XIIth INTERNATIONAL CONGRESS ON MUSICAL SIGNIFICATION

MUSIC SEMIOTICS INTERMEDIALITY

E-Proceedings of the XIIth International Congress on Musical Signification

Abstracts and Extended Abstracts

Edited by
Mark Reybrouck,
Costantino Maeder,
André Helbo,
Eero Tarasti

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Music Semiotics Intermediality. Abstracts and Extended Abstracts.
Edited by: Mark Reybrouck, Costantino Maeder, André Helbo, Eero Tarasti

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ISBN: 978-90-9027424-9

Cover design: Costantino Maeder

Published by:

Centro di studi italiani, Université catholique de Louvain, Louvain-la-Neuve.
Section of Musicology, Katholieke Universiteit Leuven, Leuven.

Website of ICMS12: http://studi-italiani.fltr.ucl.ac.be/icms12/Welcome.html
ICMS Webpage: http://www.music.helsinki.fi/musigpro/main.html

PREFACE

Music plays a decisive role in intermedial phenomena as opera, theater, television, advertising, interactive websites, and so on. Even experiencing a sonata or a Lieder Cycle in a concert is intermedial (the performance, the context of the performance, the shared experience of the audience, etc.). In this conference, we will deal with the complex and enigmatic interaction of music, language, acting, performance and surrounding events as well as with the immediate, comprehensive**,** all encompassing, sometimes selective response by the audience to these very complex intermedial events.

Semiotics offers important instruments when dealing with these phenomena. This conference will focus on how and why music is composed and experienced within an intermedial framework. Our aim is to foster a better and comprehensive understanding of how music works semiotically.

Let us exemplify the ideas developed above: a competent poet writes a libretto. But, his libretto is not only a literary outline: it contains a projection of possible musical scores and dramatic performances. He distributes his plot on different segments (recitative/versi sciolti, tempo d'attacco, cantabile, tempo di mezzo, cabaletta, all differentiated metrically) according to his estimation of what music is able to express, but as well according to what a spectator will be able to experience immediately. A composer reads and interprets this libretto. His composition offers a new reading of the libretto, according to his own intentions and experiences, and own view about literature. In doing so, he also imagines what his audience will be able to experience. The resulting score can differ sensibly from the poet's "virtual" scores and dramatic performances. A director, finally, will easily offer a *mise en scène* that rewrites the composer's and the poet's outlines and suggestions. His product makes also a statement about what music is in his eyes.

A spectator of film, opera, or advertisement, experiences music as a part of an organic whole, even without consciously listening to the score. Therefore, we cannot separate music from text, acting, drama, image, etc. In this sense, intermediality does not study theater, opera, or a music album as a mere aggregate of separate media. Many single components of an intermedial object are connected and interwoven, and imply and mirror the other constituents.

This e-book contains the abstracts and extended abstracts of the XIIth International Congress on Musical Signification (ICMS ^{XII}) "Music, Semiotics and Intermediality" that was held in Belgium from April 3 – 7, 2013 at Louvain-la-Neuve and Brussels. It has been organized jointly by the Université Catholique de Louvain (UCL), the University of Leuven (KU Leuven) the Université Libre de Bruxelles (ULB) and the Royal Academy of Belgium and Collège Belgique under the auspices of the International Association for Semiotic Studies (IASS), with the University of Helsinki and the International Semiotics Institute (ISI) as co-organizers and Professors Costantino Maeder (UCL), Mark Reybrouck (KU Leuven), André Helbo (ULB) and Eero Tarasti (University of Helsinki) as Directors.

The International Congress on Musical Signification (ICMS) is a biennial conference on recent developments and future trends in Musical Semiotics. It is one of the major platforms of the project of Musical Signification, which was launched in Paris in 1984, and which has been directed since 27 years by Eero Tarasti at the University of Helsinki. Besides the conferences, which were held up to now in cities of Europe, there has been also a tradition of publishing of conference proceedings in printed format in order to give contributions more academic flavour. This tradition has been respected also for this conference, but in addition to the printed version which will be put together after the conference, the organizers have chosen to provide at first electronic proceedings at the very beginning of the conference, as is common in most scientific conferences nowadays. This should be helpful to facilitate the dissemination of ideas, of bibliographic references and personal coordinates of the presenters more readily without temporal delay.

The 12th ICMS has been inspired greatly by the 12th ICMS1n Krakow (Poland), which was a resounding success. It was a major challenge of this congress to meet the same scientific and musical standards of that previous conference. A lot of organizational matters have been copied rather directly from the Krakow conference, but, in contrast to this last conference, the organizers have tried also to broaden the scope of the conference. This is obvious from the title "Music, semiotics and intermediality" but also from the conference themes, which started originally from the tripartition "music, analysis, experience". Special interest has been paid to the following topics: (i) convergence between traditional musicology with

emphasis on a structural approach to music (music as structure, score analysis) and sense-making by the listener (music as heard) and performer (music as enacted); (ii) to maintain the link with the central topic of the "International Project on Musical Signification": musical sense-making: (iii) stressing the role of the semiotic point of view in its broadest claims: moving from musical syntax (traditional analysis) over musical semantics (self-reflective or extramusical) to musical pragmatics (effect on listener or performer); (iv) narratology as a major approach in present musical semiotics ; (v) encompassing actual and emerging topics of music research such as music and emotion, music as experience, music and the body, musical universals, music and evolution; (vi) embracing the interdisciplinary approach: bringing together traditional musicologists and cognitive science and neurobiology; and finally (vii) a broadening of the semiotic approach to encompass aspect of intermediality as well.

After considering these major conference topics, we have sent a call for papers with the request to submit papers according to 7 major topics: boundaries of musicology today; musical analysis as related to syntax, semantics and pragmatics; music, intermediality and experience; narrativity in music; live performances; music production and its actors: composers, performers, lyricists, audience, etc. and music, body and biology. At the same time, the proposed general theme of the Congress was versatile enough to realize a broad spectrum of topics and to view the entirety of the question from a multitude of perspectives. The response to the call has been abundant and has obliged the organizers to reframe the topics in no more than 43 sessions.

The abstracts and extended abstracts are offered in alphabetical order. They include the short abstracts of some of the speakers which were sent to the organizers after the first call for paper as well as the extended abstracts of most of them. The latter elaborate more in depth on the proposed topics and provide a lot of additional information that may be useful to launch discussions with other participants. We are very happy to have included in this e-book also the "extended" abstracts of most of the keynote speakers. Many of them are internationally recognized scholars, which have been recruited from a multitude of perspectives. These e-proceedings are therefore a major attempt to broaden the field of semiotics still more than has been done already in the past.

Mark Reybrouck and Costantino Maeder

Organizers

Prof. Dr. Costantino Maeder (Université catholique de Louvain)
Prof. Dr. Mark Reybrouck (KU Leuven)
Prof. Dr. André Helbo (Université libre de Bruxelles, Académie Royale de Belgique)
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Konstantin Zenkin (Tchaikovsky Conservatory, Moscow)

Websites

Project on Musical Signification
International Association for Semiotic Studies
International Semiotics Institute
Centro di studi italiani (UCL)

Université catholique de Louvain, Louvain-la-Neuve, Tuesday, April 2

8.30 Registration – Bâtiment Mercier, Place Cardinal Mercier, Auditoires Socrate

11.00 OPENING: André Helbo, Costantino Maeder, Mark Reybrouck, Eero Tarasti. Music - analysis - experience. Semiotics and intermediality. SOCR 10

13.00 Lunch

14.00 KEYNOTE: Ian Cross (University of Cambridge). Music, speech and meaning in interaction. SOCR 10

15.00

Chair: Podlipniak, P., SOCR 40
Music and cognition

- Podlipniak, Piotr. Tonality as one of the 'music-specific' adaptations.
- Humięcka-Jakubowska, Justyna. Computational Music Information Retrieval and the Musical Representations of Some Ideas of the Darmstadt School Composers.

Chair: Hocevar, D., SOCR 41
Music Language and Thought

- Hocevar, Drina. The fugue form in literary prose: from church organ to electric guitars.
- Simon, Horsten. Translating music: two version.s of 'Three trapped tigers' by Guillermo Cabrera Infante.

Chair: Nagy, SOCR 42
Music and text, intertextuality

- F. de Castro, Paulo. La musique au second degré: On Gérard Genette's theory of transtextuality and its musical relevance
- Nagy, Daniel. Myth creation and intertextuality after Wagner – the Ring cycle and Thomas Mann's Joseph and his brothers.

Chair: Davis, A., SOCR 43
Music Analysis and Semiotics

- Polanska, Marta. Alfred Gradstein's Hommage a Chopin in the context of Great Piano Etudes: Masterpieces by Chopin, Scriabin, Debussy and others.
- Davis, Andrew. Obsessed with the Impossible: Music as Intermediary in the Variations Movement of Brahms's Piano Sonata in C minor, op. 1.
- Liddle, Jamie. The Sublime as a Topic in Beethoven's Late Piano Sonatas.

16.30 Break

17.00

Chair: Jacono, J.-M., SOCR 40
Opera

- Fernández Amat., Carmen. Semiótica musical en el humor y los gags escénicos de la ópera cómica.
- Nadal García, Icíar. The comical musical resources in the opera Gianni Schicchi, of G. Puccini.
- Jacono, Jean-Marie. Sémiotique, interprétation et mise en scène de l'opéra.

Chair: Evans, T., SOCR 41
Music Film Transmedia

- Mélan, Amandine. La chanson dans les scénarios et les films de Pasolini. Trois exemples : Mamma Roma, La Sequenza del fiore di carta e Porno-Teo-Kolossal.
- Evans, Tristian. Exploring Intermediality in Post-Minimal Film Music.
- Stiga, Kalliopi. Jamais le Dimanche et Phaedra : un regard contemporain à la mythologie grecque antique par Jules Dassin, Manos Hatzidakis et Mikis Theodorakis..

Chair: Colombati, C., SOCR 42
Narrativity and Music

- Colombati, Claudia. Historical and symbolical subject in narrative and musical thought of XIX century.
- Marty, Nicolas. Towards a 'natural' narratology for music – Semiotic narrativization processes.
- Aline Geuze. Le vérisme et la musique

Chair: Stepien, W., SOCR 43
Intermediality

- Pádua, Mônica Pedrosa de. The Perception of Art Songs through Image.
- Wierød, Lea Maria. The Semiosis of Song: Towards an Interdisciplinary Terminology in Rhythm Analysis.
- Stepien, Wojciech. Images of Aurora Borealis in Finnish 20th-Century Music.

18.30 KEYNOTE: David Huron (Ohio State University, USA). Relish and foreboding, pain and pleasure, disappointment and relief: the role of time in hedonic experience. SOCR 10

19.30 Reception Auditoires SOCRATE

21.00 Reidemeister Move: Borromean Rings and Arcanum 17, SALLE DU CONSEIL, BÂTIMENT ÉRASME, Pl. Cardinal Mercier.

Académie royale de Belgique, Brussels, Wednesday, April 3 - the conferences will be held in French

9.45	Opening/Ouverture: Hervé Hasquin, secrétaire perpétuel de l'Académie royale de Belgique
10.15	Eero Tarasti: Marcel Proust et la narrativité musicale
11.15	Marta Grabocz: Formes et modèles extramusicaux dans les œuvres contemporaines
12.15	Lunch
13.30	Michel Imberty: La narrativité, un concept entre neurosciences et musique.
14.30	Zaven Paré: De la démoscène à la scène. Quand les robots se font musiciens, danseurs, chanteurs et acteurs
15.30	Break
15.45	Carole Egger and Isabelle Reck: Angelica Lidell. Un théâtre grinçant sur le fil du rasoir
17.15	Concert: Ian Cross (guitar recital) Robert Hatten (piano recital)
18.30	Reception, offered by/offert par Per-Mikael Engberg, Ambassador of Finland

Université catholique de Louvain, Louvain-la-Neuve, Thursday, April 4

9.00 **Keynote: Mieczysław Tomaszewski: La lecture d'une oeuvre musicale dans l'optique d'une interprétation intégrale, SOCR 10**

10.00

Chair: Longo, R., SOCR 40
Intermediality

- Longo, Raffaele. 'Human' Sources: a Case Study of Applied Research.
- Morandi, Nausica. Intermedial imagination in medieval music-liturgical drama.
- Spaziante, Lucio. Playing the Games: London 2012 Olympic ceremonies broadcasting as an intermedial hybrid text between musical, live performance and music video.

Chair: Maeder, C., SOCR 41
Italian Opera

- Brera, Matteo. Note semiotico-stilistiche sull'uso dell'enjambement nei libretti mozartiani di Lorenzo Da Ponte
- Suominen, Marjo. How hidden rhetorical signs narrate in performing Handel´s Giulio Cesare in Egitto (VC).
- Wijnants, Johan. Musical signification in the first decade of opera (1600-1610).

Chair: Reybrouck, M., SOCR 42
Music and the Body, Music and Gesture

- Bestani, Marília. The musician and the ballerina – Music as an axis for gesture. VC
- Stefani, Gino. Incitatory scansion': a cathartic musical figure.
- Bogumila, Mika. Stravinsky's "music on music" as semiotic gestures. Procedure as seen from a present perspective.

Chair: Schreiber, E., SOCR 10
Music and Sound

- Battistini, Emiliano. Between noise and silence, between meaning and non meaning. Ambient music in the contemporary italian soundscape.
- Schreiber, Ewa. The description of Sonic Objects by Pierre Schaeffer. From Metaphor to Composition.
- Shpinitskaya, Julia. The Universe of Sound: A Comparative Study of Vibration Sound in Cultural Traditions.

Chair: Petrov, V., SOCR 43
Music, Physics, Mathematics

- Petrov, Vladimir. Spatial and temporal roots of painting and music: models of existence (Systemic-informational approach).
- Simeonov, Emil. Abstract and Concrete: The role of metaphors, connotations and training in music and mathematics. (VC)
- Weiss, Robert Michael. Musical Clock Face Value. Geometrical Metaphors For Musical Properties.

11.30 **Break**

12.00

Chair: Rosato, P., SOCR 40
Intermediality and opera

- Chłopicka, Regina. Kaija Saariaho's opera L'Amour de loin staged by Peter Sellars and Esa-Pekka Salonen - an attempt to analyse the intermedial phenomenon.
- Rosato, Paolo. Sense-making in Opera: a stratified dialectic among linguistic, perceptive, and cognitive processes. Some examples from Verdi's works.

Chair: Vitale, A., SOCR 41
Music and the Body, Music and Gesture

- Thumpston, Rebecca. The embodiment of yearning: towards a tripartite theory of musical agency.
- Vitale, Alessia. The semiotics of gestures in the learning of singing.

Chair: Bratuz. D., SOCR 42
Music and Creation

- Petrov, Vladimir; Kulichin, Peter & Mazhul, Lidia. Art against the background of Zeitgeist: Two paradoxical phenomena in the creativity of genius composers and painters.
- Bratuz, Damiana. Bartók's Improvisations for Piano: A Musical Frontier.

Chair: Esclapez, C., SOCR 43
PANEL CLEMM - De l'expérience en musique et musicologie. L'expérience musicale, expérience musicienne, expérience musicologique

- Esclapez, Christine: La musicologie comme expérience de la rencontre. L'espace de jeu/je du musicologique
- Brétéché, Sylvain: L'incarnation musicale comme principe expérientiel

13.00 **Lunch**

14.00 **Concert: Mary Dawood - Piano and Poetry, SOCR 10**

15.00

Chair: Martinelli, D., SOCR 40
Musical Narrativity

- Morski Kasimir. Aspetti narrativi come evoluzione della forma-genere nel pianismo dell'Ottocento.
- Pawłowska, Małgorzata. A Story or Not a Story? Pascal Dusapin's Opera Roméo & Juliette (1988) and New Ways of Musical Narratives.
- Martinelli, Dario. Authorship, narrativity and ideology: the case of Lennon-McCartney.

Chair: Pozzato, M., SOCR 41
Music and Text, Intertextuality

- Veschinski, Vanessa. Musique et confidence dans Retour à Montechiarro de Vincent Engel.
- Pozzato, Maria Pia. Music as a Space of Translation: the Case of Mildred Pierce, from Cain's Novel to a Miniseries
- Lechusza Aquallo, Alan: Talking with the Elders, Speaking for Ourselves: Native Hip Hop in the era of Self-Determination

Chair: Maeder, C. , SOCR 42
Music and Poetry

- Gonzales, Cynthia I. "Peter Quince at the Clavier": An Intermedial Context for Wallace Stevens' Poem and Dominick Argento's Music.
- Grimalt, Joan. Traces of metrics and prosody in instrumental music.

Chair: Williams, C., SOCR 10
Instruments and Works

- Mary Dawood: The *Cartons Piano* at the National Library of France: Rediscovering Forgotten Music
- Alla Ablova (University of Helsinki) Semiotics of the Stone: Concerning the Problems of Chinese Lithophone Investigations
- Christopher Williams: Semiosic flow in Arcanum 17.

Chair: Esclapez, C., SOCR 43
PANEL CLEMM - De l'expérience en musique et musicologie. ..

- Rousselot, Mathias: L'incontournabilité du préjugé. Du sens à l'expérience en musique
- Manzanèque Gabriel: Perspective haptique de l'expérience musicienne

16.30 **BREAK**

Université catholique de Louvain, Louvain-la-Neuve, Thursday, April 4

17.00

Chair: McKay, N., SOCR 40
Composers and their work

- McKay, Nicholas. Stravinsky's opera in a postmodern age: an intermedial semiotic reading.
- Sobaskie, James. Allusion as premise: two mélodies of Fauré.

Chair: Marino, G., SOCR 41
Intermediality

- Yu, Grace. Intermedial transformation of Liszt's Sonetto 104 del Petrarca.
- Marino, Gabriele: «What kind of genre do you think we are?». From technique to lyrics, 'genre definers' within music intermedial ecology.

Chair: Weisser, M., SOCR 42
Visualizing Music

- Weisser, Matthieu. Intermédialité et jeu vidéo : une accentuation narrative.
- Prates, Eufrasio. Holofractal Transducer of Music and Image: a technological solution for translating body gestures into real-time synthesized sounds by means of a semiotic emphasis on its physical qualities

Chair: Walker, J., SOCR 10
Composers and their work

- Walker, Julie. Chopin's last style: Context, narrative's analysis and study of the pianistic interpretation.
- Gamrat, Malgorzata: Between the sound and the word – methodological challenges in the analysis of Liszt's piano transcriptions of his own Lieder

Chair: Esclapez, C., SOCR 43
CLEMM - De l'expérience en musique et musicologie...

- Deveney, Guillaume: Le studio d'enregistrement en tant que laboratoire du son
- Sieger, Simon: L'expérience musicologique. Intersubjectivité et ubiquité du musicologue,

18.00 KEYNOTE: Robert S. Hatten (University of Texas, USA). Melodic Forces and Agential Energy: An Integrative Approach to the Analysis and Expressive Interpretation of Tonal Melodies. SOCR 10

20.30 FERME DU BIÉREAU: Bernardo Rodrigues (Brazilian Jazz); Robert Michael Weiss (Jazz)

Université catholique de Louvain, Louvain-la-Neuve. Friday, April 5

9.00

Chair: Chueke, I., SOCR 40
Music, Intermediality, and Performance

- Chueke, Zelia & Chueke, Isaac. Capturing the music: the thin line between mediation and interference.
- Eila Tarasti: Symbolism and intermediality: the Finnish Rosenkreutz Movement and its Impact on the Arts in the 20th century Finland: music, dance, theater, painting, sculpture and aesthetics

Chair: Grall, J., SOCR 41
Music and Performance

- Grall, Jeremy. Contemporaneousness and Process within Improvisation.
- Macdonel, Grisell. Semiotic Analysis of Temporality in Art Music Performance.
- Navickaité-Martinelli, Lina. Musical Performance as an Intermedial Affair.

Chair: Jacoviello, S., SOCR 10
PANEL Jacoviello

- Bratus. Alessandro: More Real than the Real Thing: The Construction of Authenticity in Popular Music Recordings and Audiovisual Texts
- Cecchi, Alessandro: Grammar of expressive gestures in Gustav Mahler's First Symphony
  Corbella, Maurizio: Performativity Through(out) Media. Methodological Reflections on Song Analysis

Chair: Marina Maluli, C., SOCR 43
Visualizing Music, Intermediality, visualizing the World

- Marina Maluli, César. Considérations sur la représentation visuelle de la musique dans l´œuvre Notations de John Cage.
- Patnaik, Priyadarshi. Sinha, Ravi: Translating Spatio-Temporal Visuals into Music: Exploring how Intermediality influences Interpretation and Transformation (VC)
- Camargo, Luciano: The Zavod Topic.

10.30 Break

11.00

Chair: Popovic, M., SOCR 40
Music and Philosophy

- Papst, Josephine: On the metaphysics of universal harmony and music in Plato's Timaeus
- Popovic Mladjenovic, Tijana: Structure, Sense, and Meaning of Debussy's La Puerta del Vino: Interpreting the Self through Music.

Chair: Polato, L., SOCR 41
Music and Cognition

- Polato, Leonardo. Can we hear structures in music?
- Wojciechowski, Piotr Jan. Music as an experience of time. Two approaches to cognitive functions of the musical memory.

Chair: Heimonen, P., SOCR 42
Music, Semiotics and Pragmatics

- De Stasio, Loreta. The strategic discursive intelligence in the lyric opera as cognitive, pathemic and pragmatic-practical manipulation to the implicit spectator.
- Heimonen, Panu. From a Pragmatic Point of View: Enriching Music Analytical Content.

Chair: Jacoviello, S., SOCR 10
Panel Jacoviello

- Galofaro, Francesco: The diverse musical codes in Domenico Zipoli's Sonate d'Intavolatura per Organo (1716).
- Jacoviello, Stefano: Grammar, style and language: a theoretical framework for semiotics of musical discourse

Chair: Mieszkielo, U., SOCR 43
Music and Film

- Mieszkieło Urszula. Woman, Longing and Mystery. Vocalises in Wojciech Kilar's Film Music.
- Nadal, José-María. The strange little music of the theremine or of the musical saw in I Vitelloni: forms (of the expression and of the content) and functions (discursive strategies)

12.00 Concert: Mônica Pedrosa – soprano, Fernando Araújo – classical guitar **Brazilian Art Song**

13.00 **Lunch**

14.00 KEYNOTE: Lu Zhenglan (Sichuan University, China). Transsemiotic Paradox in Film Music: Red Music in Chinese Films on the Cultural Revolution. SOCR 10

Université catholique de Louvain, Louvain-la-Neuve. Friday, April 5

15.00

Chair: Ojala, J., SOCR 40 **Peircean Semiotics**	Chair: Pezzini, I., SOCR 41 **Literature and Opera**	Chair: Clifton, K., SOCR 42 **Music and Film**	Chair: Zenkin, K., SOCR 43 **Music Analysis**
▸ Barbieri, Aldo. Interpretative Corridor – Interpretants generation in music.	▸ Pezzini, Isabella. La littérature à l'Opéra: entre Flaubert et Barthes.	▸ Ellis, Sarah and Lee, Michael: Chopin as intermedial signifier in1930s and 1940s horror Films	▸ Hellner, Jean Marie, Robert Schumann's Drei Romanzen, op. 28: An Entwicklungsroman.
▸ Espindola Bernardo Rodrigues. Intermedia semiosis: between lyrics and music.	▸ Del Marco, Vincenza: Ritmi fra musica e corpo. Sincretismi e sincronismi	▸ Nellestijn, Maarten. The Death of Klinghoffer: From Stage to Screen.	▸ Knockaert, Yves. Wolfgang Rihm – The Meaning of Repetition.
▸ Ojala, Juha. Correlations of an abductive theory of musical signification and a selection of empirical findings in cognitive processing in music.	▸ Carlucci, Stefano. Convivenze difficili e ingegnose soluzioni.	▸ Clifton, Kevin. Sound and Semiotics in Hitchcock's Coming Attraction: Locating and Unraveling Meaning in Rope's Movie Trailer.	▸ Zenkin, Konstantin. Composition Technique among the Semiotic Systems of a Piece of Music.

16.30 Break

16.45 Keynote: Lawrence Zbikowski (University of Chicago, USA). Musical semiotics and analogical reference: sonic analogs for dynamic processes. SOCR 10

17.45 Walk over to the Halles Universitaires

18.00 WALKING DINNER – HALLES UNIVERSITAIRES

20.15 Paolo Rosato and Walter Zidaric, excerpts from their opera *Lars Cleen*, with the participation of master students of the Conservatorio di Fermo, Italy
Free Program SOCR 10

Université catholique de Louvain, Louvain-la-Neuve, and Brussels, Saturday, April 6

9.00

Chair: Fujak, J., SOCR 40

Music, Intermediality and Experience

- Fujak, Július. Slovak Experimental Music-Intermedia arts from semiotic perspective (In Theoretical Range from Peter Faltin to Jozef Cseres).
- Malecka, Teresa. *Boris Godunov*. From Pushkin's Tragedy to Mussorgsky's Music Drama. Translation - Transmedialization.
- Draus, Agnieszka. Paweł Mykietyn and intermediality. Perceiving the music of the author of Two Poems by Miłosz from the perspective of Dick Higgins's theory and others.

Chair: Castro Monteiro, SOCR 41

Cultural semiotics

- Pinto, Rui Magno: The Portuguese symphonic poem (1884-1909)
- Castro Monteiro, Ricardo Nogueira. A Semiotic approach to Native-Brazilian music: challenges and possible contributions.
- de Araújo Duarte Valente, Heloísa. "una musica dolce suonava..." Memory and Nomadism in the Italian-Brazilian song.

Chair: Reybrouck, SOCR 42

Music and Meaning

- Tsigka, Christina & Kokkidou, May. In search of musical meaning: literature review and research findings.
- Chagas, Paulo C. Wittgenstein and musical understanding: self-reference and forms of life.

Chair: Tarasti, E., SOCR 43

Music and Narrativity

- Zubovas, Rokas: Toward musical abstraction. M. K. Ciurlionis and transformations of musical narrative in early XXth Century.
- Brunézgie, Ruta: Musicality of Literature: Expression of Topics in the Attitude of Existential Semiotics
- Le Colleter, Thomas. Pierre Jean Jouve/Alban Berg : éléments pour une poétique musicale.

10.30 Break

10.45 Roundtable, chaired by Dario Martinelli, Closing Words by the organizers and Eero Tarasti SOCR 10

12.00 Keynote: Florence Gétreau; Music and Painting : Watteau's Graphic Langage. SOCR 10

13.00 Transport to Brussels and lunch.

14.30 SOCIAL PROGRAM: Brussels and Bozar.: guided tour "Watteau - The Music Lesson"

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M.Reybrouck, C.Maeder, A.Helbo, E.Tarasti (Editors). E-proceedings of the XII[th] International Congress of Musical Signification (Université catholique de Louvain and Académie Royale de Belgique), April 2-6, 2013). Music, Semiotics, Intermediality: Abstracts and extended abstracts. Louvain-la-Neuve 2013. ISBN: 978-90-9027424-9

SEMIOTICS OF THE STONE: CONCERNING THE PROBLEMS OF CHINESE LITHOPHONE INVESTIGATIONS

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Lithophones (from the Gr. λιθος—stone) are the oldest functioning layer of contemporary musical culture. Among them are both naturally sounding stone phenomena and man-made musical instruments. To a considerable extent the uniqueness and remarkable qualities of lithophones are connected with their origin: they belong both to the world of nature and, since prehistoric times, to that of culture. They have been used by man both aesthetically and functionally. Ringing stones are multifunctional objects, the semiotic status of which reflects a specific correlation of *the thing* and *the sign* aspects and, therefore, their utilitarian and symbolic functions. As an object of semiotic research these stable elements of an ancient soundscape were not chosen randomly. Their sign aspect is evident and many qualities directly refer to the sacral.

Lithophones or *ch'ings* (sing. *ch'ing*) occupy a special place in the civilization of China. Together with ceremonial orchestras and symbolic musical drama, they determined the image of the ancient Chinese culture that developed throughout the centuries. Chinese cultural evolution was uneven, going through periods of breathtaking ascents and slow fades. Such irregularity marked the cultural process and its various paths and phenomena. While some aspects of culture underwent considerable changes through a long course of development, others preserved their original character. Lithophones, however, were not subject to external influences but were preserved in their original form. Stone instruments which took part in Confucian ceremonies are found recorded in a vast collection of literature, including scientific treatises, adaptations of myths and legends, multiple poetic pieces and essays, for example. From the descriptions in these documents it is possible to get a clear idea of lithophone morphology (their look, sizes, sound emitting techniques, material), the character, genres and forms of pieces performed, the instruments played in ensemble with them, the performers and the audience. The first most detailed information on lithophones is found in the ancient Chinese book, *Shih-ching* (*The Book of Odes*).

According to the tradition in China since early times, the phenomenon of high art developed under the powerful influence of philosophy. The development of this phenomenon has been identified as being linked to religious and philosophical principles and ethic regulations. The Confucian idea of conformity and order was projected on everything surrounding a person, including art. This helped to build up all the elements of the universe into a single hierarchical system. Music, which was also considered as an element maintaining world harmony, possessed its own criteria and priorities resulting in the "right music" concept (i.e. designed to accompany exquisite forms of communication between "erudite men" and in court ceremonies). Consequently, "worthy" musical instruments were selected to perform these tasks; these included *ch'ings* together with *bronze bells*, string *ch'ins*[1] and *flutes*. The lithophones' noble and clear tones were considered sacred and corresponded with the Confucian concept of the "right music."

The boundaries of the aesthetic perception of a stone in the Chinese culture are very broad. For a long time it has been one of the subjects in painting, a permanent symbol in poetry and an element of the decorative ensemble in architecture (*rock gardens*). It was treated as one of the natural wonders. The stone provided energy; it gave out the *Yang* vital power. Against the background of such varied stone use it becomes clear and sound that they turn to them in music – as to the material for making and decorating musical instruments: lithophones, bell-making, flutes, zither decorations.

The lithophone scale depended on the number of tuned stone slabs, the most used ones being those with 16 *ch'ings—pien ch'ings*. *Pien ch'ings* were tuned according to regulations of the ancient Chinese system *lü-lü* (*lü* means measure, law, harmony, and also the number *12*). Each tone of the *lü-lü* system was ascribed a profound philosophical meaning. Six odd tones *c*, *d*, *e*, *fis*, *gis*, *ais* symbolized *Yang*, the male origin and the clear and active powers of heaven. Six even tones *g*, *a*, *h*, *cis*, *dis*, *eis* (= *f*) embodied *Yin*, the female origin and the dark and passive powers of the earth. Each of the twelve *lü-lü* tones had its own name. Each name had its own symbolic meaning; for example, "*c*" (*huang ch'ung*) is a *yellow bell*, "*cis*" (*lin*

[1] One should differentiate between a *ch'in*, which is a *chordophone* of the *zither* family, and a *ch'ing*, which is a *lithophone* of the *struck idiophones* family.

ch'ung) a *forest bell*, etc. The *lü-lü* system corresponded with the 12 zodiacal symbols, 12 months in a year, 2 x 12 hours in a day-and-night cycle. The *lü*-tones also represented the Sun and the Moon positions, served as colour symbols, and were the signs of animals and birds (Zuo Zhenguan 1987: 269). According to most Chinese scientists the *lü-lü* system had finally developed by the Chou period (1046–256 BC). As in Pythagorean tuning, its semitone ratio was not equal, so there appeared a 1/9[th] tone comma. In the *lü-lü* system modulating to all 12 (24) tonalities was not possible. This fact stimulated the search for ways to improve it. A new *lü-lü* system appeared in the Ming period (1368–1644). The Chinese rejected the tuning that had existed for about two thousand years and developed the equal temperament system, the so-called *new lǚ-lǚ*. China made his discovery in 1581, several decades before the Europeans and without their influence. The *lü-lü* system developed in China together with progress in astronomy, mathematics, and philosophy. The *lü-lü* system became an important part of Chinese cultural patrimony and came to occupy an important position in world musicology.

The investigation of the Chinese lithophones is connected with fundamental research problems such as the origin of musical instruments and phenomenology of instrumentalism, as well as with special ones, which include the function of instrumental music, the role of percussion instruments in it.

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M.Reybrouck, C.Maeder, A.Helbo, E.Tarasti (Editors). E-proceedings of the XII[th] International Congress of Musical Signification (Université catholique de Louvain and Académie Royale de Belgique), April 2-6, 2013). Music, Semiotics, Intermediality: Abstracts and extended abstracts. Louvain-la-Neuve 2013. ISBN: 978-90-9027424-9

TALKING WITH THE ELDERS, SPEAKING FOR OURSELVES: NATIVE HIP HOP IN THE ERA OF SELF-DETERMINATION

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Following the Red Power movement (1970s) Native People have entered into the political era of Self-Determination. Scholars of Hip Hop culture point to the origins of this cultural/artistic form around this same time frame (c. 1970s). Hip Hop itself as an art form has rapidly gained prominent ground within many Native American communities throughout North America/Canada. Current Native youth not only engage but also digest multiple non-Native images throughout their cultural environments. Therefore, Hip Hop for contemporary Native youth, does not simply reflect a position of resistance, but functions as a complex culturally expressive and multi-generational dialectic active in the era of Self-Determination.

My presentation will examine how Hip Hop functions as agency for social-political justice by contemporary Native People. I will analyze two Native Hip Hop groups, Funkdoobiest and Tru Rez Crew, focusing the discussion upon their respective works, “Dedicated” and “I’m a Lucky One.” The trajectory of this analysis seeks to realize how, through the cultural agent of Hip Hop, contemporary Native People realize and construct a complex form of Native identity in the current era of Self-Determination (c. 1969 –present).

M.Reybrouck, C.Maeder, A.Helbo, E.Tarasti (Editors). E-proceedings of the XII[th] International Congress of Musical Signification (Université catholique de Louvain and Académie Royale de Belgique), April 2-6, 2013). Music, Semiotics, Intermediality: Abstracts and extended abstracts. Louvain-la-Neuve 2013. ISBN: 978-90-9027424-9

INTERPRETATIVE CORRIDOR INTERPRETANTS GENERATION IN MUSIC

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ABSTRACT

The present work proposes to study the generation of new interpretants by the musical sign, on the path composer-editor-performer. It suggests considering interpretative corridor as one, from multiple factors which affect the differences among performances of a given musical work and allows the generation of a broader chain of interpretants in particular genre or musical style than in other. Interpretative corridor also allows to distinguish the extent of the chain of interpretants of a given musical work. We intend to demonstrate that a given musical style or genre can generate more interpretants during its performances than other, and how interpretative corridor acts as an element that allows this process. As an example, the generation of new interpretants in an excerpt of a work from the Baroque period is analyzed applying two diverse interpretative corridors and considering the differences in results in subsequent performances. The example aims to demonstrate how the action of the interpretative corridor, through relationships legi-sign/sin-sign, allows Baroque music to generate such chain of interpretants.

In a certain level, the actions by the performer, editor and composer occur in relations legi-sign/sin-sign, through an "inline" mechanism: each element of the chain reproduces certain qualities found in the precedent element. In another level occurs the "radial" action: certain qualities of a given element are reproduced by several immediately consecutive elements. Grosso modo, interpretative corridor can be defined as the choice of the parameter – of the legi-sign – for performance, and the observance of this parameter.

The performance of any musical work calls for the establishment of an interpretative corridor – that is to say, the parameters that will conduct it. For instance, is known that the performance of music in the Baroque period was improvised on a minimum of indications given by the composer. On choosing the historical performance as interpretative corridor for a work of that era, the performer must reproduce its interpretative elements – as ornamentation and continuo realization – in a stricter way than in a conventional performance. And, contrary to what seems, choosing the strict performance model results in a greater performance flexibility than choosing a "free" model – although this flexibility can be conditioned, in terms of resources and limitations, by the use of reproductions or historical instruments.

One of the problems that music students face is learning how to perform each musical work – that is, how to apply the interpretative corridor. Such a study is a long and complicated process, which includes the listening to several interpretative approaches of a music work, according to different conceptions. For educational purposes, an edition of a work from the Baroque period with expressive indications given by a reviewer can be useful – provided making clear that the proposed formula is only one of many possibilities. However, in a concert, the musician must have the tools to build a coherent performance from an edition closer to the primary sources. Such performance will generate a chain of interpretants, which will be limited only by the rules of style — and not by the editor's reasons.

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BETWEEN NOISE AND SILENCE, BETWEEN MEANING AND NON MEANING. AMBIENT MUSIC IN THE CONTEMPORARY ITALIAN SOUNDSCAPE

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ABSTRACT

With the present work I would like to expose the results about a recent research on Italian soundscape. The research was based on articles of some of the main Italian newspapers about noise and silence through a thorough semiotical analysis that clarified, as a final result, the role of music in the urban soundscape.

The anthropological change brought by modernity involved the sense of hearing. During the past the ear had to search and find music, while nowadays it has to defend itself from sounds. For the massive diffusion of reproduction technology music can be found spread in several places, both in public and private urban settings, such as shops, supermarkets, train stations, airports, elevators, etc. Moreover the same technology gives the possibility to bring music with us through mobile phones and MP3 players. People have the perception of music as pervasive and continuous following a hypertrophic tendency: for this reason nowadays we talk specifically about “music pollution” and “phonosphere overload” (Festa 2010).

In the scattered situation ambient music is compared to urban noise because both of them are classified as continuous background and aggressive roar. Music became a paradigmatic example of urban noise and a model itself to explain the noise in the soundscape: both urban noise and ‘muzak’ (the worst quality of ambient music; Marconi 2001) are inclined to be in-distinct and un-differentiated because they lack of structure and inner differences, bringing to a loss of sense.

Being unstructured music the muzak reduces the Model Listener (Eco 1979) to a mere perceptive and somatic instance. As a matter of fact the ambient music goal is to pass below the attention line while keeping a somatic effect such as walking slower in supermarkets or covering space fear in elevators. It is not a case that to talk about this music effects the metaphor applied is that of drugs and anaesthetic.

Against this phenomenon some musicians and composers gave birth to a protest movement that had its first application during the 50's in the USA and the 70's in Canada and Europe. I can count 4'33" by John Cage (1952) for the formers and soundscape studies by Murray Schafer (1977) for the latters. Current activities such as soundwalks and sound design proposed by Schafer are an effort to bring back meaning where it was lost. Landowski (2004) revised Greimas' *De l'imperfection* (1987) and proposed a semiotic model that is heuristic in order to describe the birth of meaning from non meaning. A semiotic square given, signification occurs by the negation of mere continuity and mere discontinuity, i.e. making melodic variations of a continuous sound (non continuity) and harmonious whole from disharmonious sounds (non discontinuity). The signification itself rises from a harmonious play of differences. Music becomes just noise background when it is merely undifferentiated in itself and indistinguishable from its acoustic environment. On the contrary, music gains in value (Sassure 1922) and, finally, in meaning when it is differentiated in itself and distinct from environmental background, the kind of music that interact with silence.

1. INTRODUCTION: SOCIAL DISCOURSES ABOUT SILENCE

Between the events that characterized the beginning of XXI century it is possible to count a series of social discourses that give a positive value to silence. This happens in Western society, between United States and Europe, in Italy as in other Western countries. I list below some of the works that come from these social discourses to give an idea about this ‘new wave’ of silence:

- 2002, Holland, *Silent Disco*: disco in which people dance in silence because music is spread by headphones;
- 2003, U.S.A, *Quiet party*: party in which is forbidden to speak or play music and the guests are obliged to communicate only by gazes and writings;

- 2005, Germany, *Die grosse stille*: documentary by Philip Gröning (Gröning 2005) about a community of monks in French Alps;
- 2007, U.K., *Manifesto for silence*: pamphlet by Stuart Sim (Sim 2007) that is an apology of silence against politics of noise;
- 2009, Italy, *Per una semiotica del silenzio*: the famous academic Umberto Eco suggests the study of silence as research field to semiologists (Eco 2010);
- 2010, U.S.A, three differents books about the importance of silence in a world full of noise, by the journalists Foy (2010), Keizer (2010) and Prochnik (2010); *The artist is present*: performance by Marina Abramovic about silence in New York at MOMA (Akers 2012); Italy, new Italian edition of *Silence*, cult book by the American composer John Cage (Cage 1961); Switzerland, Claudio Abbado ends Malher's Ninth with two minutes of silence at Lucern Festival (Abbado 2011);
- 2011, Italy, *Accademia del silenzio*: the philosopher Duccio Demetrio and the journalist Nicoletta Polla-Mattiot open an academy where it is possible to learn the language of silence and its virtues; the Società Psicoanalitica Italiana (member of International Psychoanalytical Association) organizes congresses about silence;
- 2012/2013: several international concerts and happenings in honour of the famous composer John Cage (because of the centenary of his birth and the 20th year anniversary of his death).

Social phenomena that pay attention to silence are going on still now, a work in progress of conferences, articles, concerts, and so on. Other evidences of society's increasing attention to silence can be the existence of silent coaches in trains and in airplanes and of vacancy offer in abbeys or silence hotels. Some of them exist since many years (i.e. the french *Relais du silence*). Actually, social discourses about silence are not new: in the 80s the academic Paolo Valesio highlighted the existence of several discourses about silence that seemed to him a symptom of something. Therefore he suggested to scholars to make a socio-cultural research to find an answer to this matter (Valesio 1986). I accepted this suggestion and I did a research about meanings that contemporary Western society gives to silence, in specific analyzing the case of Italian society. As a complex phenomenon silence is present on many levels of human experience, for this reason I decided to study it, considering its acoustic dimension, that is its proper and primary semantic field. In order to study the social and cultural construction of silence's contemporary value I worked on online historic archives of three Italian newspapers, *la Repubblica*, *il Corriere della Sera* and *l'Avvenire*. I gathered a corpus of about one hundred articles about silence that go from 2001 to 2011. The aim is to study the tracks left by this wave of silence on the press, one of the main place in which public opinion is created. In these articles journalists, writers, opinion makers, simple citizens, etc., share their opinion about acoustic perception of everyday life. In this case it is possible to speak about a truly *science du concret* (Lévi-Strauss 1962) that people do on environment sounds, also because this field is not been studied enough until know. Giving a description of their soundscape (Schafer 1977) these enunciators (Greimas 1979) start an auto-description process about themselves and Italian society which is felt by them as highly noisy. In fact, speaking about silence in soundscape lead to speak about environmental noise. Silence and noise become two opposite poles of a same semantic category, the acoustic one: social discourses make the specific relation between them (opposition, complementarity, graduation, etc.) from time to time. As a source of documented acoustic perception, forenamed corpus become very interesting to analyse and understand semiotics mechanisms about sound, and, as we will see, music.

2. MUSIC AS ENVIRONMENTAL NOISE

Textual semiotic analysis revealed major isotopies (Greimas 1979) running through the articles and organized them in themes and figures (Greimas 1979). Music is one of the most important theme between them, being a reference for essential problems such as music-silence relation, music-noise relation, soundscape-silence relation, use artificial sound in places, effects of sound on body, etc. First of all, music is felt as one of the main sources of noise:

> Ecco: qui la musica fa un rumore da impazzire. Qui, invece, sono i motorini che si impennano a fare uscire di testa. Poco più in là la colpa è del vocio degli avventori stracarichi di birra e, dietro l'angolo, della ressa di auto imbottigliate che suonano i clacson come fosse una festa di nozze.[2]
>
> [*Eng*. Here we are: here music is so loud to drive me crazy. There, instead, they are wheeling scooters that drive me crazy. A bit far from here clamour of drunk off beer costumers and, behind the corner, traffic jam of cars ringing clacsons as it was a marriage party]

More than sounds produced by means of transportation (traffic cars, trains, airplanes, etc.) and those produced by means of communication (radio, TV, mobile phones, etc.), sounds produced by musical tracks are felt as particularly annoying. Music, and in specific ambient music, becomes one of the main figures of noise. In fact ambient music, which is the music spread out in public and private places, is named *muzak* or *moozak* and it is often considered bad quality music (Marconi 2001;

[2] Cinzia Sasso, *Come abbassare il volume delle città*, 7/1/2010, LaRepubblica, p.27

Schafer 1977). Showing article excerpts from our analysis corpus, I resume below ambient music principals characteristics that are common to environmental noise characteristics. Because of them, the specific problem created by ambient music becomes a paradigmatic case of acoustic pollution, insomuch as it is possible to say that today music exceeds noise. This is stated by one of our enunciators who recalls which recall a famous study by Attali (1977):

> Musica, musica ovunque: subita e non cercata, un'eterna e onnipresente sinfonia, scrive Jaques Attali nel suo Bruits, ha sostituito ovunque il rumore come sfondo necessario del panorama sonoro umano.[3]
>
> [*Eng*. Music, music everywhere: a music that we undergo and that we don't search, Jacques Attali wrote in his *Bruits* that endless and omnipresent symphony substituted everywhere noise, the necessary background of human soundscapes]

Environmental noise and music spread out in places share two major modalities, two set of traits resumed in two figures: continuous background and aggressive roar. These two definitions highlight specific aspects of the same problem.

AMBIENT MUSIC FEATURES

In fact, the first characteristic of ambient music is *pervasivity*: ambient music is

> la tappezzeria sonora che riveste ogni ambiente della nostra giornata comunitaria: supermercati, piscine, gabinetti, ambulatori di dentista, aeroporti, sale operatorie, taxi, parcheggi multipiano, carlinghe di charter[4]
>
> [*Eng.* the sound wallpaper that covers every place of our community day: supermarkets, swimming pools, toilets, dentist's ambulatories, airports, operating theatres, taxies, multilevel parks, charter fuselages]

Spatial aspectualization suggests the semantic trait of /everywhere/; while the temporal aspectualization suggests that of /always/:

> Per l'insistenza con cui ci insegue sarebbe meglio definirla il tappetone musicale da sceneggiato Rai: così onnipresente da risultare indifferente. Eppure c'è. Ventiquattro ore su ventiquattro, ma non ci fate più caso.[5]
>
> [Eng. For the fact that it is so insistent, it would be better to call it "big musical carpet for Rai sitcom": it is so omnipresent to result indifferent]

Tensive aspectualization of maximum showed by spatial and temporal categories is the cause of a dynamic which concerns perception: an instance, perceived always and everywhere, passes under the attention threshold. Lacking of differences in its process it is considered not figure but background element. Indifference about music background is established as a perceptual habit. But if on one hand music goes under attention threshold, on the other hand it produces an effect even if you are not aware of it:

> Sì è lei, Bruto, è proprio lei, la Musica, non solo quella distorta dell'elettronica ma anche la melodica, che pugnala il silenzio con i cosiddetti 'sottofondi', i quali costringono, anche chi non lo volesse, a far da 'soprafondo'[6]
>
> [*Eng.* Yes, it is. It is Bruto, the Music. It is not only that music distorted by electronics but also the melodic one which stabs the silence with the so-called 'backgrounds' that oblige everybody, even who does not want it, to act as 'topground']

In this excerpt is underlined the pragmatic effect of this kind of music on the listener (i.e. to force to be a "topground" on it). However it is not correct to speak about a listener because this kind of music is not made to be listened to. Music itself makes its proper listener: if the Model listener of this music is not a listener is because this music is not a music. In fact, if lounge music is made by

> "classici (...) levigati e cartavetrati", che volendo si possono ancora "seguire nello svolgimento melodico, padroneggiandone la struttura"
>
> [*Eng.* "classics (...) smoothed and sanded down", that, if we want to, we can still "follow them in the melodic development, controlling its structure"]

[3] Michele Smargiassi, Dal supermarket all'aeroporto prigionieri della musica flebo, 2/7/2006, LaRepubblica, p.40
[4] Michele Smargiassi, Dal supermarket all'aeroporto prigionieri della musica flebo, 2/7/2006, LaRepubblica, p.40
[5] Gabriele Romagnoli, L'invasione della colonna sonora/1 Aiuto c'è sempre un sottofondo (musicale), 26/2/2011, LaRepubblica, p.45-47
[6] Renzino Barbera, La memoria. Chi ha ucciso il silenzio, 11/11/2001, LaRepubblica, p.1

Speaking about elevator music, the worst case of music,

> non è precisamente una musica, è un flusso di vibrazioni sonore, (...) senza inizio né fine, senza una vera melodia, senza pause o tempi forti (...). In ascensore no: è tutta un'altra musica. Nei venti secondi tra il piano terra e il terzo piano non c'è struttura che tenga: c'è posto solo per una musica a nastro, a loop, che s'avvolge su se stessa come l'anello di Moebius, che si morde la coda come un gatto, una marmellata omogenea, che può essere presa e lasciata senza danno in qualsiasi momento del suo fluire isotropo.[7]
>
> [Eng. Actually it is not music, it is a flux of sound vibrations, (...) without a beginning and without an end, without a real melody, without pauses or fast developments (...). Inside elevators: it sounds in another way. During the twenty seconds between the ground floor and the third floor it cannot exist a well structured music: there can be only a loop music that turns around itself as Moebius' ring and that eats its tail as a cat, an homogenous jam that can be taken and left without any harm at any moment of its isotropic flowing]

Usually this kind of music is "without neither vocal arrangement or percussions" ["senza accompagnamento vocale né percussioni"][8]. Lacking of clear structure, lacking of beginning and end, lacking of vocal melody, lacking of marked rhythmic pulsations and lacking of pauses, this music brings to completion the process of de-competenzialization already started by lounge music: using enunciator's metaphor, music inner differences have all been completely "smoothed" and "sanded down", without leaving a structure. So that listener loses his competence because he does not have any differences to get and structure to follow and appreciate. Speaking about modality level, listener does not need any knowledge: Model Listener is reduced to a perceptive instance.

This will appear clear to us if we look at the historic causes that led to the invention of muzak. Muzak was invented around 1920s in the U.S.A. to cover noises inside elevators. Fear produced by sense of highness and by strange noises was attenuated then by music used as an acoustic anxiolytic. Listener was reduced to a perceptive instance because it represented a source of interest just for his somatic-perceptive response. Today it is not the same, the situation changed. Muzak is described as

> 'musica pericolosa'(...).'La elevator music non eleva proprio nulla', scrive, 'come il junk food la junk music lascia appesantiti ed insoddisfatti'. Forse anche peggio: assuefatti (...). Piped music, la musica flebo che ci iniettano direttamente in vena.[9]
>
> [*Eng*. 'dangerous music' (...). 'the elevator music does not elevate at all', he writes, 'as junk food, even junk music leaves us heavy and unsatisfied'. Maybe even worst: it leaves us accustomed (...). Piped music that they inject us in our veins]

Today elevators are silent and the historic function of muzak ended. But the feeling of danger about this phenomena did not end because muzak started to be used in many other places, from elevators to supermarkets, airports, railway stations, restaurants, painting expositions, and cemeteries too. This happened because:

> la funzione della musica chill-out, scacciapensieri, è mutata. Non vuole più attenuare le nostre percezioni, ma stimolare le nostre azioni. Nei grandi magazzini (...) la diffusione della musica giusta (lenta, suadente, che invoglia a stare tra gli scaffali) incrementa le vendite fino al 38 percento. Come mucche nelle stalle industriali, sul tappetino sonoro ci lasciamo mungere meglio. Da strumento di acclimatazione dell'uomo, organismo antiquato, nell'ambiente tecnologico, la musica funzionale è diventata stimolatrice di comportamenti appropriati. Quasi sempre comportamenti di consumo.[10]
>
> [*Eng.* Light heartedness function of chill-out music changed. It is no more used to attenuate our perceptions, but it is used to stimulate our actions. In the supermarkets (...) the right music (slow, mellow, a music that encourages us to stay there) increases sells until 38 per cent. Like cows in industrial stables we let them milk us better on the sound carpet. From an instrument of humans acclimatization - old organism in a technologic ambient – functional music became a stimulus for appropriate behaviours. Almost always consume behaviours.

Actantial role of ambient music is changed from helper to powerful addresser (sender): music manipulates subjects. This manipulation acts on cognitive level by somatic-corporal level, it is a persuasion full of aesthesy. In fact, on one hand it creates an aesthesic effect which makes the place euphoric and much more welcoming, on the other hand music leads to a rhythmic synchronization of the bodies of subjects with its rhythm, usually slow, in order to stay much more time in that place. In this way in a supermarket it is more probable that a client buys. This kind of manipulation is a case of *efficacité*

[7] Michele Smargiassi, Dal supermarket all'aeroporto prigionieri della musica flebo, 2/7/2006, LaRepubblica, p.40
[8] Gabriele Romagnoli, L'invasione della colonna sonora/1 Aiuto c'è sempre un sottofondo (musicale), 26/2/2011, LaRepubblica, p.45-47
[9] Michele Smargiassi, Dal supermarket all'aeroporto prigionieri della musica flebo, 2/7/2006, LaRepubblica, p.40
[10] Michele Smargiassi, Dal supermarket all'aeroporto prigionieri della musica flebo, 2/7/2006, LaRepubblica, p.40

simbolique (Lévi-Strauss 1958, pp.210-29) a semiotical practice that produces effects on body. So, muzak is used for commercial aims. Beside, isotopy of anxiolytic and drug corresponds to a patemic figure of habit and addiction and underlines the use of music to fill a hole created by a feeling of emptiness. This addiction has an hypertrophic tendency: it becomes an overdose.

ISOTOPY OF HYPERTROPHY AND MUSIC POLLUTION

Corpus analysis is crossed by an important isotopy which is present at different levels (aesthetic, patemic, temporal, spatial, etc.): the isotopy of hypertrophy. Here it is an example:

> Brian Eno sdoganò il fenomeno in uno dei suoi album più noti: Music for airports, appunto. Creò un genere, la ambient music. Quel che non immaginava era che l'ambiente diventasse l'Ambiente, il pianeta, ogni suo possibile luogo[11]
>
> [Eng. Brian Eno legitimized the phenomena in one of his most famous albums: Music for airports. He created a music genre, the ambient music. What he did not imagine was the fact that the ambient would have become the Ambient, i.e. the planet in all its parts]

Speaking about spatial aspectualisation, the ambient becomes the "Ambient" that means every possible place, everywhere. Music spread out in more and more places gives birth to a specific kind of pollution, the music pollution or *phonosphere overload* (Festa 2010). This is a specific problem of a more general semiotic pollution given by multiplication of semiotic productions (words, images, sounds, objects, etc.). Some authors speak about *signal hypertrofy* (Dorfles 2006) and *semiotical inflation* (Volli 2003) which trouble the *semiosphere* (Lotman 1985). Lotman itself wrote in his famous essay on the semiosphere that if culture was compared to an illness, culture would become pathological only in case of hypertrophy (ibidem, p.50). Due to a huge economic growth, this crisis afflicts the biosphere, the semiosphere and the phonosphere at the same time, that means that it is an ecological, a semiotical and an acoustical crisis. The result is always the same: too much figures become a chaotic background without inner differences, elements lose their shape in a huddle. Words, images, sounds lose their meaning. In specific acoustic pollution prevents humans and other living beings to communicate with their proper habitat or environment and it prevents them to listen to and to identify themselves (Barthes 1982, pp.237-256).

FROM MEANING TO NON MEANING: ISOTOPY OF IN-DIFFERENCE AND CON-FUSION

Isotopy of confusion is related to isotopy of hypertrophy. In fact, semiotic hypertrophy leads to a loss of meaning by two modalities, in-difference and con-fusion, respectively related to two main figures of noise and music as noise, the background and the roar. I use a dash to separate the last two terms in a prefix and a root because I want to highlight that, under the current use of these two lexemes, they indicate a semiotic lack given by a loss of differences. Speaking about background, the patemic state of indifference of the subject is born from a perceptive point of view and that means that it is born from indifference respect a perceptive stimulus that became continuous (in a durative or iterative way). When we listen to a sound for the first time it takes our attention. In the same way we really notice a sound when it returns in different circumstances. But when it becomes "omnipresent" it loses its importance and its discrete/differential value and, therefore, it does not take our attention: in the continuous repetition, difference loses its aesthesic and aesthetic value, it becomes an-aesthesia for people and it 'de-aesthetizes' itself. Speaking about roar, it is composed by heterogeneous elements, mixed or melt together. Elements in a chaos lose their distinctness. The loss of meaning is given by the fact that single instances lose their shapes in a whole un-shaped. These two modalities of loss of differences correspond to the two form of existence of non-meaning highlighted by Landowski (2004, p.51) in his revision of *De l'imperfection* by Greimas (1987). In this opera, pure continuity is opposed to radical discontinuity on the axe of the contraries of a semiotic square:

Le *continu*:	*vs*	le *discontinu*:
une succession monotone régie par la *nécessité*. Effet de sens: excès de cohésion: le *'désemantisé'* (la 'routine').		une succession chaotique régie par le *hasard*. Effet de sens: excès de dispersion: l'*'insensé'* (les 'accidents').

[11] Gabriele Romagnoli, L'invasione della colonna sonora/1 Aiuto c'è sempre un sottofondo (musicale), 26/2/2011, LaRepubblica, p.45-47

As we see, both necessary continuity of background and accidental discontinuity of roar lead to the same outcome: the move from meaning to non-meaning.

STRUCTURAL ANALOGY BETWEEN AMBIENT MUSIC AND ENVIRONMENTAL NOISE

According to our analysis, many traits that characterize ambient music are the same traits that characterize environmental noise. Ambient music becomes a model to analyze acoustic pollution in urban soundscape. It is possible to give a schema of some of these traits in this way:

Ambient music - Music background	Noise - Noise background
omnipresent	omnipresent
continuous	continuous
without a structure	without a structure
active doing (impose itself)	active doing (impose itself)
subject's point of view: passive doing	subject's point of view: passive doing
create habit, addiction	create habit, addiction
against silence	against silence
commercial aims	commercial aims
subject's point of view: dysphoric	subject's point of view: dysphoric

Thanks to these common semantic traits we can establish structural analogy between ambient music and city noise background in order to make the first element a model for the second one. An example is given by the title of an article appeared on *La Repubblica*:

> Come abbassare il volume delle città[12]
>
> [Eng: How to turn down the volume of cities]

This title uses a metaphor and a series of encyclopaedic knowledge (Eco 1979). The expression “to turn down the volume” refers usually to technology devices which can reproduce sounds such as radio, hi-fi, television, CD or mp3 player, and in this way recalls by inference one of them. It is always by inference that we think to music that, therefore becomes the common content spread out by the different devices. But in the title we find the word “cities” where we thought to find, for instance, the word “radio”. This causes a light strangeness effect, that is often produced by titles on the press to capture attention's reader presenting news that seem to break daily flux. This metaphor works because also cities produce sounds and, usually, high intensity sounds. On the contrary we know that cities don't spread out music but noises. The semantic traits highlighted allow to cross two semantic fields, that of radio and that of city. In this way music and its contemporary ways to be spread out represent an useful model to solve the problem of acoustic pollution. We find a similar idea in Schafer (1977) and, in particular, in his definition of soundscape. Schafer considers the soundscape a musical composition performed by all of us. This composition is usually cacophonous because we are not aware about our role of performers. So, our music can improve if we become aware of our role of sounds makers: starting to pay attention to our sounds and design them as a composition, it is possible to create a more liveable soundscape, much more respectful of living beings. Taking music as a model of general soundscape is an heuristic operation: relation between silence and sound in music becomes essential to understand the relation between silence and environmental sounds.

3. SILENCE AS MUSIC, MUSIC AS SILENCE

Music as noise is difficult to bear. Usually it is defined as “suffered”. This happens also because ears do not have eyelids: ears are always open to the world and in front of annoying sounds we cannot close them and we have to listen to sounds even when we do not want to listen to them. This modal conflict that happens on the perception level generates patemic and pragmatic figures as forbearance, frustration, exasperation, until revolt. Against noise pollution citizens, left alone by authorities, organize themselves in resistance groups and associations looking for silence. Simultaneously musicians fight against muzak and the general thoughtless use of music spread out in places. It happened in the past and it happens today. In the analyzed corpus I found the name of three musicians interested in the relation between music and environment: Erik Satie, John Cage and Brien Eno. Eric Satie is remembered for his *musique d'ameublement*, which was the ironic answer of the composer to a wrong use of classical music spread out in places not to be listen to it. John Cage is remembered for *4'33"*, his famous ‘silent piece’, as one of the main valorisations of silence of the XX century: 4'33" silence and all the little sounds that silence contains become music. Many experiences suggested Cage to write 4'33", such as the famous one in anecoic chamber (Cage 1961); between them, recently Ross (2010) discovered that Cage couldn't stand muzak and he wanted to write a ‘silent piece’ to sell to muzak industry. So 4'33" was a piece against music as noise and in honour of silence and

[12] Cinzia Sasso, Come abbassare il volume delle città, 7/1/2010, LaRepubblica, p.27

environmental sounds. Brian Eno is mentioned for his work *Music for airports* which marks the birth of the Ambient music. Eno seems involved in bad muzak but actually he gives value and meaning to it: his ambient music is art music which is thought to be listened. The Canadian composer Murray Schafer, who took the heredity of Cage to find soundscape studies, states that the best way to defeat muzak is to listen to it. The act of listening to something is the first step to realize the importance of sound in our lives and the health status of our soundscape. Listening to something gives us the possibility to distinguish music from background and the different structures that appear in music in order to realize the quality of what we are listen to. Music that is composed to be listened to is the friend of silence: according to French philosopher Jankélévitch (1961) music is a kind of silence. Also soundscape studies depend on silence. Today many musicians follow disciplines proposed by Schafer (1977), acoustic ecology and sound design, and organize activities for citizens that want to clean their ears educating them to the good way of listening.

FROM NON-MEANING TO MEANING: MELODY AND HARMONY

Against the non-meaning of muzak (music as noise) and environmental noise, listening and composing music and *ear cleaning* and *acoustic design* permit to come back to meaning by a harmonic and melodic action. In fact, always according to Landowski (2004), the negation of two forms of non-meaning, such as pure continuity and radical discontinuity, leads to the achievement of two forms of meaning in aesthesic and aesthetic level. "Negation créatrice débouchant sur la production, d'une part, de formes du non continu qui permettront l'apparition d'effets de sens 'modulés', d'autre part d'articulation non discontinues potentiellement génératrices d''harmonies' signifiantes" (*ibidem*, p.51):

Le non discontinu:	vs	Le non continu:
une succession		une succession
'non chaotique'		'non monotone'
régie par le non aléatoire,		régie par le non nécessaire,
i.e. par un *ordre*.		*i.e.* par des *choix*.
Effet de sens:		Effet de sens:
l''harmonique'		le 'mélodique'
(l''habitude').[13]		(la 'fantaisie').

An ordered set of sounds, different but composed in a harmonic whole, is opposed to the music-noise as aggressive, chaotic, confused and deafening roar. A sound with qualitative and quantitative variations is opposed to music-noise as continuous, obsessive and monotonous background. Speaking about acoustic design, the position that we have just defined implies, this means in the first case to tune and compose environmental noises harmonaising them; in the second case, for example, to model the soundscape of a city that avoids continuous background sounds thanks to qualitative and quantitative sound variations during the day, the month, the season, the year. Cause to the existence of structural analogy between noise and music, these actions work also with muzak. Muzak is a music without a shape, so it is not properly a music but a flux of acoustic vibrations, without a start and an end, as an omogeneous jam. To give back a meaning to this music without inner structures you need to insert differences and qualitative modulations in it, to give it back the melody, which was taken off from it, and the harmony of the different parts that muzak lost.

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[13] Here Landowski means 'habitude' in an euforic way: it is not the same concept that I called habit or addiction to noise or music, which correspond to "routine" in author's terminology. I'm sorry for this terminologic play.

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THE MUSICIAN AND THE BALLERINA – MUSIC AS AN AXIS FOR GESTURE

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ABSTRACT

Bodily movement has a double life in relation to music. Music, taken at the exiguous moment of its existence, i.e. during its performance, has a necessary dependence from some kind of movement or gesture. It is gesture – a movement of a musician's body on the instrument, the activation of a singer's vocal apparatus, a conductor's movement – which brings music to existence. Such gestures are deliberately and orderly prepared muscle actions, studied and performed specifically in order to produce a given sound mass with particular qualities. In other words, gesture causes music, and music is a consequence of gesture.

However, there is an instance in which this situation reverses.

This happens in the occurrence of dance. Here, bodily movement has a direct dependence from music – even when dance is performed in silence, for tempo counting and anticipations occur much more from an inner hearing process than from a simple number sequence. Dancer's gesture or movement may be based either on a melodic/rhythmic predetermined sequence or pattern (as repetitive rhythm structures) or on an improvised line. In the first case, it can produce a series of predetermined (or even improvised) movements on a preset rhythm or melody. However, when dancing on an improvised music, the dancer can project an estimate of what will sound, and can count on a pattern repetition. Or else, will have to react with some delay to a music that is already sounding.

Moreover, in any case, dancer has also to manage a tempo limiter that musicians, in practical terms and out of dance context, can afford to ignore: the gravitational attraction. A ballerina cannot hold an *entrechat* midair. A musician can hold a *fermata*. A dancer's a leap will be conditioned by the gravitational constant (G); so musician's actions must predict leap's duration. In order to perform a coherent whole, musician's gesture must take into account this physical limitation of dancers gesture.

Dance is a bodily reading of music. It is tactile and proprioceptive for the dancer, and visual for the spectator. The scenic expression of dance follows the music sequence as movements create a physical image of sounds.

So, one can say that dance is a spatial/visual representation – a sign – of music. And its performance allows the spectator to apprehend an auditory expression translated into a visual performance.

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STRAVINSKY'S "MUSIC ON MUSIC" AS SEMIOTIC GESTURES. PROCEDURE AS SEEN FROM A PRESENT PERSPECTIVE.

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Stravinsky's usage of "music on music" was so widespread and frequent a compositional procedure (including quotations, models, references, recalling, allusions, imitations, etc.) that it has been discussed by many scholars. In the last fifty years, after Edward T. Cone's article "The Uses of Conventions: Stravinsky and His Models" was published (1962), many different methodological perspectives have been developed. They follow different paths toward interpreting Stravinsky's procedure "music on music" but constitute several comprehensive ways of interpretation.

We can enumerate some key dates in the writing about Stravinsky's "music on music".

- 1962 – the year of Stravinsky's visit in the USSR after many years of absence,
- the turn of 1970s – a tiime when the problem "music on music" inspired the special interests of musicologists (some years after Stravinsky's death) and
- late 1990s and the beginning of the 21[st] century – some trials of systematic and comprehensive elaboration. These elaborations marked the new context of postmodern culture, in the light of which the procedure of borrowing, quotation, recalling and allusion became especially important.

The aim of my paper is to systematically classify methodologies concerning Stravinsky's "music on music", naming the leading authors of these trends and describing the details of their methods. As a result of rethinking Stravinsky's technique of using "music on music," a musicological reader might also interpret the procedure as specific semiotic gestures. Therefore, the second aim of my presentation is to explain these musical gestures, generally called "music on music", according to such an interpretation.

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MORE REAL THAN THE REAL THING: THE CONSTRUCTION OF AUTHENTICITY IN POPULAR MUSIC RECORDINGS AND AUDIOVISUAL TEXTS

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ABSTRACT

Authenticity is a key word in everyday as well as in academic discourse on popular music, expressing the demand for a fundamental coherence between artistic creation and the artist life, beliefs and aspirations. On the one hand, its significance in popular writings is often embedded in the attribution of aesthetic value to a specific artistic product by the community of its listeners or spectators. On the other hand, a closer look on the concept has highlighted how authenticity, far from being an essential quality of the object, could be regarded as a common 'grammatical' element, emerging in popular music recordings and audiovisual texts as the result of discursive strategies specific to each genre. A selection of examples will underline how the recognition of authenticity could be described as a text-based process, in which historical, perceptual, and structural features are deeply intertwined.

1. AUTHENTICITY AND REALISM: A DISCUSSION ACROSS AUDIOVISUAL AND POPULAR MUSIC STUDIES

To cut a long story very short, all we can reasonably say about authenticity is that it is, indeed, a fake (Barker-Taylor 2007). However, it is also a deeply interesting form of fake, as a term often problematized in academic as well as in popular discourses about music and contemporary media, for its ability to immediately evoke a strong, emotional and value-laden connection between a performer and audience, recorded sound and listeners, audiovisual texts and spectators. The choice to consider authenticity as a discursive construction operating across different media was one of the starting point of my (ongoing) research on this subject, and it is still one of the most thrilling assumptions, because it broadens the extent and scope of the theoretical and practical survey about this topic well beyond the realm of musicology or popular music studies, opening the way to foreseen close resemblances at the heart of both contemporary musical and audiovisual communication.

The most recent reflections related to this term (Auslander 2008; Dibben 2009) have highlighted a common matrix in the mediation of technology: the process of recording, editing and postproduction aims to communicate a bodily presence, a sensation of 'liveness' that is specific to the electronic audio and audiovisual arts. This also means restoring the centrality of the text, in considering how, starting from the singularity of any cultural product, its characteristic features go to constitute 'nebulae' of cultural connotations which interrelate in varying ways over the course of time (Spaziante 2007, 38-9). Such aggregations of meanings serve to delimit the horizon within which it is possible to encompass the reactions to each specific object by every listener or audio-spectator, which are bound to be subjective and thus to vary according to his own knowledge of the genre and to the amount of personal cultural (or subcultural) capital. Particular strategies of enunciation become fixed points for associating a specific object with certain discursive form, shifting the analyst's attention from the essential concept of authenticity to the process of authentication that can be discerned in the texts themselves (Moore 2002). At the same time, when the authenticity of an artist is recognized by the community of his fans or listeners, it also implies a fundamental shift from personal to collective values through a shared aesthetic experience (Hall 1996; Dal Negro-Berger 2004, 124-57).

Asserting the central position of technological mediation in the discursive articulation of authenticity in popular music brings to the fore the recording as a process directed at the preservation and documentation of a physical performative gesture (Caporaletti 2005). But one have to bear in mind that the process itself "is often far to be transparent" (Warner 2009, 133), since the sonic result of the original performance in the studio is, first, affected by the technical setting and, second, by the choices made in post-production of the single instrumental and vocal parts. This transformation is inherent to the process by

which a 'song' becomes a 'track',[14] in other words the actualization of an abstract musical structure in a virtual (or ideal) performance assembled from takes performed in different moments and/or spaces. The main point I would stress here is that precisely in this act of creative reconstruction and expressive elaboration of a sonic 'work' lies an important link between the aural and visual dimension, for at least two different reasons:

1. audio post-production is an operation related to the placement of the listener within an artificial perceptual space where a virtual performance is taking place. The recording is, therefore, primarily experienced through the positional quality of the sound sources and the overall sound design of the track, underlining the crucial significance of the resulting soundscape (again a metaphor taken from the visual realm) in the formation of meaning (Moore-Schmidt-Dockwray 2009; Moore 2010);
2. vertical and horizontal editing organizing raw materials taken from real events is a constitutive property of both audio and audiovisual media as art forms able to "[...] freed the plastic arts from the their obsession with the likeness" and lead to "[...] discoveries that satisfy once and for all and in its very essence, our obsession with realism" (Bazin 2005, 11). The core of this very idea is that, as put forward by John Richardson, these can be conceived as 'surrealist' arts, where this definition "[...] is not the antithesis of realism but rather its extension and transformation. In this respect it might be closely related to the concept of 'hyperrealism' than some academic writers realize - a term used in reference to the intensified experience afforded by cinema and computer-generated virtual reality" (Richardson 2012, 46-7).

In the shift from aural to visual imagination, in musical recordings or - even better - in audiovisual products, sound has the primary function to articulate the experience of time in the complex intermedial relationship between visual and aural elements contributing to an overall narration (Montani 1999, 23). From this point of view shared processes such as editing and creation of perceptual spaces in electronic arts go to constitute a sort of cognitive frame embedded in the medium itself, where the thin line between reproduction and reconstruction of reality is often crossed. Video and sound tracks, in their constant interplay, disclose their ethical commitment, in other words they: "[...] possono far apparire, in ciò che è dato, elementi che riluttano a manifestarsi e che non avremmo percepito distintamente a meno di questa 'chiamata' di questo lavoro di pro-vocazione. La mia idea è che le procedure di *autenticazione* possano e debbano svolgere una funzione del genere, esercitando un controllo vigile e dichiarato (un controllo *critico* e *riflessivo*) sul rapporto tra il riproduttivo e il costruttivo, tra la forza performativa e il patto referenziale" (Montani 2010, 18).

Such a view of authentication as a link between structural and ethical features connect our discussion with the so-called 'reality effect', or 'impression of authenticity' elicited by the constructive properties of audiovisual media, in which sound plays a fundamental role (Wuss 2002). Synchronization and editing between different tracks captured on location, as shared technical procedures between recording and film-making, allow to literally 'compose' sound and/or images according to the effect one would obtain on the audio-spectator, in a continuum where one extreme is the perfect perceptual realism and the other is the 'emotional realism', in which "Deviations from perfect vision and hearing in film representation disturb our normal obliviousness to the subjective (proximal) aspects of perception" (Grodal 2009, 260).[15]

2. FROM AUTHENTICITY TO AUTHENTICATION(S): FROM VALUE TO TEXTS

In the following section my main aim is to briefly run through a series of examples as diversified as possible, drawn from musical as well as from audiovisual products, highlighting how the recognition of authenticity is triggered by textual elements, although it relies on specific ways according to genre and reception context, each authenticating different aspects of a mediatized performance. From an historical and geographical point of view, all the cases are taken from European and Anglo-American *popular music* and cinema from the 1960s onwards, when a new approach to recording and film directing that can be interpreted, on the whole, as an attempt to widen the expressive and communicative extent of popular mass media, and, at the same time, as a starting point for a closer convergence between musical and audiovisual expressive modes (Beattie 2004, 97-102; Saunders 2007, 52-3; Bratus 2010). Under the influence of the US *direct cinema*, on the one hand, rock became a subject which, for its specific characteristics, could no longer be narrated in a traditional way, while, on the other hand, the affinity between this trend and the values of "rock culture" indicates the very moment when this trend acquired an artistic autonomy, distancing itself from the conception of mere reporting (Baker 2005).

A patent quest for authenticity relying on different textual features can be clearly discerned, among other examples, in the first production of Bob Dylan. In his debut album the desire to appear authentic expresses itself on planes that range from visual to musical and performative. The belonging to folk-revival as a stylistic and ideological framework is clear in his imitation (on the verge of an obsession) of Woody Guthrie's look, ideas, compositional habits, even verbal pronunciation

[14] These terms are used according to the usage proposed by Allan F. Moore (2012, p. 15).

[15] The expressive and artistic potential of the modulation between these two poles are well exemplified in the film-making practices of a director like Lars Von Trier, whether in its pre- or post-Dogma 95 production. In films such as *Epidemic* or *Dancer in the Dark*, just to cite two obvious examples, the use of realistic or un-realistic sound, as well as the use of music, is one of the most important marker of the shift from different narrative levels, deeply affecting the merging meaning of the audiovisual communication (Bratus 2011).

and vocabulary. Songs such as *Song to Woody*, with its root in the traditional tune *One Morning in May* and in Guthrie's *1913 Massacre* (Bratus 2012), as well as *Talkin' New York*, from the unpublished *Talkin' Subway* (Shelton 1987, 85-6), show a desire to authenticate himself through a well-respected and influential figure, retrospectively constructing a genealogy for his music. However, his quest for an unmediated expression could also be found in the form of the song as it is recorded, in his chord-pattern (a repeated IV-V-I cadence) following the verbal text and the irregularities of the vocal line,[16] or the choice to pan the voice and harmonica on the left channel and the guitar on the right in an attempt to simulate an hyper-realistic 'field recording' where the two main musical lines are clearly split apart.

In this last features the crucial role of post-production comes to the fore in the creation of sonic architectures and landscapes specific to each genre, that construct through recording his implicit visual imagery synaesthetically connecting sound with the listener's inner sense of vision (Doyle 2005). In the definition of a space where recorded sounds are placed (what Allan Moore calls the 'sound-box'), obviously the song also defines the position of the listener within that space, in which he becomes "a gestural subject, who is assimilated into the textural space, as a participating actor", an effect greatly emphasized when using headphones (Middleton 1993, 179). Spatiality clearly plays a prominent role in the communicative strategies of *Sgt. Pepper's Lonely Heart Club Band* first track, beginning with the simulation of a concert hall sounds in the first 10'' and then placing John Lennon's voice and guitar on the left when the first riff starts, following the usual position of the musician on stage (not to physically collide with the left-handed McCartney). The brass band and the rest of the group come from the left channel (from 0'42'' and 0'53'') in the second part of the song, gradually shifting their position towards the centre of the mix from 1' 24''. In the experience of the listener the song continues in his effort to displace his/her position in relation to the space constructed by recording from both stylistic (Wagner 2008, 75) and sonic point of view, so to underline the artificial quality and to dramatize the distinction between the Beatles and their fictional *doppelgänger* identity.

Moving from these examples to a completely different context of musical production where performativity apparently lost its primary role, namely that of contemporary electronic popular music, does not change the basic theoretical assumption that sound - any kind of sound - cannot be experienced without some kind of reference to an act of music making or, as Peter Wicke puts it "[...] music is never heard as an abstraction" (2009, 167). In this sense any aural stimulus projects an image on our perceptual imagination, even if this sound we know was being digitally constructed, elaborated or synthesized, and thus becomes an implicit act of audiovisual representation. More to the point, the visual representation of such music authenticates itself through a close correspondence between audio and visual features. Many examples can be cited focusing only on some music videos directed by Chris Cunningham for Warp Records and their distinguished features: the reference to cinematographic imagination related to sci-fi and horror B-movies, the obsession for technological mechanisms of any sort, close synchronization between musical elements and video events, shared processes related to the elaboration of the 'grain' of both image and sound.[17]

The relationship between musical genres and their audiovisual representation is particularly revealing, because here the strong link between structural and ideological aspects mutually reinforce each other. In the case of *taqwacore*, a sub-genre of contemporary punk rock in which ethical and ethnical issues related to the Islamic identity of its practitioners become constitutive values of the community around the music, I have tried to adapt to audiovisual texts the categories of authentication put forward by Allan Moore (2002) to analyze sound recordings.[18] Thus third person authenticity (of the performance, in Moore's terms) relies on stylistic influences related to both cinematographic and musical genres, second person authenticity (of the experience) points out to the topological aspect of sound in relation to the image, and first person authenticity (of the expression) could be linked with the structural choices of synchronization between sound and video tracks. The application of this analytical approach has made possible to provide a common context in which the stylistic, audio, semantic and structural aspects can be related in social processes represented by the media in which a collective identity based on shared aesthetic experiences and judgements can recognize itself in texts with certain characteristics.

3. IS THERE SOMETHING REAL OUT THERE? AUTHENTICITY AS GRAMMATICAL ELEMENT IN CONTEMPORARY POPULAR CULTURE

The examples listed in the above paragraph (among many others not referred in this short presentation) emphasize two main points:

[16] Something similar happens in John Lennon's *Working Class Hero* or Simon & Garfunkel's *Scarborough Fair*. As noted by Allan Moore (2001, 714) here the hypermetric groupings of, respectively, 3 + 4 or 3 +4 and 3 + 2 beats, typical of the tradition of Anglo-celtic ballad are used to refer to a generic (and perhaps mythical) rural past.

[17] Here I have in mind music videos such as *Come to Daddy* (Aphex Twin, 1997), *Rubber Johnny* (featuring audio samples from Aphex Twin's *Afx237 v7*, 2001), *Second Bad Vibel* (Autechre, 1996), *Come On My Selector* (Squarepusher, 1998).

[18] This work, first presented at the 4[th] Meeting of the 'Music and Media' study group of the International Musicological Society (Turin, 28-29 June 2012), is currently in press. The films analyzed to single out the different kind of authenticity markers are the documentary *Taqwacore: The Birth of Punk Islam* (O. Majeed, 2009) and *The Taqwacores* (E. Zahra, 2010).

- from a semiotic point of view, authenticity is not an essential property of the texts, nor a value in itself, but it is best understood as an effect triggered from certain genre-specific elements, and its efficacy is partially related to the knowledge of the conventions and communicative rules of each cultural and social context, but it depends also from the perceptual and structural features of the objects;
- the growing diffusion of authenticity markers in contemporary musical and audiovisual products underline how these textual features point out to a common desire to bring closer reality and its elaboration in contemporary communication, in order to ensure a pathetic, emphatic connection between mass-produced and distributed products and their audience. In this respect recorded music and audiovisual artifacts of different sort can be connected through their common constitutive properties, since both are based on horizontal and vertical editing of materials taken from events happened in different moments and places.

These converging statements conjure up to define a shared strive towards authenticity, where this word does not indicate the faithful reproduction of reality but "an attempt to represent our emotional and psychological experiences of the world" (Bainbridge 2007, 93), thus theoretically aligning practices as diverse as spatialization of sound sources, sound design, post-production, montage, use of synchronization and de-synchronization between audio and visual tracks, as well as artistic trends and movements such as *direct cinema*, *cinéma verité* and Dogma 95 (but also musical phenomena such as Italian *cantautori*, punk rock, or the boom of unplugged releases in the 1990s), with what can be labelled as a sort of Bazin's "[...] humanist view of cinematic realism" (*ivi*).[19]

In these trends what it is striking, and the most relevant point I would stress to conclude this survey on a wide-range (and still in progress) study on authenticity, is the historical convergence between technological, aesthetical and industrial factors across both audiovisual and recorded forms of cultural popular production. From the Edison's phonograph to digital audio recording, from the concept of high-fidelity to the hyperrealism of contemporary cinema, from 'classic' Hollywood filmmaking to television popular factual entertainment, some forms of authentication emerging from the interplay between image and sound remain a constant feature in different realms of contemporary media communication, proposing themselves as a sort of common perceptual and cognitive framework. Seen as a text-based process, authenticity inc recorded and audiovisual products seem to acquire the status of a grammatical element of popular culture, in which artistic expressions and objects as diverse as those we have considered in the previous paragraph manifest some shared strategies of enunciation, notwithstanding their specific discursive forms. In their historical unfolding the constant reference to authenticity and authentication also shows some lines of continuity - just to cite a few -, binding the research of visual shock of primitive film-making with subsequent documentary and factual entertainment practices (Beattie 2004; 2005), the construction of narration in recording and audiovisual texts, the relationship between mediated and unmediated perception, providing a fascinating perspective to analyze and to critically investigate contemporary cultural production.

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[19] In other words, as Bainbridge points out, "For Bazin, the value of cinema is to be found in what films reveal of reality - it is about the notion of truth or beauty in the world" (Bainbridge 2007, 93).

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BARTÓK'S IMPROVISATIONS FOR PIANO: A MUSICAL FRONTIER

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ABSTRACT

During an illuminating conversation I had with Denijs Dille (in Budapest, 1975) regarding Bartók's Improvisations on Hungarian Peasant Songs, op.20 for piano (1920), he stressed the veritable compositional frontier that Bartók had reached in them. It signified to Dille a kind of experiment that impeded the composer from using any genuine folk song material in his subsequent works. The mode of composing the Improvisations was one in which, as Bartók described it, a peasant melody "only serves as a 'motto' while that which is built round it is of real importance."

Within this built-in dichotomy, to examine the divergent structural components, the acoustical effects, as well as the pianistic articulation needed to clarify the work, presents a particular challenge. To distinguish the 'motto's components from the invented material surrounding them requires a familiarity with a particular intonation, characterization, and delivery, that belong to an already vanished vocal competence. The current vogue of pairing classically trained instrumentalists with village-style ensembles, performing the 'original' tunes used by Bartók, does not guarantee the acquisition on the part of the concert artist of the competence, the insight, that alone would help the ear of the listener to grasp the uniqueness of the composer's achievement.

This presentation examines the dual nature of the Improvisations. Recorded musical examples are juxtaposed with the aim of analyzing the various levels of com/prehension.

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NOTE SEMIOTICO-STILISTICHE SULL'USO DELL'ENJAMBEMENT NEI LIBRETTI MOZARTIANI DI LORENZO DA PONTE

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Alla domanda: "Che cos'è un enjambement?" la critica letteraria ha fornito un elevato numero di risposte, talvolta discordanti tra loro, così come spesso molto controversa risulta la precisa identificazione dell'artificio stilistico dell'inarcatura all'interno di un testo poetico. I problemi di metrica e stile si fanno più complessi allorché il poeta deve fare i conti con la musica, e i libretti per Mozart di Lorenzo Da Ponte paiono essere un campo di indagine privilegiato in questo senso. Il presente intervento si propone dunque di sondare le tipologie e il peso semiotico e stilistico dell'enjambement nei testi per *Le Nozze di Figaro*, *Don Giovanni* e *Così fan tutte*, dei quali è stato condotto uno spoglio capillare. Non ci si occuperà qui di questioni eminentemente musicologiche, ma si cercherà di mostrare in che modo il ricorso alla spezzatura versale possa essere dovuto alle note mozartiane. Si metterà inoltre in risalto come la valenza semiotica dell'enjambement sia, di volta in volta, potenziata o attenuata dall'interazione con le figure di parola, quali l'iperbato e l'anafora.

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L'INCARNATION MUSICALE COMME PRINCIPE EXPERIENTIEL

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ABSTRACT

La musique se veut fondamentalement *empreinte* et *emprise* du corps. Empreinte d'une corporéité "façonnante", agissant sur sa constitution matérielle, son accomplissement événementiel et sa réalisation existentielle. Emprise d'un corps assujetti à un espace et un temps spécifiques dont il ne peut se soustraire, tous deux nécessaires à l'apparition pour le sujet en-présence d'un événement musical. À la fois acteur et support du processus de réalisation de l'existence musicale, le corps s'offre à voir comme « l'objet le plus important du monde, qui s'oppose à celui-ci, duquel il se sait dépendre étroitement » (Valéry, 1957, p. 926).

En tant que vécu fondamentalement expérientiel, l'événement musical engage pour sa réalisation des postures corporelles singulières, déterminant les dispositions subjectives et les aspirations créatrices (Brétéché, 2012 ; 2013). L'ensemble des situations musicales nécessite l'inscription du sujet dans un *contexte* spatio-temporel et postural, où le corps occupe une double dimension essentielle, à la fois médium de la réalisation et dévoilement du vécu : la musique s'accomplit corporellement, à la fois révélation de l'être et apparition du monde.

L'incarnation se présente alors comme principe élémentaire de toute forme d'expérientialité musicale : la rencontre du sujet et du phénomène-musique s'effectue et se réalise dans la corporéisation, individu et musique s'inscrivant l'un l'autre dans le corps. L'un l'autre, l'un *pour* l'autre, l'un *par* l'autre, dans l'instantanéité caractéristique de toute expérience. Le corps, inhérence expérientielle, se pose ici comme essence du musical en tant que vécu phénoménal : révélation de l'objet et centre de réalisation. Cette dualité du corps, à la fois source et produit de toute caractérisation du monde, le positionne indubitablement au fondement de l'expérience musicale, la pluralité de cette dernière laissant entrevoir une diversité corporelle des activités musicales et une multiplicité d'incarnation des donnés musicaux. Le sujet incarné projette dans sa réalisation une volonté singulière, faisant du corps un support spécialisé et déterminé. Pareillement, en tant que phénomène du monde, la musique engage avec le corps des relations spécifiques, jouant un rôle partiellement autonome dans la constitution et la réalisation de l'expérience individuelle.

L'événement musical donné *à-vivre* s'incarne ainsi en nous dans l'instant de l'expérience. C'est à ce vécu expérientiel et plus particulièrement à la dimension essentielle qu'en représente l'incarnation – la nécessité d'être un *corps* au cœur de l'expérience – que notre présente réflexion s'attache, cherchant à saisir *en-quoi* ce corps qui nous constitue, qui se pose comme *médium*[20] entre le sujet et le monde, se positionne fondamentalement comme support expérientiel. Notre investigation postule le principe d'incarnation comme élément fondamental de révélation de l'existence musicale, la corporéisation de toute forme de mise en acte apparaissant indispensable à la réalisation de toute expérience musicale.

ANCRAGE PHÉNOMÉNOLOGIQUE

Considérer la corporéisation de la musique suppose d'aborder les expériences qu'elle engage en tant que contenus phénoménaux, en s'attardant sur l'*être* et l'*avoir* musical. Si, par essence, j'incarne le musical tout en m'y projetant corporellement, en ce sens je le possède et j'y suis assujetti. Tout comme le souligne Richard Shusterman, « je *suis* corps autant que j'*ai* un corps » (2007, p. 10), de la même façon, *je suis la musique autant que j'ai la musique.* Je la détiens en l'incarnant, elle me contient en m'incorporant. L'être et l'avoir musical s'incarnent « en-l'être », se posant comme cadre d'une investigation corporelle des expériences musicales et musiciennes. Nous entendons parler d'« expérience » dans une optique circonscrite aux desseins de la pensée phénoménologique, attendu qu'en son sein l'expérience est pensée comme « la manière dont nous sommes conscients de quelque chose […] ; c'est une *manière d'être conscient* » (Romano, 2010, p.

[20] « comme le suggère l'étymologie […], c'est ce qui tient lieu de milieu entre deux choses ou termes et joue un rôle de médiation. Interface à deux faces, le médium connecte les termes qu'il met en relation, autant qu'il les sépare en se tenant entre eux » (Shusterman, 1999, p. 78).

471). Nos visées envisageant l'étude des dimensions incarnées de l'expérience musicale, la phénoménologie suggère un cadre épistémologique cohérent pour la structuration de notre réflexion, en se voulant une investigation non-apriorique du monde dont les événements constitutifs ne sont pas présupposés, mais envisagés de par leur nature propre : leur faculté existentielle de *se-montrer*, leur propension événementielle à *apparaître*.

> La phénoménologie n'est pas la « science des phénomènes », mais de leur essence, de ce qui permet chaque fois à un phénomène d'être un phénomène. Science non pas des phénomènes, mais de leur phénoménalité pure considérée en tant que telle, bref de cet apparaître dont nous parlons. (Henry, 2003, p 165)

Afin de penser et décrire la musique en tant qu'elle *se-montre* à un individu *en-présence*, qu'elle se propose à vivre en tant qu'*événement*, il semble essentiel de se centrer non seulement sur ce qui la constitue, sur ce qui la détermine en elle-même, au-delà des valeurs esthétiques qu'elle contient et des postulats artistiques qu'elle engage. Notre intérêt concerne le *quoi* et non le *pour-quoi* de l'expérience musicale. En cherchant à observer ce qui constitue sa phénoménalité, à savoir la façon dont la musique se montre à nous en tant qu'apparaître mondain, nous envisageons sa propre inscription existentielle en tant qu'expérience subjective d'un donné du monde : « en toute expérience quelque chose nous est donné à expérimenter. Ce qui est donné ainsi en une expérience, ce qui en elle est *expérimenté*, est aussi, par là même ce qui apparaît, ce qui est pour nous phénomène » (Romano, 2010, p. 471).

Lorsque l'on s'attache à décrire la musique, on parle généralement d'une organisation temporelle du sonore ou de l'agencement des sons dans le temps. La musique est en effet le produit de la *conjonction de l'espace et du temps* (Cazaban, 2000). Cette considération rend perceptible l'aspect structurel de la musique, sa constitution en tant que phénomène ou objet existant dans le monde, en faisant principalement ressortir les deux *fonctions logiques* (Cazaban, 2000) de son existence que sont l'espace (le sonore), et le temps. Toutefois, se contenter de définir la musique comme un phénomène spatio-temporel ne semble pas suffire à en saisir concrètement l'inscription mondaine, omettant de faire ressortir le fondement de son existence : sa réalisation par un sujet en-présence. La musique est par définition une *expérience* d'agencement d'éléments sonores dans le temps.

ÉVÉNEMENT MUSICAL ET *MONDANÉITÉ*

Si la musique peut être envisagée comme un événement, c'est parce qu'elle s'inscrit essentiellement, comme tout événement, dans le *monde*. La dimension événementielle de la musique se saisit dans sa « mondanéité », à savoir la disposition propre à toute activité musicale d'être apparaître mondain. Dans une considération intrinsèquement phénoménologique[21], le monde représente le *ce qui est*, ou plus formellement selon les mots de Jan Patočka, « la totalité de ce qui est » (1995, p. 212) : révélation omni-englobante des choses et des êtres. La phénoménologie s'attache prioritairement à l'observation et à la compréhension des apparaîtres et apparitions du monde. Ce dernier contient des objets – ici entendus comme les « élément[s] par [lesquels] nous appréhendons le monde » (Pascu, 2006, p. 115) – qui se donnent à vivre de manière singulière : « l'apparaître signifie strictement la présence même de la chose selon un certain point de vue » (Barbaras, 1999, p. 90). Les objets se présentent *pour-eux-mêmes* à un individu, tout en révélant singulièrement *par-eux-mêmes* le monde qu'ils occupent : « l'apparition du monde lui-même fait partie de la structure de l'apparaître ; il n'y a d'apparition singulière que comme coapparition d'un monde » (Barbaras, 1999, p. 130). Le monde se donne à voir comme le contenant de « *tout de ce qui est pour nous* » (Merleau-Ponty, 1964, p. 1783), toute apparition n'étant manifeste qu'au travers d'un vécu subjectif. Il requiert alors indubitablement en son sein l'inscription d'un individu, la présence du sujet en tant qu'occupant mondain servant sa réalisation : « tout ce qui apparaît apparaît à un sujet, c'est-à-dire implique une polarisation, une centration du champ de présence, d'où procèdent les perspectives qui le caractérisent » (Barbaras, 2003, p. 85). Ici se dévoile l'irrévocabilité du principe expérientiel comme fondement de l'existence humaine, puisque c'est moi-même qui révèle le monde, « c'est moi qui fait être pour moi » (Merleau-Ponty, 1945, p. 659) : l'essence même de toute révélation mondaine découle du vécu individuel, de la faculté propre à tout sujet d'expérientialiser les contenus dudit monde : « l'expérience est toujours expérience du monde » (Patočka, 1995, p. 211). Ce dernier se présente comme toile de fond de la concrétisation de toute activité humaine, qui se caractérise au cœur des rencontres d'un sujet et des autres occupants du monde, rencontres supposant que l'individu en présence s'approprie les étants mondains pour les réaliser : « le monde est non pas ce que je pense, mais ce que je vis » (Merleau-Ponty, 1945, p. 667). Transparaît ici l'aspect fondamental de toute existence musicale, concrétisée par la réalisation inhérente à toute expérience individuelle de l'événement mondain donné *à-vivre*.

[21] « La phénoménologie, comme révélation du monde, repose sur elle-même ou encore se fonde elle-même. Toutes les connaissances s'appuient sur un « sol » de postulat et finalement sur notre communication avec le monde comme premier établissement de la rationalité. » (Merleau-Ponty, 1945, p. 672).

L'EXPÉRIENTIALITÉ, PRINCIPE EXISTENTIEL

Le principe expérientiel s'inscrit fondamentalement dans la nature humaine puisque, par nécessité, « nous interrogeons notre expérience, précisément pour savoir comment elle nous ouvre à ce qui n'est pas nous » (Merleau-Ponty, 1964, p. 1783). Tout individu, de par son inscription dans le monde, porte en lui la faculté d'élaborer des représentations de ce dernier, représentations découlant des rapports s'instaurant entre le sujet et les apparitions mondaines. La dimension première de toute expérience repose sur la mise en relation d'un sujet et d'un donné, et ce, dans un contexte particulier. L'individu en présence, en tant qu'être inscrit dans la "totalité", rencontre constamment et nécessairement des éléments appartenant ou occupant le monde : constamment de par cette occupation mondaine partagée par tous les étants, qui implique une confrontation indubitable des occupants du monde ; nécessairement car l'individu, en tant qu'être, a besoin des relations et rapports qu'il engage avec les autres donnés du monde pour se sentir y appartenir : « l'expérience que nous faisons est tributaire de celle que nous sommes, c'est-à-dire de *ce que nous faisons* dans l'expérience, de notre action en son sein » (Barbaras, 2002, p. 26). De fait, ce que je sais du monde, je le sais par l'expérience que j'ai de *ce* monde qui se propose à moi et se donne à-vivre. Le recours à l'expérience pour toute saisie de l'existence mondaine et des choses qu'elle révèle semble se poser comme une nécessité : « C'est à notre expérience que nous nous adressons, – parce que toute question s'adresse à quelqu'un ou à quelque chose, et que nous ne pouvons choisir l'interlocuteur moins compromettant que *le tout de ce qui est pour nous* » (Merleau-Ponty, 1964, p. 1783). Se concentrer sur l'expérience, c'est en un sens s'appliquer à penser l'être de l'existence, chercher à observer de manière non exclusive ce qui *est* dans le *ce qui est*. Puisque « « ce qui est » doit être dans quelque chose » (Kitarô, 2002, p. 5), il semble nécessaire de considérer la phénoménalité même du *quelque chose* afin d'envisager l'entièreté de l'événement vécu. Se rapprocher des fondements de l'expérience humaine permet de dépasser la saisie du *pour-quoi* pour se focaliser sur le *quoi* initial, le « donné-à-vivre » qui se montre et se propose lui-même comme un événement mondain. Pénétrer les dimensions premières des *choses* en ce qu'elles *sont*, en leur disposition d'apparaîtres mondains, conduit à observer les relations que le sujet peut entretenir avec elles, et l'exploration du *fait* même de tout rapport unissant l'être et le monde conduit à investir la sphère de l'expérience. Cette dernière, en tant que présentation et désignation du rapport (à la fois ce qu'*il est* et le fait d'*être*), réalise toute apparition et porte en elle son contenu, son paraître. L'événement, comme support phénoménal, est à la fois résultat et produit de l'expérience qui trouve ses fondements dans les apparaîtres du monde. Si tout rapport aux choses n'est effectif que par les nécessaires interactions du sujet et du monde, que toute existence desdites choses ne se réalise qu'à la vue de l'inscription mondaine de l'individu, envisager l'expérience en tant que *contenu*, quelque soit la forme qu'elle revête et le phénomène qu'elle vise, suggère un positionnement face aux choses *en* elles-mêmes, demandant en premier lieu de considérer la réalité englobante des choses et des êtres. Penser l'expérientialité conduit donc à la réduction[22] des faits et objets du monde à ce qu'ils sont : à la fois *apparaîtres* dans le monde et *apparitions* du monde. Ce dernier se manifeste et *est* manifestation, par lui-même – à travers les choses – et pour lui-même, car les choses le réalisent : « Il y a l'apparaître du monde et, dans son cadre, l'apparition des choses » (Patočka, 1995, p. 176). Mais le monde *est* également pour et par le sujet qui, vivant la chose, se la représente et se l'approprie tout en révélant *ce* monde qu'il occupe. C'est dans ses rapports aux choses, à travers ses vécus et ses interprétations des événements que l'individu discerne la présence du monde et se sent lui appartenir. Ainsi, *je vis le monde*, mon existence et celle du monde ne sont effectives que par mes vécus.

Bien qu'astreinte à la présence du sujet, l'existence de la chose ne se réalise que si elle est elle-même présente, lui accordant une quasi-autonomie en tant qu'occupant mondain, nécessairement dépendant d'une forme de subjectivisation : « la référence à la subjectivité fait partie de la structure même de l'apparaître, […], par conséquent, la subjectivité n'est pas constituante mais *codéterminante* de la phénoménalité » (Barbaras, 2003, p. 86). La chose porte en elle son paraître qui devient effectif, apparaître et apparition, lors de sa rencontre mondaine avec un sujet. La co-appartenance au monde du sujet et des étants s'exprime dans et par l'expérience, celle-ci révélant le rapport nécessaire de l'individu aux éléments qui l'entourent. Pour cela, l'expérience est bien souvent réduite au simple fait que l'individu est inévitablement *en contact* avec les manifestations du monde. Cependant, l'expérientialité engage fondamentalement le sujet dans son rapport aux donnés, puisqu'il *vit* l'expérience. Celle-ci dépasse ainsi la condition relationnelle indispensable sujet-donné, car au-delà de reposer sur elle et de s'y inscrire, elle l'assujettit à un donné nouveau, porteur de sens, d'*un* sens que *je* lui attribue. « L'interprétation de l'expérience découvre, dévoile, éclaircit le monde donné de notre vie, y met à découvert ce qui jusque-là était demeuré en retrait, son sens caché, sa structure propre, son drame interne » (Patočka, 1990, p. 85). Ainsi, ce qui *fait* l'existence du monde, c'est mon inscription en son sein ; c'est par l'expérience que j'en *ai* que je le réalise. Cependant, bien que l'expérientialité soit au fondement de toute révélation mondaine, elle ne soumet pas le monde à sa volonté en le contraignant à ses propres exigences, car le monde « n'est ni un postulat de l'expérience ni non plus fin vers laquelle elle tend, mais totalité préalable sur le sol de laquelle l'expérience se développe » (Patočka, 1976, p. 87). En conséquence, le monde n'est pas seulement et simplement le milieu *de* l'individu, il est également lieu des *choses* que le sujet côtoie : « la vie

[22] « La réduction eidétique c'est […] la résolution de faire apparaître le monde tel qu'il est avant tout retour sur nous-mêmes, c'est l'ambition d'égaler la réflexion à la vie irréfléchie de la conscience. Je vise et je perçois un monde. » (Merleau-Ponty, 1945, p. 667).

humaine est caractérisée par un rapport à la totalité : la vie humaine est une vie au sein de la totalité » (Patočka, 1990, p. 91). La "totalité" patočkienne synthétise le monde, en soulignant l'inscription du sujet dans une nécessaire relation aux autres donnés mondains et, par là, à la "totalité" elle-même :

> le rapport à la totalité signifie simplement que nous savons qu'aussi bien tout vivant que tout vécu appartient au même ensemble du devenir réel, que nous comprenons en quelque façon, grâce à un modèle ou à un schéma, ce qui se passe à l'intérieur de cette totalité, que nous disposons, par rapport au réel et à l'irréel en son sein, d'un fonds de critères et de réactions. (Patočka, 1990, p. 91-92).

Les choses du monde portent donc en elles une double destination : à la fois vers le monde et vers le sujet, les révélant l'un l'autre, l'un *à* l'autre, *par* et *pour* l'autre. Transparaissent ici les fondements de l'expérientialité qui, en s'ancrant dans le monde, repose sur les interactions entre les sujets et objets que celui-ci contient. Quelle que soit la destination de l'objet, qu'il veuille se montrer (de par son objectité) ou suggérer le monde (par sa mondanéité), il ne dévoilera sa réalité qu'en se donnant à vivre *en-expérience* à un sujet (dans sa subjectité).

« APPARAÎTRES » MUSICAUX

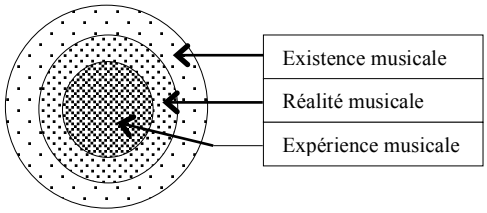
> *Si importante soit la question de la musique, si admirable soit l'œuvre musicale, ses voies et ses moyens, ses cheminements et ses fins, elle n'est rien auprès de l'exemple qu'elle donne – ou pourrait donner – sur le tout de l'expérience humaine. Le mystère de la musique, qui reste grand et dont personne n'a vraiment approché, se voit alors confronté avec le mystère de même de la connaissance, c'est-à-dire l'expérience humaine, dans tous les sens du mot (Schaeffer, 1971, p. 10)*

La musique, comme tout donné mondain, porte en elle une part indubitable d'expérientialité découlant du nécessaire partage qu'elle engage contextuellement avec l'individu en présence, puisque toute « position expérientielle voit l'homme comme faisant partie de son environnement » (Spampinato, 2008, p. 49). L'expérience musicale positionne nécessairement l'individu qui la *fait* dans un rapport à un événement, en l'inscrivant dans un contexte dépendant des dispositions actives que le sujet y adopte. L'expérience s'effectue dès lors qu'apparaît le rapport sujet/événement et engendre ainsi le contexte de réalisation, dépendant à la fois dudit rapport et de la manière dont l'individu se positionne et agit face à l'événement : « Il ne peut y avoir aucun abîme total, infranchissable entre le sujet et l'objet (ou l'esprit et le monde), car tous deux sont constitués comme termes distincts par l'interaction de l'expérience » (Shusterman, 1999, p. 85). Bien que dans une relation d'incidence, le contexte n'est pas qu'un simple résultat de la relation sujet/événement. Il influe sur cette dernière en imposant à l'action individuelle, en fonction de la posture adoptée par l'individu, des orientations et des investissements particuliers de l'événement, accordant à ce dernier des dimensions dominantes compte tenu des perspectives subjectives que les différentes attitudes individuelles engagent. Le contexte joue donc un double rôle dans l'expérience : il peut s'y appréhender comme le résultat du contact de l'individu à l'événement, revêtant ici une forme de passivité puisqu'il ne peut, de manière autonome se créer lui-même. Engendrant de manière dynamique l'échange sujet/événement en influant sur les dimensions premières de la relation de l'individu aux composantes musicales en-présence, le contexte joue également un rôle actif dans la concrétisation de l'expérience.

De fait, la musique n'est pas moi directement, mais existe parce qu'elle fait partie de la "totalité" au sein de laquelle *je suis*. C'est *mon* appartenance au monde qui rend effective l'existence musicale, de même que l'inscription événementielle de la musique dans cette totalité partagée exprime ma propre existence. Ainsi, l'entièreté de l'expérience musicale porte en elle la divalence d'être à la fois ancrée dans le monde des choses, dans la "totalité" en tant qu'elle est manifestation d'un événement, et inscrite *dans* le sujet qui la réalise : « si la musique est une *chose*, un « produit » qui pourrait se présenter après tout comme un fait de science, son siège est *dans l'homme* qui fait la musique, qui l'entend, qui en a l'expérience » (Schaeffer, 1971, p. 16).

