*) and Vice-Rector for Science at the Lithuanian Academy of Music and Theatre. In 1998–2002, she worked as a scientific editor of Music Encyclopedia at the Institute of Science and Encyclopedias. She has been teaching at the Lithuanian Academy of Music and Theatre since 2001. J. Žukienė is currently interested in the questions of history of Lithuanian music and aesthetics of music. She has been publishing articles on music history, participating at the conferences in Lithuania and abroad.

**Judite Žukiene** (1973) ir muzikoloģe, mākslas zinātņu doktore (2002, disertācija *Mūzikas nespecifiskās zīmes*) un zinātniskā darba prorektore Lietuvas Mūzikas un Teātra akadēmijā. No 1998. līdz 2002. gadam J. Žukiene strādājusi Zinātnes un Enciklopēdijas institūtā par mūzikas enciklopēdijas zinātnisko redaktori. Kopš 2001. gada viņa pasniedz mūzikas vēsturi un mūzikas estētiku Lietuvas Mūzikas un Teātra akadēmijā. J. Žukiene publicējusi rakstus mūzikas vēsturē, piedalījusies konferencēs Lietuvā un ārzemēs.

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