> Le principe expérientiel est à la base de l'existence musicale, puisque c'est par lui que celle-ci se réalise ; c'est parce que l'individu fait l'expérience de la musique que celle-ci existe en tant que telle. Ainsi se pose ici l'aspect fondamental de toute existence musicale qui ne se concrétise que dans la réalisation subjective effective dans toute expérience individuelle.
> La musique est par essence une production active ; elle nécessite la présence d'individus la rendant existante au travers des postures adoptées dans *leur* expérience musicale. La musique est nécessairement le produit de l'action d'un individu et nous rejoignons ici Boris de Schlœzer qui la définit comme l'« art d'agir avec les sons » (De Schlœzer, 2011, p. 98). C'est ainsi que la réalisation se propose comme un processus complexe unifiant conscientisation et accomplissement de l'événement musical, en concernant à la fois son aspect conceptuel et sa concrétisation en tant qu'objet – ou phénomène.

> Nous entendons parler d'« existence » musicale pour désigner le fait que la musique porte en elle cette faculté d'exister en tant qu'objet de représentation, et ce, en dehors de toute présence même de sonore. On peut ainsi voir la musique comme un concept, concept devenant une « réalité » au travers de l'appréhension individuelle que l'on peut faire de l'événement présent *en* lui-même.
> […]
> Lorsque nous parlons ici de « réalité » musicale, nous envisageons ce que l'on peut attribuer et concéder à la musique en tant qu'existence *pour-soi*[23]. La réalité n'existe que pour l'individu qui la conçoit, la perçoit ou la vit, et la réalité musicale et par là intrinsèquement liée à l'expérience musicale. De fait, pour que la musique existe en tant qu'événement – phénomène ou objet – et qu'elle corresponde à une réalité, il faut nécessairement que l'individu en fasse l'expérience, c'est-à-dire qu'il se trouve *en-présence* de la structure spatio-temporelle de l'événement musical[24].
> La singularisation de ces figurations d'un événement musical nous permet de distinguer trois modes d'apparaître de la musique, nous offrant la possibilité d'observer singulièrement sa phénoménalité, c'est-à-dire la façon dont la musique *se montre* à nous. La musique m'apparaît de prime abord comme un produit sonore dont je fais l'expérience ; elle m'apparaît également dans ce que je peux lui attribuer comme signification, en ce qu'elle se présente *à moi* comme *une* réalité ; enfin, elle m'apparaît comme un objet existant dans le monde, au-delà même de ce qu'elle peut être conçue, vécue et perçue comme réalité pour moi. (Brétéché, 2013, p. 84-86).



Modes d'apparaître de la « chose-musique ».

L'existence musicale s'inscrit donc fondamentalement dans l'accomplissement d'une expérience subjective : sa réalisation s'effectue dans l'acte engagé par l'individu dans l'évènement musical, quelle que soit la nature de cet acte. Puisque toute expérience, quelle qu'elle soit, engage la présence d'un sujet, ce dernier se trouve investi consciemment dans l'expérience. Vivre une expérience, c'est pénétrer l'existence de quelque chose, et être pénétré par ce quelque chose.

L'INCARNATION MUSICALE COMME PRINCIPE EXPÉRIENTIEL

La question de l'incarnation musicale engage nécessairement une considération de l'essence subjective inhérente à l'expérience, non simplement dans la perspective d'une conscience active, mais également dans la dimension singulière qu'est celle de la corporéité. Le corps est considéré à la fois comme l'être de la pensée et la mécanique du sujet ; centre actif de l'individu, il *fait* le lien entre le *moi* et l'événement musical. L'environnement primaire dans lequel l'individu évolue est alors entendu comme un monde des choses, où le sujet prend une place centrale en tant que révélateur des éléments présents :

> Le monde se découvre à moi dans un réseau dont je suis le centre. C'est dire que moi, le centre dont irradie tant ma réceptivité que mon activité, je suis dans ma corporéité – dans l'action que j'exerce – le présupposé de l'apparition du monde, quand même je serais, dans le déroulement de cet apparaître, auprès des choses qui apparaissent en tant que thème. (Patočka, 1995, p. 62).

L'incarnation se propose dans les orientations phénoménologiques comme un principe d'appartenance et de révélation du monde : « Mon corps est le pivot du monde : […], j'ai conscience du monde par le moyen de mon corps » (Merleau-Ponty, 1945, p. 761). En tant que vecteur de l'occupation mondaine du sujet, le corps se positionne comme le *médium* nécessaire à la réalisation du monde, revêtant une double figuration : à la fois inscription mondaine de par l'objectité corporelle, la corporéité plaçant nécessairement le sujet au cœur de l'événement en tant que co-participant de sa réalisation, et également synthèse des vécus individuels, l'incorporéisation des apparitions mondaines servant la révélation de l'événement lui-même. Pour Michel Henry (2000, 2003, 2004), l'incarnation se propose comme le support privilégié de révélation des apparaîtres mondains, qui se donnent à vivre au sujet en présence sous la forme d'une double apparition du monde : « Il existe deux modes fondamentaux de l'apparaître – deux modes différents et décisifs selon lesquels se phénoménalise la phénoménalité : l'apparaître du monde et celui de la vie » (Henry, 2003, p. 166). L'apparaître du monde désignant l'objectité du phénomène, sa propension à être apparition mondaine, l'événement – en tant que quasi-objet – implique la présence d'un « corps-objet-

[23] Même si nous nous en détachons, notre considération de la réalité musicale se fonde sur les propos développés par Bernard Vecchione (Vecchione, 1985 ; 1992).
[24] Les trois termes utilisés ici – expérience, réalité, existence – peuvent être entendus de différentes manières, que ce soit en musicologie, en philosophie ou dans d'autres domaines ; nous leur accordons les interprétations précédentes sans toutefois poser celles-ci comme des définitions bornées et figées.

du-monde » pour sa réalisation. L'apparaître de la vie stipulant la part en attente de réalisation propre à l'événement, sa subjectité, fait appel au corps comme lieu de révélation. Le corps se propose ainsi comme centre des vécus expérientiels, à la fois sujet et objet de l'expérience. Vivre une expérience, c'est donc y participer en tant que corps-objet, inscrit dans l'expérience même comme lieu de rencontre mondain, mais également s'y positionner comme corps-sujet, principe logique de révélation et de réalisation de l'événement.

Au sein des expériences musicales et musiciennes, l'incarnation semble donc occuper une place fondamentale et indispensable : au centre de l'événement spatio-temporel, le sujet en-présence concrétise corporellement l'existence objectale de la musique, sa dimension d'apparaître mondain. D'autre part, l'individu interprète et réalise le contenu de l'événement par le vécu singulier qu'il en fait, fondamentalement incarné. L'incarnation se pose donc comme principe expérientiel : indispensable pour la réalisation de l'existence musicale, l'expérience proposée par l'événement-musique investit le corps du sujet, l'émancipe et le contraint, dans un nécessaire besoin de concrétisation. L'incarnation comme principe fonde les expériences musiciennes et musicales, servant fondamentalement la réalisation de l'existence musicale.

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MUSICALITY OF LITERATURE: EXPRESSION OF TOPICS IN THE ATTITUDE OF EXISTENTIAL SEMIOTICS

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One of the possibilities of the analysis of musicality of literature is the theory of intermediality (Werner Wolf), which is based on semiotic interpretation of correlation of music and literature and other conceptions (archetypes, form analogues, etc.). Theory of intermediality is being constantly developed and detailed in many various recursions. The paper analyzes one of the intermedial aspects of the correlation of literature and music – musicality of form of literary work (as musical thematics). The purpose is to analyze the possibilities of expression of musical thematic analogues in literary text in the attitude of existential conception of semiotics.

The paper explains the conception of existential semiotics as expression of being and as processuality in time arts. The study finds it especially relevant the interpretations of modern music form and their application in other time arts – in poetry (rhetoric, etc.). Modern form in time arts can manifest in free pulsations of existential level – as the flow of being or in more strictly structured derivatives, having the features of casual musical thematics. Some forms in literature are genetically common to music and are based on archetypical ontology development of genres. For the structuring of form in literary work, for its flow significant is the concept of passion. Therefore, for the description of verbal work musicality it is relevant to analyze the passion, first of all, as the possibility of opening of existential being (correlation with archetypes, cosmic musicality being, etc. – C. G. Jung, Cl. Levy- Strauss, V. Karbusicky, A. Mickūnas and others). Secondly, it is important to discuss the passions as the basis of modality in the level of narrativeness and their influence on forming the processual aspect of musical thematics. The report presents literary examples, illustrating separate recursion of analysis. The reference is made to the theory of intermediality, postulates of existential semiotics (E. Tarasti), A. J. Greimas' semiotics, to various schools of musicology (V. Bobrovsky, H. Riemann, H. Erpf), conception of archetype (C. G. Jung, V. Karbusicky), comparative methodology is used.

Key words: intermediality, literature, musicality, existential semiotics, passion, analogues of musical form, topic.

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THE ZAVOD TOPIC

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ABSTRACT

The representation in ostinato motions of noises produced by machines in music dates back to the 17th century, since the first musical idea of *moto perpetuo*. Haydn's *Symphony 101 "The clock"* and Haendel's *The Harmonious Blacksmith* are remarkable examples of this thought, in different moments. Honneger's work *Pacific 231* laid the groundwork, whereby particularly Soviet composers from the beginning of the 20th century strongly developed this expression in music, stimulated by the common sense that industrialization was the image of progress and the future. In this context Alexander Mosolov's work *Zavod* can be seen as the paradigmatic example of this expression, representing in details the noises of multiple machines inside a factory. However, the characteristics of this expression transcend the mere compilation of onomatopoeic sounds and acquire a particular nature of musical expression that remains present in Soviet music still after the "prohibition of noises in music" decreed by socialist realism after the1930s. Considering that this expression was especially developed in Russia in the post-revolutionary period and the explicit and fair reference to Mosolov's work, we propose the designation **zavod** ("factory" in Russian) to this musical expression, which constitutes an important characteristic of masterworks of the music of the 20th century such as symphonies of Shostakovich, Prokofiev and many others, and gives elements to *musique concrète* and also other tendencies in the second half of the 20th century.

Keywords: music of machines; Soviet Music; Symphonic Music; 20th-century music; Zavod topic.

1. ORIGINS OF THE MUSIC OF MACHINES

The capacity of music to represent cadenced sound movements in continuous sequences of quavers or semiquavers has long inspired composers to write music that imitates the sound of machines. The ancient idea of *moto perpetuo*, an obsession of scientists, for centuries, for the creation of a machine that could provide an endless movement without the application of force, seems to have seduced musicians like Nicolò Paganini (1782-1840). His *Moto Perpetuo op. 11* is a 147-bar work entirely consisting of a continuous semiquaver movement played by the violin. The accompaniment of the piano reinforces the ostinato expression by the endless repetition of a steady motif, resembling a march. The quest for the figure of the virtuoso on violin playing certainly linked the idea of endless motion to the fantasy of contemplation of a violin-playing machine. In this context, it is important to understand that *moto perpetuo*, a musical expression topic in itself that can be found in many works since the 18th century, contains the root of the idea of the topic music of machines. Other remarkable examples of the *moto perpetuo* topic in music are the closing movements of Beethoven's *4th Symphony* and Schubert's *4th Symphony "Tragic"*.

Based more on tradition than on expression, it is possible to consider Georg Friedrich Handel's Aria with 5 variations, the last movement of *Suite n. 5 in E minor HWV 430* for cembalo, the first reference for the topic music of machines. Written in 1720, this music is known as *The harmonious blacksmith*, name given after Richard Clark's book *Reminiscences of Handel* (1836), which traces the history of a blacksmith that worked in the same period in which Handel was an organist of the Cannons court in Middlesex (Foreign Booksellers to Her Majesty and the Queen, 1840, p. 208). Considering that the intention of the composer was not to imitate the sound of the hammer at the blacksmith's, the expression of the music curiously presents a sequence of rhythmic variations employing successive motions of quavers, semiquavers, triplets and demisemiquavers. This kind of rhythmic progressions will later be an important characteristic of the expression that we may call **zavod topic**.

In the romantic period, remarkable developments of the expression of music of machines were not found. But in the 20th century, stimulated by the impulse of worldwide industrialization, the machine came to be seen as the symbol of progress.

The arts in general assimilated this symbolic element, and music was not outside this tendency. In his passion for locomotives, the Swiss composer Arthur Honneger (1892-1955) wrote in 1923 a symphonic movement called *Pacific 231*, in which the orchestra imitates the sounds of a steam locomotive. It seems to be the landmark of the appearance of the topic **music of machines**, in its full sense. This expression was mentioned in a list of musical topics created by Danuta Mirka and published in Kofi Agawu's book *Music as Discourse* (Agawu, 2009, p. 49).

2. THE ZAVOD TOPIC

As the expression "music of machines" is already known for the music of the 20th century, we propose a further and deeper study of this expression, particularly regarding its development into symphonic music as an autonomous musical gesture, sometimes distant from its original onomatopoeic dimension. Understanding that this expression is widely deployed, from the mere representation of noises produced by machines to new musical gestures that can be linked through its original musical characteristics, we propose a general designation for this topic**: the zavod topic**. Even if the musical material may not be identifiable with the original onomatopoeic idea, it remains as a development of a musical representation of the universe of sounds of multiple industrial machines, constituting a particular sound texture that will be found in the music of many Soviet composers. This topic is one of the musical manifestations that followed the tendencies of Russian constructivism and futurism, artistic ideas that arised in the new revolutionary aesthetics and influenced the fine arts worldwide in the 1920s.

The word "zavod" (transliteration of the original "завод") in Russian means "factory". The use of this word as a designation for this topic refers to the recurrences of this expression in the Soviet music of the post-revolutionary period and its development during the establishment of socialist realism, and it constitutes an important reference to Alexander Mosolov's *Zavod* opus 19, which can be considered the main paradigm for this musical expression. The universalization of the use of the Russian word should be seen in the same way that concepts like *Empfindsamkeit* and *Sturm und Drang*, despite their origins in German literary romanticism, reflect universal expressions.

The main characteristics of the zavod topic may be related as:

1. the overlap of ostinato motions in polyrhythm;
2. lines constructed with atonal or chromatic material, in a linear thought, avoiding the use of chords (except for pedal clusters);
3. the use of continuous pedal sounds in percussion instruments like drums, bass drums or cymbals;
4. abrupt or precipitate sparse events, like hoots, bangs and clashes, played by the brass section or percussion instruments in *sforzato* articulations, in clusters or dissonances;
5. the combination of melodic figurations in rhythmic antinomy;
6. distortions of tone like *frullatti* in wind instruments and *sul ponticello* in the strings; the use of mute in the brass or strings also means this kind of tone distortions;
7. the repetition of dynamic patterns like sequences of figurations in *piano crescendo* in each bar or in each count;
8. casual proportional relations between simultaneous ostinato movements like augmentation or diminution of rhythmic values, imitating the proportional relations of gear motions.

3. PARADIGMATIC EXAMPLES OF ONOMATOPOEIC EXPRESSIONS

Alexandr Vasilievich Mosolov, born in Kiev on August 11, 1900, studied piano and composition at the Moscow Conservatory under Gliére and Miaskovsky and graduated in 1925. He was affiliated to the Association for Contemporary Music and represented the Soviet Union in many concerts held by the International Society of Contemporary Music, particularly the Frankfurt concert in 1927 and the Liège one in 1930, where his works *Zavod (Iron Foundry) op. 19* and *String Quartet n. 1 op. 24* were performed and acclaimed by their futurist expression (Bueno, 2010).

Figure 1 - Alexandr Mosolov's *Zavod op. 19* (Bars 1-8)

Zavod was written in 1927 as a movement of the ballet *Steel op. 19.* The work was performed for the first time in Moscow on December 4, 1927, in a concert promoted by the Association of Contemporary Music to commemorate the tenth anniversary of the Revolution. When socialist realism turned into an official guideline for Soviet music, the works of Mosolov were considered formalist and their performances were forbidden. The autograph scores of the entire ballet were lost in 1929, and the music of *Zavod* is the only part that remains of the whole music.

By analyzing the begining of the score it is possible to observe the overlap of ostinato motions in polyrhythm - a continuous movement of sextuplets in the violas and piano against triplets in the violoncellos and double basses above the quarter-notes of timpani; chromatic melodic material in the sextuplets; the combination of melodic figurations in rhythmic antinomy between horns and bassoons with trombones; the distortion of tones in the *ponticello* harmonics in the violins; the repetition of dynamic patterns in the timpani and bassoons together with trombones.

Another paradigmatic example of the zavod topic is Shostakovich's *2nd Symphony op. 14 "to the October".* Written in 1929, the work was commissioned by *Muzsektor* Publisher for the 10th anniversary of the October revolution. The manifested idea of composing music inspired by the noises of a factory is confirmed by the use of the poem of Alexander Bezymensky, included in the closing chorus at the end of the symphony: "the factory's hooter calls to heaven".

Figure 2 - Dmitri Shostakovich's *2nd Symphony op. 14 "To October"* (bars 1-12)

In this Symphony it is possible to observe a remarkable gradual overlap of successive and proportional ostinato motions: quarter-notes in the double-basses; quavers in the violoncello; triplets in the violas; semiquavers in the second violins and "quintuplets" in the first violins. This proportional rhythmic overlap is typical of the zavod topic as the idea of musical representation of combined movements of gears in different dimensions inside a machine. It is also possible to observe a continuous pedal sound of the bass drum and the distortion of tone by the use of mutes in the strings. Many other elements of the zavod topic are present in the whole symphony, like the use of a real factory hooter, but for this study it is enough to observe the general lines of the zavod topic for going further on the investigation.

4. PROHIBITION OF ONOMATOPOEIC REPRESENTATION AND THE ZAVOD TOPIC ON SOCIALIST REALISM

After the establishment of socialist realism as the official policy for the arts in the Soviet Union in 1932, music developed in the 1920s began to be persecuted under the accusation of formalism. Post-tonal expression, intrinsic to the zavod topic,

became inadmissible for the party burocrats that controlled artistic production. Consequently, works like Shostakovich's *2nd Symphony* were not performed for a long time and many composers were banned, among them Alexander Mosolov, who had to move to central Asia in detriment of his compositional activities.

However, the expression of machine motions in symphonic music has made its mark. In his *3rd Symphony "1st of May"*, Shostakovitch already shows he had assimilated the main characteristics of the zavod topic in his composition process, even if not directly associated with the original idea of onomatopoeic representation of machines. In his search for a new structural language, where no themes should be repeated, he used the unity of some topics for structuring his music, among them the military march, the strict style and the zavod topic. Several ostinato movements and combinations of melodic figurations in rhythmic antinomy are found and can be listed as derivations of the zavod topic within this context.

Boris Asafyev (1884-1949), one of the most important Russian musicologists and considered a founder of Soviet musicology, wrote about the *3rd Symphony*: "It was the only attempt for the creation of a new type of symphony, which is derived from the revolutionary dynamic, the oratorical atmosphere and intonation" (*apud* Meyer, 1995, p. 143). For Shostakovich himself, in his article *Statement about the composer's obligations* (Декларация обязанностей композитора) in the journal *The Worker and the Theater* (Рабочий и театр) "the only work in my opinion that could have a 'place' in the history of Soviet music is the *Symphony '1st of May'*" (*apud* Meyer, 1995, p. 156). These quotations are evident signs that this feature of Shostakovich's music was becoming one of the most important elements of his compositional process, besides the military topic and the strict style. It means that, after the experience of the onomatopoeic representation of machines in the *2nd Symphony*, the zavod topic gradually became an autonomous musical element that would be present in wide scale in his works.

It is also important to underscore the dialogue between the zavod topic and the other styles used in the music of Shostakovich. The continuous march motion has a relation with the ostinato nature of the zavod topic; on the other hand, the proportional overlap of successive rhythmic values and combinations of figurations in antinomy brings the zavod topic closer to the strict style of fuxian counterpoint, another very important element present since the early works in the music of Shostakovich.

5. EXAMPLES OF TRANSFIGURED EXPRESSIONS IN THE ZAVOD TOPIC

There were public denunciations of this kind of "formalist mistakes" in music, among which the most remarkable one is the article *Chaos instead of music.* Published in 1936 in the Pravda after Stalin's visit to one presentation of the opera *Lady Macbeth of the District of Mtsensk*, the article denounced the music of Shostakovich as an "abstruse distortion of classical music". In this context, the zavod topic would not appear anymore as an onomatopoeic representation but a transfiguration of this expression, becoming a feature of the music of Shostakovich and other Soviet composers. This feature consists of the individual development of characteristics of the zavod topic, which resulted in a new musical language that would become a typical expression for Soviet music.

Some musical gestures of Shostakovich's *3rd Symphony "1st of May"* are both onomatopoeic representations and transfigured expressions of the zavod topic. The overlap of proportional ostinato movements in polyrhythm had been assimilated by his compositional process. From cypher 32 (bar 230) on, we may observe a remarkable example of this gesture, constructing a sound texture that gradually becomes thicker and thicker, in an evident association with the *Sturm und Drang* topic.

Figure 3 - Dmitri Shostakovich's *3rd Symphony op. 20 "1st of may"* (bars 230-235)

Figure 4 - Dmitri Shostakovich's *3rd Symphony op. 20 "1st of May"* (bars 236-238)

Written in 1935-1936, the *4th Symphony op. 43* of Shostakovitch had to wait 25 years till its first performance. This happened because of the publication of the article *Chaos instead of Music*, when the musicians of the Leningrad Philharmonic Orchestra decided not to perform the work, despite some rehearsals they had already done. The fear of the Stalinist terror announced by the Pravda article convinced musicians, the directing board of the Philharmonic Orchestra and the composer himself to take the symphony out from the program.

Observing the music, Shostakovich's hardest compositional effort since the opera *Lady Macbeth*, it is possible to recognize many expressions derived from the zavod topic in the whole symphony. Bars 736 to 743 of the first movement constitute a remarkable example of this transfiguration, where it is possible to identify an overlap of ostinato motions in polyrhythm; lines constructed with atonal or chromatic material, in a linear thought and abrupt or precipitate events, played by the brass section and percussion. The persistent repetition of melodic figurations produces a thick musical texture as acompaniment for the melody played by low orchestral instruments.

Figure 5 - Dmitri Shostakovich's *4th Symphony op. 43* - 1st movement (bars 736-743)

Another very important transfiguration of the zavod topic in the *4th Symphony*, directly linked to the *moto perpetuo* expression, is the episode that begins at bar 580, inside the development section of the 1st movement. The overwhelmingly quick fugato played by the strings in an endless motion of semiquavers also indicates a search for these continuous ostinato movements. In this special case, we note a topic composition with the *Sturm und Drang* expression and with the strict style, as this section can be understood as a complete fugue exposition.

Moving on to Shostakovich's *5th Symphony op. 47* (1937), it is possible to observe that, in spite of all persecution, the composer keeps the development of the expression of the zavod topic in his composition process. In a very special way, the composer makes in the 1st movement from bar 217 on, an overlap of two ostinato motions in proportional relation of triple augmentation of rhythmic values between strings together with woodwinds and the brass section, playing the same punctuated motif, one of the main musical ideas of the 1st movement. Shostakovich uses the zavod topic for constructing the climax of the music, just before the beginning of the recapitulation section.

Figure 6 - Dmitri Shostakovich's *5th Symphony op. 47* - 1st movement (bars 217-228)

In his own way, Sergei Prokofiev developed a personal style dissociated from the avant-garde of the 1920s in Russia. He did not use to write some onomatopoeic expressions like an original zavod topic, imitating the noises of machines. However, in his music it is very common to find some structures, which can be identified with the zavod topic in their features. This is the most important evidence that the zavod topic, despite its origin in the onomatopoeic expression, reached an autonomous development as a musical gesture especially in the music of the Soviet Union.

In the last movement of Prokofiev's *5th Symphony op. 100* (1944) several expressions related to the zavod topic can be found. In cipher 107 (bar 299) it is possible to find the overlap of ostinato motions; lines constructed with atonal or chromatic material; abrupt and precipitate events played by the brass section in dissonances; the combination of melodic figurations in rhythmic antinomy and the repetition of dynamic patterns in sequences of figurations in *piano crescendo* twice in each bar. The thematic development process is maintained by the composer, even though it is included in a section marked by the zavod topic.

Another peculiar factor in the case of Prokofiev's music is to observe that he makes a combination of some features of the zavod topic with his particular grotesque and humoristic character, differently from Shostakovich's previous examples, when the composer uses the zavod topic to create tension in dramatic expressions.

Figure 7 - Sergei Prokoviev's *5th Symphony op. 100* - 4th movement (bars 299-305)

6. THE ZAVOD TOPIC AND OTHER SUBCLASSES OF THE MUSIC OF MACHINES TOPIC

Understanding that the zavod topic constitutes a particular subclass of the music of machines topic, it is important to identify that there are other subclasses of this topic, and each one has a typical feature. The zavod topic, as a representation of the noises of multiple machines inside a factory, has the property of the transfigured development of its expression in Soviet

symphonic music. Besides this topic it is possible to indicate at least three further remarkable subclasses of the music of machines: **music box topic** (such as Tchaikovsky's *Dance of the Sugar Plum Fairy* from the *Nutcracker Ballet)*; **clock music topic** (such as Haydn's *Symphony n. 101*), which includes the subclass **cuckoo topic**; and **locomotive music** (such as Honnegger's *Pacific 231* and Villa-Lobos' *Trenzinho do Caipira* [4th movement from *Bachianas Brasileiras n. 4*]). Innumerable examples may be related to these subtopics, either in complete identification with the original idea or in a transfiguration of its musical expression.

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RESEARCHING MUSICAL MEANING: ENTERING THE FIELD OF MUSICAL SEMIOTICS

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ABSTRACT

Understanding music begins in a complex mobilization of signs that allow us to signify it. Learning music mobilize at least following signs systems: acoustic, graphic, kinetic, structural, numerical, linguistic, figural, esthetic and expressive. Each one is different in nature, for that reason, each one requires a particular theoretical approach to be studied.

Researching about the meaning of music requires attending specific methodological overlapping. For several years, from a semiotic perspective, I'm working on an epistemological interest, which is shared by both musicologists and musical pedagogues: understanding how to access the music.

Since the end of the 19th century, the interest in getting an explanation about the musical phenomenon has been an occupation of scientists, philosophers, musicians, non-musicians and thinkers from different disciplines. Reflections attempting to achieve this ambitious claim have freely "wandered" by different fields. Approaches have multiplied, and not infrequently the adventure to explain music has resulted in confusing formulations: speeches which, as noted by Umberto Eco, could be described as "literary ramblings about the mystery of art." (Eco, 2002, p. 172)

It seems that, over the time, methodological and theoretical overlaps configured flimsy platforms and they put at risk the epistemological foundation of semiotic research of music, and thereby the validity and scientific reliability of investigations. Now I research a "*musistic philosophy*" as an analogue possibility to *linguistic philosophy* for achieving a conceptual network to reflect on the problems of sound phenomenon, related to the mobilization of its signs systems. We try to stay away from the field of linguistics, which has been the most widely used theoretical resource in musical semiotics research.

INTRODUCTION

Explanations about the music are the result of many ways to understand it: by its internal mathematic as an unconscious pleasure in counting (Leibnitz); by its degree of generality, as universal language (Schopenhauer); by its expressive force, as language of feeling (Langer); by their biological nature, as a vital human faculty like breathing or eating (Delannoy[25]); by its social and cultural nature as an extern-cerebral mechanism (Bartra[26]) (Carbajal Vaca, 2009, p. 2).

It would seem that in each of these conceptions the key to understanding the musical phenomenon is to elucidate its 'meaning'. Peter Schatt[27] documented five routes to study the meaning in music: (1) semiotics, (2) hermeneutics, (3) phenomenology, (4) psychology and (5) communicative constructivism (Schatt, 2007, pp. 39-48). Each of these disciplines should have those theoretical and methodological elements to validate the musicological research. In order to elucidate the scientific status of music semiotics, we analyzed in detail those overlapped disciplines: semiotics and semiology; hermeneutics and semiotics; psychology and anthropology; philosophy and psychology; cognitive psychology and neuroscience (view Carbajal Vaca, 2012).

The main problem we emphasize is that conceptual networks move freely from several disciplines to musicology and thereby also move epistemological problems, which are still being discussed in your original field. This has led to precipitate

[25] Luc Delanoy: Belgian researcher who has resided in Mexico. He proposes, from a nativist perspective of knowledge, "to prove, scientifically, that music is essential to the survival of human beings, in the same way as breathing and eating" (Delannoy, in Vargas, 2006).
[26] Roger Bartra (1942): Mexican writer, anthropologist and sociologist researcher at the National Autonomous University of Mexico. He devoted a chapter of his book, *Anthropology of the Brain*, to reflect on the musical consciousness. The author asks if there are forms and systems of organization of sounds, without which we cease to understand music. He emphasizes the difficulty of finding a way of universal organization. (Bartra, 2007, p. 175)
[27] Peter Schatt (1948): Professor of education and teaching music at the *Folkwang-Hochschule Essen*, Germany.

conclusions, for example, that music does not mean anything, or that a *Semiotic of Music* should not have any chance to be part from the Musicology (Schneider, 1980, p. 241). Currently it is possible to recognize that such conclusions emerge from a semiotic understanding closely linked to a linguistic perspective: semiology. The perspective of semiology is based on the primacy of language given by the linguistic turn. This situation could generate confusion understanding music semiotics. To support our research perspective, we faced three major challenges: a) clarify *musical understanding* as an eminently semiotic problem, b) document a reliable state of knowledge for *musical semiotics*, and c) analyzing *the scientific status of musical semiotics* (Carbajal Vaca, 2012, p. 290).

We are convinced that semiotics is a valid and relevant route to analyze the problem of meaning in music, but this route must be carefully drawn to avoid falling into theoretical confusing overlaps. Semiotics provides components to formulate theoretical explanations on the learning process of music; however, to explain its limits and clarify its scientific status is a current research interest. Those who decide to address their studies to this research line must confront an intricate stage of theoretical and methodological reflection before to perform any kind of empirical study. In this paper we present a possible route to enter the field of musical semiotics.

UNDERSTANDING INTERDISCIPLINARITY

The first step to enter the field of semiotics is to understand its multidisciplinary nature. The general conception of semiotics is as science devoted to the study of signs, which implies that this discipline reaches all situations and contexts where the sign may exist. This means: everything to be thought. The relationships that have been established from semiotics as a general category are very varied and this situation has led researchers to create multithematic and multidisciplinary spaces. This complicates the documentation of the state of knowledge. Locate specific topics within this plurality disciplinary requires a lot of work and time. In the Posner Handbook (1997, 1998, 2003 and 2004) were documented eight different thesis in about three thousand pages, which cover topics along the history, theoretical problems and semiotics relations with several disciplines: architecture, music, visual arts, mathematics, medicine, archeology, dance, inter alia.

Among semiotic researchers there are no widespread agreements about methodological treatments, as it could be in other scientific fields. According to Posner Handbook, semiotics competes with several theoretical foundations, such as hermeneutics, gestalt theory, information theory and systems theory. Authors from this work consider that researchers have had to strain their conceptual frameworks to support their work on independent disciplines. As a result: the scientific communities themselves, question the epistemological basis of its own investigations (Posner et al., 1997, p. 3). Scientific communities agree that the validity on researching depends on its consolidated methodological frameworks. This is the reason why some musicologists import and adapt conceptual frameworks and methodologies from other disciplines.

DECIDE SEMIOTICS OR SEMIOLOGY

A second step to enter the field of semiotics is to recognize the difference between two main semiotic perspectives: (1) semiotics outlined by Ferdinand de Saussure, who conceived semiotics as a branch of social psychology, whose reflections were conducted primarily in the context of linguistics (Semiology), and (2) semiotics from Charles Sanders Peirce. He focused in a philosophical perspective and outlined *pragmatism* as a "logical method to clarify concepts". (Barrena & Nubiola, 2007)

According to Peirce, signs grow in significance by use and experience. From this conception Peirce displayed his theories in a rich typology of signs. He understood language as the result of a diversification of activities in the natural history of humans (Peirce, 1986, p.58). This suggests that the musical signs were also similarly developed; however, it is clear that its function in the human thought and behavior is different from the language. Several authors spoke in the twentieth century against the conception of music as a language. We will not delve into this point. Now the main aspect is to note that accepting or rejecting music as a language has methodological implications.

Musical semiotics studies have been validated mainly through linguistic theories. But, because semiotics develops in an interdisciplinary field, research traditions are set, in which semiotics seems to be diluted or transformed. In some cases semiotics is almost unrecognizable. Musicologists themselves are those who have come to question the scientific validity of the studies. Richard Parncutt[28], for example, argues that semiotic studies occasions have become a mix of theory, analysis, hermeneutics and cultural studies. (2007, p. 7).

According to the agreement of the International Association for Semiotic Studies since 1969 there are no distinction between the terms semiotics and semiology (Eco 2005, p. 17). Despite of that, it cannot be denied, that there are epistemological differences between semiotic studies. Although the term is the same, the paths lead to different grounds: (1) semiotics can be used as a trans-linguistic tool allowing the use of the term 'language' generically for different human expressions. (2)

[28] Richard Parncutt: systematic musicology professor at the Graz University, Austria.

Semiotics can be also conceived as a discipline rooted in logic. From this perspective, language is just another form of expression within the range of possibilities that humans possess. This is the semiotics of Charles Sanders Peirce. Differentiate semiotics and semiology explain why some semiotic analysis become hermeneutic[29]. This does not suggest that semiology or hermeneutic would be inadequate researching music; this only emphasizes the existence of boundaries between disciplines, which are easily to transgress.

UNDERSTANDING THE COMPLEXITY OF MUSICAL MEANING EXPLANATIONS

Reinhard Kopiez[30] systematized the responses that the history of aesthetics and psychology have offered on the problem of musical meaning into three types: (1) the music is *meaningless*, (2) the meaning of music is the *expression of emotion*, (3) the meaning of music is in its own *form* (formalist) (2006, pp.190-192). Each of these responses carries different implications:

(1) Denial of musical meaning

Deny the 'meaning' in music is the most comfortable perspective, but it opens us the wrong door. This explanation seems to be prompted by the need to deny all those we do not understand. But it is also a sign that the conceptual network used to explain the phenomenon is not adequate. This is how, in this dynamic of thought, some composers tried, unsuccessfully, to explain his musical thinking:

> • Stravinsky (1936): "I consider music, in essence, [...] powerless to express anything" (Stravinsky in Kalkofen, 2008, p. 64). "[…] if music seems to express something, it is an illusion and not a reality" (Stravinsky in Akoun & Ferrier, 1977, p. 378).
>
> • Boulez: "Music is a not significant art" (Wolffer, 1999, pp. 28-29).

It is necessary to clarify that the statement of Stravinsky intended only to emphasize that music goes beyond verbal meanings. He spoke out against the idea that a piece of music was a transcendental idea 'expressed in musical terms' (Jiménez Cataño, 2006, p. 15). Enrico Fubini argues also that musical meanings are not verbal and that its *content* cannot be translated literally as we do from one language to another because the notes do not correspond to any verbal language. Fubini argue also that meanings we attach to music are linked to *syntactic structures* that allow us to associate them with specific contexts. Thus recognize different types of music that have historically shaped (Fubini, 1994, p. 84).

Denying musical meaning, necessarily leads to the denial of those signs that allow thinking the music. Denying the notion of meaning in music means to restrict the act of significance exclusive to linguistic signs. The alternative is to accept the existence of meaning in music. However, explanations on musical meaning may easily fall into vagueness and imprecision:

> […] we know [the music] in the labyrinth of our minds that echoes in the marrow of our bones. We are conscious of its history. We attach immense significance. And, indeed, this is the key. The music also means - especially - where there is no way to paraphrase its meaning, to re-express [the meaning] in an alternative way, to expose the meaning, lexical or formally (Steiner[31] in Jiménez Cataño, 2006, p.45).

This explanation emphasizes that linguistic signs are different from 'others' that are beyond the understanding. But, the question of how we mean the music remains open. Affirm that music has an "immense significance" without explaining what we mean on it, invalidates the argument.

(2) The expression of emotion

Langer[32] described the music as the language of feeling (Calabrese, 1987, p. 32) and this is, perhaps, one of the most contentious propositions. The visions are extrapolated. Some authors even promoted the idea of univocal meaning for certain combinations of sounds.

There are certainly cultural conventions and agreements on some general musical components. Perhaps the best known concept by the Western world is to associate the major mode and a fast speed with a feeling of happiness and the minor

[29] In 2009 we published a paper about the relations semiotic-hermeneutic in musical learning (Carbajal Vaca, 2009). We aimed to present a practical example of the teaching-learning process, mediated by a small piano piece, to illustrate how intertwined semiotic and hermeneutic elements in the teach-learning-process of music.

[30] Reinhard Kopiez (1959): Professor of Music Psychology at the University of Music, Drama and Media Hannover, Germany.

[31] Francis George Steiner (1929): Professor, critic and theorist of literature and culture, and writer. Professor of Churchill College, Cambridge University and St. Anne's College, Oxford University.

32 Susanne Langer (1895 - 1985): philosopher born in New York, one of the most important contemporary theoretical philosophy of art.

mode and the slow speed with sadness. But this kind of "musical meaning", if we accept the term, is not "universal". Even inside of a western context, meanings could be variable.

In the East world, meanwhile, there are more complex cultural conventions associated with music. They give a spiritual meaning to specific sounds (Willems, 1981, p. 89). But we believe that this way of understanding exceeds the semiotics and moves to the hermeneutics.

An eastern approach to music through semiotics occurs when we focus on understanding the logic of relations among its sounds. These could be the structure of pentatonic scales and fifth cycles (Honolka, 1979, p. 15), as performed Debussy. Such structures were understood in the Western world as an innovation, a "split" with the rules of traditional Western system. This rules and conventions belong to a system that, necessarily, was previously socialized and assimilated.

The answer about meaning in music as an expression of emotion is associated to Hausegger[33] theory. This author holds that musical expression is the force that ensures an emotional understanding, without prerequisites. This perspective is based on the fact that most people have a not professional relationship with music. That means that music satisfies only emotional functions, not cognitive (Kopiez, 2006, pp. 190-192).

(3) Formalism: music without content

The third response on musical meanings is the *formalist* perspective. According to Maria Reicher (2005), the meaning of formalism in the field of aesthetics has undergone some changes that should not be ignored. In general the term has been defined as the interest in 'formal' aspects of art, as opposed to those of their 'content'.

Art critics of the first half of the twentieth century argued that 'formal' aspects were the basis of aesthetic appreciation and so these formal elements became the main argument of the arts without object. From this perspective was defined abstract art, whose interpretation was based only on qualities that are intrinsic to the work. In this way they ignore all those artist's biographical aspects or circumstances of its creation. The artist seeks the autonomy of art and it does not have a utilitarian goal. However formalism also adopted a descriptive perspective with political or religious goals, which were considered extra-artistic elements. From this perspective, the level of content in the performing arts would be defined by the amount of extra-artistic elements involved. (Reicher, 2005, pp.151-152)

The discussion between 'form' and 'content' in music began in the nineteenth century and what draws our attention is that it remains in force. Rafael Jiménez Cataño[34] exposed in the past decade a review about this relationship and included in his work the thought of George Steiner. When Steiner asserts: "Music means. It is full of meaning that will not translate into logical structures or verbal expression. In music, form is content […]" (Steiner in Jiménez Cataño: 2006, p. 16), immediately appears Hanslick's voice, who in opposition to the idealism of his time argued that the content of the music is in its own sound lines and forms which "have no other content than themselves" (Hanslick, 1854, p. 96). The content of a musical work is its own form because the terms 'content' and 'form' are conditioned and complement each other. In music *content* and *form*, *substance* and *form*, *image* and *idea* are inseparable. (Hanslick, 1854, p. 99)

Although Hanslick[35] conceived the relationship between form and content as a specific structure of the music, we should not ignore the fact that semiotics of Saussure (1857-1913) conceive the *sign* as a duplex unit in which the meaning is attached to the signifier. This implies that the *content* necessarily exists in the *form*. Therefore, it is arguable that the inseparability "form-content" is a feature common to all systems of signs.

UNDERSTANDING THE IMPLICATIONS OF THE PHILOSOPHY OF LANGUAGE IN MUSICAL SEMIOTIC ANALYSIS

How do we understand the music? How it works musical thinking? Is it possible to think musically regardless of conceptual thinking?

Gustav Bergman called "linguistic turn" to a philosophical current, which placed *linguistics* as analytical method from philosophy and, *language*, as its object (García Suárez, 1997, p. 26). This perspective led the interest of research into the analysis of speech acts.

The contributions of philosophy of language have had a major impact on the reflections on music, especially in the conception of the notion of 'meaning'. Consider language as the central object of philosophy, and linguistics as the analytical method par excellence, has become that conceptual network generated in this field has been transferred to other disciplines.

33 Friedrich von Hausegger (1837-1899): Austrians lawyer, music teacher, music writer, music critic and composer.
34 Rafael Jiménez Cataño (1960): Mexican philosopher, professor for Rhetoric at the School of Institutional Communication of the University of the Holy Cross in Rome.
35 Eduard Hanslick (1825-1904): Austrian musical scientist, defender of the formalist view of musical meaning.

Today the term "language" is accepted as a generic category and, through it, human expressions that are not strictly language have been analyzed: "photographical language", "mathematical language", "film language", "body language", "pictorial language", "cybernetic language", "musical language", among others. In our studies we call this phenomenon: *"linguisism"*. This practice to export concepts from linguistics to musicological field has caused confusion in the explanations about its meaning.

John Searle[36] is one of the philosophers who questioned the linguistic turn and has put on the table this discussion to explore other possibilities. Garcia Suarez follows that, from the perspective of Searle, it could be possible account for mental phenomena, intentions, beliefs and other mental states, without appealing to linguistic notions (García Suárez, 1997, p. 41).

Wittgenstein, meanwhile, conceived Language as an *institution* that cannot continue privately: "the meaning of a word gives it its use in the language" (Haller, 2003). Let us stress here a fundamental conception from Wittgenstein. This author language does not occur first as a system, but is the result of a diversification of activities pertaining to the natural history of humanity. Here we recognize the semiotic perspective from Peirce: "Through the use and experience, its meaning grows" (Peirce, 1986, p. 58).

We understand that the music cannot be verbalized, but we must consider some nuances: we understand that music is not a language because it could not be translated linguistically; however, understanding tonal relations and forms depends on a logic that is necessarily linked to conceptual thinking. That's means: understanding music is also linked to our ability to think in words. For example: when we understand a *sequence* from the Western tonal musical system we understand that there are 'repeated' elements. To repeat these elements, we must to understand the conceptual meaning of the linguistic sign: 'repeat'. We could not make music without concepts as 'start', 'end', 'breathing'. But, this kind of meaning is very different from the "interpretation": when someone argues that a sequence means a rainy day or the exaltation of the sea, although the title of a musical piece, could suggest such things.

UNDERSTANDING MUSIC SEMIOTICS IN THE FIELD OF MUSICOLOGY

Find the position that has musical semiotics within musicology has been one of the most complex tasks in our research (view Carbajal Vaca, 2012 pp. 298-300). Musicology is an active discipline on researching field, but we must recognize that it is still not complete structured. A general definition of musicology (Eggebrecht et al., 1986) argues that its object of investigation is *music* in all its forms occurring from its origin to the present. The origins of musicology date back to ancient music theory of the middle age. In the second half of the nineteenth century was established as an organized discipline. Musicology studies: from the most basic sound relationships, to complex shapes, such as the uses and effects on human behavior. It also examines cultural aspects, as rites, ceremonies and aesthetic enjoyment situations (Eggebrecht et al., 1986, pp. 247-248). Given this amplitude, in 1885 Guido Adler proposed an organization of this field of knowledge: (1) systematic musicology and (2) historical musicology. Currently ethnomusicology is considered a third branch of musicology, but it has not been widely accepted in all scientific communities. Musicological programs still arise on the basis of bipartite design from Adler.

Structuring systematic musical science is not a decided issue. The researcher Helga de la Motte-Haber, one of the most renowned musicologists in Germany, organized systematic musical science in a manual grouping four main areas: aesthetics, sociology, theory and music-psychology. Motte-Haber aims to find systematic musicology conditions and principles of *musical understanding* (Stoffer and Oerter 2005, p. 23). In this classification Semiotic studies of music have not been grouped in a separate field of knowledge, although semiotics possesses a theoretical framework to validate explanations about the process of musical understanding, differentiated of a psychological perspective. Whereas the classification of Motte-Haber, semiotic studies are bound to wander in all four areas.

Richard Parncutt (2007) took a critical stance about the musicological structuration and proposed a new division from musicology: *scientific* and *cultural*. We could infer that any research that does not conform to the canons 'scientists', in a positive sense, will be placed in the *cultural* category. Music Semiotics, from a linguistic perspective, fits perfectly in the cultural branch, however, Semiotics, from a logical perspective, should already have a rightful place within systematic musical sciences. This is the reflection we want to deep, in further investigations, through our proposal Towards a '*musistic'* philosophy: Understanding the semiotic complexity of musical expression.

FINAL NOTES

One of the essential characteristics of semiotic research is interdisciplinary, but if we do not understand the boundaries of semiotics in relation with other disciplines, we risk undermining the epistemological foundation of research and thus, its validity and reliability.

[36] John Searle (1932): American philosopher, professor at Berkeley, California. Developed the theory of J. Speech Act L. Austin.

We should note that with the transfer of conceptual networks from one discipline to another, we can also translate theoretical problems still unresolved in their own field.

We should not be surprised that musical semiotics is not yet established as a specific area within the field of musicology, because Semiotics still works on consolidating its epistemological foundation.

There are two statements that legitimate the questions about musical meaning: (1) the activity of musical thought and (2) the existence of a *musical semiotic system* that makes possible the musical thought. It confirms that Semiotics is convenient to study the problem of musical understanding.

Denying meaning in music is a result of two specific conflict situations: (1) a vision about a supremacy of language given by the *linguistic turn* sustained by twentieth-century philosophy, and (2) an ancient confrontation that began in the nineteenth century, which still exists, between those who argue that the meaning of music is on its own *formal elements* and those who say that it is in its *content*.

In a learning process, it is not possible to understand all elements related to the music we want to access. We are convinced that the main problem is to distinguish what we want to understand. Do we want to understand the minds and extramusical motivations from the musicians? Then, we have to understand music through history and aesthetics. But, it is also possible to understand music, regardless of such information. A Musical Semiotic System settles mainly into sounds and its relationships, which are comprehensible because they are conformed on a stable basis of socialized signs.

Our perspective considers that the problem of musical understanding must also addressed to the cognitive functions of learning. Close to Raymond Duval[37], we would have to understand and explain how *semiotic conversions* occur in a process of musical learning.

Semiotics, rather than a method, is an epistemological perspective. Thinking about a gradual distancing from the conceptual network of language for studying music, could well support a possibility to delineate, from a logical semiotic perspective, a 'musistic philosophy', that would be analogue to the linguistic philosophy.

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CONVIVENZE DIFFICILI E INGEGNOSE SOLUZIONI. DIFFICULT COHABITATIONS AND INGENIOUS SOLUTIONS

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ABSTRACT

The following paper aims to focus on the musical functions of the last play written by William Shakespeare, *The Tempest*. The reason for this choice lies in the unique structure of the play: an ideal liaison between English public theatre and the Masques. Its uniqueness arises from its structure: an apparently "Elizabethan" significant with a masque inside, as if to symbolize the transition from one type of theater to another. Music will be the ideal glue between the different *Tempests* that over the centuries.

> *"Il problema però non era, e non è,se il testo drammatico contenga la scena o se, al contrario, sia la scena a contenere il testo, ma è accettare e valutare in tutte le sue implicazioni, il fatto che il testo drammatico e messa in scena sono i due partners di un rapporto di collaborazione. […] Né il testo né la scena singolarmente assunti possono essere chiamati teatro".*
> *F. Ruffini, Testo/scena: drammaturgia dello spettacolo e dello spettatore, in Versus, n.41, Maggio-Agosto 1985: 25.*

PAROLE E MAGIE

Il teatro pubblico inglese a cavallo fra il Sedicesimo e il Diciassettesimo secolo, arco temporale in cui è racchiusa la produzione teatrale di William Shakespeare, convive con una *maniera drammatica* completamente diversa, il *Masque*.

Nel termine *Masque* rientrano una serie di forme teatrali in cui la recitazione, così importante nelle chiassose "arene di galli" *quasi* del tutto prive di accorgimenti scenici, cessa di essere il fulcro drammatico dell'atto teatrale per lasciare il campo alle "magie" illusionistiche perfettamente organizzate/rinchiuse nelle sale dei palazzi di re e nobili

All'inizio del 1600 Ben Johnson, amico e "rivale" di Shakespeare, è l'autore di Masque più ricercato di Inghilterra e il suo *alter ego*, l'incaricato cioè di progettare ed eseguire gli apparati scenici di questi eventi imparentati con gli ingressi trionfali dei sovrani europei del secolo precedente, è Inigo Jones, architetto formatosi sui modelli antichi seguiti dal Rinascimento italiano

L'alleanza compositiva con Johnson, all'origine dei masque più importanti, è comunque di breve durata e si risolve in quella che viene chiamata "great scenic controversy": le doti artistiche di cui i due autori sono gli araldi, si rivelano difatti *sorelle litigiose* e le muse così invece di danzare armoniosamente finiscono per combattere tra loro (Lotman 1998).

LA FORMA DELLE NUVOLE

Lo scrittore dei testi si scontra con lo "scrittore delle scene" in una battaglia senza esclusione di colpi finalizzata a stabilire quale delle due arti sia la più importante nella produzione/fruizione dell'evento teatrale

Adottando un approccio aperto alla pluri-codicità della produzione di senso in teatro, risulta ad ogni modo evidente che i sensi, i canali comunicativi e la natura stessa di ogni evento teatrale, non possano essere considerati come impermeabili gli uni dagli altri: enti cioè sottoponibili ad una sorta di autopsia analitica che li "smembri" per ridurli alle loro componenti di base

In questo senso esaminare un testo teatrale nella sua totalità composta di espressioni diverse (testo scritto e testo recitato *in primis*, allestimenti scenici, componenti musicali, oltre che naturalmente il contesto stesso in cui viene rappresentato), può

equivalere a *vivisezionarlo*, riducendo le enunciazioni di cui è composto, cellule vive dello scambio dialogico, in frasi, cellule immobili della *langue* (si rimanda a Bachtin, 1979: 253-254).[38]

Considerare quindi le suddette parti come avversarie di uno scontro incessante e non come organi vitali utili alla sopravvivenza di uno stesso complesso (il Testo teatrale nel suo insieme), è indice di una visione del teatro quantomeno sfuocata:

> "[…] la priorità del testo drammatico rispetto alla messa in scena, sostenibile con qualche plausibilità in rapporto alla persistenza nel tempo, diventa invece insostenibile in rapporto alla nozione di segno. In quanto organizzato in segni, seppure di natura specifica, il testo drammatico non differisce teoricamente dal testo scenografico o dal testo gestuale: cioè dai testi parziali che integrano, sulla base di uno statuto di parità, il testo globale o, com'è stato chiamato, il testo spettacolare". P. Pavis, *Voix et images de la Scene. Verse une Semiologie de la réception,* Lille, 1985, p. 35. trad. it. di Antonella Garofalo.

Lì dove opera la finzione teatrale, quale che siano i mezzi adottati per raffigurarla o le teorie drammaturgiche su cui si fonda, si realizzerà immancabilmente una manifestazione artistica con un'innata propensione all'eccesso, al prevaricamento dei confini e delle categorizzazioni prestabilite, all'*eccedenza*, qualità costitutiva di ogni creazione umana (Lévinas).

In questo senso l'evento teatrale altro non è che una delle possibili materializzazioni scaturite da un *comune principio* di *formazione* (Hjelsmlev), in cui alternativamente prendono forma similitudini implicite e differenze esplicite.

LA TEMPESTA PERFETTA?

Partendo da queste premesse il seguente lavoro si propone di focalizzare l'attenzione sulla componente musicale di un'opera teatrale molto particolare, *The Tempest*, l'ultima composizione attribuita integralmente a Shakespeare (*The Two Noble Kinsmen* e *Henry VIII* sono drammi scritti in collaborazione, soprattutto con John Fletcher).

La ragione di questa scelta risiede nella unicità strutturale dell'opera stessa, possibile *trait d'union* fra teatro pubblico inglese e le rappresentazioni private o di corte, di cui i *Masque* rimangono l'espressione più *flamboyant*.

Quest'opera racchiude infatti all'interno di un significante apparentemente "Elisabettiano" un *Masque*, quasi a simboleggiare il passaggio da un tipo di teatro all'altro.

In un processo di analisi comparativa di tipo diacronico la musica verrà utilizzata come il collante sintattico e significativo fra le diverse *Tempeste*:

> La musica era usata dai drammaturghi elisabettiani assai più di come non si pensi comunemente […] in nessuna opera shakespeariana […] la musica - e uso la parola in tutti i significati che essa può assumere - è tanto presente come nella *Tempesta*, di cui è il vero e proprio tessuto **connettivo** (al punto che, se in questi ultimi drammi possiamo scorgere un movimento verso la narrativa, nella *Tempesta* […] possiamo scorgere un movimento verso il melodramma). W. Shakespeare, *La Tempesta:* 29.

Saranno prese in considerazione le forme e le tipicità musicali presenti in alcune delle rappresentazioni storicamente documentate dell'opera: si inizierà naturalmente con la prima tenutasi nella residenza reale di Whitehall nel 1611, poi paragonata alle varianti di epoca barocca e a quelle ottocentesche, per arrivare in fine a quelle cronologicamente più vicine ma formalmente più lontane dall'originale, come il *Prospero's Book* ideato da Peter Greenaway nel 1991.

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A SEMIOTIC APPROACH TO NATIVE-BRAZILIAN MUSIC: CHALLENGES AND POSSIBLE CONTRIBUTIONS

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According to the Instituto Socioambiental, a most respected Brazilian NGO, Brazil presents presently almost 900.000 Native-Brazilians organized in more than 200 Native-Brazilian tribes and speaking more than 180 different languages. Despite this amazing diversity and its undisputed importance in the constitution of Brazilian cultural identity, few studies have so far been made to catalog and analyze the astounding variety of musical genders cultivated by these communities. Surprisingly, the more complex question about the role and meaning of music in these communities has inspired part of the research of Anthropologists like Rafael José de Menezes Bastos and Deise Lucy Oliveira Montardo, who have shed light to the complexity of the challenges to be overcome by those who want to dedicate their efforts to such a task. In his *Musicológica Kamayurá*, Bastos launches the instigating proposal that Native-Brazilian music should be studied according to its native community categories and criteria rather than with the tools of Western musicology. His point of view is based upon a careful and detailed study where he explains the singularities in a Native-Brazilian Kamayurá community of such basic notions as *time*, *sound*, *duration*, *strength*, *listening*, *singing* and *language*, among others. One of the interesting questions he raises is: how could someone consistently evaluate the meaning of music in a community taking into account criteria that are often meaningless, if not completely strange, to the culture it belongs to? Many other authors have also claimed that the meaning of tribal music should not be considered separately from its ritual context, where artistic, religious and/or social expressions are often intermingled. Appalling as these proposals may seem, one must on the other hand have in mind that if the Chinese language and culture can productively be studied and analyzed by not-originally-Chinese standards, there seems to be no particular reason to put aside the possible contributions of the musicological and semiotic analytical tools to a deeper comprehension of Native-Brazilian music. Also, a healthy compromise might be reached by the combination of these two perspectives: the application of a semiotic approach that took into account not only the general theory of meaning that Greimas has pursued throughout his works but also considered adopting the native community standards and categories to estimate how music is perceived in its native environment. In the present paper, we intend also to go a step further than the above-mentioned discussion presenting a concrete example of semiotic analysis of Native-Brazilian music trying to conciliate the traditional, generalist approach to a more aboriginally oriented perspective, and finally evaluating the possible contributions – as much as the limits of validity – of this both theoretical and pragmatic exercise.

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GRAMMAR OF EXPRESSIVE GESTURES IN GUSTAV MAHLER'S FIRST SYMPHONY

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ABSTRACT

This preliminary step to the paper aims at sketching a theoretical framework for the discussion of the object of my analysis. In doing this I offer rather eclectic premises such as Adorno's incidental remarks on style, late Wittgenstein's concept of grammar, Hatten's definition of musical gesture, Kühl's cognitivist approach to music, and Nietzsche's claims for a genealogy of musical meaning. As a result I define grammar as a precondition for a vocabulary of expressive gestures whose formation depends on the composer's concrete choices insofar these intentionally charge specific musical patterns with meaning. Relying on this definition, the paper will deal with expressive gestures implemented by Mahler in his First Symphony through semantic correlations that arise from the shift between musical genres and discursive modalities.

STYLE

The difficulties arisen from the use of the concept of style as the foundation of music historiography since the beginning of the 20th century (Adler 1911, 1919) led in the 1970s to a harsh criticism resulting in the substantial dismantling of the concept (Dömling 1973, Dahlhaus 1983). Subsequently emerged less ambitious perspectives on style relying on the reduction of the concept to strict empirical terms. Among these, Meyer's definition of style as "a replication of patterning […] that results from a series of choices made within some set of constraints" (Meyer 1989, p. 3) stands out. This concept of style can be directly compared to a "grammar" in the usual meaning of the term, that is, as a system of abstract rules for a correct use of a specific language.

In order to avoid these reductive definitions I take as a point of departure some incidental remarks on style forwarded by Adorno as a corollary to the idea of the "language-character" (*Sprachcharakter*) of the artwork in his posthumous *Aesthetic Theory* (1970): "With regard to individual artworks the concept of style is at best applicable as the quintessence of his language-elements. […] That in nominalistically advanced artworks the universal, and sometimes the conventional, reappears is no sinful error but the result of their language-character, which produces a vocabulary […] within the windowless monad" (Adorno 1997, p. 207. Translation modified in accordance with Paddison 1991).

Adorno philosophical references need some clarifications. "Nominalist" is a philosophical view claiming that only individuals exist, while "universals" (abstract objects) do not and can be reduced to properties shared by individuals (they are "terms", not "objects"). In Leibniz's terms individuals are "windowless monads"; they have no relations and do not share properties with other individuals. By referring these concepts to the realm of aesthetics, Adorno assumes that even in the completely individualized artworks appears conventional or shared elements, and that this depends on their "language-character", that is, on the necessity of producing a "vocabulary".

GRAMMAR

Adorno does not use the term "grammar". Anyway his definition of style offers the possibility of introducing a less usual concept of grammar, which does not presume the sharing of a specific "language" and can usefully apply even to artworks breaking away from genres and conventions. In doing this I will refer to Wittgenstein. Although Adorno was extremely critical towards Wittgenstein's *Tractatus logico-philosophicus*, some of Wittgenstein's later remarks in his posthumous *Philosophical Investigations* (1953) can be at least discussed along aspects of Adorno's thinking (see articles in *Wittgenstein Studien*, Vol. 3, No. 1, 1996).

In the light of Wittgenstein's later philosophy, to produce a vocabulary means that one must regulate his linguistic play in order to "speak" to someone; but the act of speaking presupposes the intersubjective sharing of a "grammar", and this on account of the stated "language-character" of the artwork must be valid even for artistic expression. In *Philosophical*

Investigations we find a peculiar concept of "grammar". A recent entry of the *Standford Encyclopedia of Philosophy* explains that Wittgenstein intends it as a set of rules which expresses preconditions not for a correct use of language, but rather "for meaningful language"; these rules "are not idealized as an external system to be conformed to"; on the contrary, "grammar is not abstract, it is situated within the regular activity with which language-games are interwoven". In other words, grammar "becomes, in Wittgenstein's hands, the wider – and more elusive – network of rules which determine what linguistic move is allowed as making sense" (Biletzki & Matar 2011). On the other hand, in aphorism 495 of *Philosophical Investigations* Wittgenstein claims: "Grammar does not tell us how language must be constructed in order to fulfill its purpose […]. It only describes […] the use of signs" (Wittgenstein 2009, p. 146).

Relying on these definitions I will pursue a new concept of grammar, which I describe with the following adjectives: "descriptive" – that is: based on the description of the concrete "use" rather than on the prescription of abstract rules – and "stylistic" – that is: situated in the "style" of an individual artwork.

GESTURE

In the field of music semiotics Hatten offered a general definition of gesture as "significant energetic shaping through time" (Hatten 2004, p. 95) and connected "aural gestures" to the shaping of "sound". Coming to musical gesture, he characterized it through the following definitions among others: it is "analog" and "continuous", it possesses "articulate shape", it is "typically foregrounded" and "potentially systematic" (Hatten 2004, p. 124). More recently Hatten summarized his concept in a shorter article where some further definitions come to the fore, with a particular emphasis on the role of "intersubjectivity" in the formation of "affectively loaded" gestures (Hatten 2006, p. 3).

In its recent developments, the semiotic-cognitive approach to music offers significant insights on these aspects of musical gesture. Kühl bases gestures on the "intersubjective sharing of amodal gestalts" (Kühl 2011, p. 125). This represents the basis of "primordial perception" in the earliest stages of consciousness, which "is not modality specific", that is, "not […] tied to the visual, the auditive or the sensory-motoric modality" (Kühl 2011, p. 124). What is particularly interesting in Kühl's article to my purpose, is the connection between primordial experience and artistic expression: "At a later age many of us lose the ability to consciously access the level of amodal perception, but it is believed that much artistic expression originates from layers of preverbal consciousness, thus being partly dependent on functions of cross-modality" (Kühl 2011, p. 124). As we will see, this hypothesis seems to be confirmed by the formation of some gestures along Mahler's compositional path to his First Symphony. These gestures emerge in gestalts which can be partially defined as amodal or premodal, insofar as verbal and musical expression are not clearly distinguished, thus facilitating "intermedial" processes.

Coming to meaning, a further significant point of cognitive approaches to music must be mentioned: the tendency to underline the integration of structure and meaning. In the discussion of Kühl's idea of "proto-concept" (Kühl 2007) Zbikowski assumes that "musical semantics is […] not something which happens subsequent to the definition of structure but which happens together with the emergence of structure" (Zbikowski 2009, p. 458). This concept will be one of the leading motives of my analytical discussion of Mahler's Symphony.

HISTORY

A further aspect I would like to highlight is the role of history, that is, the definition of "grammar" even in historical terms. In this sense the formation of a "vocabulary" relies on a "genealogy" of musical meaning, which offers the pre-conditions of expression in music. In doing this I capitalize aphorism 215 from Nietzsche's *Human, All Too Human* (1878):

"In and of itself, music is not so full of meaning for our inner life, so profoundly moving, that it can claim to be a *direct* language of emotion. Rather, it is its ancient connection to poetry that has invested rhythmical movement, loudness and softness of tone, with so much symbolism that we now *believe* music is speaking directly *to* the inner life and that it comes *out* of it. Dramatic music is possible only when the art of music has already conquered an enormous realm of symbolic techniques through song, opera, and hundreds of attempts at tone painting. 'Absolute music' is either pure form, in the raw state of music, where sounds in rhythm and at various volumes are enough to give joy; or else it is the symbolism of forms that, without poetry, can speak to our understanding (since, after the two arts had undergone a long development together, musical form was finally woven through and through with threads of concepts and feelings). […] No music is in itself deep and full of meaning. It does not speak of the 'will' or the 'thing in itself'. Only in an age that had conquered the entire sphere of inner life for musical symbolism could the intellect entertain this idea. The intellect itself has *projected* this meaning into the sound" (Nietzsche 1986, p. 128).

In this passage Nietzsche suggests that meaning and expression in (absolute) music cannot but rely on the original formation of meaningful gestures or gestalts that emerged through the close interaction with words. In this view it is the compositional process in its concrete endowment with (verbal) meaning through technical construction and the role of intentionality what

charges music with expression and signification processes. To my purpose, rather than the critical and skeptical position included in the aphorism I will highlight the constructive conception of musical meaning; and rather than the rationalist position resulting in the idea of a one-way process of "fertilization" from meaningful words to in itself unmeaningful music I prefer to underline processes of cross-fertilization and reciprocal influence.

MAHLER'S FIRST SYMPHONY

In the application of this eclectic framework to Mahler's First Symphony I will distinguish the compositional process (1887-1888, then different versions until publication in 1899; see Wilkens 1992) from the original formation – and the subsequent recurring – of expressive gestures. Significant points of interest will be the role of the earlier Lieder and the long-lasting indecision about the characterization of the work as a symphony. The occasion of observing the formation of a "vocabulary" will permit me to define in historical terms the "genealogy" of musical meaning in Mahler – in the light of Nietzsche's aphorism – along the formation of his personal style in the path to his First Symphony.

In my presentation I will choose expressive gestures charged with meaning through the shift between different genres and discursive modalities; I will thus analyze the re-use of gestures (1) from the Lieder – where meaning emerges from the presence of a text – and (2) from the symphonic poem in five movements – where meaning relies on Mahler's titles and programmatic descriptions. The role of residual indications in the symphony in four movements will be also considered.

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WITTGENSTEIN AND MUSICAL UNDERSTANDING: SELF-REFERENCE AND FORMS OF LIFE

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ABSTRACT

Musical understanding is a recurrent pattern in the philosophy of Wittgenstein. In the *Tractatus Logico-Philosophicus* Wittgenstein affirms that "ethics and aesthetics are one and the same" (TLP 6.421); they belong to the domain of things that cannot be *said* with words but only *showed*. Ethics is transcendental; it cannot be grasped through logic and scientific thinking. The artwork is a *sub specie aeterni* (transcendental) object that makes us we see the world as whole and limited, so that the aesthetic experience belongs ultimately to the domain of the mystic. In the *Philosophical Investigations* Wittgenstein shifts the thinking from logic to the grammar. Aesthetic understanding, particularly musical understanding, becomes a paradigm for a hermeneutic reflection on the use of ordinary language. "Understanding a sentence is much more akin to understanding a theme in music than one may think" (PU §521). In fact, the analogues between music and language function as *language-games*, as objects of comparison to illuminate the understanding of the facts or our language through similarities and dissimilarities.

Focusing on the philosophy of Wittgenstein, this paper develops a reflection on musical understanding based on two main ideas: first, the self-reference and autonomy of music. Musical understanding doesn't emerge from paradigms or prototypes – there is no model a priori for interpreting music. What music says is showed by the music itself, music is sophisticated because we can understand it without having to decode its signs. The meaning of music lies in the negation of the unspoken. Music is a prototype of tautology, of self-reference in art. Second, although music is autonomous, we live in an environment surrounded by culture and traditions. Music is embedded in a culture and is shaped by use and habits. Similar to the language, understanding music is to understand a form of life—"understanding music is a manifestation of the life of mankind" (CV: 70).

Wittgenstein's thoughts on music, which are documented by a significant number of aphoristic statements written by himself or collected by his students and friends, express his criticism of the technological civilization, of a conception of work founded on the illusion that science can give the solutions for the problems of mankind. Wittgenstein's philosophy seeks the clarity of thinking and provides us with the tools for understanding music in the changing cultural context of globalization

UNDERSTANDING MUSICAL DIVERSITY AND POLYPHONY

What is the musical understanding? What is listening to music with understanding? What does understanding music mean in the era of globalization? A comprehensive reflection on music in the contemporary world has to take in account two things: on the one hand, we can listen to a variety of works, genres and styles created in different parts of the world; on the other hand, our ears and imagination are consistently exposed to new sounds and forms of music. The universe of today's music presents itself as a simultaneity of sounds—multiple, contrasting, and even paradoxical events. Shall we undertake the effort to understand the totality of sounds and events, or shall we limit ourselves to grasp only partial aspects of it? If we choose to disregard the whole, then the study of musical understanding can lead to very specific conclusions that are useful for grasping certain aspects but useless to explain others. However, are there other options available?

We take here an evolutionary point of view by considering music as a universe in continuous expansion. In the history of music, we observe an evolving process through which new forms and aesthetics are created through the transformation of previous forms and aesthetics. The technology of sound recording and reproduction, invented in the second half of the 19th century and improved in the 20th century, stirred the process of musical differentiation; the popularization of computers and the distribution of music through the digital networks have accelerated the evolution. For a long time, the tradition of European classical music was the solely reference of musical studies. Today, however, we listen not only to the vast

repertoire of works created over many centuries, but also to the music of different cultures and societies, which we access through the internet. This repertoire is mixed with and transformed by sounds of the emerging electronic and digital media. Therefore, returning to the questions raised at the beginning, the investigation of musical understanding represents a challenge: shall we seek common ground for examining the different musical languages, trying to discover the unity of diversity? Or shall we value the quality of the diversity by considering the different musical manifestations as independent phenomena without worrying about universal criteria?

The diversity of music conveys the idea of simultaneity, which constitutes the very essence of sound phenomenon. The existence of music is related to our ability to distinguish and differentiate the multitude of sounds of the world and also to create "musical" sounds by manipulating bodies and objects. Any sound object, however abstract and disconnected it might be from human life, is always a manifestation of a physical presence. Even the sounds produced electronically need the vibration of objects—the membranes of the loudspeakers—to be perceived by the ear. Listening and creating sounds are two indissoluble aspects of the same phenomenon, which consists on distinguishing and assigning meaning to sound vibrations. Our consciousness emerges beneath the surface of the sound. Music is just the operation of consciousness that differentiates between musical sounds and the "noise" produced by the acoustic environment. Listening to music is a mode of operation of consciousness by which we selectively recognize certain sounds, to which we attribute musical meaning, and ignore others sounds which become part of the environmental noise. This capability of simultaneous and selective auditory perception—the ability to recognize multiple and simultaneous events and exclude other—is directly associated with the construction of musical polyphony. Polyphony is a fundamental of music in general, and particularly of Western music. Distinguishing sounds in the environment and distinguishing polyphony as musical organization are similar cognitive operations that demonstrate our competence to create meaning in the acoustic media. In my essay *Polyphony and Embodiment: a Critical Approach to the Theory of Autopoiesis* I proposed the following definition: "Polyphony is the specific mode of operation of auditory perception that distinguishes multiple and independent events and creates a musical difference between sound and environment" (Chagas 2005).

The system of polyphony, invented in Europe in the Middle Age, was one of major factors of musical evolution. The polyphonic composition, exploring the principles of multiplicity and individuality, drove the development of vocal and instrumental music; polyphonic music techniques such as counterpoint and harmony are still today the basics of musical training and education. From the second half of 19th century, musical and artistic movements such as impressionism, expressionism, atonality, twelve-tone music, serialism, etc., expanded the grammar and vocabulary of musical language. On the other hand, the recording, reproduction and synthesis of sound through electronic media introduced new materials and possibilities. The aesthetics of *musique concrete* and *Elektronische Musik* that emerged on the second half of 20th century articulated new aesthetics, which are being further developed by the use of digital media and tools. The technical and aesthetical evolution produces diversity and differentiation on the artistic fields of music and sound art and questions the very concept of musical work.

Beside the forms traditionally recognized as "music," we see the emergence of communication systems more or less autonomous–artistic, meta-artistic and hybrid systems–which embody the idea of "organized sound," but detach themselves from the musical system. The musical autonomy is challenged by the explosion of mass culture, which has transformed music into a consume object for the masses, and also by the connection of music to both information and communication technology, which establishes new "interdisciplinary" relations between sound, image, body, space, etc. The development of cinema had a strong impact on the status of music in the society. In the 19th century, the great musical works constituted the reference of both audio and visual artistic creation; the orchestral music by Beethoven and the operas by Wagner are masterworks of respectively absolute music and *Gesmatkunswerk*. As Wittgenstein said, Beethoven composed "not just for his own time or culture but for the whole human race" (Rhees 1981: 130). Today the relation between sound and image has shifted: the film celebrates the visual imagination and pushes music into an accessory, subordinated role. In the contemporary world of technical images, sound resonates in the background; the visual impression predominates, for instance, in the monumental spectacles of international pop music, which became a sort of live-cinema inspired by the narratives of the Hollywood movies. The technical images disengage criticism as they fixed the attention on the surface of things and literally expose consciousness to superficiality. The magic fascination of technical images, as pointed by Flusser, "can be observed all over the place: The way in which they put a magic spell on life, the way in which we experience, know, evaluate and act as function of these images" (Flusser 2000: 16). The function of the technical images is to replace "historical consciousness with a second-order magical consciousness" and replace "the ability to think conceptually with a second-order imagination" (2000: 17). In his account of the universe of technical images, Flusser analyzes the interviewed relationships between art, technology, science, design, economics, etc., which also contribute to cast some doubt on the very concept of music as an art system (see Flusser 1985).

One the most significant outcomes of Wittgenstein's philosophy, as pointed by Luhmann, is to show the impossibility of describing art from the perspective of an "essence," that can be clearly defined by an observer. The ideal of art as a

representation of truth in the context of historicism developed by Hegel in his *Lectures on Aesthetics* [*Vorlesungen über die Ästhetik*] is an exemple of this approach. For Wittgenstein, aesthetic judgments made on the base of "aesthetics adjectives such as 'beautiful', 'fine', etc., play hardly any role at all" (LC p. 3). Luhmann (1995) defines art as a subsystem of the social system constituted by the society as a whole. It is the artistic system itself that establishes the rules to define the boundaries of their field. Art has the ability to self-definition—or self-describing—through distinctions inherent to different cultures and social groups. The artwork is reproduced through a network of interactions and references, which are both interior and exterior to the work. These interactions point to the autonomy of art and at the same time, link art to society. The self-description is what ensures the identity of a musical work, even if it is interpreted in different ways or in different situations. It is the ability of self-description that allows the art system to differentiate, for instance, the "electronic" music played on the dance clubs from the "electroacoustic" music played in the concert halls. The interpretation is an essential feature of music for that it updates the meaning of the musical work and assures its reproduction. The issue of musical understanding emerges in a space of intertextuality, in which the different musical works and forms are put in relation to each other. This intertextual space is neither restricted to the interior of the work nor to the references of the art system, but also includes the network of interactions that connects music and art to other systems of society.

Finally, we have also to consider that the artistic forms aggregate and disaggregate themselves at breakneck speed in the contemporary digital media—sound, image, space, computer, social media, etc. This forces us to constantly redraw the maps and the boundaries of the reference systems. Absorbed in this whirlwind, we must question whether the investigation is able to follow the processes of differentiation or if we were not predestined to disappear ourselves in the high-speed vectors of post-industrial capitalist society that tend to eliminate the space of reflection and criticism (See Virilio 1988 and 1990). Therefore, returning to our starting point, we have to admit that the question of musical understanding raises the need to reconsider the boundaries of music as object of reflection. How to understand the different types of musical expression? What is the difference between a work of classical music and a work of popular music? Between concert music and film music? Between the music heard live or on CD and the sound art installation exhibited in galleries and museums? Reflecting on the nature of understanding and explaining music, Wittgenstein wrote in 1948 the following:

> Understanding music is a manifestation of the life of mankind. How should we describe it to someone? Well, I suppose we should first have to describe *music*. Then we could describe how human beings react to it. But is that all we need to, or must we also teach him to understand it for himself? Well, getting him to understand and giving him an explanation that does not achieve this will be "teaching him what understanding it' in *different* senses of that phrase. And again, teaching him to understand poetry or painting may contribute to teaching him what is involved in understanding music (CV 70)

If we think on musical understanding in terms of Wittgenstein as a manifestation of human life, then we see appearing in the world manifestations of life with its own expressions, listening habits, movement, and language games. But besides gathering and differentiate information about the music we listen to, we must also compare their elements with the complexity of forms and cultural values that make the history of music and art. Than we have to decide if it is possible to find common ground, "logical constants" (TLP 4.0312) that allow us to address the question of musical understanding through unifying principles. Or we should rather focus on understanding the differences. Lastly, and putting the question in even more radical terms, we can ask ourselves: How is possible to understand something that occurs in the world in terms of "music"?

WITTGENSTEIN, PHILOSOPHY AND MUSIC

> *It is impossible for me to say in my book one word about all that music has meant in my life. How then can I hope to be understood (Rhees 1981: 94).*

Ludwig Wittgenstein (1889-1951) was one of the most influential philosophers of the 20[th] century and certainly one of the most original thinkers that Western culture has ever produced. Wittgenstein dismissed the idea that philosophy can serve as a theory to explain the world; he had great antipathy to academic life, which he considered an obstacle to promoting philosophy as a serious and productive activity. No honest philosopher, he said, could treat philosophy as a profession. He encouraged his best students to leave academia and pursue careers such as physician, schoolteacher and gardener. Above all, Wittgenstein abhorred the view of the world grounded in science. For him, science and technology have nothing to do with the fundamental problems of the world because "there is no great, essential problem in the sense of science" (CV 10). Wittgenstein criticized the devastating effect that the scientific method and the cult of science exert on the culture as a whole; the view that science would have a "theory for everything" characterizes the decline of civilization in the 20th century: "The whole modern conception of the world is based on the illusion that the so-called laws of nature are the

explanations of natural phenomena" (TLP 6.371). Scientific principles are not appropriate to elucidate, for example, aesthetics and religion; rather they generate distortion, superficiality and confusion.

Wittgenstein's philosophical method combined the rejection of metaphysics and scientific spirit with the clarity and logic of a simple, colloquial-like language, which however, for the unfamiliar reader, is almost incomprehensible. The intensity of Wittgenstein's character contributed to the aura of mysticism that was created around his figure. According to his contemporaries, he combined the intuition of an artist with the mystical vision of a prophet. Wittgenstein grew up in a family of amateur musicians and developed a deep interest in music. His brother Paul Wittgenstein pursued a career as a concert pianist. He had his right arm amputated during the First World War but managed to continue performing only with his left hand. It was for him that Ravel wrote his Piano Concerto in D Major, the concerto for the left hand. The salons of the Wittgenstein's mansion in Vienna were frequented by famous artists: the young Pablo Casals, Bruno Walter, Gustav Mahler, the famous violinist Joseph Joachim and also Johannes Brahms, whose Clarinet Quintet, op. 115, was premiered there. Growing up among so many musical talents, the young Ludwig became a great admirer of the repertoire of musical classicism and romanticism. Wittgenstein only learned to play an instrument—the clarinet—when he was thirty years old by the time he was pursuing a schoolteacher training. He had a perfect pitch and showed an exemplary ability to explain music. He was known also for his exceptional talent for whistling; he used to whistle Lieder of Franz Schubert, his favorite composer, accompanied at the piano.

Wittgenstein did not develop in his writings any particular theory or musical aesthetics, but the references to music, specially the comparison between music and language music, pervade all his philosophy. A significant body of thoughts on music and musical life is published in *Culture and Value* [*Vermischte Bemerkungen*], a collection of notes and fragments covering the period between 1914 and his death (1951). The observations of *Culture and Value* give clear evidence of Wittgenstein's musical taste and attachment to the music of the 19th century, particularly to the composers of the German and Viennese tradition: Bach, Mozart, Beethoven, Schubert, Brahms, Mendelssohn, Mahler and Wagner. There are also many references to Josef Labor (1842-1924), a Czech composer, pianist and organist who became blind at a young age and whose career was sponsored by Wittgenstein's family. Ludwig greatly appreciated his style of virtuosic interpretation.

SAYING AND SHOWING

The *Tractatus logicus Philosophicus* (TLP) was the first and only book of Wittgenstein published in his lifetime. It covers a period of seven years, from 1911, when he Wittgenstein was a Russell protégée, to 1918, when he was serving as an officer in the Austrian army during World War I. Published in German 1921 and in English in 1922, the *Tratactus* reflects on the philosophy of logic and language, metaphysics and ethics. The text is organized by a rhetoric of seven major aphorisms, interspersed with a hierarchy of propositions that give the impression of being increasingly detailed elucidations [*Erläuterungen*], but actually functioning as self-descriptive commentaries [*Bemerkungen*]. Wittgenstein's writing is dense and poetic. Contrary to what the title suggests, the *Tratactus* is far from being a work of logic perfection. In the last two paragraphs, Wittgenstein exposes the surprisingly paradox of his whole philosophy:

> My propositions serve as elucidations in the following way: anyone who understands me eventually recognizes them as nonsensical, when he has used them—as steps—to climb up beyond them. (He must, so to speak, throw away the ladder after climbing up it.)
> He must transcend these propositions, and then he will see the world aright (TLP 6.54)
>
> What we cannot speak about we must pass over in silence (TLP 7).

What does it mean here to "throw away the ladder"? What would be the subliminal message of a text that cancels itself? The reader, who is urged in the beginning to climb the arduous rungs of a treaty of dogmatic metaphysics, discovers at the end that he must discard everything he had learned so far in order to continue. Throw away the staircase is an exhortation to transcend the limitations of logical and rational thought. Wittgenstein addresses his readers almost like a Zen master speaking to his disciples by means of paradoxes and nonsense. And that is the crucial and revolutionary idea of the *Tractatus*, which remains intact in Wittgenstein's later philosophy: any attempt to say something philosophical results in nonsense. The task of philosophy is thus to trace the boundaries between what can be *said* and what cannot be said but only *shown*. *Saying* and *showing* are incompatible categories: "What can be shown *cannot* be said" (TLP 4.1212). The *saying* is what can be expressed through logical-scientific language using an objective terminology. The *showing* is what cannot be said within the positivist discourse, the truths that cannot be expressed in language. Towards the end of the *Tratactus* Wittgenstein affirms: "There is indeed the inexpressible. This shows itself; it is the mystical" (TLP 6.522).

The difference between *saying* and *showing* is the key to understanding the totality of Wittgenstein's philosophy, particularly his view of ethics and aesthetics. Ethics is a discourse of human existence that transcends the factual world. The main function of ethics is to give a sense to the world: "The sense of the world must lie outside the world. In the world everything is as it is and happens as it does happen. In it there is no value—and if there were, it would be of no value" (TLP 6.41). Just

as logic, ethics does not allow itself to express. But "it is clear that ethics cannot be put into words. Ethic is transcendental (Ethics and aesthetics are one and the same.)" (6.421).

Wittgenstein uses the term *sub specie aeternitatis* as synonymous with transcendental. He emphasizes two different ways of accessing reality: the *saying* and the *showing*. The form of the *showing* is the *sub specie aeternitatis* (transcendental) observation, which has the world as its backdrop. It is the domain of ethics and aesthetics.

> The work of art is the object seen *sub specie aeternitatis*, and the good life is the world seen *sub specie aeternitatis*. This is the connection between art and ethics (NB 7.10.16).

The aesthetic attitude, as well as ethical experience, belongs to the sphere of transcendental showing. It is the observation of the world as a limited whole, which is completed in a single object seen "from the outside." To understand the work of art we must first separate it from its environment. Whoever listens to music in a concert hall, at home, or using an iPod must first isolate the music from the ambient noise. After that, the world becomes the world of music, the ambient noise disappears and the music takes up all the space. The music becomes the world. It is this ability of the artwork to see the world as a whole through a limited space of facts—the artwork—that creates the experience of surprise. The artwork is true regardless of its relation to the world. It conveys, at the same time, an experience of logic, ethics and aesthetics. In the *Lecture on Ethics*, Wittgenstein links ethics to the experience surprise of existence. This same observation appears in the *Notebooks*:

> Aesthetically, the miracle is that the art world exists. That there is what there is.
> Is it the essence of the artistic way of looking at things, that it looks at the world with a happy eye? (NB 4.11.16)

The key to understand the "mysticism" of Wittgenstein's philosophy lies in the attitude toward the world: "Not how the world is, is the mystical, but that it is" (TLP 6.44). The aesthetic contemplation can serve as a logical interpretation of the world—i.e., can help you see the world correctly—and can simultaneously evoke a mystical experience. It helps us to be happy, to live in harmony with the world. But it is also clear that there is unhappiness in the world and that is why art can serve as a remedy, as a therapy to find a good and happy life. When life itself becomes art, then humans live happily. A happy life, which according to Wittgenstein is the purpose of existence, is expressed through the artwork. Art is an expression and the artwork is the complete expression. The artwork both *says* about itself and *shows* itself. "The work of art does not aim to convey *something else*, just itself" (CV 58). Art has a "mystical" mission, especially music. It has to express what ordinary language cannot express, i.e., the unswayable, according to last paragraph of the *Tractatus*.

SEEING CONNECTIONS: LANGUAGE-GAMES

Wittgenstein's second philosophy is represented by the *Philosophical Investigations*—a collection of fragments, notes, aphorisms and reflections covering the period between 1930 and 1948. Wittgenstein changed the focus of the reflection from the logic to the grammar. The style is very different from the *Tratactus*; instead of the purity of the logic he operates with comparisons and metaphors. The concept of *Übersicht*, which is translated in English as "perspicuous representation," is used to define a philosophy that seeks understanding through "seeing connections."

> A main source of our failure to understand is that we do not *command a clear view* of the use of our words.—Our grammar is lacking in this sort of perspicuity. A perspicuous representation produces just that understanding which consists in 'seeing connections'. Hence the importance of finding and inventing *intermediate cases*.
> The concept of a perspicuous representation is of fundamental significance for us. It earmarks the form of account we give, the way we look at things. (Is this a 'Weltanschauung'?) (PU §122)

This a significant difference to an understanding produced by a theory of explanation, which is the common case in metaphysics and science. A *Übersicht* is the kind of understand produced, for instance, by a work of music, a poem, or an artistic object. The aesthetic understanding, especially understanding music, is a paradigm for the hermeneutic understanding of language. Chauviré (1986) developed an interesting reflection on the analogy between linguistic and musical understanding in Wittgenstein. The analogy for Wittgenstein is a reciprocal relationship that serves to illuminate both terms of comparison. The musical phrase has a grammar more transparent and therefore can help to elucidate the understanding of the grammar of the language, which is more opaque. But Wittgenstein does not transform the musical phrase in paradigm of understanding; he is not concerned with developing a model of comprehension based on musical understanding.

What does it mean to understand a sentence? What does it mean to understand a melody? Wittgenstein articulates this thought in the Brown Book, a series of lectures dictated in 1934-35, which is considered a preparatory work for the *Philosophical Investigations*:

> What we call "understanding a sentence" has, in many cases, a much greater similarity to understanding a musical theme than we are inclined to think. But I don't mean that understanding a musical theme is more like the picture one tends to make oneself of understanding a sentence; but rather that this picture is wrong, and that understanding a sentence is much more like what really happens when we understand a melody than at first sight appears. For understanding a sentence, we say, point to a reality outside the sentence. Whereas one might say "Understanding a sentence means getting hold of its content; and the content of the sentence is *in* the sentence" (BrB II §17, p. 167).

This same idea is elaborated in the *Philosophical Investigations*:

> Understanding a sentence is much more akin to understanding a theme in music than one may think. What I mean is that understanding a sentence lies nearer than one thinks to what is ordinarily called understand a musical theme. Why is must *this* the pattern of variation in loudness and tempo: One would like to say "Because I know what it's all about." But what is it all about? I should not be able to say. In order to 'explain' I could only compare it with something else which has the same rhythm (I mean the same pattern). One says "Don't you see, this is as if a conclusion were being drawn" or "This is as if were a parenthesis", etc. How does one justify such comparisons? —There are very different kinds of justification here) (PU §527).

Wittgenstein uses the analogy as a tool for exploring the similarities and differences between different cases of understanding. Rejecting the idea of philosophical paradigm he develops the concept of *language–games* which act as *objects of comparison* for exploring similarities and differences. They help to clarify some aspects but not the totality of the investigation.

> Our clear and simple language-games are not preparatory studies for a future regimentation of language,—as it were first approximations, ignoring friction and air-resistance. The language-games are rather set up as *objects of comparison* which are meant to throw light on the facts of our language by way not only of similarities, but also of dissimilarities (PU §130).

AUTONOMY, SELF-REFERENCE AND CULTURAL CONTEXT

Wittgenstein rejects the causal approach according to which music has an essential function to produce certain affects or emotions. In opposition to this vision, he defends the idea of musical autonomy; music expresses nothing other than itself:

> It has sometimes being said that what music conveys to us are feelings of joyfulness, melancholy, triumph, etc. etc. and what repels us in this account is that is seems to say that music is an instrument for producing in us sequences of feelings. And from this one might gather that any other means of producing such feeling would do for us instead of mus.—To such an account we are tempted to reply "Music conveys to us *itself*!" (BrB §22, p. 178).

This idea of musical autonomy can be easily mistaken for self-sufficiency, as if music had the capability to speak about itself. In fact, Wittgenstein's thesis is that music is self-contained in the sense that it doesn't need to express something exterior because it is complete in itself. The understanding of music cannot be explained causally. Although there is an event that causes the understanding of music—for example a facial expression or a gesture—these expressions can illustrate understanding, but they say nothing about the essence of understanding. The understanding is embedded in music, in a melody, a phrase, a theme, etc. Wittgenstein asks how one can recognize that another person understands a musical thought. For example, would a facial expression of sadness indicate the understanding of Chopin's Funeral March? Or would the gesture of picking a flower indicate the understanding of Vivaldi's Spring?

> One again: what is it to follow a musical phrase with understanding, or to play it with understanding? Don't look inside yourself. Consider rather what makes you say of *someone else* that this is what he is doing. And *what* prompts you to say that *he* is having a particular experience? For that matter, do we actually ever say this? Wouldn't I be more likely to say of someone else that he's having a whole host of experiences?
> Perhaps I would say, "He is experience the them intensely"; but consider how this is manifested (CV 51).

Wittgenstein applies the concept of understanding to a variety of uses: people, activities, expressions, gestures, music, pictures, sculpture, architecture, emotions, etc. Understanding is approached by a multiplicity of language-games and is connected to language and culture. The work of art must be understood (and judged) in the cultural context in which it is created. For Wittgenstein, art has an intimate relationship with ethics because it is both a commitment to happy life and the revelation that makes happy life visible Artists have something to teach the world both through their work and life. The artist and his work are one. Beethoven was an ideal figure to Wittgenstein. Although he suffered from hearing issues, which culminated in complete deafness, he didn't stop composing great works, such as the Missa Solemnis, the Ninth Symphony,

the last string quartets and the later piano sonatas. As pointed by Gmür (2001), Beethoven embodies the qualities of passion, willpower, dedication and persistence in a time of adversity, which impressed Wittgenstein. Beethoven showed through his art that one can overcome suffering and adversity in life; he shaped his artistic creativity and production in the perspective of the eternal and transcendental that achieves the unity of work and life.

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KAIJA SAARIAHO'S OPERA L'AMOUR DE LOIN STAGED BY PETER SELLARS AND ESA-PEKKA SALONEN - AN ATTEMPT TO ANALYSE THE INTERMEDIAL PHENOMENON

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The intermedial – verbal, musical and dramatical – staging of the contemporary opera demands a new analytical approach, due to the development of technology of recording staged works designed for musical theatre. The sopera performance in theatre has stopped being a fleeting, short-lived subject of research. The recording of the performance, although sometimes modifying the visual layer because of the way the camera is used, makes it possible to analyse both the staging itself and the verbal and musical layers of the work and, what is even more important, to attempt to research the interactions between them.

The present study aims at identifying components belonging to different intermedial layers which determine the ultimate shape and meaning sphere in the staging of Kaiji Saariaho's opera *L'Amour de loin* done by Sellars and Salonen**.** The point of departure of the attempted analysis will be the research proposals of the theatre scholars (Ch.Balme, P. Pavis, A. Ubersfeld) and the musicologist Nicolas Cook, associated with the cognitive school.

Kajia Saariaho in her opera *L'Amour de loin* (2000) undertakes an original interpretation of a medieval story of the affection of the troubadour Jaufré Rudel for the Countess of Tripoli, using contemporary means. In the story, universal problems important at any time come to the fore (suffice it to mention Monteverdi's *Orpheus* or Debussy's *Peleas and Melizanda*).

The staging of Saariaho's opera selected for analysis (Sellars, Salonen) emphasizes the problem of the relationship between tradition and modernity, the intercultural aspect as well as the poetic, symbolic nature of the work.

What is particularly intricate in the opera is the intercultural situation, as Clémence, who for Jaufré represents a mysterious, exotic world, in fact does not identify with Oriental culture in which she lives and misses France, her native country where she spent her happy childhood, although she has left it at the age of 5. Jaufré, in turn, though rooted in French medieval culture, longs for the vision of an ideal woman associated with the faraway Oriental culture. The world of characters' imagination is thus associated with the vision of what is remote.

It is worth adding that the selection of the opera theme has resulted not only from the story itself, but also from the biography of the opera creators: Kaija Saariaho and libretto writer Amin Maalouf. Although both are settled in France, they live on the boundary of two cultures, because they are also closely connected with the tradition and culture of their home country – Finland (Saariaho) and Lebanon (Maalouf). Saariaho lives and works in France, using the achievements of electronic music and French spectral school, but her artistic narration unveils at a different time and in a different dimension: the special way of perceiving nature and the reiterating tone of nostalgia and melancholy derives from the tradition and culture of the North – her homeland.

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CAPTURING THE MUSIC: THE THIN LINE BETWEEN MEDIATION AND INTERFERENCE.

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ABSTRACT

Over the past years, performance studies brought up many aspects present in music making and the theme is being approached by numerous domains of study implied in the process of building an interpretation and performing it. To cite just a few, psychology, analysis, cognition and semiotics, the last domain, focus of this congress, is of particular interest for performers due to the large extension of aspects it reaches. We find here a point in common, which become point of interchange: plurality of perspectives. Providing the authors' area of expertise we will explore in this paper, the performers' point of view - pianist and conductor - and the benefits brought to their work, by the dialogue and interchange with the plurality of possibilities opened by semiotics' universe, to the approach of the score. The score here is regarded as starting point of the relationship between the performer and the work intended to be performed. The role of the performer commonly acknowledged as a *fil conducteur*, the public of course has its own perception. From a phenomenological standpoint, the process of mediation and its consequences can neither be effectively anticipated nor measured. That is probably why a tremendous sense of responsibility has been imposed over the performer to the point that one could even feel like being scrutinized inside out. The performer has to prove his good will, commitment, and artistic seriousness until proven not guilty of "having gone too far". Topics such as creativity in performance, body movement, music shaping, gesture, fidelity to the score, among others, can either encourage healthy consideration from musicians and thus clarify to the public at large some mysteries not normally accessible or quite disastrously occupy a more important place than the music itself. If we consider an approach to the score that ultimately will lead to the use of imagination, when realizing a specific musical idea, the choice of an appropriate gesture, a natural one, should consequently look as the obvious next step. It's not always the case. Musicological and research data illustrate quite objectively two general performance situations: those that contribute to the artistic mediation and those which disturb, interfere or worse, betray its purpose. In the same line of thought, analogies and interdisciplinary approaches may also be categorized, from a general perspective, in two groups: one that enriches music making and research, and a second one, which overemphasizes extra-musical subjects to the point of forgetting musical priorities. In this paper we'll explore different approaches adopted by famed performers and researchers whose work inspire a coherent practice of mediation. First of all, we have to consider the lack of performers' descriptions of their own process while getting in touch with a piece they intend to perform and exploring it, incorporating the sound material, making it their own, and then being able to communicate to the public. When this is the case, we observe that musical terminology although quite precise, sometimes is not enough, considering the magic side of music making. Musical terminology is very efficient while referring to the score, but when we get to the meaning and the act of performance, words are never enough. Another great conductor, Daniel Baremboim, has declared on the preface of his book that it is impossible to talk about music. On the other hand we have also to consider that perceiving and understanding doesn't necessarily involve performance; while the latter is dependent on these first two premises, the contrary is neither always possible nor mandatory. How to describe then the process of incorporating a piece to perform? Celibidache uses the terms transcendence, reduction and appropriation; he considers that the performer perceives the piece as a whole, but cannot make it his/her own (appropriation) without transcendence, and there is no appropriation without reduction. We enter then in the domain of musical phenomenology, much used by this great conductor. Talking about music making, from the performers' point of view, we are basically dealing with a listening process; but how to enter into others' listening universe, its essence and unique aspects? This paper

will present examples of two performers' approaches when dealing with piano and orchestral repertoire – including works by Mozart, Beethoven, Mahler and Schoenberg - explored from a variety of perspectives with the main goal of explaining their listening process of transcendence, reduction and appropriation. Capturing the music.

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SOUND AND SEMIOTICS IN HITCHCOCK'S COMING ATTRACTION: LOCATING AND UNRAVELING MEANING IN ROPE'S MOVIE TRAILER

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In her groundbreaking book, *Coming Attractions: Reading American Movie Trailers* (2004), Lisa Kernan persuasively discusses the movie trailer for Hitchcock's *Rope* (1948) in terms of *visibility* and *invisibility*. In the trailer, the audience sees first hand that Brandon and Phillip are murderers, thus avoiding the veil of mystery associated with suspense films since we know from the outset—indeed, the very prequel to the film itself—who the killers are. Hitchcock's marketing strategy is bold in that he implicates the filmic viewer/voyeur in the murder as third-party participants, agents who will hopefully return to the cinema to see if Brandon and Phillip get caught or get away with murder. In her analysis, Kernan discusses how the movie trailer—one that uses content and material not shown in the film—foreshadows many of *Rope*'s narrative concerns, what she understands as meaningful core contradictions of "visibility and invisibility…overtly operating to draw boundaries between appropriate and inappropriate narrative stories or subject in Hollywood film…" (Kernan, p. 116) My presentation supplements Kernan's contribution to movie trailer scholarship by providing an in-depth study of the intermedial use of music in *Rope*'s movie trailer. While Kernan does, at times, mention the sound track (i.e., "Music swells…distinctively Hitchcockian orchestral music is heard…Phillip plays the piano…the music crescendos and the trailer cuts off abruptly"), her analysis skims the surface of possible musical signification and meaning. Drawing from a wide-range of scholarly work, I will examine how Poulenc's *Mouvements Perpétuels* (1918)—the same minimalist piano piece that Phillip repetitiously plays at the macabre dinner party—is dramatically employed in the movie trailer. I hope to show that by being cognizant of the use of non-diegetic music, the viewer can gain insight into the psychologically complex world that Hitchcock creates. In sum, I will first focus on the orchestral transcription of Poulenc's piano music and consider extra-musical meanings for the various musical instruments, paying special emphasis to the role of the exotic woodwinds to connote in a Barthesian (1974) sense a lurking homosexual subtext in the filmic narrative; and second, I will take into consideration how the music itself is chopped up and reordered to counterpoint the visuals in the movie trailer. As we will see and hear, as Brandon and Phillip start to unravel on screen on account of what they have done, the accompanying music itself becomes more and more dramatic, successfully creating tension and suspense in the hopes of seducing audience members to return to the cinema to see the entire film.

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THE HISTORICAL AND SYMBOLICAL TOPIC IN THE NARRATIVE AND MUSICAL THOUGHT OF XIX CENTURY

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In the narrative-musical thought of XIX century composers, especially in the realm of Opera, two dimensions of the subject in its relationship to historical and symbolical vision emerge, in part derivated by the transformation of the epic concept (from heroical to philosophical) and the own needs poetic *pathos*. The question about the differences from the ancient *epos* and the romantic one was a debated topic, spanning from the philosophical reflection (for example, in Schelling and the Schlegels) to the literary and musical *milieu* (George Sand, or Franz Liszt, who wrote – pointing toward a new vision on this subject – «completely subtracted to the laws of verisimilitude, the concentrated plot, modified, gain a symbolic light, and a mythic substrate […] Foundation and goal of poetry is no more to represent hero's adventures, but the affects who moves in it soul».[3940] The most of great *virtuosi* and poets, furthermore, does not survive the first half of the century, except for Liszt, a central and focal figure of his time time, able to be protagonist from the '50s (during the Weimarian age) of a new musical world, ruled by the symphonic poem and melodrama in its various forms.

The fundamental difference between the first and the second half of XIX century was a consequence of a mutation in historical and political conditions: if, in facts, the *irredentista* revolts of 1830-31 were a shock to the European equilibrium, marked by a mystical and religious spirit and followed by the Holy Alliance, the idea of a national identity experienced until then just as a cultural aspiration started to identify itself, since 1848-49, with the affirmation of revolutionary and belligerent realities. The historical question inserts itself in the European framework of the second half of XIX century, also pervading music with its influence on the cultural and popular imagination of the epoch, where ideological and political factor (as the national risings) naturally exerted a fascination on the most important musicians.

These aspects are intrinsic to the creative conceptions of composers like Giuseppe Verdi, Richard Wagner (both living in the same time) and Modest Moussorgskij. With these artists, the historical subject changes itself, in its narrative values, according to the different and peculiar psychological points of view, as to the conditions of the epoch and of the mythological and symbolical context: the libertarian and ethic ideas, born between XVIII and XIX century after the Revolution, the phenomenology of the Promethean idea (in its variants, of hero or slave), the relationship with the nationalist and patriotic feeling and the desire of redemption became the inspirations, the essential aspects of their individual poetics.

a) Giuseppe Verdi identified in his characters the sufferings of oppressed people, focusing it on the original conception of *concertati* and choir. It is in this aspect that, instinctively, the Italian people found himself. The historical conception, in its artistic realizations, appears as a Risorgimental (and *irridentista*) one, more or less directly shown, mainly experienced as the historical background of characters' quests; or, in other way, as a wide (sometimes political) space featuring a deep human involvement. It is important to highlight, in this case, respect to the musical version, the *libretto*-like cut in regard to the original dramatic and narrative one: other fundamental aspects of works written in different times are to be considered, especially *Nabucco* and *Ernani*, or *Don Carlos* (from Friedrich Schiller), where the historical question is widened to the ethical and political vision, until the *raison d'état*.
b) Richard Wagner raised his heroes to the atmosphere of the Myth, giving to Deutsch people the frame and the metaphor of that possible cultural identity that had predated the *Wort und Drama* in poetic and philosophical thought, by a renewed discovery of fantastic, of legends and *Märchen*, of the ancient voice of *Volken* expressed in the *Lieder*. In the essay, *A communication to my friends*, the composer explained (to whose that can understand him) not just the origin of his inspirational themes, but also and above all the relationship between creative

[39] Cfr. in particolare: SCHELLING, Friedrich, *Filosofia dell'arte*, Fabbri Ed., Milano 1986; LISZT, Franz, *Berlioz e la sua Sinfonia "Harold en Italie"*, in Ferenc Liszt "Un continuo progresso. Scritti sulla musica"UNICOPLI/RICORDI, Milano 1987.
[40] LISZT, Franz, Berlioz e la sua Sinfonia "Harold en Italie", cit., p.362

conception and musical language. The mythical dimension with the spell of its symbols substituted itself to history and animated popular imagination: the world of the man appeared in this way in the infinite variety of its history. In *Lohengrin*, for example, the idea of the myth able to determine history since its first moment started to rise, and further, in *Leitmotiv* technique found its psychological application, becoming essential for the link of different symbologies.

c) Modest Moussorgskij brought to the scene the historical painting of Russian people and their suffering, as the expression of Slavic messianism, especially with the *Boris Godunov* in 1868-1871 and the *Khovanchtchina* between 1872 and 1881 (the year of Moussorgskij's death), works inspired to cultural, political and religious ideas: Moussorgskij took them from the love for popular motives and, at the same time, his great admiration for artists like Homer, Shakespeare, Beethoven and – amongst his contemporaries - Berlioz. The moral and artistic image of Moussorgskij can be understood by his unique and original personality: aware of being deeply a Russian, rooted to the traditions of his land and his people, he wrote with admiration on Michail Glinka: «ce gran maître qui […] sera reconnu comme le créateur de la grande école de musique russe, que nous aimerons toujours».[41] In the letters following the *Boris*, that predate the composition of *Khovanchtchina*, many are the references not only to the dramatic structure, but also to the plot, that excite the musician: «l' histoire, c'est mon amie nocturne, je m'en délecte voluptuesement, malgré l'alanguissement et les sombres matinées passe au bureau».[42] Characters live, in fact, their existential reality on the scene perfectly sharing the destiny of their people. In this way, there are some analogies with Verdi's *dramma*, even if here they are in an orthodox point of view. Moussorgskij's imagination in fact, like Wagner's one, need the space in the scene and in the drama: «le monde des sons est illimité!».[43] About the composition of the *Khovanchtchina*, the composer wrote how: «l'inspiration est une chose insaisissable et plus capricieuse que la plus capricieuse des coquettes; onest donc obligé de la saisir, en se soumettant entièrement à ses caprices».[44]

These concepts define theirselves, then, in the great structure of musical language that represent and distinguish them, contributing to complete, with Verdi and Wagner, the marvellous metaphor of the complex historical, political and religious painting of XIX century in its deepest meanings.

[41] Lettera di Moussorgski à Lioudmila Chestakova, *Saint-Petersbourg*, *dans la nuit du 28 au 29 octobre 1874.* Cfr. Modeste Moussorgski et le drame musical russe, (traduit du russe par Dora Sanadzé), Éditions "Radouga" Moscou, 1987, p.110.

[42] Lettera di Moussorgski à Vladimir Stassov, *Saint-Petersbourg*, *le 6 septembre 1863.* in Modeste Moussorgski et le drame musical russe, cit., pp.99-100.

[43] Lettera di Moussorgski à Vladimir Stassov, *Saint-Petersbourg*, *le 13 juillet 1872 ,* in Modeste Moussorgski et le drame musical russe, cit., p.73.

[44] Lettera di Moussorgski à Lioubov Karmalina, *Saint-Petersbourg*, *le 23 juillet 1874* - 6, rue Chpalernaïa, Saint-Petersbourg. Le 23 juillet 74, in Modeste Moussorgski et le drame musical russe, cit., pp.107-108

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PERFORMATIVITY THROUGH(OUT) MEDIA. METHODOLOGICAL REFLECTIONS ON SONG ANALYSIS

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ABSTRACT

Since recording technologies broke into the musical domain at the end of the 19th century, the concept of performance has undergone a substantial redefinition. Despite the early myth of sound recording being a mere dilation or documentation of a supposed original sound event, technologies soon foreshadowed the possibility to set up artefacts provided with specific meaning apparatus. In mediatized societies, the values of 'ephemeral', 'unrepeatable', 'volatile'—which are constitutive to the idea of liveness—remain substantially confined to a nowadays marginal sphere of musical experience, such as concerts. Yet, in the last decades, technological mediation has rapidly expanded beyond the borders of stage performance and has undermined the very definition of 'live' (Auslander 2008). At the same time, values of liveness have gradually shifted into recordings as categories of the imagery, to be shaped and conveyed through the means of technological facilities; throughout the 20th century and with a dramatic climax after the advent of the digital era, media started to function as performative agents negotiating each phase of existence of a musical artefact, from its construction to its reception.

Popular music is certainly more permeable than other musical styles in acknowledging and thoroughly adopting intermedial strategies of signification, communication and distribution. Yet, this is only partially due to advantages that could derive from the economic exploitation of records, videoclips and so forth; my argument is that the imagery implied by the technological processing of musical performance is particularly functional to song, that is, the prominent form of expression of popular music. As Tomlinson (2003) neatly demonstrates, song urges to be studied in the framework of a neocomparativist perspective, wherein textual and performative implications might be read as deep structures, rhetoric and cognitive paradigms that migrate throughout the fluid continuum of media. A short, condensed and syncretic form of expression (Fabbri 2001), capable of efficiently and consistently articulating emotional contents and performative utterances, song qualifies as a particularly adaptable trans-historical and cross-cultural object to be subsumed in wider 'frames', each of which implies various degrees of (pre)scripted performativity: songs can play crucial roles within larger artefacts (e.g. operas, operettas, vaudevilles, and later, films and albums), social venues (e.g. salons, cafes, clubs etc.) and events (e.g. rites, cults, feasts, fairs, sport and political celebrations, etc.), and even in structuring the spatial-temporal dimension of private experiences (e.g. a stroll with headphones, a road-trip with a car radio). On the other hand, (oral) even long before the advent of recording techniques, song could circulate through time and space in different sorts of written re-mediations, such as song collections, Medieval treatises, broadsides, brochures, drawings, librettos and scores, which configured a parallel existence as 'transcriptions' and 'translations' outside the realm of performance. Nonetheless, from the 20th century on, the proliferation of technological media (each disseminating different levels of textuality) has reached its peak, and today it is difficult if not impossible to isolate the multitude of grammars that are equally involved in and around the circulation of a song, eventually demanding interdisciplinary competences.

Hence: which grammar(s) for song analysis? This question is far from being solved. While some recent paths of analysis, such as A. F. Moore's works on the "sound-box" (Dockwray and Moore 2010) and on the "deictic projection" (Moore 2010) have already accomplished significant results in articulating the spatial dimension of recorded songs and exploring the interactions between various instances within the song's communicative world, the application of the notion of intermediality (Montani 2010) might succeed in grasping the processes of song's signification along the chain of media; quite similarly, the category of performativity (Auslander 2008, Fischer-Lichte 2008) may well serve to detect the trajectories of song's complex utterances in the ideal (mediatized) path that bridges the performer to the audience; finally, useful paradigms of interpretation were proposed in the field of Italian socio-semiotics, wherein 'texts' are addressed as singular emersions in the continuum of cultural discourses (Spaziante 2007).

This paper does not aim to propose a brand new theory for this intricate set of issues, premature as it would be to attempt any conclusive assertion at such an early stage. I would rather contribute to the general purpose of this panel by bringing to the foreground some case studies, which in my intention should help to empirically delineate the nature of these theoretical problems from a musicological and audiovisual perspective: the analysis of how ideas of performativity are translated throughout the web of media in the process of production and circulation of a song, can contribute to point out common traits of different grammars and eventually locate semantic constants. In doing so, I will privilege the case of 'psychedelic music', whose attempts to short-circuit audiovisual languages is programmatic to the point that makes it a borderline case. Through analysing a selection of songs loosely related to this idea, I will try to trace the trajectory leading them from (virtually unknown) live performances to the construction of multimedia 'conglomerates' (or perhaps better, 'clouds') capable of evoke ideas of performativity in the listeners/spectators.

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MUSIC, SPEECH AND MEANING IN INTERACTION

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ABSTRACT

In this paper, I shall be arguing that music should be conceived of as a component of the human communicative toolkit. Music shares cognitive and behavioural resources and mechanisms with language, or rather, with language in action—speech. Just as is the case for language, music can be the focus of aesthetic experience; but just as is the case for speech, music is optimised to fulfil particular functions in human communicative interaction,; these overlap with, but are differentiable from, the functions for which language can be interpreted as optimised. I shall draw on evidence from musicology, ethnomusicology, psychology, linguistics and neuroscience to support this claim.

In making the argument, I shall be adopting a functionalist approach, starting by asking the question "What does music—insofar as we can identify "something-like-music" as a generic human capacity—actually do?" The first problem that we encounter is that music appears to exhibit a startling diversity of form and function across cultures, and across historical time within our own culture. While music in contemporary Western societies appears to be an aural commodity, consumed for pleasure through passive listening, this conceptualisation of music can be argued to be of fairly recent origin, having its roots in social, economic, institutional and legal dynamics peculiar to the last few hundred years of Western cultural history. The "work" concept (Goehr, 1988), and the idea of "pure" instrumental music (see., e.g., Hanslick, 1891/1986), both emerging around the turn of the nineteenth century, have shaped the ways in which music is conceptualised and managed in Western culture up to the present. Everyone "knows" what music is. But once outside the iPod, music turns out to be much more multifaceted and slippery as a concept and practice; it is a multimodal activity, at times indissociable from the cultural contexts in which it appears, serving as a focus for social interaction and sometimes as a medium for that interaction. This is not a novel claim; in particular, it comes as no news at all to music sociologists and ethnomusicologists—and, of course, to practising musicians.

MUSIC AS A COMPONENT OF THE COMMUNICATIVE TOOLKIT

Music as a multimodal, participatory activity (as opposed to its typical Western incarnation as presentational display: see Turino, 2008) is central to all musical practice, and is particularly evident in what we, from a Western perspective, might recognise as manifestations of music in many traditional, non-Western, societies. I use this somewhat convoluted form of words here because not only are there many societies where what we might think of as music appears to be entangled in a multitude of other social activities, there are societies where even the "something-like-music" that we can identify appear to overlap with, and shade into, other forms of interaction that are emically distinct. An illustrative case is described by Anthony Seeger in his superb study of the musical culture of the Suyá people of Amazonia, *Why Suyá sing* (1987). He suggests that Suyá communicative activities are best conceived of as falling into overlapping categories that span a continuum between two extreme situations: at one pole, the responsibility for an utterance should be accorded to an individual "communicator", while at the other that responsibility is held not to lie with the ostensible communicator but rather with a remote—even non-human—source. In the first of these overlapping categories, *kapérni* (speech), text has priority over melody, with text and melody determined by speaker; *kapérni* may become increasing formalized in public performance, when utterances are addressed to a large group or even the whole community rather than to an individual or small group. In the second and third categories, *sangére* (invocations, which come from a teacher in the past) and *sarén* (narrative and oratory), there is a relative priority of relatively fixed texts over relatively fixed melodies, and both are held to derive from earlier, ancestral times. In the fourth, *ngére* (song), melody has priority over text, with the time, text and melody of the utterance(s) fixed by some non-human source. Hence speech shades into invoking and orating which elide with song;

a distinction between what, from a Western perspective, would constitute "language" and "music" does not appear to exist for the Suyá.

Nevertheless, as John Blacking noted (1995, p224), "…every human society has what trained musicologists would recognise as 'music' "; there is are sounds, behaviours, and sometimes concepts that we can identify as "something-like-music" in all world cultures. Why should this be, and what is it that music is doing in all these cultures? Bruno Nettl (2005) suggests that it is doing many things; but while music has a multiplicity of uses within cultures, its common functions across cultures are, for Nettl, (ibid. p253) "…to control humanity's relationship to the supernatural… and to support the integrity of individual social groups." The second of these two functions is sometimes referred to as "social bonding" (e.g., Freeman, 2000), but I think that Nettl is being more cautious in referring to supporting "the integrity of individual social groups". I shall take my cue from him, and also from the suggestion by Norma McLeod (1974, p113), that music, particularly in the context of ritual, is associated with "the public presentation of social uncertainty". I will suggest that music is not just associated with such contexts, but that from a cross-cultural perspective, **music is a communicative medium optimal for managing situations of social uncertainty**.

THE PHATIC DIMENSION IN COMMUNICATION

Situations of social uncertainty are those in which events are unfolding where outcomes are uncertain, for the individual, for the individual as a member of the group or for the group. These events can range from the trivial (such as daily encounters with others) to the life-changing (births, marriages, deaths, revolutions). It may seem strange to put music at the heart of such situations, particularly when we have available another resource—speech—that we can use to navigate the vicissitudes of social life. And of course we do use speech to manage such occurrences, in particular, one facet: the phatic dimension. The word phatic was introduced by Malinowski (1923), and is used to refer to that aspect of speech that is concerned with establishing and maintaining channels of communication between potentially conversational participants. It is sometimes thought of as referring only to greetings and farewells, and is most observable in such contexts. When, on meeting another, one party says "How are you today?", this is usually not intended as a substantive question that will elicit an informative answer about the other's state of health; it typically functions as a ritual opening, to which the appropriate (ritualized) response is expected to be "Oh, fine. And you?". With an answering "I'm good, thanks", the exchange is complete, the possibility of communication has been established and channels are now in place for the exchange or sharing of information.

But the phatic dimension of speech is not limited to openings and closings. As Coupland *et al.* (1992) observe, it permeates everyday conversational interaction, as communicative channels, once established as open, are constantly re-checked by each conversational participant. In Malinowski's view, the phatic dimension of communication constitutes a manifestation of phatic communion, where social bonds are established and reaffirmed. Phatic functions permeate speech, particularly where the purpose of that speech is not particularly to share information but rather to keep the communicative interaction alive—to maintain human communicative contact—particularly when we want to keep interacting with another person for no particular reason (such as sex, money, power, etc.). We could characterise gossip as a type of conversational interaction where the phatic dimension is likely to be particularly salient, where the purpose if not to impart or share information of any great significance but rather to play with the possibilities of conversing with another. The phatic dimension of speech appears to provide us with an excellent means of managing at least some situations of social uncertainty. Why, then, might we use music in such contexts, if we already have a communicative resource that can fulfil the function that I've proposed for music?

I shall suggest that this is because music provides an ideal communicative medium for non-conflictual (or minimally conflictual) group interaction (Cross, 1999, 2012; Cross & Woodruff, 2009). Speech is the only way in which we can exchange information about states of affairs in the world. This requires that each party to a conversation attempts to ensure that the substance of their utterances is made mutually manifest; in other words, each speaker tries to make clear to the other speaker the information that they are trying to impart. But as we can see from the earlier example of a greetings sequence, there is scope for misinterpretation when speech is employed in the phatic mode; speaker A utters "How are you today?", expecting that this apparent question will be taken as an opening element of a ritualized exchange by speaker B, but it is open to speaker B to (mis)interpret the question literally and respond with unwanted information about how they are. In a communicative interaction that is oriented towards the phatic, speech, by virtue of language's referential dimension, has the potential to break up the common ground of the conversation, albeit that this may be unintentional. And, of course, outside the phatic domain speech can create and escalate conflict, making explicit differences between speakers' interpretations of states of affairs, their wishes in respect of goals, and their feelings about each other.

Music, on the other hand, generally does not serve to communicate referential meaning. While someone engaged with music—as a listener or active participant in music-making—may feel that the music has a quite specific meaning, that meaning is likely to fluctuate as the music progresses. The meanings that may be attributed to, or experienced in respect of, any single musical act are likely to be multiple, varying from listener to listener and from participant to participant. At the

same time each person engaged with the music is likely to feel, from moment to moment, that the music "means like it sounds"; music is typically experienced *as though* it were an "honest signal", unambiguously and accurately expressing some quite specific meaning (in ethological terms, an honest signal "reveals the relevant quality of the signaller to the receiver": Számadó & Szathmáry, 2006, p266). Music's presentation of multiple simultaneous meanings—its *floating intentionality*—together with an appearance of communicating directly, truthfully, and honestly, allows participants in a musical act (whether presentational or participatory) to interpret its significances individually and personally. Realisations of meaning in music are likely to be bound specifically to their contexts of occurrence and to participants' own expectations of what may be appropriate or relevant to those contexts—to the participants' cognitive models of the situation. But individual meanings are not reflected back into the public domain; they are not required to be made mutually manifest to all participants by each participant, and thus do not serve to crystallise disagreement.

Concurrently, music's apparent unmediatedness affords participants the impression that **their** experience of the music is both genuine and shared. This sense that music's meanings are being commonly experienced by all participants is intensified by music's temporally regular structures, inducing listeners to *entrain* their attention and actions around a common temporal framework: in effect, to share each others' time, inducing a sense of common affiliation. And finally, music may function as a particularly *parsimonious* means of managing situations of social uncertainty, in part because it is not restricted to dyadic interactions and is able to mobilise multiple individuals simultaneously, and in part because it can provide an "institutionalised" setting for the repeated rehearsal over long time-scales of non-conflictual communicative interaction amongst group members.

THE EVIDENCE

The ideas that I have sketched here are not speculative; they are underpinned by a substantial weight of evidence from a variety of sources. The notion of floating intentionality can be related to analyses of musical meaning in the musicological and ethnomusicological literature. That music can provide a powerful means of regulating social relationships is strongly substantiated by a wide range of ethnomusicological studies. And the idea that music and language—in the form of speech—are overlapping communicative domains is backed by an increasing amount of evidence from the cognitive sciences and neuroscience, as well as by ethnographic cases such as that of the Suyá.

Musical meaning as polysemic in musicology and ethnomusicology

The idea that music is polysemic—that music's meanings are multifarious and slippery—is common across the spectrum of musicological thought. Writing particularly about listening to instrumental nineteenth century music—the classic presentational context of the Western concert hall—Fred Everett Maus (1988, p68) states that "[his] claim is not that different listeners may interpret the music differently (though they undoubtedly will), but rather that a single listener's experience will include a play of various schemes of individuation, none of them felt as obligatory." In a similarly presentational context, but discussing audience responses to the *qawwali* music of the Sufi tradition, Regina Qureshi (1987, p80) notes that "…the musical code makes it possible to convey a range of different or divergent meanings, simply by uttering each meaning through a different channel… music might be seen to operate as an open-ended semantic code which allows both the performer and listener to choose from among, or combine, several meanings, each of which is itself quite specific". And writing of participatory music-making in general (in the context of discussing Small's book *Musicking*), the ethnomusicologist Charles Keil (2000, p163) comes close to the notion of floating intentionality when he asserts that he is "…convinced that music and musicking are inherently meaningless; all the meanings, deep and powerful ones, are fluctuating in individual heads and hearts, in the moments of playing and listening, and subject to miraculous mergings, shifts, and reversals in each mind within a split second".

Music and the regulation of social relationships

One of the most ambitious—yet controversial—research programmes in ethnomusicology was the Cantometrics project of Alan Lomax (Lomax, 1976). In that project, he and his team sought to show that consistent relationships tended to hold between social structures and the properties of vocal musics in a wide range of cultures. While aspects of Lomax's project were criticised severely (for instance, his apparent conceptualisation of "musical cultures" as static and discrete entities, and his use of unfeasibly small samples to represent particular cultures), underlying his project was a differentiation between musical styles—across cultures—that tended towards being "individualized and little integrated", or that were "groupy and integrated". That distinction is made more explicit in Turino's (2008) book *Music as social life*, where he draws on a wide range of ethnographic examples in distinguishing between musical styles that tend towards performance and display—in his term, *presentational*—and those that tend towards active musical engagement—which he terms *participatory*. Turino notes that music in the participatory mode—music as active, interactive and socially inclusive—is usually marked by pulse regularity, by movement as well as sound, and by a high degree of synchrony, or entrainment, between participants. These features of the music, he suggests, tend to reinforce social bonds between participants; as he puts it (ibid., p43), "moving

together and sounding together in a group creates a direct sense of *being* together and of deeply felt similarity, and hence identity, among participants".

Neuroscientific

That music and language share at least some behavioural and neural resources and mechanisms is self-evident, at a simple level; both involve sound, hence both depend, to some extent, on the workings of the human auditory system. But several cognitive scientists and neuroscientists have made strong claims about the distinctness of language from music (see, e.g., Peretz, 2003; Jackendoff, 2009); they have claimed, variously that language embodies structures and functions that are wholly distinct from those implicated in music, or that discrete and dedicated—modular—neural resources are involved in processing aspects of music, and of language. However, an increasing number of researchers are interpreting their findings as indicating that common behavioural and neural resources underpin language and music. Patel (2003; 2008) has proposed that at least some aspects of syntactical integration are shared by language and music, though he holds that music and language systems are subserved by different representational resources in the brain. Patel's theories have been partially challenged and partially supported by some recent work, including that of Sammler *et al.* (2013), who interpret their findings as showing (ibid., p144) that "local syntactic processes in music and language are subserved by partially shared neuroanatomical regions that differ …in their relative weighting and timing". In respect of a different aspect of language, intonation or prosody, the findings Patel *et al.* (2008) show that individuals with deficits in the processing of fine-grained pitch relationships (amusics) may also have difficulty in distinguishing between intonational features of linguistic utterances, again suggesting that significant overlaps exist in the neural resources that are involved in processing music and language. It must be noted, nevertheless, that most of the research that has aimed to elucidate the relationships between music and language have explored a somewhat restricted notion of music—as complexly patterned sound, listened to for pleasure—and have tended to compare somewhat formal properties of language with those of music so construed. In other words, there are few, if any, studies that have sought directly to evaluate relationships between the properties of music as an interactive social process with those of what can be interpreted as its linguistic counterpart, speech.

Behavioural

In the domain of human behaviour, Brandt *et al.* (2012) adopt a developmental perspective in reviewing the evidence for shared behavioural resources between language and music, suggesting (p13) that "music… underlies the way that we acquire language: as "creative play with sound," it directs our attention to and amplifies the features of speech that we were paying attention to *before* we were listening for referential meaning." That developmental evidence adds to a growing body of research that is showing that perceptual and productive properties considered to have been unique to language or to music may in fact apply to both domains.

An example is work recently undertaken in Cambridge by Sarah Knight and myself, which explored the extent to which speech may exhibit a regular pulse or beat. This work aimed to test the common dictum that speech does not display temporal regularities of the sort that characterise music, i.e., isochronous pulses or beats. It started from the observation that different types of speech seemed to incorporate different degrees of isochrony. Taking its cue from findings that isochrony in music can serve the function of modulating or "capturing" a listener's attention (Large & Jones, 1999), and that joint, periodic behaviour between two individuals can lead to judgments of enhanced inter-personal rapport (Hove & Risen, 2009), we postulated that speech registers that were intended to capture attention—such as lecturing—or aimed to enhance a sense of mutual affiliation—such as party political oratory— should exhibit higher degrees of isochrony than should everyday speech. And this is what we found. Listeners rated didactic talk (lecturing) as more temporally regular than everyday speech, and oratory as yet more regular; moreover, our experimental participants were also asked to tap along to the speech stimuli, and we found that they exhibited most irregularity in the everyday speech condition, rather less in the didactic talk, and even less variability in respect of oratory. Hence while all speech is not isochronous, when speech is used for capturing attention, or for increasing the extent to which listeners find the speaker likeable, it will incorporate more and more isochrony—in effect, becoming more like music.

One further example from the empirical literature indicates that music, in managing social uncertainty, may indeed have the capacity to effect a change in the degree to which interacting individuals engage positively with each other in social contexts; music may indeed serve to enhance social bonds. A recent large-scale study by Tal-Chen Rabinowitch, Pamela Burnard and myself (2012) explored the effect of a long-term (nine-month) programme of Musical Group Interaction (MGI) on the empathic capacities of children aged between 8 and 11 years. We found that the children who had participated in the MGI programme did show a statistically significant increase in their scores on a number of empathy measures over a matched group of children who had not participated. Hence music does appear to have the types of social effects that musicians and ethnomusicologists have identified in their everyday practice and in their ethnographic fieldwork, and we are at the stage where we might begin to understand the nature of the mechanisms that drive these effects.

CONCLUSIONS

So where does all this leave music? I would suggest that this view of music, and the weight of evidence that I believe supports it, puts music on a co-equal footing with speech as an integral element of the human communicative toolkit. Music is not an optional extra but an integral component of our communicative capacities. If we are to achieve anything like a comprehensive understanding of our abilities to communicate with each other, music must be as much the focus of study as is language. While much effort is devoted to the study of languages across cultures, very little of that effort takes into account the ways in which a culture's musical practices may relate to, and inform our understanding of, the ways that language manifests itself for that culture. Fortunately, amongst some linguists—and even some musicologists—there is an emerging acceptance that only through an integrated approach to studying the whole communicative toolkit will we be able to arrive at a meaningful account of the factors that underpin and enable human social life.

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OBSESSED WITH THE IMPOSSIBLE: MUSIC AS INTERMEDIARY IN THE VARIATIONS MOVEMENT OF BRAHMS'S PIANO SONATA IN C MAJOR, OP. 1

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ABSTRACT

The C-minor Andante variations movement of Brahms's Piano Sonata in C Major, op. 1, offers an interesting opportunity to study the intermedial function of music within a complex semiotic network of signifiers and signs. The movement is a "song without words"—a word-for-word setting of the German folk poem "Verstohlen geht der Mond auf," given in figure 1. Formally speaking, Brahms formats the movement such that a theme and three variations correspond directly to the poem's four stanzas, as shown in figure 2. Semiotically speaking, this is an environment in which we have, at a minimum, a poet, a poem, readers of the poem, those readers' readings of the poem, a composer (who is also a reader), and a musical composition (which can be regarded as the composer's own reading of the poem). Any of these may intersect in various ways to produce multiple levels of meaning. This paper focuses on aspects of one of these possible relationships: that in which Brahms's music mediates between the poem and a possible reading thereof.

1	Verstohlen geht der Mond auf,	Stealthily the moon rises,
2	Blau, blau, Blümenlein!	blue, blue little flower!
3	Durch Silberwölkchen führt sein Lauf;	Through silver clouds it makes its way;
4	Rosen im Thal, Mädel im Saal, o schönste Rosa!	Roses in the valley, maiden in the hall, o most beautiful Rosa!
5	Er steigt die blause Luft hindurch,	It climbs through the blue air,
6	Blau, blau, Blümenlein!	blue, blue little flower!
7	Bis daß er schaut auf Löwenburg;	Until it looks down upon the Löwenburg;
8	Rosen im Thal, Mädel im Saal, o schönste Rosa!	Roses in the valley, maiden in the hall, o most beautiful Rosa!
9	O schaue Mond durchs Fensterlein,	O moon, look through the little window,
10	Blau, blau, Blümenlein!	blue, blue little flower!
11	Schön' Trude lock' mit deinem Schein;	Entice beautiful Trude with your glow;
12	Rosen im Thal, Mädel im Saal, o schönste Rosa!	Roses in the valley, maiden in the hall, o most beautiful Rosa!
13	Und siehst du mich und siehst due sie,	And if you see me and if you see her,
14	Blau, blau, Blümenlein!	blue, blue little flower!
15	Zwei treu're Herzen sahst du nie:	Two truer hearts have you never seen;
16	Rosen im Thal, Mädel im Saal, o schönste Rosa!	Roses in the valley, maiden in the hall, o most beautiful Rosa!

Figure 1. "Verstohlen geht der Mond auf." Kretzschmer and Zuccalmaglio 1838–40, I:56–57; trans. Bozarth 1990, 351.

measures:	1–12	13–26	27–56	57–72	73–85
musical form:	theme	variation 1	variation 2	variation 3	coda
text form:	stanza 1	stanza 2	stanza 3	stanza 4	(untexted)

Figure 2. Formal summary, Brahms, Piano Sonata in C Major, op. 1, ii.

First consider the poem. It narrates the moon's covert rise into the night sky to observe a woman—apparently the protagonist's beloved—through a small window in the Löwenburg castle. The first and third lines in each stanza contain the main narrative; lines two and four contain a recurring refrain that comments somewhat cryptically on a "little blue flower" and a "most beautiful Rosa." The entire poem can be read as conveying the emotional journey of an unidentified narrator, who begins in a position of detachment, objectively narrating a story, then gradually loses his objectivity and becomes gradually more involved in the narration.

This process can be productively understood using aspects of structural narratology, as developed, for example, in the work of the French structuralist Gérard Genette. Genette's theory of narrative discourse contains two elements that prove central to understanding narrative structure in our poem. Refer to the definitions given in figure 3. One is the concept of what he calls *voice:* this is the identity of the source of the narrative enunciation—or, simply put, the identity of "who speaks." The other is what he calls *mood:* this is the point of view "from which the life or the action is looked at" or through which the narrative is "focalized"; simply put, this is the identity of "who sees." The poem's first two stanzas are consistent with regard to voice and mood: one might assume these stanzas are uttered not by a narrative agent whose identity is verifiable or knowable within the story, but rather by the third-person omniscient narrator who remains external to the story and whose purpose is to set the scene for what follows. But at stanza 3 we have a noticeable shift in *voice:* at this point the poem suddenly reveals the explicit presence of a narrative persona or a narrative voice, divulging the presence of a previously unseen narrating agent who no longer has the will to remain hidden and silent. The agent dives into the poem in order to speak to the moon itself, as if issuing an order for the moon to find a way to seduce the beloved: "Look through the little window," he says in line 9, and, in line 11, "entice beautiful Trude with your glow." Furthermore, at stanza 4 we have another shift, this time in *mood:* here the narrator shifts from addressing the moon directly to hypothesizing on what the moon might see if the narrator's own desires were to be fulfilled. Lines 13 and 15 are *focalized* through the moon's point of view: "If you see me and if you see her," he says, "Two truer hearts have you never seen." The narrator can no longer contain his emotions and has turned his concerns away from the moon's activities per se and toward the desired union with his beloved.

voice:	the identity of the source of the narrative enunciation; "who is speaking?" (Genette 1980, 31, 213–14)
mood:	the point of view "from which the life or the action is looked at"; the point of view through which the narrative perspective is "focalized"; "who is seeing?" (Genette 1980, 31, 161–62, 189–94)
first narrative:	the "primary temporal level" of a narrative (Genette 1980, 48–49); see also "primary narrative level" (Almén 2008, 163–64)
anachrony	a stepping out of the first narrative (a suspension of first-narrative motion) via a change in the order in which narrated events are presented (Genette 1980, 33–85)
atemporality	musical analogue for a narrative anachrony (Davis, forthcoming [a] and [b])

Figure 3. Definitions.

Of central interest here is Brahms's musical response to this poetic narrative, where we can regard his musical setting as his own proposal for a reading of the poem's meaning. Brahms's theme is shown in example 1 below—with the first stanza of text aligned with the music, as it appears in the manuscript copy and in every subsequent published edition of the piece. Note that Brahms adjusted the poetic structure slightly by formatting the theme as an AAB barform: his repetition, in mm. 7–8, of the poem's line 2, "Blau, blau, Blümenlein," following line 3, is not a feature of the original poem. Also, it may occasionally be useful later in this paper to notice the theme's smaller constituent two-bar units; thus my labeling of module 1^{a}, module 1^{b}, module 2^{a}, 2^{b}, etc. in the example. As a whole this music sets a bleak, desolate, forsaken scene, qualities all of which seem to stem not only from the monophonic opening in C minor but also at least partly from what I hear as an intertextual allusion to aspects of Schubert's well known "Der Leiermann," from *Winterreise,* shown in example 2 below.

Now refer to example 3 below, which provides an annotated score of the complete movement. Stanza 3 in the poem corresponds to variation 2 in the music, which opens in the fifth system, at m. 27. Here in Brahms's setting a certain musical feature seems to correlate directly with the narrative-structural feature I observed earlier at this point in the poem: the shift of voice. Brahms responds to this shift by introducing a countermelody in the right hand, in exquisite descending triplet sixteenths, while the main theme continues in the bass. The countermelody appears to be a signifier for the moon: the line is positioned in the song's highest register (the moon is high in the sky), it descends (the moon looks down), and it features antiquated, Baroque mordent figures and a melodic style that we may regard as summoning the memory of, perhaps, Bach (thus the castle is into which the moon peers is an ancient one—perhaps even an ancient ruin). The countermelody is thus classifiable semiotically as an *indexical sign:* one that points to its signified object without necessarily imitating that object directly. Thus Brahms's setting captures the split in the poem: we now have not a single, unitary persona but rather two—one narrating agent (the theme in the bass) plus a separate character (the moon) to whom that agent speaks. Brahms even seems to have made an interpretive move here, in using the movement's main theme to signify the narrating voice in the third stanza. This may seem like an *obvious* choice, but it is certainly not a *necessary* choice: whereas it may have been possible to regard the narrator in stanzas 1 and 2, as mentioned, as a third-person omniscient external to the story and thus also distinct from the lover revealed in stanza 3, Brahms's choice to use the same theme for both personas seems to

explicitly link them as the same person. According to Brahms, the narrator who opens the poem is not a third-person omniscient at all, but rather the lover himself, objectively narrating the moon's journey.

This point helps explain some of Brahms's choices earlier in the movement. The use of a Beethovenian "fate" figure in m. 13, for example, at the pickup to variation 1, may signify a fear of impending tragedy or doom; given what we learn further on about the identity of this narrator—this is the lover himself—the triplets may even be an iconic sign for that lover's own anxious heartbeat, pulsating with anxiety over what the moon might find when it reaches its destination. Will the beloved be located? Will he be reunited with her? Moreover, the fact that the moon countermelody later at m. 27 uses these same fate triplets seems to link the moon with the heartbeat, or, metaphorically, with the inner consciousness of the lover himself. The narrator ostensibly tells an objective story of a moon rising, when in fact it is the narrator himself who secretly desires the position high in the sky from which he can secretly gaze at his beloved. The biting cadential dissonances Brahms introduces at mm. 16 and 25 are probably further manifestations of this lover's anxiety, which at these moments appears to be so intense that it becomes at least partially debilitating: these dissonances seem to disrupt their cadences, lengthening them by one bar each and thus temporarily suspending the movement's forward progress while the lover's palpitation passes. Finally, notice what happens in m. 19: the upward arpeggiation in the bass, B^{n}–D–A^{b}, writes over the stepwise B^{n}–C–D that was supposed to be here (compare mm. 2 and 6, for example); this corresponds directly to the moment in the poem, in line 7, at which the moon sights the Löwenburg castle, in which, presumably, the beloved herself resides. Thus we can hear the poet's heart skipping a beat, either from the excitement of the moment or from the sheer trepidation of what might soon be discovered. A tonal deflection to the Neapoltian region follows in mm. 20–21—where we should understand the use of the Neapolitan here as an example of a common strategy in Brahms, in which he uses the Neapolitan as a space in which to house reminiscence, reflection, or perhaps some form of psychological disturbance. Note especially the non-normative voice-leading resolution in the Neapolitan the next time it appears, at the end of m. 23: scale degree 6, A^{b}, resolves upward by half step instead of downward, in a gesture that we can hear as signifying a striving, or a yearning, for something that it seems may ultimately be out of reach.

Now consider Brahms's setting of the second variation, following the shift of voice at m. 27. (Refer back to the definitions given in figure 3.) The second variation contains a series of representative examples of what I have described elsewhere as a form of *atemporality* in music, in which the forward motion of the music is heard as stalled or suspended, often due to the insertion, or the parenthetical interpolation, of music understood as a diegetic commentary delivered from outside the story proper. Atemporality defined as such seeks to locate one of the ways music can manifest Genette's distinction between the primary temporal level of a narrative—what he calls the "first narrative"—and various other possible levels, the signified temporality of which does not follow directly from, or does not engage directly with, the signified temporality of the first narrative itself. In literature, the most obvious ways in which this distinction shows up is in the form of narrative sequences that disrupt the normative, unproblematized temporal order with which a story proceeds: analepses and prolepses, or flashbacks and foreshadowings, would be the most common of these. Genette categorizes both as forms of narrative *anachronies,* in that they cause the narrative to proceed anachronistically, or in a non-linear fashion.

In this regard, observe what happens toward the end of Brahms's second variation. The features Brahms introduces at this point in his setting have no obvious textual parallels in the poem, and thus they should be understood as elements of Brahms's own reading of the poem's meaning. Modules 3^{a} and 3^{b} appear, as normal and on schedule, so to speak, at m. 42, and they occupy their normal total of 4 bars. One would assume at this point that the variation is over. But, rather than proceed on into the next variation, Brahms instead rewinds back to the beginning of module 3^{a}; m. 46 repeats m. 42. There follows in m. 47 what I call a *rupture* of the musical fabric: a severe, expressively marked discontinuity, or a disengagement, that can be understood in terms of what Robert Hatten might categorize as a shift of level of discourse. In this case the rupture is signaled by a sudden suppression of the audible meter; by a shift in dynamic level (what was already soft becomes even softer, as if trailing away off into the distance); by a shift in register (the lowest pitch in the thirty-second-note flourish in mm. 47–49 is three octaves higher than the F in the bass on the downbeat of m. 47); and by a change in articulation (now *molto leggiero,* as if the figures should be made to float ethereally above the space in which the variation proper unfolds). Measure 50 continues from where m. 47 left off, but then almost the same interruption occurs again in mm. 51–53. Expressively speaking, each rupture may be thought of as a musical analog for a literary anachrony: perhaps not specifically an analepsis or a prolepsis per se, but rather, in a more general sense, a stepping outside the temporality of the first-narrative stream in favor of an interpolated, digressive, diegetic excursus—again, completely untexted with respect to the original poem—within which the narrator explores the realm of his inner conscience, reminiscing, reflecting, commenting on, or otherwise taking time to consider the events at hand. In this case, given what has come before, I would regard the interpolation as signaling a complete loss of emotional detachment from the ongoing story: the narrator can no longer maintain his objectivity and distance, and steps in to intervene. Perhaps we should assume he is unable to bear the pain of the story unfolding before him.

That Brahms reads this story as a painful one is confirmed by how he chooses to end the movement. First notice at m. 57 Brahms's response to the shift of mood at stanza 4 in the poem: the final variation opens as a beautifully realized musical vision of a C-major Arcadian paradise, springing like a fountain of sudden inspiration from the intense anxiety of the C-minor world that has preceded it. But this variation ultimately takes the shape not of a fully formed C-major emancipation from the foregoing C minor, but rather of an ironized major-mode paradise that never fully secures the reality that the narrator has so desperately and obsessively sought. That is, Brahms sets the final variation as an ostensible love song, but the music is not free from remnants of earlier disturbances. The Neapolitan rears up again in m. 63 and suppresses the expected cadence in m. 64, at the end of module [2b]. Measure 68 likewise undercuts its own cadence in favor of a non-cadential return to the tonic C major via stepwise descent in the bass. And the movement's structural dominant arrives in m. 71 and gives way, curiously, to a lone C in the bass at m. 72. Here all the other voices drop out at the expected moment final closure; as such, the movement can be understood as failing to fully secure C major, in the sense that it fails to secure an unequivocal perfect authentic cadence. Going further, each of these three non-cadential events in the final variation can be correlated expressively with gestures of denial or rejection: cadences that the variations structure has promised us are undercut or denied outright. Thus despite the positivity of the C-major love song, the narrator's fears appear to have come true: the beloved will not be found; the hoped-for union will forever remain an impossibility. The untexted coda that ends the movement seems in this context to signify a cathartic gesture of peaceful resignation in the face of sheer hopelessness: the narrator accepts the unreality of it all. Looking back on the poem as a whole and on Brahms's setting of it, perhaps we can conclude that the beloved was never the in castle to begin with—and that, going further, the narrator knew this fact from the very outset. It would certainly explain the gloomy C minor and the intense anxiety we encountered as early as the first stanza. What you want you cannot have; the narrator thus imagines someone or something—a moon, it seems—on a quest that he himself never acquired the emotional tenacity and fortitude to undertake.

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EXAMPLES

EXAMPLE 1. BRAHMS, PIANO SONATA IN C MAJOR, OP. 1, II, THEME (MM. 1–12; TEXT PRESENT IN THE ORIGINAL).

EXAMPLE 2. SCHUBERT, "DER LEIERMANN" (*WINTERREISE* NO. 24, 1827). (COMPARE EXAMPLE 1, ABOVE.)

M.Reybrouck, C.Maeder, A.Helbo, E.Tarasti (Editors). E-proceedings of the XII[th] International Congress of Musical Signification (Université catholique de Louvain and Académie Royale de Belgique), April 2-6, 2013). Music, Semiotics, Intermediality: Abstracts and extended abstracts. Louvain-la-Neuve 2013. ISBN: 978-90-9027424-9

EXAMPLE 3. BRAHMS, PIANO SONATA IN C MAJOR, OP. 1, II. COMPLETE SCORE (ANNOTATED).

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THE *CARTONS PIANO* AT THE NATIONAL LIBRARY OF FRANCE: REDISCOVERING FORGOTTEN MUSIC

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ABSTRACT

Today, the Music Department at the *Bibliothèque nationale de France* (BnF), has become a sight for great discovery. Housing close to 100 000 forgotten scores of music that had been stored in boxes and un-catalogued due to lack of means, a team of experts is now working on reinstating these works. The assignment is no small enterprise: indexing, cataloguing and filing the scores found in the *Cartons piano* (literal translation: Piano Boxes).

These works were stored in boxes from approximately 1830 to 1914, in alphabetical order. The music was construed and classified as "light" and therefor deemed of less importance and value than its "high art" counterpart. This collection is made up of transcriptions and original works composed in various forms and genres: paraphrases, fantasies, arrangements on operatic arias, waltzes, mazurkas, polkas, and quadrilles among others.

It has been established that musical taste has changed drastically since 1830. What was deemed to be of less quality and value during the 19[th] century, can very well be heard as something of great classical beauty today; what was judged as light and unserious music back then, can now be heard as being the exact opposite. As the debate continues on how to classify popular and classical music, the reality is such that there are close to 100 000 scores at the BnF that are waiting to be rediscovered by musicians and musicologists alike. It is hard to believe that within the Piano Boxes collection, there is not *one* piece of music or composer that deserves the spotlight and the stage after centuries of silence.

Seen in this light, the project takes on an entirely different proportion. Not only is it necessary to index, catalogue and file these scores, but the analysis of the musical language found in these scores becomes somewhat necessary; necessary, if only to discover new music from a time period that was thought to be, by many, a time that has been seen and studied to the core and from which nothing else can be brought forth into the academic and musical community…a notion that holds no ground.

How does this relate to the XII[th] International Congress on Musical Signification? Where the subject "Boundaries of Musicology Today" is concerned, we can see that the boundaries actually become *frontiers*. The work of today's musicologists has never been so great. Not only do they hold the indispensable tools of method and analysis, joined with evolving cross-disciplines and new state of the art technology and innovations, but they can now become musical *archeologists*. To put it simply, the musical "dig" has just begun. If the BnF is housing in our modern times, collections of great depth and scope such as the Piano Boxes, making it in sorts a modern day *Library of Alexandria*, we can only imagine what remains to be discovered in the whole of Europe, in America and in the world at large, where music and art is concerned.

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Musical examples will be given at the XIIth International Congress on Musical Signification. The Piano Boxes project is an ongoing and relatively new enterprise. More information about this project can be found in the following:

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LA MUSIQUE AU SECOND DEGRÉ: ON GÉRARD GENETTE'S THEORY OF TRANSTEXTUALITY AND ITS MUSICAL RELEVANCE

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The concept of intertextuality was originally developed in the context of post-structuralist literary theory by Julia Kristeva, who introduced the term (ca. 1967) in connection with her discussion of Bakhtin's views on dialogism and the polyphonic novel. The term is usually taken to refer to the co-presence of different texts within a text, or to the perception that "every text takes shape as a mosaic of citations, every text is the absorption and transformation of other texts" (Kristeva, 1969, p. 146). Accordingly, in the words of Jonathan Culler, "a work can only be read in connection with or against other texts, which provide a grid through which it is read and structured by establishing expectations which enable one to pick out salient features and give them a structure" (Culler, 1975, p. 139).

Gérard Genette's contribution to the discussion of intertextuality and related topics is of particular relevance. Genette has redefined the object of poetics as the study of *transtextuality*, understood as the network of relations, both hidden and explicit, that may exist between a text and other texts, thus subsuming Kristeva's concept under a broader category. In his book *Palimpsestes*, Genette presents five types of transtextual relations: intertextuality in the strict sense (citation, plagiarism, allusion), paratextuality, metatextuality, hypertextuality and architextuality; he then explores his fourth category extensively, which he defines as the type of relation between a text B (the *hypertext*) and a pre-existing text A (the *hypotext*) predicated on the principle of *transformation*, as opposed to citation or commentary (Genette, 1982, pp. 8-13; cf. also Genette, 1987).

The notion of intertextuality has been applied to other disciplines, including of course musicology. Beard and Gloag, for instance, write: "The act of reading or, in the context of music, listening, involves tracing echoes and reflections of other texts. Therefore, all music can in some sense be seen and heard as intertextual", and they go on to suggest that "in the context of twentieth-century music, the inherent intertextuality of music has been enlarged upon as a compositional practice" (Beard & Gloag, 2005, pp. 95-96). Whether this is especially true of twentieth-century music as opposed to other eras is itself a matter of debate.

It would seem, however, that the notion has not yet received the attention it deserves, especially from a theoretical perspective, in spite of the substantial contributions of scholars like Vladimír Karbusický, Eero Tarasti, Robert S. Hatten, Raymond Monelle, Michael L. Klein and others working in the fields of music rhetoric, topic theory and semiotics. My paper will focus primarily on a discussion of Genette's categories and their potential musical relevance, as illustrated by examples drawn from the 20th-century repertoire. In particular, I will consider some of the ways in which those categories can be brought to bear on the intermedial relations between music and different kinds of verbal texts (titles, performing instructions, commentary, literary programmes, poetic texts, etc.), with a view to providing some conceptual and terminological clarification of the notions of intertextuality and transtextuality as they may apply to the study of music.

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RITMI FA MUSICA E CORPO. SINCRETISMI E SINCRONISMI

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ABSTRACT

Il ritmo costituisce un cardine nella significazione musicale e non solo, un fattore centrale in molti fenomeni della contemporaneità. Dalle palestre alle discoteche corpi in movimento cercano di seguire un tempo in modo più o meno armonico, più o meno consapevole, senza considerare le forme più complesse legate al ballo.

Ad essere analizzato, alla ricerca di figure dell'immaginario, sarà un corpus composto da videoclip in cui vengono sviluppati in modo centrale temi legati al rapporto fra ritmo e corpo. Fra di essi una selezione dei registi Chris Cunningham e Michel Gondry, autori che molto hanno lavorato su sincretismi e sincronismi.

L'IMMAGINARIO DEI VIDEOCLIP

Potremmo intendere il ritmo come una disposizione, secondo criteri più o meno organici e armonici, degli elementi di un insieme che si susseguono nello spazio e nel tempo, dall'astrazione fino al coinvolgimento del corpo. Succedersi nel tempo di forme che si compone con lo scorrere, ordine del movimento.

Come afferma Paolo Fabbri «la nostra epoca, dopo il periodo strutturale, ha ridato privilegio alle forze. Ma ci sono, come sempre, due strategie: Eraclito e Platone. Eraclito che afferma Panta Rei: siamo immersi in un divenire, non c'è morfologia possibile. E Platone che dice "c'è un Logos": ossia individua delle configurazioni. In qualche modo, la risposta a queste due tensioni opposte è il "Ritmo". Il ritmo è la configurazione della forma del processo. Le forme del processo: ecco il nodo. Quindi oggi non dobbiamo opporre forme e forze, ma pensare ai ritmi. Questo vuol dire ripensare, ad esempio, la ritualità. Che differenza c'è tra Apollineo e Dionisiaco? Il ritmo: il ritmo sfrenato del dionisiaco che è anche eracliteo e il ritmo compassato, a prevalenza platonica, dell'apollineo» (Fabbri 2005).

Dalle pulsazioni isocrone attorno alle quali ruotano accordo, fusione, contaminazione, dalla contemporaneità di svolgimento, dalla molteplicità di forme che vengono assunte da una forma sola fino alle configurazioni complesse che si esplicano fra interiorità ed esteriorità, fra sincronia e diacronia, il ritmo si muove fra enfasi, accentuazione, intensità, durata, frequenza, dinamicità, continuità e discontinuità, velocizzazione e rallentamento, con forte coinvolgimento del livello emozionale. La comprensione delle forme ritmiche si relaziona inestricabilmente con esperienze sensoriali, siano esse acustiche o visive o che investano in modo più complesso la corporeità, nell'interrelazione estesica con il mondo. La consonanza o dissonanza e la successione e organizzazione delle sensazioni si esplicano in intevalli regolari e irregolari.

I videoclip sono forme brevi in cui si dispiegano figure del ritmo e del corpo, molto interessanti da analizzare come concrezioni culturali, precipitati del pop. Noi ci occuperemo sia di forme più stereotipizzate che dei lavori più innovativi e originali legati a figure autoriali che si sono affermate nel panorama internazionale, come quelle di Chris Cunningham e Michel Gondry, di cui a seguire proponiamo una breve rassegna.

Nei video di Chris Cunningham i temi del ritmo e del sincretismo ritmico assieme a quelli del rapporto fra ritmo, corpo e raffigurazione sono ricorrenti. Nel videoclip *Second Bad Vibel* (Autechre, 1995) Cunningham, attraverso una rappresentazione visiva strutturata attraverso elementi plastici, che soltanto a tratti si compongono in figurativizzazioni di alieni, realizza particolari effetti sincretici. Lo fa coniugando rumore visivo e rumore sonoro e combinando componenti della ritmica musicale con alcuni movimenti delle figure aliene, utilizzando, in modo sincronico e non all'audio, una ritmica visiva fatta di luce a differente cromaticità e organizzazione topologica invadente lo schermo. In *Come on my selector* (Squarepusher, 1998) alcuni movimenti e azioni compiuti da figure appartenenti alla rappresentazione diegetica si correlano attraverso sincresi all'audio, che risulta invece extradiegetico. Inoltre l'utilizzo del montaggio è a tratti focalizzato sulla

componente ritmica. Analoga strategia viene utilizzata in *Come to daddy* (Aphex Twin, 1997). In Windowlicker la sincresi si associa a corpi intradiegetici che svolgono performance di danza sulla colonna audio (Aphex Twin, 1999). In *Rubber Johnny* i movimenti sincretici sono spinti all'eccesso e paradossalmente compiuti da un corpo costretto su una sedia a rotelle (Aphex Twin 2005). Chris Cunningham spesso persegue una sincresi fra ritmo visivo e ritmo sonoro, che non è soltanto puntuale ma coinvolge differenti dimensioni tensive e sintagmatiche; la complessità di queste costruzioni quando si correla alla rappresentazione del corpo, lo costringe in movimenti apparentemente liberatori ma condizionati da ritmi ben lontani da quelli corporei, ritmi tecnicamente prodotti e riprodotti.

Michel Gondry nella sua estetica sviluppa temi e motivi ricorrenti legati al ritmo e alla corporeità: il rapporto fra lo spazio e il tempo, la replicabilità, il doppio. Essi lo conducono fra l'altro a rappresentazioni innovative della figura della star e allo sviluppo di forme originali di commistione fra audio e video. Il tema del doppio viene sviluppato dal regista anche nei videoclip dei brani *Come Into My World* (2002) di Kylie Minogue, in cui il corpo della star viene replicato in progressione, e *The Hardest Button to Button* (2003) dei White Stripes, in cui assistiamo ad una performance dei componenti del duo in ambiente urbano che si accompagna alla replicazione visiva degli elementi della batteria e dell'amplificatore della chitarra, la quale si correla allo sviluppo della colonna audio. Nel videoclip *Star Guitar* dei Chemical Brother assistiamo allo sviluppo di loop visivi. Nel videoclip di *Around The World* (1997) dei Daft Punk trova espressione il tema della rappresentazione nella spazialità dell'organizzazione ritmico-geometrica della musica, nel videoclip di *Sugar Water* dei Cibo Matto quello del rapporto fra temporalità della narrazione, del narrato e della musica.

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LE STUDIO D'ENREGISTREMENT COMME LABORATOIRE DU SON

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EXPERIENCE ET PRODUCTION MUSICALE

Qu'est-ce que l'expérience ? Pascal Engel, dans l'article *Expérience* de l'Encyclopædia Universalis, la décrit comme étant la conjonction entre trois domaines philosophiques : celui de l'esprit, de la connaissance ainsi que de celui des sciences :

> On appelle d'abord « expériences » les états mentaux qui, comme la sensation, semblent impliquer une relation immédiate de l'esprit avec un donné, et dont les contenus sont intrinsèquement subjectifs et qualitatifs. […] Du point-de-vue de la théorie de la connaissance, on appelle expérience non seulement toute connaissance immédiate et non inférentielle, mais aussi une connaissance médiate, inférée ou induite par des données sensorielles, apprises ou innées. […] Enfin, du point-de-vue de la philosophie des sciences, on appelle « expérience » toute procédure par laquelle une hypothèse ou une théorie scientifique est confrontée avec des faits.[45]

Si l'on considère cette définition comme étant valide, peut-on considérer le musical comme étant une expérience ? On peut supposer que oui, car elle remplit au moins deux des catégories proposées par Engel : de par l'aspect subjectif et sensitif de l'art ainsi que l'importance de sa réception sensorielle par l'auditeur. La dernière catégorie est toutefois plus éloignée du paradigme hypothèse/confrontation des faits, ou du moins le lien se ferait que par des métaphores très éloignées. De ce fait, si le musical est une expérience, où se trouve son lieu d'élaboration ? Contrairement à une idée reçue, il ne s'agit pas d'un lieu mais plutôt d'un ensemble de lieux qui ont tous leur importance dans le développement de l'œuvre[46] : nous connaissons bien évidemment le lieu de concert où l'(ou les) interprète(s) vont présenter l'œuvre au public ; mais il y a aussi le lieu où l'on va produire et mettre en forme l'œuvre à venir : il s'agit du studio d'enregistrement. Espace créatif d'une importance capital de nos jours, il reste quand même peu étudié par la musicologie, en dehors de quelques ouvrages majeurs : *Le son des musiques* de François Delalande et *Pour une écriture du son* de Daniel Deshays. François Ribac, dans sa thèse parue en 2008, *Feedback. Pour une généalogie des musiques populaires*, a mis en exergue que l'étude des musiques actuelles français (musicologique ou non) s'est peu intéressé à l'importance de ce lieu, et des technologies de reproduction sonores[47].

LA « MISE EN MATIERE » DU SON[48]

« On ne fait pas la même musique sur une partition que dans un studio[49] » a déclaré François Delalande. Si le rôle de l'ingénieur du son se résumait simplement à une fixation des actes de l'interprète lors de la réalisation de l'œuvre, notre intérêt pour cet acteur pourrait sembler quelque peu exagéré. Or il n'en est rien : le travail de protagoniste va bien plus loin que la simple captation de l'instant musical, car son intervention va influencer significativement le rendu final de l'œuvre sur son support. Ce rôle de premier plan en ce lieu de la mise en matière est mis en avant par Daniel Deshays :

> L'acte de prise de son est pourtant une proposition éveillée. Ce qui est en jeu révèle une perception individuée engageant un choix. […] Enregistrer le son, c'est prélever des émanations de manifestations actives du monde dans la volonté de les faire siennes, de les introduire en soi, voire de les ingurgiter. C'est ce désir d'appropriation qui guide le geste d'enregistrer. […] En traitant le

[45] Pascal ENGEL, « EXPÉRIENCE », *Encyclopædia Universalis* [en ligne], consulté le 3 mars 2013. URL : http://www.universalis-edu.com/encyclopedie/experience/

[46] Cf. Deveney, Guillaume, « Des lieux de la création : réflexions sur les protagonistes et acteurs de l'ombre de l'édification de l'œuvre musicale », *Séminaire CLEMM/LESA, Les lieux en musique et en musicologie*, Université d'Aix-Marseille, Février 2013.

[47] Ribac, François, *Feedback. Pour une généalogie des musiques populaires*, Université Paul Verlaine-Metz, Thèse de IIIe cycle, sous la direction de Jean-Marc Leveratto, 2008, p.13.

[48] Cf. Deveney Guillaume, *op. cit.*

[49] Delalande, *op. cit.* p. 37.

> son, en le mixant, je fais acte de réécriture d'un réel, en toute conscience, je me joue de lui, le tirant vers des figures plates mixées – devenant au demeurant assez semblables entre elles.[50]

Le travail de l'ingénieur du son lorsqu'il enregistre la performance d'un (ou plusieurs) interprète(s) a une dimension technique (et technologique) mais surtout esthétique : le choix des micros pour capter le son, leurs placements dans la cabine d'enregistrement, le type de micros vont avoir une incidence critique. Chacun de ces éléments va « colorer », pour employer le terme d'Olivier Julien[51], la prise de manière permanente. Ainsi le rôle du preneur de son n'est pas, comme on pourrait l'imaginer, un poste passif, à recevoir le son tel qu'il est émis et le fixer sur support, mais bel et bien une tâche active, car son choix de matériel et de prise de son va être déterminant dans la mise en matière de l'œuvre.

Le studio d'enregistrement, sous l'égide de l'ingénieur du son, est bien un lieu d'élaboration du son, où les envies du compositeur, de l'arrangeur trouvent une résonnance dans les traitements opérés par le preneur de son. Toutefois, ce lieu peut être divisé en deux lieux distincts, rattachés à deux étapes capitales de la mise en matière, à savoir la « prise » et le « tirage » : « ainsi apparaissent deux gestes bien distincts : la prise d'une part et la lecture du tirage d'autre part, instants différés, séparés d'un tiers temps, celui de l'image latente qui est abandonnée par le photographe amateur[52] ». Cette métaphore du domaine de la photographie qu'a exploité Deshays est révélateurs de deux gestes bien distincts qu'effectue le preneur de son dans son travail sur le matériau sonore. Au travers de la prise s'exprime le compositeur, l'arrangeur, l'exécutant et le preneur du son tout à la fois. Les trois premiers en réalisant l'œuvre, en donnant une trace que l'ingénieur du son va récupérer (phase de prise). Mais le travail de ce dernier s'articule aussi dans le traitement de ces données brutes, d'une part en rendant le matériau sonore digne d'être reçu par l'auditeur, et d'autre part en se plaçant du point de vue de l'auditeur, en le prenant pour centre du lieu d'écoute, comme centre de gravité de l'œuvre : l'œuvre musical, son matériau sonore va rencontrer l'auditeur dans un lieu qui n'est ni le studio d'enregistrement, ni tout à fait le lieu d'où le récepteur la perçoit. Il s'agit d'un lieu de rencontre, virtuel, qui n'existe que de manière extrêmement transitoire, mais qui fait que cette somme d'éléments, de modélisation du sonore va pouvoir être perçu par l'auditeur, au travers d'un quelconque support de l'œuvre.

Cet article a pour but de mettre en avant l'importance du studio d'enregistrement, tout particulièrement son aspect de lieu d'élaboration de l'œuvre, de la relation complexe entre l'idée première de l'œuvre, les possibilités techniques, ainsi que le travail du matériau sonore. On peut considérer, comme l'indique le titre de cette intervention, le studio d'enregistrement comme un véritable laboratoire du son : c'est en ce lieu que l'on va travailler, manipuler et expérimenter de nouveaux éléments sonores, voire de nouveaux outils pour modifier le matériau capté par le preneur de son.

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[50] Deshays, *op. cit.*, p. 73-74.
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ANGELICA LIDDELL : UN THEATRE SUR LE FIL GRINÇANT DU RASOIR

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Depuis qu'elle s'est fait connaître au début des années 90, la performeuse catalane Angélica Liddell semble avoir pris le parti de mettre sa souffrance au service de l'énonciation-monstration de la souffrance du monde.

Dans cette liturgie sacramentelle des temps hypermodernes, c'est son corps et son sang – scarifications à la lame de rasoir, piqûres de seringues, transfusions en direct – que Liddell offre pour la rédemption de l'Humanité : nouvelle forme de théâtre rituel qui permet de faire le lien entre la croix et Auschwitz. L'espace sonore et musical construit ici la liturgie de la "présence réelle " de l'actrice conçue comme "un acte de résistance face à la mort" (Liddell), et surtout face à la culture de la mort. Il donne corps à des textes qui mitraillent des aphorismes (san)cinglants, installant toujours le spectateur-auditeur sur le fil grinçant du rasoir : corps qui tombent lourdement, qui sautent, rampent et crissent ; pierres, sacs, divans que déplace inlassablement l'actrice mêlant le souffle de ses efforts au susurrement des objets traînés ; importance donnée au mélisme, à la hauteur, à l'intensité, à la durée et au timbre de la voix, aux modulations, à la ligne mélodique du flux de paroles plutôt qu'aux paroles elles mêmes – paroles sacrifiées –, tantôt clairement compréhensibles tantôt à peine audibles.

Que la partition musicale – du corps (souvent désincarné, des-érotisé, halluciné, voire bestialisé), de la voix (a-sexuée, animale ou robotisée) ou bien des instruments (musique de halls de gare vs musique sacrée) – serve de contrepoint parodique et dérisoire ou bien d'accompagnement liturgique et sacré, elle structure toujours la danse hystérique du corps martyrisé de l'actrice : "Je proteste avec mon corps" [...] "mon corps est critique, il est engagement avec la douleur humaine" (Liddell).

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CHOPIN AS INTERMEDIAL SIGNIFIER IN 1930S AND 1940S HORROR FILMS

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Although Frederic Chopin's music dominates early films, little attention has been paid to the signifying work of his music. In this essay, we look specifically at diegetic uses of Chopin in 1930s and 40s Hollywood Horror films. While much has been written about the use of Richard Wagner's music in Hollywood cinema (see Joe and Gilman, 2010), the use of Chopin's music as a musical signifier has received little attention. Jim Samson has documented the reception history in various cultures throughout the Nineteenth century (Samson 1994), discussing how depending on the cultural context Chopin was viewed as a progressive hero or a sickly effeminate. Thus, the duality of the semiotics of Chopin in early film can be seen to arise out of various cultural backgrounds that mingled in early Hollywood sound studios creating a multi-cultural semiotic reading of unspoken meanings regarding the films' protagonist.

We will discuss the use of Chopin's music in the first two decades of sound horror films in Hollywood. We look specifically at *Mad Love* (1935, score by Dimitri Tiomkin), *Dracula's Daughter* (1936, Heinz Roemheld (uncredited)), *I Walked with a Zombie* (1943, Roy Webb), and *The Amazing Mr. X* (1948, Alexander Laszlo). In these films a series of stories are told in which the central characters all perform music by Chopin on the piano. Chopin, and the piano with which the semiotics of Chopin are inextricably intertwined, are used to foster a multivocal semiotic reading of the character. Chopin is thus used to craft unspoken meanings about a protagonist who is virtuosic and valiant. Yet, the character is also weakened via Chopin's subjectivity, marking them as vulnerable. While the scores to these films were all written by different composers, a fairly consistent vision of character is created through the use of Chopin's music. This semiotic role played Chopin's music in film is literally played out in the storyline of *Dracula's Daughter* where the multivocality of Chopin as a signifier is foregrounded in the film's story. Here Countess Zaleska, Dracula's daughter, and Sandor, the family servant, present dueling semiotic interpretations of the Nocturne in F-sharp Major, Op. 15, no. 2, while Countess Zaleska performs the work. The Countess argues that the Nocturne is the music of her future life, free from the curse of her father, while Sandor only hears her impending ruin.

This co-authored project is the first in a series of analyses of the force of Chopin's music as a signifier in early Twentieth-century film and the role of his in the intermedial context.

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L'EXPERIENCE DU MUSICOLOGIQUE COMME RENCONTRE ESPACE DE *JEU/JE*

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PRÉALABLES

Cette conférence a deux objectifs principaux :

a) Introduire dans le milieu académique de *l'International Project on Musical Signification*, un groupe de jeunes chercheurs de l'université d'Aix-Marseille affiliés au LESA (Laboratoire d'études en Sciences des Arts, EA 3274), et plus particulièrement, membres du CLEMM.

Le projet du CLEMM est un projet de recherche innovant qui propose à de jeunes chercheurs de développer, dans un cadre approprié (séminaire de recherche mensuel) et, avec le soutien de chercheurs reconnus, leurs recherches en prêtant une attention particulière au développement de leurs publications et de leurs participations à des manifestations scientifiques. Cette session CLEMM m'a été suggérée par Eero Tarasti avec lequel je partage (comme vous toutes et tous) la volonté de pousser les jeunes générations à présenter leurs travaux et cela dans les cadres professionnels de la recherche actuelle.

b) Revenir sur des préoccupations théoriques que je conduis depuis 2002, que j'ai exposées dans un essai écrit en 2007 (*La musique comme parole des corps*) mais que je n'ai pas eu l'occasion de développer au sein du projet ICMS. Il s'agira, en effet, de (re)préciser certaines de mes postures quant à l'espace de *jeu/je* que me semble occuper la rencontre du musicologue avec son objet de recherche : la « réalité musicale » (Vecchione, 1992). Ma contribution souhaite donc (re)questionner le musicologique comme *expérience de rencontre* en connectant ces préoccupations avec leur site natif : les recherches en Sciences du Langage Musical développées à Aix-en-Provence par Bernard Vecchione dès la fin des années 1980.

QUEL OBJET POUR LA MUSICOLOGIE ?

Dans son article, « Les conceptions de l'histoire de la musique », Philippe Vendrix souligne une difficulté majeure de la musicologie, à savoir « la définition de son objet d'étude » (2004, p. 644-645). En effet, si l'histoire même de la discipline, auscultée par ailleurs dans de très nombreux travaux métamusicologiques, est à peu près claire : de la musicologie historique au déploiement interdisciplinaire de la seconde moitié du XXe siècle ainsi qu'à la « nouvelle musicologie » ou à la musicologie critique, l'objet même de la musicologie semble difficile à déterminer. Suite à l'intégration de disciplines comme la psychologie, la linguistique ou les sciences cognitives dans le champ musicologique, le terme même d'objet n'apparaît peut-être plus tout à fait adéquat, tant il peut sembler somme toute légèrement désuet et trop fortement lié à la détermination philosophique. Eu égard à la diversité de projets artistiques, les termes de productions, d'espaces ou même de territoires paraissent convenir davantage. Pourtant, nous nous risquerons à questionner à nouveau l'objet de la musicologie. Maragaret Bent, quant à elle, rappelle que la « musique est en fait le seul des beaux-arts qui ait adopté, en anglais, comme dans la plupart des langues européennes, le suffixe *–logie* pour désigner les savoirs qui lui sont associés (…) » (2004, p. 612). La musicologie serait donc le discours sur la musique. La musique est alors son objet et la musicologie, l'étude scientifique de cet objet. Cependant, l'interrogation subsiste : la musique étant une entité fluide et diversifiée par les pratiques et les productions savantes et contemporaines, les musiques dites traditionnelles ou de tradition orale, les musiques populaires modernes et improvisées et, plus récemment, les productions intermédiatiques. Ces états de créations démultiplient les objets du savoir musicologique, mais surtout imposent au musicologue de coopérer avec des réalités polymorphes et de négocier l'espace de *conversion* (Cauquelin, 2012) où son discours pourra s'élaborer pleinement.

L'objet de la musicologie, on le voit, déborde de toute part et ne peut être défini comme une instance fixe dans la mesure où toute diversification des objets du savoir musicologique entraîne une diversification de ce savoir. Dès 1992, Bernard

Vecchione élabore un projet intersciences où les sciences et technologiques la musique forment un réseau immatériel de points de vue collaboratifs, structuré comme un *open space :*

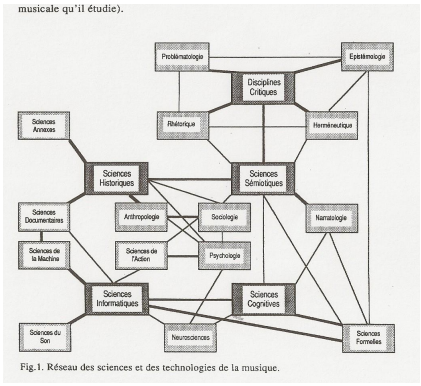

Figure 1 : Réseau des sciences et des technologies (Vecchione, 1992, p. 294).

Ce projet induit la participation des sciences critique, historique, sémiotique, informatique et cognitive à la compréhension mutuelle de la musique. L'apport des sciences critiques (principalement l'herméneutique) y est central. Par leur regard transversal, elles sont amenées à gérer la diversité, voir même la dispersion scientifique, à laquelle l'étude de la musique conduit. L'approche herméneutique permet d'articuler les relations entre l'expliquer (les sciences sémiotiques) et le comprendre (les sciences historiques au sens large) simultanément en jeu dans chacun des deux plans de la réalité musicale et de la réalité musicologique (Vecchione, 1992, p. 308 et sqq.) On verra dans ce statut métascientifique accordé aux sciences critiques, l'ambition philosophique du projet : l'affirmation de l'existence de l'être comme être en invention et en advention (Vecchione, de 1992 à 2001) ou encore l'universalité du *se-comprendre* souligné par Christian Hauer (2007 ; 2009). Nous y reviendrons, sachant que ces constats sont essentiels pour discuter l'expérience musicologique.

Ce modèle intersciences est également un modèle ouvert, à l'intégration d'autres champs disciplinaires dont la nécessité s'impose au regard même de l'évolution de nos discours sur le monde et sur la musique, mais aussi eu égard à l'évolution même des pratiques musiciennes. Son enjeu est la préservation des champs de recherche locaux mais aussi la volonté de comprendre le problème de l'articulation fonctionnelle qui forme, depuis le dernier quart du XX[e] siècle, nos horizons musicologiques. Ce modèle de structuration dont le mode opératoire est toujours (et plus que jamais) actuel s'est développé parallèlement au projet de l'ICMS à l'incitation d'Eero Tarasti qui poursuit le même objectif de liaison intersciences au sein des projets sémiotiques. Eu égard à ces explorations et, comme le souligne Vecchione, la *musicologie* est considérée au plan le plus général, c'est-à-dire au plan anthropologique. La théorisation du champ musicologique et la reconnaissance de sa fondamentale diversité et de sa nature réticulaire telles qu'elles sont proposées par Vecchione conduisent à la reformulation de l'objet-musique, voire même à sa totale reconsidération. Vecchione lui substituera le terme de « réalité musicale » (Vecchione, 1992) pour rendre compte de ce tissage auquel renvoie la nature fondamentalement anthropologique des œuvres et activités musiciennes.

Ce face à face entre réalité musicologique (comme interrogation de la réalité musicale) et réalité musicale (comme territoire de la réalité musicologique) n'obéit pas à des modes opératoires fixes comme par exemple, celui qui observerait, de façon hiérarchisée, la relation de l'œuvre à son contexte ou celui qui ne concevrait aucune porosité ou aucune convergence entre objet et sujet.

(a) L'invention-signe. La « réalité musicale » n'est pas synonyme pour Vecchione de « réel musical » ; et, à ce titre, n'est donc pas tributaire des sciences humaines et sociales au sens strict. L'anthropologique inscrit au cœur même de la réalité musicale n'obéit pas à une logique descriptive mais convoque une réflexion profonde sur la nature langagière du musical dans le champ expressif du non-verbal. C'est par le recours (à partir des années 2000) à la poétique de Gérard Genette et à la différence exprimée entre l'*extradiégèse* (le réel musical dont l'étude relève des sciences exactes, humaines ou sociales) et l'*intradiégèse* (la réalité musicale dont l'étude relève des disciplines de la fiction : herméneutique et Sciences du Langage Musical) que Vecchione précisera son propos initial. Etudier la « réalité musicale », ce n'est pas étudier les conditions matérielles du réel musical, c'est s'interroger sur son essence de fiction ou son régime discursif. C'est-à-dire, interroger la question essentielle de « savoir comment l'œuvre musicale, quoiqu'œuvre de fiction, nous renvoie à des situations, à des événements historiques ou de culture réels : idéologies, sensibilités, utopies, problématiques de la pensée, réglages de l'action sociale, etc. » (Vecchione, 2007, p. 276). La fiction comme transgression ludique du réel convoque une véritable théorie de l'imaginaire (et donc de l'invention-signe), telle que la proposait dans les années 1970, Pierre Francastel dans des

études de sociologie historique de l'art. La réalité musicale induit une dialectique entre réel, perçu et imaginaire déplace la question du sens de l'imitation vers celle de la figurativité du signe (entendons la mise en figure spécifiquement musicienne du sens). Le musicologue s'interroge alors sur la musique parlant de son *être*, de son *pouvoir-être*, de son *devoir-être*, mais aussi de sa langagiarité singulière, de ses aptitudes propres à se référer de biais, par diffraction sémantique (Esclapez, 2012), au réel, sans en fournir pourtant un double, mais en formant figure, figure imaginée ou inventée. La réalité musicale n'est pas l'œuvre. L'œuvre n'est qu'une instance du « réel musical », comme elle n'est qu'une instance de la « réalité musicale », de cette aptitude de la musique à parler fictionnellement du réel (le « comme si » de Ricoeur, la vraissemblance et non la référence).

(b) L'advention-signe. De ce positionnement, doit être reposée la question - déjà largement traitée par la phénoménologie (et surtout l'herméneutique heideggérienne reprise dans le champ musicologique par Vecchione et Tarasti) - de la relation entrelacée entre objet et sujet et celle du projet de la conscience dans le monde. Dans ce cas, l'Homme n'est pas un sujet dans un contexte, mais une conscience qui se projette dans le monde qui se projette, à son tour, dans la conscience. Le monde n'a pas de sens donné, mais un sens projeté qui dépend du projet de la situation qui relie, localement et silencieusement, objet et sujet. Tout en étant particulièrement attentif au fait que le sens projeté n'est pas uniquement individuel, mais aussi inséré dans les logiques du collectif, c'est-à-dire dans celles de l'intersubjectivité. Ce que Vecchione discutera longuement à partir de 2001, en travaillant ce qu'il nomme l'advention-signe : c'est-à-dire la transcendance du signe (ce qu'abordera aussi, à la même époque, mais différemment Tarasti, 2000), ou son déploiement par la lecture qui fait venir des présentations qui le révèlent mieux et plus (Vecchione, 2001, 2002). Ajoutons que ce déploiement s'il peut émerger de la rencontre entre le lecteur et la réalité musicale dans le temps même de l'énonciation (dimension phatique du discours, ou dimension de surface) s'accomplit, plus profondément, de façon silencieuse, sous l'énoncé, à l'encontre même de l'énoncé, par devers son énonciateur, au détour – par exemple - d'un bris du texte (Vecchione, 2007 ; 2009. Ce qui nous renvoie directement, et dans cette perspective, à l'importance des sciences critiques (et plus particulièrement de l'herméneutique) comme fondement du musicologique comme expérience de lecture. En ce sens, doit être opérée une distinction forte entre situation et contexte car ce qui vient au signe, ce ne sont pas des catégories toutes faites, des réalités déjà constituées, mais ce qui vient depuis notre existence, à travers notre expérience de ce qui est, aussi, existence et expérience. Le contexte suppose, en effet, des sujets ; il définit un cadre ou un décor dans lequel on installe après coup les sujets soumis au déterminisme extérieur du cadre que l'on a posé au préalable. La situation, à l'inverse, oblige à penser la relation entre l'objet et le sujet dans sa contemporanéité, la plaçant au cœur même du projet (conscient ou inconscient) de la conscience se projetant dans le monde. La situation des musiques (qu'elles soient jouées, improvisées, « orales », rituelles, ou sans cesse reconfigurées) constitue la « réalité musicale » dans son fondement d'*être-dans le monde* à condition que celles-ci soient sans cesse remises en situation anthropologique productive (processions, rituels, concerts, carnavals, hapennings, etc.).

Cette jointure entre réalité musicale et réalité musicologique donne à penser un modèle interactionnel où la réalité musicale comme objet de la réalité musicologique est un ensemble de ressources dans lesquelles la réalité musicologique trouve matière à expérience. C'est-à-dire à renouvellement et invention, de soi comme autre, de l'autre comme soi.

2. L'EXPÉRIENCE DU MUSICOLOGIQUE COMME RENCONTRE.

Comme discours sur la musique, le musicologique est expérience. Une précision s'impose cependant. Le musicologique comme expérience (mais nous pourrions étendre les remarques qui suivront à toute étude, toute recherche réelles) telle que nous venons de l'esquisser n'est pas champ de l'experientiel tel qu'il se développe, par exemple, dans le *marketing expérientiel* d'où il tire actuellement une certaine légitimité conceptuelle. Ce modèle en expansion dans le champ des sciences humaines affaiblit, selon nous, ce qu'est l'expérience, et plus particulièrement l'expérience musicologique du musical. Le courant expérientiel est issu des recherches américaines menées sur l'expérience de consommation (dès les années 1980) comme coproduction de l'expérience conjointe de l'entreprise et du consommateur et de la mise en place d'un cadre expérientiel constitutif de l'être. De façon complémentaire aux théories classiques de la consommation qui mettent l'accent sur un comportement du consommateur qui privilégie la recherche et le traitement de l'information, la théorie expérientielle met en valeur le rôle des variables affectives mais aussi utilitaires et sociales comme moteur de l'expérience de consommation. Sans recourir aux arguments forts (mais déjà anciens), et à l'époque presque visionnaires, qui ont été défendus par Guy Debord en 1967 dans *La société du spectacle* (1967), nous souhaitons cependant affirmer que cet expérientiel-là qui offre à tout consommateur ou récepteur l'opportunité de vivre de façon quasi schizophrénique la réalité par l'accumulation de ses représentations, n'est qu'une sorte de « réalité augmentée » de la relation qui se joue dans l'expérience musicologique du musical (et dans toute expérience de recherche). Ainsi nous ferons une nette distinction entre « avoir une expérience » et « faire une expérience ». La possession, la consommation à partir d'une situation offerte, préétablie, préformée et proposée de l'extérieur, comme un objet isolé de sa projection dans la situation n'est pas l'expérience dont nous voudrions faire état. Celle dont l'agir et l'ouverture sont constitutifs ; comme le déplacement, le

dérangement, l'errance : expérience existentielle de l'être dans le monde (Vecchione, Tarasti) et expérience universelle du *se-comprendre mieux* (Hauer, 2009).

La réalité musicologique est tout à la fois institution, restitution, réinstitution, restauration, ré-incarnation de son objet et, en tant que telle, activité productive mais aussi créatrice de connaissances. Expérience d'un engagement dans une situation de mise à l'épreuve d'un élément d'ordre spéculatif : *l'autre* inféré par la « réalité musicale », *que l'on rencontre à l'orée du Dire* qui, en ouvrant nous enjoint à *être-à-l'écoute de* (Vecchione, 2002). Entre cheminement, quête et hasard, le déploiement musicologique de la réalité musicale est un espace entrelacé où se situe précisément le musicologique comme expérience de l'altérité, de la constitution d'autrui -du dissemblable- dans son projet. L'enjeu est non pas de supprimer les problèmes que nous nous posons, mais de renouveler les questions que nous nous posons sur le musical, C'est-à-dire d'apprendre à les poser *autrement*. Soulignons-le à nouveau : la réalité musicale – comme certainement la réalité artistique en général – ne conduit pas à des catégorisations déjà-là, mais à des « révélations ». C'est à ce titre que la « réalité musicologique » - comme façon de questionner *autrement* la réalité musicale - est projet (tout comme l'est par ailleurs le musical) tout entier tendu vers l'expérience de la rencontre et de l'altérité. Un jeu de distanciation critique : entre principe de « laisser-être-les choses », description-enracinement et advention (Tarasti, Vecchione).

« Laisser-être les choses » (Tarasti, 2000 – version anglaise Vecchione, 2001)
=> permet le respect du signe et de ce qui se dit par le signe et seul moyen d'accéder à ce qui se parle par le signe. Laisser parler l'être et le musical.
=> *Rencontre* (Esclapez, 2007)
1[er] temps : Ouverture vers l'extérieur du soi écoutant. Immédiat Authentique (Dufrenne) / devant quelque chose qui est narration, structure d'appel

Champ du philosophique :
=> Phénoménologie (Ricoeur)
=> Analogie (transfert du sens égo à ce corps aperçu là-bas) / Husserl *via* Ricoeur, 1986.

Description-enracinement *(ibid.)*
=> Description de la complexité des signes à l'œuvre dans le musical (dispositifs figuratifs, textuels, discursifs, rhétoriques).
=> Enracinement dans la production-signe ou la réception-signe. Enracinement situationnel ou éco-textuel.
=> *Transformation de la parole en société* (Esclapez, 2007)
Construction d'un espace de négociation (et de coopération) entre l'être-du signe et la situation anthropologique.

Champ du philosophique :
=> Sémiotique (Ricoeur)
=> Concordance (observation des signes de l'expression grâce auxquels l'accessibilité à autrui conforte ou pas mes anticipations) / Husserl *via* Ricoeur (1986)

Advention *(ibid.)*
=> déploiement et révélation du musical par les mots mais aussi par le propre déploiement de sa réception auditive et d'elle-même.

=> *Objet visé et la visée de l'objet* (Esclapez, 2007)
Principe coïncidence et tente de répondre à la question : comment faire coïncider l'objet visé et la visée de l'objet dans un acte concret de consignation (écrit, critique, discours musicologique).

Champ du philosophique :
=> Herméneutique (Ricoeur)
=> Imagination, « variations libres », prendre en compte une autre vie que la mienne / Husserl *via* Ricoeur, 1986[1].

[1] Paul Ricœur, *À l'école de la phénoménologie* (1986), Paris, Vrin, 2004, p. 59 *et sqq*. Également, p. 233-272.

Figure 2 : Du musical au philosophique au musical : l'expérience musicologique comme rencontre

Le *laisser-être les choses*, s'il possède une antériorité chronologique dans laquelle certainement sont impliquées des expériences d'écoute sensori-motrices, n'est pas un niveau privilégié, mais une impulsion vers une co-construction du sens, de type cumulatif dans laquelle le deuxième niveau (*description-enracinement*) se sait porteur d'une archi-subjectivité (d'ordre culturel, historique par exemple). La mise en œuvre du sens et de la signification se réalise alors « en situation » et s'opère sur fond d'implicite ou même de silence, c'est-à-dire d'une certaine façon *d'in-connu* (de non-encore identifié, de ce qui est en chemin → Problématique procédant du fantasme au sens de Barthes ; la quête dont parle Vecchione à propos de Schaeffer). Ce sont ces conditions qui font advenir l'innovation, la révélation, l'*autrement* par hybridation des deux niveaux déjà cités mais aussi par interaction, synchronisation, partage mais aussi diffraction, déviation, désynchronisation, dissemblance de ce qui transcende les perspectives étroitement individuelles tout en étant constamment en devenir.

3. L'EXPÉRIENCE MUSICOLOGIQUE DU MUSICAL

C'est certainement là, la chose la plus difficile à aborder, car c'est ici que nous nous retrouvons tous, tendus vers ce musical « qui ne nous laisse pas en paix » (Vecchione, 2002, p. 12) quand bien même nous avons l'impression de le saisir et de le comprendre. C'est cela, certainement ce que le musical nous oppose, son obscurité, sa *processualité*, son émergence. C'est la musique elle-même, pour Bernard Vecchione, qui guide la recherche faite de musique en vue de musique, qui propose de l'agir et qui accomplit de façon silencieuse son pouvoir de relier, de conjoindre, de déployer, et cela à la lumière de son propre déploiement (auditif, musicien). On pourra voir dans ces remarques comme de l'évitement, voire même un refus d'affronter le réel et d'en déduire des outils et des méthodes. Comment, en effet, proposer que de l'informel ou du processuel puisse naître le lieu du sens et de son questionnement ? On notera ceci dit les profondes mutations qui traversent à l'heure actuelle les sciences cognitives avec les travaux sur la cognition de Varela qui propose un modèle opposé au modèle computationnel du cerveau humain, ou encore les recherches interactionnistes et médiationnistes sur le langage. Et de ce transfert, n'en tirons pas non plus une copie musicienne de recherches actuelles, mais plus profondément cette hypothèse que la musique devance la science en ce qu'elle possède quelque chose de particulier qui a à voir avec le métadiscursif (Charles, Vecchione, Tarasti) : ce lien au sonore en mouvement et en fiction réunit philosophes, musicologues, interprètes et compositeurs comme lieu de l'entendre (et de l'entente) au sens le plus herméneutique du terme. Pour Vecchione :

> L'expérience que l'on fait de la musique mais surtout la musique elle-même comme expérience, expérience déposée en nous qui se décompose entre des instances sensibles (auditives, aisthesis, le recevoir par l'oreille), pratiques (le faire, l'opératif tant individuel que collectif) et le faire-ensemble (le coopératif). (Vecchione, 2001).

Comme pour Bernard Sève :

> L'expérience musicale n'est pas un objet posé devant nous et offert à notre libre investigation. Car la musique toujours nous a devancés ; nous n'essayons de la penser que parce que, silencieusement, elle pense en nous (…). (2002, p. 16)

On pourrait multiplier les citations qui abordent, et cela à des époques éloignées, cette relation écologique que le musical entretient avec son environnement ou qui tentent de circonscrire l'irréductible expérience qui se tisse au sein même de la réalité musicale. Les terminologies sont différentes. Les modes d'expression et d'opération également. Pourtant, dans toutes ces opérations de conversion du musical en mots, des restes demeurent (Cauquelin, 2012). Ces sont des excédents où se logent à la fois le désir de connaissance et celui de ne pouvoir connaître ce qui est toujours en devenir ; « un jeu avec quelque chose qui se dérobe, et un jeu absolument sans projet ni plan, non pas avec ce qui peut devenir nôtre et nous, mais avec quelque chose d'autre, toujours autre, toujours inaccessible, toujours à venir » (Levinas cité par Ouaknin, 1994, p. 17). Dans cette proposition, on reconnaîtra le lieu de l'expérience du musicologique comme rencontre : celui de la *caresse*, anti-concept introduit par Emmanuel Levinas en philosophie dans son ouvrage *Le temps et l'autre*. La caresse, c'est aussi la quadruple expérience à laquelle nous convie le musical *en son être même* : celle de l'ouïe, de l'écoute, de l'entendre et du comprendre (Schaeffer), mais aussi celle de l'entente, du s'entendre (soi et les autres) de la collaboration intersubjective, de la conjointure, du produire et du recevoir.

Expérience qui est de l'ordre du sensible, du pratique et du faire-ensemble à laquelle, en écho, répond le discours musicologique. L'une après l'autre bien qu'ensemble, réalité musicale et musicologique nomadisent sur place, au gré d'un cheminement réticulaire. L'expérience du musicologique comme *reste* (comme ce qui reste de la rencontre, trace de la conversion des sons aux mots).

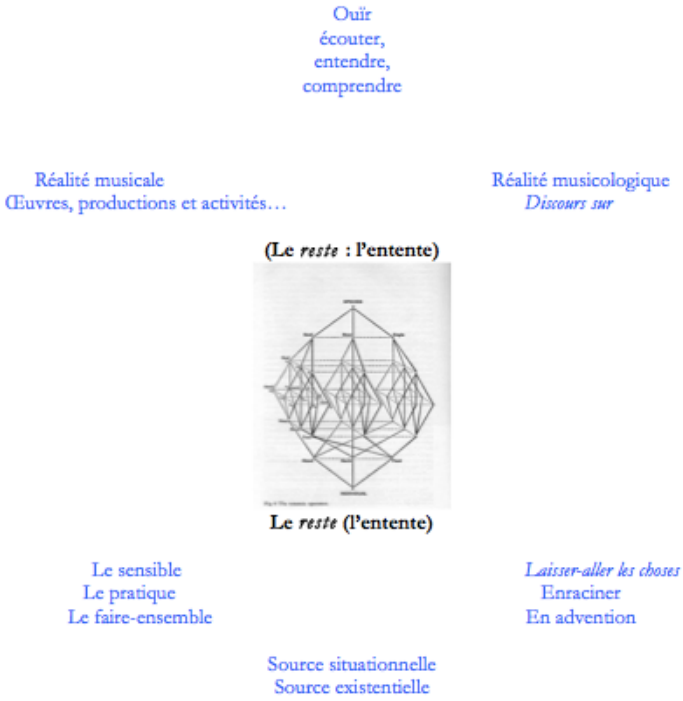

Figure 3 : L'expérience musicologique du musical

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INTERMEDIA SEMIOSIS: BETWEEN LYRICS AND MUSIC

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INTRODUCTION

This work aims to analyze intermediality process in songs, comprehending the relations between songs' elements (rhythm, harmony, melody, arrangement and words) as a peculiar kind of semiosis, determined by the semiotic flow – and convergence – from musical and linguistic signs into a new semiotic system.

In post-modern times and its peripheral and rhizomatic structures, speaking on "convergence" seems to be impertinent. But when we talk about art and media, new languages, intermediatic plataforms, and interactive thinking, "convergence" is the word. And it is not possible understand the meaning construction in songs without comprehend it as a hybrid and intermediatic language.

What we call intermediality in this paper is a kind of fusion of two different medias that creates a new one. On these nomenclatures, Julio Plaza (1987) distinguishes what is an intermedia and what is a multimeda discourse. In the one hand, multimedia is an overlap of two or more signs systems, in which those different kinds of signs still acts independently. In the other hand, intermediality is not just an amount; it is a synthesis, a new and unique hybrid system that pops up form the union of those previous languages and texts. Therefore, one can observe how music with lyrics should construct its meaning in a intermediatic way, in which we find "a qualitative sum" (PLAZA, 1987) of words and sounds.

Leo Hoek points that texts and pictures can be articulated in two ways:

> "Le texte et l´image peuvent se combiner pour former un discourse verbal et visual mixte, tout en gardant chacun leur proper identié (discourse mixte), ou bien ils peuvente fusionner dans un enchevêtrement inextricable (discourse syncrétique) (…), composé de signes hétérogènes. (HOEK, 1995: 73)

The same distinction can be applied to songs: some lyrics seem to be totally disconnected to the music. In this case, the song is closer to a mixed discourse. However there are songs in which the syncretism of word and music is clear.

This syncretism of song's elements can occur in different levels, and it is occasioned by an intermedia semiosis that articulates each one of these elements at the signification process. That is what we shall discuss bellow, with a description of three different semiosis that simultaneously take place in a song. This analysis is based on a theoretic model inspired on the Semiotics concepts and the three phenomenological categories proposed by Charles Sanders Peirce.

Interart Studies have evidenced how a creative process can put in relation diverse codes and languages. For our proposal, intermediality occurs when a sign takes two or more codes to create a new interpretant. Therefore an internal semiosis takes place inside the song, by the relations between lyrics and music elements according to the form that one translates the other, in a procces that can make a sign acts at the same time as an icon, an index or a symbol of the same object.

SONG SIGNS

The model we take as a methodology guide to the intermedia semiosis study is not exactly an empiric application of Peircean Semiotics. On the contrary, it is a free reading, maybe a superinterpretation, "using" of Peirce's concepts recontextualized to the world of music and poetry. It is necessary to clarify this, because Peirce's philosophy is really large and complex, and it is usual to find in the literature some distortions and superficial readings from his work.

First of all, let's talk about the concept of sign according to Charles S. Peirce (2001):

> a sign is anything, of whatsoever mode of being, which mediates between an object and an interpretant; since it is both determined by the object relatively to the interpretant, and determines

> the interpretant in reference to the object, in such wise as to cause the interpretant to be determined by the object through the mediation of this sign.

An analysis grounded on Peircean Semiotics must define what is taken as sign. In a song, for example, one can take lyrics as a sign which has the melody as dynamical object, or take the sounds and words as different signs of the same object – some idea or feeling.

Whatsoever Semiotics can contribute to a methodology for interarts studies. Here, we call intermedia semiosis all those texts that involves two or more different languages or media supports. It is the case of film adaptations of literary texts or that music with lyrics.

Peirce defines semiosis as an endless action of the sign, that grows and translates itself into new interpretants, new signs: body of the symbol changes slowly, but its meaning inevitably grows, incorporates new elements and throws off old one" (PEIRCE, 1992-1998: 264). Thus it is the nature of the sign: to determinate new signs, which will grow up and produce new other signs.

There is an internal semiosis that happens inside song's system, which is essentially intermediatic. Lyrics and music operate together and this "melopoetry" can't be readed as a single poem, just its words, its "verbality". Songs signs are a syntesis of words and its frequency, its sounds, its musicality. The singing and the note associated to each syllable is a part of the sign. As explains Steven Paul Scher,

> in vocal music, literary text and musical composition are inextricably bound. Together they constitute a symbiotic construct that qualifies as a full-fleged work of art only if components of both are simultaneously present (SCHER, 1982: 226).

In a song one can't dissociate the words from the melodic design of the music. And its linearity should help us to understand how intermediality appears between lyrics and melody. So lyrics and melody (as well rhythm, harmony, performance, arrangement) constitute an unique semiotic system, in witch each one translates the other and both translate a common object in diverse forms, for example: the melody can iconically represent an object while the lyrics symbolically represent the same idea. In a song, verbal and non-verbal signs are articulated in certain way that they can't be independently read, but in its simultaneous signification: its verb-musicality.

FROM INTERSEMIOTIC TRANSLATIONS TO INTERMEDIATIC SEMIOSIS

Roman Jakobson said that intersemiotic translations occur when some non-verbal sing are represented in a verbal text, or vice-versa. Even Peirce has used translation idea to define the sign and its semiosis when he say that the sign translates itself into a new sign – its interpretant. In this way, one could understand film adaptations of literary texts, novels that describe a picture, or some music composed on a previous poem, as intersemiotic translations.

That's what Julio Plaza do in his book *Intersemiotic translation*, proposing three possibilities to translation: iconic, indexical and symbolic, depending on the king of relation the second text (sign) establish with the first one (object).

But Umberto Eco have alerted to the risk of taking as translations all those semiosis that comprehend some material change. According to him, we should distinguish translation and transmutation process, because a translation "should not say more than the original says" (2007, p. 386). And some of those "intersemiotic translatrions" many times says more or even less than the original text. Eco considers that when Peirce has defined the interpretat as a translation of the sign, it was a synecdoche.

Translation, transmutation, transcreation, translextualization, hypertext, intertext, multitext… whatever; here we talk about semiosis: a sign develops itself, it transforms, grows up and creates new signs, in the same or in different medias and codes. When this sign's enlarging transposes the semiosis into a new media, we have an intermedia semiosis.

We can observe the three pericean categories in that semiosis, with some peculiarities. Here, we propose three semiosic dimensions for further analysis: i) in its firstness, we propose an aesthetic dimension of intermedia semiosis; ii) in its secondness, we observe a specular dimension; and iii) a dialogic dimension, as semiosis thirdness of intermediality.

MUSIC ON POEM; POEM ON MUSIC; POEMUSIC

One could distinguish three states of song-making: there are those songs which are concomitantly composed – lyrics and music; there are songs composed on previous poems; and those instrumental music that "receive" later lyrics. For each one of those songs we could observe different levels of intermediality: in the first case, music and lyrics compose together a cohesive structure; the other involve a kind of intersemiotic translation, or, better, as intermedia semiosis.

We call intermedia semiosis those semiosic procces in which it happens a language change: from literature or instrumental music to song. These songs are created by an intersemiotic translation and they can illustrate how music reads the words and vice versa.

For example of these semiosis, we'll analyze three Brazilian songs: **O trenzinho do caipira** (Country man's little train) – an originally instrumental composition of Heitor Villa Lobos, whose lyrics has been written 30 years later by Ferreira Gullar –, **Céu de Santo Amaro** (Santo Amaro's Sky) – Flavio Venturini's song on the Bach's – and **One note samba** and **Slightly out of tune**, an Antonio Carlos Jobim's composition.

Compreendemos a canção como o resultado da síntese da linguagem verbal com a musical. Ela mostra-se, portanto, não simplesmente pelo modo como ritmo, melodia, harmonia e texto se articulam, nem pela mera poesia musicada, mas na forma como esses dois sistemas incrustam-se na formatação de um código próprio da canção – música com letra.

São vários os casos em que compositores apropriam-se de textos literários (Tom Jobim musicou Café com Pão, de Manuel Bandeira), assim como há também o costume de se escrever letras para músicas instrumentais (Ferreira Gullar poetizou o Trenzinho Caipira de Villa Lobos). Em sua maioria, porém, as canções são feitas simultaneamente: letra e música, algo próximo do que comentam Laura Rice-Sayre e Henry M. Sayre, ao analisar a relação entre palavra e imagem:

> "That the arts have come to assert simultaneously both their affinity (even willful affiliation) and their autonomy is paradoxical, and this paradoxical liaison and denial is even more clearly demonstrated by the example of the collaborative work in which the poet and painter conceive of a work of art together, consider its plastic and verbal elements part of an integral whole in which both text and artwork function simultaneously, and finally demand, at least implicitly, that the production be appreciated as a unit" (RICE-SAYRE and SAYRE, 1978: 87)

Samba de uma nota só (Tom Jobim e Newton Mendonça)

Em "Samba de uma nota só", vemos um exemplo claro de fusão sígnica. Palavra e som passam a compor um novo signo que só alude a seu significado a partir de dois meios simultaneamente. Nos primeiros versos ("Eis aqui este sambinha feito numa nota só... outras notas vão entrar, mas a base é uma só") já se observa uma *ekphrasis,* que ao mesmo tempo em que canta, escreve e comenta a música, num processo também de metalinguagem.

O sambinha a que se remete se conhece enquanto se canta; portanto, o objeto da letra é a própria música, que mantém relação indicial com o textocantado. A nota só que se canta é a terça do acorde menor em que se inicia a harmonia (em G, a musica começa com um acorde Bm7, sendo a nota da melodia Ré). Enquanto a harmonia progride, com a descida cromática do baixo, a nota se mantém, com a formulação do samba de uma só nota de que fala a letra.

Em seguida, observamos mais uma vez a fusão de melodia e poesia num texto em que, sem som, a letra perde sentido: "essa outra é conseqüência do que acabo de dizer". "Esta outra" refere-se à nota que se canta no samba. O pronome demonstrativo "esta" caracteriza a referência a algo demonstrado, dado à observação de um interlocutor; no caso em tela, o dado é a nota da própria melodia cantada. O processo de metalinguagem prossegue, aludindo à progressão harmônica da canção: a melodia passa a ser cantada na tônica (Sol), enquanto o mesmo desenho do baixo se faz, dessa vez, partindo do Vm (Dm7).

Daí a melodia volta para o Ré "original" para cantar: "Como eu sou conseqüência inevitável de você". A última sílaba da palavra você é cantada não em Ré, mas em Sol. Se a primeira é conseqüência desta, logo, "você" também pode ser lido como conseqüência do "eu-lírico", em que um "completa" o outro.

Na segunda parte da música, utiliza-se toda a escala em Bb e, em seguida, em Ab juntamente com uma letra que comenta a inconsistência do abuso de notas, assim como há quem "fala tanto e não diz nada". A canção segue "defendendo" a monogamia, em tom moralista: "fique numa nota só". A escolha de uma única parceira ou parceiro representa o sentido de "uma nota só", nesta canção.

A harmonia da música é que enobrece o samba de uma só nota. E está aí mesmo a grande característica da bossa-nova: a harmonia elaborada, defendida implicitamente pela canção "monocórdia" jobiniana.

Samba de uma nota só mantém uma relação indicial entre letra e música, que estão intrinsecamente ligadas. A letra só significa se for cantada, pois a melodia faz parte do signo.

Desafinado (Tom Jobim e Newton Mendonça)

Em "Desafinado", Tom Jobim compõe uma melodia que insinua uma pessoa desafinada cantando. A letra é cantada em primeira pessoa – "desafinada". Tal desafino é sugerido pela tensão provocada pelas notas com que se concluem os versos da canção.

"Se você disser que eu desafino amor" é cantada numa seqüência que parte de Dó a Fá e volta no mesmo desenho (dó-ré-mi-fá-mi-ré), fechando, entretanto, num Dó Sustenido, quinta aumentada da tonalidade de Fá Maior, sobre o mesmo acorde de F7M. O Dó Sustenido é segunda menor do Dó (nota da escala), o que insinua o canto desafinado. Essa estratégia segue toda a canção, com uma melodia que choca com o acorde simultaneamente tocado, como em seguida, quando se conclui o verso na mesma nota (aqui, ré bemol), sobre um acorde de G7, em que ré e ré bemol devem soar juntos, enfatizando a tensão que se quer provocar.

Sandra Loureiro Reis bem afirma, em "A linguagem oculta da arte impressionista" (2001) que as melodias tem um certo "significado:

> Na melodia, existe um sentido, um tom emocional, dado pela ordem e espécie de intervalos, cujas relações entre si criam 'significados'. (...) Não apenas os intervalos criam tais relações, que podem ser ou não dialéticas, mas também a dinâmica rítmica, as cadências, a respiração, que definem, na melodia, as curvas dos membros de frase, as semifrases, as frases e sua pontuação. Esta é sentida pelas relações de tensão e repouso; durações; suspensões (pausas) e continuidade; impulsos e apoios; pontos culminantes, sua construção e desconstrução (REIS, 2001: 269)

"Desafinado" é repleta de tensões que têm sim algum sentido autônomo. Entretanto, a compreensão de que essa melodia representa um canto desafinado é motivada pelo título da música e pela letra da canção. Trata-se de uma tradução icônica de algo tido como modelo de canto desafinado.

Entretanto, essa representação só é possível por proporcionar um interpretante divergente de um hábito, de uma convenção. Só se interpreta essa melodia como discurso provindo de um emitente desafinado por transgredir alguns padrões estabelecidos de progressão harmônica e melódica.

Por esse motivo, a canção não se resume a uma tradução icônica da letra, há sim uma dimensão simbólica na relação entre letra e música em Desafinado. O caráter simbólico ocorre justamente pela negação da convenção: ao transgredir um padrão de composição, pressupõe-se o modelo. Só se identifica a melodia como algo "desafinado" porque há uma convenção que dita normas de composição, progressão harmônica e desenho melódico.

Só danço samba (Tom Jobim e Vinícius de Moraes)

Em "Só danço samba", a música ironiza a letra, e tal ironia só é compreendida a partir da análise dessas duas dimensões do signo em sua simultaneidade: linguagem verbal e musical. A repetição paranóica "Só danço samba" é cantada com um arranjo harmônico e rítmico que está mais para jazz do que para samba. A própria harmonia tem uma progressão de acordes muito característica de *standards* do jazz (I–II–IIm V–I).

Enquanto a letra ufanista rejeita ritmos estrangeiros e prega a superioridade do samba, a música rejeita aquilo que há de próprio no samba e sugere o sincretismo musical.

A versão da música em inglês, escrita por Norman Gimble aumenta ainda mais a ironia e esclarece essa opção sincrética da fusão de ritmos e sons. O "Só danço samba" transforma-se em "Jazz´n samba", enquanto "Mas não sei / me cansei do calipso ao chá-chá-chá" dá lugar a "This new sound / came one day and it´s clear that it´s here to stay".

CONCLUSÃO

A análise de canções e do modo como música e letra se articulam no canto nos conduz à conclusão de que, ao se separar a poesia musical da melodia, harmonia e ritmo com que se articula, perde-se o sentido que se proporciona pela articulação de verbo e som.

Uma canção não é simplesmente uma música com letra, mas uma fusão dessas duas linguagens num novo sistema sígnico, que deve ser analisado em sua ação articulada, e não pela ação isolada de uma e de outra.

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EXPLORING INTERMEDIALITY IN POST-MINIMAL FILM MUSIC

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ABSTRACT

This paper addresses the understanding of the particular dynamics existing between musical genres and their appropriation in film. Teasing out these relationships almost always occurs from within the given context of established musical styles (such as references to classical music, atonality, minimalism, pop and rock). However, very little research has yet been undertaken from the opposite perspective: to use visual images in order to better understand musical styles and genres.

Through a close reading of a selection of soundtracks by Philip Glass, Cliff Martinez and Clint Mansell, associations that link musical genres together (or alternatively set them apart) will become apparent. The rigid boundaries from which musical styles are delineated demonstrably collapse under interrogation from filmic narratives; related styles display common characteristics and become far more malleable and interchangeable than prescriptive forms of musicological categorisation might suggest.

The paper will subsequently focus on film praxis, in which music will be juxtaposed with different types of visual footage in order to determine semiological function and meaning within intermedial contexts. At this stage in the paper, the quotation of pre-existing music by Glass and Martinez within new contexts, namely television commercials and more recent films, will be examined in order to explore their new semiological meaning in relation to their original situations.

Adopting an experiential approach will help explain how visual domains define and refine meanings in music. The subsequent adoption and adaptation of existing film theories, including those by Claudia Gorbman (1980, 1987), Anahid Kassabian (2001) and Nicholas Cook (1998), and the existential semiotics of Eero Tarasti , will be applied to the results of the empirical component, before drawing key conclusions that promote an understanding of the semiotics of contemporary music in film.

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SEMIÓTICA MUSICAL EN EL HUMOR Y LOS GAGS ESCÉNICOS DE LA ÓPERA CÓMICA

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La enorme riqueza de momentos cómicos y situaciones de gran comicidad que pueden desarrollarse en las distintas versiones de una misma ópera, plasman de diferente forma la intención del libreto.

La comicidad, que no está limitada exclusivamente al género de la comedia, es un fenómeno antropológico, que surge del gusto del ser humano por lo lúdico, por la broma y la risa. Es la capacidad que tienen los seres racionales para convertir momentos de la realidad, en aspectos insólitos y ridículos capaces de provocar una reacción en el espectador.

En realidad la comicidad permite criticar al propio medio o enmascarar su verdadera posición con un rasgo de ingenio o a través de una farsa grotesca.

Este recurso está fielmente reflejado en las características de la música de una ópera cómica a la vez que lo encontramos en las diferentes versiones teatrales y puestas en escena.

Los "Gags" o efectos cómicos, son recursos muy utilizados que permiten transmitir al espectador sentimientos y emociones que arropan el momento escénico. Estas situaciones no suelen estar descritas en el libreto, sino que lo complementan aportando emociones inesperadas a la representación.

Para que se produzca el efecto cómico deben coincidir circunstancias que permitan romper la lógica, es decir, circunstancias que causen la transgresión de la normalidad. La irrupción de lo extraño, la sorpresa y el gusto por la sátira, son elementos claves para el humor en escena que también está reflejado en algunos aspectos musicales.

La exageración, la provocación, la equivocación y la repetición son otros de los elementos que propician el momento humorístico tanto en la partitura musical como en la puesta en escena.

M.Reybrouck, C.Maeder, A.Helbo, E.Tarasti (Editors). E-proceedings of the XII[th] International Congress of Musical Signification (Université catholique de Louvain and Académie Royale de Belgique), April 2-6, 2013). Music, Semiotics, Intermediality: Abstracts and extended abstracts. Louvain-la-Neuve 2013. ISBN: 978-90-9027424-9

SLOVAK EXPERIMENTAL MUSIC-INTERMEDIA ARTS FROM SEMIOTIC PERSPECTIVE (IN THEORETICAL RANGE FROM PETER FALTIN TO JOZEF CSERES)

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ABSTRACT

The paper interprets different contemporary, experimental music-intermedia works in Slovakia at the break of 20[th] and 21[st] centuries from the views of Slovak theoreticians Peter Faltin – his original semiotic theories in 1970s, including his last work *Signification of Aesthetic Signs – Music and Language* (to be specific, its second part *Meaning in Music*) – and Jozef Cseres – post-structuralist philosophical aesthetician, who published in 2000s different important studies and book *Musical Simulacra* (2001) on non-conventional music-intermedia arts poetics. The text contains also author´s aesthetic interpretation of various interesting Slovak artistic, music-intermedia projects (e. g. Transmusic Comp., LENGOW & *HE[ye]RME[ar]S*) including his ones (created with artists from Slovakia, USA and France in 2000s). He tries and offers to apply his alternative semiotic disk model of musical semiosis to the context of contemporary "liquid" intermedia music works of art.

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"WHAT KIND OF GENRE DO YOU THINK WE ARE?". FROM TECHNIQUE TO LYRICS, 'GENRE DEFINERS' WITHIN MUSIC INTERMEDIAL ECOLOGY

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Focused on **popular music** (Fabbri ed. 1985 and 2002, Middleton 1990, Tagg 1994)[53], endorsing a **sociosemiotic** framework (Landowski in Greimas & Courtés eds. 1986: 332, Marrone 2001, Spaziante 2007, Ferraro 2013)[54], with key references to the semiotics of culture (i.e. the conception of music as a macro-generic **semiosphere**, cf. Lotman 1985)[55], and set within a wider in progress-study[56] on the technologies, ideologies and rhetorics of **"the new"** in music (cf. Dalmonte & Spampinato eds. 2009, Reynolds 2011), the present contribution deals with the problematic and still not much investigated (cf. Fabbri 1982, Hamm 1994, Moore 2001, Marx 2008)[57] issue of **musical genre**.

By discussing its **definitions**[58] (a set of multi-dimensional rules, as in Fabbri 1982 and 2002, symbolic codes, as in Holt 2003, attributes, as in Lena 2012; a marketing category, as in Negus 1999, Brackett 2002, Holt 2007), its relation with the other umbrella term **"style"** (Hebdige 1979, Moore 2001, Pascall 2001, Shuker 2005: 259-262, Fabbri 1999), its second grade forms (sub-genres, meta-genres[59]), its mechanisms of formation (which might be called **condensation** and emersion, cf. Holt 2003 and Lena 2012) and **labelling** ("genrefication", as in Carson and Zimmer 2012a & 2012b), its close tie with the notions of **imaginary** (cf. Leone ed. 2011), **architextuality** (cf. Genette 1982) and **generic contract** (Kallberg 1988; the notion of "ideal listener" will be here introduced[60]), an "atomic definition" of musical genre will be proposed.

By discussing **meta-typologies**, i.e. classifications of genres (by their names[61]) and visual representations of genres relations (synchronic or diachronic; by affinity[62] or genealogy; graphical, logical[63], topographical[64] and geographical; cf. the classic Taylor 2000), the identification of the possible basic **values underlying** them will be attempted.

Both **new formations** (within electronic dance and indie music, from Carson & Zimmer 2012a and 2012b)[65] and **sedimented genres**[66] (chosen as the set of genre-tags to be used in the Italian music criticism website Sentireascoltare.com) will be analyzed as case studies.

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[53] I have already addressed and succinctly resumed this topic in Marino 2011: 29-32. Popular music is here intended as the "ubiquitous music" (Quiñores, Kassabian & Boschi eds. forthcoming) and, subsequently, "the midfield of music studies and musicology […], from which to start […] trails potentially leading everywhere" (Sorce Keller 2012c). The implicit but basic assumption is that, since the invention of phonography (Eisenberg 1997), all kinds of music (i.e. also art music, folk and jazz) have been re-configured (Landow 1992) and re-mediated (Bolter & Grusin 1999), i.e. put in the technological (electric first, electronic and digital then) and socio-cultural (circulation through media, mass media and new media) set of what we can call recording and reproducing practices (cf. Berio 1956 and 1976, Fiori in Fabbri ed. 1985: 92-103, Dusi & Spaziante eds. 2006).

[54] Sociosemiotics is here intended as a pragmatic and phenomenological approach to music, regarded as a set of "signs within the heart of social life" (Saussure 1967: 26), wherein texts and practices are put on the same level of constructed signification.

[55] Cf. the clouds simile depicted in Xenakis 1979 (and quoted in Fabbri 2005).

[56] I.e. my PhD thesis project.

[57] Not much investigated apart from a non-theoretical, genre-by-genre and intra-generic, historical treatment; cf. Charlton 1994, Borthwick & Moy 2004, Fabbri 2008.

[58] Apart from the very following references in the text, cf. also Frye 1957, Fabbri ed. 1989, Kallberg 1988 (especially for Dahlhaus' position), Chandler 1997, Toynbee 2000, Samson 2001, Shuker 2001, Sorce Keller 2012a.

[59] Cf. Shuker 2005: 120-123.

[60] Modeled on Umberto Eco's "ideal reader", with particular attention to the notions of "competence" (Stèfani 1982) and "expectations" (cf. Barbieri 2004).

[61] I.e. those elements (or even: that *unique* element) which have been considered so relevant, amongst the others, to become defining (or at least: describing and identifying), capable to synthesize the identity of that particular music. Cf. Borges' parodist genres typology quoted in Hamm 1994 and Dawes 2006.

[62] E.g. based on Wikipedia interrelated lexemes, on Last.fm listeners' choices and "journeys", on computer sound analyses (e.g. the pioneering and controversial Cope 1991).

[63] E.g. flowcharts.

[64] E.g. maps and 3D sets.

Genres can be defined as **intermedial** (cf. Higgins 1966, Wolf 2002, Crapoulet 2008)[67] entities in regard to the very diverse elements (real and possible[68], material and immaterial, musical and extra-musical[69]; the notion of "musification"[70] will be here introduced) involved into their definition. The process of giving music a name, a necessary practise which is actually **impossible to get out of**[71], implies a specific meta-knowledge and it is a precious key to understand how communities **understand and appropriate** music, what they consider meaningful in it.

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[65] Cf. also the notion of "chimera" music in Agostini in D'Amato 2002 and "global beat fusion" in Beres 2005.
[66] Cf. "historical genres" in Holt 2007.
[67] Cf. also Genette 1982 for a transtextuality-modeled notion of "transmediality".
[68] Cf. Fabbri 1982.
[69] "Extra-musical" is a very problematic notion, cf. Sorce Keller 2012b; cf. also the extroversive level of analysis according to Monelle 1992.
[70] Non-musical elements are "musicified", i.e. incorporated within the music semiosphere, through a process of semiotic translation (intersemiotic translation or transmutation, according to Jakobson 1959). For the use of the term "musification" in informatics, cf. Edlung 2004; see also the concept of "musicalization" in literature from Mallarmè on, e.g. Lesure 1984, Costa 1999: 136, Wolf 1999.
[71] Maybe, just "in between", according to Holt 2007. Cf. the case of "free music" in Toynbee 2000 and the case of imaginary records (but combinatory music) in Marino 2011: 115-116; cf. also the notion of language as a "fascist system" in Roland Barthes and of language as the "chief meta-language" in Émile Benveniste.

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THE DIVERSE MUSICAL CODES IN DOMENICO ZIPOLI'S SONATE D'INTAVOLATURA PER ORGANO (1716).

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Little is known about the musical background of Domenico Zipoli (Prato, 1688 - Cordoba, 1726). According to Padre G.B. Martini, he learned the basic elements of music in Florence before going to study under the guidance of Alessandro Scarlatti. But it is said that Zipoli rejected him soon, because of their clashing interests. He went to visit Bologna and completed his formation in Rome, with Bernardo Pasquini. His Sonate d'Intavolatura per Organo (1716) belong to that period. The following year, he went out to Paraguay as a Jesuit missionary.

Luigi F. Tagliavini, who edited the Suddeutscher Musikverlag edition of Sonate, noticed some elements of Zipoli's style: a clear musical language; a good balance between a sharp contrapuntal linear development and vertical harmony; the variety of lively rhythms and the richness of melodic invention.

Nevertheless, a close look at the organ works reveals the coexistence of diverse musical codes: both the modal counterpoint and the melody show themselves as tonally harmonized according to the aesthetic principles of the affektenlehere.

According to Enrico Fubini, the new relation between melody and harmony first sketched by Zarlino constitutes a grammar, which is as new as the related musical meaning. Thus, a distinctive mark of Zipoli's style is his ability to shift between different grammars (modal and tonal; melody and counterpoint) as between expressive registers used for different semantic purposes.

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BETWEEN THE SOUND AND THE WORD – METHODOLOGICAL CHALLENGES IN THE ANALYSIS OF LISZT'S PIANO TRANSCRIPTIONS OF HIS OWN LIEDER

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Analysing piano transcriptions of the Lieder requires considering many aspects, like the poetical text, the Lied itself, and finally, the piano transcription. From this point of view we use different methods of analysis, which we connect in order to receive a complex image of this kind of music:

1. Analysis of a poetical text according the theories of literature (structure of text, contents, and poetic devices such as: assonance, alliteration, onomatopoeia and rhythm, ambiguity, symbolism, irony and rhetorical figures etc.);
2. Analysis of vocal music (vocal melody, its structure, intervals, rhythm, scale, articulation, dynamics etc.);
3. Analysis of piano music (texture, harmony, form, and other musical parameters);
4. Comparing the piano music and its poetical programme. When we compare the poetical text and music, we analyze what is important for one and the other. Also, we have the construction of a programme and the musical form. However, this is a rather technical level. And finally, there is the expressive level too, and in this case one must ask how the music and its programme affect the listeners;
5. Comparing a song and its piano transcription in their common interaction and influences.

Franz Liszt wrote 21 piano transcriptions of his own Lieder – to list: *Petrarch's Sonnets* 1843-46 ("Benedetto sia'l giorno", "Pace non trovo", "I vidi in terra"), *Buch der Lieder* I ("Die Loreley", "Im Rhein, im schönen Strome", "Mignons Lied", "Es war ein König in Thule", "Der du von dem Himmel bist", "Angiolin dal biondo"), *Buch der Lieder* II 1847 ("Oh, quand je dors", "Comment, disaient-ils", "Enfant, si j'étais roi", "S'il est un charmant gazon", "La tombe et la rose", "Gastibelza"), 3 Notturnos *Libestraume* 1850 ("Hohe Liebe", "Gestorben war ich", "O lieb so lang du lieben kannst"), *Il m'aimait tant* (1843), *Die Zelle in Nonnenwerth* (1843), and *Ich liebe dich* (1860).

In Liszt's piano transcriptions of his own Lieder one finds different kinds of interrelations between songs and their piano transcriptions. The latter may present a simple transposition, such as *Liebestraum* number three, but also the Lied may be only a "musical sketch" for the piano transcription, which is a musical poem or in other words a piano work inspired by a poetical text seen in the famous *Petrarch's Sonnets*. This point is most important for me: those interactions between Lieder and its piano transcriptions.

In this paper I will analyse five Liszt's piano transcriptions of his own Lieder, which present different kinds of interrelations between the Lied and its piano transcription:

1. At the beginning a transposition or a faithful transcription, which I discuss on the example of *Liebestraum* number three, descended from Lied *O, lieb solang du leben kannst*.

Composer made a faithful transcription of his Lied *O, lieb solang du leben kannst*, without making any significant changes. He adapted only the song's texture into the piano texture and developed virtuosic playing in some passages. However it is more complicated than it would seem. This adaptation of vocal texture into instrumental texture opens new sound ways for the piano texture and, consequently, for the piano music; it gives orchestral power to the piano, exactly like Liszt confessed in his letter to Adolphe Pictet: « dans l'espace de ses sept octaves, [le piano] embrasse l'étendue d'un orchestre »[72]. By the way we remake a few changes, among others: removal of two-bars introduction, change of accompaniment's melodic figure (see: Figure 1 and 2), and the transitions are longer and more virtuoso.

The Musical expression of this piano work is linked with the love's theme of Fredinand Freiligrath's poem and its reflexivity (about love that passes). In this piano transcription we find the imitation of human voice (very long musical phrases, voice

[72] Franz Liszt, Lettre d'un bachelier ès musique. À M. Adolphe Pictet in: *Artiste et société*, Rémy Stricker (Ed.), Flammarion, Paris 1995, pp. 86.

scale and simple melody). Moreover Liszt follows the poem's construction and structure – five stanzas (always the same melody, only changes of accompaniment and harmony). The first stanza is repeated at least so in song one has a refrain and three stanzas: first and last at the same tonality (A bemol Major). In the piano transcription one has a very simple three-part construction, the ABA_1 form.

Figure 1: Franz Liszt, *O, lieb solang du leben kannst*, b. 1–9

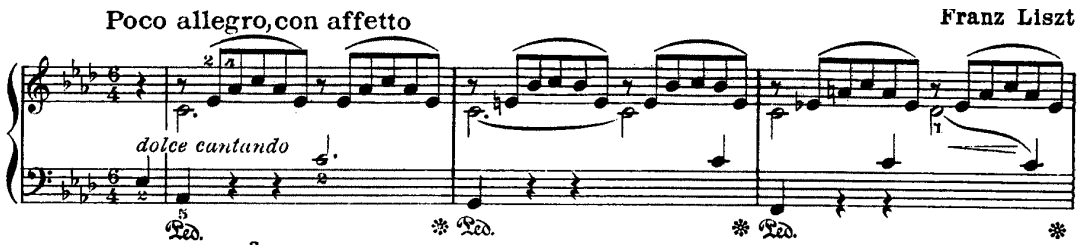

Figure 2: Franz Liszt, *Liebestraum* n° 3, b. 1–3

In the piano transcription of this song, the pianist and the listener know the poetic text, which precedes the music but they didn't know precisely what happened in different moments of this music. However, the musicologist must compare the differences and similarities between the song and the piano work.

2. Like the second kind of interrelations, I show a simple transcription where the composer changes the tonality and develops the virtuosity in the transitions in relation to the Lied, as in *Le roi de Thule*.

3. The next kind of interrelations, we can see at the example of *Loreley* (2ver.) that is a transcription, in which we observe the reduction of virtuosity in relation to the Lied.

4. The first version of piano piece *Loreley* is a transcription where Liszt develops the virtuosity until it becomes a "transcendental study".

5. Finally, I would like to present a free arrangement of relation to the Lied we find in the title and in the melodies; that we study on the example of *104 Petrarch Sonnet*.

The text Liszt choice for this Lied is the 134 of Petrarch sonnets – *Pace non trovo*, where the poet speaks about the anxieties caused by love. He feels trapped by a woman and he cannot stop thinking about her. For this reason the poet uses numerous oxymora that serve to explain his feelings; he blazes and freezes, he is peaceful and he worries. At the end of the sonnet Petrarch says that it is a woman who caused this emotional state (In questo stato son, Donna, per Voi).

In his Lied, Franz Liszt tries to present the contrasts evoked by poetry using different means, among others he uses the juxtapositions of:

- tempo *agitato assai* in introduction and *ad libitum declamato* at the beginning of vocal line; - chromatic melody in piano introduction and the simple vocal melody;

- singing and recitative;
- vocal and piano part, one after other;
- melody composed of seconds and seventh;
- and the tempo is not stable.

Progressively, the piano fragments are longer and we find a kind of musical dialogue between the voice and the piano especially in the passages where the piano takes on the vocal motifs (like in an opera[73]).

The musical construction of this Lied corresponds with a poetical structure of a sonnet – four stanzas. But, it is not as simple as it seems because according to musical laws I conclude that this Lied is composed of two parts: one contains the first stanza of Petrarch sonnet and second – the stanzas 2-4. It resembles a construction like *recitativo* or *aria*.

Nevertheless, the musical form is not clear because in the last stanza the composer synthesizes ideas used in this work; however the contrasts are the most important. The fact that Liszt changes a poetical text to explain who provoked his emotional troubles is interesting – it is Laura ("In questo stato son, o Laura, per Voi").

In the piano transcription of this Lied we find a clearer construction – form ABA_1 where the parts A and A_1 are short; they are the introduction and the coda respectively. The B part is long and rich in harmonic modulation, volume and virtuoso devices. It contrasts, of course, with the A parts, but not only by its length but only by its musical parameters like melody (i.e.: part A is quasi atonal), rhythm, type of vocal line (*bel canto* melody opposes to recitative), dynamics or texture. The piano transcription of *Pace non trovo* is rather a free paraphrases that a transcription, or a free transcription like Liszt, himself described it in his letter to Marie d'Agoult in 1846[74]. We can find numerous changes, among others: tonality (A flat major into E major), tempos (lento into adagio and Liszt remove allegro), first stanza's melody is not present – the composer use a second stanza's melody (by the way in several places this melody seems similar to the theme of *O, lieb solang du leben kannst*), and the transcription is shorter than the Lied (110 bars and 79 bars).

All of the above interrelations, between the Lieder and their piano transcriptions are not just ordinary questions, which we often ask in this kind of analysis. Here, the question is how Liszt transforms piano texture and another musical parameters when he transposes vocal music. In this kind of music we can see also a realisation of Liszt's declaration from July 1839 when he said to Marie d'Agoult: "I will be the first, who will insert poetry into music"[75]. This union of poetry and music was very important for him as proven by one of Liszt's pupils August Göllerich in his diary[76]. And this union of poetry and music is a very important question and challenge for musicology.

[73] Rena Charnin-Mueller says that it is a reference to veristic opera. Rena Charnin-Mueller, The Lieder of Liszt. In: J. Parson (Ed.), *The Cambridge Companion to the Lied*, Cambridge: Cambridge University Press, p. 180.

[74] C*orrespondance. Marie d'Agoult-Franz Liszt*, S. Gut J. Bellas (Eds.). Paris: Fayard (2001), pp. 1148: „Parmi mes prochaines publications (…) vous pourrez regarder (…) les 3 Sonnets de Pétrarque ('Benedetto', etc., 'Pace non trovo' et 'I vidi in terra') pour Chant, et aussi très librement transcrit pour Piano, en guise de Nocturnes!". Lettre from 18.10.1846.

[75] Marie d'Agoult, *Mémoires, souvenirs et journaux*, Charles F. Dupêchez (Ed.), Paris: Mercure de France, pp. 590.

[76] August Göllerich, *The piano master classes of Franz Liszt: 1884–1886. Diary notes of August Göllerich*, red. Wilhelm Jerger, tłum. Richard Louis Zimdars, Bloomington 1996, Indiana University Press, pp. 33.

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MUSIC AND MYSTIC POETRY: SEMIOTIC INTERACTIONS

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In his book *On the Shore of Nothingness. A Study in cognitive poetics* (2003), Reuven Tsur sets out "to explore the techniques by which religious poetry may become a verbal imitation of religious experience", i.e. tries to determine "how the poet, by using word, can express the 'ineffable'". Amongst other, he makes a very stimulating link between religious poetry and the jesuitic "composition of place" (taken **in** Loyola's *Spiritual exercises*) that was supposed to help the believer make the mystic experience of God. The "composition of place" consists in imagining a concrete situation that is detached from daily life", or "abandoning reality for an imaginary world" inspired by Jesus Christ's life. Mystic experience can be expressed, in the poetic text, by the interaction of different semiotic systems, that of reality and that of Gospel. My aim is to enlarge this question including musical discourse, focusing on the intersemiotic relationship between words and music.

To this end, I shall analyse two poems related to the passion of Christ set to music by Tarquinio Merula , "Canzonetta Spirituale sopra alla nanna", and Domenico Malvezzi 'No me mueve, mi Dios". In the first, the tragedy of crucifixion is introduced through a lullaby, superposing two different situations : the warm and secure environment of Mary's arms and Jesus' sacrifice in a deep anguish and solitude. The second, text describes how, from the tragic vision of Christ on the cross, the poet reaches a "permanent inner spiritual state" (Tsur).

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UNE TRIPLE DIFFÉRENCIATION ENTRE LE CANTO NEL CANTO ET LE PARLAR CANTANDO DANS L'OPÉRA VÉRISTE ZAZÀ DE RUGGERO LEONCAVALLO

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INCIPIT: DISTINCTION ENTRE LE *CANTO NEL CANTO* ET LE *PARLAR CANTANDO*

L'analyse de l'incipit de l'opéra *Zazà* de Ruggero Leoncavallo[77] est primordiale dans la compréhension du contrat, du «pacte de lecture» (Jouve 1997 : 19) que Ruggero Leoncavallo noue avec son public (lecteur/spectateur) en lui indiquant les codes à utiliser ou à repérer au cours de sa lecture/visualisation. En effet, il nous apparaît évident que, dans sa volonté de faciliter la réception de son opéra grâce aux « fortes possibilités de visualisation mises à la disposition de la métrique » (Maeder e Moretti 1995 : 81), Leoncavallo ait prévu d'introduire, dès les premiers vers de son livret, un certain nombre de clés nécessaires au lecteur/spectateur pour le décodage des mécanismes métriques mis en oeuvre. En effet, l'action dramatique de *Zazà* débute *in medias res* : les rideaux s'ouvrent sur les coulisses du petit café théâtre Alcazar tandis que l'on entend Floriana (« So che son capricciosa e sventatella » (Leoncavallo 1900 : 7-8)) qui pousse la chansonnette sur scène. Ainsi, l'interface entre l'auteur et son public se joue tout entier dans l'implicite et dans l'effet de mise en abyme. Notons également que l'insertion de cette chanson dans le livret est le fruit d'un véritable travail de composition – Leoncavallo crée les paroles et la musique de toute pièce – et d'adaptation par rapport à la version française où cet épisode n'avait été qu'évoqué dans les premières didascalies.

Quelles sont les stratégies sous-jacentes ? Quels codes métriques ce choix implique t-il ? Quels mécanismes de lecture ou d'interprétation sont ainsi engagés ? Afin de répondre à ces diverses interrogations, nous partirons de la constatation que le simple fait d'ouvrir son livret par cette chanson de Floriana, permet à Leoncavallo de rompre un code fondamental, une convention essentielle dans l'opéra : celle du *parlar cantando.* En effet, alors que le spectateur s'attend à ce que, comme dans toute représentation lyrique, l'acteur/interprète parle en chantant, il est confronté à un acteur/interprète qui chante pour chanter. Mais faut-il encore que ce même spectateur soit conscient de cette rupture des conventions et qu'il comprenne que ce qu'il entend n'est pas un discours parlé mais bien chanté. Cette capacité ou incapacité (acquise ou à acquérir) à faire la distinction entre le *parlar cantando* et le *canto nel canto* est selon nous élémentaire car ces deux types de discours n'ont pas la même valeur informative ni narrative. Voyons donc quelles sont les stratégies élaborées par Leoncavallo dès les premiers vers de *Zazà* afin de susciter, d'entraîner chez le lecteur/spectateur un processus de distinction entre les deux formes du discours lyrique.

Si nous, lecteurs, savons de prime abord que cet opéra s'ouvre sur une chanson et non sur un monologue parlé, c'est parce que nous avons été renseignés par les didascalies. Mais qu'en est-il du spectateur non averti qui n'aurait pas eu accès au livret ? Quels sont les indices mis à la disposition du spectateur afin qu'il puisse reconnaître la présence d'un *canto nel canto* en lieu et place du *parlar cantando* propre à l'opéra ? Nous en relevons trois à partir des informations fournies par la didascalie initiale. Le premier est d'ordre scénique puisqu'il touche au jeu d'acteur et aux effets sonores. En effet, au lever du rideau, d'une part, le spectateur voit, à travers la porte qui donne sur la scène de l'Alcazar, Floriana qui s'incline comme pour saluer, et de l'autre, il entend des applaudissements et des cris de *bis*. Il identifie donc aisément une action propre au monde du spectacle – auquel il devrait être habitué puisque lui-même se trouve à ce moment-là dans une salle de spectacle – à savoir qu'un acteur ou un chanteur salue son public qui le gratifie de ses applaudissements pour sa bonne prestation. Le spectateur doit s'attendre également à ce que Floriana répète le contenu de sa prestation pour laquelle un *bis* lui a été réclamé. Le second indice de la présence d'un *canto nel canto* est métrique. En effet, cette dernière structure rythme le texte

[77] *Zazà* de Ruggero Leoncavallo est un opéra vériste en quatre actes produit en 1900 à Milan, adapté de la comédie de boulevard homonyme de Pierre Berton et Charles Simon produite en 1898 au Théâtre du Vaudeville à Paris.

de Floriana de telle manière que le spectateur, désormais averti, puisse y reconnaître facilement la forme conventionnelle et stéréotypée d'une chanson, avec un couplet et un refrain. De fait, la réplique de Floriana est composée de deux huitains qui se distinguent entre eux par leurs mètres et l'homophonie finale de leurs vers : la première strophe (« So che son capricciosa e sventatella ») est formée d'hendécasyllabes à rimes croisées, avec une assonance du timbre vocalique « a » (-ella/- ar) ; tandis que la seconde strophe (« Che s'io vi fo' l'ochietto,/mio signor ») est composée d'heptasyllabes et de quadrisyllabes à rimes croisées, avec une assonance du timbre vocalique « o » (-or/-etto/-rò). Nous retrouvons donc dans cette composition bistrophique les formes du couplet, pour la première strophe, et du refrain, pour la seconde strophe, étant donné l'accélération du flux rythmique engagée d'une part par l'utilisation de mesures plus brèves, et d'autre part par la combinaison de quadrisyllabes et d'heptasyllabes. En outre, ce changement rythmique intrastrophique associé à une alternance régulière de vers oxytons et paroxytons, confèrent à la réplique chantée de Floriana un rythme dynamique. Ce rythme ainsi créé par la métrique, colle très bien avec le troisième indice, à savoir, la musique typique des chansons de café-concert qui accompagne la réplique chantée de Floriana (Nicolodi 2004 : 375).

De cette manière, sur une durée assez courte – qui équivaut au laps de temps nécessaire à Michelin, Courtois et Claretta pour s'installer autour de la table placée sur l'avant scène – le spectateur n'entend rien d'autre que la chanson de Floriana. Mais dès le moment où ces derniers prennent la parole, cette exclusivité sonore est rompue pour donner lieu à un cas très intéressant de simultanéité : tandis que, depuis les coulisses, Floriana chante toujours, sur la scène, Michelin, Claretta et Courtois commandent chacun à leur tour une boisson au serveur Augusto. Du point de vue du spectateur il s'agit davantage d'une « simultanéité sonore » que d'une simultanéité d'action, étant donné que la prestation de Floriana se joue hors de son champ de vision. En outre, si Leoncavallo organise cette simultanéité et la systématise dans son livret ce n'est certainement pas pour des raisons narratives. En effet, non seulement l'épisode de la commande n'apporte aucune information nécessaire à la progression de l'intrigue, mais surtout, le simple fait de cette simultanéité sonore nuit à la bonne transmission de cette information. En d'autres termes, ce qui importe n'est donc pas le contenu mais bien la forme. Or, cette simultanéité sonore se traduit par une « superposition polymétrique simultanée », ou plus exactement par une superposition de deux logiques métriques différentes. En effet, il faut imaginer qu'à un moment donné, la composition bistrophique et polymétrique de la chanson de Floriana se superpose aux six répliques brèves combinées en deux heptasyllabes doubles brisés de l'épisode de la commande. Selon nous, c'est par la superposition de ces deux logiques métriques que Leoncavallo marque une première différenciation métrique entre le *parlar cantando* déjà identifié, et le *canto nel canto*, à identifier. Cette différenciation ne peut passer inaperçue à l'oreille du spectateur qui, d'une part, aura reconnu la forme de la chanson pour la réplique de Floriana, et d'autre part, comprendra que la scène de la commande ne correspond pas à cette même logique métrique.

Cette simultanéité sonore prend fin dès l'instant où Floriana finit sa chanson. Elle quitte alors la scène de l'Alcazar, passe la porte, et rejoint Courtois, Michelin et Claretta. Ce mouvement scénique est accompagné d'une mutation métrique, propre à Floriana, puisqu'elle abandonne la métrique particulière de sa chanson pour s'associer à la conversation en heptasyllabes doubles brisés à rimes plates de ses nouveaux interlocuteurs. C'est ainsi qu'elle répond par une réplique heptasyllabique à l'ensemble polyphonique – constitué des voix de Michelin, Courtois, Claretta et du monsieur – qui la félicite pour sa belle prestation (« Ma brava ! ma brava ! che successo » (Leoncavallo 1900 : 8)). Le processus de différenciation entre le *canto nel canto* et le *parlar cantando*, qui fut déterminé lors de l'épisode sonore simultané, aboutit donc sur cet ultime processus de dissociation du *parlar cantando*. Le spectateur peut alors identifier plus distinctement cette nouvelle organisation métrique qui se rapproche davantage du langage parlé.

1. EN GUISE DE SYNTHESE : UNE TRIPLE DIFFERENCIATION ENTRE LE *CANTO NEL CANTO* ET LE *PARLAR CANTANDO*

À l'issue de l'analyse de la transition entre la chanson de Floriana et l'épisode de la commande, nous mettons en exergue trois paramètres, indices, imaginés par Leoncavallo, pour que le spectateur puisse distinguer quand l'acteur lyrique chante pour chanter et quand il chante pour parler : primo, la dichotomie audio-visuelle de l'espace dramatique et scénique ; secondo, la logique métrique propre à chaque discours ; tertio, l'accompagnement musical différencié. Afin d'établir si ces trois paramètres de différenciation entre le *parlar cantando* et le *canto nel canto* sont valables tout au long de l'opéra, nous les vérifierons à la lumière des deux autres « épisodes chantés » du livret, c'est-à-dire, le duo de Cascart et Zazà au premier acte (« Non so capir perché, se m'ami tu » (Leoncavallo 1900 : 29-30))133, et la chanson des « lavandières de la Seine » au troisième acte (« Perché soletta sei laggiù ?/ Margot ? » (Leoncavallo 1900 : 57)).

Dichotomie audio-visuelle de l'espace dramatique et scénique

Pour rappel, l'avant-scène, dans le champ visuel du spectateur, représente les coulisses de l'Alcazar, alors que l'espace hors-scène, hors du champ visuel du spectateur, représente la salle de spectacle de l'Alcazar [cf. II, 1.2.2.b.]. Or, non seulement, Leoncavallo organise une dichotomie du champ visuel du spectateur et de l'espace dramatique – mais cette dichotomie visuelle de l'espace dramatique s'accorde parfaitement avec la dichotomie sonore de ce même espace : le *canto nel canto* est

cantonné sur l'aire hors-scène, tandis que le *parlar cantando* est cantonné sur l'aire en-scène. Leoncavallo conçoit donc pour chacun de ces deux espaces dramatiques, visuel et non visuel, un mode de récitation qui lui est propre. Cette dichotomie audio-visuelle de l'espace dramatique est maintenue tout au long de l'opéra de sorte que le spectateur puisse identifier s'il s'agit d'un *canto nel canto* ou du *parlar cantando* selon que l'acteur en représentation se trouve en scène (les coulisses de l'Alcazar) ou hors-scène (la scène de l'Alcazar). Pour l'introduction du duo de Cascart et Zazà, Leoncavallo imagine exactement le même scénario que pour la chanson de Floriana : dès l'ouverture de la porte qui donne un accès visuel et sonore à la scène de l'Alcazar, il faut imaginer que le spectateur, d'une part, voit Zazà et Cascart qui saluent, et d'autre part, entend des applaudissements et des cris de bis. Cependant, alors qu'une partie de la chanson de Floriana se jouait en simultanéité avec l'épisode de la commande, dans le cas du duo, aucune action dramatique n'a lieu sur le devant de la scène car tous se pressent à la porte pour assister à la prestation. En d'autres mots, toute l'attention auditive et visuelle du spectateur est tournée vers ce qui se passe hors de l'espace scénique visuel. Quant à l'épisode de la chanson des lavandières, malgré un changement d'espace dramaturgique – au troisième acte, l'espace scénique représente le salon bourgeois de l'appartement de Milio Dufresne –, nous y retrouvons bel et bien une dichotomie audiovisuelle de l'espace scénique (visible/audible ; non visible/audible). En effet, tandis que Marco se dirige vers le canapé pour s'y installer, le spectateur entend le chant des lavandières « comme s'il provenait d'en-dessous de la fenêtre » (Leoncavallo 1900 : 56 ; notre traduction). Le spectateur doit donc imaginer que ce qu'il entend provient de l'espace hors-scène qui correspond dramatiquement à une rue parisienne. Dans ce cas-ci par contre, il n'y pas de réelle connexion visuelle possible pour le spectateur vers cet espace hors-scène, comme c'était le cas pour les deux autres chansons grâce à l'artifice de la porte qui séparait les coulisses de la scène de l'Alcazar.

Différenciation entre deux logiques métriques

Afin d'établir un indice métrique de différenciation entre le *parlar cantando* et le *canto nel canto* valable tout au long du livret, il nous semble important de donner plus de précisions sur la différence que nous faisons entre les transitions métriques « internes » et les transitions métriques « externes ». Ces deux notions dépendent avant tout du principe d'unité sous lequel nous pourrions associer plusieurs agrégats métriques successifs parce qu'ils forment ensemble « un tout substantiel et cohérent » (TLFi, s.v. *unité*). Ce « tout substantiel et cohérent », constitué de plusieurs agrégats métriques successifs, peut avoir une légitimité formelle, quand chacun de ces agrégats métriques est un élément constituant d'un ensemble plus large (par exemple la forme strophique ou la forme d'une composition chantée particulière), et/ou communicationnelle, quand ces agrégats métriques appartiennent à une même situation communicative, c'est-à-dire qu'ils concernent les mêmes interlocuteurs et le même espace-temps dramatique. Or, pour en revenir aux notions qui nous intéressent, nous considérons comme internes, les diverses transitions métriques qui ont lieu à l'intérieur d'une même unité formelle et/ou communicationnelle, et comme externes, les transitions métriques qui servent à délimiter, c'est-à-dire introduire et clôturer, cette même unité par rapport aux agrégats métriques qui l'entourent. Ainsi une transition interne se joue à l'intérieur même d'une unité, et lui confère une certaine structure interne, alors que la transition métrique externe se joue entre plusieurs unités, et participe ainsi à la structure globale du livret. Prenons l'exemple de la chanson de Floriana. Bien qu'elle soit composée de deux agrégats métriques différents, nous la considérons dans son unité pour deux raisons. Primo, parce que ces deux agrégats sont les éléments constituants de la chanson, à savoir le refrain et le couplet. Secondo, ils appartiennent à la même situation communicationnelle, à savoir Floriana qui interprète son solo dans l'espace dramatique hors-champ visuel. La mutation interne à cette chanson se joue donc entre le refrain et le couplet (sorte de sous-unités), tandis que la mutation externe se joue entre la chanson de Floriana et l'épisode de la commande. Si nous insistons sur cette distinction entre les transitions métriques internes et externes, c'est parce que, selon nous, chaque type de transition occupe une fonction particulière dans le processus d'identification du *canto nel canto* par rapport au *parlar cantando.* En effet, en étudiant comparativement les transitions métriques, internes et externes, des trois cas de *canto nel canto* – la chanson de Floriana, le duo de Cascart et Zazà, et la chanson des « lavandières de la Seine » – nous constatons, d'une part, que la nature des transitions métriques externes reste la même pour les trois chants, alors que, d'autre part, la nature des transitions internes à ces trois unités chantées varie d'un chant à l'autre.

Tout d'abord, en ce qui concerne les transitions externes, sur la simple observation des faits métriques (mesure et segmentation du vers, schéma des rimes, forme strophique), nous remarquons de manière systématique pour les trois *canti nel canto*, un contraste évident – et donc tout à fait perceptible, même pour le spectateur non averti – entre deux logiques métriques. La logique métrique relative au *canto nel canto* réunit les faits métriques suivants : un ou plusieurs agrégats métriques avec une combinaison variée de vers pairs et impairs, longs et brefs, tous non segmentés, au schéma des rimes complexe avec des terminaisons particulières. Quant à la logique métrique relative aux agrégats « parlés » qui entourent ces trois chants, nous relevons les caractéristiques métriques suivantes : un agrégat isométrique composé de mesures paires et longues (heptasyllabes et hexasyllabes doubles), le plus souvent segmentées, à l'articulation apériodique et irrégulière du phrasé, et enfin à la rime au schéma simple (qui perd de sa fonction structurante en entités strophiques). Ainsi, pour prendre l'exemple de la chanson des lavandières – qui est la seule des trois chansons à ne pas présenter de mutations métriques internes –, la strophe chantée qui combine des vers non segmentés de trois, quatre, six, huit et neuf syllabes, avec un schéma

des rimes complexe (AB BEEB AB CCDD) et fortement marquées (dix vers sur les douze sont oxytons), contraste sans aucun doute avec, en amont, les deux heptasyllabes doubles segmentés sans relation particulière entre les rimes, et en aval, une longue série d'heptasyllabes doubles segmentés à rimes plates (ABBCCDD). Notons en outre qu'une telle hétérogénéité métrique au sein d'une même réplique est un cas tout à fait unique dans l'ensemble du livret de *Zazà*. En outre, ces transitions métriques externes cumulent selon nous les trois fonctions du mètre formulées par Maeder et Moretti. En effet, tout d'abord, en conformité avec la fonction démarcative, chacune de ces transitions métriques externes marque un changement radical dans la situation communicative relatif à la dichotomie audio-visuelle de l'espace scénique et dramatique : l'action dramatique passe de l'en-scène à l'hors-scène, du champ scénique visuel et auditif à celui non visuel et auditif, de l'espace dramatique qui correspond au monde réel à celui qui correspond au monde de la représentation, et vice versa.

Ensuite, en corrélation avec la fonction relative, ces transitions métriques inscrivent un changement radical de rythme qui confère à chacune des parties une valeur particulière (Maeder et Moretti 1995 : 77) : la transition entre les vers longs et segmentés, plus proches du rythme naturel du langage parlé, et l'unité chantée au rythme ampoulé et conventionnel (surtout en regard de la chanson de Floriana et du duo) donne l'impression d'un ralentissement (parlé > chant) ou d'une accélération (chant > parlé) de la cadence. L'intermède chanté serait ainsi perçu par le spectateur comme un temps d'arrêt, une pause récréative, en dehors de l'agitation et de la tension dramatique environnante. Quant à la fonction allusive, il est difficile de fait d'associer un mètre bien précis avec une signification particulière (Maeder et Moretti 1995 : 77), puisque chaque chant présente une variété et une structure métrique particulière. Cependant, selon la même logique, nous pouvons associer les caractéristiques métriques communes à l'ensemble des trois unités métriques et narratives du *canto nel canto,* avec une signification de l'ordre de l'illusion et de l'irréalité, par opposition aux caractéristiques métriques communes aux vers environnant ces enclaves chantées avec une signification qui est de l'ordre de la réalité, du réel. Ensuite, en ce qui concerne les transitions métriques internes à ces trois *canti nel canto*, force est de constater que chacun a non seulement sa structure métrique propre mais présente aussi une ou plusieurs particularités que l'on ne trouve nulle part ailleurs dans le livret. Cela nous permet donc de différencier chacune de ces unités métriques chantées des autres formes métriques similaires que nous rencontrons dans le livret.

Un accompagnement musical différencié

Sans trop entrer dans les détails, il convient de préciser que Leoncavallo prend soin pour son premier acte de reconstituer le plus précisément l'ambiance authentique des cafés-concerts de l'époque, non seulement avec un souci des détails visuels (décors et organisation scénique) mais aussi en prévoyant d'intégrer un grand nombre d'extraits musicaux caractéristiques de ce milieu. Ainsi, il sera facile pour le spectateur de différencier la chanson de Floriana et le duo du *bacio* – au même titre que les autres intermèdes musicaux dont les éventuelles paroles n'auront pas été reprises dans le livret – grâce à la sonorité particulière du petit orchestre du café-concert qui les accompagne (Nicolodi 2004 : 383). De plus, il faut aussi compter sur le fait que ces chants rappelaient probablement au spectateur des airs connus de l'époque, ce qui rend leur identification d'autant plus évidente. Quant à l'accompagnement de la chanson des lavandières de la Seine, il se résume aux coups des petits battements que nous supposons être ceux des lavandières sur les tissus.

EN GUISE DE CONCLUSION : UNE REAPPROPRIATION DE LA FONCTION DISTRIBUTIVE ?

Il était question en début de cet article de repartir de l'incipit du livret, où Leoncavallo choisit d'insérer les paroles de la chanson de Floriana – quand la didascalie initiale du texte français y faisait seulement allusion –, afin d'y repérer les éventuelles stratégies métriques sous-jacentes et propices à favoriser la compréhension du texte par le plus grand nombre. Ensuite, en partant du présupposé que Leoncavallo ait imaginé un « pacte de lecture », ou « contrat de collaboration », avec le lecteur/spectateur en lien ou en rupture avec l'idée conventionnelle selon laquelle, à l'opéra, les personnages « parlent en chantant », nous avons identifié dans les premiers vers du livret un processus de différenciation entre le *canto nel canto* et le *parlar cantando*. À l'issue de ce processus en trois étapes, Leoncavallo offre au spectateur trois clés qui lui permettront d'opérer cette distinction de manière systématique : la dichotomie audiovisuelle de l'espace dramatique et scénique, les logiques métriques (en terme de transitions métriques) propres à chaque discours et enfin l'accompagnement musical différencié. Cette réflexion sur la triple différenciation entre le *canto nel canto* et le *parlar cantando* nous aura permis de mettre en évidence une logique systématique de transition métrique (externe) entre les deux formes du discours lyrique qui réunit les trois nouvelles fonctions du mètre (relative, associative et démarcative) établies d'après Maeder et Moretti. En effet, d'après Maeder et Moretti, c'est surtout l'analyse des transitions qui permet « d'élucider les diverses stratégies […] qui sont actes à simplifier la réception de l'objet lyrique » (Maeder e Moretti 1995 : 76 ; notre traduction). Ce qui nous amène à formuler l'hypothèse suivante : à partir du moment où les trois nouvelles fonctions du mètre s'associent dans un même mécanisme systématique de transition métrique entre deux types de discours lyriques, ne pourrait-on pas parler d'une réinstauration de la fonction distributive? En effet, sans remettre en cause pour autant le principe évoqué par Maeder et

Moretti d'une « neutralisation » des formes ouvertes (récitatif) et fermées (aire) dans les livrets de Leoncavallo (Maeder e Moretti 1995 : 81), force est de constater que dans le livret de *Zazà* – où « cette "neutralisation" arrive à son paroxysme » (Maeder e Moretti 1995 : 81 ; notre traduction) – nous avons bel et bien deux sous-formes textuelles différentes régies par deux logiques métriques différentes : le *parlar cantando*, au développement argumentatif (pertinent) puisque de l'ordre du monde réel ; et le *canto nel canto*, au développement argumentatif nul (non pertinent) puisque de l'ordre du monde de l'illusion et de la représentation. Cependant, nous nous devons d'émettre deux réserves. Tout d'abord, cette différenciation entre deux sous-formes textuelles n'est pas systématique mais bien occasionnelle. En effet, les trois passages du livret relatifs à la forme métrique du *canto nel canto* sont de l'ordre de l'exception. Ensuite, du fait même qu'il n'est pas systématique, ce processus métrique de différenciation fonctionne difficilement sans la prise en compte des autres paramètres (indices scéniques et musicaux).

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"PETER QUINCE AT THE CLAVIER": AN INTERMEDIAL CONTEXT FOR WALLACE STEVENS' POEM AND DOMINICK ARGENTO'S MUSIC

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"Musical imagist" is the term arts critic Rosenfeld ascribed to American poet Wallace Stevens (1879-1955) 30 years before the poet was awarded a Pulitzer Prize and a second National Book Award. Writing in 1925, Rosenfeld sought to describe Stevens' ability to musicalize words. Intermediality recognizes the literary phenomena as "verbal music" and "word music."

This paper will explore Stevens' poem "Peter Quince at the Clavier" (1915) within a musico-literary intermedial context, relying on framework provided by Scher and Wolf. I will also examine an instance of secondary intermediality via the musical composition "Peter Quince at the Clavier: Sonatina for Mixed Chorus and Piano Concertante" (1979). Composed by American musician and Pulitzer Prize winner Dominic Argento (b. 1927), the accompanied choral work exemplifies overt intermediality.

Stevens is well known for writing poems that refer or allude to music, such as "To the One of Fictive Music." Additionally, his first published collection of poetry was titled *Harmonium* (1923) and a later collection *The Man with the Blue Guitar, and Other Poems* (1937). Stevens, however, did not limit his poetry to titular paratextural thematizations. "Peter Quince at the Clavier" signifies music through its form. The poem's four stanzas have often been compared to the exposition, development, recapitulation, and coda of sonata form (Ford, Nelson, Riddel, Storm). Even Argento's subtitle—"Sonatina"—acknowledges the poem's macrostructural analogy with music.

Literary devises in "Peter Quince at the Clavier" contribute to musicalizing the text. One instance is the alliteration that permeates lines 2-3:

> Make music, so the self-same sounds
> On my spirit make a music, too.

The paired m-k at the beginning of line 2, spoken in consecutive words "make" and "music," returns at the conclusion of line 3. The word "music" introduces a hissing sibilant that is repeated six times before "music" returns. The alliterative pattern itself creates an ABA form.

Argento's musical setting retains the poem's four-movement form and highlights the musicalization that Stevens crafted into the poem. For example, Argento exaggerates the onomatopoeic word "crashed" in the second movement and sets the word "horns" to repeating ascending fourths, as if imitating a classic horn call. In the third movement's first and last couplets, Argento sustains the finale sibilant of the words "tambourines" and "Byzantines," highlighting the alliterations. The titular reference to Peter Quince—Shakespeare's awkward tradesman from *A Midsummer Night's Dream*—sitting at a delicate clavier is a jarring image, depicted musically in the introduction by jerky dotted rhythms imitating a French overture. Argento labels the movement *Poco maestoso ma piacevole.* Quince is to be a little majestic, but pleasant.

Musico-literary intermediality provides a framework by which to characterize the musicalization in Stevens' poem, opening new avenues to view the poem's relationship to Argento's musical setting.

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« FORMES ET MODELES EXTRAMUSICAUX DANS LES ŒUVRES CONTEMPORAINES »

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On connaît la fameuse définition donnée par Schoenberg du concept de la forme musicale :

> « Au sens esthétique, le mot 'forme' désigne une pièce *organisée*, c'est-à-dire dont les éléments fonctionnent comme ceux d'un organisme vivant. (…) Les exigences fondamentales préalables à toute création d'une forme intelligible sont la *logique* et la *cohérence*. La présentation, le développement et l'enchaînement des idées doivent en effet être fondées sur des relations. Et les idées doivent être différenciées suivant leur importance et leur fonction[78]. »

Malgré la référence à l'organicisme - tout en évoquant, sans le nommer, Goethe avec ses théories de la morphogenèse végétale[79] -, la description des cadres musicaux formels est cantonnée– jusqu'à nos jours – dans la catégorie scientifique « mécaniciste » (voir les entrées sur la forme des grandes dictionnaires comme Oxford[80], Grove, etc.).

Ceux qui essaient de sortir de ce cadre figé et traditionnel, sont les compositeurs contemporaines, principalement à partir des années 1980 du XXe siècle (je pense par exemple à Tristan Murail, Costin Miereanu, F.-B. Mâche, aux compositeurs électroacoustiques du GRM comme par exemple François Bayle, Francis Dhomont, puis à Philippe Manoury et parmi les jeunes, à Alberto Posadas et Bruno Mantovani). Ces compositeurs étudient les ouvrages scientifiques : la géométrie fractale de Benoît Mandelbrot et de James Gleick par Murail ; la théorie des catastrophes comme structures sémio-narratives dans l'interprétation de Jean Petitot par Costin Miereanu ; les archétypes (phénotypes et génotypes) de la nature et selon la zoo-musicologie par F.-B. Mâche ; la métaphysique de Whitehead (le concept de concrescence) par François Bayle ; le L-Système (la modélisation mathématique de la croissance des plantes élaborée par Aristid Lindenmayer) par Philippe Manoury et Alberto Posadas ; l'étude du style narratif et l'étude psychologique de Kafka par Marthe Robert chez Francis Dhomont ; l'étude de la théorie narrative du roman policier par Bruno Mantovani, etc.)

Ces compositeurs sentent – et savent – que l'utilisation des nouveaux matériaux – tels que les sons de synthèse ou des sons électroacoustiques traités[81] ; les spectres sonores instrumentaux ou « mixtes » créés d'après les modèles physiques ou acoustiques[82] ; les sons extraits de l'analyse des enregistrements des modèles naturels [83] ; les complexes ou agrégats sonores nouvellement conçus dans la musique instrumentale[84] - ne supporteront pas l'articulation *logique, homogène et organique* (pour reprendre les termes de Schoenberg) des anciennes macrostructures établies dans la musique occidentale depuis la période Baroque. Ils essayent donc de trouver un cadre plus approprié à notre univers et aux découvertes scientifiques récentes.

En vue d'aborder une introduction digne de ce défi lancé par les compositeurs contemporains, j'aimerais partir des ouvrages scientifiques consacrés à la question de la forme. En France, depuis les années 1990, les chercheurs scientifiques consacrent régulièrement des livres collectifs au questionnement de la forme de la vie ou à la vie des formes. Je pense notamment aux livres suivants : 1/ *Les sciences de la forme aujourd'hui*[85] (scientifiques interrogés sur la forme par Emile Noël en 1994) 2/ *Morphologie et Esthétique* de Jean Petitot[86] (de 2004); l'ouvrage collectif important consacré en 2006 à l'origine des formes,

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[80] *The Oxford Companion to Music*, (http : www.oxfordmusiconline.com), terme "Form"; et voir aussi: *Grove Music Online.*
[81] Voir les œuvres de P. Manoury, Francis Dhomont et de François Bayle dans notre cadre choisi.
[82] Chez Tristan Murail.
[83] Voir l'esthétique et la pratique du naturalisme sonore de F.-B. Mâche.
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[86] Petitot, J. (2004) *Morphologie et esthétique*. Paris : Maisonneuve & Larose.

dirigé par Paul Bourgine et Annick Lesne (*Morphogenèse. L'origine des formes*)[87] ; l'ouvrage collectif sur la *Sémiotique générale du temps dans les arts* de 2008[88] ; et le dernier collectif paru en France sous la direction de Jean-Pierre Changeux : *La vie des formes et les formes de la vie* [89] : l'acte du colloque du Collège de France consacré aux formes en 2011.

Etant donné que nous sommes en Belgique, il ne faut pas oublier les écrits visionnaires d'André Souris qui, dès les années 1960, a critiqué les « théories d'inspirations mécanistes[90] » et a promu la cause « d'un esprit biologique qui donne à la *Gestalttheorie* son originalité. La *Gestalttheori*e se base sur une affirmation diamétralement opposée au principe de l'analyse : ce ne sont pas les parties qui déterminent le tout, mais bien le tout qui détermine les parties. (…) La forme n'est plus ici un contenant qui se distingue du contenu. IL n'y a plus ni contenu ni contenant et la vieille distinction entre la forme et la matière est devenue impensable. Les formes sont des unités organiques individualisées et limitées dans l'espace et dans le temps ; ce sont des totalités de fonctions déterminées seulement par les lois d'organisation. La tâche essentielle de la théorie de la forme est de découvrir et de formuler ces lois.

Il n'est encore guère possible aujourd'hui de transposer dans le domaine musical les lois d'organisation que la théorie de la forme a découvertes dans le domaine de la physique et de la psychologie[91]. »

Mais André Souris a présenté également la critique du *Gestaltisme*, dans le prolongement des travaux de R. Ruyer (*La genèse des formes vivantes,* Paris, 1958). A. Souris était peut-être le premier à réclamer une vision dynamique de la théorie des formes musicales. « La prédominance de l'activité sur la forme est le thème premier de la pensée actuelle » -disait-il en 1976. « Le monde des formes des gestaltistes nous apparaît comme entièrement déterminée ; il est en parfait équilibre, mais il est inerte. Les liaisons qui constituent les formes y fonctionnent automatiquement, ce sont des liaisons toutes faites [92]».

André Souris propose une nouvelle approche. Cette analyse « consisterait, non plus à interpréter les formes selon les normes statistiques de quelques systèmes arbitrairement choisis mais au contraire à interroger chaque forme sur sa forme même. (…) *La singularité d'une forme tient toute entière dans la mise en circuit de liaisons inédites.* (...) *Une pédagogie pourrait se fonder sur l'approche des formes concrètes*[93].

André Souris a suggéré donc une approche « créative » de l'analyse formelle. Il ne pouvait pas savoir que dans les mêmes années 1970, la création des nouvelles formes était en marche, sous l'inspiration des méthodes d'analyse du son et des phénomènes naturels (voir le naturalisme sonore de F-B. Mâche à partir de 1970, et la musique spectrale après 1975).

Si nous suivons la voie de la réflexion des scientifiques sur la forme, en simplifiant, nous pouvons établir les stades suivants qui succédaient à la théorie de la forme, à la *Gestalttheorie*[94].

1. Autour de 1966 : La découverte de la morpho-dynamique, de la morphogenèse, de la théorie des catastrophes, des modèles morphologiques (René Thom, en prolongeant les travaux D'Arcy Thompson de 1917, *On Growth and Form*, Cambridge University Press, trad. Française en 1994) ; et son exploration dans l'esthétique et la sémiotique par Jean Petitot ;
2. Dans les années 1970 : théorie du chaos (c'est-à-dire émergence de sa forme « théorisée ») qui permet de décrire des systèmes dynamiques instables comme par exemple des mouvements des planètes ou des variations météorologiques. La thèse d'Ilya Progodine est, parmi d'autres, que l'instabilité et spécialement le chaos nous forcent à donner une formulation nouvelle aux lois de la nature[95].
3. 1975 : théorisation de la géométrie fractale par Benoît Mandelbrot[96].
4. Après 1968 : Découverte par Aristid Lindenmayer des modèles mathématiques d'interaction du développement cellulaire (une théorie formelle du développement biologique appelée L-systèmes)[97].

L'ouvrage le plus récent dans ce domaine, destiné aux formes, est dirigé par Jean-Pierre Changeux (actes du colloque du Collège de France : *La vie des formes et les formes de la vie,* Paris, Odile Jacob, 2012). Dans son introduction, J.-P. Changeux introduit les distinctions suivantes concernant les catégories de forme :

1. Modèle darwinien de la genèse des formes ;

[87] Bourgine, P. et Lesne, A., ed., (2006). *Morphogenèse. L'origine des fo*rmes. Paris : Belin, (350 pages).
[88] Rix, E. et Formosa, M., ed. (2008). *Vers une sémiotique générale du temps dans les arts.* Sampson : Delatour France et IRCAM.
[89] Changeux, J.-P. dir. (2012). *La Vie des formes et les formes de la vie*. Paris : Odile Jacob.
[90] Souris, A. (1976). *Conditions de la musique et autres écrits*. Paris-Bruxelles : Editions de l'Université de Bruxelles et du CNRS, p.248. (Ouvrage réédité chez Mardaga, Liège, en 2000 sous le titre : *La Lyre à double tranchant*.)
[91] Souris, A. (1976). Conditions de la Musique et autres écrits. Op. cit. p. 26-27.
[92] « *Sur quelques termes* fondamentaux du vocabulaire musical», *op.cit*., p. 252.
[93] *op.cit*., p. 253.(C'est moi qui souligne, M.G.)
[94] Introduite en France par Paul Guillaume en 1937 (*La Psychologie de la forme*, Paris : Flammarion)
[95] Prigogine, I. (1994*) Les Lois du chaos*. Paris : Flammarion.
[96] Mandelbrot,B. (1975). *Les Objets fractals*. Paris : Flammarion
[97] Cf., Giavitto, J-L. et Spicher. A. (2006) « Morphogenèse informatique », in : Morphogenèse. L'origine des formes. Op.cit., p.345-346.

2. Formes de la physique ;
3. Formes du cerveau ;
4. Formes mathématiques et formes esthétiques.

Dans mon intervention je présenterai quelques formes musicales nouvelles, inspirées par la découverte des différentes manifestations de la morphogenèse dans les œuvres de Murail, Mâche, Miereanu, Manoury, Dhomont, Posadas (à l'aide de représentations graphiques ou visuelles de leurs structures musicales).

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CONTEMPORANEOUSNESS AND PROCESS WITHIN IMPROVISATION

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The term improvisation usually connotes a process that is freely created out of nothing; however, the act of improvisation is in fact created from a hierarchal schema with numerous predisposed possibilities and predictable constraints. Within studies on improvised Javanese music, such as those by R. Anderson Sutton, and Judith and Alton Becker, have documented such constraints and structures within performance. Respectively, within Robert Gjerdingan's *Music in the Galant Style*, he discusses a similar schema-based compositional style in which interchangeable melodic figures are placed upon a loose underlying structure. This compositional style, however, is rooted in the early performance practices found within the improvised basso ostinati and fantasias of the Renaissance and early Baroque. While the spontaneous act of improvisation is often distinguished from composition, similar hierarchal structures can be seen in both. The difference, however, is the lack of time and deliberation involved with improvisation in which the performer is part of the creative process. This process can be analyzed by using quasi-linguistic analysis, similar to those seen in the generative models of Fred Lerdahl and Ray Jackendoff, or the variant processes outlined by Kofi Agawu in his work on West African improvisation. Nevertheless, such models do not easily address the question of contemporaneousness—specifically, how this process happens in real-time.

In Jean-Jacques Nattiez's *Discourse on Music*, he presents a solution to the problem of contemporaneousness within his adaptation of Molino's tripartition—the dynamic creative process between the *esthetic*, *poietic*, and *neutral* levels. While the tripartition is effective at illustrating the overall creative process, Alfred North Whitehead presents an often-neglected complementary theory for dealing with this process in real-time. Specifically, within *Process and Reality*, Whitehead expounds upon the concept of contemporaneousness within his larger theory of creativity called concrescence. In this paper I recast Nattiez's tripartitian and quasi-linguistic analysis within Whitehead's concept of contemporaneousness and concrescence. Following, I support this with recent cognitive studies on memory and creativity. While I reference a few specific improvisatory performance practices to highlight these processes, the systems-based paradigm I present can be extended to a much wider swath of improvised and composed music.

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MUSIC AND PAINTING : WATTEAU'S GRAPHIC LANGAGE

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Bien au delà de l'instrument, Watteau regarde et transcrit par le crayon, puis par le pinceau, le musicien dans son rapport à l'outil sonore. S'il est subtil, intuitif et si personnel dans sa manière de sélectionner l'attitude générale de sa figure, autant que ses gestes et l'expression si concentrée des visages, Watteau évolue par ailleurs dans une société urbaine dont les conventions corporelles, rappelées dans les traités de civilité, trouvent un écho jusque dans les ouvrages pédagogiques – les méthodes instrumentales – destinés aux apprentis musiciens.

Mais saisir les attitudes ergonomiques des musiciens se double chez l'artiste d'une grammaire du geste et de l'expression qui ne trouve sa pleine signification que dans l'œuvre aboutie sous son pinceau, là où le discours symbolique et le titre de l'œuvre offrent une véritable poétique sentimentale où la musique joue le rôle de vecteur. C'est sont les éléments de ce langage, si particulier, que nous mettrons en lumière, à partir des incomparables notations dessinées et peintes de Watteau lorsqu'il observe puis utilise, dans des sujets d'une grande variété et des figures de caractère, la musique entrain de se faire.

Far away from the representation of the instruments *per se*, Watteau observes and transcribes with pencils and then with the brush, the musician in his relationship with his sonorous tool.

He is subtle, intuitive and very personal in his art to select the general attitude of his figure, to transcribe gestures and the very concentrated facial expression. Watteau operates also in an urban society whose bodily conventions, discribed in civility tutors, resonate in instrumental tutors published during the same period for amateur musicians.

Caching ergonomic musical attitudes means also for Watteau to create a special syntax of gestures and expressions which finds its full meaning in the work accomplished under his brush, where the symbolic discourse and the title of the work offer a real sentimental poetry and uses music as a vector. We will focuse on the elements of the specific langage used by Watteau in the incomparable drawned and painted notations, when he is observing and then using music making in various subjects and figures of fantasy and character.

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TRACES OF METRICS AND PROSODY IN INSTRUMENTAL MUSIC.

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ABSTRACT

This paper explores the capabilities of prosody in instrumental music as an analytic tool. Examining some lyrical themes for orchestra or piano, the information which metre and prosody reveal about a virtual singing and a virtual text is researched. Examples include Corelli, Chopin, Schumann, Liszt and Mahler. The author is working on a systematic approach to this matter, with a didactic intention.

Durch alle Töne tönet
Im bunten Erdentraum
Ein leiser Ton gezogen
Für den, der heimlich lauschet.
Friedrich Schlegel

REGULAR METRICAL PATTERNS AS A MUSICAL SIGN

Examining the first instrumental music, two different regular patterns come to the surface. Both are of rhythmical nature, but one of them appears on the accompaniment, the other one on the melody. The first one points to the dance genres of the time, the latter, regular rhythmic patterns on the melody, is the one that concerns this paper. Instrumental motifs or themes can be related to poetic metres, and this throws some information about the meaning of that music.

Surprisingly enough, this source of meaning has not been studied so far, to my knowledge. Just as dance genres do, poetic meters signal “low” or “high” styles. Other sources of information derived from an instrumental theme, such as its rhetoricity, or through the art of its performance, often included in the composition, have been instead often showed to shape the character of the piece.

An analysis of different examples shows three basic possibilities, with many variations. The most obvious is when the composer explicits the text on which he based his instrumental music, whether they indicate or not a direct link to any musical motif. Opposite to that possibility, there is no evidence of any relationship to a definite poem, but the piece seems to denotate a steady metre. Between these 2 extreme cases, the composer has some times tacitly used an existing text, that the analyst can retrieve.

I would like to share here some of the most interesting cases I have found in my prosodic analyses, in music from the early baroque up to Mahler.

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CORELLI IN *SETTENARI*

Figure 1: Arcangelo Corelli, *Sonata da chiesa a tre* in *F*, op. 1 nº 1. First movement: *Grave*.

Counterpoint dominates the second movement of this sonata, whereas sarabande and corrente provide the metrum for the third and fourth. Neither polyphony nor dance, however, seem the correct approach for this first movement. Counting syllables, taking account of the articulating bowings, seem to suggest verse patterns. Two different, though closely related clauses appear. The first one (**a**), repeated in four different variants, apparently opposes the second (**b**), in a regular alternance. The metrics seem to emphasize the rhetoric dialogue between the two clauses. An affirmative one (**a**), driving melodically from ^5 to ^1, presents a regular pattern of seven syllables, whereas **b** might be based on a four-syllable pattern. In both clauses the melodic design points downwards, giving the whole a resigned attitude, tempered by the serene, pastoral related *F*-major. Harmonically, **b** tends to the dominant: this is the main reason why it sounds adversative in the face of tonic-based **a**. In Schönberg's terms, **b** is *locker* (loose) while a is *fest* (firm). Whether they were verse lines in Corelli's imagination or not, two different metres appear, a *settenario* and several *quinari*, albeit in a less regular appearance.

Both *quinario* and *settenario* were and remain the most common metres in Italian poetry. In opposition to the *endecasillabo*, proper to the great lyric constructions, e.g. Dante's *Commedia*, and to the Classical Latin hexameter, those shorter metres indicate closeness to the popular genres. Inspite of the piece's *gravitas*, as expected from a *Sonata da chiesa*, its vernacular prosody can be heard as a sign of modernity, as a vindication, possibly unintentional, of a profane lyricism.

CHOPIN IN OCTOSYLLABLES

In the 19[th] century the piano becomes a virtual singer, using the ability of the new keyboard to imitate both vocal and instrumental music. In Beethoven's or Schubert's *Lieder*, the piano often repeats the last line or the last words of the singer, to suggest an inward singing – a sign of Romantic subjectivism. This device of the virtual singer finds a more radical approach in Chopin's, Mendelssohn's or Schumann's works. Oftentimes their lyrical themes present a metric regular pattern, inviting to a prosodic analysis.

Chopin's *Étude* op. 10 nº 3 in E-major features some regular octosyllabic lines. Interestingly, this is less clear in its 'firm' initial sections –i.e., well delimited, both structurally and tonally– than in its development. Note that the articulation is no help here to count the syllables. The virtual singing suggests a syllabic declamation, but in some moments, such as mm. 4-5, some embellishing melismas could be assumed.

Figure 2: Frédéric Chopin, *Étude* in *E*-major, op. 10 nº 3, begin.

The beginning of the singing suggests some preestablished vocals, and articulates first at m. 4 (a first, irregular stanza) and, after a climax in m. 17, *fortissimo*, in m. 21. Here, the poem or the virtual song seem to conclude, and the singer leaves the text aside. What follows equals, rhetorically, to a spontaneous *confutatio*, where the arguments against what had been just stated so far are exposed. The idea is to finally reinforce the initial statement by dismantling the opponent's objections. Against all odds, the octasyllables are more distinct here than in the 'firm' exposition.

Figure 3: Frédéric Chopin, *Étude* in *E*-major, op. 10 nº 3, mm. 21-25.

Usually, the opposite thing happens. A thematic exposition presents a metrical pattern, implying predetermination, and the rhythm becomes freer as the improvised, spontaneous prosa-like passages comment the theme. That is the case in Mahler's Fifth symphony's *Adagietto*, which features also a regular pentasyllabic pattern, all through its first part, up to m. 38. Its central section (mm. 39-71) becomes instable, both harmonically and metrically, as if the imaginary poem were left apart for a digression.

A predilection for the octosyllable should not surprise on a Pole for whom French was the main cultural language. This is the most frequent metre among the *Formes fixes* –e.g. the sonnet– in Romance languages, displaying all kinds of poetry, from amorous lyricism to epic, both classical and popular. German poetry features many octosyllables too, though following quite different metrical patterns, based on Classical, Greco-Latin models.

In any way, the octosyllable is found elsewhere among the rest of the *Études* op. 10 based on "songs without words", such as nº 12 in C-minor, or nº 6 in E-flat minor. It seems a semiotically neutral verse, because virtually anything finds place in it. A shorter verse with four, five of six syllables instead points to Low Art, hence close to folk poetry, just as the longer lines, decasyllable, alexandrine etc. are signs of a High Art, and thus of greater prestige and aesthetic ambition.

SCHUMANN, QUOTING JEITTELES AND SOME MEDIEVAL LEGEND.

In Schumann's *Fantasie* op. 17 two different cases of prosodic instrumental music come together. Although the composer never admitted it, the musicology has shown that the initial phrase quotes Beethoven's *An die ferne Geliebte*. On the other hand, the central section, *Im Legenden-ton*, presents a legendary narration without words. The latter is a virtual quote, because there is no evidence at all that Schumann thought about any particular poem, other than the metric regularity. This makes it a more interesting example for our purpose to examine the boundaries of a prosodic analysis.

But before we turn to the medieval evocation in the central part of the *Fantasie*, let us observe the rhetorical power of the first subject. To Beethoven's –or Jeittele's– response to love in the distance, namely "a loving heart will reach / what a loving heart has uttered", Schumann creates a new question of his own, in the poem's metre. These are the two consoling phrases in Beethoven:

Figure 4: Beethoven, *An die ferne Geliebte,* first song.

Figure 5: Beethoven, *An die ferne Geliebte,* last song.

Here is Schumann's synthesis of both answers, the words withdrawn:

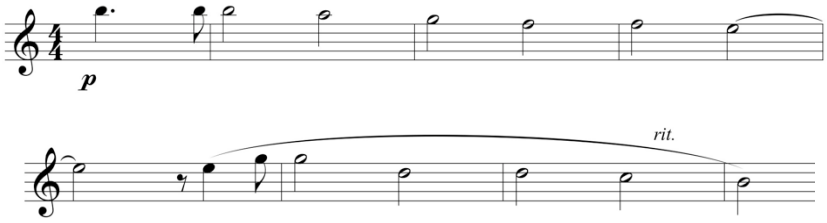

Figure 6: R. Schumann, *Fantasie* op. 17*,* mm. 10-17.

To this synthesis of a loving heart reached by distant love songs, Schumann creates his own question, one which will preside over the whole first movement of his *Fantasie*:

Figure 7: R. Schumann, *Fantasie* op. 17*,* begin.

Note the phrase closing upwards, on a dissonance, in what could be called a romantic *Interrogatio*. The answer is heard immediately after, just once, and then it is the question alone, asking during the rest of the movement, until the very epilogue.

Now to the central section *Im Legendenton*. Here, this indication, 'In the spirit of a legend', is the only text we have. No other reference whatsoever – except the regular metrics, in anapestic tetrametres, a meter typical of Lord Byron's epic narrative.

In *The Destruction of Sennacherib* e.g., an epic narrative poem published in 1815 within Byron's *Hebrew Melodies*, the same rhythm as in Schumann's legend is heard:

> The As**s**yrian came **down** like a **wolf** on the **fold**,
> And his **co**horts were **glea**ming in **pur**ple and **gold**;
> And the **sheen** of their **spears** was like **stars** on the **sea**,
> When the **blue** wave rolls **night**ly on **deep** Gali**lee**.

It is not easy to find some other German or English examples of poetry in this metre, whether in Byron's narrative poems or anywhere else. In *Manfred* (1816-17), e.g. –one of Schumann's favorite readings, to which he composed his own *Dramatic Poem with music in Three Parts* (1852)–, Lord Byron uses mainly the iambic pentameter, the most common meter in English and German poetry.[98]

LISZT AND LAMARTINE'S ALEXANDRINES

Franz Liszt inspired himself on Alphonse de Lamartine's poem *Bénédiction de Dieu dans la solitude*, included in *Harmonies poétiques et religieuses* (1830), to write his own piano piece in 1834, with the same title. Liszt even entitled his own collection of 10 piano works written in Woronińce, at Carolyne von Sayn-Wittgenstein's country house, *Harmonies poétiques et religieuses*. In this case the poem lies there, explicited by the composer. Moreover, the lyrical tone of the piano music, suggesting a male singer, should make it obvious to look for some direct prosodic link to the original text. However, to my knowledge, no one ever did that.

The alexandrine is the metre proper to the classical French literature of the 17[th] century. It projects a prestigeous image, as it is associated with the loftiest authors and subjects, either tragic, comic, or epic. Lamartine builds his poem according to the classical rhetoric rules, to account for an ideal daytime, occupied in agricultural labour, away from the sinful city. Twenty-four hours God could put, every minute of them, on the good plate of the scales, the day of the last judgement. A new *Beatus ille*, the text proposes a basic faith, far away from intellectualism and sophistication. The writing however seems quite spontaneous in its metric variations. The stanzas change between 4, 6 and 8 lines, in syntactic and semantic units of impredictable length. This balance between a solid frame structure and a free performance is exactly what Liszt does in his musical reaction to Lamartine's text. It is another manifestation of Romantic subjectivism.

Another point Liszt takes over is the intimate tone, suggesting an inner reading, rather than aloud. Linked with this, pastoralism has its place both in the poem and the music. For the 19[th] century, the boundaries between Arcadia and the transcendent are not so strict.

The song without words is one of the answers of the romantic composers to the question of music as language. However, this one does have the words, albeit in a relationship that only prosody can retrieve. The initial phrase, on the baritone register, bears the mark of the alexandrine of the original poem. Its prosodic profile corresponds to the first 2 lines,

> D'où me vient, ô mon Dieu ! cette paix qui m'inonde ?
> D'où me vient cette foi dont mon cœur surabonde?
> Whence, oh my Lord! comes this peace that overwhelms me?
> Whence comes this faith of which my heart is overabundant?

The underlining marks the only melisma in Liszt's melody: a long grace note (an *appoggiatura*) on the 6[th] degree of the scale, in its turn leading to the fifth.

[98] For the literary terminology, cf. BALDICK 2008.

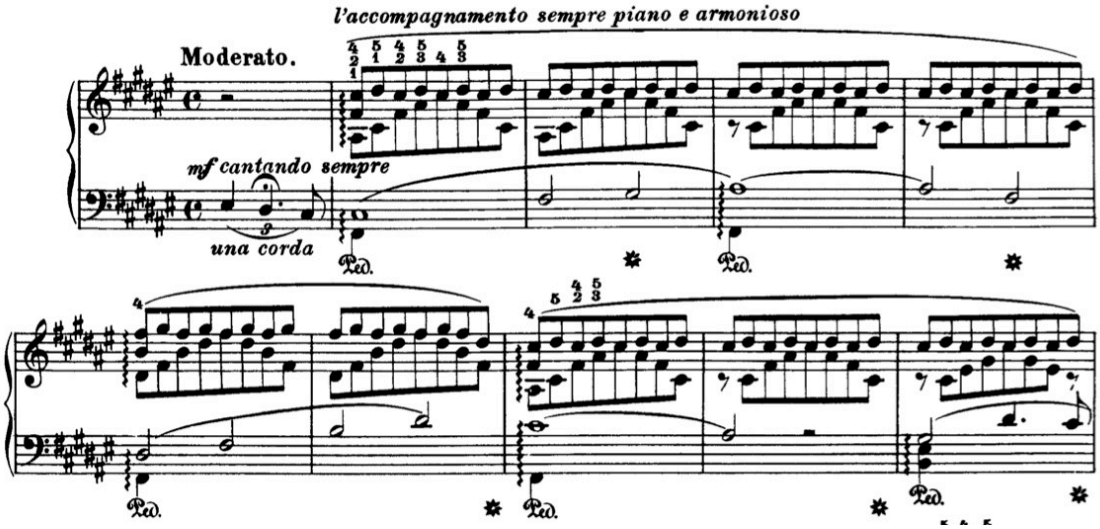

Figure 8: Liszt, Bénédiction de Dieu dans la solitude, begin.

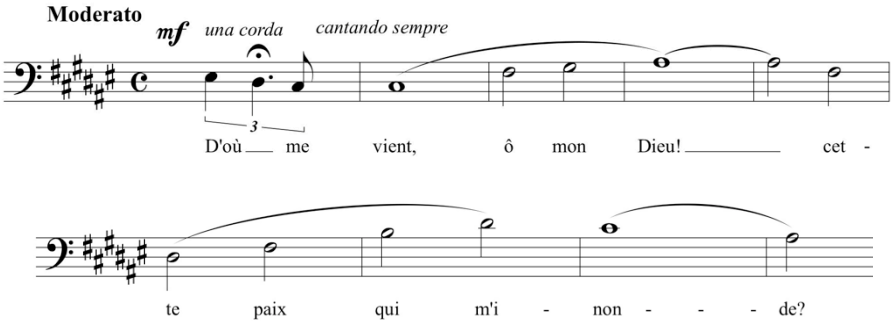

Figure 9: Liszt, *Bénédiction de Dieu dans la solitude,* prosodic reconstruction.

Liszt continues his virtual vocal setting varying and developing freely this initial model. The starting point, however, seems to be based on the prosody of the poem's first line. The central part of the piece (*Andante*, ¾, D-major), offers a distinct contrast to the main section: serene and restraint, while the F#-major was passionately dashing. In fact, its structure –a classical period, with its antecedent and consequent– and its melodic gestures, close to a classical minuet, suggest once more the plain rendering of a preexisting material, whereas the beginning sounded like a spontaneous variation of the first line. If the first theme is of a vocal nature, here the whole body is implied, in those genuine dancing gestures. Inspite of this notorious contrast, however, the prosody holds to the original alexandrine pattern. The two hemistichs and the caesura are all there, provided one observes the articulation of the two last bowings:

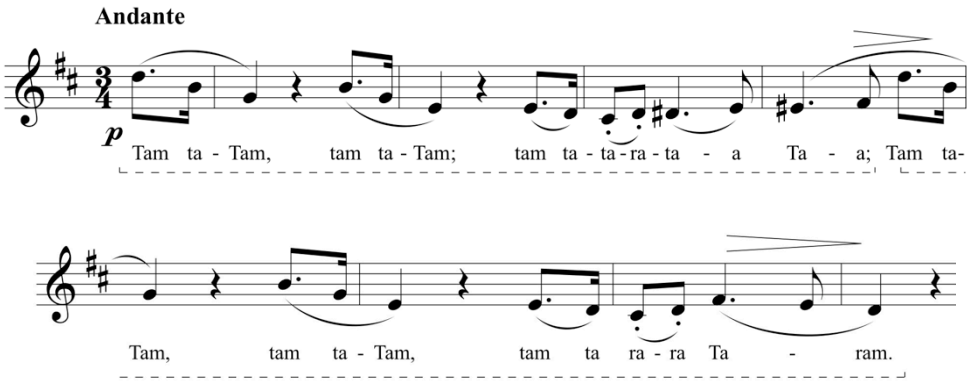

Figure 10: Liszt, *Bénédiction de Dieu dans la solitude,* central section in the alexandrine metre.

The dashed brackets mark the two imaginary alexandrines, and the capital letters signal a stressed syllable, according to the phrasing of the melody. In this case, none of the 195 lines of Lamartine's poem would fit into the prosody of Liszt's menuet

– if it is by Liszt. But even so, the metrics offer some information. A third episode, following immediately the menuet section and preceding the Reprise of the main theme, brings a yearning singing on a treble register. It is marked *Più sostenuto, quasi Preludio*. And indeed, the virtual soprano seems to improvise an intimate serenade, accompanied by some plucked strings, and joined later by a baritone. This leads to a lyrical duo which was not at all in Lamartine's poem, and interestingly it is the only section in the piece which leaves the metre of the alexandrine behind, in its spontaneous, irregular character. The fact that this extemporaneous brief duet is revived at the coda seems a sign of its importance, within Liszt's expressive plan.

BEETHOVEN, BY ONE NOTE LONGER THAN MAHLER.

In Gustav Mahler's Ninth symphony (1909/10) a prosodic game with the main motif is displayed, all along the first movement. The work has been heard, since its premiere on, as a singing farewell to life. The composer himself notes on the manuscript words like *Leb' wol!* (*recte: wohl*), i.e. 'Farewell!', matching the interval of a descendent major second.

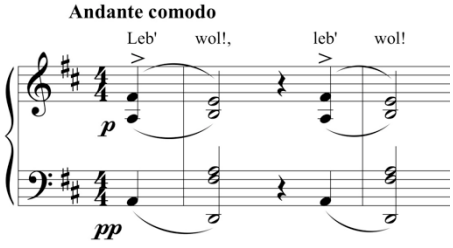

Figure 11: Mahler, Symphony nº 9*,* first movement, begin.

The figure corresponds to the madrigalism of the *pianto* which, as Raymond Monelle has shown (2000: 68-69, 73-75), had been often mistakenly called *sospiro*. *Lebe wohl*, in German, implies a final farewell. Beethoven sets these three syllables on the main theme of his piano sonata op. 81a *Les adieux*, composed exactly 100 years earlier than Mahler's Ninth (1809/10). The first syllable correlates to the third melodic degree (^3) of E-flat major, the second syllable to ^2, and the third one to the tonic, albeit harmonized as a broken cadence to the vi degree.

Figure 12: Begin of Beethoven's piano sonata *Les adieux*, with the original prosodic indication.

We do not know whether Mahler, a fervent admiror of Beethoven's, wanted to offer him a conscious homage, celebrating the sonata's centenary with another farewell, in a more transcendent spirit.[99] The so-called *Hornquinten*, derived from the possibilities of the natural horn, resound in Mahler's version too. Both valedictions, however, differ by one syllable: Beethoven's has three (*Lebe wohl*), whereas Mahler shortens the first word down to *Leb'*, thus integrating the phrase to a colloquial registre. This is a realistic trait, proper to the romantic tradition, by adapting a literary formula to its vernacular form, as it can be heard in German common speech.

Musically, moreover, the alternance of two and three syllables allows for a symbolic use. Mahler postpones the third missing note, the tonic, to the end of the movement, where it appears transposed to the treble, in an instrumentation (strings and harp in flageolett, flute) suggesting a transcendental resolution, in another world, of all the laments (*pianti*) displayed in the piece.

CONCLUSION

The motto heading both this paper and Schumann's *Fantasie*, by Friedrich Schlegel, alludes to a "faint long-drawn sound", "resounding through all the notes" "for the one who listens in secret". And indeed most of the charm of romantic instrumental music lies in its capacity to suggest literary meanings without words. The music's spell cannot be marred, it

[99] Constantin FLOROS (1985: p. 277) showed this link already.

remains irreductably unaccountable for the analyst. However, particularly in those themes where no literary connection could be established, a prosodic analysis does provide some information.

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M.Reybrouck, C.Maeder, A.Helbo, E.Tarasti (Editors). E-proceedings of the XII[th] International Congress of Musical Signification (Université catholique de Louvain and Académie Royale de Belgique), April 2-6, 2013). Music, Semiotics, Intermediality: Abstracts and extended abstracts. Louvain-la-Neuve 2013. ISBN: 978-90-9027424-9

MELODIC FORCES AND AGENTIAL ENERGY: AN INTEGRATIVE APPROACH TO THE ANALYSIS AND EXPRESSIVE INTERPRETATION OF TONAL MELODIES

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ABSTRACT

Steve Larson's *Musical Forces: Motion, Metaphor, and Meaning in Music* (2012) has led to renewed attention on musical gesture as it interacts with what I call virtual environmental forces and agential energies (Hatten 2004, 2012; BaileyShea 2012). I have supplemented Larson's musical analogues of gravity, magnetism, and inertia (as virtual environmental forces) with those energetic traces that are best attributed to one or more virtual musical agent(s), and expanded Larson's model with musical analogues of momentum, friction, and magnetic repulsion. Leonard B. Meyer's (1973) theory of melodic implication and realization helps map the pitch-based aspects of these various forces and energies for tonal melodies. In conjunction with articulation, dynamics, accentuation, timing, and other microstructural aspects of performance practice, one can begin to establish a rigorous basis for the expressive interpretation of melodic gestures in all their parametric richness. I begin with an exploration of the concept of melody itself. After a close analysis of the *Adagio cantabile* theme from the second movement of Beethoven's Piano Sonata in C minor, Op. 13, I explore a number of melodies from Bach to Chopin (from movements I will perform for the Congress in a Piano Recital with Commentary). My analytical and interpretive approaches integrate theories of musical gesture and agency with explorations of emotional and spiritual meaning in music.

CHARACTERIZING MELODY

Melody is difficult to define or characterize in a simple way. It is not merely a foregrounded sequence of pitches in a certain rhythm often found in the upper voice. When we hear, and follow, a melody, we are tracing a contour of ongoing (linear in this sense) interest that may lead us from one voice-leading to another, and even one line in the texture to another, regardless of register (see Alexandra Pierce 2007: 46-49) or even timbre (Webern's *Klangfarbenmelodie*). Perceptually, a melody is a temporal gestalt that we hear in its continuity as one larger unfolding, and that we remember as a whole because of the impelling implications of its cued continuities—its shaping through time. Our capacity to form meaningful temporal gestalts from even isolated perceptual flashes of information is evolutionarily embedded, based on the survival value of, for example, interpreting a predator from discontinuous percepts that imply the continuous movement of an agent (e.g., a tiger stalking through tall grass). Rousseau (1781 [1755]) argued that melody originated in primal vocal gestures of primitive humans, and it appears clear that the infant's innate as well as interactively developed gestural competencies underlies the subsequent development of both language and music (Trevarthen 1986). Thus, basic contoural aspects of melody have a deep biological rootedness, and we understand immediately the potential for an ascending contour to increase expressive tension and a descending contour to release it, based upon the vocalization of sighs as well as the intonation curves of speech.

When melody emerges in modal and tonal music, it is not merely a permutation or algorithm of pitches drawn from a mode or scale, although some have found such algorithms a useful heuristic for exploring possible melodies (or harmonizations). Examples range historically from the theorized tetrachords of Pythagoras, to Mozart's experiments with *ars combinatoria*, to Gershwin's exploration of Joseph Schillinger's (1946) permutation method to derive themes for *Porgy and Bess*). Although early chant is constrained by divisions of the octave into fifth and fourth, it also draws on characteristic motives that are expressive of the mode (its intervallic "distinctive features"), a concept known as *centonization*. But the inspired chants of Hildegard von Bingen introduce levels of freedom and complexity that are only now being fully appreciated (Gebuhr 2012). Later tonal music exploits gestures that feature characteristic intervals or voice-leadings in a key, such as the striking diminished fourth featured in the opening theme from the C minor slow movement of Schubert's Piano Trio in Eb major, op. 100, and in the motto opening of the Allegro theme in Beethoven's Piano Sonata in C minor, Op. 111. There are also what Asafiev (1977 [1947])termed "intonations," or characteristic motivic patterns that have a history in the style. Some of these

melodic intonations may also be topical figures, such as the *pianto* or sigh figure (Monelle 2000). And once again, the intonations of language may play a role either in terms of characteristic inflections ("Muss es sein? Es muss sein!") or inspired by literal speech melodies (as in the operas of Mussorgsky, Janáček, Shostakovich, and Kurt Weill, or the works of Steve Reich).

Tonal melody is potentially compound, in that it may shift among registrally discrete voice-leadings, and it is also potentially polyphonic, as in the imitative inventions and fugues of the Baroque. It may also be thickened, as in Debussy's chord streams (known as planing) that enrich a melodic contour with more or less consistent parallel chord structures. But what gives melody its expressive force is its energetic shape—as variously theorized by Kurth (1956 [1917]), Toch (1948), Zuckerkandl (1956), and Hatten (2004))--characterized by organic analogues of growth (climax, release/relapse) and other human gestural analogues of expressive meaning. One of the most fundamental gestural analogues is that between a melody and the breath—a prototypical tonal melody "sings" in breath groupings, continuous to the falling off (closure) enacted by the expenditure of breath. In tonal music those breath units are formalized into phrases, and structured hierarchically into sentences or periods, articulated by not only melodic but harmonic cadences. Tonal melody can also grow into a thematic *discourse*, either contrasting with other melodies, as in part form, or evolving into them through the techniques of variation, development, and developing variation (Schoenberg 2005 [1923-36])of its own motivic structures, as in more organic forms. Instead of aligning its closure with harmonic closure, a melody may "liquidate" (Schoenberg), transforming into either closural dissolution or transitional fragmentation. Along the way, the melodic thread or *filo* (Allanbrook 1992) can take on various formal functions, ranging from thematic to transitional/developmental to closural/cadential (Caplin 1998), and topical characters, ranging from prototypical singing style to (more instrumental) *Sturm und Drang* (Ratner 1980, Allanbrook 1983). But a melody can feature those discontinuities we associate with impassioned speech—breaks that reflect more powerful emotion (as characteristic of *empfindsamer* style), thus providing melody a range from aria through arioso to lyrical recitative. Within a lyrical theme, disruptions (or *rhetorical gestures*, Hatten 2004) may be absorbed (thematized) as part of a dramatic discourse, thus enabling melody to extend beyond the lyric mode to imply dramatic agency. Such rhetorical gestures may even suggest shifts in level of discourse, enabling a melody to comment upon itself by means of a narrative agency (Hatten 1994, 2004).

Of course, all of these extra resources of melody draw upon its contextual resources of harmony, counterpoint, rhythm, meter, form, etc. In other words, melody's expressive force is *emergent*, not only from its own contoural and voice-leading, gestural and topical, continuous and discontinuous properties, but from its syntheses with (or thematic opposition to) all aspects of the texture. With respect to thematic opposition, I have shown how a single theme (the main theme of the finale of Beethoven's Op. 101) can incorporate a successive opposition of topics, and that dialogical opposition may be developed tropologically in a way akin to metaphor (Hatten 1994). Monelle (2000) has similarly demonstrated how the subject and countersubject in Bach's Ab major fugue from WTC II, topically oppositional, can interact tropologically throughout the fugue. And most recently (Hatten, to appear), I have demonstrated even further tropological interaction in the famous example quoted by Ratner (1980) and Allanbrook (1983, 1992), the opening theme of Mozart's Piano Sonata in F, K. 332.

The various functions and properties discussed thus far may exceed what theorists would consider to be melody. As an unmarked (Hatten 1994) term, melody often refers simply to the upper voice, and theorists often substitute more clinical terms such as line, voice (leading), motive, or theme (which may include harmony). Yet the strict lines of counterpoint reference a "cantus," and the sung aspect of a "voice" is a distinctive property of melody as a marked term. *Melos* is a property that may be more or less present in a line, as the distinction between aria and recitative makes clear. Prototypical melodic structures in instrumental music are often marked "cantabile," which implies legato execution, and their singability is based on a more vocal range (tessitura) and intervallic content (primarily stepwise, which the occasional expressive leap, and with dissonances carefully resolved). By extreme contrast, an instrumental "line" comprising isolated "points" will not be interpretable as a melody in that it exceeds gestalt constraints for temporal continuity—and pointillism as a style is precisely meant to achieve that negation (although more positively, another kind of perception is born). Finally, melody implies human expression—the intimacy of the voice, the breath, the bodily vibration, the intonation—as carriers of direct feeling. These aspects are modeled, with more or less intimacy, in instruments that can accurately reflect the bodily gestures of their performers as analogues to the voice, even when the (at times) more abstract processes and structuring of a style turn the gesture into symbol (Lidov 2005: 157).

In turn, however, the *implications* of linear and disjunct motion in a tonal field (Meyer 1973) can actually enhance the palpability of expectations and organic urgings of gestures in a tonal melody experienced as a virtual body in a virtual environment. Steve Larson (2012) offers a compelling account of tonal (and metric) analogues to physical forces such as gravity, magnetism, and inertia that constitute what I call the virtual environment within which we hear a melody's own agential forces being constrained—analogous to those forces working on the body in the real world. My own contribution to these forces, and my complementary account of agential forces (Hatten 2012) will inform the following analyses and expressive interpretations of tonal melodies in works from Bach to Chopin.

M.Reybrouck, C.Maeder, A.Helbo, E.Tarasti (Editors). E-proceedings of the XIIth International Congress of Musical Signification (Université catholique de Louvain and Académie Royale de Belgique), April 2-6, 2013). Music, Semiotics, Intermediality: Abstracts and extended abstracts. Louvain-la-Neuve 2013. ISBN: 978-90-9027424-9

ANALYSES AND INTERPRETATIONS

My choice of melodies to examine was based on a variety of styles (Baroque, Classical, Romantic) as exemplified by keyboard or piano works in slower tempi, where melody is most transparent and telling. I will also be performing these works in a recital associated with this paper. In chronological order (although I will not discuss them chronologically) these works are:

Bach, Sinfonia in E minor, BWV 793
Haydn, Piano Sonata in Ab major, Hob. XVI/46, C. Landon no. 31, II. Adagio
Mozart, Piano Sonata in F major, K. 533, II. Andante
Beethoven, Piano Sonata in Ab major, Op. 13, II. Adagio cantabile
Chopin, Nocturne in B major, Op. 62, no. 1

Beethoven, Piano Sonata in Ab major, Op. 13, II. Adagio cantabile

Beethoven's *Adagio cantabile* is well-known enough to be recognized by this tempo and character designation alone. We know from descriptions of Beethoven's playing that, in contrast to Mozart's technique, he favored an unbroken finger legato achieved in part by slightly overlapping the pitches. The designation "cantabile" may be understood to imply this rich legato, and thus Beethoven's notated slurs are thus free to indicate, not legato, but accentuation. In their treatises, C.P.E. Bach, Quantz, and Leopold Mozart agree that the beginning of a slur implies a slight accentuation or emphasis. Beethoven's slurs for this theme do not always correspond with the downbeat (the *gravitational* platform of the meter, according to Larson); hence, his melody resists the gravitational pull of the downbeat and energizes locations that would otherwise not be stressed. This independence from the virtual environment of the meter lends individual character to the melody and contributes to our impression of a virtual agent with its own will.

Leonard B. Meyer's melodic implication analyses are based upon patterns that tend to continue; Larson refers to such continuational forces in the tonal field as analogous to *inertia*. I prefer the term *momentum* because agential energy is clearly invested to create the initial movement, especially when it counters the pull of gravity, and to maintain movement against decay due to *friction* (Hatten 2012). Beethoven's melody begins with a pattern that might well have given in to the gravitational pull of the Ab tonic platform (C-Bb-Ab), but he chooses to leap from Bb up to Eb. This reversal (Narmour 1990) requires energy, and hence implies an agent willing to exert it (Hatten 2012). Eb then yields to the gravitational pull downward toward a stable tonal platform provided by the tonic chord's scale-degree 3. Gravity is here enhanced by the magnetic pull of the half-step from Db to C. At that point, renewed agential energy is again required to ascend. The emerging pattern of tonic arpeggiation upward would imply, according to Meyer, continuation to the higher C, but Beethoven suggests a loss of energy (and a loss of momentum) when the inertia of upward motion pushes past Ab merely to Bb, before giving way once more to gravity and dropping to Eb. A performance can easily capture the implied agential energies of these contours.

Next, agential energy is required to urge upward from Eb to E-natural, at which point the resolution to F reflects the environmental forces of magnetism (the charged half-step pull up to a more stable F) and inertia or momentum (the continuation of a stepwise, chromatic ascent). Once again, momentum decays and the melody gives in to gravity, this time dropping to Bb. A larger-scale pattern emerges from the sequential replication of ascending steps followed by a drop down by a 4th or 5th, and this patterning creates a strategic implication for continuation (momentum or inertia). Note, however, that the slurs keep the pattern from implying the same expressive shape each time—instead, this level of accentuation helps the listener infer an independently willing (or experiencing) agent.

Finally, the stepwise descent to tonic, suggesting yielding to gravity, is made expressive by means of a *portato* articulation that, by giving individual weight to each note, implies a reluctance to yield. The inertial force of the descent bypasses the stable tonic platform, but instead of yielding to magnetism and its half-step pull of 7 directly back to 1, the implied agent gracefully evades obvious closure by a leap up to 2 before yielding, as if on its own terms, to the inevitable tonic degree. This final arrival on 1, initially implied by the opening two notes, has been successfully deferred until now, where it can serve as melodic completion of a *hierarchical implication* spanning the entire melody.

When we consider the harmonization of this melody, we discover not only an expressively appropriate "yielding" progression from V4/2 to I6, emphasizing the bass as melodic counterpart to the soprano, but also the soprano's melodic leap to Eb as expressively countering the bass's yielding to C with an energy that, when taken together, implies a *gestural trope* (Hatten 2004): the yielding bass descent coupled with the positively energized soprano leap upward suggests a trope I call *abnegation* (Hatten 1994) or positively resigned acceptance by a virtual agent whose spiritual nobility is thus exemplified. Thus, our original melody interacts with a contrapuntal melody in the bass and its realized harmony to become part of a more nuanced expressive gesture.

Beethoven was so taken with this play between soprano and bass utilizing the V4/2-I6 progression that he returned to it for the *Adagio molto e cantabile* opening theme from the third movement of his Ninth Symphony. Note the even more complementary relationship of the soprano and bass in this theme.

Bach, Sinfonia in E minor, BWV 793

Bach was no stranger to *cantabile*. In the title page of the manuscript (1723), he prefaces the inventions and sinfonias with a note indicating that the pieces are meant for (1) instruction in playing cleanly in two or three obbligato parts, (2) modeling composition of inventions and their development, but (3) "*most of all to achieve a cantabile style in playing*, and" (4) "to acquire a taste for the elements of composition" (my emphasis). The Sinfonia in E minor is clearly based on a melodic invention: a two-bar melody with a prototypical arch structure and a harmonic trajectory from tonic to dominant. How does counterpoint affect this melody? The stretto imitation in the bass at first supports the agential energy of the melodic invention's initial leap and its momentum to an initial climax on G, but the sustained G is then influenced (expressively inflected) by a melodic reversal in the bass line that initiates a descent by step. Here again, we see a tropological effect as the energy of the melodic ascent, at first supported, is now drained away by the contrary motion in the bass. But the original melody persists, agentially, and even though it starts to give way to F# (reflecting the pull of magnetism and gravity) it finds just enough energy to defer the inevitable stepwise, inertial descent by first reaching from F# up to A. This leap is filled with pathos from the effort of straining against gravity, and the continuation reflects near emotional exhaustion as the melody ultimately yields, in a prolonged sigh (the stepwise descent), to the gravitational downbeat and harmonic arrival of m. 3. Note how Larson's concept of inertia accounts for the descent's continuation past the downbeat (but perhaps the rhythmic acceleration into sixteenths expresses a sudden frisson in the virtual agent). The agential energy for the next full entry in the alto is sufficient to reverse this accelerated descent and help push it back upward (cf. BaileyShea 2012 for this kind of interaction between voices). But again, the free bass descent inflects the gesture with a kind of recognition of the energy required to rise against the descending weight of grief. Measures 3-6 double the melodic invention, first in thirds, then in the sixths of invertible counterpoint, and this thickening of the melody lends intervallic weight to the expressive contour

Consider now the section that launches from m. 14 and the cadence in B minor. Here, the initial invention is coupled with a continuous counterpoint in sixteenths (perhaps derived from the reversal of the head motive in the bass in mm. 1-2). The countersubject begins with the energetic fourth but soon smothers echoes of that leap in a descending sequence that, by its disruptive leaps, may exemplify emotional struggle. This new melody soon moves into the foreground both registrally and texturally, being treated to its own stretto imitation (as though it were another full-fledged subject) in mm. 19-24. Meanwhile, the first subject liquidates into a rhythmic fragment that has lost its distinctive opening fourth. Upon yielding in descent to a cadence in D major, that first subject returns intact, and its major-mode positive character is enhanced by the extended inversion of the second subject, rising a twelfth from the bass to the alto. The registral and modal inflection of this contrapuntal pair yields an emergent meaning akin to transcendence, but it will not last; modulatory development pulls back to the minor mode. The texture is fully thematized in mm. 32-37, with the third voice doubling the first subject in parallel sixths, then thirds, and leading to a climactic crisis on a viio7 in E minor. This crisis is subdued, if not resolved, by the return of the opening subject from m. 1 and a thickening from one- to two-voice texture, further thickened by parallel sixths and the return of the normal form of the countersubject in an extended sequence that descends from middle C down nearly two octaves to low D#. The upper voices expand in contrary motion to a high C, regaining the crisis diminished-seventh harmony in more extreme registers, before a recitative-like isolation of the upper voice descends, fragilely, to a three-voiced cadential close.

Bach has thus dramatized his two subjects, and his developmental manipulations (modal, registral, inversional) are all directly motivated by the expressive drama in which melody perfuses all three voices of the thematic discourse. These are *obbligato* parts indeed—and not only structurally, but expressively.

Haydn, Piano Sonata in Ab major, Hob. XVI/46, C. Landon no. 31, II. Adagio

Haydn's early (1767 or 1768) piano sonata movement is reminiscent of the Baroque sinfonia, although its contrapuntal two-voice opening sounds at first like a compound melody. The lower part quickly defines itself as a functioning bass line for a periodic phrase, and a third voice, added to a varied repetition of the opening phrase, serves as a decorative countermelody rather than an independent subject.

The effect of a compound melody, resulting from a counterpoint in which neither voice lacks complete independence, is a spectacular emergent effect of the upper two voices in mm. 13-20. The hocket-like, rhythmic "give-and-take" of the two voices creates the sense of one melodic braid comprised of two interlocking strands—one melody with a dialogical interior, if you will, rather than a straightforward duet. Note also that trills are used as coloristic embellishments that lack cadential fulfillment, until the very last one satisfies the conventional implication of closure.

My composed expansion for the final fermata (m. 77) begins with parallel thirds (also thematic for the movement) that gradually splay into the texture with trills examined above. By isolating this texture in an unaccompanied right hand, I hope to support its interpretation as enhanced melody, rather than traditional contrapuntal duet.

Chopin, Nocturne in B major, Op. 62, no. 1

Chopin is also a master of melody made more intricate. The famous return of the opening melody as a continuous line of trills in mm. 68-75 is but one example. Note how different this is from the diminutions in Beethoven's Op. 111 finale variations that liquidate into oscillations and trills that dissolve the melody, requiring another voice to re-sound the melody, bell-like, on top (see also the last variation from the finale of Op. 109). Chopin, on the other hand, maintains the melody inside his chain of trills by implied accentuation of each tone.

The opening melody, however, is striking for another reason: it sounds like it is constantly being renewed, as the stepwise descents from B, D#, and F# constantly "recycle." The overlapping of cadences with continuation also supports the notion of "endless melody" (later to be associated with Wagner); note how the cadence to B in m. 10 elides with a cadential move to G# minor, at the same time the melody elides from the cadential pitch B to recycle its stepwise descents, as though the melody had simply continued with a change of harmonic color.

But Chopin also enhances his melodies, along the lines discussed in the Haydn slow movement, by means of decorative counter-melodies whose effect is as though a single melodic line were diffracted into two beams, as in mm. 11-14. The upper line in m. 11 (D#-E) sounds at first like an isolated coloristic addition enhancing V7/iv to iv, but in m. 12 this simple motive expands into a line of its own, and melodic interest shifts as we follow its climactic yearning to F# in m. 13. If we hear a passionate duet in m. 13, by m. 14 the upper line has taken over completely and the lower part has thickened into chordal enhancement rather than independent line. Rosen (1972) notes the shifting of melodic and accompanimental roles in a single phrase as marking the new style of Haydn's String Quartets, Op. 33, and demonstrates it in the first movement of the first quartet from that groundbreaking opus. Chopin

The constantly regenerative character of Chopin's main theme is complemented by the increasingly improvisatory character of the music beginning in m. 21. Here, above relatively static harmony, a sustained high note loses its sustaining energy and begins to fall, drifting in free figuration down an octave, an impressive yielding to gravity. The immediate repetition is marked by rhythmic irregularities that make the gesture interpretable as an improvisatory arabesque. In performance I emphasize freedom from strict rhythm and let the overall gesture guide my rubato. Chopin introduces an even freer arabesque with his improvisatory cadenza in m. 26, a rhetorical gesture that dynamically disrupts the otherwise unmarked flow of this already improvisatory section. For this gesture, agential energy is injected quite suddenly and forcefully, suggesting the independent will of a virtual agent.

Although the improvisatory section does not constitute a prototypical melody in the Western tradition (it sounds more like a Moorish arabesque), the gestural burden of melody is quite focused: each arabesque is one expansive gesture. And although the section does not constitute the B section of the Nocturne, where a more prototypical aria-like melody is found (mm. 37-67), the improvisatory gesture is treated to an impressive developing-variational return in the coda, which features two even more extended arabesques, and where the ethnological "otherness" of the gesture is marked by unusual chromaticism (see especially mm.85-88).

Mozart, Piano Sonata in F major, K. 533, II. Andante

This late work of Mozart's is extraordinary in its thoroughgoing use of developing variation. The initial three-note melodic motive is used to launch the second theme and the development section, each time with fresh continuations that have the effect of improvisatory arabesques in their own right. Other motives are also featured in fascinating transformations, as well, but I will focus on the gestural shape of the main theme (see Hatten 2010 for an extended analysis of this movement, focusing on its emotional expressiveness).

Given its importance thematically for the entire movement, the initial motive is rather unmarked—merely a neighbor-note figure. What is marked is the catastrophic drop by a tritone to a diminished-seventh sonority. This surprising rhetorical gesture sets the drama, and it is not a gesture that can be explained with reference to gravity alone. Nor might we imagine a virtual agent willing such an untoward event. The very extremity of the shift suggests an *external* agency. And that external agency (whether imagined as Fate or Chance) has impacted the virtual agent's course in a way that demands a response. The response, already initiated by the third beat of m. 2, is remarkably positive: energy is invested to leap back up, all the way to C, with a celebratory turn figure that, complemented by the 4-3 suspension in the alto, suggests spiritual resilience in the face of adversity. After reveling in this expansive response, the melody accelerates a stepwise descent to close in four bars with an incomplete authentic cadence. This descent, interpreted as an expressive gesture motivated by the ongoing drama, may suggest a shiver of awed acceptance, thereby further marking the preceding shift to a positive realm as spiritually significant.

Further interpretation of melodic forces and agency in these five works will be developed in my keynote address.

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FROM A CONVERSATIONAL POINT OF VIEW: ENHANCING MUSIC ANALYTIC MEANING

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ABSTRACT

This paper attempts to devise a model which is capable to depict dynamic relations between Solo- and Ritornello-sections in concertos. In a concerto there is a metaphorical change of perspective from an individual to that of society. The work utilizes a number of conversational models in order to establish a reciprocal understanding among these actors. Existential semiotics provides the means to provide the signifying connection between the actors on the levels of an individual and society. The resulting model is able to depict the features of conversational sequences and turns and to combine them with the ability of an interlocutor to understand the other's perspective.

The possibility of intentions acting as causes for temporally diversified musical events is examined and an applicable notation is introduced, which aims to illustrate various positions that interlocutors in a dialogue may have to each other. As an example of this kind of interaction is the case of cooperation vs. competition. Based on this a broad outline of conversational signification in concerto form is presented.

INTRODUCTION

This paper examines how conversational meaning emerges in concerto form. Therefore a concerto is seen as consisting of conversational sequences and the examination of conversational meaning takes place on two distinct but interrelated levels of signification. On large-scale level one utilizes the idea of perspective taking to illustrate the mutual relations of the two actorial sequences involved in R-S –alternation, which also may bear certain actantial roles. The appearance of common elements between the sequences and respective similarities at the level of signification make one to perceive the emergence of a sense of mutual understanding among the perspectives of the two actors. On local level at the interface between the two interlocutors conversational interaction takes place on a more detailed micro level. Here a combination of existential semiotic and conversational conceptual frameworks is put into use.

The large-scale structure of for example Mozart's concertos can spelled out in terms of turn taking model (Schegloff 2009) and combined with analysis of how perspectives provided by one interlocutor can be seen to be included in the perspective of the other interlocutor. Together these approaches provide a methodological basis which is compatible with the one to be used later in the more detailed analysis of interfaces between the sequences. It is also obvious that these approaches mutually complement and reinforce each other. Here it is the individual positioning him/herself to the collective and, what is important in terms of historical perspective, also the collective reacting to the aspirations of the individual members of society.

The paper is divided into two parts, albeit mutually overlapping ones. The first part (section 3) makes an attempt to delineate, which factors might be of importance when examining the nature of conversational turn taking on a general level, forging a connection between turns and existential semiotic signification. The second part (sections 4 and 5) examines in more detail the possible underlying mechanisms of the formation of conversational meaning.

AN OUTLINE OF THEORETICAL CONSTELLATION

This paper deals basically with two theoretical frameworks, the one dealing with analysis of conversation and the other with existential semiotics (Tarasti 2000, 2005, 2007). The two frameworks are separate in principle, but still implicit points of contact can be found between the two. These closely related theoretical characteristics are the very reason why the two approaches can be used together in a mutually beneficial way. In which way can the two then make use of each other's standpoints? While the idea of dialogue is already at least implicit in existential semiotics our analytical endeavor clearly

gains from that the conversational mechanism comes in a more explicit form. Conversation analysis on the other hand does not have in itself an aesthetic dimension. This is provided by the inclusion of existential and transcendental analysis. Turn taking and sequential organization as such are basic features of our framework since they bring in the idea of interaction and the related responsiveness between interlocutors.

The broad question looming behind the present research is whether music is able to present the kind of perspectives described above. There exists in psychology the question about how it is possible to put oneself into the position of another person and look at things from his/her point of view (Pickering & McLean 2012). It is a contested area whether this can actually be accomplished in musical discourse. While the conversational nature of concerto is a nearly universally acknowledged matter and while perspective taking is an essential feature of conversational interaction it is a thoroughgoing theme in this research that such a stand can indeed be taken and be successfully defended.

As a general observation one can say that closer relations need to be established between different actors – or interlocutors in pragmatic vocabulary - in a concerto form. It is the heuristic idea of being able to adopt the mental standpoint of another person which is here taken into the practice of music analysis. Thus it is no longer just a question of e.g. the first solo referring back to the orchestral ritornello in a most general sense[100]. Instead it has now become possible to present a reasoned argumentation concerning the nature of referring expressions or of signifying relationships between the two large-scale sections with the aim of establishing a sense of dialogue between them[101]. In this sense the idea of perspective taking functions as a metaphor for establishing these relations between musical entities.

As to the import which existential semiotics is bringing to the research the situation is even more complex and fine-grained. Here it is not only the question of communication and the related emerging of conversational meaning between two individuals, but a further dimension of societal relations in brought into the picture. In a music analytic sense this enables one to give a societal interpretation for the texturally marked character of the ritornello sections.

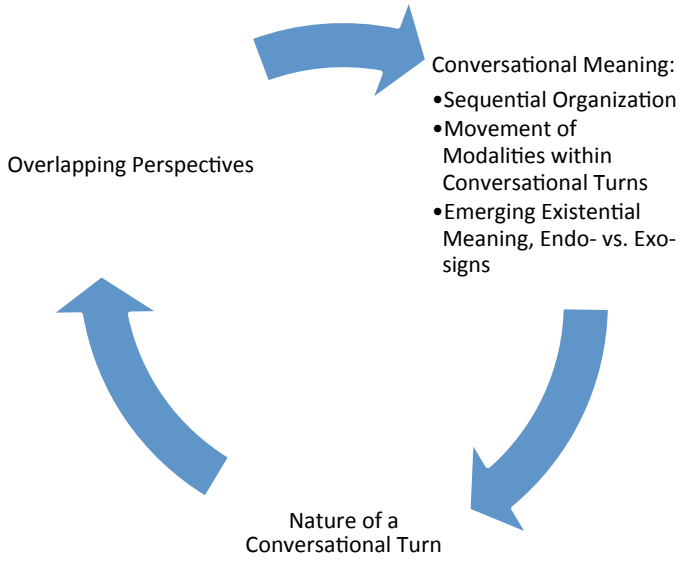

Figure.1. Conversational Turns and Perspective Taking

CONVERSATIONAL MECHANISM IN CONCERTO: ROLE OF MODALITIES AND INTENTIONS

In order to illuminate the way in which consecutive conversational sequences are related to each other a model needs to be devised where the conversational mechanism is based on the working of modalities and especially on the way in which their

[100] Hepokoski (2006) discovers these kinds of relations between the R- and S –sections in concerto form.
[101] Instead of stating, that "this formal section is considerably shorter than on the average and the previous section clearly longer", and that this is because of the various prolongational devises used, one can adopt methods with different kind of explanatory power. In this paper it is suggested that in such inter-sentential circumstances the use of modalities in music analysis to show how the volitional forces in use in each sequence work and how they are related to one another can prove to be of immense value.

mutual dependency is arranged. There seems to be two kinds of sets of constraints which affect the way modalities are to be perceived in a concerto. First there is the kind of interaction that emanates from the very nature of concerto as a conversational signifying activity and which has its origins in R-S –alteration (Hepokoski & Darcy). The second constraint derives from the nature of modalities and the related concepts of Moi and Soi, the individual and the collective: Modalities appear in a different disguise depending on whether they are under the auspices of the Soi or the Moi (Tarasti 2007). This can be presented in more detail with respect to modal trajectories emerging within a comparison between consequent conversational sequences.

It is hard to see how an ordinary expectation could be able to carry modalities or attitudes with it. Intentions, in all their varieties, are conceptual entities which are able to accomplish such tasks. Intentions may express attitudes, beliefs and desires etc. (Bratman 1990, Anscombe 2000) and they can be directed in various ways. In this sense it can be seen that modalities are also such entities which can become objects of intentions. A wider range of applicability renders a wealth of musical situations and methodological approaches accessible for music analytical examination. In this sense one may encounter intentions in music which are e.g. directed towards tragic fate or that are diverting the course of actions from an otherwise firmly established goal. Simultaneous contradictory intentions can also exist. In this sense one could say that there is a wealth of types and degrees of intentions. This makes it an impeccable concept to apply in narratological analysis.

Perspective taking in musical discourse

A central feature in existential semiotics is the partially overlapping nature of the inner and outer realms i.e. the possibility of endosigns to appear within exoworld and vice versa (Tarasti 2000). While this line of thinking has a distinguished history (starting from GH Mead (1950)) it has an interesting counterpart in modern social and cognitive psychology, namely that of perspective taking.

How can a perspective be brought up in music analysis? The question would seem to be related to contextualizing and how the choice between different contexts gets to be done. A conjecture that one attempts to gain support to in the research is that music analytical scrutiny goes through a kind of process of adjustment – very much in the same manner that happens in psychological perspective taking in conversation. This way it would become possible to explain how different contexts are taken into account in the process of music analysis[102]. When brought to music the sole model of perspective taking does not appear to be an adequate one. There is a need for a mediating concept in the signifying process. A parallel way to describe the situation would be to bring in the concept of interpretant or interpretant-intertext and thus transform the dyadic sign process into a triadic one[103]. In this paper the mediating concepts originate in existential semiotics.

Rather than taking an outside idealized model as a reference point, one here takes the internal structure of the conversational act as a reference. This could ultimately also be seen as mediated by an external phenomenon, but the crucial matter here is that the reference comes from within the prevailing text and in a way that forms links to other conversational turns considered as signifying events. Given the triadic view to music analysis, what then are the primary analytical units in our proposed model? This may to an extent be a case-based decision. There may for example appear cases where a significant change in topical content takes place: in such a case it may be that topical parameter which proves to be the most effective and relevant choice for an interpretant.

Trajectory of modalities and the perspective of the other

There seems to be a deep connection between the way that modalities intermingle in intersectional relations, e.g. between R1 and S2, and how the two sections can be understood in terms of the perspective they take to the world and to themselves and how a certain musical section or utterance can be seen from the perspective of the other[104]. There is an undeniable continuity in musical discourse as testified already by the phenomenological tradition in philosophy (Husserl 1928): one remembers the past experiences while simultaneously one is also able to anticipate the coming events. With respect to acoustic stimulus this seem reasonably clear, yet it is far from self-evident how a narratological trajectory or a trajectory based on modalities should be seen in this respect. One is of course constantly influenced by what one has recently heard. Still a purely phenomenological model does not shed light on such a situation where a meaning is to be born as a result of two interlocutors interacting with one another. Here the understanding of the other's perspective becomes of an immense importance. This is also a situation where pertinent sign processes are of a very specific kind. Modalities are set into a constellation where they become part of a communicative dialog. It is here that it becomes possible to illuminate the prevailing relations between consecutive conversational turns.

Given that conversational relations exist in a relevant way and that modalities as attitudes are able to activate such connections between theme actors or correspondingly between larger conversational sequences, the question remains how

[102] It needs to be considered whether variations of a corresponding phenomenon exist in listening, possibly in composing as well.
[103] This kind of interpretation is suggested in Heimonen (2013).
[104] There is an eminent historical precedent in the writings of GH Mead (1950).

this conversational signification is manifested at various levels of musical discourse (or narrative activity). It is rather obvious that within conversation individual propositions are being expressed which then take turns in a sequential manner, this being a de facto conversation. In literary works for example these turns can be of a considerably longer duration – but still preserving their conversational character. The same would seem to apply to music: In concerto a collection of propositions is to be found, which together almost by necessity are inclined to form a collective, a multitude of individual utterances[105]. Signifying events seem to take place both on the temporally extended collective level and on the more individual and temporally local level. Therefore it seems adequate to make a distinction between the two levels (which has a counterpart on local and large-scale levels in the analysis of musical form). The division between the two is however not totally unproblematic, but in favor of the approach adopted here one can nevertheless argue that it succeeds in facilitating a more variegated comparison between conversational participants and related signifying events of different length.

WHAT IS A CONVERSATIONAL MECHANISM?

First one needs to evaluate what the main reason or motivation for the understanding/misunderstanding of another's perspective is. A conversation as an interaction cannot go on unless some kind of mutual ground in gained (e.g. Grice's (1989) cooperative principle). On the other hand it may be that occasionally a deliberately egocentric perspective is adopted[106]. How is it possible to spell these ideas out in music analytical vocabulary? To bring out a perspective from which something is examined one needs to do enlightened choices concerning the context against which evaluation of interlocutor's positions is done. In this way it is possible to take into account the ability to see things from another's viewpoint.

The kind of model of signification which is suggested is closely related to the division between pre-, act- and post-signs in existential semiotics. Not all signs in conversation are act-signs from the start. Instead they do evolve in the course of a composition either as a result of the act of listening or performance. It may in fact be that some signs come into being through intentions only, in such cases they can be partly identified with pre-signs in existential semiotics. There is inner uncertainty prevailing in conversation, which reflects the idea that in conversational interaction as well as in the musical creation the signs are in a state of formation. Consecutive conversational turns however affect the way that this uncertainty and respective sign-formation is perceived. This reduction or at least the variation of conversational uncertainty or ambiguity can thus be taken to be the result of a successful conversational interaction and accordingly it forms an essential part of the narrative trajectory of a concerto 1.movement.

The basic problem which will be dealt with throughout the research is what factors and according to which mechanism contributes to the type of turn taking present in ritornello-solo –interaction in concertos.

Conversational signification

As will become clear later on, one conceptual pair which is inescapably integrative by nature among the levels presented above is the conceptual pair of competition vs. cooperation (Keefe 1998) because it presupposes that a specific relation between the forces of Soi and Moi is to be found and it implies the presence of dialogue between interlocutors. Thus in a conversational interaction there needs to be a shift of balance between Moi and Soi, those of both the addressee and the addressant. It is the way in which this shift of balance takes place that matters here. There are two Moi's that attempt to reach a common ground, a mutual understanding and in this sense something that could equally well be called cooperative activity. In the present paper it is believed that this shift of balance can be expressed in musical terms and also be illustrated in music analytical vocabulary. In order to do this one needs to be able to represent the kind of uncertainty which is inherent in conversational communication.

When in a conversation two Moi's are brought into contact and accordingly there is a process of adjustment of signification taking place, there is a corresponding change in the intersubjectively prescribed Soi or in the way in which interlocutors perceive each other's conversational contribution. In this sense a change in perspective takes place each time a conversational turn is accomplished, but still at least two perspectives coexist even inside a conversational turn. An awareness of the other's perspective has a continuous existence. In terms of the original idea at the beginning of the paper where R- and S-sections were seen as leaving signs, traces of themselves, these signs are now being interpreted and gaining new content as signs carrying conversational signification.

Perspective taking and existential semiotics

[105] In the literature concerning the concept of intention one frequently encounters the question about when does on speak just about autonomous intentions and at which point does it become legitimate to speak about shared intentions, albeit about collective intentions. The problem here roughly parallels the question of how does a Moi become a Soi in existential semiotics.

[106] Kayser (2007) sees this even as the primary option available.

Perspective taking is customarily seen as taking place between two individuals, yet the social component is also being vital one since the individual perspectives in question variously may have to do with for example certain social positions. Independently of this the whole constellation now becomes an entirely different one when interlocutors in question are being changed into society and individual in the proper meaning of the words. Basically this is what existential semiotics enables one to do. R- and S-sections in a concerto do represent the values and valuations of society vs. those of an individual. How does the intuitively plausible idea of perspective taking fit in here? One perhaps cannot adopt the perspective of a society in the same sense as that of an individual; still it is possible and even inevitable to acquire one or another societal stance or ideology and in this sense to adapt oneself into a certain perspective of a society.

Conversation between an individual and society is likewise still somewhat more complicated, yet in historical sense it can be said late18[th] century, the period of Mozart, was to a considerable extent the period in history when an individual started to become visible and active in a wider public space and in this sense perspectives of the two realms started to interact. The private sphere of an individual was being opened towards the outside world of the public sphere (Habermas 1989). Methodologically this of course is also a complicated matter and one of the goals of the present study is to make the questions delineated above sufficiently tangible in such a way that they could be brought to bear in the realm of music analysis. In this sense the idea of perspective taking is still very useful even when examination is shifted to the level of society.

Narrative program in a conversational setting

The main signifying element in a conversation takes place when the interlocutors encounter each other. As described above these encounters make up a conversational turn, albeit one between an individual and society. Therefore it appears that the main narrative program in a concerto would be one based on those relationships that modalities form when being molded and rearranged in a conversational situation. A concerto as a whole would however seem to be a case of complex narrative programs (Greimas &Courtés 1982:245-246), since the tonal movement deriving its impetus from sonata form clearly provides for another narrative program, one which gives shape and affords shadings for the conversational main narrative program.

What then is this rearrangement of modalities comprising a narrative program, in a more detailed sense? It involves the idea of perspective taking as a central element. Such a narrative program is characterized by the way in which a certain perspective towards the other interlocutor is taken. This characterizes the phenomenon of conversational turn taking as one constituent of narrative a program overall and it also largely prescribes the type of conversational interaction.

One way to interpret the interaction between narrative programs is to suggest that it is in conversational turns that conversational meaning is generated. This special kind of meaning has several componential meanings starting from intentional states of wants and desires into virtual and realized modalities as signs selected from under the regiments of Moi and Soi. The way that these tendencies and forces are realized on the musical surface may then suggest for example the emergence of a sense of competition or cooperation between actors or when examined from the level of actors in a society they may be manifested as consolidating or dispersive tendencies[107]. What is important and of consequence here is that the underlying mechanism of conversational signification in concertos has started to unravel its secrets. The following diagram (Figure 2) puts together the various strands of the signifying model that has been devised so far:

[107] As the final signifying outcome appears to be related to conceptual pair competition vs. cooperation a further reflection based on evolutionary theory might approve to be beneficial.

Figure. 2. Conversational Meaning in the Concerto

THE CASE FOR MUSIC ANALYSIS

To further consolidate our framework of conversational interaction one needs to come back to the role of intentions in communication. Intentions are capable of possessing different temporal orientations (Bratman 1990:15-17; Anscombe 2000). It is, then, possible for musical subjects to acquire corresponding orientations. In order to bring out this capacity for temporal orientation, which may be applied to modalities, whole sequences, perhaps even to musical topics, We shall device a notation based on past, present and future orientations of intentions, which casts a temporally shaded network on ritornello and solo –sections. Ultimately it aims to depict conversational perspective taking in a concerto, which is based on alternating temporal orientations of the participating sequences.

Notation for signifying relations in concerto

For the purpose of carrying out music analytical examination we introduce a set of notational conventions. This is aimed towards the goal of better describing the way in which conversational participants, such as orchestra and soloist in a concerto, appear to each other. At the base there is the idea that a conversational sequence may appear as either a remembrance, a realized sign or as an anticipated sign[108]. Through the use of these concepts an attempt is made to illuminate the sense of dialogue. We shall use the following notation for what we choose to label "conversational functions":

( ) signifies Remembrance

____ signifies a Realized or Actual Sign

[ ] signifies Anticipation

Remembrances and anticipations are signs, although virtual ones, of real conversational sequences. Therefore they facilitate one to build an image of a real dialogical interaction. One can combine the above graphic symbols in ways that appear appropriate in relation to each musical event, depending on the musical aspect that is to be highlighted. When no sense of dialogue is present symbols do not overlap. When, on the other hand, a sense of interaction is present they can be used to illuminate in the form of modalities the way(s) in which the Other is present in the conscious states of the perceiving subject. In this sense the same conversational sequence may carry different conversational functions, even contradictory ones[109]. It

As temporal categories these functions bear a close resemblance to what Monelle (2000:99-100) calls progressive and lyric time, here the primary purpose however is to allow a sense of dialogue to be induced between the temporal orientation in concepts and thus also between interlocutors.

[109] In this sense conversational functions carry a close resemblance to actants in Greimassian theory, where the same person/actor may have different actantial roles. As such the context of use is of course a different one.

should be remembered that while talking about conversational functions, all other functions except the realized one are virtual signs by nature. The use of conversational functions makes the model a temporal one in a sense which allows the formation of ordered sequences of modalities[110]. In this sense they also make the idea of turn taking a more tangible one.

Intentions and conversational functions

Intentions bear a central role in the dialogical process described above. One is now able to formulate a conjecture according to which to have common intentions – frequently leading to cooperative behavior - implies that all three conversational functions belonging to each interlocutor - remembrance/realized sign/anticipation - need to be in a state of equilibrium. Further on, other conversational and rhetorical meanings are created in such cases, where the three functions do not reach the state of equilibrium. In such cases a state of competition or confrontation may result. Intentions can moreover get internalized and thus become part of the subjective experience of an actor, which brings them quite close to the idea of individual existence in existential semiotics. Since intentions in this sense also form part of what was above described as a narrative program, they quite obviously are a central factor – at least a kind of proto-factor – in evolving narrative programs. Intentions are also the factor which is able to launch the possible sense of competition and cooperation between the interlocutors.

What, however, is the more detailed nature of the above intentions? Do they reflect certain behavioral tendencies and ways of being in human existence, and should they not reflect the more general functions of music among human actions and human development? What are the ambiguities to be found in a musical situation as an analogue to conversational interaction and could they be taken into account in music analytical process? The above reasons urge one to perceive relations of conversational sequences as existential events consisting of a multiplicity of intentions: Accordingly this would seem to give rise to the possibility of interpreting them as cases of floating intentionality, a state of indeterminacy which is familiar to music within various social circumstances (Cross 2008)?

CONCLUSION: SUMMONING THE FRAMEWORK

The theoretical view presented in this paper offers an entirely novel way of thinking about ritornello principle – a central and well-known ingredient of concerto form. The principle appears here as a central conversational principle to be derived from alteration between ritornello- and solo-sections. This endeavor can also be seen as an attempt to operationalize those principles residing at rather high level of abstraction in existential semiotics and conversation analysis in order to make them more suitable to be examined in music analysis on practical level.

An attempt was made to present the basic principles of a conversational mechanism that might lie behind the sounding surface of concerto narrative. The results presented here are for the most part theoretical, but an empirical companion piece will follow later, where these principles will be applied to Mozart's piano concerto fist movements.

The result of our investigation can be described as a conversational reaction between the two sequences, a signifying event where conversational meaning is being created with reference to Moi and Soi and related types of modalities. The next step will imply the question, what actually does happen in these encounters. Obviously some kind of new meaning is born in conversation, but what is its special character like? We have already dealt with those cases where perspective taking is writ large in conversational sequences, but what kind of signifying process is involved at the local level of interaction between discussants? A worthwhile conjecture would suggest that there is a kind of transformation from Moi to Soi (and vice versa) taking place. What kind of mechanism, then, lies behind this seemingly allured suggestion? A preliminary discussion is included in Heimonen (2010), but a detailed discussion of this will be a matter of future work.

Based on the findings of the present paper there is an emerging connection between perspective taking and the perceived experience of competition and cooperation or dispersion and consolidation in a concerto. The basically temporal model suggested here allows one to see competition in concerto form as resulting from interaction between realized signs and virtual signs. In such situations there tends to appear a dispersion of the modalities of Moi among the modalities of Soi . This can be interpreted as a continuous shift of balance between interlocutor's perspectives – all this happening within a dynamic semiotic framework.

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[110] Schenkerian analysis proceeds in a manner, which is fixed to a single temporal reference point, although a dynamic one. How these temporal systems appear with respect to each other might be able to open interesting further questions.

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SPECTACULAR MEDIATIONS AND MUSICAL MEDIATIONS: SEMIOTIC STAKES

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I wish to raise three questions that are common to the fields of both the performing arts and music. In pursuing this analogy, I also wish to raise the question of the relevance of a joint semiotics for these performance arts. It seems to me that in its dialogue with general semiotics, the pragmatic turn that characterises today's semiotics of the performing arts and of music has appropriated, in the same terms, the discourses on performance and experience.

I will focus my attention on three types of questions:

- First, the place of externality. By reconsidering the issue of the origin of meaning, as general semiotics does, the semiotics of performing arts and music opens the way for externalising theories (embodiment, the study of bios/life, theories of corporeity).
- Second, the issue of the researcher and in particular his or her exteriority regarding the object. Redefining the researcher's position towards both the performing arts and music as objects raises many questions, not least as to the dialogue with other disciplines (performance theories, neuroscience, cognitive science).
- The third and last topic is that of the scientificity of the methodology. Although particularly relevant with regard to contemporary concerns centred on the subjectivity of the utterance (presence, effect of presence, intermediality, body-machine relations, etc.), does semiotics still have a universalising vocation? How can one reproduce the experience of subjectivity?

THESE THREE QUESTIONS ARE RAISED IN PARALLEL BY RESEARCH CONDUCTED IN BOTH MUSIC AND THE PERFORMING ARTS.

Scientific research in the performing arts has studied this subject from the perspective at first of the methodology of the descriptions (interpretative semiotics). The approach gradually developed to take on a more epistemological approach regarding the construction of the object.

Let's consider the issue of notation, familiar in music and developed in the performing arts firstly on the model of the fragmentary descriptions passed on by the practical tradition of the stage performers. But what do we notice?

This procedure rapidly raised questions as to the researcher's position and the nature of their research topic. More critical approaches soon emerged with regard to the work's reception, adopting the spectator's questions: how can we record a scholarly trace of the performance (an objective, exhaustive, reproducible trace)? In music one talks of narrative traces left in the spectator's memory. In theatre and the opera, subject to the regime of the scene which breaks up the narrativity, it is impossible to reconstitute processes, vectorisations, verbal copies without relying on an account of one's own perception (of the experience of the event).

The main question has therefore become that of the modelling of experience: how can one record a set of complex and protean practices (performing arts: theatre, dance, opera, circus, street performances, concerts)? What paradigms and mechanisms are used? Do the spectacle and music exist as objects?

An experiential semiotics is now a necessity in the modellings. The notions of presence and corporeity unite the production and reception of meaning in their contemporaneity: the spectator invents meaning and emotion at the same time as the actor and with no mediation.

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THREE STEPS IN SEMIOTIC RESEARCH

We can distinguish three steps in the approach proposed by semiotics to deal with the issues I have just mentioned. I will briefly go over these steps and continue the parallel I have already sketched.

Territorial semiotics

We can here mention the development of descriptive/interpretative semiotics of theatre, circus and opera (as well as dance, that poor relation).

This so-called territorial epistemological moment is characterised by:

- capitalising on what we know about sign systems (working on juxtaposed types of signs, and attempting to combine the semiotics of gestuality, image, body)
- the separation between production and reception.

A distinction gradually emerges between an immanentist approach to signification (centred on the production of the message, the object is to be deciphered, all one needs to be able to decipher the meanings is to be able to read properly) and a constructivist approach (centred on reception, I construct the message just as it constructs me depending on what I am).

In the constructivist approach, the idea is to go beyond the corpus itself and its textualisation, its notation, its archival record. The object in itself is difficult to grasp since it raises the issue of transmission, transcription and reconstruction which always depends on a point of view.

A second paradigmatic moment emerged in the early 1990s out of the constructivist approach: it was the emergence of a more holistic semiotic approach.

The attention given to the methodological choice determines the field of analysis.

- One can assume the process of observing the performance in its subjectivity and attempt its formalisation, but how? The researcher will only be able to complete his or her "unique competence" through the observation of details relating to bodily and vocal expression, to movement and to characterisation of the participants, details that are less visible to researchers whose experience lies outside the performing arts. The researchers can make use of documentary tools: interviews (open, closed, with or without a structured direction, etc.), participants' observations, dense ethnographic descriptions, field research notebooks, life writings, the collection and transcriptions of texts of oral literature, phonographic and audiovisual recordings. This is quite frustrating.
- An observation matrix is then needed to map out and identify the relations that produce and hierarchise meaning within a performance, in order to move from the lived experience of meaning to its conceptualisation. One must focus as much on the process as on the utterance that has been produced.

A more "defamiliarised" approach then comes to the surface. This epistemological moment:

- places the spectator at the centre of the research. Relations are stimulated with psychoanalysis (the problem of identification/denial) as well as with neurosciences (emotional contagion).
- shifts the debate in the direction of the enunciation collective, of the observer's position, of the distinction between observer-observed, listener-performer, of corporeity.

Over the past decade, the semiotics of the spectacle has become "interstitial", a discipline playing the role of interface

The questions raised by semiotics are taken up in other disciplines (anthropology, ethnology, neuroscience) and encourage dialogue between disciplines, perhaps even a certain interdisciplinarity, thereby imposing a path to be explored: that of the process of experience.

Charles Sanders Peirce already paid close attention to the different steps in an experiential process open to a lived apprehension.

Peirce takes a similar approach to the musical performance in a relatively little known text from this perspective, "How to Make Our Ideas Clear" (1878). He insists on the contrast between the object in its pure performativity (the Austinian execution of the score, of notes) and the interpretant as an observation framework (recognising and anticipating the air: he here alludes to the final interpretant, i.e., the congruent reference of the senses to the known past and, in anticipation, to a near future). The listener recognises and anticipates what he or she hears based on what he or she already knows.

By claiming that the (musical) conscience is framed, like the spectacular one, Peirce's position evokes the concept dear to mirror neurons of neuronal heritage and empathic response to the action of which the individual has had an earlier

experience. The pragmatic experience of meaning opens up for cognitive semiotic research a perspective on the modal competence which the approach of the performance has relatively neglected until now.

Is a new problematic common to the performing arts possible?

The answer is yes in a pragmatic perspective: this axis would concern the entire epistemological problem tied to the theorisation of the spectacular event: how to textualise the event, how to conceptualise the study of the processes, how to apprehend the selective reconstruction of the message, how to approach the question of the researcher's objectivity and exteriority, how to articulate the observer's position.

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ROBERT SCHUMANN'S *DREI ROMANZEN*, OP. 28: AN ENTWICKLUNGSROMAN

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Robert Schumann considered his *Drei Romanzen* (1839), one of his last four cycles for piano, to be among his best works. Yet little has been written about this cycle's cultural circumstances, and even less has been advanced concerning its musical language. Only a handful of scholars, such as John Daverio, Eric Jensen, Robert Haven Schauffler, and Ronald Taylor, has discussed this cycle, and those that do focus either on its biographical context or plausible connections to Clara Wieck's *Trois romances*, which predates Schumann's *Romanzen* and which she dedicated to him.

Psychological strain under which Schumann composed his *Drei Romanzen* – the seemingly unending legal battle with Clara's father, Friedrich Wieck, in obtaining permission to marry and Schumann's physical separation from his beloved – invites an autobiographical interpretation of this composition. I argue that Schumann's *Drei Romanzen* can be regarded as his own Entwicklungsroman, a subgenre of the Bildungsroman, in which a young man seeks to accomplish some sort of quest, either psychological or practical. Schumann, in facing mounting accusations of profligacy leveled by Friedrich, found himself on such a journey to acquire an acceptable position in society. Traveling on an arduous road from innocence to maturity, the young hero ventures on a narrative trajectory that begins with a protagonist's sense of void to becoming a meaningful part of society, but not without decided conflict between the protagonist's (Schumann) and established (Friedrich's) views.

Using the romance itself as a narrative strategy, Schumann's Entwicklungsroman unfolds throughout the course of the composition's three movements, in which conflict is introduced early in the initial theme and resolved in the final movement with an ultimate reinstatement of order (using terminology advanced by James Jakób Liszka). Both public and private conflict occur, with an opponent initially at odds with the protagonist in the first movement (Friedrich vs. Schumann) and with the protagonist at odds with himself in the second movement. The third movement, certainly not void of conflict, offers the final resolution for this composition, eventually advancing assuredness that the protagonist can achieve and maintain public and private peace in the order-imposing hierarchy in which he finds himself.

Several musical elements in each of the movements suggest this narrative interpretation. Drawing from methodology in narrative strategies advanced by Byron Almén and Vera Micznik, I posit that two cells, one melodic and one rhythmic, initially introduced in the first theme, permeate each of the movements. Both cells undergo transvaluation through motivic, thematic, and rhythmic transformation. Occurring in a variety of textures and keys, these advance the narrative that relays both the aforementioned public and private conflict. Resolution in the final movement suggests Schumann's coming of age, specifically his own realization of his ability to succeed in an order-imposing hierarchy.

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THE MUSICAL FUGUE IN LITERARY PROSE: FROM THOMAS DE QUINCEY´S CHURCH ORGAN TO THOMAS PYNCHON´S ELECTRIC GUITARS

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ABSTRACT

Thomas De Quincey´s *Dream-Fugue* is considered a "really brilliant example of the fugue in literature" (Brown: 151). There is proof that De Quincey, having a good knowledge of music, strived for musical form as the best way to portray his recurrent dreams: "The end in view was the presentation of a series of dreams with all their agonies and exaltations, and the approximation to fugue form was adopted as the most efficient means for such a presentation." (Op. Cit.: 158-159).

In his reference to English literature, Calvin Brown asserts that De Quincey´s use of the fugue, as a literary form, is rather an isolated phenomenon (idem.: 159). He mentions Milton who first described the form without attempting to imitate it (which De Quincey significantly quoted as the motto for the *Dream-fugue*), and also Browning is mentioned in this sense. Then Brown alludes to James Joyce´s fugato section in Ulysses, which although clearly based on the fugue does not work out the complete musical pattern, as does De Quincey.

The musicality of De Quincey´s poetic or "impassioned prose"_ a new literary genre by him created_ does not depend solely on the analogy with the musical fugue form. His poetic prose has a rhythmic quality (see Hocevar: 2003) and musical effect of reverberation between clauses where the texture is strongly suggestive of music, and particularly of counterpoint. (Idem.). Furthermore, we find actual musical references, including the organ, in the last section of the *Dream-Fugue*.

The organ is significant in its association with the fugue. According to Calvin Brown, more than any other single instrument the organ is associated with contrapuntal music and the fugue (Idem). According to this author, Tennyson´s famous reference to Milton as a "God-gifted organ-voice of England" is no accident. (Idem.).

De Quincey had two advantages over most writers of verbal fugues, according to Brown (Idem.): 1) the ideal subject matter of a succession of dreams and 2) he had acquired maturity or perfection of his style over a period of more than twenty years before writing the *Dream-Fugue*.

Thomas Pynchon in American literature follows, as precisely as De Quincey, the musical fugue form in his short story *Entropy*, but his musical precision is perhaps more intellectual; he does not capture the "cumulative excitement of the fugue" which De Quincey, in Brown´s opinion, so perfectly captured (Op cit.: 160). This short story was part of the author´s early writings, Pynchon is found to express dislike for this story on a stylistic level in his Introduction to *Slow Learne*r, where the short story *Entropy* appears: "He criticizes himself quite harshly, asserting that the work is an example of a young writer´s mistake of forcing a theme onto the characters rather than having the former develop through the latter…" (San Narciso Community College:1995-97). Nevertheless, Pynchon seems to allude here more to the central theme of "entropy" than to the fugue structure of the tale.

In his novel *The Crying of Lot 49* is where Pynchon best achieves his goal of having the theme develop through the characters in the fugue-like structure of the night journey of Oedipa Maas, the protagonist in the novel. The structure of fugue appears when Oedipa in her paranoia is chasing after the post horn symbol in her descent into San Francisco night life. It also appears in the electric guitar music played by The Paranoids, described by Oedipa as a fugue of six voices (see Hočevar: 2012). The sound distortion of electric guitars is associated with the rock world of contemporary American culture. Two different Daseins appear with their sound spheres or worlds that we may connect through the post horn symbols of their different mail systems. The musicality of language not only appears in the signifier but also on the level of the signified. Myth, music and dreams, and also science get together herein.

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TWO VERSIONS OF 'THREE TRAPPED TIGERS' BY GUILLERMO CABRERA INFANTE

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Studying the original Spanish version and the English translation of 'Tres tristes tigres' ('Three trapped tigers'; the very author collaborated with the translation into the English), this papers aims to grasp musicality as it appears in a prose that is conscience of language, word play, rhythm and prosody. Rhythm and musicality are analyzed here from a musico-semiotical point of view, following the ideas of music and time in existantial semiotics as developed by Tarasti and Hocevar. It shall be shown that musicality and rhythm are both a fundamental principle of literature and a pre-existing element in Carribean culture, as is already suggested by Antonio Benítez Rojo *et alii*.

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THE OTHER SEMIOTIC LEGACY OF CHARLES SANDERS PEIRCE: ETHOLOGY AND MUSIC-RELATED EMOTION

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ABSTRACT

Charles Sanders Peirce was a remarkable scholar with broad ranging interests in many areas of philosophy, logic, and metaphysics. The influence of Peirce's ideas in the modern field of semiotics is well known. Less well known is the influence Peirce had on another discipline, the field of ethology (the study of animal behaviour). Largely a European undertaking, the founders of ethology—notably Konrad Lorenz and Nico Tinbergen—were influenced by semiotic concepts in their studies of animal displays and calls. This presentation pays tribute to the achievements of ethology by returning insights from animal behaviour back to the humanities and perhaps philosophy. Ethological concepts are used to provide a novel approach to understanding music-related emotion.

SIGNALS AND CUES

Inspired by his reading of Peirce, Konrad Lorenz distinguished between two kinds of animal communications: signals and cues (Lorenz, 1939; 1970). This distinction remains a foundational concept in modern ethology (e.g., Smith & Harper, 2003). As defined by Lorenz, a signal is an evolved purposeful communicative behaviour, such as evident in a rattlesnake's rattle. The rattle makes use of a purpose-evolved anatomical device to communicate a specific message to the observer. A cue is a non-purposeful artefact that is nevertheless informative, such as the buzzing sound produced by a mosquito suggesting imminent attack. Both the rattling of the rattlesnake's rattle and the buzzing of the mosquito presage the possibility of an attack. However, in the former case the communication is intentional whereas in the latter case it is an unintended consequence of the need for the insect to flap its wings. Signals involve innate behavioural and physiological mechanisms, whereas cues are learned artefactual behaviours.

SIZE MATTERS

When two animals interact, many behaviours can be classified as either agonistic (e.g., aggression), or affinitive (e.g., submission, greeting, sharing). In general, when animals create threatening displays they behave in ways that tend to make them appear larger. This includes raised hair, ruffled feathers, standing upright, arching of the back, looming, and other behaviours that make the animal seem bigger. Conversely, when animals create submissive or friendly displays, they typically behave in ways that tend to make them appear smaller, such as bowing, squatting, sitting, head-lowering, limb-withdrawing, etc.

These visual behaviours have acoustic parallels. One of the best generalizations one can make about acoustics is that large masses or large volumes tend to produce low frequencies of vibration whereas small masses and small resonant cavities tend to produce higher frequencies. The ethologist Eugene Morton (1977) carried out a seminal comparative study of vocalizations in 28 avian and 28 mammalian species. Morton found that high pitch is associated with submissive and affinitive behaviours whereas low pitch is associated with threatening and aggressive behaviours.

Bolinger (1978) observed the same relationship in a cross-cultural sample of human speech intonation. In general, high vocal pitch is associated with appeasement, deference or politeness. Conversely, low pitch is associated with aggression or seriousness. This same pattern can be observed using musical stimuli. For example, Huron, Kinney and Precoda (2006) played unfamiliar Western folksongs to listeners and had them judge the melodies according to such criterion as *politeness*, *heaviness*, and *aggressiveness*. Unknown to the participants, each melody appeared in three different transpositions spanning two octaves. Consistent with ethological observations, it was found that transposing a melody to a higher pitch causes the melody to be judged more polite and more submissive (see also Morton, 2006).

In another study, Huron and Shanahan (under review) coded the degree of sociability for three hundred characters in randomly selected opera scenarios. Friendly and altruistic characters were rated as exhibiting high sociability whereas self-centred or aggressive characters were rated as exhibiting low sociability. Not surprisingly, there is a significant association between the tessitura of the voice and the character's sociability: heroes are mainly tenors and sopranos, whereas villains are mainly basses and contraltos.

As with many mammals, the human voice can be broadly characterized as have two acoustical components: a *source* (vocal folds) and a *filter* (vocal tract). The frequency of the vocal folds is mainly determined by their mass and tension. The resonant frequency of the vocal tract is determined by the length and volume of the air cavity. In humans, the frequencies of the source and filter are under independent voluntary control. For example, we can produce a low pitch and low resonance when we utter a low vowel (e.g., [u]) with a low pitch. Speaking a high vowel (e.g., [i]) with elevated pitch produces a high pitch and a high resonance. However, we can also produce mixtures, such as speaking [i] with a low voice (low pitch + high resonance) or speaking [u] with a high intonation (high pitch + low resonance).

The Smile

The linguist John Ohala extended Morton's observations regarding sound-size symbolism to include the vocal filter (resonant frequency) as well as the vocal source (pitch). As with pitch, resonant frequency arising from body cavities is also correlated with body size (Ohala, 1980, 1982, 1983, 1984).

Ohala argued that sound-size symbolism can be used to account for the human smile (Ohala, 1982, 1994). For over a century, scholars have pondered the apparent enigma of the smile: why would showing one's teeth (commonly associated with aggression) be construed as a sign of friendliness? Ohala drew attention to the fact that one can *hear* a smile (see also Tartter, 1980). Without seeing a person smiling, the smiling is nonetheless evident in the sound of the voice. Flexing the zygomatic muscles characteristic of smiling causes the flesh of the lips to be drawn tight against the teeth. This effectively shortens the length of the vocal tract and so shifts the resonance of the voice upward. In short, the sound of the smile is the sound of a smaller resonant cavity. The upward shift of the spectral centroid is consistent with sound-size symbolism, which, throughout the animal kingdom, is a ubiquitous way of conveying friendly or non-aggressive intent. Accordingly, Ohala suggested that the smile originated as an acoustical display that later became generalized to include the visual component. Ohala proposed that the evolutionary origin of the smile is auditory, not visual.

The Pout

Ohala extended his observations regarding the smile in the opposite direction. Instead of retracting the lips against the teeth, one can thrust the lips forward away from the teeth—lengthening the vocal tract with a characteristic drop in the first formant frequency. Ohala refers to this as the "o-face." An example is evident in the human "pout." According to sound-size symbolism, this lowering of the frequency should be associated with anti-social rather than pro-social behaviour. Indeed, the classic "brutish" or "loutish" voice involves extending the lips away from the teeth. The cliché sound of the aggressive hooligan offers a polar contrast with the sound of smiling—consistent with sound-size symbolism.

MULTIMODAL SIGNALS

Are displays such as smiling or frowning ethological signals or ethological cues? Ethologists have identified a number of ways in which signals can be distinguished from cues. One property of signals is that they tend to exhibit *redundancy* where the signal is repeated or sustained over time and over multiple sensory channels (Wiley 1983; Johnstone 1997; Partan & Marler, 1999). Since signals are intended to be communicated, a "subtle" signal is unlikely to have the intended effect. Employing more than one sensory modality makes the signal more conspicuous. For example, in the case of the rattlesnake's rattle, there is both a distinctive acoustical component (the sound of the rattle) as well as a distinctive visual component (the raised shaking tail). Ostensibly, even if an observer is only able to hear, or just see the snake, the signal could nevertheless be successful communicated. By contrast, many (though not all) cues do not exhibit multimodal features. This simply reflects the fact that cues are behavioural artefacts (like the buzzing of a mosquito's wings), and not explicitly intended to be communicative. We have already seen an example of the tendency for multimodal displays in the case of the smile: Ohala's main claim is that it would be wrong to regard the smile as solely a visual display.

In the past, emotion researchers have tended to focus on the visual aspects of facial expressions without considering other sensory modes. From an ethological perspective, we would expect many facial expressions to qualify as *signals*—and therefore tend to be accompanied by distinctive acoustical features, not just visual features. Facial expressions that are not accompanied by distinctive acoustical features or more likely to be artefactual cues rather than signals.

Notice that the smile and the pout displays involve only one frequency-related component of the voice—namely the filter or vocal-cavity component. Recall that we can independently manipulate the source or pitch of the voice. Once again, high

pitch is associated with pro-social intent whereas low pitch is generally associated with anti-social or aggressive intent. In light of the multimodal tendency of signals, if the pitch of the voice represents an authentic signal, then we ought to see a distinctive visual element that accompanies the higher/lower vocal pitch. Two studies are pertinent. The first study was carried out by Huron, Dahl and Johnson (2009; see also commentary by Ohala, 2009). We asked forty-four non-musician participants to sing neutral, high and low pitches while their faces were photographed. The high and low photographs were paired together and independent judges were asked to identify which face is friendlier. Photographs of high-pitch faces were easily perceived as friendlier than the low-pitch faces. A careful examination of the photographs revealed that, when singing a low pitch, participants tend to drop the chin, frown, and lower their eyebrows. Conversely, when singing a high pitch, participants tend to raise the chin, smile, and raise the eyebrows. In a follow-up experiment, we cropped the photographs so that only the region above the nose-tip was shown. Once again, independent judges found the high-pitch faces friendlier than the low-pitch faces. The eyebrows alone appear to provide a sufficient feature for judging the friendliness.

Producing a low pitch appears to have a causal relationship with eyebrow movement. What about the reverse relationship? Does moving your eyebrows cause your voice to move up or down in pitch? A second study was carried out by Huron and Shanahan (in press). Thirty-one participants were asked to read aloud short sentences placing their eyebrows in a high, low, or neutral position. Eyebrow placement was found to have a significant (though small) effect on pitch height. That is, compared with neutral and low eyebrow placement, speaking with raised eyebrows causes the pitch to rise.

This relationship is consistent with existing research concerning eyebrow placement. Cross-culturally, low eyebrow placement tends to be symptomatic of aggression whereas high eyebrow placement is indicative of friendliness. Ethologist Irenäus Eibl-Eibesfeldt (1989) has noted that the eyebrow "flash" (quick up-and-down movement) is a common greeting for humans and that analogous displays are evidence in other primates.

In summary, there is a strong relationship between pitch height and eyebrow placement that appears to be bi-causal: moving the pitch tends to cause the eyebrows to move in tandem, and moving the eyebrows tends (to a lesser extent) to cause the pitch to move in tandem. This bi-directional causality suggests a shared or common source in the motor cortex, consistent with a single unified display. Moreover, the multi-modal connection is consistent with the existence of an ethological signal.

Once again, this apparent signalling system can be observed in music. Bonfiglioli, Caterina, Incasa and Baroni (2006) carried out a qualitative study of facial expressions from video recordings of performing musicians. They found that when the musical texture involves predominantly low pitches there is a tendency for the musician to lower her/his eyebrows. Conversely, when the music involves predominantly high pitches, there is a tendency for the musician to raise his/her eyebrows.

Sarcasm

Another basic facial expression described in the literature is the so-called contempt or sneer facial expression (Ekman, 1972). The sneer is regarded as a variant of the disgust expression. Specifically, the disgust expression involves characteristic flexion of the *levator labli superioris* muscles that elevate the upper lip and the depressor *septi* muscle that constricting the nostrils. This is presumed to have originated in efforts to reduce the inhaling of offensive odours. The sneer display is essentially "one-half" of a disgust expression. That is, flexion occurs asymmetrically on one side of the face only. Unlike the disgust display, the sneer is regarded as a social display: As Ekman notes, the disgust response effectively says "I find this disgusting" whereas the sneer says "I find *you* disgusting."

Plazak (2011) carried out a seminal study in which instrumentalists were asked to play various passages in a sarcastic fashion. Through sound alone, listeners were readily able to recognize musical sarcasm compared with other affective conditions. Acoustic analyses using speech-based methods showed the sarcastic renditions exhibited elevated "nasality" measures. That is, the instrumental sounds approached the "nya nya" timbre associated with vocal taunts characteristic of the sneer or contempt. Once again, from an ethological perspective, the contempt or sneer facial expression is correlated with a distinctive auditory effect (in this case nasalization). The facial expression and sound go hand-in-hand. And once again, the same auditory features can be observed in a musical context.

Cuteness

Ethologists also make use of the Peircean concept of an *index*. The index conveys information by virtue of its factual connection to an object. Amphibians, such as frogs, grow continuous throughout their lives. As a consequence, the size of a frog provides a good index of its longevity, and so a reasonable index of its capacity to survive. The pitch of a frog's croak is directly related to its size, and females preferentially mate with male frogs that produce the lowest croak—that is, those male frogs who have survived the longest.

From infancy to adulthood, the human vocal tract similarly increases in length. At birth, the typical vocal tract length is roughly 8 centimetres. By adulthood, the length has doubled to roughly 16 centimetres in length (Vorperian, *et al.*, 2005).

Some years ago, we carried out an experiment where listeners judged the "cuteness" of a wide variety of sound-producing objects. Listeners are in broad agreement when judging the relative cuteness of sounds. We learned that the sound-producing objects judged "most cute" share two physical attributes. They all share a small resonant cavity activated by a small amount of energy. The dimensions of the most cute-sounding objects resemble the size of an infant's vocal tract.

Of course infants are capable of generating rather loud sounds that are manifestly not cute. However, when cooing or gurgling, the small energies activating the small cavity produce sounds that readily evoke nurturing and protective behaviours—in short, they engender *parenting* behaviours. Imagine the dire consequences if human parents did not find their infants cute. Without this affective response, humans would cease to survive for long.

What is interesting is that the response generalizes beyond infant sounds. What a sopranino recorder, ocarina, and music box share in common is a small resonant cavity activated by a small amount of energy. Moreover, in each case, the sounds are readily described as "cute." We hear these sounds a vulnerable, innocent and helpless.

For the first year of life, the vocal tract grows rather slowly. After 12 months, the rate of growth increases notably. It is in the first year, that the vocal tract produces the cutest sounds—a period in which the child is most vulnerable, and most in need of parental attention. The infantile quality of the voice is echoed in characteristic visual features, including a round (rather than long) face, large eyes (relative to the head size), small nose, and small ears. These are the classic "baby face" features.

The musical use of cuteness is apparent in the recordings of the American popular singer from the 1920s, Helen Kane (whose voice became the model for the Betty Boop cartoon character). Kane had a diminutive stature, including a small head, and correspondingly short vocal tract. Her singing style is quintessentially "cute" sounding. Unlike the intentional lowering of vocal pitch, or the voluntary smiling resonance, the bulk of the vocal tract length is fixed by anatomy—and therefore a true index of infantile vulnerability in both the Peircean and ethological senses.

FACES AND VOICES

Let's pause and summarize. We have seen some evidence consistent with the multimodal tendencies of ethological signals. Specifically, we have observed that smiling exhibits both characteristic visual and characteristic auditory features, and that the auditory component is consistent with sound-size symbolism. We have also observed that pouting exhibits both characteristic visual and characteristic auditory features, and that the auditory component is consistent with sound-size symbolism.

We have also observed a close relationship between vocal pitch height and eyebrow position. Specifically, voluntary efforts to raise or lower the pitch of the vice produces an involuntary tendency to move the eyebrows in a parallel fashion. At the same time, voluntary efforts to raise or lower the eyebrows produces an involuntary tendency to move the pitch of the voice in a parallel fashion. This bi-causal relationship is consistent with multimodal redundancy whose purpose is to increase the conspicuousness of signals. Moreover, the auditory component of this display is consistent with the sound-size symbolism.

We have further observed an association between the sneer/contempt expression, where flexing the nose causes a distinctive visual expression accompanied by audible nasalization of the voice—consistent with the multimodal tendency of ethological signals. Finally, we have seen an example of an index in the form of auditory cuteness – with the acoustical characteristics of a short vocal tract linked with characteristic baby-face visual features. In each case, all of the acoustic-related features (with their corresponding affects) can be observed in musical contexts.

SADNESS AND GRIEF

Charles Darwin (1872) made an important distinction between sadness and sorrow. Here we propose to use the terms sadness and grief instead. Sadness is an affective state characterized by low physiological arousal. When sad, a person typically exhibits slow heart rate, shallow respiration, slumped posture, loss of appetite, sleep, reduced engagement with the world, a tendency to avoid conversation (i.e., mute), and rumination (thinking sad thoughts). Grief, by contrast, is an affective state characterized by high physiological arousal. When in a state of grief, a person typically exhibits fast heart rate, erratic respiration, flushed face, tears, nasal congestion, pharyngeal constriction, vocalizing (anything from quiet sobbing to loud wailing), and ingressive vocalizing (sound production while inhaling). Sadness and grief are often mixed together; that is, periods of psychic pain commonly involve alternating periods of (quiet) sadness and (louder) grief.

Both sadness and grief are associated with distinctive sounds. People who are sad or depressed typically speak with a (1) quieter voice, (2) slower speaking rate, (3) low pitch, (4) small pitch movement, (5) poor articulation, and (6) dark timbre (Kraepelin, 1899/1921). These same features have been observed in nominally sad music. For example, music in the minor mode is quieter in dynamic level (Turner & Huron, 2008), exhibits a slower tempo (Post & Huron, 2009), is slightly lower in

overall pitch (Huron, 2008), employs smaller average melodic intervals (Huron, 2008), involves more mumbled articulation, and makes use of darker timbres (Schutz, Huron, Keeton & Loewer, 2008).

People who experience grief also exhibit characteristic vocalizations. Grief vocalizations can range from quiet moaning to loud wailing. The vocalizations are commonly high in pitch, exhibit gliding (often descending) pitch contours, sniffling, ingressive phonation (vocalizing while inhaling), punctuated exhaling, and involve pharyngealized voice (due to constricted pharynx) (e.g. Fox, 2004). The constricted pharynx introduces vocal instability – producing distinctive alternation between modal and falsetto phonation (commonly called "cracking" or "breaking" voice). Breaking voice is perhaps the most tell-tale sound associated with grief.

Paul and Huron (2010) studied the role of "breaking" voice in music. Country music fans were recruited; they identified 31 instances of cracking or breaking voice in their record collections. Each identified song was paired with a matched (control) song from the same album sung by the same singer—a song that did not contain any instance of breaking voice. Lyrics were assembled for both the target and control songs. Without hearing the music, independent judges rated the lyrics for grief-related content. Breaking voice was found to correlate positively with grief-related lexical content in the lyrics.

Why, we might ask do voices break? In general, grief exhibits a highly distinctive set of physiological characteristics, including watery eyes, nasal congestion, constriction of the throat, erratic breathing, and puffy face. When crying for an extended period, the face tends to become "puffy" with notable inflammation around the eyes. Oddly, researchers on crying have failed to notice that, in isolation, any medical doctor would diagnosis these symptoms as characteristic of a systemic allergic response. Moreover, inflammation—such as that seen in the face after a long bout of crying—is caused by histamines. These are the same histamines that cause an allergy sufferer to reach for a bottle of antihistamines.

Notice that the allergic response leads to characteristic visual (facial) features, and also leads to distinctive vocalizations through the accompanying pharyngeal constriction. In short, crying appears to borrow the systemic allergic response, leading to characteristic visual and auditory features consistent with an ethological signal. This sort of physiological "borrowing" is known as an exaptation (Gould & Vrba, 1982).

The features of crying are not limited to the effects of an allergic response. For example, allergy sufferers are not compelled to vocalize. In the case of crying, however, the tendency to vocalize is so strong that the vocal cords remain engaged even when inhaling. The ingressive phonation characteristic of crying is consistent with an innate compulsion to make a sound.

Notice that crying bears all the hallmarks of an ethological signal. Crying appears to commandeer the allergic response as an exaptation that produces both distinctive visual features as well as distinctive acoustical features. That is, grief entails multimodal elements congruent with the goal of conspicuousness.

If crying is a signal, what does it signal? Limitations of space preclude any detailed exposition here. Jeffrey Kottler has proposed that weeping is the human "surrender" signal (Kottler, 1996; Kottler & Montgomery, 2001). Kottler has documented how weeping "turns off" aggression or argument and leads to sympathetic altruistic behaviours directed toward the person crying. For the person crying, assistance is purchase at the cost of a loss of social status. That is, crying parallels the submission/surrender displays found in many other social animals. Support for Kottler's theory comes from the work of Gelstein, *et al.* (2011) on the olfactory effects of tears. Tears were collected from women volunteers who had been induced to weep by watching a sad scene from a movie. For comparison purposes they also collected saline solution that was trickled down the women's cheeks. Men were then asked to smell both the real and imitation tears. They couldn't tell the difference: neither had any noticeable odour. Nevertheless, the real psychic tears produced a marked physiological effect: testosterone levels dropped significantly when the men were exposed to the real tears. In addition, other measures showed that sniffing the tears significantly impeded sexual arousal. The results of this study suggest that psychic tears contain a chemical pheromone – an odourless air-borne hormone that influences the behaviour of others.

SADNESS AS CUE

Recall that sad speech is associated with six acoustic features: quieter, slower, lower in pitch, more monotone, mumbling, and dark timbre. What, we might ask, do all six features share in common? It turns out that all six features can be plausibly attributed to low physiological arousal. Low energy is associated with low epinephrine levels and low acetylcholine levels. Acetylcholine has a marked impact on muscle tone and reactivity. Specifically, low acetylcholine leads to weakness (flaccid muscle tone) and sluggishness (slow muscular reactivity). Slow muscle movement causes sluggish movement of the lips, tongue and chin. That is, the articulatory muscles move slower producing a slower rate of speaking as well as a more mumbled articulation. When the pulmonary muscles (involved in breathing) are relaxed, the subglottal air pressure drops, producing a quieter sound. Similarly less tense vocal folds result in a lower overall pitch. Slow movement of the cricothyroid muscle results in less responsive pitch movements, leading to smaller pitch movements or a more monotone pitch infection. Finally, the relaxed facial musculature includes weak zygomatic activity; there is no active smile, so the lips tend to pull

away from the teeth resulting in a longer vocal tract, and consequently a darker timbre. In short, all of the features of "sad voice" can be plausibly regarded as artefacts of low physiological arousal.

An important observation to be made about sad voice is that people tend to be mute when sad: sad people don't vocalize much. This contrasts with grief. Although crying can be done quietly, there is a strong compulsion to vocalize when crying. As we have seen, the compulsion to vocalize is so strong that weeping tends to engage the vocal folds even when inhaling—a rare phenomenon.

In continuing research we have been looking at the uniqueness of nominally sad facial expression and vocalization. Although the research is not complete, it appears that there is no distinctive or unique "sad" facial expression. A presumed "sad" face appears to be indistinguishable from a "sleepy" or "relaxed" face. The "glum" faces commonly observed on a public bus or train are often deemed sad. However, people thought to appear sad are often simply relaxed. We are currently carrying out an experiment to test whether listeners can distinguish between "sad" voice and "sleepy" voice. We anticipate that it is difficult or impossible for listeners to distinguish sadness from sleepiness.

Summarizing, we might contrast sadness with grief as follows:

1. Unlike grief, sadness is not associated with a compulsion to vocalize.
2. Unlike grief, sadness does not appear to exhibit a clearly unique facial expression.
3. All of the characteristics of sad speech can be attributed to low physiological arousal—that is, they are artefacts of low energy.
4. Sad voice may not be distinguishable from sleepy voice (Shanahan & Huron, in progress).

In short, sadness looks like an ethological cue whereas grief looks like an ethological signal.

ACOUSTIC ETHOLOGICAL MODEL

With this background, we might now address the question: How do we reconcile the seemingly contradiction claims that low pitch is associated with aggression and that low pitch is also associated with sadness? We have claimed that sadness is a covert affect. As a cue, sadness entails no overt expression. Nevertheless, observers learn to infer sadness through its association with low physiological arousal. Moreover, the low pitch is linked to other features arising from low physiological arousal, notably quiet voice. That is, the combination of low pitch and low intensity are likely to be interpreted by experienced listeners as indicative of sadness. Notice, however, that the acoustic features linked to sadness are the same as those associated with other states of low physiological arousal—including sleepiness and relaxation. This suggests that sleepiness, relaxation, and sadness share the same acoustic features, and should be easily confused with one another.

Aggression, by contrast, taps into the sound-size symbolism evident in calls throughout the animal kingdom. Accordingly, the association between low pitch and aggression or seriousness is likely to be a true ethological signal. If this is the case, then the link between low pitch and aggression ought to be biologically prepared—in contrast with sadness. Similarly, high pitch is also likely to be interpreted according to sound-size symbolism, and also likely to be an ethological signal.

Table 1 provides a summary of the theory presented here. We might refer to this as the Acoustic Ethological Model (AEM). This model can be regarded as a refinement of the model proposed by Morton (1977). Specifically, the AEM introduces a second dimension: adding intensity to pitch. Accordingly, the model distinguishes four acoustical conditions: (1) high pitch and high intensity is associated with fear or alarm, (2) high pitch and low intensity is associated with appeasement or friendliness, (3) low pitch and high intensity is associated with aggression or seriousness, and (4) low pitch and low intensity is associated with sadness, sleepiness, and relaxation. Three of the four conditions are candidate ethological signals, with the last quadrant regarded as a candidate ethological cue.

	Quiet	**Loud**
High pitch	appeasement, friendliness	fear, alarm
Low pitch	sad, relaxed, sleepy	aggression, seriousness

Table 1. Acoustic Ethological Model.

TO SIGNAL OR NOT TO SIGNAL

In ethology, the purpose of a signal is to change the behaviour of the observer (Bradbury & Vehrenkamp, 1998). For example, when being attacked, a wolf can signal its submission to a conspecific aggressor by rolling over on its back,

exposing its belly and whimpering. The immediate effect of this behaviour is to terminate the aggression of the dominant animal. The surrender display signals to the dominant animal that it has won the altercation. The remarkable part of this interaction is how the signal transforms the behaviour of the observing animal: the angry aggressive attack immediately dissolves.

From an evolutionary perspective, one needs to ask the question "Why would any animal make a signal?" Evolutionary logic compels us to the conclusion that a signal will be made only if it is to the benefit of the signalling animal. If a signal reduces the fitness of the signalling animal, then the signalling behaviour would be selected against.

Notice that there are plenty of affective states that should remain covert—that is, not communicated to others. Suppose for example, that you have stolen my food. I might be angry with you, but if you are clearly more powerful than me, it would be foolhardy for me to express anger in your presence. A better strategy would be to mask my feelings, and wait for an appropriate opportunity (such as assembling an alliance) that could ultimately prevail over you. Conversely, if I am the more powerful individual, there might be value in my overtly expressing anger—even if I do not actually feel anger. An expression of anger might make you respond in a deferential way—for example, abandoning your food so that I can take it. In short, in some cases an expression of anger can have a beneficial effect, even in the absence of any matching feeling. In other cases, no expression of anger should take place, even if one feels angry.

Here we see compelling reasons for separating affect from expression. For example, there are good reasons to distinguish two forms of anger: hot anger (anger that is displayed) and cold anger (anger that is felt but not displayed). Whether anger is expressed depends on whether the signal is beneficial to the signalling animal.

Notice that this logic is incompatible with the Emotion Communication Model (ECM) described earlier. The assumption in the ECM is that an expression is intended to convey what an individual feels. However, this assumption makes no biological sense. Instead, an expression should be viewed as other-directed: the expression is intended to change the behaviour of the observer to the benefit of the signaller (Bradbury & Vehrenkamp, 1998). Expressions of anger, sadness, happiness, etc. may certainly be regarded as communicative acts, but it is wrong to assume that they are intended to convey one's affective state.

Tomkins (1980) has characterized emotions as motivational amplifiers—internal feeling states that encourage or compel an individual to behave in particular ways. Understood as motivational states, there are good reasons why some emotions would be experienced without any accompanying expression. Many affective states can exercise a transforming effect on behaviour without being communicated: e.g., jealousy, love, hunger, disappointment, suspicion, pride, curiosity, etc. Of course, some affective states may indeed be recognizable even though they are not expressive signals (e.g., sleepiness, pain, etc.). But these states are recognized because of the spill-over of physiological concomitants that observers learn to decipher through past experience. The observed features for these states are artefacts rather than intentional communications; that is to say, they are ethological cues rather than signals.

In the past, some psychologists have tended to reify emotions as their expressions. In Ekman's work, for example, there is a clear tendency to equate emotions with distinctive (facial) expressions. Any feeling-state that has no expression is deemed not to be an emotion. From an evolutionary and ethological perspective, these views are clearly problematic.

With this background, we can return to consider the contrast between sadness and grief.

DEPRESSIVE REALISM

If sadness and grief are different affective states, we might ask what purpose they serve, and why they tend to co-occur.

Consider the etiology or causes of sadness. "Clueless Carl" is eager to date beautiful women. He approaches several beautiful women, each of whom declines his invitation for a date. After a series of such failures, Carl experiences feelings of sadness. Research indicates that sadness leads to rumination and reconsideration of life strategies (Nesse, 1991). Carl is likely to consider his own assets and liabilities, and recognize that he is not an especially handsome or accomplished man. He might consider other women he knows who are less physically beautiful but have other attractive qualities. In short, a bout of sadness is likely to cause Carl to reevaluate his romantic strategy, and to encourage him to set more realistic goals.

In general, people tend to hold overly optimistic self-appraisals (Ross & Nisbett, 1991). People tend to think they are more attractive, more intelligent, and more interesting than others judge them to be. We tend to look at the world through rose-tinted lenses. One might expect that when we are sad, we become pessimistic, underestimating ourselves. Instead, when sad, we are more realistic in our self-appraisals. This phenomenon is referred to as depressive realism (Alloy & Abrahamson, 1979). Compared with happiness, sadness encourages more detail-oriented thinking, less judgment bias, less reliance on stereotypes (Clore & Huntsinger, 2007) and greater memory accuracy (Storbeck & Clore, 2005). Listening to nominally sad music is known to induce depressive realism (Brown & Mankowski, 1993).

M.Reybrouck, C.Maeder, A.Helbo, E.Tarasti (Editors). E-proceedings of the XII[th] International Congress of Musical Signification (Université catholique de Louvain and Académie Royale de Belgique), April 2-6, 2013). Music, Semiotics, Intermediality: Abstracts and extended abstracts. Louvain-la-Neuve 2013. ISBN: 978-90-9027424-9

MOURNING

When bad things happen in people's lives, they often experience alternating periods of active grieving (crying) and quiescent sadness. We might refer to this oscillating pattern as mourning. Recall that sadness induces depressive realism and is typically accompanied by periods of rumination. Sadness causes us to think of how we might adapt to problematic circumstances (Nesse, 1991).

As we've seen, crying exhibits all of the hallmarks of an ethological signal. Recall that signals are intended to change the behaviour of the observer. And indeed, crying does have a profound affect on others. In particular, crying leads to affiliative, supportive, and compassionate behaviours.

When bad things happen in our lives, there are two kinds of resources one may call upon to mount an effective response. One resource is our friends and family: people around us can come to our assistance. The second resource is ourselves. By thinking-through the situation, we can formulate strategies that help us cope with the difficulty.

My claim is that crying and sadness are different emotions that serve different (yet complimentary) purposes. Sadness is intended to change my behaviour: rumination causes me to lower my expectations and contemplate different strategies that are better adapted to the environment. My crying is intended to change your behaviour: crying encourages observers to become more altruistic. Said another way, sadness is an personal/covert emotion, whereas grief is a social/overt emotion. When we experience difficulties in life, we adapt through a combination of our own resources (sadness) plus help from others (solicited through crying).

Notice that this theory explains why crying would be an ethological signal whereas sadness would be an ethological cue. Sadness is simply not designed to be communicative. This does not necessarily mean that sensitive observers cannot recognize sadness in others, although it does suggest that sadness can be mistakenly attributed to another person, whereas assessments of grief are likely to be accurate.

HONEST SIGNALLING

If crying is a signal—intended to influence the behaviour of observers—then why do we often cry in private? Moreover, why do we often try to mask or hide the fact that we are crying?

To the extent that observers respond to signals in a biologically prepared manner, signals can be used deceptively (Smith & Harper, 2003; Zahavi, 1977). Observers need reassurance that a signal is authentic rather than deceptive. Considerable research has been carried out regarding mechanisms intended to ensure the honesty of signals (Pentland, 2008). Several mechanisms have been proposed.

One approach is to make a signal involuntary. Unlike the social (voluntary) smile, the genuine or "Duchenne" smile, for example, is difficult or impossible to "fake" (Freitas-Magalhães, 2006). Similarly, blushing is a response not under voluntary control. People who blush easily usually dislike this, however, observers are usually delighted by people who blush easily. These attitudes can be traced to honest signalling: we appreciate honesty in others, but feel vulnerable when our own signals are beyond our control. If crying is to remain an effective social signal, this can be best assured by making the response involuntary. As an involuntary response, we can expect it to arise even in non-social settings. People cry alone, not because crying isn't intended to be observed, but because crying is an honest signal. Finally, the phenomenal experience of someone crying is hardly that of a person engaged in a Machiavellian trick to con bystanders—even if the evolved purpose of crying is to solicit help from others. The unconscious mind knows when to appeal for help, even if the conscious mind is an unwilling participant.

Another approach to honest signalling is the handicap principle, where making a signal must be "costly" for the individual making the signal (Zahavi & Zahavi, 1997). Like all appeasement displays, crying incurs the cost of the loss of social status. If an individual doesn't want to pay this cost, then they should attempt to hide or suppress their crying.

AFFECT INDUCTION

A core question in music-related affect is how music might lead listeners to experience some emotion: How does affect induction take place? Several plausible mechanisms have already been identified, including associative, empathetic, and cognitive emotional generators (Huron, 2002; Tuuri & Eerola, 2012). To these sources of emotion, ethological research suggests adding yet another – what might be called signalling. First, let's review three commonly identified emotional generators.

A first mechanism is simple association. As in the case of a conditioned response, certain sounds or sound patterns may become associated with past emotional experiences. The associations may be entirely arbitrary, as when a nominally sad passage reminds a listener of a past happy event such as winning the lottery.

A second mechanism is empathetic. In this case, a listener recognizes acoustic features associated with particular emotions. Mirror neurons (for example) might induce an observer to vicariously experience feelings akin to those being displayed. For example, a listener might hear acoustic features associated with sadness, and consequently be induced to feel sad through some sort of mirror process.

A third mechanism is cognitive. Conscious thoughts can lead a listener to a particular experience. For example, when listening to Beethoven's fifth symphony, a listener might be reminded to Susan McClary's discussion of Beethoven's work as a depiction of rape, and by interpreting the sounds in light of McClary's suggestion, experience discomfort or alarm while listening to the work.

Signalling theory offers a fourth mechanisms for affect induction. Recall that the purpose of a signal is to change the behaviour of the observer. For example, witnessing the submission display of a conspecific, the aggressor animal stops behaving aggressively. That is, the signal changes the behaviour of the observer in a way that suggests feelings of anger are replaced by affiliative, playful, or altruistic feelings.

If crying is an ethological signal, then the purpose of crying cannot be to make the observer also experience grief. Instead, crying is effective when it transforms the observer's state to affiliative, sympathetic and compassionate feelings. Notice that ethologists make the strong claim that the evoked behaviours in the observer are biologically innate. Signals are evolved behaviours whose effectiveness depends on stereotypic patterns of response. Accordingly, exposure to acoustic features of "grief" in music would be expected to induce affiliative, sympathetic, peaceful, altruistic or compassionate feelings, not grief.

Notice that since all four of these purported generative mechanisms are presumed to operate concurrently, one could well imagine more than one affect being induced in response to the same stimulus. For example, upon hearing a "lament," a listener could well experience sadness/grief (through mirror-neuron-mediated empathetic responses) as well as compassionate feelings due to a biologically prepared response to signal features.

MUSICAL REPERCUSSIONS

Ethology offers a number of useful insights for research in music-related affect. First, ethologists argue that displays must confer a fitness benefit for the displaying animal, otherwise the display would be selected against. This insight raises grave difficulties for the Emotion Communication Model described earlier. We should be wary of the idea that feelings are indiscriminately echoed in vocalizations or facial expressions. Only some feeling states ought to be overtly expressed; that is, as behavioural motivators, some emotions should be overt while others remain hidden. Whether an emotion is overtly expressed or covertly masked will depend on the benefit to the signaller. Overt expressions (signals) are intended to change the behaviour of the observer, not to induce an emotion similar to that of the signaller. One should not view a display as symptomatic of the signaller's affective state; instead it should be regarded as symptomatic of what affective state the signaller hopes to induce in the observer.

In order for signals to be communicated, they should be conspicuous. Accordingly, signals tend to be multimodal. The most likely candidates for signals are those that exhibit both distinctive visual and distinctive acoustical features. In other words, any sound property that originates as a signal is likely to be accompanied by distinctive visible behaviours, such as characteristic facial expressions. Examples of candidate signals including smiling, sneering, and crying. As we have seen, each of these expressions involves distinctive multimodal features.

Some covert affective states can occasionally be inferred by an astute observer. Such covert displays (cues) are unintentionally informative. Signals primarily enhance the fitness of the signaller; cues enhance only the fitness of the observer.

Signals and cues might be regarded as "push" and "pull" forms of information. Signals "push" information into the environment – whether they are observed or not. Cues "pull" information from the environment, even though the information was not intentionally placed in the environment. Once again, through experience, the buzzing of a mosquito can be heard as presaging the possibility of attack, even though the sound is an artefact of rapidly moving wings.

The acoustical features associated with grief—wailing, moaning, sniffling, punctuated exhaling, ingressive phonation, pharyngealized voice, and cracking or breaking voice—are linked to distinctive visual features and exhibit the hallmarks of an ethological signal. By contrast, the acoustical features associated with sadness—quiet dynamic, slow tempo, low pitch, monotone pitch contour, mumbled articulation, and dark timbre—appear to be simple artefacts of low physiological arousal.

Listeners may infer that these features indicate sadness, but these same features will be evident in other states, such as sleepiness and relaxation.

We would therefore expect laments, cry songs, funerary wailing, and other "grieving" expressions to be highly communicative, and cross-cultural in their meaning. By comparison, we might predict that musics associated with low physiological arousal—such as meditative music, New Age music, devotional music, relaxing/easy listening, and lullabies/cradle songs—would be easily confused with sad music. Nominally sad music would therefore exhibit greater cultural confusion than "grief" or "lament" music.

In light of their differences, I have proposed that sadness is a personal/covert emotion whereas grief is a social/overt emotion. Nevertheless, sadness and grief tend to co-occur because they represent complementary strategies for dealing with personal difficulty.

Finally, with regard to affect induction, the concept of an ethological signal provides a previously unidentified mechanism for generating affect in observers. If ethologists are right, these behavioural changes are automatic and species-wide. Although the emotional experience of music is strongly shaped by cultural milieu and individual experience and association, research on signals suggests that signal-features should exhibit a high degree of cross-cultural agreement. Like Ekman's display rules, the experience of signals might be expected to be modified by local cultural interpretation. However, if ethologists are right, signals should exhibit a common affective core deserving of the adjective "universal."

CODA

Scholars have long been interested in the function, evolution, etiology, ontology, behaviour, and phenomenology of emotion (Cornelius, 1996). There are different approaches to the study of emotion. However, one approach has tended to dominate psychological thinking regarding emotions. We might refer to this as the Emotion Communication Model (ECM). This model might be described as follows: A person feels an emotion (such as happiness), and this causes them to generate an appropriate display (such as smiling). An observer perceives (recognizes) the display and infers that the individual feels happy.

In the ECM model, the purpose of an emotional display is to communicate the affective state of the individual making the display. In this scenario, expressions of anger, sadness, happiness, etc., are communicative acts, intended to convey one's affective state.

Applied to music, it is widely presumed that some acoustical features or gestures imitate various elements of the affective displays, and this provides one of the ways by which music is able to communicate emotions that listeners recognize.

Of course there are many variations to the basic ECM paradigm. An individual might engage in some deception—such as displaying an emotion that is not truly felt. Or an individual might attempt to mask or hide an otherwise spontaneous expression, such as turning away from an observer so they cannot see one's tears.

Several emotional displays are thought to be cross-culture universals (e.g., Ekman, 1972). At the same time, Ekman has suggested that purported universal expressions are often modified by local "display rules"—shaping various aspects of the display in culturally unique ways. Some evidence suggests that certain emotions may be culture-specific (e.g., Lutz, 1988).

Ethologists offer a very different perspective concerning the nature and function of displays, such as smiling or frowning. As we have seen, ethological research raises serious objections to the ECM model just described.*

* N.B. This paper is an expanded version of Huron (2012).

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NARRATIVITY, A CONCEPT LYING BETWEEN NEUROSCIENCE AND MUSIC

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The concept of narrativity is all the rage today in the human sciences, and both musicology and musical semiology do not escape its influence. However the concept can seem controversial because it stems rather from a tradition of literary text analysis, and because its use in the realm of music has revived the old question posed long ago by J.J. Nattiez, and admirably brought up to date in his recent work *La musique, les images et les mots* (2010). Even more so, the concept of narrativity is problematic with respect to the tradition of narrative, when it is theorized in cognitive psychology and in the neurosciences.

It is these problems that I would like to clarify, as I believe that many misunderstandings have developed, leading to an under-appreciation of the heuristic power of the ideas that this concept subsumes and which are particularly promising for musical study.

THE STRUCTURE OF EXPERIENCE AND PROTO-NARRATIVE ENVELOPES

In the first volume of his book *Temps et récit* Paul Ricoeur (1983) develops the idea of a "pre-narrative structure of experience". He writes: " [...] the correlation that exists between the activity of narrating a story and the temporal character of human experience is not merely accidental, but rather, represents a form of transcultural necessity" (p. 105, *own translation*). Thus, according to the author, the time of narration is deeply embedded in the human experience of time and narration expresses the 'time-boundness' of human experience. Our awareness of time, our awareness of the time-boundness of our lives, finds expression first and foremost in the telling of time, in the narrative of our life experience. "[...] time becomes human in as much as it is articulated within a narrative form", writes Ricoeur, and "[...] a story attains its full-blown meaning when it becomes a condition of temporal experience" (1983, Vol. I, p. 105, *own translation*).

Could narrative, which lends structure to the human experience of time, also be that which organises our experience of music? Could music, by virtue of its temporality, be a form of narrative

But these questions summon another question concerning narrative itself. Does it belong solely to the time of consciousness or is it also manifest, through other forms of temporal organisation, in the unconscious mind? In other words, if narrative contributes to structure human life at its beginnings - as many studies on the intersubjective communication between mother and baby tend to show - is the particular way in which it relates to the time it defines confined to conscious processes? Does it not emerge at the same time as consciousness, consciousness being what creates a distance between the immediacy of lived experience and its representation in the mind?

Let us introduce an initial idea. To think about time, but also to feel time as a substrate of our internal experience, is first and foremost to have a sense of connectedness: not only of the connectedness of past, present and future weaving an orientation within which our lives are projected, but also of the connectedness of our emotions, our feelings, our experiences that tie together the threads of our personal story as they do those of others with whom we interact. In short, a connectedness that consecrates the unity of self as the locus of a changing psychological subject.

Many philosophers have evoked what has been called the 'thickness of the present', the extension of the present moment into the temporality of subjective feeling. Saint Augustine was among the first to make a distinction between objective and subjective time units that dilate as a function of inner experience in such a way that one can talk of the past of the present, the present of the present and the future of the present. "Time is a distension of the soul" (Saint Augustine, 1964, p. 275, *own translation*), the future is merely the expectation of the future, the past no more than the recollection of the past, whilst the present is that very expectation focused on an object which is not yet and which in the space of an instant will be no more.

Saint Augustine's philosophy poses this same problem of meaning, not only of the directionality of time and of the subject's experience of it, but indeed also of "where it is going" in terms of an intentionality of sensations, perceptions, acts and representations. The present moves toward something because an awareness of time is an awareness of something in time, an awareness of some end that must be reached: this is something Husserl has clearly described. Time then provides unity, and duration constitutes the connection between feelings beyond their heterogeneity, it is co-substantial with the emergence of self. What is this connection? This leads further to the question of how we can have temporal representations. The infant's ability to detect coherence in an interpersonal world is connected with her ability to experience the connection between her actions and her resulting feelings of pleasure or displeasure. In other words, actions embody an intrinsic motivation - which is not given as a conscious aim, pleasure and displeasure being themselves immediate experiences -which holds the energy needed for action. All self-excitatory behaviour is based on this mechanism. The behaviour of a mother too relies on and attunes to this mechanism. Thus, the 'experience of doing' takes on directionality - acquires an aim - so that after the event the experience is endowed with coherence through a precise temporal delineation: doing in order to experience pleasure, then gradually to respond to the other, to share with her. But as soon as this particular goal is attained, action is focused again on the next sequence, whilst the earlier one is referred to the past and temporarily forgotten. It is this sending back into the past that lends coherence to the sequence after the event, giving it a time-bound form, and a beginning, a middle and an end.

This is what D. Stern (1985) calls the "proto-narrative envelope*"*. Indeed, the narrative form constructs the unity of time, parses the reality of human becoming, for a world of language and signs that the infant will only access later. The temporal aftermath is thus a *semiotisation* of action, or to be more precise, it is what enables the semiotisation to develop through a lasting time (durée), so that something takes form and acquires sense through time.

The proto-narrative envelope is then a contouring of sensations, perceptions, affective and cognitive feelings distributed in time with the coherence of a *quasi-plot*: "The basic idea", writes Daniel Stern, "is that continuous interpersonal experience is parsed through a capacity for narrative thinking. We suppose that narrative thought is a universal means by which people, including newborns, perceive and think about human behaviour" (1998, p. 182, *own translation*). The *proto-narrative envelope* is based on two interdependent elements: the plot, that is the unity which connects the "who, where, why and how" of human activity - which bears upon the perception of human activity as motivated and oriented towards a goal - and "the line of dramatic tension [...] (which) is the contour of feelings as they emerge in the moment" (1998, p. 182, *own translation*). Through the putting into action of an *intention-motivation* (orientation to a goal), the proto-narrative envelope defines a portion of time within which the baby senses his own coherence; that is, relates the sensations of his needs, perceptions and feelings to his self. But, below the hard surface of language, this coherence of feeling-related-to-self remains above all a *line of intuitive dramatic tension* oriented toward the future. It is thus a proto-semiotic form of the internal experience of time, a matrix of the narrative of tensions and releases connected with the plot (or "quasi-plot") of the search for satisfaction. It is what gives experience its global unity, however complex it may be.

In order to illustrate what I have stated in my introduction at this conference, it will suffice to remind ourselves of one of the greatest texts of literature in the world, *A la recherche du temps perdu* by Marcel Proust. At the very beginning of this work, the writer evokes the drama in which he, as a child, is waiting anxiously at bedtime for his mother's 'goodnight kiss', knowing that it also meant that he would be separated from her until the morning. And yet, one evening when M. Swan was invited to supper, the child was in such a state that as soon as their guest departed he hurried ahead of his mother as she went up to bed. In order to calm him, she came into her son's room and began to read him a 'real story'. Now, what do you think the young Marcel remembers from this story? The tale itself – the adventures of the sailor and of *François le Champi*?

> De même, quand elle lisait la prose de George Sand....,attentive à bannir de sa voix toute petitesse, toute affectation qui eût pu empêcher le flot puissant d'y être reçu, elle fournissait toute la tendresse naturelle, toute l'ample douceur qu'elles [cette bonté et cette distinction morale propres à la prose de G. Sand] réclamaient à ces phrases qui semblaient écrites pour sa voix et qui pour ainsi dire tenaient tout entières dans le registre de sa sensibilité. Elle retrouvait pour les attaquer dans le ton qu'il faut, l'accent cordial qui leur préexiste et les dicta, mais que les mots n'indiquent pas; grâce à lui elle amortissait au passage toute crudité dans les temps des verbes, donnait à l'imparfait et au passé défini la douceur qu'il y a dans la bonté, la mélancolie qu'il y a dans la tendresse, dirigeait la phrase qui finissait vers celle qui allait commencer, tantôt pressant, tantôt ralentissant la marche des syllabes pour les faire entrer, quoique leurs quantités fussent différentes, dans un rythme uniforme, elle insufflait à cette prose si commune une sorte de vie sentimentale et continue. » (Marcel Proust, A la recherche du temps perdu, 1°partie : Du côté de chez Swann. Paris, Gallimard, Bibliothèque de La Pleiade, pp.42-43).

What the child remembers about his mother's story is above all its movement and its vocal dynamics, and such global movement of the text goes about in the opposite direction to those who, with respect to a musical work, want at all costs to apply categories and theories of narration, and that which J.J. Nattiez rightly denounces. Little by little, what becomes essential is not those categories and paradigms, but on the contrary it is everything beyond the story itself, so mysterious that

hardly any of the story's content captures the attention of the child: instead it is the momentum of the phrase, the rhythms of the voice, its music – so peculiar that it constitutes the unconscious essence of the Proustian phrase, it is the temporal unfolding of the story-telling and not the logic of events. Madame Proust recreates for her son, and without his knowing, the proto-narrative envelope of the novel, which means that which is *below* the novel, that which comes *before* the novel, that particular emotion which determines how this story (that could have been another) will have an impact on the development of his personality as a young adolescent. And we will see that it is also that which enables him, in this particular experience, to construct his own internal coherence and to link his past at Combray with his vocation as a writer.

In a more general sense, and as we are reminded by numerous studies on the psychology of cognitive development, the voice and vocal exchanges between mother and child play a decisive role in the construction of proto-narrative structure. As Colwyn Trevarthen and Maya Gratier (2005) wrote in a remarkable text: "A person gives voice to chains of purposefulness and the anticipation of experience. The voice can imagine a story of intention, or reflect on past experiences by reproducing the 'narrative' of agency. That is how members of a group share their experiences of a common world and of their purposeful activity within it. And much more than any other social species, the human story is elaborated into a narrative of particular invented or remembered hopes and memories, likes and dislikes, fears and fantasies - a dramatic enactment of mimetic metaphors for imagined personalities taking roles in imagined places and imagined times. Thus is created the syntactic foundation for linguistic forms, a grammar of meaningful expression for myths and legends, for all the temporal arts, and for speech and writing." The voice, with its prosodic contours which are not yet language, draws the lines of our personal and intimate histories, which only later will be put into words, but without which we could not create or recount stories.

The proto-narrative envelope is thus fundamentally musical because it is in substance sound and rhythm, accent and expressive modulation. But it is also built on this tension-towards-a-goal which, once attained, is resolved through closure of the episode and a recasting as past of present material. "The proto-narrative envelope is thus a time envelope as well as an event envelope" (D. Stern, 1995, p. 91), it contains events only to the extent that it gives them sense and unity for the subject. And one must undoubtedly admit that this proto-narrative configuration of experience is co-extensive with the emergence of what could be called a primary diffuse consciousness of time through the sensing and feeling of affects related to self.

INARRATIVITY AND THE NEUROSCIENCES

The neurobiologist Antonio R. Damasio (1999) refers perhaps to the same sort of thing when he talks of the awareness of a core-self as a non-verbal consciousness that organises a temporality of proto-narrative forms of experience. When, for example, we remember an object, the images which surface in the mind are not merely the ones which pertain to the physical aspects of the object, they are also diverse adaptations of the organism at the time at which the object was discovered, whether it be motor engagement, or particular feelings or emotions associated with the mental or physical state. The object thus remembered is no longer the external physical object, it takes on a form through 'somato-sensory maps', plans of action and actions that have been or can be called upon at the moment of its evocation. All of these elements are connected within a consciousness that remembers in order to constitute an organised and coherent image of the object, one that can be embedded in a broader horizon of experience. According to A.R. Damasio, this is the basis of a non verbal narrative: "I do not mean narrative or story in the sense of putting together words or signs in phrases and sentences. I do mean telling a narrative or story in the sense of creating a nonlanguaged map of logically related events" (1999, p. 184-5).

Furthermore, the human brain's function is not only to control the actions and perceptions of an organism, its function is to be aware of the organism's changes of state. In order to act, we need to know – in other words to understand, to perceive, to sense – the current state of our organism in order to direct ourselves to another state that will result in the undertaken action and both perception and sensation of the feelings of the new state. The brain provides us then with a 'somato-sensory map' as Damasio has put it. Once the new action has been carried out with all of its constituent experience, the brain produces a new somato-sensory map of this novel state of our organism as a departure point for the carrying out of new actions, and so forth. However, the brain also has the function of control – of becoming aware if you will – of the passage from the organism's initial state to the following state that results from a change. This function its that which consists of becoming aware in order to control it – for example in order to anticipate or on the contrary to remember again the temporal unfolding of that which is changing in the organism. The neural sequence consists then of two stable states, an initial state and a final state, and an episode of change that links them both together. Several studies using magnetic resonance imagery techniques have shown the changes that take place at any moment in the neural network in order to map-out the body and mind as they change. Past, present and future – that in the present moment become a beginning, a middle and an ending as I have said before – are the very basis of the construction of neural networks, and from these ever-reconstructing links emerges a consciousness of time.

The brain therefore functions in a fundamentally narrative way: it spends its time describing – without language – that which happens to our organism and how it adapts and reinvents itself with each solicitation from either the exterior or the interior of the body and mind. Human life is in this way plaited together as a series of stories that can be told and told again day after day with or without language, through attitudes, gestures, dreams, paintings, dance and music.

For Damasio, telling stories without words is a perfectly natural endeavour and it is probably not confined to the human species. Language is subsequent to telling, and it is in fact clear that it is not a requirement for it. If this is the case, it is because the feeling of self does not exist without a narrative of self, which is the result of a coordination of images related to and produced by the brain. The narrative of self, says Damasio, manifests itself in images and not in verbal form. One should probably add, in images and sounds, or audible images. The verbalisation of narrative must involve the setting into melody of voice, even before words begin to tell and to express. "The entire construction of knowledge, from simple to complex, from nonverbal imagetic [and non verbal sounds] to verbal literary, depends on the ability to map what happens over time, *inside* our organism, *around* our organism, *to* and *with* our organism, one thing followed by another thing, causing another thing, endlessly." (1999, p. 189). It is thus possible to talk of the narrative character of cerebral functioning.

MUSICAL TIME AND NARRATIVE TIME

We will now examine this issue from a musical perspective. In a recent paper, J. Kramer (2002) revisits the question of the linearity and non-linearity of musical time. According to him, if music is basically experienced in terms of "moment-by-moment" succession, this succession also creates the various sorts of continuities and discontinuities of musical time. The most usual experience, the one which corresponds to the immediate experience of any listener but also to the most general and most superficial description of a piece, is that of linear continuity, in other words of something like a *becoming*. Audible events occur in time, that is, in a flux that means they follow one another in a more or less homogeneous fashion. This specifically musical time must be distinguished from the "absolute" time in which the musical work itself unfolds. Within this musical time, linearity can be defined as "the determination of one or more musical characteristics according to implications derived from preceding musical events". (J. Kramer, 2002, p. 145, *own translation*). This is in fact a reformulation in more general terms of models of auditory analysis proposed by various researchers such as E. Narmour (1990) or, before him, L.B. Meyer (1973), according to which every musical event in a sequence has "implications", that is virtual and limited possible entailments which coincide with the listener's psychological expectations. For instance, as I listen to a certain sequence of tonal music, the formal process of its unfolding makes me expect certain outcomes and not others among which the composer will have made his choices. These formal or virtual expectations are based, according to Narmour, on innate psychological abilities which he connects with certain a priori schemas or structural patterns described by Gestalt theory. Thus, linearity and continuity have certain privileged orientations. It is indeed the reason why, according to Kramer,

"The quintessence of the expression of musical linearity is the tonal system. Tonality is one of the greatest accomplishments of western civilisation, and its development is not merely due to chance. For a very long time western culture was essentially linear, and its music has embodied a refined system of linearity."

(J. Kramer, 2002, p. 146, *own translation*).

However, in the course of the 20th century, the importance of this directional linearity has gradually diminished. Already some of Brahms' or Wolf's lieder displayed structures that were no longer clearly based on the structural expectations and implications of the tonal system. There are even examples such as the beginning of Beethoven's quartet n° 16 which, as Kramer argues in a previous book, opposes the time of the movement as a whole to the time of the gesture, that highlight the fact that the very notion of linearity is already a complex reality within the continuity of tonal music. And it is quite clear that Schoenberg introduced a discontinuity that pertains first and foremost to this linearity (M. Imberty, 2005, pp. 211-227). But other factors are also involved, factors that are not strictly musical, such as the growing influence on composers of concepts of time from the orient. Debussy was the first to adhere to these influences, but others too developed musical forms whose linearity was no longer unidirectional. This implies that, at a certain point in a musical discourse, events are not necessarily directly determined by previous ones. Thus, *Jeux* by Debussy, as I have shown elsewhere (M. Imberty, 2005, pp. 400-405), contains many passages in which new events emerge whose origin or direction may not even exist in the score, but only in a virtual musical time that is merely evoked, sketched out, left to the imagination of the listener or in reference to his knowledge.

Beyond the influence of extra-European musical cultures, Kramer cites also the impact of recording and reproduction technologies on the listener's listening habits, as well as on the musician's playing habits. The fragmented listening that recorded music permits, with the possibility it offers of returning again and again to hear certain passages considered to be

more pleasing or more important, and the practice of "bridging" during recording sessions, deeply modify people's relation to music. But does this entail that discontinuity should have a hold on music to the point that no listening or creation can be rooted in time and in a process of becoming? To the point that narrative becomes impossible or continuously contradicted?

In fact, the intuitive linear "logic" of proto-narrative is probably not the only basis for creating connections and for the psychological process that imparts coherence to events in time. Other forms might create, in turn, another type of coherence, one that is not based on directionality and linearity. We must then try to understand how the landscapes of musical or psychological 'feeling forms' can at times provide an experience of strong directionality implying integration, continuity and (proto-) narrative with a line of dramatic tension oriented towards the goal or end of an episode and, at other times, on the contrary, can give rise to an experience of a-directional or poly-directional fragmentation, implying discontinuities of the temporal flux and the superimposition of multiple lines of dramatic tension that have neither the same evolution, nor the same length, nor the same affect-inducing strength, nor the same ending, and that can thus antagonise each other through proto-narrative forms experienced as incoherent or incompatible.

CONCLUSION: NARRATIVITY AS A UNIT OF MEANING IN TIME

We have acquired the conviction that human temporal experience cuts up the continuity of existential time in sequences equipped with meaning and with direction. Musical experience is without doubt of the same nature, made up of successive units having meaning and of transitions between those units leading from one to another with continuity.

Yet what defines a musical sequence as a unit for the listener? Firstly the fact that the sequence is perceived in a present that possesses the very extension of that sequence. I am immersed in the unraveling of the sequence or of the phrase, I am aware that it involves something that passes from a before towards an after, and despite this, the experience that I have is completely present for me, it is inside my internal, psychological present, utterly occupying it. This experience of duration in the psychological present is the same as that produced by melody in its continuity. The experience of a musical phrase or of an ensemble of musical phrases constitutes therefore *the present moment* described by D. Stern, experienced as a kind of story or recital that maintains only in the curve of tension and release provided by the vocal melody of a song, a sort of "story without words that does not require to be translated into language even if it were possible to do so… it is principally made up of a series of feelings and sensations – a sort of emotional non verbal narrative".

This indicates that narrative time organizes human experience without words, and that words only come afterwards, clinging onto these temporal lines to become stories, novels, film, theatre and opera. This key point enables me to put forward the idea that, in song and opera, the melody, as well as being guided by the expression of speech as Rousseau wanted, is a 'putting to story', a *narrativization* of the characters' emotions that provides distance from the fantastical experiences that the dramatic situation conveys. In other words, melody and movement in music in all their power and extent do not directly express sadness, cries, madness or joy to the listener, they are not given over to be heard and felt in their natural state, but they tell them through a descriptive and distancing *narrative* that renders such states noble and beautiful.

Generally speaking, this is most likely what creates the extended narratives of music. Paul Ricoeur reminds us that the Freudian analysis of the Joconda's smile clashes not with a rediscovered unconscious reality, but with its absence. The memory of the mother's smile "leaves an emptiness in reality"[111] and Mona Lisa's smile which symbolizes this absence and this emptiness in Leonardo's memory, exists nowhere other than on the painted canvas. He reflects back that it is something that I can only attain in this form invented by the painter, and this form and these colours come to cover definitively that which is abolished, by telling the story. It is Leonardo who, in this emptiness, creates and relates the famous smile and offers it amongst the masterpieces of culture, it is Beethoven who relates Joy, it is Schoenberg who invents Expectation, but neither this joy nor this expectation exist in any place. They are the narration, movement, gesture and form of time. Before them, these experiences, which can in fact be real, do not exist as a basis of our future in time. Through those masterworks that cover and send them into the void as a reality, they are engraved in our memory, in not only our memory as listeners or creators, as contented or suffering individuals, but in collective memory and the history of time.

We know then today that music is fundamentally an activity written into the genetic heritage of the human species. This means that any capacities required for music-making must develop with life itself, marking out its most important aspects. Music develops inside of the efforts of human beings to communicate between themselves by telling stories and by constructing and exchanging the tales of their experiences and of their lives. It is therefore the very essence of expression, the expression of emotions, of feelings, both individual and collective, and this natural and spontaneous expression begins well before verbal language, anchored in the body and its movements in human space and time. Everything that I have reminded us of shows us that from birth, and no doubt from a few months before birth, the infant thinks, acts and feels in a universe that he perceives with intent at the highest level. Here the human voice plays an essential role by discarding the

[111] RICOEUR P., *De l'interprétation. Essai sur Freud*. Paris, Seuil, 1965, p. 174.

basics of internal temporal organisation, as it discards the basics of the temporal organisation of music. Cultural variety is immense, but it relies on this basis which is that of the very functioning of our brain.

Rousseau had already understood this, despite the more utopic aspects discussed in *Discours sur l'origine des langues*. But Blacking states it even more clearly: "*Music touches human feelings and social practices too profoundly, and its structures are too often brought about by surprising explosions of unconscious neural activity for it to be submitted to abitrary rules of the game. Many, if not all, essential musical processes can be detected in the constitution of the human body itself and in the structures of exchange between human bodies in society"*.

Because music has come to be human not by chance but in its essence: over and above all cultures and eras, music is the source of all forms of expression, of language and of exchange.

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SÉMIOTIQUE, INTERPRÉTATION ET MISE EN SCÈNE DE L'OPÉRA

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La mise en scène d'un opéra ouvre un champ d'études extrêmement riche à la sémiotique. L'interprétation instrumentale, l'interprétation vocale et la gestuelle des chanteurs ont ainsi été définis comme la réalisation de modalités, en conformité avec la théorie de Greimas (Tarasti, 1987). La mise en scène de l'opéra conditionne cependant toute l'interprétation. Son étude est un véritable *challenge* pour la sémiotique, notamment en raison de la diversité des productions musicales et des différences d'interprétation d'une œuvre. Une approche sémiotique a expliqué cette diversité par la présence de réseaux d'interprétants dans l'opéra. Elle a valorisé la réécriture de l'œuvre dans la mise en scène (Nattiez, 2007).

La question de la relation de la mise en scène avec la signification musicale est pourtant centrale pour la sémiotique. Elle se heurte à de multiples considérations qui peuvent poser la question de la «vérité» de l'œuvre. Il s'agit, en fait, de savoir si l'analyse d'un opéra fondée sur la présence de topiques et sur la dimension narrative de la musique (Grabocz 2009), peut valider des mises en scènes ou non. Cette question concerne avant tout les opéras des XVIII[e] et XIX[e] siècles. Nous prendrons pour la traiter différentes des extraits des mises en scène de *Boris Godounov* de Moussorgski, notamment celles du Bolchoï et celle d'Herbert Wernicke (Salzbourg, 1998).

L'analyse des mises en scène permet de se demander quel type de sémiotique est le plus capable de cerner leur signification. Elle confronte aussi la sémiotique à l'expression de l'idéologie et à des significations politiques au travers des dispositifs scéniques et de la conception des personnages. Cette communication a donc pour but de préciser la portée de la sémiotique dans l'analyse de phénomènes polysémiosiques.

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GRAMMAR, STYLE AND LANGUAGE: A THEORETICAL FRAMEWORK FOR SEMIOTICS OF MUSICAL DISCOURSE

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ABSTRACT

Grammar collects the norms that rule how the elements of a language can be combined at diverse levels of pertinence. Thus, grammar sets the basic conditions for signification. The concept of language as well often depends on the elaboration of a grammatical theory. Even the idea of a musical grammar has been the object of several elaborations, which led to a number of related ideas about "musical language".

Composers as much as theorists, and whoever had intertwined artistic creation with a deep reflection on its grounds, have been led to consider musical grammar as an assumption to be adopted or, otherwise, as something to be deconstructed and re-constructed according to a revolutionary attitude. Many of them decided to swing between those two poles, since they were driven by the purpose of developing poetics which could make their individual style easy to be identified against the traditional background.

As regards ethnomusicology, the aim for a grammatical description of the musical expressions produced within a cultural community has often been the first step towards the investigation about how and why that music could be effective to that audience; how music could concur or compete with other means of expression available to the members of that community, in order to show, represent, and communicate the meaning of the world.

How the assessment of a style may lead to the description of a grammar, and consequently define the basis to identify a "musical language"? How "stylistic figures" –or, in semiotics, selected discursive configurations– could become the place where different musical languages and traditions meet and translate themselves into each other? How can they set the border between ages or cultures? Can we think at the interaction among "musical language" and other aesthetic forms of expression without comparing their grammatical systems? Which is the contribution of a musical style to a related style of panting, literature, film? Which are the guidelines that lead those intersections, constitute the grounds for a common meaning, rule the way of their manifestation?

Thus, grammar, language and style clearly appear as interconnected concepts in relation to music and the problem of its meaning. The relations among those terms occupy an important place within the current debate in both semiotics, aesthetics, criticism and musicology. Furthermore, for those diverse approaches, the links among those three elements constitute the minimum epistemologic ground: it is easy to understand that whichever music analysis conveys an idea –whether hidden or explicit– about grammar language, style.

This panel will be interested in investigating the relations among those three elements in the musical field, starting from the ways of their inter-definition. We will try to enlighten a theoretical grounds providing a number of analysis on objects belonging to diverse areas, aesthetics and ages.

The aim is to show the relevance of those three concepts, according to their operational effectiveness in music analysis, most of all when music appears in complex texts together with other artistic forms of expression, or in the cases of intermediality.

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EXISTENTIAL SEMIOTICS IN ANALYSIS OF OPERA

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One can view opera from the standpoint of existential semiotics (in E. Tarasti's terms, following the title of the book by the researcher, *Existential Semiotics*, 2000) and treat it as a whole of signs-subjects functioning in the Dasein space that encompasses double enunciation of endo- (as if from inside) and exo- (from outside) signs. Endogenicity is normally related with personal, inner, idealistic signs (e.g., endogenic categories of I. Kant), while exogenicity, on the contrary, is linked with the outside, realistic world and its social implications. The signs, as E. Tarasti has noted, usually influence each other mutually – the so-called transition and the dialectics arising out of Dasein occurs between them:

Being in the world of Dasein –

Not-being, t.y. Nothingness –

The new Being.

If we extend that to music, following E. Tarasti, we get the corresponding transition:

customary music –

serial music (as not-being) –

a new formation, which was is referred to by R. Strauss as "harmony of spheres".

This can also be seen in endless transformations of opera formations as is abstractly shown in the chain:

Dasein1 → Dasein 2 → Dasein 3.

If we apply the above mentioned transition to opera, as a result, we get a new sequence:

traditional opera –

non-traditional opera –

new formation.

The Lithuanian operas for children can be used as an example of opera "Dasein". Among the characteristic operas for children we find the works that are based on the structure made of the classical syntagmic V. Propp's folk-tale functions and their specific characteristics of space and time. Here the audience is encouraged to observe opera events from aside (their existential being is related with state of becoming). The most prominent operas in Lithuanian music of that kind are: *Old Man Bones on the Iron Mountain* by Bronius Kutavičius and *The Tiny Lingonberry* by Jonas Tamulionis.

As a contrary case of Dasein 1, one should mention the so-called psychologically-charged operas of Dasein 2 type with their pertaining musical forms and logic (these make up the largest part of operas, preferred by adults and seen as classical). Within this group, one finds most of the Romantic-style Western European (e.g. Verdi) and Lithuanian operas.

Such classification of operas according to Dasein 1 and Dasein 2 types evidences two different treatments of operas – the compositions of mostly descriptive type that is close to folk-tales and fall within Dasein 1 type, and operas of Dasein 2 type with psychologically-charged content and prevailing musical formations as well as corresponding musical forms.

The above mentioned opera types dictate their different viewpoints. The operas assigned to Dasein 1 type encourage to view their events from aside knowing (or predicting) their final shape with a moral in the end. The psychologically-charged operas

of Dasein 2 type, on the contrary, engage their audience psychologically into the depicted events as a personal drama occurring on stage (adopt its concréte position).

The third Dasein 3 model – is an *alla* opera formation, which is related with this modern piece of composition resembling an eclectic mixture. The model also encompasses post-modernist stage compositions and separate elements of operas. This Dasein 3 compositional type invites to activate the audience that, as if performers, are involved in its events from inside. There are always signs in a state of becoming. J. Cage's composition *Europeras* may serve as an example here.

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COMPUTATIONAL MUSIC INFORMATION RETRIEVAL AND THE MUSICAL REPRESENTATIONS OF SOME IDEAS OF THE DARMSTADT SCHOOL COMPOSERS

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Usually, when we think about a composer's sketches, we are thinking in terms of the working out of detail rather than the evolution of an overall concept. Since music is 'a time art', it follows that questions of macroform cannot be entirely detached from considerations of time. One could say that composers tend to regard time either as a gradually and partly instinctively invaded space, or else they can seek strategies to occupy the space. For example, the music by Stockhausen, Berio, Nono, Xenakis, Ligeti was result of their interest an intellectual element. They often took the attitude of scientists, whose are interested the exploration and discovering inscrutable worlds of sounds. Specific understanding of music - of that group of composers - as pure movement is associated with the concept of time corresponding with series of moments. Each of moments has got its own properties, ad since, they are independent from what is followed by. Musical sequences allow to anticipate the structure of the sound material. Composers mentioned over have used the variety of compositional strategies for the creative process.

In listening to music, humans extract basic kinds of musical information from musical surface. The finding regarding the concentration of entropy in particular parameters is consistent with standard psychoaesthetic accounts of listening, according to which people prefer some optimal level of complexity. Humans can track complex statistical properties and therefore information theory could be useful in addressing questions in music cognition. David Temperlay indicates that many aspects of music cognition reflected 'preference-rule –like" mechanisms. In his opinion: "how, under certain assumptions about how musical surfaces are generated from structures, one can make logical inferences about structures given surfaces' (Temperlay 2007, x).

The different creative strategies make it possible to vary the method of research. Therefore, in the music analysis, one can use the achievements from the various areas of science - mathematics, psychoacoustics and cognitive psychology, computational music information retrieval. It allows to determine cause-effect relationship between the creative process and the shape of the musical structures and also the organization of musical surface A critical part of the analysis work consists in associating varied representations and context. Its purpose is the emergence of meaning from numerous and dissimilar elements. The goal is to characterize the different types of representations – audio signals, symbolic representation (score formats or MIDI notes), physical representations, semantic representation – used for describing musical phenomena in technical systems. The current study shows how musical structures have determined musical surface. There is attempt of showing, that interactive strategies for analyzing musical structure can offer a very fruitful way of looking directly into some structural features of musical surfaces.

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WOLFGANG RIHM – THE MEANING OF REPETITION

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INTRODUCTION

Anyone wanting to list the most striking characteristics of the music of Wolfgang Rihm, would probably place the obsessive use of repetition right at the top. In almost every composition, at some point or other, the phenomenon of repetition occurs: repetition of a sound, a chord, a short motif. Usually it is not just one or a few repetitions, but the obsession with repetition is such that for lengths of many bars, down to even minutes, one particular element will be subjected to this technique. What makes Rihm apply the principle of repetition to this extent? Is it possible that his form of applying "repetition" will ultimately lead to the uncovering of new meanings, in this way introducing "repetition" into new domains of semantics?

TIME AND REPETITION

Obviously, it seems natural to first explore the approach and definition of "repetition" in the writings of Rihm himself, especially in the bundled texts *Ausgesprochen*, published in an edition by Ulrich Mosch. This, however, yields very little information: Rihm rarely addresses the various possible meanings of the principle of repetition and usually does so in a very general, more contemplative sense. It is certainly not my intention to present a philosophical approach of the phenomenon of "repetition": I aim to search for the meaning of repetition in the music itself, in the score and in the analysis of the score. But first we must turn to the ideas of the composer himself.

In his commentary on the work *Kolchis* from1991, inspired by a painting of his friend Kurt Kocherscheidt, he writes: "Nothing occurs twice, identity exists only as flow. Even in music nothing repeats itself. Time is the greatest enemy of repetition. It has already passed by the time something similar starts to be the same." (Mosch, 1997/2, 396) The last sentence means that nothing can be repeated in music because that which is repeated is already past, has decayed and therefore no longer exists.

Rihm, in his considerations, seems to favour paradoxes, for example, when he says: "One can stand still musically only by articulating the starting-up" (Mosch, 1997/2, 212), in which the musical standstill can relate both to the sustaining of tones or a form of repetitio

He also often emphasizes that, for him, music is a "Zustand" or "state", such as for instance in the context of the *Chiffre* cycle: "A stage in my constantly interrupted, constantly resumed search for music as a state – a state of music as music." (Mosch, 1997/2, 343) In the case of Rihm, the creation of a state in music is certainly motivated by his interest in art. The visual arts are indeed preoccupied with the creation of one particular state, which is, consequently, made to function in a "static" manner. The creation of a state in music can be achieved through the same aforementioned means: the sustaining of tones, and if tones cannot be permanently sustained, the effect can be suggested through constant repetition. Repetition used to create a state in music is obviously not a new given; the question is whether Rihm actually aims to affect inertia or a standstill when he sets out to compose "music as a state". It is certainly true that Rihm does not intend to realise "states" and "immobility". Witness the concepts which he connects to the idea of a state: the sound space, the sound objects, plasticity, the "Klangplastik", and also the scene. These are concepts with which he refers to the visual arts; and the "scène", obviously reminiscent of the experimental theatre of Antonin Artaud, which to this day continues to inspire his "work in progress", the *Séraphin* cycle, for example.

Reflections on repetition as a function of time and space are certainly interesting, but they will not lead us to our goal, which is to try and find out whether Rihm bestows new meanings onto the phenomenon of "repetition". To this end, the phenomenon of "repetition" in its applications in Rihm's scores must be studied in depth. Prior to this, an intermediate step

must be taken: the investigation of Rihm's attitude towards repetition in order to typify the composer's methodology and consequently also the formation of style.

STYLE AND REPETITION

Rihm himself certainly does not consider repetition one of his stylistic characteristics. On Balint Andras Varga's question "How far can one speak of a personal style and where does self-repetition start?", he replied in 1982:

> "I question the very notion of personal style: in my view, 'personal' is the antithesis of 'style'. 'Style' - it is something artificial, it is a trademark. 'Personal' - it is surging, it is freedom, at least it ought to be. In any case, you cannot coerce anyone to be individual - least of all an artist.
> Self-repetition is basically the same thing as style. It excludes the personal - something which in music we can still only characterise through sound. It is terrible but true that an individual sound cannot be created artificially - you either have it or you do not. An artist cannot calculate it. The more he potters away at it, the farther he gets from his goal. The only way for an artist is to guard the freedom of anarchy, that is, working in a dialectic state of compulsion an eruption." (Varga, 2011, 210-213)

Varga adds that Rihm, more than twenty years later, during the preparation of the new edition of his book, did not want to change anything to his answer. As always, Rihm is very subtle in his vision: on the one hand, he condemns the principle of repetition because it leads to a recognizable style, a style that becomes impersonal precisely because of its recognisability. He will, in this way, never include repetition for its own sake; never elevate repetition to a compositional technique, inherent to his way of composing. Repetition should always be "personal", in other words: repetition must always remain original, which implies that a moment of repetition will manifest itself as a highly individualistic and inescapable phenomenon in the composition process. Rihm "suddenly" comes to a point where repetition imposes itself onto the "original" and creative thinking composer.

The end of Rihm's response seems even more confusing at first: the demand for "freedom of anarchy" seems to imply the denial of repetition, which is an element of order and therefore in contradiction with "anarchy"; yet if anarchy and freedom lead to the "state of eruption", then Rihm is aware that this condition can only adopt a dialectical attitude towards the "state of compulsion". Semantically, the term "compulsion" is related to "constraint" and "restraint": the restriction of freedom, of possibilities, which may include the adoption of repetition.

A first new definition of the use of repetition can be found in the fact that Rihm sees repetition as a form of restriction, restriction of personality on the one hand, and a limitation of everything that manifests itself as eruptive, unrestrained and anarchic on the other. This view dates from the early 1980s, the time when Rihm attempted to compose in a non-systematic manner. It is obvious that traditional repetition cannot be given a prominent place in this approach, but complete anarchy has to be avoided as well. In this way, "eruption" and "compulsion" are placed dialectically against each other.

"EINZELEREIGNIS" OR "UNIQUE EVENT" AND REPETITION

Rihm's answer to Varga's question must of course be evaluated against his own compositions. The fact that Rihm is known for composing cycles might at first seem a contradiction in the context of avoiding repetition. In order to form a cycle, the components must express certain common characteristics, which could give rise to certain forms of repetition. Rihm avoids this in two ways.

The first way involves the many ideas he has and possibilities he sees during the composing process, which makes that repetition is replaced by the re-presentation of the a given element in a different form. He defines the original idea as "Generative Pol" or "generative pole", which itself becomes the object of "repoling", of the reformulation of the idea in another form, down to the complete metamorphosis. (The phenomenon of "repoling" will be addressed at a later stage.)

The second method involves the approach of the cycle as a series of "unique events", "Einzelereignisse". The *Chiffre* cycle is a good example in this respect. The cycle consists of eight numbered compositions, *Chiffre I-VIII*, composed between 1982 and 1988, supplemented by *Bild (eine Chiffre),* from 1984. Later, in 2004, an actual "postscript" *Nach-Schrift, eine Chiffre*, was added (although the basis for this piece dates from 1982). Rihm describes this cycle as a series of "Einzelereignisse", unique events, in successive order, unique and therefore without repetition. The formal analysis of each composition in the cycle results in a series of through-composed parts (sections), which could be represented as ABCDE, for example. Each of the components has its own field of characteristics, which have little or nothing in common. An example: *Chiffre III* is written for an ensemble of twelve musicians: five wind instruments, two percussionists, piano and three strings. *Chiffre III* consists of four parts: A is characterized by the predominance of percussion, particularly the tom-toms for two musicians, which in the following sections never reappear with the same intensity or are played by two musicians

simultaneously. Section B features the piano as soloist. In section C, the emphasis is mainly on the "repoled melodic elements", already present in previous numbers of the *Chiffre* cycle. The last section, D is characterised by a large number of tremolo moments. These four components have their own characteristics, which also belong to different musical fields: Section A and B have an instrumental timbre as their main feature, the emphasis on the tom-tom characterises the rhythmicality of section A, section C is concerned with melodic elements, section D with a specific articulation. The "Einzelereignisse" are not based on individual musical elements, but combine and exchange various musical parameters.

Chiffre III was not chosen as an example for no reason. In *Chiffre III*, two passages are literally repeated: passages of respectively 15 bars (bars 89-103) and 28 bars (bars 125-152), which also marks the end of the piece. These repeats are indicated by classic repeat signs. But together they obviously form a "unique event", seeing how these are the only repetitions of this nature throughout the *Chiffre* cycle. For the sake of completeness I should add that there is of course one exception, which makes my argument not entirely absolute: *Bild (eine Chiffre)* features a repetition of a very short passage of two bars, marked by repeat signs.

This brings me to a second new definition of repetition: the contradiction in the fact that a repetition is treated as a "unique event".

ENLARGEMENT AND REPETITION

Gradually we come to the phenomenon of the simple repetition, which, as previously pointed out, is present in almost every Rihm composition. Can this repetition become a unique event with a new meaning? Is this possible, for instance, in the case of an obsessive repetition, as in the opening part of the early orchestral work *Sub-Kontur* (1974-75): a series of repeated rolls on four bass drums, separated by a rest or by a soft echo in the far reaches of the orchestra? *Dis-Kontur* (1974) also opens with repeated timpani strokes. Or, to take another example of a repeated element at the beginning of a composition: the continuous short crescendos in the repeated string chords of *Nature morte, still alive* (1979-80).

These examples from before 1980 date from Rihm's early period, and illustrate the way in which he tried to position himself within the music tradition, not the modernist tradition, but the tradition renounced by modernism. Rihm actually dared to confront the tradition of the 19th century and that of the transition from the 19th to the 20th century, which made for much negative criticism. His music referred to certain aspects of Romanticism, of Beethoven and Schumann for example, or of early-20th-century figures such as Janacek. Stylistically this method has come to be referred to as "postmodernism", but the point is not whether this term - as a stylistic concept -fits Rihm or not. His artistic trajectory reveals that he abandoned this referential method right after 1980.

What Rihm is interested in, is the question of the significance of the music of the past in the last quarter of the 20th century, after all the avant-garde and modernist movements. To approach this question in as precise a way as possible, Rihm has applied techniques such as the enlargement of certain elements, or the zooming in on certain elements. A timpani roll, alone or combined with a crescendo, had an established meaning in the Romantic style, as did a short powerful crescendo of strings. Zooming in does not imply one roll on timpani or bass drums, but an endless series; enlargement does not mean one crescendo, but an incessantly repeated series of crescendos. Repetition here leads to confrontation, to questioning; it is the search for a remaining significance, the comparison of a traditional generally accepted meaning of a phenomenon with its potential significance today. To this end, Rihm removes the phenomenon from its context and places it in his composition, excessively emphasized through obsessive repetition.

The phenomenon of repetition here acquires a (third) new meaning: the classical significance of repetition as confirmation is turned into its opposite: repetition as an element of questioning. The listener cannot derive any satisfaction through the act of recognition, but is required to set to work together with the composer in search of a possible meaning.

This kind of repetition is very different, if not entirely opposite, to traditionally known and prevailing meanings. I quote from the introduction to the study of the meaning of repetition in music, written by Adam Ockelford in 2005, *Repetition in Music. Theoretical and Metatheoretical Perspectives*:

> In the context of ethnomusicology, Bruno Nettl finds features common to all musical dialects, including the prevalence of melodic intervals around a major second, the tendency of musical utterances to conclude by descending, and the fact that material is habitually repeated or varied. Indeed, the ubiquity of repetition is widely recognised. Basil de Selincourt, for example, notes that the 'foundation of musical expression is repetition. [It] begins in the bar, and continues in the melody and in every phrase or item into which we can resolve it.' Similarly, Victor Zuckerkandl writes: 'Music can never have enough of saying over again what has already been said, not once or twice, but dozens of times; hardly does a section, which consists largely of repetitions, come to an end, before the whole story is happily told over again.' Composers themselves have expressed the same view: Igor Stravinsky, for instance, observes that 'we instinctively prefer coherence and its

> quiet strength to the restless powers of dispersion - that is, we prefer the realm of order to the realm of dissimilarity'; according to Carlos Chávez, 'repetition has been the decisive factor in giving shape to music ... the various devices used to integrate form are, again and again, nothing but methods of repetition'; while Arnold Schoenberg is characteristically unequivocal: 'Intelligibility in music seems to be impossible without repetition. (Ockelford, 2005, 2-3)

This quote emphasises, among other things, how music attains expression through repetition. To "express oneself", however, has been one of Rihm's essential aims in his music from the outset. The other functions of repetition, however, such as the creation of order, of coherence, as opposed to "intelligibility," and the confirmation of the listener's "pleasant" perception of the music, were not adopted by Rihm.

BLOCKING AND REPETITION

I would, at this point, like to elaborate on the listener's perception of repetition. Rihm bestows the phenomenon of repetition with yet another new meaning. To clarify this point, I quote from a conversation of the composer with Reinhold Urmetzer (1985 and '87). When asked about the motivation for his "ostinato moments", for his obsessive focus on repetitive moments, Rihm replies:

> Usually, the actual reason is that I'm trying to find out how to proceed when I've come to an impasse in the composing process. I am not the type of artist who erases the traces of emergence, quite the contrary. The insistence and the search for a way out are embodied, specifically, in the sound and the sound description. These moments are not removed from the score to be replaced by the finished version, or the way out, or the solution to the problem (...). Such a moment intensifies itself; it remains suspended, time and again, remains suspended yet again, even deeper ... it also loses energy ... Suddenly, however, the suspension and lingering becomes an expressive value in itself: a physical gesture of the trembling, the vibrating of the music, the whole musical body quivers. (Mosch, 1997/2, 195)

In this respect, we can make a direct comparison with one of Rihm's great examples: Beethoven. Beethoven allows the listener to find a theme, such as in the finale of the 9th Symphony for example, or in the transition from the second to the third movement of the 5th Piano Concerto. He does not only present the solution, but lets the listener share in the searching process as well. And like Rihm, he does not erase this searching process.

At times, Rihm gets "blocked", not knowing how to continue the composition. He through-composes the moment of standstill through obsessive repetition, until he finds the solution, abandoning the repetitio

This can certainly be described as a fourth new meaning given to repetition, namely the "blocking", the short or prolonged "writer's block". But this poses a problem in terms of perception, even a double problem. How can listeners know if they are experiencing a repetition of this type or another? The answer is simple: it can never be known with certainty, the listener may perhaps believe to be experiencing the one or the other, but will never have certainty. This question remains open and unanswered.

A second problem: Rihm's music is usually animated, hectic and nervous, with many rapid changes. A passage with the repetition of a certain chord or a short ostinato is a moment of sameness and order in the perception of the listener. It is a moment of rest that remains recognizable to a degree, especially when compared, for instance, to the hectic, nervous and agitated part that preceded it, which the listener was unable to grasp, and could only passively undergo. This is certainly the case in the Fifth and Sixth String Quartet, respectively *Ohne Titel* (1981-1983) and *Blaubuch* (1984). For the composer, however, the matter is different: this obstinate repetition is a moment of anxiety, of being blocked, unable to proceed, a state from which he wants to escape as soon as possible, as soon as he finds a way out. There is no solution to the dichotomy between the intensity of the creation and the perception of relative calm.

In terms of expression and semantics, I could however present the following hypothesis. The discussed phenomenon is not the expression of a state; it is not the expression of being blocked, but the composed blockage itself. The blockage is composed, not the feeling of anxiety or panic it entails. Yet it is possible, and this is the second part of my hypothesis, that Rihm has realised that the literal repetition could not express his standstill or blockage. I dare to assume that he realised this after composing the Fifth String Quartet, since, in the Sixth String Quartet, literal repetition has been replaced by repetition with slight differences, with variations, expressing the idea of "unrest" much more thoroughly as an unpredictable and ever changing given. For the listener, the confrontation with "unpredictable" repetition is rather more disturbing than peacef

In this context, it is worthwhile to consider the question of the notation of repetitions. Are the various types of repetition examined so far also noted in different ways? Could it be that the blockage is indeed visible in the recorded "masses" of extremely short values such as 32th and 64th notes? Unfortunately, the answer to this question is negative: the notation

reveals nothing. Rihm sometimes writes the repetition note for note, other times he uses simile marks and repeat signs, although the use of the latter is rather exceptional.

The varied repetition in the Sixth String Quartet again brings us to the aforementioned "repoling", which illustrates a last form of repetition that is characteristic of Rihm.

CONTEXT AND REPETITION

For this last type of repetition, we can return to the philosophical background with which we started, concerning repetition and context. An identical given, a repeated element that is placed in a different context, can seem entirely different, even if it is apparently the same. Rihm has further developed his sense of variation in the repetition in his theory of the "Generative Pol". In 1988, he had an interesting panel discussion on this matter with his friend, the philosopher Peter Sloterdijk, published in *MusikTexte* and in the *Österreichische Musikzeitschrift*. It takes us to the end of the 1980s, a time when Rihm partially abandons his creed of non-systematic composing. He admits that, for him, it is impossible to compose without "Zusammenhang", or consistency, without connections, without cohesion. Obviously, this implies that, from1990 onward, we must view the phenomenon of "repetition" from an entirely different perspective. It somehow seems as if "repetition" returns to its classical function as a confirming and ordering principle. However, this is not the case.

Rihm arrives at a new type of creative repetition through his "repoling". Since the possibilities of a given musical element are not exhausted through its first compositional use, he reuses the element in a following composition. This is, for instance, how the various versions of the orchestral work *Jagden und Formen* originated, just to mention a well-known recent work by Rihm. The first version or "Zustand" dates from 1995-2001, the second from 2007 and the third from 2008. Two other versions, dated 1995-1999 and 1995-2000 have been withdrawn by Rihm. Barbara Zuber (Zuber, 2008), has mapped out the various stages of repetition and new contexts. She contextualises her findings with philosophical-literary concepts such as "intertextuality" and "pretext". Rihm himself prefers to speak of "Einschübe", interpolations, when he introduces a number of newly composed measures into an existing piece.

Of course, it is inevitable that in this context the term "Übermalung" or overpainting emerges: the same given is repeated in a metamorphosed form by, for example, changing the instrumentation, through the use of different timbres, rhythms and so on. Rihm's interest in the visual arts led to the use of "Übermalung" in his music as well, although not entirely in the sense of palimpsest, since overpainting exists in many gradations: a complete overpainting entirely covers the existing version, the partial covering of the existing version leads to a combination of existing and new elements, overpainting in the sense of "Zumalung" or "adding" in turn leads to a limited number of additions to the existing version, which is almost entirely preserved.

To demonstrate that the concept of "repoling" was already included in Rihm's concept before 1990, I can point to the great piano solo of *Chiffre I*: a rhythmically driven melody in the right hand is accompanied by sustained tones in the left hand, doubled by the strings and after some time also doubled and accompanied by the winds. The melody in the right hand of the piano from this passage of 18 measures is literally repeated in *Chiffre II*, however, with a very different role for the winds and strings, much more animated than in the first version (*Chiffre I*, bars 43-61 = *Chiffre II*, bars 17-35). This is a fine example of repoling, in which a given element is repeated in a different context, recognizable and yet radically metamorphosed.

"Repoling" is also achieved in other ways. It can occur within one particular composition; it can be achieved by affecting a specific element rather than just changing the context. In this case, the metamorphosis is more thorough, since both the original element and the context appear in a new form. Again, the *Chiffre* cycle can be taken as an example. Rihm has given the term "*chiffre*" various musical meanings. Through the listening and analysing of the cycle, I personally find the following interpretation especially noteworthy: a "Zeichen" or "chiffre" is, aside from a remarkably strong musical element, a signalling motif that comes to the foreground and emerges from the context. The analysis of the *Chiffre* allows me to distinguish a number of signalling motifs or signals: some of them are based on repetition, others appear in the form of a melodic fragment. Some signals are mainly used in one number of the cycle, others reoccur in various numbers. In both cases, however, their appearance remains unpredictable: either as a unique or repeated event, in a literal repetition or "repoled", concentrated within one particular section or spread throughout an entire composition.

SUMMARY AND CONCLUSION

I have tried to show how Wolfgang Rihm, through his boundless imagination, has tried to apply the phenomenon of repetition in a number of special ways. Personally, I am convinced that Rihm has indeed been able to give new meaning to the phenomenon of repetition. He has done so in a variety of ways, and in conclusion I would like to briefly summarize these below.

1. Repetition cannot act as a limitation on all other eruptive, unrestrained and anarchic elements. Rihm is however aware of the fact that "eruption" and "compulsion" must go hand in hand.
2. The treatment of repetition as a "unique event" has led to the elimination of repetition in the classical sense. What remains is an inner contradiction: repetition as a unique given.
3. Repetition as enlargement, applied to certain musical elements, laden with musical tradition. Their significance is questioned through techniques such as enlargement and zooming in.
4. Repetition as a way of composing blockages the composer tries to resolve. Repetition as a means to finding a solution.
5. Repetition transformed into "repoling", which can be applied to Rihm's entire aesthetic, from "Übermalung" or overpainting, to the placement of a same element in a different context, including the new idea of what a cycle is: the creation of different versions or "Zustände" of the same composition.

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PIERRE JEAN JOUVE, ALBAN BERG ET *WOZZECK*, OU COMMENT TRADUIRE UNE ECOUTE

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Jouve est l'auteur, avec le musicologue français Michel Fano, d'un ouvrage intitulé *Wozzeck d'Alban Berg ou le nouvel opéra*, consacré à l'œuvre éponyme du compositeur et paru à Paris chez Plon en 1953. L'ouvrage apparaît, selon les propres mots de Jouve dans son autobiographie *En Miroir,* comme le « premier commentaire sérieux d'une œuvre considérable » [EM 191]. Jean-Louis Barrault reconnaît sa dette à l'ouvrage à l'occasion d'un article intitulé « *Wozzeck* dans la peau », dans lequel il évoque sa mise en scène du *Wozzeck* à l'opéra de Paris en 1963, sous la direction de Pierre Boulez :

> Pour *Wozzeck* donc, après la constitution de l'équipe, j'ai réfléchi à l'œuvre — et à ce moment un livre m'a beaucoup aidé, qui m'a permis de pénétrer dans l'œuvre en profondeur, celui de Pierre Jean Jouve et de Michel Fano.[112]

Il ne fait pas de doute que le livre apparaît comme fondateur dans la production critique autour de l'opéra de Berg. Or, il semble que l'approche qui se fait jour ici en dise autant sur le compositeur que sur Pierre Jean Jouve lui-même ; elle témoigne d'un type particulier d'écoute de l'opéra, que nous aimerions caractériser dans le cadre de cette intervention.

CONSIDERATIONS SUR L'ECOUTE JOUVIENNE

Questions de méthode

Jouve place à l'origine de sa démarche d'écriture un état d'ébranlement intérieur étroitement associé à l'expérience concrète de la représentation de l'œuvre musicale. L'expérience de la musique pour Jouve est d'abord un état, celui de l'*éprouver*, et une posture, celle de spectateur/auditeur. C'est ainsi qu'il prétend aborder *Wozzeck* « par quelques impressions générales – de celles que l'on éprouve au théâtre et sur lesquelles on réfléchit ensuite, en tentant de se remémorer une prodigieuse matière sonore » [W 55]. Jouve, ambitionnant d'écrire sur *Wozzeck*, se place donc délibérément du point de vue de la *réception* de l'œuvre, dans une réception affective éclairée « ensuite », dans un deuxième temps, à la lumière de l'analyse.

Il convient de mettre en parallèle cette démarche avec celle qui était la sienne à l'occasion d'un article de 1937 sur le *Concerto à la mémoire d'un Ange*. Pour rendre compte de l'œuvre, Jouve avait choisi explicitement de se placer en marge de la posture de critique :

> Je ne suis pas critique et ne tiens pas à l'être. Mon but est de manifester une chose émouvante et belle, à la lumière de l'admiration : je ne suis qu'un auditeur de concert capable de dépasser le concert. [C 108]

La remarque est tout à fait révélatrice d'un certain positionnement esthétique de la part de l'écrivain. Jouve revendique, pour celui qui écrit sur la musique, l'inscription dans une entreprise qui rende compte de la « manifest[ation] » de la beauté, c'est-à-dire de sa *mise au jour par l'écriture*. Ce type particulier de démarche scripturaire trouverait son moteur dans l'« admiration » et l' « émotion » éprouvées pour une pièce de musique.

Il s'agit de manifester l'expérience en parlant à la fois de l'œuvre et de l'effet qu'elle a eu sur nous. Jouve rejette donc implicitement une attitude critique qui serait fondée sur un rapport autre qu'affectif aux œuvres. Tout critère de scientificité musicologique n'est pas nécessairement rejeté pour autant, mais doit être subordonné à ce point de mire que constitue l'épiphanie de l'œuvre musicale dans une écriture dont le soubassement se trouve dans l'affect. Comme si, d'une certaine manière, l'activité littéraire venait défendre et parachever la beauté sans mots de l'art musical, « dépass[ant] » ainsi « le concert ».

[112] Cité par Paul-Louis MIGNON, *Jean-Louis Barrault*, Paris, éditions du Rocher, 1999, p. 125.

« Manifester une chose émouvante et belle » : retenons bien cette ambition, qui est au cœur du complexe créateur jouvien quand celui-ci se trouve confronté à la nécessité de dire la musique. On comprend mieux, dans cette perspective, pourquoi Jouve avait davantage de penchant pour le compositeur le plus « romantique » de l'école de Vienne, au détriment de Webern et Schoenberg.

On mettra opportunément en parallèle cette déclaration avec celle d'*En Miroir*, écrit pratiquement au même moment (*En Miroir* paraît en 1954 au Mercure de France), et qui, de la même manière, justifie rétrospectivement l'écriture de sa nouvelle « La Fiancée » (fondée sur l'écoute des *Trois Fragments de Wozzeck*) par son désir de « faire passer [par l'écriture] comme un écho d'une prodigieuse musique » [EM 66]. L'écriture qui prétend en rendre compte doit fonctionner comme un « écho », comme une « remémoration » de l'événement prodigieux réactualisé dans la lecture.

C'est pourquoi Jouve insiste beaucoup, au début de l'introduction à son *Wozzeck*, sur l'effet produit par l'œuvre de Berg sur son auditeur : « avant de faire le portrait de l'opéra », dit-il, « on voudrait faire le portrait de l'auditeur » [W 55]. Or cet *éprouver* propre au spectateur, et que Jouve prétend élucider ici, se traduit dans le cas de *Wozzeck* par un « choc […] considérable » [W 55].

L'œuvre s'impose d'abord, en effet, par sa « puissance » :

> Sans doute n'y a-t-il nulle part, dans toute la Musique dite moderne, de langage équivalent, de langage articulé avec autant de puissance sur un drame puissant. [W 55]

Cette « puissance » se traduit dans le langage de l'opéra par toutes les variétés possibles, dit Jouve, de la tension. Or, il y a dans l'exhibition perpétuelle de cette tension la mise à nu d'une « force […] proche de l'être », et, poursuit-il de manière mystérieuse à ce stade de l'analyse, « de l'être surexistant » [W 56]. Jouve ne s'est donc pas éloigné en 1953 des conceptions développées en 1936 à l'occasion de l'article sur le concerto : il y était question d'une musique qui nous met en « présence avec le secret d'un *être* […] qui a 'quelque chose à nous dire' ». Cette mise en présence de l'être passe chez le spectateur par ce que Jouve appelle une « émotion pure » : art musical apparaît bien encore une fois comme un principe qui nous met, nous auditeurs, en relation avec les « forces sombres » [W 240] exclusivement *via* l'affect – conception toute romantique de la musique, mais enrichie de l'apport de la psychanalyse.

Mais cette primauté de l'affect dans l'expérience musicale n'implique pas nécessairement une ignorance des techniques qui l'ont rendue possible. C'est ainsi que Jouve justifie la nécessité d'une approche analytique de la musique, et partant la collaboration de Michel Fano : « la préhension de la technique sur sa sensibilité […] le concerne [l'auditeur] au plus haut point » [W 57].

Ainsi se trouverait peu à peu dévoilée l'ambition jouvienne qui se fait jour dans l'écriture de *Wozzeck* : celle de constituer le sujet-lecteur comme un « auditeur qui cherche à dégager non l'équation d'une œuvre mais son contenu selon l'instant et la durée » [W 57], un contenu *vécu* dont il s'agira donc de rendre compte par l'articulation de l'affect et de l'approche technique, au sein même de l'écriture.

FAIRE « ECOUTER UNE ECOUTE » (SZENDY)

Jouve arrangeur de Wozzeck ?

Cette réflexion proposée par Jouve sur un certain type d'écoute partageable nous amène à la mettre en perspective avec les analyses de Peter Szendy dans son ouvrage fondamental, *Écoute. Une histoire de nos oreilles*[113]. Szendy cerne de manière extrêmement significative ce qui s'avère être la problématique centrale de Pierre Jean Jouve confronté à l'ambition « impossible », selon son propre aveu, de « faire le portrait d'un opéra » [EM 185].

Dans cet ambition, le portrait de l'opéra devra rendre compte d'une écoute faite par Jouve, mais partageable par le lecteur, *universalisable*. Szendy présente ainsi la question, en se plaçant du côté de la réception de l'œuvre musicale, et du possible partage de cette réception :

> Peut-on faire écouter une écoute ? Puis-je transmettre mon écoute, si singulière ? Cela paraît tellement improbable, et pourtant si désirable, si nécessaire aussi. […] Que puis-je donc faire pour faire écouter cette écoute, la mienne ? […]
> Si j'étais musicien, plus musicien qu'un simple auditeur ou joueur de tourne-disques et de mots, je commencerais sans doute à réécrire. Je soulignerais telle phrase, je doublerais telle note, j'écourterais telle mesure pour mettre l'accent sur tel motif, j'imaginerais et je transcrirais peut-être l'orchestre virtuel que j'entends pour qu'il te joue, sous ma direction, l'inflexion exacte de ce moment, dûment préparé et quitté avec art, tel qu'il résonne *précisément* à mon oreille. Je me ferais adaptateur, bref *arrangeur,* pour signer et consigner *mon* écoute dans l'œuvre d'un autre.[114]

[113] Peter SZENDY, *Écoute. Une histoire de nos oreilles*, Paris, Minuit, 2001.
[114] Peter SZENDY, *ibid.*, p. 52.

Il est en effet possible d'envisager l'attitude de Jouve, d'une certaine manière, comme celle d'un arrangeur du Wozzeck d'Alban Berg dans son ouvrage, pour « consigner [s]on écoute dans l'œuvre d'un autre », et répondre ainsi au désir de « transmettre son écoute » au lecteur. Si tel était le cas, nous pourrions alors nous demander à quelle configuration de l'écoute musicale le livre de Jouve nous invite, et quels sont les procédés employés par lui pour nous orienter dans une direction précise d'écoute, la sienne. Cela permettrait aussi de remettre en perspective le propos de Jouve, à travers la mise en valeur non de l'œuvre d'Alban Berg en tant que telle, mais de cette même œuvre *écoutée*, donc filtrée, altérée, orientée, par l'oreille et la pensée de l'écrivain.

Un peu plus loin dans son ouvrage, Szendy affirme avec humour son amour des arrangeurs, qui n'hésitent pas à « accol[er] carrément leur patronyme à celui de l'auteur : Bach-Busoni, Beethoven-Liszt… »[115]. Il poursuit en affirmant que « ce sont même peut-être les seuls auditeurs de l'histoire de la musique à écrire leurs écoutes, plutôt que de les décrire (comme font les *critiques*) »[116]. On pourrait, à la suite de ces réflexions, considérer que le *Wozzeck* de Pierre Jean Jouve se situe précisément à la jonction de l'*écrire* et du *décrire,* formant ainsi un objet hybride à mi-chemin entre la *critique* et la *recréation* de l'œuvre de Berg : quelque chose comme le *Wozzeck* de Berg-Jouve (et Fano bien sûr), de la même manière qu'il existe une *Chaconne* de Bach-Busoni. Si en effet, ce qui fait le propre de tout arrangement, c'est que « nous entendons double »[117], la *Chaconne* de Bach transcrite par Busoni pouvant s'entendre *à la fois* comme du Bach et comme du Busoni, et si « l'arrangement [est] essentiellement le paradigme d'un rapport critique et actif aux œuvres », alors on peut à bon droit se demander si le *Wozzeck* de Jouve ne peut pas se lire à son tour comme un type particulier d'arrangement, que l'on pourrait qualifier d'*arrangement intermédial*, à travers le passage « critique et actif » de la musique à l'écriture.

Nature de l'écoute jouvienne

Ceci étant posé, on pourrait essayer de se demander de quelle type d'écoute Jouve rend compte, et quelle en est la nature. De ce point de vue, le psychanalyste Guy Rosolato, dans son ouvrage *Pour une psychanalyse exploratrice dans la culture*, nous est d'un grand secours[118]. Si l'on suit ses réflexions, le type particulier d'arrangement proposé par Pierre Jean Jouve se situerait sur une zone d'empiètement, placée à l'intersection entre l'écoute « technique » et l'écoute « évocative », deux notions théorisées par le psychanalyste :

- D'une part, l'écoute *technique* consiste en l'« identification d'une œuvre déjà entendue, de sa forme et de ses thèmes » ; elle « comporte aussi la compréhension de ce qui lui est propre dans sa forme générale, mais aussi de ce qui permet de l'inclure dans un style, celui de l'auteur […], d'une époque, en comparaison avec d'autres auteurs et d'autres aires culturelles »[119]. « Cette analyse technique », poursuit Rosolato, « est au cœur de l'expérience musicale »[120]. Il s'agit, en somme, de la partie du travail effectuée dans l'ouvrage par le musicologue Michel Fano, consistant en une *analyse* en bonne et due forme du matériau musical.
- De son côté, l'écoute *évocative* met en place un « fonctionnement analogique »[121] qui dépasse la pure matérialité du langage employé par le compositeur pour s'ouvrir à une matière psychique extra-musicale, et, au-delà, au symbole ou au mythe :

> […] Ce sont les enchaînements sonores eux-mêmes qui, directement, prennent une portée signifiante en supportant l'ouverture métaphorique d'une variété indéfinie de signifiés. La méditation, à ce niveau, est la concentration subjective, qui ne garde qu'un seul lien avec le monde perceptuel, celui de l'audition, d'autant plus dense et fascinant qu'il se réduit à l'audition seule. […] D'un côté, c'est l'animation […] de souvenirs qu'on ne *partage* pas, et que lève la musique […] ; de l'autre, c'est […] la conviction de trouver des points de rencontre en tout autre auditeur d'une même culture. Cette visée table sur des contenus (des signifiés) qu'on sait pouvoir être saisis identiquement par autrui. Ils servent de trame collective.[122]

Il semble que l'attitude d'écoute de Jouve telle qu'il en témoigne dans son *Wozzeck* soit constituée précisément d'un va-et-vient perpétuel entre ces deux positionnements, qui rendent possible l'ouverture de *son* écoute à celle du lecteur. D'un côté en effet, Jouve voit dans l'œuvre de Berg une « ouverture métaphorique » à sa propre histoire psychique, qui le renvoie aux obsessions qui sont les siennes (le sexe, la femme, la mort, etc.) ; de l'autre, comme le formule Guy Rosolato, « cette visée table sur des contenus qu'on sait pouvoir être saisis identiquement par autrui » et s'ouvre donc par là à une « trame collective » qui seule rend possible le partage collectif, universalisable, de l'expérience d'écoute à travers l'écriture. Dans

[115] Peter SZENDY, *ibid.*, p. 53.
[116] Peter SZENDY, *ibid.*
[117] Peter SZENDY, *ibid.*
[118] Guy ROSOLATO, Pour une psychanalyse exploratrice dans la culture, Paris, PUF, 1993.
[119] *Ibid.*, p. 187-188.
[120] *Ibid.*, p. 188.
[121] *Ibid.*, p. 190.
[122] *Ibid.*, p. 190.

cette perspective, le détour par le mythe (Eros et Thanatos) ou le symbole (le couteau, le sang, la lune) que l'opéra et la lecture jouvienne réactualisent chacun à leur manière – ce sera d'ailleurs le cas également dans *Lulu* –, apparaît fondateur et indispensable.

Ce faisant, Jouve entre sans aucun doute possible dans la catégorie de l'auditeur « expert », théorisée par Adorno dans son *Introduction à la sociologie de la musique* (1962):

> Il serait l'auditeur pleinement conscient, auquel en principe rien n'échappe, et qui, en même temps et à chaque instant, se rend à lui-même raison de ce qui est entendu… Tout en suivant spontanément le déroulement d'une musique même compliquée, il entendrait synthétiquement ce qui se succède. Il est capable de saisir distinctement même l'intrication de ce qui est simultané, c'est-à-dire l'harmonie et la polyphonie complexes. Le comportement pleinement adéquat pourrait être qualifié d'écoute structurelle.[123]

C'est cette forme d'« auditeur idéal » que l'ouvrage de Jouve et Fano permet de construire. Dans cette perspective, le lecteur, dans l'expérience même de la lecture, deviendrait alors à son tour un « auditeur expert », selon un processus renouvelé à chaque lecture.

Cette conception métaphorique de l'écoute comme arrangement nous invite à élargir la réflexion à une notion voisine, revendiquée par Jouve lui-même au cours de la rédaction de son ouvrage : la notion de *traduction*.

ARRANGER, TRADUIRE

Pierre Jean Jouve écrit la chose suivante, sur la quatrième de couverture de son *Wozzeck* (à l'occasion de la réédition de l'ouvrage en poche chez Plon dans la collection 10/18, en 1964[124]) :

> La poésie devrait inaugurer une nouvelle période de la critique musicale. Elle agirait alors comme instrument de traduction, suggestion d'une matière étrangère à elle mais avec laquelle elle communique. Une perspective vivante de la Musique serait désormais possible où un lecteur, qui pourrait suivre (et se remémorer) l'état musical sans l'éprouver, serait transformé en auditeur imaginaire.

L'emploi du terme de « traduction » par Jouve pour désigner sa démarche n'est pas à laisser de côté, particulièrement de la part d'un poète qui a lui-même longtemps et beaucoup pratiqué cette activité. La « traduction » est ici définie comme « suggestion d'une matière étrangère à elle mais avec laquelle elle communique ». Pour éclairer cette assertion et la replacer dans son contexte, il convient de s'arrêter un peu plus longuement sur la conception jouvienne de la traduction.

On trouve dans l'avant-propos aux *Commentaires* (1950) quelques remarques très importantes, propres à se faire une idée plus précise de la valeur de l'entreprise traductive pour Jouve :

> Dans l'*Avant-propos à Roméo et Juliette*[125], j'ai touché à un sujet qui devrait préoccuper la culture française : celui de la traduction poétique. Il est peu de cultures aussi fermées que la nôtre ; sans doute parce que notre incontestable richesse nationale nous paraît suffisante à remplacer toutes richesses d'ailleurs. La Poésie française a presque toujours abdiqué devant la difficulté qu'il y a de représenter en vers un ouvrage poétique étranger, si grand qu'il fût. Point de Dante ni de Shakespeare qui ressemblent à eux-mêmes. Or je soutiens – non seulement que la Poésie étrangère nous est intimement nécessaire en français – mais que la Poésie doit être traduite par le poète. Il s'agit alors, plus que d'une version rigoureuse, d'une équivalence poétique, et de la découverte (favorisée sans doute en certains cas ou certains moments par des ressemblances survenues dans les associations lointaines) – d'une *substance* commune, en quelque sorte indépendante de la langue ; une telle substance existe. La restitution de cette substance, dans les accords d'une langue nouvelle, sauve la Poésie d'un étouffement qu'elle pourrait connaître, réduite à la seule langue où elle est née. [C 17-18]

Jouve, en même temps qu'il critique la fermeture d'esprit des lettres françaises, défend activement la traduction des poètes étrangers : il a lui-même grandement participé au mouvement, en traduisant Shakespeare, Hölderlin, Ungaretti, Góngora, Rabindranath Tagore, et bien d'autres[126].

Selon Jouve, nous avons besoin, nous lecteurs francophones, de ce que les poètes étrangers ont découvert et apporté au monde : il en va de la survie même de la poésie française, et de son échappatoire à l'« étouffement »[127]. Il y a dès lors une

[123] Theodor W. ADORNO, *Introduction à la sociologie de la musique*, trad. Vincent BARRAS et Carlo RUSSI, Genève, Contrechamps, 1994. Éd. originale : *Einleitung in die Musiksoziologie. Zwölf theoretische Vorlesungen*. Frankfurt am Main, 1962, p.12.

[124] Le paragraphe a été supprimé dans la réédition de l'ouvrage chez Christian Bourgois, dans la collection « Musique/Passé/Présent ».

[125] Allusion à la préface de JOUVE à sa traduction avec Georges PITOËFF de William SHAKESPEARE, *Roméo et Juliette* [1597], Paris, Gallimard, 1937. Cet « avant-propos » a été repris dans *Commentaires*, pp. 83-88.

[126] KIPLING, MONTALE, Sainte THÉRÈSE D'AVILA… On trouve dans Œ II l'intégralité des traductions de JOUVE : Œ II 1759-2194.

nécessité, qui relève du devoir moral et intellectuel, à traduire la poésie : celle-ci « doit être traduite par le poète » [C 17]. Cette idée repose sur un présupposé capital, selon lequel ce que les poètes étrangers explorent dans leur poésie *excède la langue dans laquelle ils le formulent* – et autorise donc leur traduction[128].

Jouve expose ici une véritable profession de foi traductologique. Il s'agit rien moins, par la traduction, que de présider au transfert d'une « substance commune » – et Jouve renchérit, de manière péremptoire : « une telle substance existe » [C 18] – depuis une langue dans une autre. Il existerait ainsi une vérité poétique indépendante de la langue dans laquelle elle s'énonce, à trouver dans une « équivalence poétique » en Français, où la « rigueur » n'est pas nécessaire [C 17] – la « rigueur », c'est-à-dire, dans l'esprit de Jouve, une forme d'attention tatillonne au mot-à-mot. C'est au prix de cette négation, ou tout au moins de cette minorisation de l'importance de la matérialité de la langue originale, que Jouve rend possible l'« équivalence » d'une langue à l'autre et son corollaire, la « restitution ». Car il y a quelque chose d'essentiel à « restituer », et ce quelque chose peut être dissocié de la langue qui a servi à le formuler[129] : dans cette perspective, la poésie ne déclare pas de patrie, et les poètes, sans considération de leur langue, se font tous témoins d'une même quête de la « substance ». On en trouve une belle confirmation dans *En Miroir* :

> Une Poésie est irréductible à une autre Poésie, tandis que toutes atteignent à une sphère remarquablement commune. [EM 11]

C'est précisément en se fondant sur cette conception que Jouve va pouvoir élargir l'idée de traduction à la musique elle-même. On en lit comme une prémonition, dans un autre chapitre de son *Journal sans date* consacré à la ville de Salzbourg :

> En tant que Musique, elle [Salzbourg] ne déclare aucune patrie particulière ; seulement la gloire d'être née. [EM 175]

La musique comme la poésie ne « déclare[nt] aucune patrie particulière » dans la mesure précise où elles témoignent toutes deux d'une forme de quête de la « substance » qui est « indépendante » [C 19] de la manière dont elles l'énoncent. Il y a là une pensée qu'on pourrait à bon droit rapprocher de celle de Goethe, telle qu'énoncée dans son autobiographie *Poésie et Vérité* :

> Ce qui possède une efficacité vraiment profonde et essentielle, ce qui véritablement forme et cultive, c'est ce qui reste du poète quand il est traduit en prose.[130]

C'est dans cette perspective de « restitution » particulière que les œuvres peuvent prétendre être « traduites ». On peut se demander si ce n'est pas là d'une certaine manière ce à quoi s'attelle Jouve dans son entreprise de « faire le portrait d'un opéra » [EM 185], en appliquant cette fois la traduction à un langage hétérogène. Germerait ainsi chez le poète l'idée d'un *continuum* possible de la musique au texte qui passerait par quelque chose de plus que la pure matérialité de leurs énonciations respectives, et qui aurait à voir avec l'éveil d'une intuition à la « substance » qui se distingue à l'horizon de l'œuvre. C'est cette intuition qu'il s'agirait de faire éprouver chez le sujet, aussi bien lecteur qu'auditeur. L'ambition de « traduction » par Jouve du *Wozzeck* – c'est-à-dire, entendons-nous, de traduction *à la fois* du texte de Büchner (en première partie) *et* du complexe dramatico-musical de Berg (en deuxième partie) – consisterait donc en une entreprise visant à réactualiser un « horizon » de l'original de Berg, en le relayant à travers son écriture, conçue selon ses propres termes comme une chambre d'« écho » à la musique (« un écho d'une prodigieuse musique » [EM 66]). Son ouvrage serait donc envisagé implicitement comme une façon parallèle, alternative pourrait-on dire, de pointer vers la « substance », une « substance » qui serait « commune » aux deux œuvres.

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[127] Belle justification, toutes choses différentes par ailleurs, de la nécessité et du fondement de la Littérature Comparée !

[128] À l'occasion d'une lecture de radio (1950) consacrée à SAINT-JOHN PERSE, parue dans la revue *La Table Ronde* en novembre 1950 et reprise par la suite dans *Apologie du poète suivi de Six lectures*, Fontfroide-le-Haut, Fata Morgana/Le Temps qu'il fait, 1987, pp. 92-93, JOUVE écrit : « Peu de nos écrivains sont si exactement traduits [que Perse]. Ce n'est point par hasard qu'une telle ambition est la sienne. Tout se passe en vérité comme s'il avait, une fois, touché à la région interdite de la mémoire et du langage, et comme s'il avait rapporté, de cet acte trop hardi, certaine stupeur avec le sentiment d'être à toutes choses un étranger ; mais du moins peut-il accorder à d'autres ce qu'il redoute pour soi. Et dès lors que ce soit à tous ! – que le don si rare, le don impossible se produise en toutes langues de la terre ». C'est exactement la même idée qui se trouve développée ici. On sera par ailleurs sensible au quasi-pastiche de PERSE, sans doute volontaire ici de la part de JOUVE, dans les inflexions de la dernière phrase, qui ne sont pas sans rappeler les « très grands vents sur toutes faces de ce monde »… *Cf.* SAINT-JOHN PERSE, *Vents*, I,1, Paris, Gallimard, 1946.

[129] On pense au concept de « déverbalisation » exposé par Jean-René LADMIRAL, in *Traduire : théorèmes pour la traduction*, Paris, Petite Bibliothèque Payot, 1979.

[130] Johann Wolfgang von GOETHE, *Poésie et vérité* (3[e] partie, livre XI).

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OUVERTURE EN FORME DE CONCLUSION : L'« IDENTIFICATION CREATRICE » (DRILLON)

Le critique musical Jacques Drillon (1954 -) propose dans son ouvrage *Liszt transcripteur ou la Charité bien ordonnée*[131] une réflexion profonde sur la notion de transcription et d'adaptation en musique et dans l'art en général[132]. Il nous semble que certaines de ses pages regroupées dans le chapitre « Pourquoi transcrire ? », même si elles concernent au premier chef les transcriptions de Franz Liszt, permettent néanmoins de rendre compte assez bien, au-delà, de la démarche créatrice de Jouve, en l'élargissant à d'autres entreprises comparables :

> Liszt est un enthousiaste, tel l'adolescent qui, ne sachant quoi faire de l'émotion que lui a procurée la lecture d'un poème, ne trouve qu'un moyen de l'employer : s'approprier le poème en le recopiant. Alors, il se sent un peu moins étranger à la personnalité de celui qui l'a écrit. Liszt n'est plus un enfant : il transcrit.
> Ce réflexe ne lui est pas propre. […] [Il faudrait] rattacher tous les adaptateurs entre eux, dont Liszt est le saint patron. Que dire de Pierre Henry et de sa *Hugosymphonie*, de Mauricio Kagel et de son *Ludwig van*, sinon qu'ils n'ont pu résister à la tentation d'*y être pour quelque chose* dans la beauté des monuments hugolien et beethovénien ?[133]

On pourrait considérer d'une certaine manière que Pierre Jean Jouve entre dans la catégories de ces artistes qui « n'ont pu résister à la tentation d'y être pour quelque chose dans la beauté des monuments » des autres. Le témoignage de sa femme Blanche Reverchon va dans ce sens :

> Il y a en lui, dit-elle, la structure du second qui veut s'effacer devant le premier. Il sait qu'il est le premier mais il ne le sent pas. D'où la difficulté du succès et son goût pour les traductions où il peut faire jouer à l'autre le rôle du premier.[134]

Drillon donne un nom à cette attitude : il l'appelle « identification créatrice ». Et poursuit :

> Le plus bel exemple d'« identification créatrice » […] est celui de Baudelaire vis-à-vis d'Edgar Poe. […] L'admiration l'a poussé à les traduire ; le reste est le produit de cette lente assimilation qui vient avec la traduction, et qui lui est propre. L'intimité dans laquelle se trouvent auteur et traducteur, aux prises avec des questions semblables […] autorise celui-ci à se prendre pour celui-là. Le traducteur-transcripteur porte en lui l'idée première : il ne saurait la distinguer de son idée propre […].[135]

Il semble bien sûr quelque peu radical de considérer que l'entreprise de « traduction » de l'œuvre de Berg par Jouve « autorise celui-ci à se prendre pour celui-là », et l'« identification créatrice » soulevée ici par Drillon apparaît assurément excessive. Néanmoins, il n'est pas tout à fait à exclure qu'un élan de cette nature ait pu nourrir l'ambition de Pierre Jean Jouve de se confronter à *Wozzeck*. Rappelons-nous la confidence faite par Jouve à son ami, le poète Henry Bauchau (1913-2012)[136], à l'occasion d'un voyage en Engadine, reprise depuis dans *Pierre et Blanche* :

> Mes parents auraient dû m'envoyer au Conservatoire à Paris. Je serais devenu musicien. De toute façon la musique a été la grande affaire de ma vie.[137]

N'ayant pu réaliser ce rêve qui le hante depuis l'adolescence, Jouve aurait trouvé dans l'« intimité » avec les compositeurs qu'autorise l'écriture de ses deux essais musicaux, le *Don Juan* et *Wozzeck*, et au-delà, des poèmes consacrés à Berg, Mahler, Mozart, Monteverdi, une forme d'exutoire à la frustration, soluble dans l'acte recréateur.

> Pourquoi met-on en scène une pièce, pourquoi met-on en musique un texte, pourquoi adapte-t-on, traduit-on, transcrit-on ? Sinon pour accéder au monde de l'auteur premier, supposé meilleur, supposé exempt de la moindre salissure séculière, supposé absolu ?[138]

Ainsi serait mise au jour une structure fondamentale de la démarche de Pierre Jean Jouve en tant qu'écrivain : la nécessité, éprouvée toujours, appliquée souvent, de désigner des intercesseurs (Mozart, Berg, Baudelaire, Jean de la Croix…) pour autoriser le déploiement d'une écriture, la sienne, et rendre possible la recherche, même au XXe siècle, et même si l'expression peut paraître galvaudée, de la « beauté ». Jouve, pour reprendre l'expression de Drillon, illustrerait

[131] Jacques DRILLON, Liszt transcripteur ou la Charité bien ordonnée, Arles, Actes Sud, 1985.
[132] Jacques DRILLON s'est peu à peu imposé comme un spécialiste de cette question. Lui-même transcripteur de nombreuses œuvres – notamment, pour l'anecdote, du Prélude de l'*Or du Rhin* pour douze pianos, à la suite d'une commande du festival de la Roque d'Anthéron en 1993, pour fêter « l'Europe des douze » ! –, il a publié chez Durand en 1995 le *Schwanengesang* de SCHUBERT/LISZT, inédit jusqu'alors.
[133] Jacques DRILLON, *ibid*., pp. 68-69.
[134] Henry BAUCHAU, *Pierre et Blanche*, Arles, Actes Sud, 2012, p. 81.
[135] Jacques DRILLON, *ibid.*, pp. 69-70.
[136] Henry BAUCHAU était par ailleurs analysant de Blanche REVERCHON.
[137] Henry BAUCHAU, *op. cit.*, p. 71.
[138] Jacques DRILLON, *ibid.*, p. 70.

l'« image typique d'un esprit qui *passe par* »[139]. Sur ce modèle, tout porte à croire qu'Alban Berg lui apparaît, même s'il ne le formulerait pas ainsi, comme *détour* nécessaire à l'avènement de sa propre poétique.

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[139] Jacques DRILLON, *ibid.*, p. 73.

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THE SUBLIME AS A TOPIC IN BEETHOVEN'S LATE PIANO SONATAS

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Over the last two decades several studies (Bonds, 1997 & 2006; Brown, 1996; Sisman, 1993; Webster, 1997) have discussed the relationship between music and the sublime in pre-Romantic aesthetics, examining the evocation of the sublime in the music of the late 18th century. These writers have tended to focus on the most influential conceptions of the sublime within that cultural context, those of Edmund Burke (*A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful,* 1757) and Immanuel Kant (*Critique of Judgment*, 1790). The Burkean sublime begins with "whatever is in any sort terrible, or is conversant about terrible objects, or operates in a manner analogous to terror" (Burke, 1757, p. 39). Such terrible objects produce in the observer the effects of mingled terror and pleasure: terror arising from the apprehension of the immeasurably large and powerful; pleasure at observing this from a place of safety. The Burkean sublime thus involves a certain aetheticising contemplation of the great and terrible in order to produce its effect, and this implicitly suggests that the locus of the sublime does not reside in the sublime object itself, but rather in the conception of the observer; the sublime is a quality of mind, not of objects.

The Kantian sublime explicitly develops this notion. The sublime for Kant is to be found in a "formless object" (Kant, 1790, p. 98), an object whose form is of such magnitude that it exceeds our powers of perception. Crucially, this formlessness, which Kant terms "unboundedness", is always accompanied by a "thought of totality" (ibid.), that is, a conception of the mind that allows reason to understand the magnitude of the unbounded, even if the imagination cannot perceive it. Kant continues this by distinguishing the *mathematical* from the *dynamic* sublime. In the mathematical sublime the imagination is overwhelmed by temporal or spatial magnitude: the experience is too great to be taken in at once (it is unbounded and formless); we cannot perceive infinite size. The dynamical sublime, in contrast, is evoked by overwhelming or infinite power, in the face of which we are rendered helpless: volcanoes, hurricanes "the boundless ocean"; "compared to the might of any of these, our ability to resist becomes an insignificant trifle" (ibid. p. 120). We experience again the mixed pleasure and pain familiar from Burke.

In both instances though, the central point of Kant's conception is that the sublime is an attribute of the reason of the observer. The sublime arises only after there is an initial check to the perceptions and imagination by the mathematical or dynamic; there is a frustration when the inability to perceive or overcome the infinite is encountered. This frustration, however, is supplanted by the sublime moment when the power of reason overcomes this: we are unable to perceive infinity, but we are able to understand it as an Idea (the "thought of totality"). The source of the sublime thus resides in the mind, rather than in objects: it is the discovery of the transcendence of reason over the inadequacy of perception and our finiteness; it is the discovery of the infinite within.

The Kantian sublime was deeply problematic for the Early Romantic poets and philosophers. Kant's sublime reveals the transcendental dimensions of experience, the capacity of the individual to exceed unbounded nature, but in doing so it separates him irrevocably from the phenomenal world – he is forever removed from nature – and this inevitably results in infinite longing, the quintessence of Romanticism. The solution was to be found in the arts: in art the Ideal and the real, the noumenal and phenomenal, are reunited; in art we experience a perceptible manifestation of the Ideal. For the early Romantics the art that achieved this most fully was music. Music was considered to be non-representational and incorporeal and, as such, it was uniquely placed to reunite the noumenal and phenomenal: it was considered to be Ideal in its essence and, as such, it could manifest the Ideal in the real. The goal of music thus must explicitly be to create a perceptible manifestation of the infinite; rather than simply expressing the sublime, music should create or evoke the effect of the sublime – music must actually *be* sublime.

Each of the studies highlighted above, however, has turned to pre-Romantic aesthetics instead, drawing on writers such as Sulzer, Michaelis and Crotch in order to establish characteristics that were used to create the effect of the sublime or to evoke a sublime "style", largely within the music of Haydn and Mozart. Webster, for example, identifies various types of

contrast that he argues Haydn uses to create sublime effects: contrasts of dynamics, register, rhythm; and harmony. He adds that devices such as "gestural shocks" (sudden, unexpected contrasts), tonal or generic incongruities and certain types of musical climaxes can all be used to create the effect of the "incommensurable", which he associates with the sublime (Webster, 1997, p. 70). Through this approach, these authors gravitate more or less explicitly towards the notion of a topical signification of the sublime. This is an important change of emphasis, because the possibility of topical signification suggests, contra Romanticism, that rather than having to create the effect of the sublime – rather than aiming to *be* sublime – music may *signify* the sublime as a subject of its discourse.

However, Allanbrook (2010) has argued that the sublime cannot function as a topic in music, largely because the identification of a stable signifier is problematic; there are no conventional figures that invariably and recognisably evoke the sublime as a topic. Instead, she argues, sublimity is consistently associated with excesses of what Leonard Mayer termed "secondary parameters" – dynamics, forces, range etc. Such excess is essentially a quantitative marker, which inevitably raises the issue of how much musical excess is required to suggest the infinite, or to produce shock and awe. This is compounded by developmental issues; what might once have been considered as shocking, sudden or sublime quickly becomes normalised and therefore loses the ability to create an overpowering effect. The evocation of the musical sublime is thus frequently reduced to a question of degree, thereby becoming unquantifiable and subjective, hardly suited to topical signification.

I would argue, though, that whilst the objections raised by Allanbrook might be true of many instrumental genres, particularly the symphony, the piano music of the 19[th] century does offer the potential for signifying the sublime topically. This genre forms a distinctive musical sub-culture, producing topics and signifiers that are unique to that subculture, and I will consider the manner in which one specific gesture functions, at the least, as a "prototopic" (Monelle, 2000, p. 17) of the sublime, i.e. a relatively stable, conventionalised signifier.

The simultaneous (or near-simultaneous) sounding of the extreme registers of the instrument creates an emergent musical meaning that consistently signifies extremes of magnitude; this is often combined with extremes of dynamic, texture and virtuosity to produce a correlation with extreme force. Within the aesthetic context of the late 18[th] and 19[th] centuries the emergent meaning of overwhelming size and power produced by this gesture may be correlated with the extremes that characterise the well-established "cultural unit" of the sublime. Crucially, although these correlations depend upon the 'secondary parameters' of dynamic, texture and range, the accretion of these individual parameters results in a characteristic, recognisable gesture, whose function is more-or-less invariable. The recurrence of this stable signifier in similar situations across numerous individual works thus suggests a process of topical semiosis, in short, a topic of the sublime[140].

Significantly, this pianistic topic of the sublime inherently highlights the limits of human perception. Playing the extreme registers of the instrument pushes towards the limits of the audible spectrum; beyond these points it becomes increasingly difficult to distinguish distinct pitches, and it is also difficult to hear individual melodies so far apart, to hold both in the mind's ear at the same time. Thus, the more obvious connotations of the gesture also point inextricably towards the limits of both the listener, and indeed of music itself. In doing so, this topic may also signify not simply extremes of magnitude or force but also, the boundary between finite and infinite that characterises sublimity.

This topic does not really arise in the earlier piano repertoire (it does not seem to occur in Mozart or Haydn, for example) but it can be found in Beethoven's piano sonatas, particularly the late works, where it produces a striking and unusual effect. As the piano literature developed through the nineteenth century this topic became more common, and its basic connotations are retained even into the 20[th] century[141]. In the music of Chopin, Liszt and even Ravel this topic is almost invariably dysphoric in connotation, with a tendency to emphasise the marked minor mode (frequently with dissonance and chromaticism), as well as excesses of texture and virtuosity. This basic dysphoria tends to produce a correlation of this gesture with the negative extremes that characterise Burke's conception of the sublime – the mingling of terror and pleasure.

The opening of Chopin's Etude in A minor op. 25 number 11, for example, produces a troping of this sublime topic with the topical allusions created by the slow march theme that begins the piece. This main theme evokes a funeral march on its first appearance; when it is subsequently harmonised a variant of the topic results – a noble, military hymn. This is contrasted immediately with extremes of dynamic, register and virtuosic figuration, a juxtaposition that creates a gestural shock of the type suggested by Webster, a sudden moment of overwhelming force. The striking appearance of this second topic creates a relatively straightforward signification of sublime force, overwhelmingly dysphoric in nature because of the unequivocal minor key. The troping of this signification with the march topic though produces a more complex signification that

[140] I have identified this as a topic, in preference to Monelle's "prototopic" because the association of the gesture with the sublime moves beyond iconic signification (size, power etc.) towards to indexicality.

[141] This gesture may be found in prominent locations within, for example, Chopin's *Etude*, Op. 25 nos. 10 and 11, Liszt's *Chasse Neige*, *Sposalizio* and *Après une Lecture du Dante* and Burgmuller's *L'Orage*. Twentieth century works that feature this gesture include Ravel's 'Ondine' from *Gaspard de la Nuit* and Debussy's *Feux D'artifice*.

transforms the character of the theme from pathos to heroism (Samson, 1985, p. 72), the combination of the sublime and military aspects perhaps suggesting the sublimity of war, for example[142].

In contrast to the Burkean overtones of such Romantic instances of this topic, however, this paper will suggest that earlier manifestations in the music of Beethoven centre on the Kantian sublime; they signify not the sublime terror of Burke, but the transcendental apprehension that is the locus of Kant's conception. This assertion will be demonstrated using the finale of the Ab Piano Sonata, Op. 110, the most significant and longest movement in this end-weighted sonata, which functions as the focus of the piece. This movement is constructed as a clear opposition of two entirely contrasting topics, which are juxtaposed into four sections with a transformative coda. In this movement Beethoven uses topical signification in an overt way, drawing not on conventional forms, but conventional signifiers to create the movement.

The two topics that he uses could hardly be more opposed. The first part of the movement comprises an aria topic, preceded by a recitative, both of which clearly draw upon Ratner's Empfindsamkeit topic (Ratner, 1980, p. 22). After the aria has run its course it is opposed directly to a second topic, that of the learned style, which is evoked through the use of fugue. This opposition operates on several levels, the first of which is a basic opposition of dysphoric and euphoric significations: the aria is unremittingly tragic in its expression (minor key, overwhelmingly descending lines and strong emphasis on the descending semitone) and this is contrasted with the more positive assertion of the fugal theme (major key, ascending line moving by ascending leaps of a fourth and 6/8 metre).

More importantly, this juxtaposition creates an explicit opposition between the significations of the topics themselves. In drawing upon the aria topic (a transcontextualisation of an inherently vocal form) Beethoven overtly invokes the individuality and expressionism of that operatic form as part of the 'meaning' of the finale[143]; the pathos of the Empfindsamkeit style heightens the intensely emotive, individual quality of the section. The use of the learned style, in contrast, gestures towards compositional artifice, appealing explicitly to the intellect[144]; the use of strict counterpoint signifies the reason of a compositional mind. This opposition of topics thus creates an explicit contrast between the emotions and the mind, and this basic dialectic produces a narrative trajectory across the movement as the topics interact and develop.

The course of this narrative is important in understanding the topic of the sublime that occurs in the coda; this arrives at the climax of a long process. The learned style topic is initially presented as the antithesis of the overt emotionalism of the aria; reason is asserted strongly against tragedy and emotionalism. After the initial juxtaposition of the topics, however, an intensified version of the aria returns, its melodic line continually fragmented, punctuated by rests so frequently that it resembles a voice struggling through excess emotion. This intensification of the aria transforms the subsequent return of the fugal section: the theme is inverted, removing the assertion of the original, and this is compounded by the ambiguous tonality, which is inflected with the dysphoric minor throughout. As the fugue develops this turns increasingly towards the minor, coinciding with a marked increase in contrapuntal complexity as stretto entries of the original thematic contour combine with simultaneous diminution and augmentation. This process culminates in the dissolution of the fugue as the tightening entries produce rhythmic saturation: what emerges over the strong minor entry in the bass (bar 160f) is a thematic fragment, doubled in thirds and sixths, which is eventually reduced simply to alternating fourths. In this way the intensified aria seems to affect the 'reason' of the learned style topic; it inverts and becomes increasingly dysphoric, before the very processes that define it – the contrapuntal techniques – all but exhaust themselves. Thus, despite the increase in rhythmic vitality (heralded in the *Nach und nach wieder auflebend* marking) there is almost a breakdown of the 'reason' of the learned style topic.

The transitional function of the alternating fourths, however, becomes clear as they move towards the dominant. The arrival on the dominant triggers a faster transition passage, based on a yet greater diminution of the fugal theme; following this the coda is announced by an emphatic restatement of the fugal theme in the original key, with fast, complex accompanying figuration. This return of the theme builds inexorably over 35 bars of music, continually ascending with the hands moving progressively further apart, out to the limits of the keyboard, combining the extremes of register with extremes of dynamic and texture to arrive at the final climactic passage of the entire sonata.

It is this point in the finale that I argue gestures towards the sublime. The extremes of register, dynamic and texture create an emergent meaning that will invariably be correlated with extremes of size and power. This climax arrives at the limits of music, and in doing so it arrives at the limits of the finite, the limits of perception. At its height this gesture transgresses the beautiful completely – the sound produced is pure power, at the limits of register, dynamic and process. At this point beauty is no longer an adequate aesthetic to understand the music; we turn towards the sublime instead. (That this moment of

[142] Although this brief analysis focusses on the topical allusions of the march theme in interpreting its troping with the "sublime" topic, it is worth considering that the alternative imagery evoked by the title that is often appended to the piece – the "Winter Wind" – is itself a source of the Burkean sublime.

[143] Kofi Agawu discusses the use aria as a topic, demonstrating this this elsewhere in Beethoven's instrumental music, particularly the *Pathétique* Sonata and the A minor quartet Op. 132 (see Agawu (1991) pp. 28-30, 44 and 114).

[144] On the relationship between the learned style and the intellect see Sisman (1993) p. 70/1.

transcendence is brief is, perhaps, indicative of its sublime nature; the sublime is always fleeting – it is the thunderbolt that overwhelms; the flash of lightening, the moment of transcendental apprehension.)

Crucially, the arrival of this sublime climax is directly connected to the assertion of the fugal theme. Although the theme is transformed at this point[145], the association with the learned style topic is still retained; it is still a recognisable fugal theme, and it carries the memory of the earlier fugal treatment. I would argue that there is therefore an association of the 'reason' of the learned style – the dominance of the mind, rather than the emotions – with this sublime topic. The transcendent moment at the climax of the whole sonata is not achieved by overt, individualised emotionalism, but rather by musical reason. Beethoven is not engaged in simple mimesis here – the representation of a sublime *object* – nor is he invoking a Burkean terror in the listener. Rather, in the troping of reason with the sublime the transformative climax of this movement is as close to a topical signification of the Kantian sublime as possible. Beethoven's music here signifies an overwhelming power than reveals the limits of the finite, gesturing towards the infinite. It presents a sophisticated symbol, not just of a sublime object, but rather of the moment of the transcendental apprehension of the sublime, the ability of reason to grasp the infinite.

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[145] Hatten, for example, sees the transformation of the theme as the transcendence of "Classical lyricism and heroism" over the fugal style, its climax achieving "spiritual affirmation" (Hatten, 2004, p. 254).

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'HUMAN' SOURCES: A CASE STUDY OF APPLIED RESEARCH

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Is the source only textual? Are there other forms, other types of sources, beyond the common meaning of 'source'? In particular, might people become a 'source'? A 'living' source?

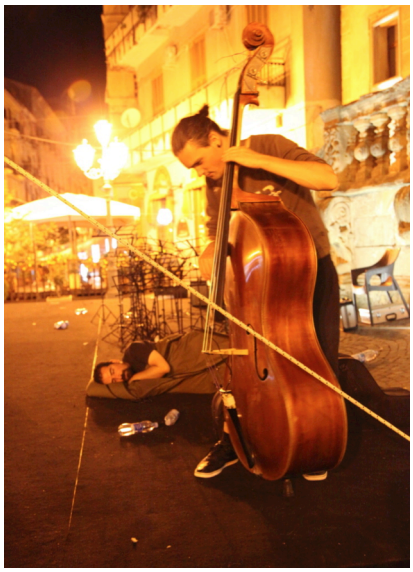

Figure 1.

Based on these questions, this paper is oriented to showing the outcomes of an experimental project, within which the 'actors' – HEI students – become 'human' sources. Human 'text' here is handled as a living source, while the practical outcomes ought to be considered as a direct (extemporary) consequence of that conceptual metamorphosis. The common meaning of source here is 'crumpling': extemporaneousness says the changed material of the source, sculpted in the actor's 'body' (students). In front of the 'new' (metamorphic) text all traditional categories are supposed to be (re)oriented.

The verbal horizon (<objectives>, <outcomes>, <methodology>, <activities>) aims at redefining itself: no longer an experimented 'thesis' (expected) of a primary hypothesis (goals), but the indefinite work of applied semiosis (body as 'sign') led by the 'improvisational' (extemporary) approach. In fact, we are talking about an applied project focused on the capability of both planning and producing artistic performances linked with multi-visual improvisation.

The space sets up a conceptual 'arena' which has missed out the traditional meaning of source. The property of being central in this approach is based on informal and non-formal learning, applying not only to artistic creation, but also to skill in disseminating the results obtained, in the sense of making visible this sort of learning in order to enhance it.

Formal learning takes place in education and training institutions, leading to recognised diplomas and qualifications.

Non-formal learning takes place alongside the mainstream systems of education and training and does not typically lead to formalised certificates. Non-formal learning may be provided in the workplace and through the activities of civil society organisations and groups (such as in youth organisations, trades unions and political parties).

Figure 2.

Informal learning is a natural accompaniment to everyday life. Unlike formal and non-formal learning, informal learning is not necessarily intentional learning, and so may well not be recognised even by individuals themselves as contributing to their knowledge and skills.

Until now, formal learning has dominated policy thinking, shaping the ways in which education and training are provided and colouring people's understandings of what counts as learning. The continuum of lifelong learning brings non-formal and informal learning more fully into the picture. Non-formal learning is therefore typically undervalued.

But informal learning is likely to be missed out of the picture altogether, although it is the oldest form of learning and remains the mainstay of early childhood learning. The fact that microcomputer technology has established itself in homes before it has done so in schools underlines the importance of informal learning. Informal contexts provide an enormous learning reservoir and could be an important source of innovation for teaching and learning methods.

The **main aims** of the project have been to:

a) improve the employability and social inclusion of students and enhance the educational process by encouraging entrepreneurship, competitiveness and economic and cultural growth;
b) converge different cultures and approaches, both in didactics and performance, towards the simulation of an "enterprise space" (a creative 'work space') which uses the same divergent cognitive processes which are typical of the improvisational approach, also in the organisation and dissemination of particular skills: namely making multidisciplinary ensembles with different orchestration (solo, small or large groups, orchestra), able to assure the learning outcomes even beyond the end of the process;
c) sustainability of outcomes.

On the one hand, it is crucial to identify different macro-cultural areas (three in this case: the Mediterranean, Middle Europe and Scandinavia) and, on the other hand, three stages: 1) early existing knowledge of the different cultural and methodological approaches; 2) utilize the huge European heritage based on cultural diversity so that improvisation styles become guidelines for a true cultural syncretism among the different areas considered; 3) strengthen entrepreneurial factors in teaching policies through the adoption of different models (didactics, artistic planning and production).

As both informal and non-formal paths are needed throughout the whole learning process in higher education, the target group is students in the three stages of any instrumental course, taking into account their aptitude for improvisation and contemporary practice.

MAIN ACTIVITIES

a) creating, planning and producing multidisciplinary educational paths (text, gesture, music, video, voice) in public performances, by elaborating specific links with the "formal/informal" in composition, performance and improvisation. Develop creative and autonomous ability in the identification of communicative processes and projects, of high value in the field of the cultural market, transversal in the various forms of artistic expression An approach both formal (academic), informal (extra academic) and non formal (extra curricular) developing greater interrelational abilities with the the contemporary communicative reality. Improvised thinking, rather than just an artistic discipline, makes the synthesis between the previously shown paths simpler;
b) artistic communication (entrepreneurship) in a multivisual and multidisciplinary communication system, multitasking skills, relevant not only to emotional and aesthetic management, but also in relation to the ability to have an effect on the entrepreneurial point of view, become indispensable in the global, cultural, economic system;
c) planning rehearsals of multidisciplinary performances. The development of planning skills through the creative control of particular skills: also in this process the multitasking managing ability of diverse experiential typologies (formal, informal and non formal) are perfectly synthesised and effected by cognitive paths of an improvisational nature;
d) formal/informal approach to composition and performance. The liberation of the communicative ability of the sign, beyond historic-cultural stratification, produces a communicative immediacy typical of improvisation, making communication and artistic research ductile;
e) public performances;
f) creative processes in psychology and didactics. Creativity is interpreted as a learning process characterised by trial and and error, in which the attempts which have success are rapidly memorised and repeated, and those which are unsuccessful are sooner or later abandoned.

The learning concept is therefore articulated in two phases: the production of attempts and the measurement of success. In the first phase the one which furnishes the highest number of attempts and greater variety of these is more creative. In the second phase the one which obtains more success is more creative.

Creativity is certainly a familiar concept, even if it is strangely elusive. We may encounter a certain discord about the possibility of being creative in the sciences as in the arts, just as we begin to discuss if creativity can be effectively learned or if there is a correspondence to a genetic type. One of the approaches to the problem consists in viewing creativity as a particular way of thinking, a way of thinking which implies originality and flexibility, which breaks existing models and introduces something new.

Figure 3.

The term divergent thinking is the one more closely connected with creativity and is the ability to produce a range of possible solutions to a given problem, in particular for a problem which does not have a single correct answer. It is easy to appreciate that a similar ability probably has a role in the creative act, as the artist often needs to explore a number of possible communicative paths before finally deciding on which one seems to be the best. Obviously we expect that a creative act carries the stamp of

originality, but also in this case divergent thinking can play its part, as the larger the range of possibilities that we are capable of producing, the higher the probability that one of them will be original.

In convergent thinking it is said that individuals converge, instead of moving apart, on the single acceptable response to a problem and produce a solution effectively Sometimes it is said that intelligence tests concentrate only on convergent thinking, given that each question has only one correct and acceptable answer, and that divergent thinking can only really be demonstrated through the use of so called open ended tests.

However, it is not affirmed that divergent thinking is in some way superior to convergent thinking, or that it is misguided to dedicate so much didactic effort to the latter type. Often convergent thinking is better suited to a particular problem and initially we should consider divergent thinking as complementary to the convergent type, instead of attributing a kind of competition to them.

It is certain however that the creative synthesis and divergence from the formal learning skills, amplified and enriched by the informal ones and recognising those non formal ones, through improvisational types of thinking processes, renders communicative messages of aesthetic and cultural value more fruitful.

EXPECTED OUTCOMES

a) capability to plan and produce multidisciplinary performance autonomously by using different improvisation techniques related to composition and performance (entrepreneurship);
b) establish competitiveness in the artistic labour market, with special attention to the international context of such work;
c) use transversal methodologies of improvisation practice, also in teaching in music higher education;
d) make enterprise spaces.

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ANALYSIS OF TEMPORALITY IN ART MUSIC PERFORMANCE

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Music as other performing arts such as theatre and dance occurs in time and this is one of the main features that distinguish these arts from paint, sculpture and architecture. Time is also an intrinsic dimension of music which some scholars consider as the most important aspect of it. For instance Jonathan D. Kramer (1988:1) claims that: "the meaning of music reside not mainly in the emotions a listener experiences, nor in the direct expressions by a composer, nor in the inherent beauty of musical sounds […] rather music is meaningful, primary through time."

In this paper I present general aspects related with musical time, and I concentrate on one of the main topics of my ongoing research which is temporality in music performance. My study on temporality in performance applies a semiotic approach based on the *existential semiotic* theory created by Eero Tarasti (2000), which I combine with other semiotic researches on musical time and philosophy. In this presentation I introduce some of the aspects developed in my application of the existential semiotics theory to the study of temporality in music performance.

What is time? Agustin (See in: Sherover,1975: 82) asked in his Confessions "I know what it is if no one asks me what it is, but, if I want to explain it to someone, I find that I don´t know." In this quotation Agustin spoke about an intuitive knowledge of time. The definition of time that I apply in this paper is borrowed from the Britannica Online Encyclopedia time: "a measured or measurable period, continuum that locks spatial dimensions". However I do not suggest that this definition can be considered as a universal one, since in one humanistic or scientific discipline the definition of time can be slightly different, and even more the concept of time is also culturally defined.

What is musical time? As it is well known, there are several definitions of musical time that can vary, however, most of them agree with the idea of musical time as a dimension that exists parallel to the normal flow of time. Stravisnky's concept of time followed that idea and defined musical time as an ontological time that accounts for subjective experience of time and psychological time. Gerard Grisey defines musical time as a space in which distinct times interact.

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BORIS GODUNOV. FROM PUSHKIN'S TRAGEDY TO MUSSORGSKY'S MUSIC DRAMA. TRANSLATION – TRANSMEDIALIZATION

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" On to new shores" (Mussorgsky)

Underlying Modest Mussorgsky's music drama *Boris Godunov* is Alexander Pushkin's historical tragedy (1825). The plot of Pushkin's work, which takes place at the turn of the 16th century, revolves around the problem of power. The drama tells the story of Boris Godunov, who came to the throne having murdered the legal heir, the infant Dimitry, and of the Usurper, the false Dimitry, who became Tsar by means of intrigue of Polish noblemen. The conflict is based, according to researchers of Pushkin's poetry, on the "rivalry of the two antagonists, Boris Godunov and the false Dimitry, whose stories and aspirations, even though interrelated, develop independently by right of an antithetic parallel."[146] Boris represents Russia, Dimitry is supported by Poland.

Mussorgsky has made a translation: from the text of Pushkin (and other historical sources) to the text of his music drama. His composition of the music is indeed a transmedialization[147] from the medium of the word to the medium of sound, from literature to music.

BETWEEN THE TEXTS: PUSHKIN'S TRAGEDY VERSUS MUSSORGSKY'S DRAMA.

Mussorgsky's "translation" of Pushkin's tragedy seems to take place on two basic levels: (1.) that of language: lexis, versification, textual structure, and (2.) that of the work's portrayed reality (its setting, situation, characters and their psychological images) and of its message.

1. The text of Pushkin's tragedy is in blank iambic pentameter, interspersed with folkloric elements in prose. According to B. Galster, the language of the original is diversified, spanning from solemn and archaized poetic declamation to folk coarseness.[148] A series of varied images and scenes appear that are not directly connected; instead, on a general plane, they produce a semblance of a historical chronicle. Mussorgsky adopts Pushkin's variety of language and style, and significantly enhances the expression of his characters. Changes also appear in the strophic and versification structure

2. On the macro scale of the portrayed reality, the essential conflict in Mussorgsky's text moves from "the rivalry between the two antagonists"[149] (Dimitry the Usurper and Boris Godunov) in Pushkin to that between two human positions and motivations: between a lust for power that does not stop at murder and the ethical commandment "thou shall not kill" – in fact, to the inner conflict in Godunov. This is accompanied by yet another significant change in perspective: Tsar Boris's inner conflict is played out in increasing guilt; yet, or perhaps for that very reason, it is played out on a path to prayer, in the sphere of transcendence. It is this spiritual and religious dimension that is highly enhanced in the opera as compared to the literary original. This is achieved by deepening the psychological portrait of Boris, and – importantly – by a greater significance of the figure of the Yurodivy.

[146] R. Łużny, *Historia literatury rosyjskiej,* Warszawa 1979, 458.
[147] S. Bruhn, "A Concert of Paintings: „Musical Ekphrasis" in the Twentieth Century," *Poetics Today* 22:3 (Fall 2001), 576.
[148] B. Galster, *Literatura rosyjska*, Warszawa 1976, 258 – 259.
[149] R. Łużny, op. cit., 458.

THE BORIS CHARACTER

Translation: text by Pushkin – text by Mussorgsky.

The hallucination scene, which is fundamental both to the plot of the opera and to Boris's personal psychology, is permeated with the protagonist's deepened reflection that betrays his growing guilt due to the crime committed. The Pushkin tragedy barely mentions "the murdered child" – it is a mere image that Boris sees in his dreams, as "a shade," "a shadow" which, in the Tsar's words, when blown upon it will be no more. Boris wills himself to conceal his fear. Mussorgsky's modifications are quite far-reaching. He only preserves Pushkin's situation and characters; the text itself, longer than the original, has been almost completely rewritten except for Boris's initial exclamation, "I can hardly breathe!" The speech by Boris presents the metamorphoses taking place in his soul: from his guilt that claims atonement, through physical pain: "reproaches/and damnation hammer away in your ears," and "something stifles you…" all leading to a hallucinatory state, the image of a child covered in blood in the corner of the chamber, and Boris's attempts to rid himself of the spectre: "Keep away, child!" Boris's explanation that this was the people's will precedes a fundamental change in the protagonist's stance that is entirely missing from Pushkin's text: his plea to God to "have mercy upon the soul of the criminal tsar."

Transmedialization: text by Mussorgsky – music by Mussorgsky

Boris's musical utterance is preceded with a five-bar orchestra fragment utterly saturated with chromatics. Boris, in his turmoil, seems to transcend the limits of ordinary thought and gives in to hallucination and illusion. The composer works with twelve-tone material, with emphasis on sequences structured as augmented triad and tritone leaps (N.B. the monotonous tritone leaps in orchestra imitate the relentless chiming of the death knell). The singing, in maximum chromatics and coloured with illustrative orchestra part, gradually evolves into shouting and whisper: "Keep away!" (or, in the original, "chur, chur, ditya!" Boris, in his torment, falls to his knees and begs God to have mercy on him, the sinner.

THE YURODIVY

Translation: text by Pushkin – text by Mussorgsky.

The Yurodivy, the Holy Fool, is one of the many typical figures in the rich old Russian culture.

In the literary original, the Yurodivy appears in a scene in an open space in front of the cathedral in Moscow, the emergence from which of the Tsar Boris Godunov is awaited by the people. He appears surrounded by boys, sings : "The boys are hurting me...Give orders to slay them, as thou slewest the little tsarevich.", Boris begs the Holy Fool to pray for him: "Pray thou for me, Nick" (and, in Mussorgsky: "Pray for me, blessed one"). The Yurodivy refuses: "No, no! It is impossible to pray for tsar Herod; the Mother of God forbids it,".

In the full composer version (I and II), the character of the Yurodivy appears in two scenes of Mussorgsky's opera: in the episode with the boys and the revelation of the secret of Boris's crime and in the Kromy scene, in the *finale* with his lament over Russia's fate: "Woe to Rus, woe./ Weep, weep,/ Russian folk, hungry folk!"

the world."[150] He is now the commentator and the prophet of Russia's history with an emotional stake in his nation's fate.

Transmedialization: text by Mussorgsky – music by Mussorgsky.

The musical image of the Yurodivy is dominated by intonational-modal thinking derived from folk music, with its tell-tale diversity and instability of scale. The song itself is dominated by a cantilena type of vocal utterance, but an additional declamatory-recitative idiom was necessary for the dialogue with Boris and the quarrel with the boys, with chromatic saturation so typical for this opera. Yet when the Yurodivy makes mention of the Mother of God, a "purification" ensues: in the vocal line, chromatics is replaced by diatonics, and, in the instrumental, there appears a simple cadenza minor phrase of modal colouring.

The statements by the boys employ an onomatopoeic convention or that of a naive children's song of tonal and motivic simplicity.The lament-lullaby song serves as the basic material for both appearances of the Yurodivy in a peculiar and persistent refrain.

FINAL REMARKS. AN ATTEMPT AT INTERPRETATION

Alexander Pushkin described his work as Romantic; Mussorgsky's work is seen as an eminent example of Russian Realism of the 1860s. Yet, in fact, the composer produced two translations of Pushkin's tragedy already on the level of text. He not only translated a literary drama into a libretto, but he also translated the philosophy of the early Russian Romanticism into

[150] Alexander Panchenko, "Staroruskie szaleństwo Chrystusowe jako widowisko*," Semiotyka dziejów Rosji*, edited and translated by Bogusław Żyłko, Wydawnictwo Łódzkie 1993, 103.

the philosophy and the aesthetics of the 1870s. The messages of the two works differ, because of considerable enrichment of the psychological, moral, ethical and religious sphere of Mussorgsky's drama.

On the level of music, the composer made a third translation, in fact a "transmedialization": from literary tragedy to music drama. In music Mussorgsky anticipated the period of the turn of the 19th century with its decadentism and religious mysticism characteristic for Russian culture. He employed means characteristic for the turn of the 19th and the 20th centuries. He gave his vocal utterance features akin to speech intonation, used clashing tonal systems, with material that was fully chromatised on the one hand and, on the other, modal; he shaped his form freely on both the macro and the micro scale.

The road from Pushkin's tragedy through Mussorgsky's text to his work of music is that from Romantic aesthetics through Realism to decadent aesthetics with espressionist elements, all this in full concordance with his own rule: "Art cannot abide by ready-made rules."[151]

[151] Letter by Mussorgsky to Golenishchev-Koutouzov of 1875, quoted in A Orlova, *Trudy i M. P. Musorgskovo. Letopis shizni i tvorchestwa,* Moskva 1963, 439.

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CONSIDÉRATIONS SUR LA REPRÉSENTATION VISUELLE DE LA MUSIQUE DANS L'OEUVRE *NOTATIONS* DE JOHN CAGE

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RÉSUMÉ

Le but de notre travail est d´étudier la représentation de la musique sous la forme de notation graphique. Pour cela nous ferons une analyse préliminaire des types de relations que cette représentation établit dans l'organisation de l'oeuvre *Notations* de John Cage compte tenu la problématique présentée par l'auteur. En d´autres mots, nous exposerons quelques mécanismes pour lesquels le choix des éléments constitutifs de cette oeuvre et des oeuvres musicales en général est donné par les possibilités de représentation visuelle de la musique.

INTRODUCTION

Si l'on considère la scène de la musique instrumentale classique dans les derniers siècles, conforme la pratique de l'instrumentiste devient une activité indépendante du travail du compositeur, sa liberté d'interprétation est en partie diminuée et cela se voit de plus en plus soumis à l'exécution d'un texte écrit ou d'une partition. De plus, la fonction du compositeur devient concevoir et transcrire dans la partition, par une combinaison de symboles musicaux, une pensée musicale avec les informations nécessaires à un interprète pour lui donner une réalité sonore.

Bien que certains compositeurs tels que Liszt, ont défendu le fait que l'interprète doit aller au-delà de la partition, d'autres comme Schoenberg et Stravinsky, ont déclaré que leur oeuvre serait tant mieux interprété quant plus précisément les instrumentistes ont été guidés par les informations données dans le texte écrit (BOSSEUR, 2005).

Ces points de vue se rapportent à un aspect du langage musical responsable de l'évolution constante du mode de notation et représentation visuelle que la musique a acquis tout au long de son histoire. Cette caractéristique tient au fait que, bien que la notation permet de visualiser le phénomène musical, elle n'est pas la représentation directe de l'événement musical. La partition est constituée d'une transcription des données graphiques imaginées, dans lesquelles le son et le temps sont fixés.

En prenant comme référence le signe visuel, plusieurs lectures sont possibles et l'interprète doit parcourir le chemin opposé du compositeur une fois qu'il doit reconstituer, à partir de la notation, la vision globale, ou l'oeuvre que le compositeur avait en tête.

Nous avons alors deux moments énonciatifs. Le premier est réalisé par le compositeur, dans la création de l'œuvre et d'un énoncé visuel. Le seconde est sous la responsabilité de l'interprète, qui doit effectuer une lecture propre qui se traduira par un énoncé sonore.

En outre, la partition musicale peut devenir un outil d'analyse de l'œuvre, en partie en raison de leur plus grande disponibilité et possibilité de reproduction et le fait que sa visualité permet la réalisation de marques et références écrites à ces derniers. En résumé, en différents moments, l'œuvre musicale est considérée comme la partition de l'œuvre, c'est-à-dire, sa représentation visuelle, toutefois, ne sont pas faites considérations sur les possibilités et les limites que cette représentation présente.

Un tel scénario a connu des changements majeurs au cours du dernier siècle et surtout à partir des années 50. Dans une tentative d'établir un nouvel langage musical, les compositeurs ont commencé à remettre en question l'utilisation de paramètres musicaux tels que le timbre, l'intensité et le tempo. Cependant, la question même de l'énonciation musicale a reçu une attention particulière seulement dans la décennie 50/60 avec l'École de New York, qui comprenait compositeurs comme John Cage, Earle Brown, Morton Feldman et David Tudor. De cette période, nous connaissons la création d'un type d'intervention musicale connu sous le nom de *happening* et la composition de partitions graphiques.

Les partitions graphiques proposent une nouvelle approche technique, tant du point de vue du matériel et de la forme musicale comme du mode d'exécution de l'œuvre, étant directement liée à l'improvisation musicale. De plus, souvent les compositeurs de partitions graphiques étaient des interprètes ou avaient une forte échange d'idées avec eux, comme c'est le cas du compositeur et pianiste David Tudor, responsable de le début de plusieurs œuvres d'autres membres de l'École de New York comme Earle Brown et John Cage.

Ainsi, bien que nous ayons différentes substances, visuel et sonore, on peut imaginer que les deux textes produits ont des similitudes dans ce qui concerne la forme sous-jacente à ces deux modes d'expression. Le compositeur anglais Cornelius Cardew, résume cette proposition dans la phrase « Do you hear what I'm seeing ? » (CARDEW, 1961).

Notre recherche a comme objectif l'étude des modes de notation musicale et notamment la notation musicale contemporaine connue comme partition graphique. Nous appelons pour partitions graphiques les formes de notation musicale que s'utilisant des indications non conventionnels pour représenter la façon dont ce qui doit être interprété une oeuvre musicale.

Parmi les sous-types qui peuvent être inclus dans cette catégorie nous avons les partitions représentés par des symboles musicaux ou des illustrations, des partitions textuelles ou verbales et même l'introduction de nouveaux symboles dans la notation musicale conventionnelle, créant les partitions mixtes. Pour ces symboles sont habituellement écrites des instructions, ou un texte verbal avec des indications du mode d'exécution. Ces brochures sont attachés à la partition et servent de guide à l'interprète.

Nous pouvons citer encore les partitions conceptuelles, lesquelles consistent d'une séquence d'instructions, ou des « règles du jeu » à suivre de manière à produire un résultat musical spécifique. Cependant, il y a des œuvres dans ce qui les règles du jeu ne sont pas explicités, mais doivent être interprétés selon les relations visuelles établies dans l'oeuvre.

Nous avons choisi l'oeuvre *Notations* pour un premier rapprochemment de notre objet pour deux raisons principales. D'abord, nous avons observé que ce type de partition est particulièrement peu exécuté et, par conséquent, peu connu et peu édité (La plupart des oeuvres de *Notations* a été inclus dans cette collection avec l'autorisation directe du compositeur). Pour cette raison l'accès a tels oeuvres est difficulté. Une seconde raison se doit à son importance historique ainsi comme par la problématique qu'elle présente.

Un premier point important à considérer est le fait que, contrairement à une photographie, qui conserve le même genre de substance du phénomène (visuel), dans une partition nous avons la représentation d'un son par une image.

Dans un deuxième moment, en tenant comme caractéristique de l'objet musical que sa perception se produit dans une séquence temporelle, au linéaire, nous allons effectuer l'analyse de certaines images de *Notations*, basées sur les concepts mentionnés ci-dessus, dans le but de réaliser l'étude de sa représentation visuelle et comment cette représentation peut réaffirmer ou nier cette linéarité.

LE NOTATIONS

Défini par le poète Augusto de Campos en tant que musicien-poète-peintre, John Cage est une référence pour les arts et pour la musique composée à partir des années 50. Cage a déjà été établi comme un compositeur américain avant-gardiste important quand il a commencé son projet *Notations* au milieu des années 1960. Pour cette finalité a envoyé des lettres à des centaines de compositeurs, plasticiens et écrivains en sollicitant des manuscrits qui pourraient figurer dans un livre au profit de la Foundation for Contemporary Performance Arts.

Certains lui ont repondu avec des créations récents tandis que d'autres ont contribué avec des œuvres plus anciennes. Cage a publié une sélection de ses œuvres sur le non *Notations.* En plus que manuscrits de musique, la collection *Notations* comprend grande partie de la correspondance générée autour de ce projet. Ainsi, la collection offre une perspective unique sur les pratiques de notation développés par des compositeurs dans le premier des deux tiers du 20e siècle.

On peut conclure que l'ensemble de manuscrits musicaux réunis en *Notations* expriment la nature syncrétique cultivée par son auteur. Dans cette oeuvre, on y trouve des images, des partitions et des textes réunis autour du thème de la notation musicale et du problème de la représentation visuelle de la musique dans leurs développements récents, dont la présentation se trouve la plupart du temps sous la forme de notation graphique, combinant des symboles et des illustrations.

Dans le préface, Cage présente le mode d'organisation et de combinaison du matériau dans le livre : laisser que les images parlent elles-mêmes. Pour cette raison, le procédé utilisé est basé sur le Yi-King, qui permet l'opération avec le hasard. Ainsi, le nombre de mots écrits par chaque auteur, le type d'impression, la taille des caractères d'impression et l'intensité sont définies par la chance, en fonction de la portée définie par ce processus.

Au-dessous nous avons un exemple d'image-phrase construite selon ce processus (Figure 1) :

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Figure 1 : Commentaire de Terry Rusling sur le sujet de notation – Notations p. 31.

Le hasard et les transformations

Le Yi-King, au Livre des Mutations, est composé de 64 hexagrammes dont la signification est établie par la disposition de ces trigrammes.

L'organisation des trigrammes a une base visuelle. À part les deux combinaisons possibles de lignes élémentaires qui le constituent (oui et non représentés par un trait plein --------- et un trait brisé --- ---, au le continu et le discontinu) on doit prendre en compte la disposition – au-dessus au au-dessous, central ou périphérique - au sein de l'hexagramme.

En même temps, ces images doivent être interprétées en fonction de leurs possibilités de mouvement ou de transformation, une fois que :

> Les huit trigrammes sont des signes d'états de passage changeants, des images qui se transforment continuellement. Ce que le *Yi King* a en vue, ce ne sont pas les choses dans leur essence […] mais les mouvements des choses dans leur transformation. […] Ainsi les huit trigrammes ne sont pas les figures des choses, mais celles des tendances de leur mouvement.(PERROT, 1973 , p. 28)

Ainsi, les hexagrammes du Yi King représentent une tentative de représenter spatialement les changements temporels ou les mouvements qui se produisent dans la nature et dans la vie humaine.

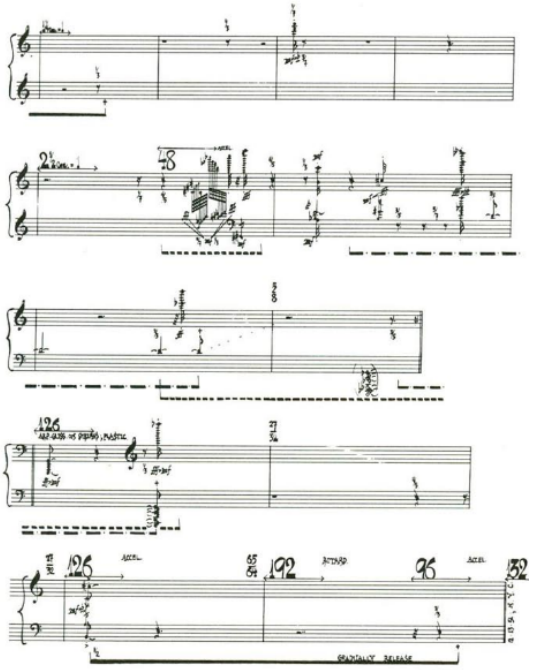

Figure 2: Extrait du *Music of Changes* – John Cage (CAGE, 1969, p. 54).

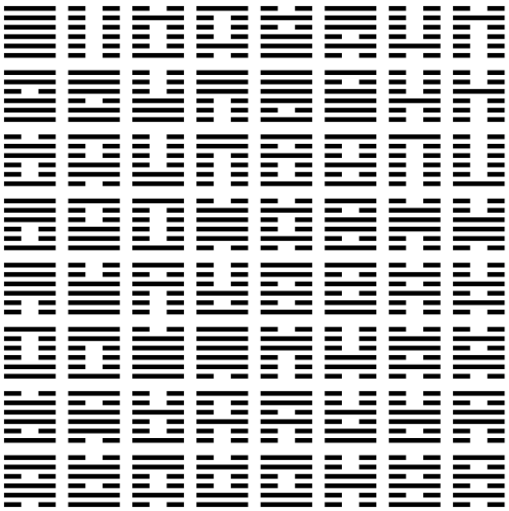

Figure 3: Table de combinations possibles pour les hexagrammes du Livre des Changements – Yi King

John Cage avait déjà manifesté son intérêt pour ces propositions dans ses premières œuvres aléatoires comme *Music of Changes* (Figure 2). Reconnaissant que la notation musicale conventionnelle ne permet pas de registrer un œuvre dont les sons étaient attribuables au hasard, Cage utilise le procédé de Yi King dans sa composition. Dans *Music of Changes* Il n'y a pas d'indication de mesure et les tempos sont indiqués par de grands nombres sur les lignes de la partition et la notation devient proportionnelle : deux centimètres et demi égalent une noire (Figure 4).

Ainsi, nous avons que les durées seront proportionnelles à l'espace occupé par les notes sur le papier. Chaque son commence à un endroit précis indiqué par une hampe et non par la tête de la figure de la note. L'idée principale exposée par l'auteur est que « la notation est irrationnelle ; dans ces cas-là, le musicien doit s'utiliser de son propre discernement »

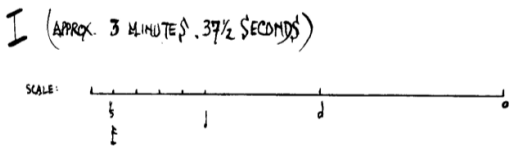

Figure 4 : Illustration extrait du préface de *Music of Changes.*

Nous croyons la raison de Cage avoir choisi cette œuvre particulière pour composer la collection se rapporte au processus de composition de *Notations*. Nous avons réalisé que, pour John Cage, la chance est basée non seulement dans sons caractère aléatoire proposé par le Yi-King, mais est aussi une proposition adressée à l'interprète et qui doit comprendre une réflexion sur les possibilités de traduction entre les langages visuelle et sonore ainsi comme la façon de faire face aux changements ou contraintes que ces langages présentent confrontés au problème de la notation musicale.

LA PRESÉNCE DE LA TABULARITÉ DANS L'ENONCÉ VISUEL

Tandis que la linéarité est considérée comme une caractéristique de la manifestation syntagmatique du langage naturel ainsi comme de la langage musicale, grâce à quoi les signes sont produits dans une séquence spatiale (écrit) ou temporelle (voie orale) continue et linéaire, la tabularité consiste d'une bifurcation spatiale dans l'énoncé d'un objet sémiotique, ce qui permet une perception globale et instantanée des données et des variables. La tabularité implique l'existence d'une multiplicité d'axes perceptives (KLINKENBERG, 2009, p.68).

Le terme tabularité apparaît dans le travail Rhétorique de la Poésie (Groupe μ, 1977) comme caractéristique de certains types d'énoncés. On peut définir la lecture tabulaire comme celui dans lequel un élément de l'énoncé acquiert du sens grâce à la relation qu'il établit avec d'autres éléments sur au moins deux axes linéaires distincts.

Dans l'oeuvre *Folio and Four Systems* le compositeur Earle Brown identifie cette possibilité de lecture en explorent leur sens interprétative en déclarant que :

> The composition may be performed in any direction from any point in the defined space for any lenght of time and may be performed from any of the four rotational positions in any sequence. In a performance utilizing only three dimensions as active (vertical, horizontal and time), the thickness of the event indicates the relative intensity and/or (where applicable instrumentaly) clusters. (BROWN, 1952)

En outre, l'auteur poursuit en expliquant le fait que la performance devrait être directement liée à cette « implication graphique » de la partition et que le nombre d'interprètes doit correspondre aux différents axes exposées dans les trois dimensions de la figure.

L'oeuvre *Time piece for a solo performer* de Ugo Kasemets (Figure 3) explore aussi cette caractéristique visuelle des partitions graphiques.

Composé de 36 groupes de cercles noirs et / ou blanc de différentes tailles (ressemblant à des noyaux atomiques) séparés par des points et des tirets, mis dans une boîte carrée traversée par des lignes droites, la partition peut être tournée dans n'importe quelle direction et lu et interprété par aucun instrument .

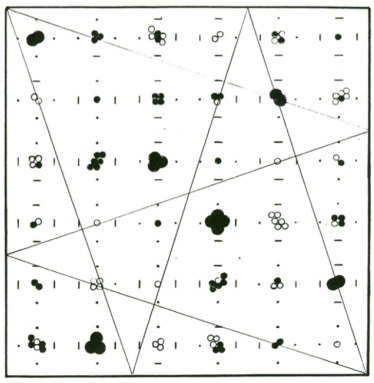

Figure 5: *Timepiece for a solo performer* – Udo Kasemets (Notations p. 149)

Nous pouvons également citer l'oeuvre *Treatise* du compositeur anglais Cornelius Cardew, considéré comme ayant une interprétation très difficile en raison de leur degré d'abstraction. L'oeuvre Treatise, composé entre 1963 et 1967, consiste de 193 pages avec des chiffres, des formes et des symboles qui se réfèrent à la notation musicale conventionnelle, mais dont l'interprétation est laissée entièrement à la décision de l'instrumentiste, qui doit interpréter les relations établies dans l'espace par ces symboles.

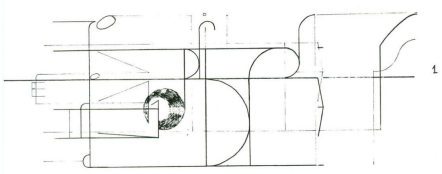

Figure 6: Treatise (sketches) – Cornelius Cardew (Notations p. 56)

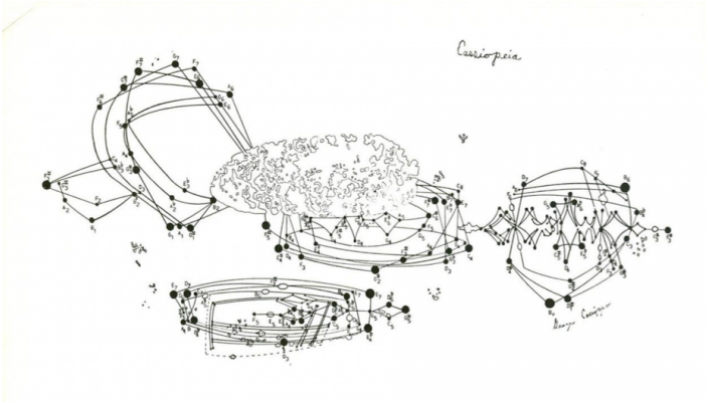

Figure 7: *Cassiopeia* de George Cacioppo. (Notations p. 53)

Cassiopeia (Figure 8) fait partie des *Pianopieces* (1962) de George Cacciopo. La partition est basé sur une carte du ciel, en encourageant les artistes à avoir une perception différente du processus musical. Sheff (1965) explique la performance de Cassiopée avec les mots suivants :

> Its notation is an open follow-the-lines chart. Size of the points indicated dynamics, letters are pitches, their numbers are octave registers, and white notes are harmonics. In performance, any conflict in following direction of lines is resolved by free passage between islands [on the chart] (p.57)

Nous avons ainsi que chaque compositeur recherche à sa manière une façon de résoudre l'opposition existante entre la linéarité *versus* la tabularité résultante de la spatialité caractéristique de l'énoncé visuelle.

M.Reybrouck, C.Maeder, A.Helbo, E.Tarasti (Editors). E-proceedings of the XII[th] International Congress of Musical Signification (Université catholique de Louvain and Académie Royale de Belgique), April 2-6, 2013). Music, Semiotics, Intermediality: Abstracts and extended abstracts. Louvain-la-Neuve 2013. ISBN: 978-90-9027424-9

CONCLUSIONS PARCIELLES

L'analyse d'une partition écrite en notation graphique prise en conjonction avec son résultat musical nous montre que la notation n'est pas seulement le fruit de la musique qu'elle veut représenter par le graphique, mais que la musique est aussi le résultat du type de notation choisie. C´est parce que la notation agit comme un filtre quand sélectionne, par exemple, la hauteur et des caractéristiques rythmiques comme enregistrables, au détriment d'autres éléments tels que le timbre et les nuances du phrasé :

> Notation and composition determine each other. Differenciate between creating a language in order to say something and evolving a language in which you can say anything. A musical notation is a language which determines what you can say, what you want to say determines your language. As a composer you have both aspects in your hand, but when you come to open your hand you find only one thing and it is not divisible . (CARDEW, 1961, p.21)

Ainsi comme nos idées verbales peuvent être liées à une langue déterminée, dans les langages non verbales, les idées peuvent également rapporter à une forme de manifestation spécifique, au comme Michelangelo « Non ha l'ottimo artista alcun concetto/ Ch'un marmo solo in se non circonscriva » (VALÉRY, 1938, p. 106). Cette affirmation a été aussi proposé par Igor Stravinsky (1956) avec des autres mots, le compositeur affirme que « musical art is limited in its expression in a mesure corresponding exactly to the limitations of the organ that perceives it. A mode of composition that does not assign itself limits becomes pure fantasy » (p. 62-63)

Pour cette raison, après l'analyse de quelques caractéristiques de composition de l'oeuvre *Notations*, nous concluons que la possibilité d'analyser les oeuvres des artistes qui ont choisie plusieurs langages pour manifester son art et la façon dont se produit cette traduction, peut aider à éclaircir le mystère de la perception et, comme Valéry a déjà souligné, de comprendre les obstacles ou contraintes présentés par les différentes langues et l'essence des possibilités de sens qu'elle présente.

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PERSPECTIVE HAPTIQUE DE L'EXPERIENCE MUSICIENNE.

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ABSTRACT

Selon John Dewey, l'expérience se définit comme « l'ensemble des interactions entre un organisme et l'environnement dans lequel il s'engage, et le résultat occasionné par celles-ci » (Dewey, [1934] 2005 : 15). Dans l'expérience *musicienne*, ce concept d'interaction peut s'avérer *double* puisque l'« organisme » s'assujettit alors à une interaction instrument/instrumentiste. Lorsque ce type d'expérience demeure exclusivement lié à la notion de pratique instrumentale, il s'identifie comme *somme* des interactions, expérimentations, essais, tentatives, épreuves, lors de la rencontre entre deux *corps*. La dimension sonore (et musicale) est ainsi en interdépendance avec une perspective *haptique* de l'expérience. En effet, un des principaux résultats découlant de ces interactions se caractérise par une appréhension gestique et tactile (haptique) de l'instrument et de l'acte lui-même. La notion d'expérience permet donc une interaction *directe*, par somme des *pré*-performances.

L'expérience musicienne propose-t-elle, d'un point de vue conceptuel, un *compendium* entre une appréhension *idéelle* et une appréhension *haptique* du sonore, en relation avec l'instrument utilisé ? La « musicienneté » (Vecchione, 2009 : 267) se traduit-elle par une capacité à prendre en compte l'expérience *acquise* (pratique, *jeu*) quant à une volonté d'*aperception* du musical ?

PERSPECTIVE HAPTIQUE DE L'EXPERIENCE MUSICIENNE.

> Il est tout à fait possible d'apprécier les formes colorées et les parfums délicats des fleurs sans avoir aucune connaissance théorique sur les plantes. Mais si l'on entreprend de *comprendre* la floraison des plantes, on doit alors se renseigner sur les interactions entre le sol, l'air, l'eau et le soleil qui conditionnent la croissance des plantes (Dewey, 2005 : 31).

Le terme *haptique*, qui renvoie au sens du toucher[152], n'est pas utilisé pour exprimer les sensations physiques, corporelles (*esthétiques*) que l'ont peut potentiellement *recevoir* (perception/aperception) d'une *œuvre*. Il s'agit de spécifier et de s'intéresser aux interactions liées à la dimension poïétique d'une œuvre, en particulier aux interactions propres à la mise en acte. Une perspective haptique s'oriente vers l'intervention pratique de l'exécutant pour mener à bien une activité musicale. Ainsi, un des objectifs de cette réflexion est de pouvoir s'*introduire* dans cette interaction entre les *corps* (instrumental et instrumentiste) relative à l'exécution d'une œuvre, d'une activité instrumentale. Il est question d'un regard *praxéologique* sur le jeu, sur l'individualité stylistique acquise par l'instrumentiste au fil de son *expérience* musicienne. En ce qui concerne la perception, il faut préciser que, dans le cadre d'une activité instrumentale, l'exécutant est également l'auditeur de ce qu'il est en train de réaliser, ou du moins de ce qu'il vient d'accomplir (passé immédiat), entraînant donc une perméabilité des dimensions poïétique et esthésique. Grâce à ce processus de perception, il porte, dès lors, *attention* pour intégrer le cadre de la perception *claire*, de l'aperception (Leibniz, 1996 : 225).

L'expérience, terme dérivé du latin *experientia* qui signifie « tentative épreuve, essai » (ex-*peritus*, « habile à »), se heurte à deux acceptions principales. En premier lieu, l'expérience s'assimile au(x) fait(s) vécu(s), l'acquisition de connaissances, l'habilitation de l'individu en fonction de sa *praxis*, de ses pré-performances (l'expérience se situe comme condition fondamentale à la compétence). Ensuite, l'expérience peut être assimilée à l'essai, en vue de vérifier, d'observer des faits, afin d'en faire acquisition, de les étudier, de les *comprendre*. Dans le cas présent, le concept d'expérience corrèle à la *somme* des faits *vécus* et *observés*, contribuant à l'acquisition de compétences, et *habilitant* l'individu à *performer*, *acter*. Ainsi, est-il nécessaire d'acquérir une *expérience musicienne* pour exécuter une activité musicale et/ou instrumentale

[152] *Haptique* vient du grec *haptomai*, qui signifie « je touche ».

L'instrumentiste possède des spécificités corporelles incluant diverses *contraintes* quant à une éventuelle pratique instrumentale.

> La morphologie de l'être humain, la longueur de ses bras, les possibilités d'écartement de ses doigts, sa musculature, ses réflexes respiratoires déterminent la forme, la technique de jeu et les dimensions des instruments (Michaud-Pradeilles, 1983 : 43)

De même, l'instrument, de par sa facture et les choix de l'instrumentiste, impose des règles, des codes précis relatifs à l'exécution. L'interaction nécessite d'appréhender ces contraintes de façon à réaliser une activité musicale. La corrélation entre une hiérarchisation des sons en fonction des hauteurs et celle en fonction de l'instrument exige une observation préalable, mais également une pratique permettant d'acquérir les facultés haptiques et gestuelles pour réaliser la conversion son/position sur l'instrument. Dans un contexte d'exécution instrumentale, il semble essentiel d'acquérir ces codes par le biais de la pratique, mais il ne s'agit que de codes basiques liés à l'exécution d'une œuvre instrumentale. Il n'est donc pas approprié de parler de niveau d'apprentissage, mais plutôt de saisir les déterminants gestiques rendant possible l'agencement des sons grâce à un *medium*, un objet intermédiaire. L'expérience musicienne se rapporte donc, dans une certaine perspective, à la notion de « musicienneté ». Non pas comme aptitude à être musicien mais comme capacité à se *projeter* dans le corps instrumentiste en fonction de son expérience musicienne individuelle. Dans une certaine mesure, cette aptitude s'avère également nécessaire au musicologue.

> La projection est en réalité un cas particulier de transfert de valeurs, « transfert » s'accomplissant du fait de la participation organique d'un être devenu ce qu'il est et causé à agir comme il agit en fonction de modifications organiques dues à des expériences antérieures. (Dewey, 2005 : 408)

Le principe d'*expériences antérieures* est fondamental pour saisir la *perméabilité* entre les concepts de compétence et de performance. La compétence est imprégnée de *pré*-performances et réciproquement. Deux objectifs se dessinent donc : celui du musicologue et celui du musicien, l'imprégnation et la praxis.

DE L'EXPERIENCE MUSICIENNE, *IMPREGNATION* ET *PRAXIS*

Le terme d'*imprégnation* se rapporte à l'assimilation, à l'action de *concevoir* (dans son sens étymologique, « prendre entièrement », « contenir »). Cette *conception* permet au musicien, comme au musicologue, d'*apercevoir* la dimension *praxique* d'une activité musicale. Dans le cadre d'une focalisation sur la stylistique, celle-ci permet de découvrir des éléments spécifiques et non déterminables par une réception *différée*, notamment lorsque l'*observateur* ne dispose que d'un *modèle* de l'œuvre, de l'activité musicale ciblée. En effet, Le *produit* n'est pas l'*œuvre* (Dewey, 2005 : 353), et peut n'en représenter qu'une partie, une globalisation (réduction). Pareillement, dans le cas d'un enregistrement audiovisuel, l'œuvre s'avère être une *configuration*, une *interprétation* (et donc pouvant être potentiellement *re-configurée*) appuyée également par les spécificités de *montage* (réalisation) liées au support (renforçant donc la *distance* entre l'œuvre et son produit). L'expérience du produit n'est donc qu'une facette de l'expérience d'une œuvre (ceci est également valable lorsque cette expérience s'avère musicienne).

Dans le but d'exécuter une activité instrumentale, il faut préciser que la particularité réside dans les interactions instrument/instrumentiste (en fonction de la dimension sonore). Il s'agit alors d'une approche *triangulaire* entre les dimensions *acoustique* (son), *haptique* (geste), et, dans une certaine mesure, *optique* (visualisation ou *projection intérieure* selon la dimension haptique, spatialisation). L'expérience apporte une assimilation de mécanismes (codes, gestes) haptiques, en fonction de l'instrument (*zone haptique*) et l'instrumentiste (choix et contraintes *systémiques*[153] liés à la zone).

La surface entière d'un instrument de musique se compose en deux zones distinctes : la *zone haptique potentielle* et la *zone haptique spécifique*. Tout d'abord, il faut préciser que la *zone haptique* désigne l'*endroit* (l'*étendue limitée*) que l'instrumentiste devra *toucher* pour émettre un son, dans le but de réaliser son activité musicale (et donc instrumentale). Ainsi, Il y a donc deux types de zone : *potentielle* et *spécifique* : La *zone haptique potentielle* correspond à ce que l'on nomme « touche » de l'instrument, c'est-à-dire la zone qui est potentiellement prévue pour l'intervention haptique par la facture de l'instrument. Mais, en ce cas, pourquoi ne pas utiliser le terme « touche », plutôt que zone haptique ? L'intérêt d'une telle nomination réside dans l'intention de ne pas réduire le concept aux seuls instruments disposant d'une *touche*, proprement dite. En effet, dans le cadre des instruments à membranes (membranophones), ou lorsque des baguettes ou des objets intermédiaires sont utilisés pour l'ébranlement du corps vibrant, il est fort rare de désigner l'endroit où l'on intervient pour jouer, comme étant la *touche* de l'instrument. L'espace haptique est donc un moyen de mettre en cause tout type d'instrument où le *contact* s'avère nécessaire (avec ou sans objet intermédiaire) dans le but d'une émission sonore (mise en vibration du corps instrumental) et permettant, de ce fait, une éventuelle activité musicale. Cependant, les pratiques contemporaines ont mené les instrumentistes à se délier de cette contrainte pour explorer et utiliser les diverses sonorités

[153] Le terme *système* désigne, dans le cas présent, les règles fonctionnelles déterminant les spécificités *praxiques* liées à la zone haptique, c'est-à-dire la manière dont l'instrumentiste va organiser (hiérarchiser) les différents endroits situés sur son instrument, relativement à la dimension sonore.

possibles situées hors de la zone haptique potentielle. Il s'agit de la *zone haptique spécifique*, qui couvre donc tout le reste de la surface instrumentale.

Cette hiérarchisation implique alors une éventuelle capacité de projection intérieure, en fonction d'une combinaison entre les dimensions haptique et acoustique (entre ce que l'ont *fait* sur l'instrument et ce que l'on *perçoit*, déterminant ainsi le déroulement de l'activité instrumentale). Ces mécanismes d'interaction s'assimilent tout au long de l'expérience musicienne de l'individu et sont donc assujettis à la subjectivité. En effet, les choix de l'instrumentiste s'avèrent décisifs quant au développement de son expérience musicienne. Ces choix vont générer des *empreintes résiduelles*, contribuant à la dimension stylistique d'une activité instrumentale.

APPROCHE *STYLISTIQUE* DE L'EXPERIENCE MUSICIENNE

A une échelle individuelle, l'expérience suggère une confrontation de l'instrumentiste à différents choix quant à son propre *style* de jeu. Les choix haptiques intègrent alors volontiers la dimension stylistique d'une activité instrumentale, dans la mesure où ceux-ci renseignent sur l'individualité praxique de l'exécutant.

Pour valider cette hypothèse, il faut considérer que le choix des doigtés et des positions participe inévitablement à la dimension stylistique de l'activité musicale. Naftule Brandwein, musicien autoproclamé roi de la clarinette *klezmer*, qui avait la particularité de tourner le dos à son public suivant les passages musicaux et gestiques à réaliser, évitait ainsi volontairement de dévoiler ses doigtés et positions sur l'instrument, qu'il jugeait donc fondamentaux quant à la *compréhension* de son *style* de jeu, et par extension de son individualité (Ceci afin que les *initiés* éventuels de l'auditoire ne puissent saisir la dimension haptique des mouvements sonores et musicaux). Mais qu'en est-il lorsque le musicien change de style de jeu ? Peut-on se délester des expériences antérieures ? L'expérience acquise ne semble guère pouvoir se dissoudre en fonction des intentions de l'instrumentiste. Tout comme il s'avère difficile de perdre son accent lorsque l'on change de langue (d'idiome), des éléments *résiduels* pourront donc déterminer des liens stylistiques entre les différents choix relatifs à l'expérience passée d'un musicien. Il s'agit de son *accent praxique*.

Interroger la notion d'expérience reste fondamental pour accéder aux éléments qui ont permis à l'individu d'être habilité à réaliser une activité instrumentale et, ainsi, dévoiler un peu plus la dimension stylistique liée à l'exécution d'une œuvre. Dans la perspective d'accéder à l'individualité d'une activité musicale et instrumentale, il est alors nécessaire de considérer l'*accent praxique*, informant sur la pré-performance de l'instrumentiste et de son rapport haptique à l'instrument.

> …j'ai toujours eu en horreur d'écouter la musique les yeux fermés, sans une part active de l'œil. La vue du geste et du mouvement des différentes parties du corps qui la produisent est une nécessité essentielle pour la saisir dans toute son ampleur (Stravinsky, [1935] 2000, 157)

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"WHAT KIND OF GENRE DO YOU THINK WE ARE?". FROM TECHNIQUE TO LYRICS, 'GENRE DEFINERS' WITHIN MUSIC INTERMEDIAL ECOLOGY

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Focused on **popular music** (Fabbri ed. 1985 and 2002, Middleton 1990, Tagg 1994)[154], endorsing a **sociosemiotic** framework (Landowski in Greimas & Courtés eds. 1986: 332, Marrone 2001, Spaziante 2007, Ferraro 2013)[155], with key references to the semiotics of culture (i.e. the conception of music as a macro-generic **semiosphere**, cf. Lotman 1985)[156], and set within a wider in progress-study[157] on the technologies, ideologies and rhetorics of **"the new"** in music (cf. Dalmonte & Spampinato eds. 2009, Reynolds 2011), the present contribution deals with the problematic and still not much investigated (cf. Fabbri 1982, Hamm 1994, Moore 2001, Marx 2008)[158] issue of **musical genre**.

By discussing its **definitions**[159] (a set of multi-dimensional rules, as in Fabbri 1982 and 2002, symbolic codes, as in Holt 2003, attributes, as in Lena 2012; a marketing category, as in Negus 1999, Brackett 2002, Holt 2007), its relation with the other umbrella term **"style"** (Hebdige 1979, Moore 2001, Pascall 2001, Shuker 2005: 259-262, Fabbri 1999), its second grade forms (sub-genres, meta-genres[160]), its mechanisms of formation (which might be called **condensation** and emersion, cf. Holt 2003 and Lena 2012) and **labelling** ("genrefication", as in Carson and Zimmer 2012a & 2012b), its close tie with the notions of **imaginary** (cf. Leone ed. 2011), **architextuality** (cf. Genette 1982) and **generic contract** (Kallberg 1988; the notion of "ideal listener" will be here introduced[161]), an "atomic definition" of musical genre will be proposed.

By discussing **meta-typologies**, i.e. classifications of genres (by their names[162]) and visual representations of genres relations (synchronic or diachronic; by affinity[163] or genealogy; graphical, logical[164], topographical[165] and geographical; cf. the classic Taylor 2000), the identification of the possible basic **values underlying** them will be attempted.

Both **new formations** (within electronic dance and indie music, from Carson & Zimmer 2012a and 2012b)[166] and **sedimented genres**[167] (chosen as the set of genre-tags to be used in the Italian music criticism website Sentireascoltare.com) will be analyzed as case studies.

Genres can be defined as **intermedial** (cf. Higgins 1966, Wolf 2002, Crapoulet 2008)[168] entities in regard to the very diverse elements (real and possible[169], material and immaterial, musical and extra-musical[170]; the notion of "musification"[171] will be

[154] I have already addressed and succinctly resumed this topic in Marino 2011: 29-32. Popular music is here intended as the "ubiquitous music" (Quiñores, Kassabian & Boschi eds. forthcoming) and, subsequently, "the midfield of music studies and musicology […], from which to start […] trails potentially leading everywhere" (Sorce Keller 2012c). The implicit but basic assumption is that, since the invention of phonography (Eisenberg 1997), all kinds of music (i.e. also art music, folk and jazz) have been re-configured (Landow 1992) and re-mediated (Bolter & Grusin 1999), i.e. put in the technological (electric first, electronic and digital then) and socio-cultural (circulation through media, mass media and new media) set of what we can call recording and reproducing practices (cf. Berio 1956 and 1976, Fiori in Fabbri ed. 1985: 92-103, Dusi & Spaziante eds. 2006).

[155] Sociosemiotics is here intended as a pragmatic and phenomenological approach to music, regarded as a set of "signs within the heart of social life" (Saussure 1967: 26), wherein texts and practices are put on the same level of constructed signification.

[156] Cf. the clouds simile depicted in Xenakis 1979 (and quoted in Fabbri 2005).

[157] I.e. my PhD thesis project.

[158] Not much investigated apart from a non-theoretical, genre-by-genre and intra-generic, historical treatment; cf. Charlton 1994, Borthwick & Moy 2004, Fabbri 2008.

[159] Apart from the very following references in the text, cf. also Frye 1957, Fabbri ed. 1989, Kallberg 1988 (especially for Dahlhaus' position), Chandler 1997, Toynbee 2000, Samson 2001, Shuker 2001, Sorce Keller 2012a.

[160] Cf. Shuker 2005: 120-123.

[161] Modeled on Umberto Eco's "ideal reader", with particular attention to the notions of "competence" (Stèfani 1982) and "expectations" (cf. Barbieri 2004).

[162] I.e. those elements (or even: that *unique* element) which have been considered so relevant, amongst the others, to become defining (or at least: describing and identifying), capable to synthesize the identity of that particular music. Cf. Borges' parodist genres typology quoted in Hamm 1994 and Dawes 2006.

[163] E.g. based on Wikipedia interrelated lexemes, on Last.fm listeners' choices and "journeys", on computer sound analyses (e.g. the pioneering and controversial Cope 1991).

[164] E.g. flowcharts.

[165] E.g. maps and 3D sets.

[166] Cf. also the notion of "chimera" music in Agostini in D'Amato 2002 and "global beat fusion" in Beres 2005.

[167] Cf. "historical genres" in Holt 2007.

[168] Cf. also Genette 1982 for a transtextuality-modeled notion of "transmediality".

[169] Cf. Fabbri 1982.

here introduced) involved into their definition. The process of giving music a name, a necessary practise which is actually **impossible to get out of**[172], implies a specific meta-knowledge and it is a precious key to understand how communities **understand and appropriate** music, what they consider meaningful in it.

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[170] "Extra-musical" is a very problematic notion, cf. Sorce Keller 2012b; cf. also the extroversive level of analysis according to Monelle 1992.

[171] Non-musical elements are "musicified", i.e. incorporated within the music semiosphere, through a process of semiotic translation (intersemiotic translation or transmutation, according to Jakobson 1959). For the use of the term "musification" in informatics, cf. Edlung 2004; see also the concept of "musicalization" in literature from Mallarmè on, e.g. Lesure 1984, Costa 1999: 136, Wolf 1999.

[172] Maybe, just "in between", according to Holt 2007. Cf. the case of "free music" in Toynbee 2000 and the case of imaginary records (but combinatory music) in Marino 2011: 115-116; cf. also the notion of language as a "fascist system" in Roland Barthes and of language as the "chief meta-language" in Émile Benveniste.

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AUTHORSHIP, NARRATIVITY AND IDEOLOGY: THE CASE OF LENNON-MCCARTNEY

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The authorial partnership between John Lennon and Paul McCartney, during the 1960's (or afterwards, as individual songwriters), has been subject of several forms of categorizations, not rarely confining with *clichés*: some of them were based on solid grounds (e.g., Lennon gave more importance to lyrics, McCartney to music), others were facile stereotypes (e.g., Lennon was the "rocker", McCartney the "ballader", an instance dismissed by songs like *Julia* and *Helter Skelter* respectively).

The present paper intends to fill two particular gaps left by popular music studies in approaching the famous songwriting partnership and the specific artistic differences between Lennon and McCartney, as authors (and, partly, as personalities):

1. Methodologically speaking, the lack of an expressively semiotic approach to the topic.
2. Contents-wise, the fact that some aspects of the partnership, that I consider crucial, were almost entirely overlooked. Namely: some important oppositions in the narrative dimensions of Lennon's and McCartney's songwriting strategies (e.g.: *being* versus *doing*, *personal* versus *impersonal*, etc.); the different authorial (and sometimes cultural) ideologies (evident in nearly all cases in which the two authors would work separately on the same *stylistic type* of song: a love song, a protest song, etc.); the continuity (or lack thereof) between technical/personal resources and actual songwriting choices.

The paper was conceived in relation to the fourth topic suggested by the scientific committee of ICMS12: "Link with central topics of the International Project on Musical Signification: musical sense-making, narrativity, and reception."

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SEMIOTIC NARRATIVIZATION PROCESSES

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ABSTRACT

This paper follows Monika Fludernik's theory for a 'natural' narratology (that is, a narratology that would consider narrativity as it is constructed by the listener), of which I explored extensively an adaptation to electroacoustic musics in my master's thesis. I consider narrativity to be dependent upon experientiality of an anthropomorphic nature and distinguish between narrativization processes according to the centering of this experientiality. I presented the idea of *focalization* and the *ecological* part of my model (diegetic construction) at the EMS-12 conference in Stockholm, as being accurate ways of describing the listener's apprehension of an electroacoustic work.

I will focus here on narrativization processes I qualified as 'semiotic', i.e. narrativization processes that are based on *proprioceptive*, *associative* or *conceptual* – as opposed to pictorial and diegetic – processes. I classify those processes according to their level of "verbalizability", which is related to their level of abstraction (empirical, reflecting or reflexive, as defined by Piaget).

Proprioceptive narrativization processes are those that may not be verbalized without loss of content. They are mainly based on action-related cognitive representations and, being *egocentered*, are closely linked to what Imberty calls "proto-narrative envelopes". As abstraction processes, they include gestural/spatial semiotics, time semiotics (the MIM's Semiotic Time Units) and embodied semiotics (when the listener is either considering sound as an embodied entity or interpreting his own embodied feelings as being directed).

Associative narrativization processes are those that may be verbalized without significant loss of content, but do not *need* verbalization or language in order to exist. They are based on a mix between pictorial, action-related and conceptual cognitive representations, focalization thus oscillating between the self and the (real or imagined) other. Verbal induction (whether by a title, a program or the use of verbal content as a musical material) is such a process, as well as cultural synaesthesia and unconscious associations that arise from episodic long term memory. I will focus here on the synaesthesia induced by the "high pitch / low pitch" metaphor within the framework of Lakoff and Johnson's *Metaphors we live by*.

Conceptual narrativization processes are those that are based on propositional / conceptual cognitive representations and thus *need* language (whether it is verbalized or not) in order to exist: as such, they depend on language and semantic long-term memory. Symbolism, conceptualism and music analysis are such processes, and constitute the most abstracting narrativization processes (to such a point that it can be argued that there seemingly being no experiential consciousness considered by the listener, there is no narrativity).

All of those processes take their places in a theoretical reception model based on cognitive and developmental psychology as well as on existing musicological research about the perception and reception of electroacoustic music.

INTRODUCTION

In a previous presentation (Marty 2012a) I defined *narrativization*, after Fludernik (2002), as the imposition of narrativity by a receptor on an object. In this view, narrativity rests essentially on experientiality of an anthropomorphic nature. Therefore narrativization, to be effective, implies the centration of experientiality by the receptor, which I coined as *focalization*.

In literature, experientiality is often centered on the character(s) and/or narrator(s). In electroacoustic musics, other possibilities are just as prone to be used by the listener. I therefore distinguished between three kinds of narrativization, relying on three levels of focalization. *Egocentered* focalization (considering the listener's own experience) induces *proprioceptive* / *embodied* narrativization; *heterocentered* focalization (centration of experientiality on an external – real or

imagined – being) induces *ecological* narrativization; and *exterocentered* focalization precedes *semiotic* narrativization. *Afocalization* was presented as a special case where sound itself was considered in its tactile, haptic quality.

In instrumental musics, the most significant and relevant processes are those of semiotic narrativization, reliant on propositional / conceptual cognitive representations (as instrumental musics do not offer ecological, spatial, pictorial perspectives as do electroacoustic musics). These will thus be the topic of this paper.

MEMORY, ABSTRACTION, SEMIOTIZATION

I will base my developments on two distinctions made in the field of psychology. Psychologists distinguished between several kinds of long term memory:

> The first of those distinctions relies on the opposition between our encyclopaedic knowledge and our knowledge relative to personal events. The first is very general knowledge which recuperation seems to depend very little on contextual indices. This knowledge relies on what is called "semantic memory". However, the second kind is particular knowledge reliant on our living experience and which recuperation is intertwined with the context of memorization. It relies on what is called "episodic memory". […] In the distinction between implicit and explicit memories, we distinguish between data according to whether or not it can be recuperated consciously. (Meunier 2009: 39, 41)

Piaget described several types of processes of abstraction, which I will use. He

> introduces reflecting abstraction as a development mechanism distinct from empirical abstraction. Empirical abstraction consists in extracting data concerning objects (color, weight, shape) or the properties of actions on objects (force or direction). It links back to the equilibrium between subject and object and thus to physical and empirical knowledge. Reflecting abstraction is born neither from objects nor from direct action, but of coordination of actions. […] Reflecting abstraction evolves, detaching itself from its concrete bases. When the subject becomes conscious of his own operations, it becomes *reflexive* [or *reflected*] abstraction […]. (Bideau 2007: 53-4)

Empirical abstraction is thus constituted of data drawn from perception (I play with rocks, I count them: there are five); reflecting abstraction draws data by linking several empirical abstractions (I organize the rocks in a circle, I count them; I make a line, I count them; I put them sparsely, I count them: in all cases, there are five); and reflexive abstraction consists in drawing data from the relation between several reflecting abstractions, allowing for detachment from perception (I play with rocks, candies, dolls: when I count them, there are five: "five" may then be a value that can exist besides the concrete existence of objects).

I distinguish between semiotic narrativization (or semiotization) processes according to their degree of abstraction, to the kind of long-term memory they imply, and to their (not) allowing verbalization. I thus distinguish between:

- PROPRIOCEPTIVE SEMIOTIZATION PROCESSES, unverbalizable because emanating from implicit memory, reliant on a process of empirical abstraction: I perceive a sonic stimulus, my body reacts in a certain way and I observe this reaction.
- ASSOCIATIVE SEMIOTIZATION PROCESSES, verbalizable without much loss, linked mainly to episodic (implicit or explicit) memory, reliant on a process of reflecting abstraction: I observed my body's reactions and/or constructed an imaginary world/diegesis, what do they remind me of?
- ANALYTICAL SEMIOTIZATION PROCESSES, based on (immediate or preceding) verbalization, reliant on semantic (explicit) memory and processes of reflexive abstraction: I realize that this particular sequence of sounds has the same effect on me and/or reminds me of the same things: maybe the sequence has a value in itself: a "perfect cadence"?

I will study in turn each of those kinds of semiotic narrativization.

M.Reybrouck, C.Maeder, A.Helbo, E.Tarasti (Editors). E-proceedings of the XII[th] International Congress of Musical Signification (Université catholique de Louvain and Académie Royale de Belgique), April 2-6, 2013). Music, Semiotics, Intermediality: Abstracts and extended abstracts. Louvain-la-Neuve 2013. ISBN: 978-90-9027424-9

TOWARDS FEELINGS (PROPRIOCEPTIVE SEMIOTIZATION)

> *The feature that is […] most basic to experientiality is embodiment rather than specificity or individuality because these can in fact be subsumed under it. Embodiedness evokes all the parameters of a time and space frame, and the motivational and experiential aspects of human actionality likewise relate to the knowledge about one's physical presence in the world. (Fludernik 2002: 28-30)*

I will briefly review the spatial, temporal and morphological semiotics in order to offer several possibilities for the proprioceptive analysis of a work. As I said, proprioceptive semiotization processes are the result of an empirical abstraction of temporal, embodied experience. I will thus hypothesize that they are the semiotization of a more "primary" kind of narrativization: *kinesthetic proto-narrativization*[*], that is prior to conscious perception and results from empathy (for instance with animal utterances) and dynamic vectors (I'll come to that) that are semiotized only as long as the listener places him/herself as an observer of his/her own kinesthetic experience (focalization is then egocentered).

Music, embodiment and the gestural/spatial semiotics

> Let us notice that musical gestures tend to be much more a doing of something than a saying of things about something. Gestures are performative. This is, of course, inherent in the nature of much gesture, for gesture is a making of sound or movement. Gesture is active. [...] In its active doing of something, a musical gesture directly puts significant events before us and gives us the straightforward stimulus of immediate experience. (Coker 1972: 19)

Other than the attribution of an intention to sound – which I called "anthropomorphization" (Marty 2012a) – there seems to be an embodied aspect to the movement of sound, whether it is spatial, melodic or spectral. Imberty explains the following:

> Psychologists have known for a long time that we have an internal representation of our body that relies essentially on the sensations we have in our daily lives. […] Singing uses the muscles of the laryngopharyngeal zone, and hearing sing is finding in oneself, at least allusively, a kinesthetic representation of those gestures and movements that command the action of singing and the melodic gestures it produces. (Imberty 2010a: 14)

Moreover, the gestural aspect inherent to the sound's morphology (which includes melodic, spatial, harmonic, spectral and temporal characteristics) is emphasized by Faure, who says that

> The discovery of the sound domain and its association with our movements during the "musical" experimentation of young children (for instance when throwing a fork to the ground until the partner who picks up the fork gets bored) would produce in memory associations that "color" every subsequent listening with gestures. We could thus follow Delalande when he says that "gestures leaves an imprint in the sonic form itself and contributes to giving it meaning". (Faure 2000: 163)

The question is extremely wide, but seems to rest on the interpretation of stimuli according to embodied criterion: how could I produce this sound? How could I produce this gesture? What would this production do to my body? All of those questions are asked and resolved implicitly at the very moment when the sound is perceived.

The proto-narrative envelope and time semiotics

Imberty focused his research on time perception and its relation to music and musicality. The first thing – which Saint Augustin already understood – is that time has a subjective layer which can be developed in the idea of a "thickness in present". One could then talk about the "past in present", "present in present" and "future in present" (Imberty 2005: 233).

From this grows the concept of "proto-narrative envelope", coined by Daniel Stern (1995) as an "intuitive dramatic tension thread" (Imberty 2005: 234) that leads to the narrative perception of self through the association with oneself of the phenomena and experiences to which one is confronted. This proto-narrative envelope develops in early childhood with the repetition and "re-presentation" of a stimulus that provokes the "after-effect" – i.e. the encoding of a time-oriented phenomenon as a whole in memory (*ibid*: 235).

This leads to the idea of the dynamic vector:

[*] I use the concept of *proto-narrativization* as a reference to Michel Imberty's "proto-narrative envelope", relative to the perception and distortion of musical time (Imberty 2005), and distinguish between *kinesthesia* and *proprioception* as follows: just as perception is a cognitive operation applied to the exteroceptive (five) senses, proprioception is a cognitive operation applied to the interoceptive sense (kinesthesia). *I* use those definitions, because the distinction is not always clear, proprioception often being considered as both kinesthesia and statesthesia (is there or not movement in the body?).

> Dynamic vectors are the musical events which carry temporal meanings of orientation, progression, diminution or growth, repetition or retrospection. (Imberty 2010b: 2)

An experiment with Debussy's *La Puerta del Vino* allowed Imberty to demonstrate the existence of such vectors in music listening: in the piece's coda, with the sudden change to high register, verbal description of listeners are all relative to a stopping of time, a serenity. It is this change that Imberty qualifies of dynamic vector, because it will change the perception and expectations of the listener, as well as his/her cognitive representations, which will lead to a semiotization of time. The same idea can be found in Thoresen (2010) as well as in the idea of Time-oriented Semiotic Units (MIM 2009), although the context and applications are very different compared to Imberty's interests.

Six models for hermeneutical analysis

Baboni (2008) formulated a theory that maintains the existence of an "hermeneutic circle" which rests on need, desire and consideration and is valuable in analyzing the experience of a work of art, on an *embodied model*.

To Baboni, *need* is born from alteration of a state of equilibrium which becomes a state of tension. The logical consequence for a need is to search for its satisfaction. *Desire* is the relation of several needs which combined satisfactions may provoke pleasure. *Consideration* is the categorization process that allows for the efficient interpretation of a phenomenon through its relation to "marks groups".

> Need, desire and consideration constitute an afferent circle that carry the data of phenomena space to a conscious state. In art, I name this afferent circle, hermeneutic circle. (*ibid*: 48-55)

From the circle are drawn six models for hermeneutical analysis, each of which originates from a body experience of early childhood and treats an aspect of the system of the contemplated work of art (Baboni in Marty 2012b: 211-13). The first two models (*attractivity* and *cyclicity*) allow for the interpretation of stasis, dynamism and their interactions. The third model (*corruptibility*) answers to the possibility for the dissolution or disappearance of the system. The fourth model (*constructivity*) treats the development and growth of the system's rules, whereas the fifth model (*destructivity*) treats their reduction and shrinking. The sixth model (*excitability*) answer the question of satisfaction in itself, for oneself, which one seeks in contemplation.

We are thus in an embodied system. Music, rather than being only a narration of itself, may then be a narration of the evolution of a system, resting on its embodied understanding: "the hermeneutic circle is the search for a [embodied] semantic meaning (verbalizable or not) to the work of art that is contemplated, but also to the system to which the work seems to belong" (Baboni 2008: 65).

TOWARDS MEANING (ASSOCIATIVE SEMIOTIZATION)

We saw with proprioceptive semiotization the influence of implicit memory on the apprehension of music. I will study here the influence of episodic memory, related to imagination and association of ideas, on semiotic abstraction. I will linger a bit on the question of cultural synaesthesia.

Verbal induction

> *Every time music is preceded by a concrete title, accompanied by words, intertwined with action and discourse, it engenders psychological situations analogous to those that our two methods (guided and semi-guided) realize. There is, in all cases, a polarization of music's representative effects by the verbal elements given before or during musical audition. (Francès 2002: 279)*

This effect is very well-known and takes an important part in the success of programmatic music with children and "naïve" listeners, among others, by allowing them to listen to music through a formal schema that they can easily conceive: instead of being perceived as an abstract, emotional form, musical form is related to the form of a narrative.

The BBC tried to use verbal induction for the 1978 diffusion of Andrew Sachs' *The Revenge*, first (and mainly last) radio drama without words. The title of the piece was announced two times, at the beginning and end of diffusion, evidently to make up for the complete absence of indicators of motivation, aim or goal in the work itself, which pictures a man who is probably escaping from a prison, goes into town and kills somebody or gets killed himself at the end, without a single instance of verbal language – this participates in the in-human aspect of the work.

It seems important to emphasize that a narrativization resulting from a title or a program is not necessarily verbalized – it can be manifest only at a pictorial level – but can be – in such a case, it would be related to symbolism, of which I will talk later.

Cultural synaesthesia

In 1980 Lakoff and Johnson write *Metaphors we live by* (2003), which will become the basis for their subsequent research on the integration of philosophy, perception and cognition in an anthropomorphic, embodied frame. To them,

> The concepts that govern our thoughts are not just matters of the intellect. They also govern our everyday functioning, down to the most mundane details. Our concepts structure what we perceive, how we get around in the world, and how we relate to other people. Our conceptual system thus plays a central role in defining our everyday realities. (*ibid*: 3)

Those metaphors will be the basis for what can be called "cultural synaesthesia" – that is, a kind of metaphorical correspondence between senses. This way, one can associate (more or less conventionally) colors, smells, textures to sounds, this being different from authentic synaesthesia which seems to be the product of a neurological, less cultural phenomenon – though some have hypothesized that both kinds of synaesthesia are closely related and always cognitively cultural (see Rosenthal 2011).

I will focus here on the most common metaphor in music: the association between high/low pitches and vertical height – this is what Lakoff and Johnson call an "orientational metaphor". This kind of metaphor seem to not be arbitrarily decided, but to rest on human embodied experience: if HIGH is HAPPY, and LOW is SAD, it may be because (at least in our culture) being happy tends to make one raise his/her head, whereas being sad tends to do the contrary, making one lower his/her head (Lakoff and Johnson 2003: 18).

Jacopo Baboni effectively explains our metaphor with an interesting model, differing from the most common "low pitches come from the thoracic cage, high pitches are closer to the head": pitch height being correlated to the body tension that produces it (more tense produces higher pitches), this same tension, transposed to the body, allow us to stand up from the ground, resist to gravity. The more one relaxes, the lower one gets (Baboni in Marty 2012b: 211-13).

A kind of gravity applied to music (Roy 2001: 458) would thus explain the fact that melodies all around the world tend to descend (Meeùs in Marty 2012b: 219-21) (even if they often finish at the same pitch they began – because ascending gestures are wider than descending ones).

But it may be forgetting the cultural aspect of the orientational metaphor, underlined by Lakoff and Johnson when they say that all cultures do not give the same priority as us to the orientation high/low (Lakoff and Johnson 2003: 24), and that inside a given culture there lies metaphors that do not function together and still apply to the same concepts –emphasizing different aspects of it (*ibid*: 220-21). The metaphor is cultural and built on embodied origins, but also on a social and musical convention that is perfectly established today in Occident: the spatio-vertical representation (Duchez 1979).

Still, many works tend to prove that no matter the culture, acousmatic cognitive images are built in a spatial fashion, higher frequencies corresponding to higher locations, this being explained by several factors that are not the topic of this paper (see Khosravi 2012; Kendall and Ardilla 2008).

Unconscious association (proxy)

I call *proxy* the type of semiotic narrativization process that imposes associative preconceptions on a new musical element in an unconscious fashion. Any resemblance with a known element, with no need for verbalization, will provoke the use of the same listening strategies used to apprehend the element the first time (on the model of prototypical categorization). Along with this, images and evocations induced by the first element will be activated in working memory and will thus be available for easier recuperation by the listener.

Nattiez gives an example of this type of process in the case of the use of pre-existing music in movies:

> It is not possible, for anyone listens to Strauss' *Also sprach Zarathustra* today on the radio or on disc (and who saw the movie *2001 Space Odyssey*), not to make the association with intersidereal space. […] For the same reason, how can one who saw Visconti's *Death in Venice* not associate the adagietto from Mahler's *Fifth Symphony* with the tranquil waters of Venice's lagoon? It is a specific associative context largely shared in our society that creates the link between those musics and the meanings now attached to them. But it seems evident that any music could not have been associated with those contexts. The transcendental character of Strauss' music suited the evocation of the infinity of space. In the contexts where they used them, one can hardly imagine Mozart's *Nachtmusik* in Kubrick or Stravinsky's *Sacre du Printemps* […]. (Nattiez 2003: 275-76)

Thus are installed what we can call "musical clichés", through the automation of a symbolism that limits the apprehension of a musical work or sound, such as the "eerie" sound of a flute, or the vampires who come with a reverberated cello on modal scales.

But let's not forget the limit of this trail of thought: every automated thing is not necessarily cliché. It can also be an archetype, when the symbolic relation is founded on 'natural' (Human) properties of the symbolic entities. The sound of water may symbolize life without being cliché, because the archetype rests on the necessity of water to survive, a thing common to all humans. Through most complex associations, a more profound symbolic may be instated.

TOWARDS CONCEPT (ANALYTICAL SEMIOTIZATION)

The third kind of semiotic narrativization is the one which is necessarily verbalized (though verbalization may be prior to listening, as in the case of guided categorization), because its existence relies fundamentally on its verbalization and/or conceptualization. The consideration of number/letter symbols (i.e. B-A-C-H) is relevant here: even if it is not primordial in the understanding of music, the symbol is the origin of a compositional – poietic – development (Boulez 2005: 434-5). The sociological and political analysis of musical works is another kind of conceptualism, which hypothesizes a link between the creation and its historical context. We will talk here about symbolism, conceptualism and "musical" analysis. "Musicological" listening – identifying tonalities, chords, modulations, etc. – may also enter this frame because, as Schaeffer's system, it is an (arbitrary?) categorization system that imposes the listening of properties and characteristics as more relevant than others – which may sometimes lead to a completely unsatisfactory listening experience.

Conscious association (symbolism)

Beyond unconscious associations appear symbolisms, verbalized and reflexive, which allow outreaching established clichés to apply new meanings to music. The two kinds of associations are closely linked, by the possibility for the automation of the symbolism becoming cliché. Thus the dotted rhythm of a march, before becoming a largely understood cliché (even if it is founded on physical parameters), is first a symbolism designating the march itself.

The most explicit instance of reflected symbolism is that of baroque music, particularly in Germany, which was conceptualized in a great number of music dictionaries.

> Thus a high-pitched note represents height, or the mountain, the sky, a low-pitched note the valley or hell. The chromatic semitone expresses suffering and pain, a sudden pause the silence or death, etc. The somewhat 150 figures with their scholarly names in Latin or Greek are grouped according to their kind in images, melodic gestures, etc. With the help of those figures, the text is put into music and interpreted/performed. (Ulrich 1990: 305)

The « implicit » listener (Kaltenecker 2010) thus knows all the correspondences that allow the appreciation of music in its whole and arrives at the concert having studied the theories of *ethos*, *topoï* and other rhetorical figures for music. Listening to music, he interprets each melodical, rhythmical figure as being the representation of something that exists in the real world or as having a rhetorical, discursive function.

Sometimes, as in Wagner, *Peter and the Wolf*, or even TV series *Fringe*, the symbolic becomes evident through the simultaneous presentation (verbally or not) of an action, a plot, a narrative and musical motives, themes, which acquire at this point their symbolic (or proxy, according to the listener's reception strategies) value. This question is much more complex than this, of course, but I will stop here to avoid getting into debates and extrapolations that are not necessary to this paper.

Conceptualism

I will study here the works in which the "con-text" is just as important, or even more important, than the "text". We might even call such works "conceptual", if this adjective hadn't taken on a very negative and contemptuous connotation for many people (at least in France).

Cage's *4'33"* is such a work, of which the musical/sonic content is not the end in itself, or at least not as much as the concept of the presence of silence in a world becoming afraid of silence, where *muzak*[*] fills the last places where one could hear his/her own footsteps. Originally, Cage envisioned selling a four minutes silent piece to Muzak Holdings Co. under the name *Silent Prayer*, to give silence to be heard (Kim-Cohen 2009: 16-7).

In the case of "sound art" or "sound sculpture", we find Vitiello's 1999 recordings of the World Trade Center, to have acquired a very strong conceptual value after 9/11, becoming the last words of the towers, of the "pre-9/11" world (*ibid*: 130-1). In the same vein, Kierkegaard's *Four Rooms* consists in the amplification, by close-circuiting speakers, of the characteristic sound of four rooms of houses in Chernobyl, where one of the worst nuclear accidents in history took place. Kim-Cohen says that

[*] Muzak Holdings Co. was founded in 1934 and is renowned for the creation and distribution of what is now called "elevator music", applying abusively the findings of the young "music therapy".

> As listeners, the inflection we hear is not precisely that of radioactive particles and electromagnetic waves but of the story, the history, of them: the radioactive, electromagnetic text. We hear the hum of Kierkegaard's piece through the filter of what we know about Chernobyl. (*ibid*: 132)

The artist's work is then conceptual in that it demands to be known and understood to allow for the "correct" interpretation (if there is such a thing) of the work. It needs to be understood that even if each musical or sound work has a conceptual aspect, be it only in its style, this aspect is not necessarily discursive and seems to be often treated at the level of unconscious association. In our examples, the text is important, but its con-text is even more so, giving a musical/sound vision, but claiming a political/historical perspective.

In Wishart's work, "concrete metaphors" are excellent examples of concepts asking for verbalization to be understood:

> The sound-image "bellow/water-pump" may be interpreted as the functioning of the machine or the functioning of a human body and when our perception of it changes from one to the other, a metaphor is implied. (Wishart 1996: 166)

The problem of this conception is its inapplicability to unwarned listeners: I tested the listening of a passage from *Journey into Space* with several listeners, saying or not that there were sonic symbolisms. Even when the listeners are told, it is very rare that they make the link between the two faces of the sound. We could compare this with the famous rabbit/duck image: even if we perceive the two forms, we generally don't make any conceptualization that would lead us to learn or even infer something about rabbits and ducks…

Musical analysis, visual and formal semiotics

We come to the last kind of narrativization we will study here: musical analysis. The question is very large and led to many critics – not the least of which being addressed to serial, algorithmic musics, retrogradable rhythms founded on mathematical relations having apparently no perceptive relevance[*]. Questions about macrostructure and its perception were asked more than once.

Meeùs sees three problems in musical analysis:

> The first problem is that of the hierarchy and of levels of observations. […] The second aspect is that of the justification for transferring local procedures at the global level, or reciprocally. […] The third major problem to which musical analysis is confronted today is that of the definition of time. Each cut that is made in the linear flux of music must be considered an interruption of this flux: segments are identified because of their characteristics out-of-the-time. […] The segmentation aims to and leads to the granulation of the temporal flux, a discretization without which, with no doubt, the sound discourse would be senseless. If a musical unit is perceived as such, time is blocked with it, the present becomes longer. (Meeùs 1994: 22-3)

The notation itself induces the possibility of a segmentation of the work and allows studying it outside of its time of performance (outside of its musicality?). Sheperd says that it is *because* of notation that "ideal" listening and composition are realized on an extremely wide time, nearly observed out of time (Sheperd 1980: 111).

Wishart raises the question of the normalization of the listening by the listener, due to the limitation of notation to very general parameters with very few variables:

> Notation banishes the direct, unique, sound-experience from the realm considered as 'music' and reverses our appreciation of a sound-event. We are no longer to respond to the quality and articulation of the sound-gestalt in itself. Rather, we are only to respond to it as an attempted realization of a conglomerate of Ideal (i.e. non-existent) sound-events approximated by proper attention to the notes, the counting, and the 'correct' instrumental timbre production. (Wishart 1980 : 144-5)

Even if this way of seeing things is really dramatic and not necessarily applicable to all written music nor to all listening situations, it is not less pertinent: the repetition of the octave (even if founded on real physical parameters), just like the domination of pitch, are conventions too, and not realities in all places and all times – let us simply consider our contemporary serious music, in which timbre is often much more important than pitch!

Moreover, even melodic orientations are influenced by notation: flats go down, sharps go up. What if we kept a twelve-note system, but without alterations?

[*] Let's be honest: the point of those musics is not necessarily the immediately perceptible reality for every listener, but maybe, as it was the case with Boulez and is often the case nowadays, the blurring of temporal directions to benefit the consideration of larger "fields", or just a system to allow formal unity. But let's not be drawn into debates…

Regarding narrativization, we can conclude that knowledge of the score (or of its form) may induce in the listener the basis for a semiotization strategy that will correspond to the aspects put forward by the notation used. Form may also be created, parts related, via the score – but all this may influence the listening strategy and its consideration (extended formal listening being glorified while immediate, experienced listening is relegated to "naïve" listeners.

Let's close this part with an anecdote from Jean-Yves Bosseur, who illustrates greatly the influence of the contexts of a work on its perception:

> Penderecki had a very surprising title, abstract, as was the use at the time. He was approached to get a prize from UNESCO, but they made him understand that his title (*Thrènes*) was not suitable. Then he added, as a subtitle, "in memory of Hiroshima's victims", and it went perfectly: people heard planes, etc. So you see it is really arbitrary. The influence of the title is very determining in this regard, but it is also a trap, because the title can come afterwards. (Bosseur in Marty 2012b: 217-8)

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STRAVINSKY'S OPERA IN A POSTMODERN AGE: AN INTERMEDIAL SEMIOTIC READING

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ABSTRACT

This paper explores the intermedial and intertextual consequences for interpreting Stravinsky opera when it is subjected to postmodern productions. In particular, it undertakes analyses of three opera productions from the turn of the twentieth century that all add startling new layers of signification to Stravinsky's prescribed presentation of the works: Taymor's 1993 film version of Oedipus Rex; Lepage's radical 2007 staging of The Rake's Progress and Chaudet's 2005 computer animated film adaptation for television of Le Rossignol. These three productions further dialogise Stravinsky's already double-voiced music and drama respectively through the additional intermedial modes of Japanese theatre, Hollywood cinema and surrealist computer animation. Three extended examples from Lepage's Rake are complemented with two brief examples from Taymor's Oedipus and Chaudet's Rossignol. The analyses explore an extension of Van den Toorn's concern over whether Stravinsky will survive postmodernism to ask whether Stravinsky opera will survive postmodern production? In doing so, the paper considers to what extent such new intermedial renderings serve to enhance Stravinsky's music and our perception of it.

INTRODUCTION

In response to Taruskin's (1995, 2003a) new-historicist challenge to Stravinsky's music and iconic reputation, Van den Toorn (2000) asked the question: 'will Stravinsky survive postmodernism?' The battle lines of this debate were drawn between respective contextualist and formalist camps; the latter accused of operating under a mythological belief in the perceived radicalism of Stravinsky's syntax viewed with a collective blind spot regarding its troubling semantics. The ensuing syntactic (formalist) - semantic (extra musical) tussle briefly touched upon issues of pragmatics (the effect on the listener) arising from the differing anecdotic theatre and architectonic concert versions of *The Rite* but largely confined itself to the musical score and historical document.

This already dialogised (syntactic vs. semantic) meta-identity crisis over Stravinsky's music assumes a greater semiotic-hermeneutic complexity when issues of intermedial (Bay-Cheng, 2010; Chapple & Kattenbelt, 2006) pragmatics enter the frame. This is particularly evident in analyses of three opera productions from the turn of the twentieth century that all add startling new layers of signification to Stravinsky's prescribed presentation of the works: Taymor's 1993 film version of *Oedipus Rex*; Lepage's radical 2007 staging of *The Rake's Progress* and Chaudet's 2005 computer animated film adaptation for television of *Le Rossignol*. (Strictly speaking Stravinsky' dubbed this latter work a 'musical fairytale' but it is to all intents and purposes an 'opera'.) These three productions further dialogise (Hatten, 2004; Korsyn, 1999) Stravinsky's already double-voiced (Bakhtin & Holquist, 1981) music and drama respectively through the additional intermedial modes of Japanese theatre, Hollywood cinema and surrealist computer animation.

Taymor's *Oedipus* adds masks, puppets, dancing doubles and filmic effects to fuse Cocteau and Stravinsky's twentieth-century, Parisian neoclassic modernism with the ancient classical cultures of Japan, Greece and Russia. Film camera close-ups both contest and complement Stravinsky's amphitheatre-inspired statuesque presentation, as does the Bunraku , Kabuki, Noh and Butoh inspired theatrical presentation amid Stravinsky's 'salad of clichés' (Taruskin, 2003b) plundered from the intertextual museum of western opera/oratorio (see Bernstein, 1976 for a demonstration of these ‑ predominantly incongruous ‑ intertextual allusions to the likes of Bach, Handel, Gluck, Rameau, Mozart, Mussorgsky, Verdi, Bizet, Greek bazuki music and even football fight songs etc.).

Lepage's *Rake* transports Hogarth's London of Auden, Kallman and Stravinsky's original Faustian tale to the golden era of American Hollywood cinema with the conceit that much of the action of the opera is being filmed, with Nick Shadow, the

devil, as both cameraman and director. Cinema and television become both the subject of the production and the mechanics behind it (Act 1 sees Tom and Baba arrive at his fan-lined, red-carpeted movie premiere following the film shoot in the earlier brothel scene; in Act 2 the T.V. box surrogates for the 'stones-to-bread' miracle machine; and a caged TV monitor in the Act 3 'Bedlam' scene relays live CCTV footage of the inpatients, presumably for their own security). It is an intermedial configuration compounded all the more when the staged opera is seen, not directly in the theatre, but indirectly through the more modern-day opera-consumer industry apparatus of 'home' D.V.D. or HD cinema screenings (Citron, 2000, 2010).

Chaudet's *Rossignol* offers perhaps the greatest intermedial challenge of these three postmodern productions, subjecting Stravinsky's stylistically disjointed orientalist retelling of the Hans Christian Anderson tale through perplexing phantasmagoric surrealist computer animation that acts more as the soundtrack to the music than *vice versa*. There are precedents here in the earlier multimedia Disney'fication of *The Rite* as a sound track to animated dinosaurs (Cook, 2000, pp. 171-214) but Chaudet's astonishing intermedial grafts further change and challenge our perception of Stravinsky's work.

This paper explores these additional semiotic layers and their effect on the listener-viewer through close readings of the inter- and multi-media tools at play, their sign-function significations (Eco, 2000; Monelle, 2000) and the resulting hermeneutic and pragmatic consequences (Tarasti, 1995). I complement an extended discussion of three examples from Lepage's *Rake* with two brief examples from Taymor's *Oedipus* and Chaudet's *Rossignol*. To extend Van den Toorn's original question further, I consider whether Stravinsky's opera will survive postmodern production and consider to what extent such new intermedial renderings serve to enhance 'his' music and our perception of it.

STRAVINSKY: INTERMEDIALITY AND INTERTEXTUALITY:

Given Stravinsky's predilection for a discourse built on dialogised musical utterances and hybrid genres, it is somewhat surprising that his music is seldom discussed in terms of its intermedial qualities. This is perhaps symptomatic of two main factors: i) the formalist agenda fuelling much Stravinsky scholarship privileging syntactic analysis of the musical text over more intertextual hermeneutic readings of style and semantics; and ii) Stravinsky's mistrust of human interpretation as a corruption of the idealised machine-like execution of his performance intentions. It is all the more surprising given the sheer number of opera and music theatre works in Stravinsky's output. Such genres require considerable elements of staging, direction and performance interpretation, that lie beyond the composer's immediate control; particularly in postmodern times, where productions exhibiting radical reinterpretations and re-contextualisation have become both normative and, in many circles, valorised.

Parker and Abbate (1989, p. 3; cited Till, 2012, p. 6) were early critics of 'practitioners of music analysis' in the sphere of opera, seeing their dogged quests for autonomous structural coherence in works ignore 'a hundred rich contexts for their object, including those we might regard as historical: the conditions of its invention, its intertextuality'. Stravinsky, by contrast, seemed – if not actively to encourage analysis of his work – at pains to confine its meanings to the textuality of (what Schloezer, 1923 termed) a mere 'system of sounds' (cited, Messing, 1988, p. 130); often, as Taruskin (1993, 2003a) has argued, as a wilful means of concealing historical contexts. Nowhere was this engrained formalism more evident than in his carefully engineered aesthetic conversion of *The Rite of Spring* from an 'anecdotic', theatrical ethnic ballet to an 'architectonic' mainstay of western concert-hall repertoire (see Taruskin, 1995). If, by the composer's own hand, Stravinsky's music was made to resist historical-contextualist interpretation, and even the 'extroversive semiosis' (Jakobsen, 1971, p. 125) of its intertextuality, what hope is there for reading its intermediality?

What few intermedial discussions of Stravinsky's music exist tend to focus on what Jakobson (2004, p. 139) describes as 'intersemiotic'—as distinct from 'intralingual' or 'interlingual'—translation. Schober's (2010) discussion of Amy Lowell's translation of the first piece of Stravinsky's Three Pieces for String Quartet into written poetry is a case in point, charting the 'formal and cultural' (p. 171) intermedial transpositions from Stravinsky's semiotic system of acoustic music (albeit one referencing the explicit and implicit narrative of a peasant dance) to Lowell's semiotic system of poetic literature. Cook's (2000) discussion of Disney's *Fantasia* adaptation of *The Rite of Spring* could also be conceived as a paradigm of intersemiotic negotiation: a translation from the genres of *The Rite*'s ballet or concert work to *Fantasia*'s animated film. There is, however, a qualitative difference; more indicative of an intralingual translation. Lowell's Three Pieces is a literary poem that at times imitates structural and stylistic features of Stravinsky's music. It 'abounds with musical effects' but 'does not become music' (Schober, 2010, p. 169). Disney's *Fantasia*, on the other hand, preserves *The Rite* entirely in its original sonic medium *as* music. Despite substituting Roerich's Scenes of Pagan Rites with prehistoric dinosaurs, Stravinsky's sonic scenes of 'polyrhythmic ecstasy' (Bernstein, 1976, p. 357) remain relatively unscathed - but for Disney's reordering of *The Rite*'s episodes, much to Stravinsky's ire (see Joseph, 2001, pp. 108-112).

In contrast to these discussions of what might be termed radical intersemiotic translation (e.g. the translation of sonic music into literary poetry or *vice versa*), or the soft intralingual translation undergone in the use of pre-existing music to underscore a film, this paper – focussing exclusively on productions of Stravinsky opera - explores the intersections of intrasemiotic

translation (the interanimation of Japanese theatre, Hollywood cinema and surrealist computer animation genres with the genre of theatrical opera), intralingual translation (the re-stagings and re-presentations of opera-as-opera in postmodern productions) and intertextuality (the extensive intertextual layers pre-woven into the fabric of Stravinsky's neoclassic operas coexisting with the additional intertextual grafts arising from their re-contextualising postmodern re-settings). To this end, I take as my guiding reference, the inclusive definition of intermediality set forth by Chapple and Kattenbelt in their introduction to *Intermediality in Theatre and Performance*.

> Intermediality is about changes in theatre practice and thus about changing perceptions of performance, which become visible through the process of staging. We locate intermediality at a meeting point in-between the performers, the observers, and the confluence of media involved in a performance at a particular moment in time. The intermedial inhabits a space in-between the different realities that the performance creates....We see intermediality as part of a wider movement in which all postmodern arts and media are involved. Therefore, intermedial performance incorporates some, but not all of the features of postmodernism. (Chapple & Kattenbelt, 2006, p. 12)

LEPAGE'S *RAKE*

For a work referred to by Cross (2003, p. 146) as 'an opera about opera'; by Hyde (2003, p. 135) as a work of unrivalled 'literary and musical allusions' and by Wiebe (2009, p. 6) as an 'opera museum' containing 'such a profusion of gestures to the past as to threaten to overflow its bounds', it is fitting that Lepage's production re-sets *The Rake's Progress* in an overtly intertextual manner. Transplanting the opera from its original eighteenth-century London and country setting to the 1950s Texas oil fields (the surrogate pastoral countryside of Truelove's home) and Hollywood (the get-rich-quick Tinsel Town surrogate for the opportunities and vices of London city), Lepage draws a deliberate reference to Stravinsky's Beverly Hills home of the 1950s. This home is where Stravinsky composed *The Rake* and where he himself was both intent on becoming a film composer and fascinated with the possibilities of television. These were to be dreams which – despite his Disney collaboration of the late 1930s and production of *The Flood*, his 'musico-dramatic form' for television in 1962 – both ultimately go down as unrealised ambitions that, though not precipitating financial ruin, certainly failed to bring him the potential wealth they could so easily have done. So on one bold level, Lepage's stage mechanics of the Hollywood film industry draw an overt autobiographical analogy between Tom, the eponymous Rake drawn to, and failing to make good in, the city, and Igor, the Russian émigré, European migrant composer who went West to the New World never to quite realise its full potential; an analogy that is barely, if at all, implicit in Stravinsky's original setting.

The Hollywood analogy only emerges in Act 1, scene two, however. Scene one draws another 'get rich quick' Northern American intertext. In the words of one reviewer, Tom Rakewell is depicted 'as a penniless cowboy living on the Rock Hudson-Elizabeth Taylor-James Dean ranch, featured in the film *Giant*' (Tanitch, 2008). This 1956 Hollywood cowboy-turned-Texan-oil-tycoon epic movie, described on the trailer as 'the cinematic event of the decade', is contemporaneous with the 1950s Beverley Hills world in which Stravinsky composed *The Rake*. The intertext is explicit almost to the point of parody: the opening oil well pump (later to double up in scene two as the pivoting camera arm on the brothel scene film set), the distinctive black oil-coated face and costume (worn by James Dean in the film and Nick Shadow in the opera) and even the opening strap line from the trailer 'the land where today's ranch hand can become tomorrow's multimillionaire' (as indeed happens to Dean in the film when he strikes black gold but which fails to materialise for Tom in the opera). It all seems tailor made for *The Rake*.

One almost wonders whether Lepage referenced his visual imagery, not from the film directly, but from its trailer, all too readily available on YouTube or DVDs. These new digital intermedial modes of accessing 'old' films preserve such ephemera as cinema trailers – concise cinematic artefacts that encourage a thoroughly Stravinskian habit that Adorno (1996, p. 233) despairingly termed 'atomistic' or 'quotation' listening or (by extension) viewing – in his critique of the increased consumption of music and declining quality of listening precipitated by that much earlier intermedial device, the radio. Much as Stravinsky's *Rake* weaves a tapestry of bite-sized, easily consumable iconic opera references, so too Lepage's production superimposes atomised iconic Hollywood moments to a narrative already commenting through the distancing device of intertextual analogy.

In fact every scene of Lepage's *Rake* is a carefully drawn Hollywood intertext. A Grace Kelly-like Anne Truelove travels to Tom in her 'I go to him' cabaletta driving along an endless American highway in her sports convertible, her excessively long scarf flapping in the fan-generated 'wind'. The scene references not only the primitive early filmic special effects tricks, but also the infamous death by strangulation of Isadora Duncan in 1923 when her scarf became entangled in the wheels of an Amilcar convertible. Perhaps this (now common) intermedial 'intrusion' (a scene-scrolling background film projection into a staged opera) – like the James Dean evocation before it – serves as a commentary on how death (like Shadow) lurks around the corner of even the most glamorous of lives. Lepage's other notable intertexts include Shadow forcing Tom to gamble for his soul in a Graveyard scene more redolent of a 'neon-lit Las Vegas' (Colvin, 2010) – the ultimate American icon of the

thin line between fast gains and financial ruin. Even Tom's final cursed days in madness – in which he ironically features as the 'star' of the T.V. security monitor – are clearly referencing the Oscar-winning film, *One Flew Over the Cuckoo's Nest*: here rendered into a kind of uncanny, *un*-reality T.V. since (adhering to the diegesis of the opera) Tom, cursed by Shadow, now 'acts' only under the delusion that he is Adonis searching for his lost Venus (aka Anne).

These cinematic homages all add new layers of complexity onto an already dense intertextual picture, all rewarding close reading with new layers of meaning grafted onto 'Stravinsky's' *Rake*. I will explore three brief examples to highlight the intermedial and intertextual relationships at play. All of these examples operate under the meta-relationships of hybrid genres: a European eighteenth-century opera buffa dialogising with an American twentieth-century neoclassic 'opera' dialogising with a twenty-first-century theatre/T.V./D.V.D./Cinematic consumed opera encoding the postmodern production references described above.

Act 1 Saloon/Brothel Scene

Lepage's Act 1, scene 2 brothel scene sees Nick Shadow as cameraman-director, filming – with overtones of a porn shoot – the 'sex scene' between Tom and Mother Goose in front of a chorus of (Roaring Boys and Whores') onlookers. At play in the conflation of representation and imagery is the debauchery of Hogarth's eighteenth-century London brothel and the Hollywood cowboy 'Western' saloon-brothel. Hogarth's setting, Auden's text, Stravinsky's Music and Lepage's staging all vie for interpretative attention. Stravinsky's music makes two notable comments during the episode.

The first, the chorus's 'How sad a song' response to Tom's 'Love too frequently betrayed aria' (set to an ominous gradual camera close up as Shadow zooms in physically as his camera arm swings ever closer), draws a striking intertext with Mozart's 'Scrive mi ogni giorni' from *Così fan tutte*. As Wiebe (2009, p. 18) has noted the analogy here is surely one of a shared deception: Tom mourns his impending betrayal of love for 'some plausible desire' while in *Così*, the paired lovers contemplate their impending period of separation. In both cases, the men are complicit in their betrayals and deceptions; Lepage's Rake the more so for diving in to star in the love scene/porn shoot that will secure his fame and fortune for Act 2.

The second is encoded in Stravinsky's ironic topical reference to the siciliana that accompanies the chorus, 'The sun is bright, the grass is green', sung as the sex scene proper commences. It is both ironic and mocking because the topic's natural evocation of innocent love and nature is corrupted by the context of the brothel scene (Rodrígeuz, forthcoming). Lepage's porn shoot overtones serve only to corrupt and mock it further still; overtones that are compounded as Mother Goose undresses seductively, not to Tom, but to camera.

These topical and quotational moments of extroversive semiosis – what I have elsewhere (N. P. McKay, 2009) termed tropes of *ethopoeia* (the allusive, characteristic voice of a topical reference) and *prosopopoeia* (the explicit personified voice of another composer and musical moment) – intertextually etched into the score by Stravinsky are thus underscored further by intermedial connotations of the Hollywood 'sex' scene or porn shoot of Lepage's production all set ostensibly to a cowboy Western backdrop that both compounds, updates and dialogises Stravinsky's brothel setting in Hogarth's London.

Act 2 Discovery Duet and Sarabande

The inter-animation of Stravinsky's *ethopoeitic* topical references and *prosopopoeitic* quotations with Lepage's intermedial grafts continues into the Act 2, scene 2. Here Tom's absurd new-found wife, the circus freak, Baba (married purely to demonstrate himself capable of taking a free act) and he arrive at the red-carpet cinema premiere of their film (a U.K. London premiere, gauging by the uniformed British policemen, holding back the admiring fans) only to be intercepted by Anne (arriving after her long drive from the country in her convertible). The scene surrogates for Stravinsky's original setting when Tom encounters Anne as the married couple arrive at his London home while Baba waits restlessly to be escorted from her sedan.

The *prosopopoeitic* reference comes immediately in Tom and Anne's discovery duet, 'Anne, here! And, Tom, such splendour' with which Stravinsky draws a sharp intertextual allusion to Verdi's Act 2, scene 2 *Rigoletto* discovery duet (in which Rigoletto discovers that Gilda was seduced by the Duke), 'Signori, in essa è tutta la mia famiglia' (see N. McKay, 2001 for a discussion of this intertext and the wider use of Verdi's voice in Stravinsky). As discoveries of betrayals, the intertext works in both Stravinsky and Lepage's versions; the 'splendour' of Tom's well-healed London lifestyle accoutrements analogously replaced with Tom's plush car and striking white Texan cowboy suit, hat and Stetsons sported as he mingles with his fans on the red carpet.

The ensuing *ethopoeitic* reference, the sarabande finale, commenced with Baba's victorious line, 'I have not run away dear heart', (as Tom bids Anne to return to the county) offers a more intriguing extension of the sarabande topic. The topical reference, as Rodríguez (forthcoming) observes, is something of 'a scenic commonplace that appears in several operas' (citing *Così fan tutte*, *Die Zauberflöte*, *La Damnation de Faust*, *Harold in Italy* and *Die Meistersinger* as examples) typically marking 'the entrance of a noble' to the stage'. As such it is a classic example of a musical topic demarcating the social

status of a character, much as Noske (1977) traces in Mozart's comic operas; one of the key models for Stravinsky who confessed to being 'deeply involved with Così' (Stravinsky & Craft, 1960, p. 158) while writing *The Rake*.

Rodríguez perhaps misses the mark in dismissing the reference as entirely ironic, however, relative to Baba's low (circus) social status, musically rendering 'an even more banal vision of the character'. Baba is international theatre (in Stravinsky's version) or Cinema (in Lepage's setting) 'royalty'; a position she may not hold by birth right but – as with many Hollywood stars – one which she has established through years of fanatical fandom. Baba's infamous 'list aria', itemising enumerable 'well-loved souvenirs' commemorating 'exotic travels and aristocratic admirers' (Wiebe, 2009, p. 6) is testimony to this earned elevated social status. The sarabande reference is thus only partially ironic: with a prejudice of superiority we may look on this absurd, circus, buffa caricature (originally included as something of a homosexual comic reference by Auden and Kallman that flew under Stravinsky's radar) as a ridiculous figure with an over-inflated ego but so on a different level are many actors considered to be Hollywood royalty (past and present). As Stravinsky's topical references go, Baba's pompous sarabande has an authenticity all the more real and valid when glimpsed through Lepage's intermedial lens of her arrival at their red-carpeted 'Grand Premiere'; a key cog in the intermedial Hollywood machine through which Lepage grinds Stravinsky's *Rake*.

Act 3 Bedlam Scene

Lepage's most subtle and intriguing intermedial intertext is reserved for the final Act 3, scene 3 Bedlam scene. Set and costumes transport Hogarth's eighteenth-century Bedlam to the twentieth-century Hollywood movie, *One Flew Over the Cuckoo's Nest*. This 1975 film - contemporaneous with Stravinsky's death (four years' earlier) - is perhaps the twentieth-century iconic equivalent of Bedlam for its depiction, albeit fictitious, of a mental institution. Central to the film is an episode over the institution's television set and Lepage not only echoes the scenic placement of the television on his set but uses it as an intermedial vehicle to graft further intertextual layers onto *The Rake*; some of which refer back *intra*-textually to the diegesis of his production while others draw yet wider extraopus references.

The T.V. box (protected from the patients' behind a wire cage) begins the scene in television mode, playing a classic Western cowboy flick (presumably for the entertainment of the inpatients) but by the time Tom sings his 'Prepare yourselves' aria, the box has become a CCTV monitor, projecting images of Tom (the soloist) on screen (an ironic reference to his past cinema glories portraying him as the star of his own film with additional echoes of the much newer genre of reality TV). This toggling between the T.V. box as television broadcasting and CCTV security monitor (a form of surveillance presumably there for the patients' own safety) continues through much of the scene. Further images include a female figure superimposed over Tom's head along with a film camera, the large-armed oil pump with which this opera production opened and clock hands sweeping anticlockwise, just as Shadow reversed time in the brothel scene. They all serve as evidence of Tom replaying his life memories (at least those witnessed within the diegesis of Lepage's opera) and the changing screen imagery is itself analogous to the changing topical references Stravinsky etches into the score for this scene: pastoral, military, minuet, siciliana, and funeral. Throughout the T.V. appears to have a becalming effect on Tom and the chorus of inpatients as a 'machine-generated' complement to the more familiar trope of Anne's pastorally inflected relief from madness & suffering. The imagery of the on screen female figure one assumes to be Tom's projection of Anne as Venus; which itself underscores the Metastasian metaphor aria conceit maximalised by Stravinsky and Auden such that the entire scene is conveyed through the delusional allegory of Venus and Adonis standing in for Anne and Tom.

At the point of Tom's confession aria, the monitor fixes on Anne in real time, as if to draw attention to her emotional reaction. The monitor then displays a film reel strip just as Tom sings 'I am exceeding weary'. This soon displays a heart monitor line on the film reel before moving to the imagery of an eye in extreme close-up, its cell structure highlighted and exaggerated in geometric patterns. This eye draws an unquestionable intertext to the near identical imagery of the opening credits of the 1958 movie, *Vertigo*. This iconic Hitchcock-Herrmann movie (another film contemporaneous with *The Rake* and Stravinsky's life in Beverly Hills) evokes a curious resonance; more subtle than that of the earlier analogy drawn by the 1956 *Giant* reference. 'Scottie', the male lead, played by James Stewart, like Tom, falls into a state of extreme withdrawn mental illness (following the trauma of (what he perceived to be) losing a lover who had drawn him into a different and perplexing world). Again, like Tom, he ends up in a sanatorium. Intriguingly his life-long friend, and one time sweet-heart, Midge, (Anne-like) visits him and encourages him to listen to, of all things, Mozart (Stravinsky's 'therapeutic' model for *The Rake*) in an attempt to nurse him back to health. The words of Tom's confession to Anne – sung during the intertextual moment the eye displays prominently on the T.V. – could (with the benefit of narrative hindsight that Scottie only gains towards the very end of *Vertigo*) form the essence of a confession to Midge just as it does to Anne: 'In a foolish dream, in a gloomy labyrinth I hunted shadows, disdaining thy true love'. It is a curiously apt and highly subtle intertext to draw – all made possible by one single iconic image displayed on Lepage's intermedial apparatus of the T.V. monitor; a monitor which symbolically is switched off at the moment of Anne's departure. (It is perhaps worth noting that a full reading of the T.V. monitor imagery is only possible in a theatre performance of Lepage's *Rake*: the further mediated D.V.D. recording of the

production cuts cinematically to many extended shots in which the monitor is out of frame; highlighting how intermediality can further amplify or obscure interpretative readings.)

TAYMAR'S OEDIPUS REX

The intermedial grafts of Julie Taymor's filmed theatre production of Stravinsky and Cocteau's *Oedipus Rex* turn, not to the Hollywood of Lepage's *Rake*, but to the Japanese theatre traditions of Noh, Kabuki and, most notably, Bunraku puppetry, along with Butoh dance (most evident in the post-apocalyptic staging and chorus of bodies covered in white-wash clay). Each of these genres brings with them their individual associations and production stylisations most notably in their respective use of masks, restricted or stylised bodily motion and their making explicit the production mechanics: a form of stylised presentation (over more 'naturalistic' dramatisation) that has much in common with Stravinsky's Meyerholdian aesthetics at the time he composed *Oedipus* (see Walsh, 1993, p. 14). The influence of these highly ritualised genres and production techniques, however, frequently runs counter to the extreme neoclassic depersonalisation Stravinsky etched into the fabric of his opera-oratorio, aptly described by Albright:

> ... the dramatis personae are made to shrink into a musico-mathematical notation of fate's vectors... there are no individuals, there is only a grand objectivity that briefly falls into an illusion of various subjects. *Oedipus Rex* is a kind of machine that erects characters, pushes them forth, and at last annihilates them—an iron maiden, a rack for the dismemberment of puppets. (Albright, 1989, p. 31)

Much of this dehumanised feel results from Stravinsky's attempts to restrict the movements of his soloists to that of monumentalised statues, ossifying any empathetic humanism from their expressions – which are seldom more than the reporting of other character's speech or actions, rendered in the dead language of Latin. Taymor's production physically reanimates the characters through body-double Butoh-styled dancers and/or affording the characters movement, often exaggerated by the elongated arms and enlarged hands of the principal singing characters. These intermedial grafts layer onto already encoded intertextual musical grafts supplied by Stravinsky that present a form of Bakhtinian 'double-voicing' (Bakhtin, 1984; Korsyn, 1999).

An example of this is found in Oedipus's Act 1 aria '*Invidia fortunam odit*' where he accuses Tiresias of having been bribed to incriminate him by Creon, who he accuses of coveting his throne. Stravinsky's music draws a striking intertext with (a virtual quotation of) the '*Qui Mariam absolvisti*' (a plea to Mary to absolve a guilty supplicant) from the *Ingemisco* of the *Dies Iræ* from Verdi's Requiem Mass. It is a curious cross-matching of Oedipus's 'not guilty' message with an intertextual 'guilty' manner of expression bearing all the hallmarks of a Baktinain dialogised utterance. Taymor's Butoh styled body-double dancer - indexically coded with the same mask that sits atop of Oedipus's head – leaps off Oedipus's throne into animation at this point mirroring Oedipus's stylised arm gestures and conveying, not only the duality of Oedipus's predicament (being both responsible for murdering his father and ignorant of the fact), but also his split musical and textual personae.

Another interesting intertextual example dialogised yet further by Taymor's presentation is found in Jocasta's 'Nonn' erubescite, reges' Act 2 aria. Bernstein aptly described Stravinsky's double-voiced music of the main melody here as 'rather like a hoochy-coochy dance, and might well have been one of Carmen's sexier moments. And this is a queen, mind you, addressing the royal family. What a misalliance is there.' (Bernstein, 1976, pp. 399-401). Here Taymour doesn't supply Jocasta with a dance body-double but has her move seductively across the stage, the motion amplified by her exaggerated long arms. Her motion looks Bunraku puppet like; as if those long arms were being supported and moved by the three independent puppeteers that animate each individual character of that genre. Jocasta's seductive motion as she sways across the stage, like Oedipus's body-double Butoh dancer, thus overtly contravenes Stravinsky's and Cocteau's prescribed stage directions but conversely seem to amplify, rather than detract from, the encoded musical presentation.

CHAUDAT'S LE ROSSIGNOL

Chaudat's film of *Le Rossignol* is by far the most extensive intermedial transformation of the operas discussed here, more in the vein of the animated Disneyfication of *The Rite*, than an opera production. Performing it on the stage is impossible: it can only be realised as a film made with extensive digital and computer animation technology. Although Stravinsky's music remains largely unaffected, there is a telling moment towards the end of the opening Fisherman's song when the young Chinese boy places his hand on the rotating porcelain vase through which he is viewing the song, only for the music to squeal to an abrupt halt - as if stopping a record on a turntable – and resume again as he releases it. Various sound effects are also superimposed over Stravinsky's music shattering any illusion of a 'pure' or 'realistic' performance of the score, as does Natalie Dessay's noticeably approximate lip syncing in her role as the Nightingale. To describe the vast array of animated effects across this work is beyond the scope of this short paper. Ruhe concisely conveys an overview feel of the film as:

> an edgy blend of computer animation and live action, the likes of which has enlivened pop music videos and TV commercials but not, on this scale, a complete opera....Chaudet depicts a world seduced by high-tech gadgetry, with a corresponding loss of humanistic and spiritual values....The ministers search the Internet for the nightingale (stratospheric soprano Natalie Dessay), finally catching it with help from a cellphone camera. In this dystopia, disembodied hands tap on levitating computer keyboards, and the press - represented by aggressive microphones and floating cameras - chases only scandal and celebrity' (Ruhe, 2005)

In describing Stravinsky's score as 'music for a film yet to be made' (accompanying D.V.D. bonus material interview), Chaudet draws a close analogy with Lepage's comment that 'a lot of the music' of *The Rite* 'sounds like film scores' (interview for CBC news, 3 July 2008) – one of his key motivations for his Hollywood transformation of that opera. Indeed, amidst the surrealist computer animation, also depicting free-floating orchestral instruments and marching armies of porcelain, there are striking parallels to the filmic sets of Lepage's *Rake*. The Act 2 'Marche Chinoise' – a paradigm of the orientalist 'fausse-chinoise' topic (Watkins, 1994, p. 39) - visualises all the film and broadcast paraphernalia of lighting rigs/stands, satellite dishes, microphones, headphones, editing suites, web cams etc., along with numerous disembodied hands, one of which directs with a baton. As the scene at the Porcelain Palace progresses to include the artifice of neon lights, dancing girls and ultimately a talent contest, the artifice of the computer animation medium itself draws an intermedial comment on the opera's narrative (Hans Christian Anderson's moral tale about the dangers of valorising the mechanical over the natural). Even Stravinsky's application of Rimsky's 'Ruslanesque tradition' (Taruskin, 1996, pp. 735, 937) – assigning chromatic music to mechanical or fantastical objects and diatonic music to more natural ones – is inverted, such that the real nightingale assumes the chromatic identity one would normally attribute to the mechanical one and *vice versa*.

Among the many alterations Chaudet makes, he overturns Stravinsky's conception of placing both the Nightingale and the Fisherman (mimed by an onstage actor) out of sight in the orchestra pit –a technique borrowed again from Rimsky-Korsakov that set a precedent for his ensuing ballet-opera hybrids *Renard*, *L'Histoire du Soldat*, *Pulcinella* and *Les Noces*. As with Taymor's *Oedipus*, this has the effect of overturning powerful distancing devices that Stravinsky embedded in the score. Curiously, for a work of such computer animated artifice, the effect of this intermedial change – one exaggerated all the more in numerous scenes where Dessay sings while appearing physically superimposed over the image of the real nightingale (as bird) - to re-humanise Stravinsky's presentation and make the drama far more immediate.

CONCLUSION

In conclusion, I return to the extension of Van den Toorn's question, 'will Stravinsky opera survive postmodernism?' The above examples have highlighted additional postmodern intermedial and intertextual networks of relations generated by Lepage, Taymor and Chaudat's re-contextualising and re-mediation of Stravinsky's operas. Despite their initial incongruent and re-historicising grafts, these productions have shown themselves ultimately to be both in harmony with, and extensions of, Stravinsky's works when subjected to close semiotic-hermeneutic probing. Furthermore, the inbuilt intertextuality of much of Stravinsky's opera output actively lends itself to, and invites, intermedial rendering and reading.

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WOMAN, LONGING AND MYSTERY. VOCALISES IN WOJCIECH KILAR'S FILM MUSIC

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„After the war, Gałczyński wrote that we would get over the tragedy, boorishness and dirt, when the cult of a woman and of art is reborn. I have a sort of a cult for women..."
Wojciech Kilar

Wojciech Kilar (b. 1932), one of the most important figures of Polish contemporary music and cinematography, scored over 140 feature films throughout his half-century carrier. In a few of them he used a non-diegetic female vocalise. While his use of instruments in a film score is quite conventional, a female voice seems to be used for a specific purpose and it plays in his film music a very special role, symbolizing always quite similar extra-musical ideas.

The focus of this paper examines the use of a vocalise in different films that were made in different years: *Ktokolwiek wie* [Whoever May Know], (1966, dir. K. Kutz), *Chudy i inni* [Skinny and the Others], (1967, dir. H. Kluba), *Lokis* [The Bear], (1970, dir. J. Majewski), *Perła w koronie* [A Pearl in the Crown], (1971, dir. K. Kutz), *Bolesław Śmiały* [King Boleslaus the Bold], (1971, dir. W. Lesiewicz), *Bilans kwartalny* [The Quarterly Balance], (1974, dir. K. Zanussi), *Bram Stoker's Dracula,* (1992, dir. F.F. Coppola), *The Ninth Gate*, (1999, dir. R. Polański). The analysis of the musical pieces written by Wojciech Kilar, as well as the comparison of the contexts of all these film stories reveals the common idea and leads to the conclusion that at the highest level of a film texture a vocalise is associated with the notion of a woman, a mystery or a longing, or with all of them at the same time. The use of a classical female soprano introduces a human element into the off-screen musical layer of a film; it implies 'somebody's' presence – an *acousmêtre* that in some way takes part in the narration. On the other hand, the disembodied voice located in the space outside the diegesis and carrying no verbal information, dehumanises this character and becomes a carrier of pure emotions and a symbol of an intangible idea of a woman as a mystery.

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LA CHANSON DANS LES SCÉNARIOS ET LES FILMS DE PASOLINI. TROIS EXEMPLES : MAMMA ROMA, LA SEQUENZA DEL FIORE DI CARTA ET PORNO-TEO-KOLOSSAL

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ABSTRACT

L'attirance de Pasolini pour la musique remonte bien au-delà de ses premières expériences cinématographiques, depuis peut-être son amitié avec la violoniste slovène Pina Kalc réfugiée à Casarsa pendant la deuxième guerre mondiale. De cette rencontre découle probablement sa passion pour Bach, dont il fit l'étude de différentes sonates, sans pourtant avoir reçu la moindre éducation musicale, à l'époque de l'*Academiuta di lenga furlana* en 1945.

Mais nous ne nous attarderons pas sur ces années précédant la carrière cinématographique de l'artiste bolognais, pas plus que sur l'usage de Bach comme marqueur de sacralité dans *Accattone* et *Il Vangelo secondo Matteo*. Ce recours fréquent à Bach a d'ailleurs déjà fait l'objet d'études significatives (citons par exemple l'article d'Alessandro Cadoni, "Cinema e musica classica: il caso di Bach nei film di Pasolini", publié dans les *Quaderni Casarsesi* en 2004).

Notre communication portera en revanche sur les chansons populaires qui, dans les films, les scénarios et traitements de Pasolini, font chanter et danser les personnages de fiction. Trois œuvres en particulier retiendront notre attention : *Mamma Roma* (1962), *La Sequenza del Fiore di carta* (1968) et *Porno-Teo-Kolossal* (1967-1975).

Nous aurons recours à une approche à la fois textuelle (la seule possible, dans le cas de *Porno-Teo-Kolossal* que Pasolini n'a pas eu le temps de porter à l'écran) et cinématographique, « multimédiale ».

Notre étude visera à souligner le rôle primordial tenu par la chanson au sein de l'œuvre cinématographique pasolinienne. La chanson, dans ces films et dans les textes qui leur correspondent (scénarios et traitements), assume fréquemment un caractère fonctionnel à la narration et, parfois, semble prendre part à une élaboration stylistique réfléchie du texte cinématographique qui va dans le sens d'une conception du scénario comme un objet littéraire.

Les trois exemples exposés illustreront les nombreuses potentialités de cette forme artistique des plus populaires sur un arc temporel qui couvre l'ensemble de la carrière cinématographique de l'écrivain-cinéaste italien.

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INTERMEDIAL IMAGINATION IN MEDIEVAL MUSIC-LITURGICAL DRAMA

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INTERMEDIAL IMAGINATION IN MEDIEVAL MUSIC-LITURGICAL DRAMA

In medieval music-liturgical drama (10th- 15th century) stories told through the performance had the important role of *anamnesis*, to make memory of Christianity's main events. Through the interaction among different semiotic codes, communicative languages and expressive media (both temporal and spatial), representations through the limited space of the Church became real transfigurations, monks and believers were called to imagine place others and architectonic and temporal boundaries fell: for example Church's navy might become the Orient as well the altar Christ's sepulchre, clergy and believers were seen as travellers and the ceiling could be transformed in the sky crossed by the Comet, giving wings to the imaginific and transforming places into landscapes of the mind[1].

In a multidisciplinary, comparative and semiotic approach will be analyzed how the intermedial imagination is realized by interacting expressive codes: musical (communicative notation, agogic, executives), socio-liturgical (believers as imaginative travellers), kinesics-proxemic (*locus*, transitional spaces, imaginary axis), dramaturgical (creation of mind's landscapes, "authenticating" conventions constraining dramatic action as real, characters' axiological connotation, emotions trough body and facial expressions), textual (multilingualism as cultural attribution of sense and allegorical devices), semiotic (intrinsic and instrumental, pure and mixed values of the sacred, diegetic and extra diegetic, musical figurative and semantic hysotopies) creating a meaningful construction of sense and allowing permanent communication of knowledge.

INTRODUCTION

In medieval music-liturgical drama (10th- 15th century) stories told through the performance had the important role of *anamnesis*, to make memory of Christianity's main events. Through the interaction among different semiotic codes, communicative languages and expressive media (both temporal and spatial), representations staged in the limited space of the Church became real transfigurations, monks and believers were called to imagine place others and architectonic and temporal boundaries fell: Church's navy might become the Orient as well the altar Christ's sepulchre, clergy and believers were seen as travellers and the ceiling could be transformed in the sky crossed by the Comet, giving wings to the imaginific and transforming places into landscapes of the mind1.

The liturgical drama was representative of monks' identity and so strictly rooted in the monastic community to exceed the liturgical representation enacted in the observance of the rite. Liturgical dramas were not performed by ascetic and distant monks but by monks that as men addressing to God recalled his memory embodying the story both physically and spiritually.

Perform the memory meant therefore not only express a linguistic narration, but also express the "body writing" in the space with the mimic code of the gestures. Bodies represented a "text", mainly symbolic and unusual for the purely linguistic practice.

In the representation the symbolical structure is performative, a transformation of experience that becomes consumable, a communicable knowledge that shares realty and experience.

The symbolization was made through three fundamental activities: a particular reconstruction of the time, a ri-organization of the value of the things and the presence of rules, not only performative, but also musical.

Music and performance are therefore the medium that, connected with the anthropological dimension, transport the genes of *anamnesis* from the past to the present shaping the identity and allowing to the intermedial imagination to be effective.

The music generates an expectation that is close to the memory because it is tied with the notion of time: a melody can manifest a specific intentionality, the presentiment that creates a tension toward something to come, putting in evidence the present as retention of the past.

In a multidisciplinary, comparative and semiotic approach will be analyzed presenting some selected study cases how the intermedial imagination is realized by interacting expressive codes: musical (communicative notation, agogic, executives), socio-liturgical (believers as imaginative travellers), kinesics-proxemic (*locus*, transitional spaces, imaginary axis), dramaturgical (creation of mind's landscapes, "authenticating" conventions constraining dramatic action as real, characters' axiological connotation, emotions trough body and facial expressions), textual (multilingualism as cultural attribution of sense and allegorical devices), semiotic (intrinsic and instrumental, pure and mixed values of the sacred, diegetic and extra diegetic, musical figurative and semantic hysotopies) creating a meaningful construction of sense and allowing permanent communication of knowledge.

THE OFFICIUM STELLAE

Officium Stellae was the Medieval Epiphany liturgical drama sung to the Latin text that represented the coming of the Magi and their adoration in Bethlehem.

In the drama the travel of the Magi was realized by five interacting plans and expressive codes: textual, musical, liturgical, kinesics/proxemic and dramaturgical. This drama represents a case of intermedial transgression of boundaries between conventionally distinct media of communication in the process of musical signification.

In order to represent a travel resulted fundamental first of all how organize the limited space of a Church: in the drama we observe the presence of relevant spaces, both with the *locus* tradition*,* assigned to one or more actors and with that of transitional spaces, created with chant and actor's presence. The dramatic practice conjugates with symbolism of sacred place that is always oriented.

Characters are placed and moves following an imaginary axis, going on they create space. With words, actions, and chants they fill the space conferring a meaning, they become part of sacred space and when they leave the conquered place, it assumes a new meaning.

The Gospel of Matthew states that the Magi came "from the east", this is the only information that Matthew provides about the region from which they came. During the Middle Age prevailed some beliefs influenced by Christian writings' books: the three wise man came from different regions Arabia, Persia and Chaldea to worship the Christ.

In the *Officium Stellae*, following this latest belief, the Three Kings starts their chant from three different places in the church, one from south one from east and the third from west to represent symbolically their different places in Orient. Then they proceeded for meeting each others in the centre of the main navy.

This is stressed also on musical plan: when they're on their different places in Orient they sing alone, but when they meet each other they sing together, marking the beginning of their travel. Music operates a distinction between the Three Kings, distinguishing their melodic chant *ambitus* (extension) and articulation, low for the first King, medium and syllabic for the second, high and more melismatic for the third, so that every King has own musical, and consequently dramatic, identity like character, the two codes (musical and theatrical) interact and the demarcation line between them sometimes disappears. The music has always a fundamental rule to strenghten the intermedial imagination, conferring a vivid efficacy to what text, costumes, gestures and movements express.

The entry of the Magi was also medium to invite the public of monks and believers to take part in the performance: believers were invited to follow the Three Kings' travel as spectators but also to start the travel themselves. The intermediality constitutes the ability to provoke in the public a reflection about the irreducible alterity of what is represented, of its "to be different", as well it represents the medium to involve the public in the performance and to enforce the process of signification

The Magi represented the three races of man (African, Asiatic and European), the three human ages (youth, adult and old) to signify the universal reaching of Christ advent. In the source from Rouen, Three Kings speak with different and incomprehensible idioms to give a realistic impression of being foreigners: the semiotic potential of Three Kings multilanguage reflects socio-cultural attribution of sense, the intentional simultaneous presence of signs belonging to two or more linguistic codes in the same text, implies a socio-cultural environment able to understand the different ideological value of each language. Often they wore costumes in Persian style so to stress their oriental provenience.

Three Kings' travel was guided by the Star: in the drama it was represented by a candle, or with wooden star on a long rod and to recreate its route were used special machines to draw Comet ahead of Three Kings during their travel. The Star,

crossing sacred place, carves out an own place, thanks to its iconic function. The Star is also place of authentication and its symbolical meanings can be understood and appreciated thanks to the relationship among the different medial components. The vocabulary of gesture prescribed by rubrics about the Star manifests an intentional partnership between singing, text and performance: *ostendo cum manu,* (to point with the hand the star)*, tango* (to touch its light). The verbs of the rubrics reveal ecclesiastical spaces filling with the lively doings of characters.

In the *Officium Stellae* music and notation are two fundamental components for telling and create the dynamic plan of the travel: they provide a distinction between narrative passages from that more dramaturgical. We can observe it in the folloeing example: when in *Officium Stellae* is told about Balaam prophecy, are used preferably monosonic neums, words became in this way easier intellegible and the dramaturgical rhythm eases off. In scenes of movement, in which characters are expressing their intentions or is happening something of dramaturgical relevant, the melodic line became more melismatic, in an increased expressive intention. These characteristics are common both in early drama's sources of the 11[th] century than in later sources of the 13[th] century belonging to different code's families and geographic proveniences, proving the trans/temporal and trans/spatial validity of such compositive techniques.

In the *Officium Stellae* the representation of characters long/wide travels through the spatially limited space, in particular those of the Three Kings and the Star, but also that of the Shepherds, is not a banal adaptation, but a real transfiguration: the rite perpetuates itself and its meanings, but architectonic and temporal boundaries falls: the navy becomes the Orient, clergy and believers travelers, the ceiling the sky crossed by the Comet and the altar is the crib.

The music shapes also individual characters, giving or implementing elements useful to understand their status, the provenience and their rule in the drama. The melodies sung by the Three Kings are characterized by a positive connotation, conferred by the use of certain musical modes, musical and melodical patterns and intonations. On the contrary the melodies sung by Herod[173] are characterized by a negative connotation. Through the intermediality the performance and the *anamnesis* assumes also an axiological characterization, that from age to age, tells, makes memory and teaches about values which are "right" and "good" juxtaposed to those "bad" and "evil".

VISITATIO SEPULCHRI

Trough the intermedial imagination, the process to make memory had a particular impact on the identity of the believers because liturgy itself was the referent to a place and time "other" and because the performance was constantly connoted by the meaningful relationship between the human and divine sphere. The remembrance entailed also an eschatological and teleological hope for the future, in a reorientation from the exterior toward the interior.

The *Visitatio Sepulchri* was the Easter liturgical drama that enacted the visit of the three Marys and to the Apostles to the sepulcher. The rubrics of the *Visitatio* from Venice, Venezia Biblioteca di Santa Maria della Fava, ms lit. 4, link the movements of the Marys with the *monumentum*, as was called the sepulcher. All the characters of the plays moves around the sepulcher and the songs creates the climax of the drama:

> Exiens vero angelus introducat eas in monumentum: Venite et videte
> Exeuntibus autem illis de monumento dicat angelus hunc versum: Ite ad discipulos
> Redeuntes de monumento dicant omnes *Ad monumentum venimus: gementes*

The sepulchre was usually represented by the altar or by a tabernacle, as we can see in the examples of *Visitatio* widely spread all around in Europe.[174] In these sources the angel sits quietly at the tomb, when he sees the approaching women he sings his first line softly and sweetly intoning *Venite et videte* as though calling them back to the sepulchre and he rises and lifts the veil in showing the place now empty. The women, making their entrance from the sacristy, move toward the sepulchre step by step, *pedetemptim,* as tough searching for something as required by rubrics.

The great part of the chants of the drama were set to a second D mode melody, with what theorists generally spoke of a sad feeling.[175] A shift in mode, such as a shift from the predominant D mode to the F mode in the scene of the dialogue of the Marys with the angel or with the apostles may have to do with an overtly dramatic intention on the part of the composer/dramatist.

In the *Visitatio* from Fleury, the predominant mode is D, but right at the center of the play a major shift to the E mode occurs, beginning as the Angels ask Mary Magdalen "*Mulier, quid ploras*?". When the women lay the gravecloth on the altar there are six phrases moving between F and G, the Marys celebrating the Resurrection, then two well known antiphons on E and the finale, "*Resurrexit hodie Dominus*" back on the original dominating D.

[173] The King Herod, in the well known Biblical and Apocryphal accounts, wanted to kill the Baby Jesus, frightened to lose his temporal power, as predicted in the prophecy of Balaam (Nm 24,17).
[174] Young K., The Drama of the Medieval Church, I, pp. 20-180.
[175] Duriez G., La théologie dans le drame religieux en Allemagne au Moyen-âge, p. 77-82.

At the conclusion of the plays, the Marys extend the gravecloths not only for the clergy to witness but also for the congregation as the symbolic apostles of Christ.

In the sources were as well employed melisma for emotional impact and also a sudden change of pitch from one character to another can be intended to convey an emotional exchange.

The veiled sepulchre was intended as being either on at or within the main altar, which often had one or more hollowed out portions, sometimes contained relics and was frequently associated with the idea of the tomb.

The association of some physical elements with symbols, as the altar with the tomb (or with the manger in the *Officium* Stellae) is a significative element: the multimedial imagination is often art of absence and distance that becomes manifest in the evolutionary persistence of semiotic values and symbols.

In this case the intermedial imagination plays as an interface between the sensible and the intelligible, the visible and the invisible, what senses receive and the assigned meaning: the interaction among the different communicative, allegorical and symbolical codes represent a real multimedial density and its elaborative sense is the paradigm of the intermedial imagination in the current of a never ending talk.

ANNUNTIATION AND ASCENSION

In some cases intermediality constitutes the ability to provoke in the public a reflection about the irreducible alterity of what is represented, between structural and receiver oriented approaches, as we have observed in previous examples. In other cases, as the following, intermediality involves the whole sensibility of the public.

A number of liturgical drama, especially those for Ascension and Annunciation, employed specially constructed theatrical effects and devices.

In the celebration of the liturgical drama of the Annunciation in Parma in the 15[th] century[176] it appears that the monk who played the angel was lowered by means a ropes: '*a fenestris voltarum dictae ecclesiae, versus sanctam Agatham, per funes angelum transmittendo, usque per directum pulpiti super qui evangelium cantatur, in quo fit reverenter et decenter representatio Virginis Mariae*'. ('from the window of this church, in the direction of Saint Agatha, the Angel has to be lowered by means a rope over the altar where the Gospel is going to be sung and where with reverence is represented the Virgin Mary')

Accounts from the years 1481 and 1494-1496 refer to performances of an Ascension's liturgical drama in the Church of Bozen, where a stage was especially erected. By means of a pulley mechanism, monks who embodied Christ and the two angels were conveyed upward in three large baskets, while a devil seem to have been lowered in a harness. This device is somewhat reminiscent of the basket specified in the Fleury Playbook to lower St. Paul from a high wall: *salus cum discipulis suis in sporta ab aliquo alto loco, quasi a muro, ad terram demittatur*,[177] here possibly from the side of one of the platforms in the production.

The monks chosen to play these roles were usually slight and has to undertake a special training to learn as sing correctly suspended in midair. The most important instrument for a religious men who take part in the performance was the voice, the most powerful and expressive element. Melody, harmony and tonality referred to emotional states suitable for the texts, creating a complex musical rhetoric that improved the communicative power of the text and of its meanings.

The most complicated technical apparatus was that built in the Church of Santa Annunziata in Florence at the beginning of the 15[th] century.[178] For the visit of the angel Gabriel to the Virgin was enacted by means of a device so that the assembled congregation watched the heavenly being flap his wings and fly overhead between the throne of God and the position of Mary. A raised scaffolding square was erected up above the entrance of the church. On a throne there sat a monk who impersonated God the Father, surrounded by seven moving rings of lights (realised by candles) and monks embodying angels who produced the music of the spheres on cymbals, flute, citterns and drums. A rood-loft 6 meters high spanned the middle of the church and on one side of this gallery Mary was seated near a bed. Both scaffolding and rood-loft had curtains which were pulled aside as the action began. Wheels running along a pair of strong ropes, attached to the scaffolding and to the rood-loft near Mary, supported the Angel who was let down and pulled back up by means of a third fine rope operated by technicians who were hidden above.

[176] Young K., The Drama of the Medieval Church, II, pp. 479-480.
[177] For the text of the drama see Young K., *The Drama of the Medieval Church*, II, p. 222.
[178] Meredith P. - Thailby J., Staging of Religious Drama in Europe in the Later Middle Ages, pp. 243-247.

Ascension and Annuntiation dramas tends particularly toward the use of performative realism and musical *leitmotiv*, a melody assigned to a particular character or group of characters, with some effective moments created by the human voice in intermedial relationship with text, liturgy, movements and performance.

CONLUSIONS

In these examples we can observe new dramaturgical strategies; new principles of structuring and staging words, images and sounds; new ways of positioning performing bodies in time and space; of creating time-space relationships; of developing new modes of perception and of generating new cultural, social and psychological meanings.

It is because of liturgical drama capacity to incorporate all media that we can consider the liturgical drama as a hypermedium, that is to say, as a medium that can contain all media. On this stage, the performer is the player of the different media who acts in the empty intermedial spaces between the media.

In this way sound, text, liturgy and image move in the field of the materiality and of the differential relationships showing that their status do not is simply multimedial, but intermedial, it is critic.

The referent does not is therefore an easy illusion to be immediately at the presence of the things, but is the insuperable difference compared to medial forms that represent it. The re-meditation becomes the territory of the intermedial play to give a true testimony, where building and mirroring are correlated and twisted each other to create the intermedial imagination as a shared experience.

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ASPETTI NARRATIVI COME EVOLUZIONE DELLA FORMA-GENERE NEL PIANISMO DELL'OTTOCENTO

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The narrative element is a part of the musical language of the composer, and it can be analyzed as an intrinsic structure of his creative thought, involving both the concept of "absolute music" and those linked to an idea of "program". The theme is focused on the controversial topic of musical language, of its autonomous semantics (hard to convey with words for its own different precision of meanings) and, further, that of transmission and reception in different ages. In fact, questions about the poetical and musical expression and communication run all through the history of music, specifically in an era more and more involved on the reflection about the relationship between emotion and thought, marked by the passage from Classicism to Romanticism and the rise of the aesthetic-philosophical speculation. The union of poetry with instrumental music lives in this period a substantial transformation, for the influence the symbolic and conceptual meaning of text exerts on musical realization. The creative solution and the work of the genius strengthened this, capturing every aspects (referential, psychological and cyclical) of it, giving birth to a perfect union of music and words. A significant example is given by Franz Schubert's *Erlkönig* from a text by Wolfgang Goethe (also reprised in the splendid transcription by Franz Liszt). Furthermore, in some works by pianists of XIX Century, it is possible to trace this evolution, through different fundamental aspects of the compositive process, specifically concerning pure instrumental works. The care of sound as a creative part in its various visions and dimensions is highlighted through melodic tensions, harmonic structures, contrasts, unexpected modulations, thematic transformations, use of genres, contractions and dilatations in time, assuming as its core the new way of conceiving form's own architecture.

NARRATIVE USE OF MODULATION IN SCHUBERT:

What distinguish Schubert's compositive language in the field of keyboard is, above all, the creation of continuous atmosphere transformations, made by the use of registers, of major and minor tonality in the general conduction of both thematic and original materials, of a variable numerical structure of bars in the exposition of themes and their modulatory developments; narrative in this context can be identified with the musical image conceived as a sequence of acoustic blocks inherently linked and mainly constituted by melody and harmony. The rhythmical element, furthermore, acts in the same metamorphical function.

For example, we can find some of these aspects in the eight *Impromptu* (op. 90 and 142) and in the last *Sonata in B flat major* (1828), as in the *Wanderer op.15 in B major*, considered to be the first noteworthy example of cyclical modern form, being constituted of 4 tempos, developed and transformed on the basis of the same thematic motif revisited by the homonymous Lied *Der Wanderer.*

THE USE OF MULTIPLE GENRESI INSIDE NEW FORMS BY CHOPIN

It is common knowledge that Fryderyk Chopin have known how to wisely use, in his musical language, different genres inside compositions, independently of their dimensions. The exemplification here appears hard to be made because of the different aspects, since they belongs to a particular compositive system, structured in a perfectly united (and different every time) according to the form and the potential meaning expressed only in the chosen genre. Amongst his most significant works in this sense, we can underline fragments from some groups: the four *Scherzi*, for example, are characterized by their dramatic aspect based on musical differentiated or contrasting tableaux, but also by virtuosistic elements; the four *Ballads* appear differents in their creative conception, for the transformations of their thematical structures, the vision of tonal and expressive contrasts, for the narrative rhytm that characterize them. Similar problems come in the *Polonaises* (specifically in the *Polonaise-Fantaisie op.61*, op. *44 in F sharp minor* and *op.53* in *A flat major,* the "Heroic", where instead rhythmical and lyrical-dramatic part of the narration play with elements referring to evocative aspects of national narrative. In a similar frame examples from *Mazurke* can be inserted, where three ballad genres (Mazur-Oberek-Kujawiak) genially merge in

compact structure through other forms of contrast that underline its origin of popular music sublimated in a new, universal form.

Even if these considerations can be applied to all the chopinian *corpus*, the works taken as example synthetize their essence: amongst them, the 24 *Preludes,* created on the formal base of bachian 24 tonality, but realized by structural, tonal and agogic contrasts and the modification of time; such differences converge in the fantastic *Gestalt* of the cycle, unique in its genre because derived by a purely musical narrative of existence. The differences with Schumann's cycle is here evident, since the latter are inspired by fantastical or poetical ideas ispirati, while the musical narration, still remaining an abstract element, is still referred to a text as suggested by the composer himself (for example, as in op.15, *Kinderszenen*).

THEMATIC METAMORPHOSIS IN LISZT

In the musical language of Liszt, narrative question take a figure quite difficult to identify, because of its different musical functions: metamorphosis of motive and melody, of rhythm, harmony, agogics and dynamics constitute the unity itself of the general compositional conception. This appears clear looking at the different formal structures (and poetical, epical and symbolical), as in the pianistic poem *Sonata in B minor*. In Weimer period, in fact, and specifically in this work, the acoustic image, important to the formal and dramatic frame, uses together with the timbral technique of the usual symphonic attitude of the composer.[179]

The exemplification given is based mainly on the thematic phenomenology present in the conception of this masterpiece. Its peculiarity and importance from the point of view of form must be put in relation with the cyclical vision understood in terms of structure which puts together and fuses in one tempo the different movements of the form-sonata. In this masterpiece, in one movement, Liszt presents at once three center themes which are then processed according to a high degree of componistic coherence and through profound expressive changes.

Reprised as an episode of Lenau's faustian poem, *Mephisto Waltz* represents one of the most famous works of pianistic literature, for the high level of virtuosism , the vision of the ball and the evoked theme: the structure of the famous *Waltz* was based on a frenetic rhythm where the theme of Margaret, relying on the complex stylization of dance in an apparent fragmentation between rhythmic and melodic ideas and taking turns at the demonic rhythm, it was subject to a brilliant transformation while maintaining the unity of composition and allowing large areas to romantic-virtuoso canto. Metamorphoses, as noted in such Studies, made use of the most spectacular virtuosic figurations (*Mazeppa*[180]).

However, the aesthetical trends of XIX century were, in a first time, closer to the intuition and the inspirational idea, and in a second time inspired by a "programme"; anyway, the great composers limited its use, how Liszt himself indicated writing how composers should ever remember that «a programme or a title has their justification only when they represent a poetic need, an irreplaceable part of the all, and when they are essential to its understanding! »[181]

[179] Cfr. Józef M. Chomiński, *Einige Probleme der Klangthechnik con Liszt*, in "Studia Musicologica", V/1-4 (1963), pp. 37-47; cfr. anche Rossana Dalmonte, *Franz Liszt – la vita, l'Opera, i Testi musicati*, Ed. Feltrinelli, Milano 1983, p.133.
[180] Vedi Ch. ROSEN, cit., pp. 548-549
[181] LISZT, Franz, *Berlioz e la sua Sinfonia "Harold en Italie"*, in Ferenc Liszt, "Un continuo progresso. Scritti sulla musica", Ed. UNICOPLI / RICORDI , Milano 1987, p.340

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LOS RECURSOS CÓMICOS MUSICALES EN LA ÓPERA *GIANNI SCHICCHI*, DE G. PUCCINI

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ABSTRACT

Gianni Schicchi abunda en ejemplos humorísticos e irónicos. Las situaciones teatrales cambian de forma continua en esta ópera. En nuestro estudio analizamos las diversas formas cómicas musicales que aparecen en la obra: lo grotesco, la sátira, la ironía, la ruptura, la parodia, la mímica, el discurso indirecto, los apartes. Consideramos, además, las relaciones que se van estableciendo entre estas formas.

Algunas figuras cómicas de expresión multimediática o sincrética se repiten en el transcurso de la ópera, y crean entre sí relaciones, suplementarias. Estas mismas relaciones suplementarias provocan también risas o sonrisas en el espectador implícito. Son como guiños codificados para él, tejidos para él en un nivel distinto: un entramado particular de correspondencias en la obra. Estas particulares isotopías dinámicas que se establecen en el despliegue de la obra desde el comienzo hasta el final, y que arman una especie de máquina adicional en la fábrica general que es la obra, sirven efectivamente para obtener en el espectador implícito el placer de una continua alegría corporal.

El propósito de nuestro trabajo es describir y comprender la parte de la música en esa máquina adicional.

LAS IRONÍAS Y OTROS RECURSOS CÓMICOS

Las estrategias empleadas por Puccini en *Gianni Schicchi* sirven para embaucar al espectador en un placer ininterrumpido de risas, intriga, cultura, belleza y justicia poética.

Benet Casablancas (2000: 1) apunta que, en la música, como en el lenguaje, el humor representa una transgresión de todo aquello que −presuponiendo el conocimiento por parte del receptor de los justos términos de una situación determinada y el normal desarrollo de las misma− resulta más lógico y previsible, y que, como consecuencia de dicha operación, justamente se enmascara, es violentado o llega incluso a omitirse, todo ello con voluntad jocosa, no siempre explícita en cuanto tal.

Leukel (1983: 160) comenta que el humor de Puccini se mueve de modo diferente al de Verdi, quien debe a la sabiduría de "tutto nel mondo è burla" su visión de las cosas, antes que a lo diabólico, y en donde también se debe reconocer en este sentido en el primer proceso de maduración. Los elementos cómicos se encuentran en todas las óperas de Puccini: en *La Bohème* las figuras de Benoît y Alcindoro, en *Tosca* el sacristán, en *Madama Butterfly* el tío borracho de Butterfly, y Ping, Pang y Pong en *Turandot*. Leukel afirma que el carácter fundamental de *Gianni Schicchi* es otro que en el resto de las óperas. El Puccini maduro se confiesa aquí expresamente en parte de su ser, que hasta ahora o bien estaba oculto o actuaba sólo de modo latente, en donde la participación de un humor reconciliador no olvida la acidez manifiesta.

Gianni Schicchi abunda en ejemplos con fines humorísticos e irónicos. A continuación clasificaremos algunos de los más relevantes:

Poindefert (1985: 25) afirma que los múltiples elementos cómicos en *Gianni Schicchi* son muy diversos: sátira social y musical, elementos de ruptura en cascada, imitaciones, mímica. Todo se encadena perfectamente y con una rapidez que es un empeño de éxito.

Diversidad de situaciones teatrales se suceden de forma continua. En la primera parte de la obra se suceden en una docena de minutos un abanico impresionante de expresiones diversas: comedia macabra (solos y conjuntos), lirismo patético (Betto), mímica (búsqueda del testamento), lirismo amoroso (Rinuccio encuentra el testamento y piensa en Lauretta), comedia satírica (cada uno espera heredar), suspense (se abre el testamento), desesperación, cólera y exasperación, abatimiento, búsqueda de una solución.

En el transcurso del estudio, para facilitar la comprensión de los ejemplos, nos referiremos a los números de ensayo que aparecen en la partitura de la editorial Ricordi.

RECURSOS CÓMICOS

Literarios

Uno de los recursos cómicos que Puccini emplea es el del disfraz (no de género, pero sí de personalidad y de edad): el vivo Gianni Schicchi como el viejo moribundo Buoso Donati.

Carner (1987: 531) señala como momento humorístico aquél en el que Gianni Schicchi les dice a los parientes el terrible castigo que aguarda a quien falsifique un testamento: "Prima un avvertimento" (número 63 de ensayo). Añadiremos que después de estas palabras y antes de explicarles lo que les puede ocurrir, Puccini corta con un calderón la música y también la acción. Emplea acordes tensivos señalando, en su advertencia a los parientes, el riesgo que corren, representando, a la vez que cantan "Addio Firenze", tener un muñón. A su vez, el espectador comprende −sin que lo comprendan los personajes− que Gianni Schicchi se está blindando contra una hipotética denuncia de los parientes.

Musicales

En el número 1 de ensayo, la simultaneidad entre las apoyaturas "dolorosas", vocálicas y orquestales y el *staccato* "ultra doloroso" del fagot resulta cómica porque enfatiza fuera de cualquier límite el exagerado e hipócrita sentimiento de pesar. Además, el procedimiento resulta humorístico por el efecto desorbitado de nasalización que produce, y porque es, a la vez, una onomatopeya de los sonidos característicos de los asnos.

Este mismo motivo realiza pesantes repeticiones sistemáticas de un elemento presentado sobre una melodía descendente y que juega a lo largo de toda la ópera con la tonalidad y el colorido orquestal. Motivo que falsea −o desplaza sobre las partes débiles de los tiempos− el acento natural, al igual que los parientes muestran su falso dolor por la muerte de su tío o incluso participan en la falsificación del testamento. Estas secuencias las encontramos a lo largo de toda la ópera.

Otro momento cómico lo encontramos en el número 7 de ensayo, en la búsqueda del testamento. Se realizan paradas en seco en la música con calderones sobre silencios cuando algún familiar de Donati cree haber encontrado el testamento. A este momento le añade comicidad el movimiento escénico de los personajes, revolviendo desesperadamente toda la estancia y buscando por los lugares más insospechados el documento. Este recurso Puccini también lo emplea a lo largo de toda la ópera, interrumpiendo la acción o anunciando algo nuevo.

También encontramos otro recurso cómico en el número 47 de ensayo, cuando Gianni Schicchi dice: "Son quasi addormentato…". Para reflejar este adormecimiento (Figura1), Puccini hace descender la música por semitonos en lugar de por tonos, que era lo que venía haciendo, además de retener el tiempo y bajar la dinámica a *pianissimo* ("ppp").

Figura 1. "Son quasi addormentato…"

Igualmente encontramos comicidad en el pasaje de "In testa la cappelina" (número 51 de ensayo). Puccini acentúa las partes fuertes y corta las débiles enfrentándolas con notas a contratiempo −recurso que también emplea Rossini en sus bajos bufos como hemos comentado anteriormente.

Los parientes cantan sobre una cuerda de recitación, a modo de "soliloquio" y acompañados por trémolos dicen: "Ora siamo alla mula, alla casa ed ai mulini" (número 75 de ensayo). La música representa un momento cómico por la tensión que genera con los trémolos en las cuerdas y ridiculiza a los parientes haciéndoles expresar de esta forma sus deseos.

En los números 79 y 80 de ensayo, el notario y los testigos se despiden apenados de la familia y del supuesto moribundo entonando un motivo que recuerda la astucia de Schicchi −tema breve y melódico−. Después de un silencio aparece un gran *tutti* orquestal acompañando los gritos desesperados de los parientes. La comicidad se produce por el contraste extremo entre un motivo que lo habíamos relacionado anteriormente con la astucia de Schicchi y que iba a favorecer a los parientes, seguido de un absoluto silencio y los repentinos gritos acompañados por el *tutti* orquestal.

Literarios y musicales

El compositor juega con la música y el texto cuando la familia muestra su ira hacia los frailes del convento (número 19 de ensayo) y las mujeres están cantando:

> si faranno slargar spesso la cappa,
> noi schianterem di bile, e loro…pappa!

Para la palabra *slargar* −concretamente en la segunda "a"− Puccini utiliza una figura más larga (una blanca ligada a la negra) describiendo cómicamente lo que está diciendo.

Después de leer el testamento y de quedar decepcionados los parientes (número 21 de ensayo), la escritura de sus partes vocales juega sobre una casi permanente homorritmia, y también la orquesta repite varios motivos intensamente caracterizados por un ritmo obsesivo:

> Eccolo là un Donati! Ah! Ah! Ah! Eccolo là!
> E la voleva lui l'eredità!
> Ridete, o frati,
> ridete alla barba dei Donati!
> Ah! ah! ah! ah! ah! ah! ah! ah!

La partitura expresa el paroxismo al que la decepción económica ha llevado a los parientes con estas homorritmias vocales y orquestales, que, al convertir a los personajes durante su crisis en artilugios mecánicos repetitivos, en máquinas vocales, hace reír.

Otro ejemplo lo encontramos en la escena del médico (número 46 de ensayo) con su acento boloñés y la voz nasal de Schicchi imitando a Buoso. El acompañamiento se basa en acordes de novena o séptima menor y coloca las disonancias mayores en la tesitura más grave de la orquesta. También las pequeñas alusiones de Gianni Schicchi: "Da morto son rinato", terminando con la jactancia del médico, que dice: "a me non è mai morto un ammalato!". Toda la escena está repleta de comicidad, a causa del médico, del que en realidad se ríen todos, y Gianni Schicchi, por su exagerada imitación.

Irrupciones descontextualizadoras. En un pasaje determinado de la ópera (del número 56 al 58 de ensayo) se producen tres irrupciones con cierto carácter cómico. Primero: el toque de campana fúnebre, anunciando la muerte de alguien, que hará que las voces de los parientes que venían cantando se corten bruscamente. Segunda: la entrada de Lauretta desde el balcón a la estancia; toda la tensión del momento se dirige mediante cromatismos y aparecen figuralismos en el viento que acompañan la entrada de Lauretta ajena a todo. Tercera: cuando después de anunciar Gheraldo que el toque de campana no anuncia la muerte de Buoso, toda la familia entona "Requiescat in pace!"; es un réquiem alegre y jocoso que los parientes entonarán con la melodía, que está asociada a la audacia de quien va a ser su estafador.

Otras rupturas de los temas en curso las encontramos en la irrupción del lirismo de Rinuccio al descubrir el testamento, y en otras ocasiones como las negaciones de Schicchi a ayudar a la familia (números de ensayo 38, 42 y 43) que también van seguidas del tema de los enamorados (Rinuccio y Lauretta) rompiendo el estilo presente. Por último, en el número 84 de ensayo, prácticamente al final de la obra, cuando la familia desheredada insulta a Schicchi y los enamorados vuelven a irrumpir declarándose su amor. Este súbito arranque de lirismo no puede ser considerado más que bajo el ángulo de una parodia del propio estilo del compositor por estar fuera del estilo que le precede.

Puccini reserva las intervenciones colectivas de la familia sobre una misma frase para resumir e ilustrar una etapa psicológica atravesada por el espíritu colectivo, lo que, por otra parte, aporta siempre un elemento cómico suplementario engendrado por la ruptura ocasionada en un estilo recitativo interrumpida por una brusca escritura agrupada de las voces.

Uno de estos momentos lo encontramos en el número 5 de ensayo cuando el rumor que corre por Signa, primeramente cuchicheado, será expuesto por Betto y finalmente pronunciado por toda la familia, "lo dicono a Signa", para volver de forma inmediata al tema generador de la ópera.

Se repite el mismo procedimiento cuando Simone dice:

Guajo pei frati,
ma per noi speranza!

Esta frase la repite seguidamente la familia Donati (número 6 de ensayo).

También en el número 44 de ensayo:

GIANNI SCHICCHI
Nessuno sa
che Buoso ha reso il fiato?
TUTTI
Nessuno!
GIANNI SCHICCHI
Bene!Ancora
Nessuno deve saperlo!
TUTTI
Nessuno lo saprà!

La familia, que tan enfadada estaba con Schicchi, ahora le contestará con sumisión. Puccini añade para la ocasión el tambor fúnebre, sonido que poco tiene que ver con una situación de estas características. La orquesta realiza una configuración rítmica y los parientes cantan al unísono sobre la misma cuerda.

Schicchi manda a la terraza a su hija para que no se entere de la fechoría que va a plantear (número 43 de ensayo):

Laurettina!
Va'sul terrazzino;
Porta i minuzzolini all'uccellino.

Se produce una situación fuera de contexto. Hasta ahora todo eran insultos y súplicas. El personaje inocente (Lauretta) es apartado de la acción con una excusa que resulta bastante cómica. Las flautas acompañan el momento con figuralismos *uccellinos* como reproduciendo las labores que Schicchi otorga a su hija, a la vez que los violines primeros realizan sonidos enarmónicos que también resultan fuera de contexto.

En el número 52 de ensayo la familia Donati aclama a Schicchi con una emoción desmesurada. La algarabía de los parientes está acompañada por una textura rítmico-percusiva, que exagera todavía más la situación, y por transformaciones de un motivo que ya habíamos escuchado (al igual que la transformación del sentimiento de los parientes). El pasaje va acompañado por los movimientos desmedidos de los parientes, bailando y moviéndose alrededor de Schicchi.

Después de la ironía de Schicchi diciendo "quanto dura l'amore fra i parenti!", el desacuerdo entre los parientes va a ir a más (número 56 de ensayo). Los parientes van enumerando los bienes más valiosos, cada uno en orden diferente, con entradas contrapuntísticas y con una textura orquestal que se engrosa, añadiendo duplicaciones por segundas mayores que por su rareza refuerza la impresión de falsedad. Contrasta esta situación anárquica con el amor (entre ellos) que pocos compases antes estaban proclamando. El pasaje *in crescendo* terminará con los parientes cantando al unísono "me toccano a me!", empleando notas agudas y acompañado por una orquesta tensiva que intensifica la ira de la familia. El discurso de la acción esboza la sonrisa del espectador por cómo pasa de una situación amable a una encrespada.

El único trío de las mujeres de la familia (número 61 de ensayo) es una caricatura de la seducción. Tratan a Schicchi como si fuese un niño que va a ir a dormir, mezclando en las palabras de su nana la fechoría (el cambio de testamento) que debe realizar. Musicalmente está compuesto con la aparición continua de material temático recogido de un motivo que se refiere al celaje de Schicchi. Se opone la aparente inocencia de las mujeres con la picardía de Schicchi expresada con la música.

La segunda aria de Schicchi (número 63 de ensayo) muestra su falsa nostalgia para impresionar a los parientes con el *staccato* humorístico en semicorcheas en las trompetas, oboe y fagot (Figura 2). Este elemento lo reutiliza (números 76 y 77 de ensayo) cuando está dictando el testamento, amenazando, no sin divertirse, a los parientes con voz nasal y además tiene el poder de hacerles callar rápidamente a todos.

Figura 2. Segunda aria de Schicchi

Un nuevo ejemplo lo tenemos al final del número 75 de ensayo, cuando en un *pianissimo* contenido y gruñendo los parientes, dicen con rabia a Schicchi: "Ah! Furfante!". En oposición a la rabia, caracterizada con exagerados gestos, escuchamos un motivo alegre, motivo de fanfarria y que señala a Schicchi como triunfador. Este contraste que se produce resulta cómico para el espectador.

LAS IRONÍAS

LITERARIAS

Una de las ironías literarias la encontramos en el número 13 de ensayo:

> Povero Buoso!
> Se m'avesse lasciato questa casa!
> E i mulini di Signa!

Los parientes de Buoso Donati se compadecen de su tío, aunque en lo que piensan en realidad es en la parte de la herencia que les ha podido dejar el difunto. Cada uno de los presentes va pensando en alto los bienes que desea y, por supuesto, todos coinciden en las partes más valiosas (se contradicen sus sentimientos). El pasaje está escrito de forma contrapuntística y en una dinámica *pianissimo* como si nadie les escuchase.

Otra de las intervenciones colectivas de repetición de palabras con ironía, la encontramos en el número 21 de ensayo:

> BETTO
> E galletti!
> TUTTI
> Gallettini!!

En este juego de repetición de una misma palabra por toda la familia, Puccini emplea acordes de gran disonancia, prácticamente poliacordes. Los parientes están describiendo lo bien que van a comer los frailes a la vez que los imitan, pero en realidad lo que sienten es una gran rabia hacia ellos.

También cuando Gianni Schicchi se dirige a los familiares (número 34 de ensayo):

> (Quale aspetto sgomento e desolato!...
> Buoso Donati, certo, è migliorato!)

Gianni Schicchi se refiere a que el abatimiento que ve en los parientes cuando llega a la casa de Buoso Donati sólo puede causarlo, asombrosamente, el retraso en la herencia causado por la recuperación del enfermo. Es una paradoja cómica de tipo irónico porque contradice el discurso que se supone normal, el esperable en tal situación, el discurso aquí presupuesto: que la salud de Buoso alegrase a su familia. Este momento está apoyado musicalmente por el motivo que luego utilizará Lauretta para persuadir a su padre.

En el pasaje siguiente (número 35 de ensayo):

> Ah! comprendo il dolor di tanta perdita!...
> Ne ho l'anima commossa!...

Gianni Schicchi afirma aparentemente lo contrario de lo que, en realidad, sostiene: que no es una pérdida sentimental para los parientes, y que no se haya conmovido por su dolor, sino, al contrario, por su comedia, por cómo fingen.

Más adelante, cuando exclama Gianni Schicchi (número 56 de ensayo):

Quanto dura l'amore fra i parenti!

Está diciendo, antifrásticamente, lo opuesto a lo que ve: no ha durado nada la armonía entre los familiares (exactamente hasta que ha habido dinero en juego).

Otra ironía la localizamos cuando el notario ha recitado la anulación de todos los testamentos previos hasta ahora y los parientes dicen: "Che previdenza!", aparentemente entristecidos, cuando en realidad saben que se trata de una farsa (número 71 de ensayo).

Las palabras del enfadadísimo Simone contra Gianni Schicchi, que ejerce, disfrazado, de Buoso Donati (número 75 de ensayo):

Cosa vuoi che gl'importi
a Gianni Schicchi
di quella mula?
Se encuentran, a continuación, con la respuesta de Gianni-Buoso:
Tienti bono, Simone!
Lo so io quel che vuole Gianni Schicchi!

Hallamos aquí una doble figura, un juego encadenado, que causa la impresión de ironía *in crescendo*: Simone afirma lo oficial, que es contrario a lo real. Claro está para los parientes (y para el espectador) que Gianni Schicchi se encuentra interesado en obtener esa mula en herencia. Sin embargo, para el notario y los testigos, que desconocen la trampa, lo expresado por Simone es lo lógico. Simone quiere impedir tal legado y, de paso, burlarse de Gianni Schicchi, de quien supone que no podrá argumentar en contra, de modo real. Sin embargo, el ingenio de Schicchi supera el obstáculo y le permite frenarle de golpe con una nueva ironía, de segundo grado: literalmente sostiene que él (supuestamente, Buoso) conoce lo que desea su amigo Gianni (supuestamente, ausente de la casa de Buoso); eso es lo que entienden los testigos y el notario. Pero de hecho lo que enuncia es lo que sólo entienden él (Schicchi disfrazado de Buoso) y los parientes: que él por ser realmente Gianni Schicchi sabe lo que Gianni Schicchi pretende.

Otras ironías son las de la ópera −es decir, las de su enunciador implícito− con respecto a Gianni Schicchi, por boca del mismo Gianni Schicchi, cuando cita, sin saberlo, algunos versos de la *Divina Commedia*, desde la cual nace como personaje para la ópera: "testando e dando al testamento norma". Y también con respecto con respecto a Gianni Schicchi, por boca del mismo Gianni Schicchi, cuando se refiere "proféticamente" al carácter inmortal de su acción −gracias, aunque el personaje no lo sepa, a la *Divina Commedia*, y, en segundo grado, y quizá como presunción o como auto-ironía, a la propia ópera *Gianni Schicchi*−:

O gente! Questa matta bizzarria
che mi zampilla della fantasia
è tale da sfidar l'eternitá!

Musicales

Una ironía musical la encontramos en los números 39 y 40 de ensayo, cuando Gianni Schicchi se niega a ayudar a la familia. Schicchi realiza saltos de octavas armonizados por segundas menores (en los oboes, fagotes, trompas y trompetas), disonancias máximas que contrastan rápidamente con el aria suplicante y delicadamente armonizada de Lauretta que se escucha a continuación. Estos acordes disonantes también tienen un valor percusivo que enfatizan la acción.

Localizamos otra ironía musical cuando cada uno de los parientes, a espaldas de los demás, intenta sobornar a Schicchi para que le legue los mejores bienes (número 60 de ensayo). Puccini utiliza con la orquesta el material temático que había empleado cuando Schicchi estaba describiendo su malicioso plan, en el número 51 de ensayo. La música parece burlarse de los parientes, ignorantes de los planes de Schicchi.

Literarias y musicales

En el número 52 de ensayo, compás 929, los parientes cantan: "Come è bello l'amore fra i parenti". La familia Donati canta al unísono alardeando de lo mucho que se quieren entre ellos, pero la armonía está señalando lo contrario al realizar de forma continua acordes disonantes que se enfrentan a sus palabras, se produce una ironía entre el libreto y la música.

En el número 71 de ensayo el notario le pregunta al falso Buoso por los funerales y Schicchi, disfrazado de Buoso, contesta: "Pochi quatrini!". Es una ironía, ya que, en realidad, no se trata de sus funerales sino que se trata de no gastar demasiado dinero del que él se piensa embolsar y ni siquiera lo sospechan todavía los presentes en el dormitorio. Musicalmente va acompañado por tres motivos que también van a ser transformados.

Otra ironía del libreto y la música la encontramos cuando los parientes, delante del notario, dicen (número 72 de ensayo):

> Bravo! Bravo!
> Bisogna sempre pensare alla beneficenza!

Los parientes son los primeros que se habían muerto de rabia al saber que su difunto tío había dejado la parte más importante de la herencia a los frailes. Las trompetas acompañan las palabras en una paráfrasis de un motivo asociado con la ira desmesurada que antes ellos mismos habían puesto de manifiesto.

También, cuando el falso Buoso, antes de dejar la mula a su "devoto amigo Gianni Schicchi" dice cuánto es querida (número 75 de ensayo). La ironía en la música la encontramos cuando el propio Schicchi utiliza un motivo para pronunciar su propio nombre, que nos ha ido recordando a lo largo de la ópera su picardía, a la vez que se regodea (el falso Buoso) en el valor de los bienes que a él mismo se está legando.

Más tarde, cuando Schicchi manda a Zita que le dé al notario una propina de su propio bolsillo (número 78 de ensayo):

> Zita, di vostra borsa date venti fiorini
> ai testimoni e cento al buon notaio!
> Niente saluti. Andate, andate. Siamo forti!

Mientras tanto está sonando una transformación del motivo que reflejaba la ira y las disputas de los parientes ahora contenidos. La ira y las disputas también están de algún modo transformadas al no poder ser expresados sus sentimientos por estar presentes el notario y los testigos.

Hemos analizado algunos de los recursos cómicos que encontramos a lo largo de la única ópera cómica que compuso Puccini. Hay múltiples elementos musicales, literarios, escénicos, que se repiten en el transcurso de la acción como guiños o estribillos y que por analogía mueven a sonreír creando uniones suplementarias en el seno de la comedia. Toman valor por las simetrías que establecen con lo que queda pendiente. Tejen a lo largo de la acción una especie de segunda trama dramática por la intermediación de este juego sobre elementos asociados por su perfil general.

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MYTH CREATION AND INTERTEXTUALITY AFTER WAGNER – THE RING CYCLE AND THOMAS MANN'S JOSEPH AND HIS BROTHERS

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WAGNER AND THOMAS MANN

Richard Wagner is undoubtedly one of the most influential composers of all time. He was one of those musicians, whose influence on Western culture is not restricted to the field of art music. In the late 19[th] century and the first half of the 20[th] century Wagner's art inspired not just musicians, but also painters, poets, novelists etc. One of the most profoundly Wagnerian authors of all time was a German writer: Thomas Mann. Wagner had been one of the most important artistic ideals for the writer from his youth. [1] The composer appears many of Mann's fiction writings in some way: his music (mainly *Tristan*) is the signal of the decadent deterioration of the bourgeois society in *Buddenbrooks*. [2] There are many other references to Wagner in Thomas Mann's early fiction writings: *Tristan* is the example for the problematic nature of artistic creation in a conversation between Tonio and Lisaveta Ivanovna in *Tonio Kröger*, [3] Mann also wrote his own *Tristan*, paraphrasing the plot of Wagner's music drama in an early 20[th] century German bourgeois milieu, he did the same with Wagner's *Die Walküre* in another early work – *Wälsungenblut*, [4] *Death in Venice* (*Der Tod in Venedig*) also contains references to the composer – Wagner died in Venice in 1883, and the name of Mann's protagonist, Gustav Aschenbach can be considered as a reference to the name of the 13[th] century poet, Wolfram von Aschenbach (or Eschenbach) whose *Parzival* served as a main source for the libretto of Wagner's last major work, *Parsifal*. [5] Wagner is also mentioned, though references on him play only a marginal role in *The Magic Mountain* (*Der Zauberberg*). Wagner not just appears in Mann's fiction, his music and aesthetic influence is a very important topic in Mann's non-fiction writings. Mann devoted one of his most important non-fiction texts two Wagner – with his lecture *The Sorrow and Grandeur of Richard Wagner* (*Leiden und Grösse Richard Wagners*) held February 10. 1933 at the University of Munich, which on the one hand reveals Mann's profoundly polemical approach toward Wagner's art and personality, and on the other hand it had crucial importance in Mann's biography, because this lecture was his last public appearance in his home country on the verge of the nazi takeover. Mann left Germany the day after his lecture and he could not return before the ending of the Second World War. [6] It seems quite improbable at first sight, but one of Mann's most deeply Wagnerian works was written at the same time – his great four-part novel cycle, *Joseph and his brothers* (*Josef und seine Brüder*) is certainly parallel with Wagner's main work, another monumental tetralogy: the *Ring of the Nibelung* (*Der Ring des Nibelungen*). In my paper I will try to prove that Mann's *Joseph* is the writer's greatest tribute to the composer. The novel cycle reveals not just the polemical relationship between the two great artists, but also Mann's personal admiration of Wagner's art.

JOSEPH AND THE RING

Though both of these monumental masterpieces are tetralogies, it would not be enough in itself to assume any connection between them. But if we consider that the first parts in both cases tells the antecedents in some way, *Rheingold* is marked as *Vorabend* by the composer, and the first part of Mann's novel cycle, entitled *The Tales of Jacob* (*Die Geschichte Jaakobs*) concentrates on the lives of the protagonists ancestors, the patriarchs. Another important similarity is that both cycles begin with a kind of a cosmogony, a mythic/artistic re-creation of the world. [7] The fourth parts in *Joseph* and in the *Ring* (*Joseph der Ernährer – Joseph the Provider*, and *Götterdämmerung – The Twilight of Gods*) also begin with a 'solemn cosmic tittle-tattle' – as Thomas Mann told about the Norn-scene of *Götterdämmerung* [8] – and then we see the hero travelling down the river (Siegfried's famous Rhine journey can be conferred with Joseph's 'Nile journey' on his way to the prison).

Another important feature of both works is the thematization of narration. Telling a story became an independent kind of action by Wagner, and the same is the case by Thomas Mann. There are many important narration scenes in the Ring, for example Loge's tale in *Rheingold*, Siegmund's narration of his doomed life and Sieglinde's story about her and wedding

with Hunding in the first act of *Die Walküre*, Wotan's great monologue in the second act of the same piece, the above mentioned Norn-scene and so forth. But elevating narration to the thematic level is also an important characteristic of Mann's novel as well (to some extent the whole novel is a kind of *l'art pour l'art* narration, since the vast majority of the potential readers already know the details of the story anyway) – Joseph tells his own story many times in the novel, and the most characteristic thematization of narration can be found in *Die Geschichte Jaakobs* when the young Joseph and his father Jacob recalls the memory of their ancestors in a Beautiful Conversation (*Schönes Gespräch*).

INTERTEXTUALITY OR INTERMEDIALITY?

Although all these common features in themselves prove the connection between Wagner's music dramas and Mann's novel cycle - one could ask whether these connections should be described as intertextual or intermedial relations. Intermediality is a special case of intertextuality by definition – it is a connection between two or more different texts manifested in different media, while intertextuality is a connection between certain cultural texts in the same medium. [9] One could think after this that the connection between Wagner and Mann should be marked as a case of intermediality, because 19[th] century music drama and 20[th] century novel are unquestionably different media. But the above mentioned characteristics of Wagner's tetralogy (which seem to recur in Mann's novel cycle) are definitely not musical features. The problem is, that Wagner's *Gesamtkunstwerk* (as every musical-theatrical genre actually) integrates more than one medium in itself. Music drama - and every kind of opera in general - is an intermedial genre. The level of *expression* cannot be reduced to one medium – several media are present on the level of the signifiers; Wagner's *Gesamtkunstwerk* consists of many layers in many different media such as music, text, scenery etc.

We can sure about the connection between Mann's novel and the textual – or literary layer of Wagner's *Ring*. But does it automatically mean that we cannot talk about intermedial relations beyond the obvious intertextual parallelisms? The main goal of my paper is to prove that the answer to this question is no. If we examine the two great works once more, we can easily discover another important similarity between them even on the thematic level, which is the prominent role of myth in both cases. If we look at *Ring* carefully, it can be revealed that myth is not just present on the thematic level; on the contrary myth dominates the main structure-building principles of the whole tetralogy including the dramatic-poetic and musical layers. According to these the task is obvious, if we want to prove the existence of implicit intermedial relations between *Ring* and *Joseph*, we should investigate the medium which does the mediation between them – myth, because this is the basis of any intersemiotic connection among Wagner's and Mann's tetralogy.

MYTH AND MYTHOPOIESIS

Both *Joseph and his brothers* and *The Ring* are based on mythological material, which is of course not an extraordinary feature in an artwork, but Wagner's myth cannot be regarded merely stories about gods and heroes, but an autonomous form of expression, and by him, mythopoetics became again what it had originally been – the creation and recreation of the world in narratives. [10] In my opinion the whole process of musical, narrative and dramatic meaning construction is in some way subordinated to mythopoetics in Wagner's large-scale work. According to an oft cited *bon mot* by Claude Lévi-Strauss, the father of structuralist anthropology, Wagner was the first structural analyst of myth. [11] Lévi-Strauss states, there are very interesting parallelisms between the structures of musical composition and mythic narrative – and music became acquainted with this relationship first in the art of Wagner. [12] But what are these parallelisms actually? Lévi-Strauss stated, that myth cannot be understood merely as a continuous sequence, the basic condition of the comprehension of myth is its 'understanding as totality', that is to say it is not enough to concentrate solely on the diachronic dimension, it is inevitable to apprehend myth as a synchronic structure as well to understand it. [13] In other words, we need not just horizontal, but also vertical reading to understand myth – just the same way as we need vertical reading to be able to comprehend a musical score properly. [14] The mythic scores offered by Lévi-Strauss (for example his famous analysis of the Oedipus-myth) reveal that the mythic structures always consist of a diachronic dimension (syntagmatic sequence of the different *mythèmes* – that form a story), and a synchronic one (paradigmatic sets of combinatoric variants) which are represented by the lines and bars in Lévi-Strauss' score. Every myth makes its own structure apparent – that is the basis of their mechanism, and that is exactly what Wagner does by the mythopoetic meaning construction in the *Ring*. Thomas Mann once wrote that in the *Ring* Wagner appeared as the 'redeemer of the opera through myth' (*Erlöser der Oper durch den Mythus*) and as he wrote to Karl Kerényi, his main goal with the *Joseph* novels had been to 'take myth out the hands of Fascism and re-functioning it to the field of humanity'. [15] So we have evidences that Mann saw the substantial role of mythopoetics in the art of Wagner – and that the artistic re-creation of myth had essential importance for him in his own major tetralogy. But what are the basic characteristics of this artistic mythopoetic thinking and how can we find the connection to Wagner in Mann's text through them?

There are three major features of myth and mythopoetics that we can find in Wagner's *Ring* – these are the following: 1. the arrangement of the semantic universe of the artefact according to a symbolic classification of basic binary oppositions; 2.

abolishment of the arbitrariness of the language by regaining the semantically motivated nature of the signifiers (in other words building up a much tighter connection between the levels of expression and content); 3. the 'obliteration of time' through the 'archetypal repetition of paradigmatic acts'. [16] These are the main characteristics of mythic and mythopoetic thinking and we can surely find them in the meaning construction of Wagner's *Ring* and in Mann's *Joseph* as well.

The *basic semantic categories* of the *Ring* could be Love versus Power, Redemption versus Annihilation or Freedom versus Restriction [17] – while in *Joseph* Life versus Death, Old versus New, Murderer versus Victim. The most apparent turnouts of these symbolic oppositions are the myths of twins, [18] which we can find to some extent by Wagner in the figures of Wotan and Alberich and later in their descendants Siegfried and Hagen (and also in the two Giants Fafner and Fasolt) – by Mann all these good and evil brother relations are traced back to the archetypal story of Cain and Abel or Seth and Osiris, but the same is the case with Jacob and Esau and later with Joseph and his ten brothers.

The *semantically motivated use of language* is quite obvious in both cases, on the one hand because this is usually the most apparent signal of mythopoetic thinking in every art which use language as a medium, and on the other hand because the connection between expression and content in every artwork is stronger in advance as in case of the ordinary use of language. The most obvious case of this motivated nature of expression is the power of names in mythopoetic thinking – to put it simple: mythic characters do what their name means. For example Donner is actually the God of thunder and storms (though this is obviously not Wagner's invention) and in the first act of *Die Walküre Siegmund* introduces himself in the following way: '*Friedmund* darf ich nicht heissen;/ *Fröhwalt* möcht' ich wohl sein:/ Doch *Wehwalt* muss ich mich nennen.' (Act I, Scene 2) ('I can't call myself *Peaceful*;/ I wish I were called *Cheerful*:/ but *Woeful* has to be my name.').[182] In Mann's novel names play a very important role – for example Jacob gains the name Israel (Triumphant with God) after wrestling with an angel in his dream. Joseph himself is mentioned under many different names throughout the novel - for example he is often called Dumuzi in his youth, which is a direct reference to the name Tammuz, an ancient deity of the middle-east, who had been lacerated by a wild boar but later resurrected according to the myth, and the same thing happens with Joseph when he is lacerated by his brothers, and the brothers tell Jacob that Joseph were killed by an animal. Although names are also important, the most frequent device of motivated use of language by Wagner is undoubtedly the so-called *Stabreim,* an alliterative verse form adopted by Wagner from ancient German poetry. But for Wagner *Stabreim* was not just a verse form, its significance lies in a kind of an esoteric theory of language – according to the composer (as he states it in *Oper und Drama*) German language preserved some kind of an ancient knowledge about the hidden relationships between different objects, and this ancient knowledge is represented in the stems of the words. So the relations on the level of expression correspond to the relations on the level of the content, or to put it even simpler the things which have a similar name are metaphysically similar too. This is of course not a modern scholarly theory of language and meaning, but it has an overwhelming importance in Wagner's mythopoetic practice.

The third, and maybe most important characteristic of mythopoetic thinking is the *archetypal repetition* – Claude Lévi-Strauss stated that music is related to myth because both of these two 'languages' need time just to deny it. In mythic thinking there are no boundaries between past, present and future – everything is dissolved in an eternal present. Myth is a form of cultural recollection, which is based on constant repetition, recurrence and representation – it always recounts the first time, but it exists in the mode of eternal reiteration. [19] Everything *present*, every *here* and *now* is always conceived as a reference to something *non-present*, *not-here* and *not-now*. [20] It would be superfluous to assert the prominent role of repetitions in Wagner's *Ring*, since this is one of the most evident characteristics of the tetralogy – the most obvious example is the final scene of the whole work, the great monologue of Brünnhilde, which in some way serves as the recapitulation of the whole cycle. Mann's novel is also full of archetypal repetitions, type and realization relations between the various elements of the plot. The characters frequently identify themselves with mythic antitypes, for example Joseph with several dying and resurrecting deities. Thomas Mann had a very complex theory about archaic consciousness, from which modern consciousness (and new humanity) should be born according to the 'programme' of his novel – the 'novel of the soul' (*Roman der Seele*). [21] According to the author, the ground motif, the main 'epic idea' of *Joseph* is the biographical type of the *Lived Biography* (*Gelebte Vita*) or the narrative of the *Lived Myth* (*gelebten Mythus*). [22] The archaic ego differed from the modern – this form of consciousness existed in the mode of constant imitation, mythic identification and 'after-living' (*Nachleben*) – its main characteristics are the continuous recurrence and representation (*Vergegenwärtigung*). [23] The archaic ego is 'open from behind' (*nach hinten offenen Ich*) – the personality living in myth always thinks about him or herself as a realization of a pre-existent archetype, life always appears as a kind of 'sacred recapitulation' (*weihevolle Wiederholung*). [24] The archaic ego therefore open and collective, while modern consciousness is close and individual – the most perfect example of this opposition is the contraposition of Joseph (the developing modern personality) and his father's 'eldest servant' Eliezer (the prototype of archaic consciousness). Joseph is the first holder of his name (and he has several names at the same time), while Eliezer constantly confuses himself with the previous Eliezers (mainly with the 'eldest

[182] English translation by William Mann.

servant' of Jacobs grandfather, Abraham). So Joseph is one person under several names, while on the contrary Eliezer(s) are several personalities under one name. [25]

In his novel Mann frequently reflects this characteristic feature of mythic consciousness – since this is the main theme of the whole cycle after all. But how does it connect his work back to Wagner's *Ring*? Did Wagner manage to make the same kind of reflection in his narrative discourse? At first sight the answer seems to be no, since there is no narrative discourse in a music drama – but after further examination we can be absolutely sure about that Wagner used the orchestra for that purpose. It is obvious then that the composer's reflection on archetypal repetition is the famous *Leitmotif*-technique.

LEITMOTIF - WAGNER

Leitmotif is presumably the most widely known structural device of the Wagnerian music drama. It is undoubtedly the most important organizing method of the epic-musical-dramatic process in the *Gesamtkunstwerk*, and in my opinion leitmotif is also the essence of Wagner's mythopoetic thinking. But what is the case about Mann? It became a commonplace in recent literary studies to talk about the adaptation of the leitmotif-technique in the fiction of various writers such as Joyce or Proust and above all Thomas Mann. Though literary scholars often talk about leitmotif, they very rarely say what this term exactly means for them. I am absolutely sure about that Mann used a kind of literary leitmotif-technique in *Joseph*, but previously a careful examination of the Wagnerian leitmotif is inevitable to be able to prove it convincingly. As I stated above, the mechanism of the leitmotif is based on archetypal repetition. But in western art music at least from the Baroque to the 20[th] century every musical form is based on thematic and motivic recurrences. What does leitmotif make so special then? One could say that ordinary musical motives do not have a communicable semantic content while leitmotif does have. This argument is just partly convincing, because after that we could not distinguish leitmotif from any other motif which carry any kind of extra-musical association. According to Wagner's own theory *musical motifs* (or *melodic moments*) appear as the representations of the scenic-dramatic phenomena associated with them. Musical motif is capable of triggering a mental process in the listener, or more specifically it is able to invoke *in absentia* the previously textually-scenically *in praesentia* manifested phenomena. [26] Leitmotif then appears as a kind of semiotic apparatus even in Wagner's own theory – though the composer himself never used this term in his theoretical writings. [27]

But how can leitmotif be associated with mythopoetics? According to Lévi-Strauss the most important common quality of myth and music is that both are instruments for the 'obliteration of time', they transmute the irreversible, diachronic psychic time of their listener into 'a synchronic totality enclosed within itself', [28] or in another way they encode syntagmatic structures into paradigmatic structures. The various situations of the plot incorporate to a larger unit of abstraction – this process is manifested in music as musical themes anticipate other themes and appearing in a new context they reveal a brand new aspect of themselves, gaining their content always from an association to something preceding. For example there is the use of the *Renunciation* (*Entsagung*) motif: in the beginning of *Rheingold* Alberich *renounces love* to seize the gold (power) – in the first act of *Die Walküre* Siegmund *renounces not* love (rather his life) – in the third act of the same piece Wotan makes a strange compromise by putting Brünnhilde to sleep, he *renounces love* and *renounces it not* at the same time. [29] Leitmotif in this respect is surely the main instrument of Wagnerian mythopetics, because the recurrences of the motifs have the same function as the recurrences of the *mythèmes* in myth – both make the structure of myth apparent by revealing the combinatoric variants which have the same function in different contexts. [30] The audience of both music and myth perceive the process diachronically, but in comprehension the comparison with the foregoing and the forthcoming becomes possible – therefore leitmotif offers the potential of the reconstruction of structure for the receiver through the 'synchronization of units'. [31]

Wagnerian leitmotif is capable of denying time through archetypal repetition, and it organizes the various elements of the epic-dramatic action unravelling in a syntagmatic chain to paradigms. But this is not everything. Leitmotifs are not just representing semantic contents in themselves separately; they can connect with each other and form sets of paradigmatic relationships (or oppositions). Not just the independent motifs denote semantic invariants manifested in various situations of the epic-dramatic action – if we take a step further we can also find invariant proprieties between them, after which they form a larger paradigmatic unit, a *paradigm of paradigms*. Let us take the *Tarnhelm*-motif for example, musically it is closely related to the motif of Fafner and the motif of the Wanderer among others. What is the connection between them? One can argue that nothing special happens, because Fafner uses Tarnhelm to turn himself to a dragon, but what about the Wanderer? Wotan does not have the Tarnhelm in *Siegfried* (in the first act it is still owned by Fafner and by the third it becomes the property of Siegfried). The invariant element of these motifs is *alteration* – Tarnhelm is the vehicle which one can alter him or herself outwardly. Wotan's motif as Wanderer resembles Tarnhelm motif, because in *Siegfried* Wotan appears as *not himself*, in disguise of the Wanderer. As mentioned above, leitmotifs are also capable of carrying encoded meanings not just by their similarities, but also by the systematic distinctions between them – for example the motif of Wotan's *Spear* (*Speer*) stands clearly in opposition with the motif of the *Sword* (*Schwert*) musically. The *Spear* motif is based on a descending scale – the *Sword* motif on the other hand is based on an elevating chord. Beyond being Wotan's

weapon, *Spear* also represents the power of the *Contract* (*Vertrag*) which does not allow Wotan to kill Fafner, ergo this motif can be conceived as a symbol of Wotan's lack of freedom, while the *Sword* is obviously the symbol of the 'free hero' who is not restricted by the *Contract*. If we think after it, this method in the field of musical discourse is very similar to the theory of the *Stabreim* in verbal discourse – the similarity of the *expressions* supposes the similarity of the *contents*.

Wagnerian leitmotif therefore is a structural device for *twofold paradigmatization*. On the *first level* it organizes paradigms from the invariants of the elements of epic-dramatic action through iterative appearance of the same musical motifs in various situations – and on the *second level* the systematic similarities and differences form greater sets of paradigms out of these paradigmatic motifs. This practice is the essence of mythopoetic thinking by Wagner indeed. Then we finally arrived to the ultimate question of this paper – whether this is possible in literature and did Thomas Mann manage to adapt leitmotif-technique in this complex semiotic and mythopoetic sense in *Joseph and his brothers*?

LEITMOTIF – MANN

The term leitmotif is often used in connection with literary works, frequently about the fiction of Thomas Mann. But leitmotif in this literary sense simply means frequently recurrent motif within a certain text in most of the cases. [32] Whether Mann's leitmotif-technique in *Joseph* fits for the above described stricter, Wagnerian sense of the term? The main thesis of my paper is that the answer to this question is *yes*. The task is obvious; to prove this assertion I have to demonstrate how the *twofold paradigmatization* is fulfilled by the recurring literary motifs in Mann's text. To demonstrate this, I chose an utterly important motif complex from Joseph – the motif of the *pit* and the other motifs related to it. The *Vorspiel – Höllenfahrt* begins with the following sentence: 'Very deep is the well of the past. Should we not call it bottomless?' [33] The first chapter then is entitled *Am Brunnen* (*By the well*) in which we see the seventeen year old Joseph sitting on the edge of deepness. The well appears here as a path to the depths of Earth, the entrance of the underworld. At the beginning of the story, Joseph sits on the edge of deepness not just literally, but also metaphorically: he already aroused the wrath of his brothers against himself with his arrogance – and for this reason he is condemned to sink down to the underworld. Joseph actually prophesies his destiny in the same part of the book by telling one of his dreams to his father: 'Denn sie sandten mir nach ihren Haβ und haben Fangstricke gelegt meinen Schritten, *sie Gruben ein Grab* vor meinen Füβen und *stieβen mein Leben in die Grube*, daβ mir zur Wohnungwurde die Finsternis.' Later, in the second book - *Der Junge Joseph* – the brothers 'lacerate' Joseph, they symbolically kill him and then throw his body into a drained well, a symbolic grave, which is marked by the narrator as the *pit*. This motif appears very frequently in the narrative discourse of Joseph, and it surely works as a genuine *leitmotif* – it constantly recalls the events of the past and foreshadows the future.

After rescued from the well (the *first pit*) by the Ishmaelites, Joseph becomes a slave and he is taken to Egypt, the land of the dead, for he is regarded as a dead person by his brothers and even by himself. In Egypt Joseph tells his story several times (to Mont-Kav and to Potiphar among others) and he always refers to the *pit* as the starting point of his second life beyond the grave. The motif function as a device of recollection for the characters – but it is also capable of intimating the future in the propositions of the narrator. The narrator frequently foreshadows the *second pit*, to which Joseph will fall down long before it actually happens. Joseph fall victim to the same *hybris* for the second time – he underestimates the passion of Mut-em-Enet and eventually he is sentenced to prison by his master, Potiphar. Then both the narrator and Joseph refer to the prison as the *second pit*. Now we can see that this motif is truly functioning as a leitmotif in the *first level* of *paradigmatization* – it is capable of recalling and foreshadowing the various events of the story, and it actually obliterates time when organizing the diachronically ordered actions of the syntagmatic dimension of the narrative into atemporal paradigms. But what is the case with *second level paradigmatization*, is it possible at all in a fictional literary text? I already mentioned other motifs which seem closely related to the motif of the *pit*, such as *well*, *grave*, *Underworld* and we can surely add the motifs of *death* and *captivity* to this list. In some sense they are semantically equal in the universe of Mann's novel. The motifs of this complex play a crucial role in *Joseph and his brothers*, because they all conceptualize the basic semantic opposition of the novel, *Life* versus *Death*. The *pit*, the *well*, and the *grave* are all attached to *death* and the idea of the *Underworld* which in some way means downfall, the loss of freedom and *captivity*. This motif complex can serve as an evidence for the fact, that literary *leitmotif* by Thomas Mann is also capable of the *second level paradigmatization*, so Mann's literary *leitmotif* is functioning semiotically exactly the same way as Wagnerian musical-dramatic *leitmotif* does. And to top it all, Mann's leitmotif also has a certain connection to *Stabreim* – the word for *pit* in German is *Grube*, which has a stem very similar to the word *Grab*, which means *grave* of course, this sentence of Joseph's dream almost could have been written by Wagner: 'Sie *gruben ein Grab* vor meinem Füβen'. There is another, though not so convincing similarity between the stems in case of the words *Hölle* (*Hell* or *Underworld* in German) and *Höhle* (*cave* or *pit*) which also belong to this motif complex.

CONCLUSION

I hope I managed to demonstrate convincingly that there is a very deep relationship and a very tight connection between Wagner's *Ring* and Thomas Mann's *Joseph and his brothers*. I marked Thomas Mann above as the most Wagnerian writer

of all time, and I think my analysis confirms this assertion. Mann wrote *Joseph* to take myth from the hands of Fascism, and to convert it to the spring of new humanity. At the same time in my opinion Mann also wrote *Joseph* not just to rescue myth, but also to rescue Wagner – one of his main artistic ideals – from the Nazis. In the nineteen-thirties and forties he composed a congenial counterpart of Wagner's *Ring*, another great mythic tetralogy, this time based not on German and Norse, but Semitic and Jewish mythology. [34] In his monumental 'humankind novel' Mann managed to demonstrate not just his humanism, but also his Wagnerism on the highest possible level by adapting to his fiction the composer's most essential mythopoetic technique, the *leitmotif* in a brilliant way. During his exile Thomas Mann once said allegedly 'Wo Ich bin ist die deutsche Kultur' (*Where I am, there is German Culture*) [35] – in my opinion after *Joseph and his brothers* he also could say: 'Wo Ich bin ist Richard Wagner'.

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MUSICAL PERFORMANCE AS AN INTERMEDIAL AFFAIR

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Seeing it from a semiotic perspective, musical performance is understood as a communication model in which a series of coded messages are sent or enacted and their meanings received or decoded. For example, in a theatre or opera performance, which have been for a long time subject to semiotic analysis, the meaning is encoded and transmitted through the various systems of staging, such as set, lighting, costume, music, etc. In addition, rich and complex significations are provided by the performers/actors themselves, their bodies, actions and interpretive choices. All this can be said about the art of music performers as well, and, if we think of a musical performance as a mere actualization of a musical score, we obviously overlook (or, consciously deny) the potential density of its semiosis.

Putting aside the complex and manifold relationships between the composer and performer, the author's research concentrates on performance practices as such and the different types of media in which they exist. The performer is seen a self-sufficient figure of the current musical life, or sufficient enough to talk about this phenomenon by deemphasizing the dominance of the opus (and its creator) and concentrating instead on the last two figures of the communication chain: the performer and the listener. Currently, there exist many other intermediaries of this chain, such as musical managers, producers, recording engineers, etc. Thus, an emancipation of performance art from the paradigmatic concepts is possible by examining current cultural constructs, various aspects of media and modes of performance, institutional embedding, and different forms of performer-listener communication

The "job" of a performer, obviously, does not only consist of mere music playing, but calls into question a number of variables of private and public, musical and extra-musical (and para-musical) articulation. Performers have their own personality and inclinations; they are exposed to different forms of education and influences; they develop certain technical and stylistic abilities; they find certain repertoires more suitable than others; they confront themselves with composers and their requests/indications; they have to take into account social demands to given repertoires (which can also not be of strictly artistic nature, but be related with politics, fashion, historical circumstances, etc.); they also, intentionally or not, develop a public persona (consequently generating a reputation and social expectations that transcend the mere musical performance); and, finally, and particularly nowadays, they create a number of media interfaces that allow the public to access all the previously-listed features (concert publicity, recordings, websites, interviews, etc.).

The perspective of the present paper will be seeing the art of musical performance as an intrinsically intermedial affair, with taking into account the various sonic as well as visual channels involved; virtual as well as more 'traditional' practices and media through and in which the art of musical performance is communicated and received nowadays.

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THE DEATH OF KLINGHOFFER: FROM STAGE TO SCREEN

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The opera *The Death of Klinghoffer*—by composer John Adams, librettist Alice Goodman, and director Peter Sellars—takes as its subject matter the hijacking of the Italian cruise liner the *Achille Lauro* by Palestinian terrorists in 1985. Penny Woolcock's TV production of the opera (2003) for the British *Channel 4* (released on DVD that same year) greatly diverges from Sellars's original production.

Musicologist Ruth Sara Longobardi (2009) argues that Woolcock's production has a number of serious shortcomings, when compared with the original stage production of 1991. Most importantly, the visual elements of the TV version add a reifying narrative to the originally non-dramatic opera, and simultaneously makes race visible through the selection of actors based on ethnicity. Furthermore, the new narrative and predominance of the image demote the opera's music to a mere soundtrack, making it inferior and unoperatic. These ethical and aesthetic arguments are clearly inseparable because they both blame the same aspects of the work, and this raised my suspicion. Is it fair to judge a TV production with the same aesthetic criteria as a stage opera, and can the production's aesthetic aspects perhaps seen in another light?

While stage opera and television or cinematic opera share many aspects, I believe it is better to see the latter two as new media with their own aesthetic rules of play. By means of a comparison of the TV and stage production through a model for intermedial analysis by Lars Elleström (2010), I argue that their different material conditions give rise to different aesthetic confines. It can be argued that television and cinema are incapable, or at least highly resistant to, representation without visual verisimilitude and narrative sequences. Judging the TV production as a traditional opera can lead to a blind spot, due to which resistive qualities might be missed. Seeing the production as part of media culture, hoewever, might reveal an ironic referencing to the genre of the action film. Elements of the production that refer to action films can be found in both visual aspects, the DVD sleeve, technical aspects of the production, and even the music. While it is impossible to reduce the action film genre to a single ideological construction, it can be stated that the genre is often associated with excessive violence, teleological narrative, and black-and-white distinctions between good and evil (not seldom connected to nationality, and implicitly, rac

I argue that the affiliation with action films is ironic and cast a critical light on the media—such as newspapers and news television—who figure in a number of scenes in the production. Action film style musical cues call attention to the fact that the representation is a dramatization of actual events, and therefore, a fictional construction, while at the same time condemning violence as excessive.

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CORRELATIONS OF AN ABDUCTIVE THEORY OF MUSICAL SIGNIFICATION AND A SELECTION OF EMPIRICAL FINDINGS IN COGNITIVE PROCESSING IN MUSIC

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This study is an inquiry into correlations between the semiotics of musical signification and the views of cognitive musicology to the same. The semiotic view is based on Charles S. Peirce's ten-fold classification of thought-signs (CP 2.243–264) and the understanding of that division in terms of six transitions or stages of the significatory process of thought-signs (Ojala, 2006). The general model of thought-signs is applied to music, viewed here in terms of six characteristics, derived from explicit and implicit descriptions of music by musicologists: real, communicative, representative, useful, embodied, and non-arbitrary. These describe a pragmatist conception of music, parallels to which can be found in the cognitive approaches to musical signification (Ojala, 2010). The cognitive metaphor theory and its view of spatial embodiment of the thought-signs in general and the thought-signs in music, in particular, is used to bridge the semiotic with the cognitive (Lakoff & Johnson, 1999; Gärdenfors, 2000, 2005; Gibbs, 2008; Zbikowsky, 2002; Ojala, 2009).

This study examines how empirical findings and theories of cognitive musicology and music psychology are in concord or discord with the Peircean abductive theory of musical signification (Ojala, 2009). A selection of behavioral and neurocognitive findings are interpreted in terms of the spatial embodiment, the ten-fold classification of the thought-sign, the pragmatist conception of music, and the abductive theory of musical signification. In addition to further the understanding the musical semiosis, a goal is to develop the means of interdisciplinary empirical study of musical thought-signs.

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ON THE METAPHYSICS OF UNIVERSAL HARMONY AND MUSIC IN PLATO'S TIMAEUS

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Although commentators over all the centuries since those days when Plato lived tried to provide a reasonable interpretation of Plato's conception of the "harmony of the world-soul" and its miniature the "individual soul", it is still an unsolved riddle, how to understand the written figures 1, 2, 4, 8 in the one side of an abstract triangle and in the second side of the triangle starting with the same number 1, followed by 3, 9 and 27; in Plato's *Timaeus, 35B-36B*.

Do these numbers represent musical notes at intervals of a tone or a semitone? And how do musical harmonies, if these numbers can be read that way, correspond to the individual soul and to the world-soul?

The aim of my representation is to try to carry out and to formulate a possible interpretation of this riddle.

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FROM DEMOSCENE TO SCENE
STAGING OF ROBOTS AS MUSICIANS, DANCERS, SINGERS AND ACTORS

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The creative arts are often divided into more specific categories and performing arts specifically related to its techniques. Unlike scientific fields, practice of instrumental music, dancing, singing and acting are one of the few subjects that are academically organized according to techniques and forms of expression. The postindustrial robotics is a branch of engineering which advocates the use of practices aimed at improving anthropomorphic appearances and behaviors, through the promotion of reproduction of desire mechanics and skills. Through examples, this presentation investigates an untraditional crossing of those worlds and novel uses of robotics through performing arts: from traditional dance to contemporary theatre for the purpose of research and entertainment.

From instrumental virtuosity to the instrumentalization of virtuosity through robotics, from technical demonstrations (demoscenes) to real artistic projects (The Robot Actors Project), the innovative idea of using robots as actors of artistic platforms of experimentation opens up an abundance of theoretical and practical possibilities. Controlled or programmed abilities of social robots suggest new epistemological issues for the artistic field and for robotics research.

Through art, some robotics projects are questioning the capacity of robots to be new agents to act in the world. Staging robots simulate the subtly distinction between agency and the concept of free will. Robot agency is a suggested capacity given to robots to make act through programs and telecontrol. With those machines, acting is not just anymore a matter of mechanics that normally contrasted to causes involving unthinking deterministic processes. With acting robots, it is possible to show that robot agency entails the claim that robots can in fact make decisions and enact them on the world How robots will come to make decisions by free choice will be another issue.

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TRANSLATING SPATIO-TEMPORAL VISUALS INTO MUSIC: EXPLORING HOW INTERMEDIALITY INFLUENCES INTERPRETATION AND TRANSLATION

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Multimedia works are essentially an "inter"-action between different media elements. A team of graduate student musicians of Indian Institute of Technology Kharagpur created a performance where a discreet set of spatio-temporal visuals were projected on a screen set before three musicians – on guitar, keyboard and drums – and the musicians were asked to respond to these moving images impromptu and present their reactions to/interpretations of these in the presence of an audience. Each unit of the video was segregated and their musical responses, their reflections about why they performed in specific ways were documented. The fundamental question raised was, what motivated their translations/interpretations? We believe that the interplay, the exchanges, especially the "mediations and transformations" that take place in the "inter"-space need to be explored systematically in order to develop insights into how intermedial translations take place. Thus, the 'inter' of intermediality which is a result of "constructed media borders being trespassed" (Elleström, 2010a), is a potent site for the exploration of intermedial translation. It is a site where the different media forms become "inter-active" and "inter-transformative" (Kiene, 2006). Using Elleström's framework of intermediality (Elleström, 2010a), and with insights from Schober's (2010) analysis of how music is translated into words, this paper will attempt to examine 'what motivates' the nature of translations that occurs when spatio-temporal visuals are translated into music. Further, it will explore, using Peircean semiotics and Elleström's framework of iconic resemblances (Elleström, 2010b) which modes – indexical, iconic, and symbolic – are used in different instances of such trans-formations, and how. Finally, this project is expected to throw light on the intermedial differences and similarities, while responding to video – among the three musical instruments that elicit varied renderings of the same video although they are perceived to belong to the common category of music.

INTERMEDIALITY OR BORDER CROSSING AS TRANSLATION

Music, still images and video images (moving images) are clearly differentiated as media forms. Yet, how exactly are they similar or different? Ellestrom problematizes the notion of 'medium' pointing to its implication as 'middle,' 'interspace,' and so on. Examining the rather vague use of the term 'media' in various contexts, he suggests that media can be similar and different, and hence it is important to identify how exactly media are similar or different. In order to do so he identified four dimensions or modalities of media – *material* modality, *sensory* modality, *spatiotemporal* modality and *semiotic* modality. He points out that while various media (in various contexts and cultures) are being "constantly described and defined on the basis of one or more of these modalities, (15) " no clear cut guidelines have been developed to look at the basis (modality) that makes these similarities and distinctions possible (Ellestrom, 2010a). Thus, a close examination of similarities and differences is possible only on close examination of modalities. On the other hand, what attributes make something qualify as media is a different issue. He suggests that two qualifying aspects are necessary to define media and differentiate one medium from another. The first he calls the *contextual* qualifying aspect which includes certain cultural and social contexts within which certain mediums tend to be used in certain ways, or to gain certain qualities. The other he calls the *operational* qualifying aspect – when certain aesthetic qualities are identified that operationalize its use (again "not eternally inscribed but formed by convention" (25).

Be it so, intermediality is a state when dissimilar, dissonant, improbable, unsuspected relationships are established among media which are generally considered distinctively different. Intermediality is, according to Lars Ellestrom, "a result of constructed media borders being trespassed (Ellestrom, 2010a, 27)." It is a site where the different media forms become "inter-active" and "inter-transformative" (Kiene, 2006). Such border crossing occurs where across two mediums (as constructed by us) certain interactions take place which are unexpected, relatively new and unexplored; which either

combine the two media components to create a new meaning, or attempt to replicate or echo one another within their own defined territories.

Irina O Rajewsky identifies three different categories of intermediality. For instance when film adaptations of literary texts take place she calls them transpositional or transformational intermediality. When media are combined, as in opera and film (thus creating new composite media) she includes these within intermediality, though also calling them multimedia and mixed media. The third kind of intermediality occurs through intermedial references, say references in literary texts to films and so on (55).

When there is an attempt to recreate meaning generated in one medium – say moving images– in another medium – say music – meaning crosses media borders. This can be equated approximately with Rajewsky's first category of intermediality. But we propose that this can be equate with intermedial translation and holds various interesting possibilities which we attempt to explore below. In fact the 'inter' is that interesting space where either a new meaning is generated through interaction of media components or else certain attempts at recreating similar meaning in different media are attempted.

In textual translation one attempts to recreate identical/similar meanings in a separate system of linguistic signs. This is attempted by looking for approximate parallels in the configuration and association of signs in two different languages. Underlying the act of translation is a search for semiotic resemblances of three kinds: iconic, indexical, and symbolic.

In icon, sound similarity between two languages is explored. However, this resemblance in itself will have limited success unless other kinds of resemblances are also there. Bird sounds, sounds of drums or instruments often show a great degree of iconic resemblance across two languages. However, if in one case the word indicates bird sound and in the other something else, it will not do. It is only possible that among a set of synonyms in the target language, one may chose the one that has the closes iconic resemblance to the sound of the word in the source language.

In index, contiguity and cause and effect in two languages may be explored. While in one language a cause is cited, in translation, its effect may be cited. Related or associated objects which are different but evoke similar meanings in two different linguistic traditions may be used. Say two different flowers representing love in two different cultures. More radically, two different 'objective correlatives' (to use an Elitotian expression) that evoke similar emotional reactions in two different languages and cultures may also be used. Adaptations very often take recourse to such strategies.

But linguistic translation predominantly depends on symbolic parallels; different words conventionally attributed similar functions in two different languages. This is the core of translation between languages (written and spoken).

Here we wish to explore what exactly happens when translation is attempted between two mediums, in this case from moving pictures to musical sounds. In attempting to do so we shall use the framework developed by Lars Elleström to look at a multimedia production, *Aurora*, which was the result of an attempt at intermedial translation.

A team of graduate student musicians of Indian Institute of Technology Kharagpur created a performance – *Aurora* – where a discreet set of spatio-temporal visuals were projected on a screen set before three musicians – on guitar, keyboard and drums – and the musicians were asked to respond to these moving images impromptu and present their reactions to/interpretations of these in the presence of an audience. Later, they were interviewed as to why they interpreted specific sections in specific ways. Each unit of the video was segregated and their musical responses, their reflections about why they performed in specific ways, and what they communicated to the audience were also documented. The fundamental question raised was, what motivated their translations/interpretations? The very materiality of musical instruments used and the spatio-temporal images viewed, their modes of perception, the semiotic inter-relation, convention, context, compatibility, coherence, etc., it was felt, contributed to the musical translation of the video. We believe that the interplay, the exchanges, especially the "mediations and transformations" that take place in the 'inter'-space need to be explored systematically in order to develop insights into how intermedial translations take place.

If we look at media using Elleström's framework, as mentioned earlier, we have four dimensions across which media crossings can be attempted in the inter space: material, perceptual, spatiotemporal, and semiotic. He suggests that media can be classified systematically based on their material dimension, perceptual dimension, their nature of manifestation in space and time, and their meaning making or semiotic dimension (Ellestrom, 2010a). Since media are complex, even here, various media combine these in various different ways. For instance music and noise in terms of their material and spatio-temporality are very similar. However, in terms of how they are perceived and how meaning and pleasure are derived, they follow different guidelines. On the other hand radically different mediums like painting and music may possess different material and spatio-temporal dimensions, but may have similar semiotic operating principles.

If we attempt to looks at moving images and music based on these categorizations, here is what we get.

Categories	**Moving images**	**Musical sounds**
Material	Screen and projection system	Musical instruments with the potential for sound
Perceptual	Images perceived visually	Sounds perceived aurally
Spatiotemporal	Space and time	Time
Semiotic	Iconic, indexical and symbolic	Iconic, indexical and symbolic

Table 1: Categorization of moving images and musical sounds under different media properties

As we have discussed above, if we look at intermedial translation as media border crossing and compare it with linguistic translation, we realize that in linguistic translation, other dimensions remaining constant, we are only focusing on the semiotic dimension. Peripherally associated is the perceptual dimension. This is so because without perception no meaning-making can occur. Moreover, different linguistic and cultural traditions have different modes of perception. Secondly, in the context of the semiotic dimension, the symbolic mode dominates (over the iconic and indexical). This is so since signs in languages are to a very great extent arbitrarily related to their objects and interpretants and hence any translation is looking for equivalents of signs whose relation to their objects and interpretants are in most cases symbolic and then attempting equivalents in another symbolic system. (Though, twice removed, the attempt is iconic – mining miming meaning (Ellestrom, 2010b).

However, in the context of moving pictures and musical sounds, we feel that all the four dimensions actively resonate in order to make translations across media successful. Our submission is that the very nature of the musical instruments (their materiality), the way that they manifest sound in space – continuous vs. discreet, different pitches, timbers, etc – are perceived (perceptual) and interpreted (semiotic) differently based on the kinds of associations that the musicians as well as their audience (perceptual) make. In this the dimension of temporality and spatiality is problematized since in many cases colour, volume, depth, spread, simultaneous movement, multiplicity, etc – various manifestations of objects in space – have to be translated into music. And in attempting to do so, the other dimensions become pro-active.

INTERMEDIAL INTERPRETATION AND TRANSLATION: A CLOSE LOOK AT *AURORA*

In this section we will attempt to look at how intermedial translations take place from moving images to music, why in specific ways, and hope that this will reveal something about the mechanics of such translation, especially in the contexts of moving pictures being translated into musical sounds.

Presented below is the schema for the first few minutes of the presentation *Aurora* which can be accessed at https://www.youtube.com/watch?v=OHbY11IO6OQ. Here, in this brief exposition, we will limit ourselves to select segments.

Visual units described	**Artists' musical response**	**Artists' comments**
A: Synesthesia Black background in a dark room where the word is written, then the definition is provided and all fade out (Time: 00:00 – 00:04)	Drum: Cymbals strike once, followed by keyboard chord – communicating suspense. This is followed by cymbals-in rapid succession	Drums: Cymbals to signal the beginning of the performance Keyboard: Notes of suspense and intrigue.
B: Countdown Flash of numbers every second. White font on a black screen. Numbers go from 10 to 7 and then jump to 2, followed by 1. (Time: 00:10-00:20)	Drums: Cymbals, slow then fast to match countdown Keys: Chords: suspended – two notes – to create a sense of suspense. However, no speeding up.	Drums: Gave it a heart beat like feeling, sped up when jumped from 7 to 2 Keys: chords played in synch with visual countdown and dramatic key to create suspense
C: Blue pendulum series intertwined dance Luminous pendulums hanging from threads. Swaying; initially in phase, then form complex patterns, finally	Drums: Begins with cymbals, then-humming using base. High-hat cymbals used in small temporal clusters. Heavy cymbals used later.	Keyboard: increases tempo with increase in harmony/coherence in visuals. Drums: it was the first slide, so entered with soft cymbals

Visual units described	Artists' musical response	Artists' comments
re-align and create harmonious motions. (00:26 – 01:26)	Keys: Melodic tune. Tempo stays more or less constant. Except towards the end – higher tempo.	
D: Unfurling ribbons Multicolored ribbons, emanating from a linear line of origin – flying around – with patterns and without patterns. (01:30 – 04:15)	Drums: Enter with side drums rolling. Delicate high-hat, periodic continuous. Base, side-drums and crash cymbals flourish occasionally. Rhythmic beats with Chinese cymbals and snares. Keys: Mellow notes, spaced out. Use of halo sounds to create feel. Repetition of a rhythm with variable beat periods.	Drums: More motion more sound. Increase in tempo-increase in intensity patterns Keys: Mixture of an electronic and piano sound. Ascent according to video – using repeated phrase. Expanded – played freely.
E: Gandhi Portrait of Mahatma Gandhi. Static. In Gray scale. (04:18- 04:26)	Keys: An ethereal sound. An effect of heightened regard/respect. Drums: Sprinkling effects with cymbals and snare	Drums: Respect feeling Keys: A sad tune
F: Hitler Picture of Adolf Hitler. Static. In Gray scale. (04:27- 04:35)	Drums: relatively aggressive (higher amplitude and intensity) of drumming v/s previous slide. Keys: Not a remarkable change in the sound as compared to the previous slide.	Drums: intense feelings, violence Keys: dissonant sad tune- respect for hitler (interesting how their interpretations vary – IMP – because symbols and their interpretations would radically differentiate they way music responds, where as in iconical or indexical instance, the variances may not be so large)
G: Graphics Two-dimensional Pythagorean spiral. Initially, spirals into the screen; later, spirals out. (06:48- 07:16)	Guitar: Loopy music (comprising of simple distinct notes) with variable periodicity. Increase in tempo towards the end. Drums: Use of only hi-hats and cymbals. Varying intensity.	Drums: Followed guitar + visual pattern, varied tempo accordingly Guitar:with increasing size - the loops of music increases.
H: Pattern Bird's eye view of ocean, plains, flower farms (07:17-07:49)	Guitar: Pleasant rhythms. Constant beat sense. Drums: Use of "rock" beats to complement guitar tunes.	Drums: Tried to keep up with the pace, visuals changed too fast. Peace and tranquility were the feelings Guitar: Made to sound like a movie background track.. A feeling of motion and fleeting-ness
I: Cars Point of view of a car moving on a highway. (07:50-8:27)	Drums: Use of "rock" beats to complement guitar tunes. Improvisations in beats to keep the continuity. Crash cymbals once in a while. Guitar: Very dynamic rhythms. Sound adds to sense of excitement speed, and adventure.	Drums: tried to replicate sound heard while in moving car under bridge. Each time the car moves past a support column, there will be a whoosh in sound intensity. Tried to create that with chinese cymbal sound. Otherwise played a standard 4x4 beat. Guitar: Movie soundtrack-like effect.

Table 2: Description of segments of *Aurora* with the artists' musical responses and their comments

Aurora

In a dark background, against a dark screen, in white small fonts, the definition of 'aurora' is provided. Two musicians respond to these visual stimuli. Drums begin with a single stoke of the cymbal. Pause. Keyboards, chord in suspended, followed by a rapid set of beats on cymbals.

The musicians had no comments about their choice of response. But let us examine what we were able to identify and experience as audience to this musical interpretative process.

Choice of cymbals: why? Why not drums? Is it because it is dark? To add a sense of mystery? Also the drummer's training in Jazz might have influenced his choice of cymbals.

Chords define the sense of suspense. This is immediately taken up by cymbals, which also matches the element of suspense.

The first thing that we realized on closer analysis was that this entire process of intermedial translation is much more complex that one medium responding to another medium. Within the translating medium vibrations can set off. We felt that in such contexts the visual stimuli may set off the notes, but then moving away from the translation, or even attempting to articulate the translation, especially when two musicians are in the act, a dialogue amongst them can begin. Thus, they not only respond to the visuals, but to one another. They also seem to be responding to one another by playing something similar – thus, while the first notes were interpretative (of the dark ambience) and hence, symbolic, the iconic dimension, in this specific context, seemed to have become significant in the way the two musicians responded to each other.

Countdown

Visual comprises of flash of numbers every second. They are written in white font on a black screen. The numbers go from 10 to 7 and then jump to 2, followed by 1.

The drummer responded by starting to follow the rhythm of the countdown, an iconic echo. But interestingly, when there was a jump from 7 to 2, he increased the tempo. He commented, "gave it a heart beat like feeling, sped up when jumped from 7 to 2." This response was based on an interpretation that involved primarily a cause and effect relationship – since the numbers between 7 and 2 are omitted, it has to be understood has faster movement of time and hence executed as drums in faster tempo.

On the other hand, though the keyboard player reported, "chords played in synch with visual countdown and dramatic key to create suspense," what he actually did was not follow the tempo, but create a sense of suspense through chords. Thus, the element of symbol seemed to dominate here. What the countdown in a darkroom symbolized was an element of suspense which has to be recreated entirely differently through his music.

Blue pendulum series intertwined dance

The visuals showed luminous pendulums hanging from threads on a common axis. They swayed, initially in phase, then forming complex patterns, finally re-aligning and creating harmonious motions.

The keyboard player who took the lead responded by saying, "increases tempo with increase in harmony/coherence in visuals." initially, the symmetry of movement was linked with a set of notes. However, there was no attempt to simulate their rhythm; but variations using the common set of notes were attempted. When the visual becomes entropic, the pattern changed, a sense of tension was introduced by the music. At the end the rhythm of the single pendulum string was simulated. Various kinds of attempts were made by the keyboard player to capture what he saw visually. The notion of rhythm (of visual units) was echoed by a sense of harmony, a set of individual notes. When the visual changed, the pattern of notes also changed. With the introduction of entropy, an element of discord, or suspense, entered the music. High pitched notes were used, which may be associated with the colour of the pendulums (blue). Such an act then can be considered symbolic.

The drummer begins with cymbals, then a humming effect using base. High-hat cymbals were used in small temporal clusters. Heavy cymbals were used later. Fast drum beats, then they changed based on changes in visuals. However, the drummer, for most part responded to the keyboards, thus suggesting that in such interactions, a conversation sets in where a part is 'inter' semiotic translation, but another part is response to, supplement to another dimension of the same medium – music translated to/complemented by music.

Gandhi

The visual comprised of a static photograph of Mahatma Gandhi in gray scale. The keyboards responded by an ethereal sound. An effect of heightened regard/respect was produced. The player said, "sad feeling." On the other hand the drummer responded by saying "respect." The drums were indeterminate, inconclusive.

The image was an icon (photograph) but was symbolic since it could mean many things. As the musicians said, in one it evokes sadness, and in the other it evokes respect. However, while sadness was translated and successfully communicated, respect did not get across to the audience through the drums.

Hitler

The visual was a static photograph of Adolf Hitler in gray scale. Drums responded relatively aggressively (higher amplitude and intensity) in contrast to the drumming in the previous slide. The drummer said he experienced, "intense feelings, violence." Again the interpretation can be considered symbolic.

The keyboard player depicted unusual emotion. He said he used, "dissonant sad tune- respect for Hitler." This was an unexpected, non-standard emotion in response to Hitler. In his playing we noticed no remarkable change in the sound as compared to the previous slide.

Two interesting points can be made here. One, interpretative processes play a very significant role in such translations. While in literary translation, the element of ambiguity is less, in intermedial translation, there is significant scope for variation of interpretation and thus, of translation (here of the interpretation). Thus, very often what gets translated is not so much a semiotic element but rather, the response (emotional and cognitive) to it. Thus, the perceptual dimension outlined by Ellestrom (2010a) plays a significant role here. Moreover, indexicality is involved once removed – image causes an emotion (index), which emotion is translated (icon).

The second point relates to the way music not only responds to other music (drum to keys or keys to drums) other than to the visual, but music responds to its predecessor. It responds to what it has created before. The translation is complex since the musican has already developed a framework of notes, tempo, rhythm and harmony/disharmony. Whenever he shifts to radical shifts in the nature of image, he is also limited by the framework he has created.

We shall end this analysis by looking at two more instances, this time in a dialogue between guitar and drums.

Graphics

The visual comprised of a two-dimensional Pythagorean spiral. Initially, it spiraled into the screen; later, it spiraled out. The guitar responded by loopy/cyclic music (comprising of simple distinct notes) with variable periodicity and increased the tempo towards the end. The guitarist responded by saying, "with increasing size - the loops of music increases." The guitarist simulated the forward and reverse movement of the spirals through back and forth movement of notes. He also simulated the expansion of the spiral through chords and volume.

The drummer responded by use of only hi-hats and cymbals – varying intensity. He said that he "followed guitar + visual pattern, varied tempo accordingly."

It is interesting to note here how the iconic and symbolic are intrinsically linked in intermedial translation. For instance, there is a symbolic transference of signs and functions. The guitarist links the size of the spirals with the volume of sound. This is based on certain basic concepts such as the equation of volume and size. The forward and backward movement is simulated by the forward and backward movement of the notes. At an intrinsic level, notes are equated with images.

Pattern

The visual comprised a bird's eye view of ocean, plains and farms with spreads of flowers. The guitar played a pleasant rhythm. Drums used 'rock' beats to complement guitar tunes. The guitarist responds, "Made it to sound like a movie background track. A feeling of motion and fleetingness." The drummer said he, "tried to keep up with the pace, visuals changed that were too fast. Peace and tranquility were the feelings."

Thus, the guitar focused on pattern while drums focused on harmony. This is very significant since it is possible that within the same medium (music) based on personal attitudes as well as the nature of instruments being played (guitar or drums) what is translated can be different. It is no longer possible to see the 'text' being translated as a unit, but as a polyphonic one. While in textual translation, it is possible to (at least theoretically) translated the total text, when it comes to intermediality, the text is understood as a multimplicity of texts, and is translated in different ways based on how the text(s) is(are) approached.

Cars

The point of view of a car moving on a highway made up the visual in this segment. Drums used 'rock' beats to complement guitar tunes. Improvisations were used in the beats to keep the continuity with crash of cymbals once in a while. The drummer reflected, "tried to replicate sound heard while in moving car under bridge. Each time the car moves past a support column, there will be a whoosh in sound intensity. Tried to create that with chinese cymbal sound. Otherwise played a standard 4x4 beat."

The guitar played very dynamic rhythms. Sound added to the sense of excitement, speed, and adventure shown in the visual. The guitarist commented, "Movie soundtrack like effect." The total effect, it was felt, was based on an indexical translation/interpretation strategy. The effect achieved was as if one was inside the car. The sounds generated were the sounds that he would experience from there. Thus, what was generated here were not interpretations any longer, but a total experience. The attempt was not so much at translation as at creating a multimodal experience.

CONCLUSION

Certain interesting issues related to the notions of translation, interpretation and the way that signs are equated in different mediums, or echo in different mediums, come to light from the above analysis. Firstly, unlike in literary translations where the symbolic dimension of signs dominates, we find that in intermedial translation, the iconic plays a very important role. As Ellestrom suggests in his discussion of iconicity, miming for visual form in the audio mode operates in both metaphoric as well as diagramtic ways (Ellestrom, 2010b, 85). Volume of sound echoes spatial size (metaphoric) and plurality of notes communicate multiplicity of visual objects (diagrammatic).

Secondly, translation is complex, sometimes polyphonic, making the same text a double text and interpreting it differently based on varying perspectives and differences in the musical instruments. Musicality or musical interpretative capacities of different instruments is thus differentiated and translations move their different ways.

But, thirdly, this leads to a tight-rope walking, since extraneous elements to the act of translation, but aesthetic elements intrinsic to the medium come in – frames, harmony, agreement between musicians, continuity and faithfulness to what they have created just before, all these have to be maintained. The musical texts have to preserve a double life, faithfulness to the visual in their act of translating it, and faithfulness to their own aesthetic properties.

Finally, complexes interplay of the symbolic and the iconic take place where interpretation, rather than translation takes place. True, all translation is interpretation at a certain level, problematizing such a statement. But it is always possible to distinguish between the act of playing music loudly to communicate spatial volume (iconic), and that of playing music sadly on showing the image of Gandhiji (symbolic), since in the latter case what is being mimics is not Gandhiji's image, but the response that such an image evokes in the artist. The indexical function comes into play very often in cases when iconic resemblances or correspondences are difficult to formulate, or such conventions of codes do not exist. The same is true of symbolic uses as well. In other words, in both indexical and symbolic usages, the interpretative dimension becomes more significant, for indexes to a smaller degree and in case of symbols, to a larger degree. It is always possible that if such intermedial practices continue, certain indexical and symbolic translations/interpretations would get conventionalized and the interpretative act would be considered less an interpretation and more a translation. This draws attention to the possible circularity of the entire process – icons containing indices containing symbols in a perpetual loop.

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A STORY OR NOT A STORY? PASCAL DUSAPIN'S OPERA *ROMÉO & JULIETTE* (1988) AND NEW WAYS OF MUSICAL NARRATIVES

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ABSTRACT

In this paper I will interpret the opera of Pascal Dusapin in the light of narrative theory and in a broad context of the myth or Romeo and Juliet in music, at the same time reflecting upon new ways of musical narratives that have emerged throughout the last few decades.

Dusapin emphasized several times that his opera was not designed to be a story, and it certainly was not supposed to present the story of Romeo and Juliet. On the other hand, the composer uses the word "story" or "tale" in reference to this work in the following meaning: „*Roméo & Juliette* is the story of a Project: how to sing together with a single voice, how to come together, how to become a true duo"; "(…) the overall formation was the tale of the techniques involved" (Dusapin 1990). It can be said that the established division in the theory of narrative into the levels of discourse and story here becomes disrupted. The discourse itself can be read on both the level *raconté*, and *racontant*, because the story of discourse is one of the opera's main themes. Reflection upon the opera's language constitutes one of the voices in that polyphonic, auto-reflexive or even self-deconstructing narrative.

The resulting question is: Can we describe this work as a narrative? What is going on with narrativity in several works of music from the second half of the 20th and beginning of the 21th century, in which – like in the case of Dusapin – we deal with an attempt to ignore linearity? Despite of the escape from clearly defined semantics, from linearly perceived coherent and comprehensive histories, it seems that it is still possible to talk about a narrative in this case. As Paul Ricoeur writes about new narrative forms: "Perhaps one should *in spite of everything* put trust in the requirement of inner coherence that today gives structure to the reader's expectation as well as one should believe that new narrative forms that we are still unable to name, and which are now being born, will testify that narrative function might change but cannot die" (Ricoeur 1983, 50).

TIME OF CHANGES FOR THE CONCEPT OF A NARRATIVE

There is no doubt that a narrative is subject to transformation throughout the history of literature and art. In 1979 Jean-François Lyotard claimed that people no longer believe in the so called "grand narratives" (Lyotard 1979). In the eighties, Paul Ricoeur asked himself a question, whether the concept of narrative as such is going to die. Eventually he hoped it is not when he wrote:

> Perhaps we are witnesses – or also perpetrators – of death of a certain kind (…) It cannot be ruled out that metamorphosis of the plot will approach a barrier beyond which it will not be possible to recognize a formal principle of temporal construction that would make the story told uniform and complete. But still…still… Perhaps one should *in spite of everything* put trust in the requirement of inner coherence that today gives structure to the reader's expectation as well as one should believe that new narrative forms that we are still unable to name, and which are now being born, will testify that narrative function might change but cannot die (Ricoeur 1983, 50).

Today when transdisciplinary narratology becomes more and more popular and musical narratology is in the phase of a dynamic development, we can ask how this narrative function changes in music.

Pascal Dusapin's opera *Roméo & Juliette* was written in the time when in philosophy and sociology the question about the death of a narrative was raised in disbelief. In music great European myths – those of Orpheus and Eurydice, Faust, Don

Juan or just Romeo and Juliet – were more and more frequently subject to deconstruction and a platform for playing with various musical conventions. The story of Romeo and Juliet, so much exploited in the music history (to mention but the most important works by Bellini, Berlioz, Gounod, Tchaikovsky, Prokofiev) is rather no longer presented in a linear way in "highbrow" music of the second half of the 20th century. This is the case of the works alluding to the theme of Romeo and Juliet by Boris Blacher (1950), Bernadetta Matuszczak (1970) and Pascal Dusapin (1985-1988). Another symptomatic element of musical interpretations of Romeo and Juliet's story of the period is multiplication of the main protagonists. In Matuszczak's work there are three Romeos and three Juliets, in Dusapain's opera the lovers are doubled, and in Grisey's *Chants de l'amour* from 1984 in which the names "Romeo" and "Juliet" appear, the duet of two lovers is multiplied like as if in a fit of madness.

DUSAPIN'S *ROMÉO ET JULIETTE* AND NARRATOLOGICAL INTERPRETATION?

Dusapin emphasized more than once that his opera was not designed to be a story, and it certainly was not supposed to present the story of Romeo and Juliet. He wrote in a preface to his score: "This is more than a story, this is an archetype"; "(…) to have a story that is not a story theatrical elements must be minimal" (Dusapin, Cadiot 1988).. On the other hand, the composer uses the word "story" or "tale" in reference to this work in the following meaning: "*Roméo & Juliette* is the story of a Project: how to sing together with a single voice, how to come together, how to become a true duo"; "(…) the overall formation was the tale of the techniques involved" (Dusapin 1990).

What is obvious is that composers' and librettist's intention was to ignore linearity of literary program and avoid clearly defined semantics. However I would like to make an attempt to have a look at this opera from the narratological perspective in order to check what is going on with narrativity here. Even if the opera steers clear of repeating the linear story of Romeo and Juliet, it does not mean that it cannot construct some other narrative.

In the course of my interpretation, I will use the terms "story" and "discourse" from the point of view of the traditional narratological distinction between two levels of narration (Shen 2005). As Gerald Prince writes in *Dictionary of Narratology*, story is the 'what' of a narrative, and discourse is its 'how'; story is *the narrated* as opposed to the discourse, which is *the narrating* (Prince 1987). In musical analysis, as proposed by Vera Micznik in 2001 and appropriated by Byron Almen in 2008, the description of the story level concerns identification of coherent music units (thematic material, musical events, musical actants) as a kind of a static structure whereas the description of the discourse level is connected with meanings resulting from syntagmatic, relational aspect of how the musical events are linked together and how the musical material is transformed.

THE WORK

The piece consists of nine parts with the entirely instrumental central part entitled *Revolution* which clearly marks the division between what occurs 'before' and 'after'

Movements/ duration	**1.** 14' ***Prologue***	**2.** 11' ***Le début (The Beginning)***	**3.** 5' ***Le matin (The Morning)***	**4.** 16' ***Avant (Before)***	**5.** 8 ***La révolution (The Revolution)***	**6.** 9' ***Après (After)***	**7.** 15' ***Le soir (The Evening)***	**8.** 6' ***La fin (The End)***	**9.** 1' ***Épilogue***
Isotopies	I. Deficiency and Search			II. Change	III. Revolution	IV. The New World			V. Disillusionment, disorientation
Narrative scheme	I. The initial order				II. Disturbance of the initial order	III. New order			IV. Disturbance of the new order

Figure 1.

In this opera Dusapin takes advantage of a whole arsenal of contemporary means using those taken from diverse conventions known from musical tradition at the same time. Numerous references to tradition are present in the form of quotations (textual as well as musical) and musical topics such as military march, revolution hymn, love poetry, Renaissance madrigals. Differentiation of musical language and material is located in-between two pairs of extremes: 1) intimacy of chamber ensemble and fullness of vocal-orchestral sound; 2) complex sound material with microtones, clusters, numerous glissandi and on the other hand simplified, diatonic, *quasi*modal material. It was the composer's intention to reduce stage effects to a minimum: it is music that is to be 'visible' here, it should be 'the sounds staged'.

The story level in Dusapin's opera is in itself multilayered. The literary text is poetic and enigmatic. We can say it is a polyphonic story, because there are three coexisting plots intertwined together. Therefore we can distinguish here:

- The story of **love**
- The story of **revolution**
- and the most intriguing one in the light of a narrative theory, the story of a **discourse**.

The first one, the story of love, shows a couple (later reinforced by characters' doubles) setting off on a metaphorical journey. Love is here connected with the idea of revolution and courage in love with that of introducing changes. At a certain moment Julia says:

> tout va mal
> ici de A à Z
> tout à recommencer
> courir de nouveau

The composer writes in a commentary to the score: "No attempt was made to interpret revolution, but rather to make use of it, to use everything that shows any ambition to introduce new language and new song" (Dusapin 1988). Therefore the subplot of revolution is associated with the very story of discourse. New language, exploring various means of speaking and singing, seeking possibilities in vocal duet, reflecting upon creation of opera – in other words: metaopera.

Of course, all of these concern not only libretto, but at the same time the musical material. Stories of love and revolution manifest themselves through topics of love lyric or military march whereas the story of a discourse by means of meaningful use of musical material.

Now I would like to provide some examples from the opera.

First of all, we will take a look at part 2 entitled *Le début - The Beginning*.

We read in synopsis: The two heroes meet in a garden. They recognize each other, fall in love and take their first singing lessons with Bill, the master singer. But the quartet, like Didascalia, survey the scene and make comments.

In this part musical-verbal images of childhood, morning and springing love are presented. At first, a vocal quartet a cappella is singing about the sun which has not risen yet but slowly appears on the horizon – polyphonic texture with elements of the hocket technique, narrow-range melodic patterns and quasimodal harmony can be found here. All unaccompanied voices constitute a delicate introduction which make up a light and fresh aura stressed by the use of the expressive term très doux later in that part. Moreover a murmurando choir joins in, the clarinet plays a melody imitating bird singing (the expressive term comme un chant d'oiseau), in vocal parts whispers, whistled notes and loud breaths appear.

Gentleness, freshness and carefreeness of The Beginning is enhanced by quoting nursery rhymes later on in the part, for instance Who Killed Robin Cook.

Romeo and Juliet are depicted as children playing a game: secret password is being mention after which the nursery rhyme begins interrupted with exclamations "once again, once again" and singing "tralalala". After that Julia begins to sing as if examining the language itself and possibilities of exchanging the pronoun 'I' for 'we', 'you' for 'I':

> I (we) shall have
> You (I) will have
> I (we) should have
> o let me have / have / let him have
> o let us have / have / let them have

The musical-verbal reaction to these words is very strong: the choir and vocal quartet begin a sung/spoken unsynchronised stuttering as if in disarray (the expressive term: *comme en 'bégayant'*); then the wind instruments join – the forever-accompanying clarinet and the wind instruments' choir which bursts in *ff* with hoquetus-like sequences imitating phonemes of language, so difficult to pronounce.

Romeo and the choir assume that Julia has lost her mind and that "it is insane what people can think up"; together with the words *C'est fou ce…* in Romeo's part a *glissando* from „d" to „gis1" in falsetto register and then backwards to even lower unpitched sounds occurs.

After around 30 measures' passage in which the disease and frenzy of language are presented, a love duet of Romeo and Juliet appears commented upon by Bill who moderates this 'singing lesson'. Here we clearly have a reference to love lyric tradition in both text and music: the expressive term *très très doux*, gentle melodious *legato, quasi*-consonances, though filled with microtones.

Simultaneous singing of the lovers could be referred to as '*quasi*unisono' singing because for instance when the two voice meet on the same word "love", instead of an octave we have a microtonal interval between the major and minor seventh.

Apart from that, harmonic thirds and seconds are frequent, which in the context of the whole piece points to outright consonant harmony.

Figure 2. A fragment of the love duet, part 2 *Le début,* Édition Salabert 1998, p. 42.

After nine bars of an intimate polyphonic duet with a short ecstatic culmination the choir joins while Romeo and Juliet sing a waltz (the expressive term *comme une valse*) in *nota contra notam* counterpoint texture made of parallel tritones (!) [see figure 3]. It is interesting that microtonality disappears here altogether and all the musical features suggest the lovers' symbiosis, except for the perverse use of tritone.

Figure 3: A fragment of the love duet – waltz, part 2 *Le début,* Édition Salabert 1998, p. 44.

These are the words of the duet which point to waiting for the lover rather than love being fulfilled:

o april night how fair and bright
my love-my-love-come notcome-not-again
while those days
come
not again
not a-gain

After that love lyric topic a culmination in *tutti* follows, featuring the choir singing fragments of a poem by the Victorian author Alfred Lord Tenysson *Blow Bugle Blow.*

Now let us move to **part 4**, titled ***Avant* (*Before*)**

We read in a synopsis: They have grown considerably and the time has come to take on responsibilities. And as absolutely everything is going badly, they decide to have a Revolution. Thanks to the new vocabulary given by the quartet, now become a theoretician, and guided by Bills mathematics lessons, they are at last able to come into power. They sing hymns with their doubles, Romeo 2 and Juliet 2, who have by now become aware of their voices, make speeches and take up arms. The orchestra and the choir begin to form a single nation and play at making war, Romeo takes himself for Saint-Just and they are all leading lights in the revolution. Everything is ready for the great evening. The Revolution in song.

Figure 4. Onomatopoeic war sounds, part 4 *Avant,* Édition Salabert 1998, p. 101.

This is the turning point in the opera narration. What has been anticipated and looked for so far, now takes on distinctive shapes.

In this part the elements characteristic of revolution appear: musical topics of military march and revolution hymn (anticipated in *Prologue*), quotations from *The Song of Marseille* and *A Long Way to Tipperary* (known as a popular soldiers' song from World War I), onomatopoeic war sounds like for instance the strings' *glissandi* „*comme une bombe qui siffle"*, sudden appearances of low wind instruments *fff „comme une bombe qui explose"*, rapid repetitions in trumpets „*comme une mitraillette"*, chorists' thumping, and many others.

The whole fragment starts from a gentle pedal note *cis* in the lower register of the strings and the choir which together with an added second *dis* constitutes the sounding centre of the first few dozen of bars. Building up a whole volume sound happens gradually up to Bill's recitation of the words „*long time ago there was a monster, long time ago, long time ago*" and his illustration of the monster's roar. At the same time, the vocal quartet sings the subsequent letters of alphabet and articulates the concepts: *A Abstraction (...), Activité (...), Aliénation (...), Animal, Appropriation, Argent*.... Rudimentary issues are considered here – Julia 2's first words are:

Tout
ah
tout va mal
ici de A à Z
tout à recommencer
courir de nouveau

After around sixty measures the narrative pacing is interrupted – the orchestra falls silent for several seconds, only Bill utters revolutionary watchwords. Then Romeo 1 and Juliet sing light-hearted melodies with the words:

matin léger marchons léger allons avant

The polyphony of different musical actions and topics piles up while the sounding centre is secured by a march-like ostinato in low-register instruments (sometimes also in solo instruments) *f – c*. After that, from measure 100 of that part occurs a twenty bars long fragment of a contrasting charater: it is devoid of text (vocalizes in the choir's part), set in *piano* dynamics and in a slow half note motion; next both couples begin to sing together for the first time – *a cappella,* in a *quasi*-hocket technique (the *f-c* ostinato is still present here).

Figure 5. Both couples sing together for the first time, part 4 *Avant,* Édition Salabert 1998, p. 97.

Then – again by contrast – comes a group of war sounds and diverse sonoristic effects in *tutti* together with the choral chant *Vive à jamais la liberté*! That uproar is decisively disrupted by Bill's exclamation:

> stop! stop! stop!
> je connais la fin de cette histoire (…)
> l'ordre du présent est le désordre du futur...

That moment of extradiegetic narration informs the viewer that we deal with 'fiction aware of its own fictionality' here. The last thirty measures is a subtle fading out within the topic of madrigal in which mostly voices (the choir, the vocal quartet, Romeo and Juliet), woodwinds and strings – *legato* vocalises in *piano* dynamics with gentle melodic lines and close to modal harmony – take part. The vocal quartet sings:

> c'est magnifique c'est ça
> le thème l'idée (...)
> et l'ordre du présent est le désordre
> du futur est l'ordre du futur est le désordre du present (...)
> ce héros vole au combat cette femme est belle
> cet homme est léger à la course
> ce héros vole au combat comme un lion
> léger comme un cerf belle comme un austre

The last words before "the Revolution" are those of Romeo (*a cappella*):

> j'y vais j'y vais là
> enfin comme promis oui (...)
> je pense à votre projet au futur oui

An example from part 6 (*After*) is also worth quoting due to the reference to Native American chants of ritualistic origin which appears there.

Figure 6. „Native American chants", the beginning of part 6 *Après,* Édition Salabert 1998, p. 128.

The technique close to hoquetus is used here, which in fact was characteristic of Native Americans' music making. The composer wrote in a note to vocalists included in the score: «Il est recommendé de chanter avec une voix très âpre, *ethnique* et sans vibrato intempestif... Mais il faut beaucoup s'amuser avec ces *Indiens*... ».

In this part of the piece three languages appear simultaneously: Native American, English and French, for instance the following words:

> it's right here (…)
> the land
> we were given (..)
> home (…)

o april night
how fair and bright (…)
a long time ago
light in the air (…)

As it can be observed, a short quotation from the previous love duet *O April Night* is used here, which highlights the archetype of return present here. At the end of this part the choir depicts 'sounds of the wind and leaves' and woodwinds 'birds' singing'.

NARRATIVE IN DUSAPIN'S *ROMÉO & JULIETTE*? NEW WAYS OF MUSICAL NARRATIVES

Only three fragments of the opera have been described above. Now we shall have a look at the whole narration. As I already mentioned before, the *story* of *discourse* is among the themes of the opera. The protagonists are to perform an opera, they learn to sing. Hence the work exploits the capacities of discourse, language as well as the relation between text and music, which is the reason we observe a whole range of means of expression here. The central part titled *Revolution* is written only for instrumental

The voices, present in the rest of the parts move along the 'multigrade scale' between mechanistic speech and melodious singing and in particular moments also exclamations, roars, onomatopoeic sounds of nature. The very process of passing from speech to singing and *vice versa* is important here. Even though the direction of changes on narratological trajectory is not evident, it can be simplified that the protagonists gain the ability of opera singing in parts 7 and 8 while this fact has already been anticipated in part 2 (the love duet). It seems symptomatic that a rapid exchange occurs between the two couples: Romeo and Juliet 2 who so far have only been using speech or *qusi*speech begin to sing exactly the moment when the first couple suddenly is going from singing to speech. Here also an opposite process of losing one's singing and speech as the protagonists start stuttering up to a state of aphasia.

It may be assumed that in the case of Dusapin's postmodernist work we come across self-referential function of the classical narratological terms 'story' and 'discourse'. If story is the 'what' of a narrative, and discourse is its 'how', in this opera a certain shift in reference to the discussed layers. Thus the discourse here can be interpreted on the level of both *raconté* [the 'what' of narrative"] and *racontant* [the 'how' of narrative]. In other words: *racontant* becomes *raconté*.

It has significant consequences for musical narration. The meaning results from accumulation of processes and the structure itself to a much greater extent than from the verbal text which is very enigmatic here.

In 20[th] century music an escape from well-defined semantics of stories perceived in a linear way as coherent and complete coincides with new tendencies in structuring musical pieces frequently 'freed' from tonality or fully verbalized semantics. According to Victoria Adamenko in the music of the 20[th] century mitologism as such is being foregrounded (on the structural level) through liberation from mediation of dominant forces preserved in traditional principles of organization, for instance in tonality. The author claims: "The void created by the disappearance of tonality was inevitably filled with those prime elementary structuring methods first used in myths" (Adamenko 2007, XII). Shifts in the levels of story and discourse in Dusapin's opera seems symptomatic and can be treated as an example of changes in musical narration.

Mitologism in Dusapin's Romeo et Juliette is highlighted by symmetries and oppositions in the arrangement of parts as well as by the metaphor of getting back to the roots in part 6 *After* (*quasi*modal fragments, ritualistic time) and lots of symbols (a knight killing the dragon, home, the promised land) and figures („long long time ago…"). The mere names of outermost parts suggest frames of the drama or story: *Prologue* and *Epilogue*. Symptomatic of a certain play with time is the fact that in the libretto of the parts before *Revolution* events from the past are focused on while after *Revolution* occurs a symbolic return to the beginnings.

As presented in the chart (figure 1) in the course of narration five subsequent isotopies can be distinguished which may correspond with Vladimir Propp's narrative functions:

- Isotopy I: **Deficiency and Search** – parts 1., 2. I 3. (*Prologue, Beginning, Morning*]. Searching for language, singing, assertion about the lack of something, insufficiency.
- Isotopy II: **Change** – part 4. (*Before*). What has been anticipated, searched for takes on distinctive shapes. The change can be seen in Romeo's transformation who now is ready to follow Juliet's "project of the future" as well as in the appearance of the second couple of Romeo and Juliet's doubles and a full spectrum of musical means used
- Isotopy III: **Revolution** – part 5. The medium is alters – the vocals fall silent. Instrumental music occures which develops from a single note *d* into a theme, then texture gets more dense.

- Isotopy IV: **The New World** – part 6., 7. and around a half of part 8. The discovery of "the new world", symbolic "return": musical language becomes more consonant with the use of onomatopoeic sounds of nature while the protagonists turn into "real opera singers". All the vocal parts are all-singing. The process of synthesizing the musical material begins.
- Isotopy V: **Disillusionment, disorientation** – the second part of part 8 and part 9. At a certain point the synthesis of material and reversing former principles assumes features of a special kind of madness, becomes a self-parody and points to disillusionment of the New World, new opera and love. The protagonists begin to stutter. Bill – the narrator – utters a volley of words taken from various phrases from the opera which sound mockingly now. The clash of his sarcastic part with the Latin antiphon sung by the second couple disorientates the audience. Lyricism is mixed with mechanistic utterances, melodiousness with the impossibility of presenting melodies and fluency.

Let us compare the course of narration in Dusapin's opera with the classic narrative scheme by Algirdas J. Greimas. The classic narratologists – Greimas as well as Todorov, - describe narration as a passage from some initial order to the final order through the proper intrigue. Greimas' narrative scheme looks as follows:

I. The initial order.
II. Disturbance of the initial order.
III. The main intrigue – a trial, or series of trials.
IV. The return of the initial order or establishing a new order.

Does *Roméo et Juliette* by Dusapin fit in this classic narrative scheme? The ending of the opera precipitates us from the classic framework. It can be claimed that we have here:

I. The initial order (the situation of the *lack* of something, the first four parts, *tout va mal ici de A à Z, tout à recommencer*)
II. Disturbance of the initial order (*Revolution*) and the approached immediately
III. New order
The last few minutes though seems to be
IV. Disturbance of the new order

According to Byron Almén *transvaluation* is crucial for consituing a narrative (he uses the term after James Jakob Liszka). We can say that this *transvaluation* does take place in the opera. It is reached in parts 7-8 before the disillusionment deprives us of security as for the gained values. Each part introduces something new, and Revolution is a turning point, beginning from which the musical language gets simplified. The new found modality (within the scope of sound material), the new expressive qualities as well as the whole symbolism of text an music – all this refers to the idea of coming back to the roots. The so called 'all-singing' of the voices and instruments, 'liberation' of music in parts 7 and 8 suggest a long way covered from the beginning of the opera's narration.

Thus a question arises: does the final disorientation and disillusionment invalidate the reached change, linearly and processually treated *transvaluation?* Did we come back to the point of departure or nothing happened? Or perhaps time went round in a circle?

There is no possibility that after all that occured on the time axis of this work the ending of the piece could be perceived in the same manner as the opening. Narrativity was not ignored here, the process of changes went too far.

It can be claimed that narrativity here is even increased as compared to a traditional opera due to the presence of the narrator located once within, and some other time beyond the world depicted in the piece. Friction clearly appears between *diegesis* and *mimesis* (for instance in Bill's intervention: *stop! stop! stop! je connais la fin de cette histoire…*).

Even the names of the outermost parts point to the frames of a drama or a story: *Prologue* and *Epilogue.* A temporal dimension got stressed by means of the titles of the rest of the parts.

Besides the part of clarinet solo assumes the proportions of the actant. Its permanent presence, concluding several phrases and parts, accompanying other voices when the whole orchestra remains silent, "commenting upon" the events invest it with integrating and controlling function for the discourse as if it were the second narrator (see Abbate 1991). Dusapin himself writes in a note to the score: „His presence, while descreet, is of crucial importance. He attracts all sources of energy and channels them to other fields, to other musical points" (Dusapin 1988).

The polyphony of the story and techniques and languages used, as well as shifts and changes as compared to classic schemes make the work particularly intriguing for the researcher of narration. At the same time, they open it for multiple interpretations.

It seems that with reference to Dusapin's postmodernist opera which bears signs of deconstruction we can talk about narrativity.

Therefore referring finally to Ricoeur's words quoted at the beginning: a narrative function in music may change in the course of history but it is difficult to imagine that it would disappear. Of course in the 20th and 21st centuries we have many examples of the works ignoring narrativity such as *Moment-form* or pieces without a clear beginning or ending or some minimal music. However Dusapin's opera seems to be an example of music which is a narrative, though constructed differently than the most previous works depicting Romeo and Juliet's story in the whole history of music. The lack of a tonal syntax as well as of coherent story with precisely determined meanings is replaced with highlighting of other elements of narrative shaping such as meaningful operating with structures, depicting certain discursive processes, novel usage of the narrator. Above all: if music is still able to perform the process of *transvaluation*, it can still perform a story, but maybe we just do not have to put it into words.

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THE PERCEPTION OF ART SONGS THROUGH IMAGE: A SEMIOTIC APPROACH

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ABSTRACT

In this paper, I present a proposal of a transdisciplinary methodology for studying Art Song, which consists in the integrated study of music and literature, using image as the transversal concept that pervades both disciplines. In defining image, I differentiate between the given image and the constructed image, which implies active processes of perception. Research in the field of neuroscience allowed me to consider, well beyond visual or auditory image, images with multiple sensory characteristics, captured by our various senses and stored, in a fragmented way, in different locations of our mind.

I intend to show that the perception of images created by songs is a semiotic task. I considered the images as signs and, using the different classes of signs distinguished by Peirce (2005), I examine the possibility of perceiving in the songs visuality, plasticity, movement, spatiality, temporality, and, finally, the various feelings responsible for the creation of images related to our multiple senses. Finally, I present, in the songs by Brazilian Nationalistic composer Oscar Lorenzo Fernandez (1897-1948), some examples of how this process of perception of images happens.

This study demonstrated how it is possible to perceive, through image, the interrelationship between music and poetry in a song. These medias interact to form an organic whole, in which performer and listener take part in the moment of performance.

INTRODUCTION

In the current panorama of music research, the researcher/interpreter is faced with the need to develop tools to understand, appreciate and take ownership of the repertoire. It is his or hers responsibility to create his or her own reading mechanisms for the production of meaning, and, ultimately, the production of knowledge.

Thus, in this paper, I present a proposal of a transdisciplinary methodology for studying Art Song, which consists in the integrated study of music and literature, using image as the transversal concept that pervades both disciplines. This proposal can be considered transdisciplinary, inasmuch as it articulates analytic tools of thinking and of discourse with creative intuition, and organizes knowledge according to network models, in which every point, directly or indirectly, connect to each other183.

My interest originated from the need to understand the object *song* and develop means to perceive it. I think of the Art Song as a multimedia text, in which the literary and musical texts appear juxtaposed, in a synchronous way and in a complementary relationship. The entire structure of performance – voice, gestures, instruments and even lighting or scenery – can be, eventually, also part of the multimedia text. In order to unite the heterogeneous elements of poetry and music in a whole that constitutes the song, I suggest a model of synthesis that uses, as a common parameter, image in its multiple forms.

In this paper, I intend to show that the perception of images created by songs is a semiotic task. Thus, I use the semiology of music to establish connections between the work and external elements, which we may call extrinsic references[184]. The tripartite theory of Jean Molino and J. J. Nattiez [185](1990, 2002) brought rigor to the process of creating interpretants for the

[183] For a deeper understanding of the characteristics of transdisciplinary approaches, I refer the reader to DOMINGUES (2004, p.17-40).

[184] Intrinsec references are those that relate musical elements to each other, and extrinsic references are responsible for creating a multitude of interpretants that relate music to aspects of human life and of the reality that surrounds us. In this regard, I refer the reader to NATTIEZ (1990).

[185] The tripartite model of Jean Molino and J. J. Nattiez (1990, 2002) establishes three levels of symbolic object: poietic, immanent and aesthesic. The immanent level corresponds to observation, as much as possible, of the configuration of the musical structures of the work.

various elements of the song. The corpus chosen for this work consists of some songs by Brazilian Nationalistic composer Lorenzo Fernandez.

PERCEIVING IMAGE

As we approach the images on a song, we firstly must ask ourselves how we could define them. Images usually connect themselves to visuality. Marie Christin (2004, p. 284) defines the image as "a presence, that is, a visual data that preexists to the subject that perceives it, an 'always-already-there-before' which evidence and which enigma are imposed to the look in an imperious way, whether it is a dream or a framework".

By referring to a "dream" or to a "framework", we observe that Christin approaches both the material and mental aspects of the image. Lucia Santaella (2001, p. 15-32) also divides the world of images in two domains. The first is the domain of the images as visual representations, such as, for example, the cinematographic images or drawings. The second is the immaterial domain of the images in our minds, in which the images appear as "visions, fantasies, imaginations, plans or, in general, as mental representations".

Mental images are a subject of research on the field of neurosciences. On this domain, besides visual images, other modalities of images are also objects of study, such as, for example, sound image or movement image. For the neuroscientist Antônio Damásio (2002, p. 123), the factual knowledge is acquired through images. By looking at a landscape, by listening to a song or by reading a book, an individual shall form mental *images from various sensorial modalities.* The images thus formed are called *perceptive images*, in opposition to *evoked images*, which come from locals of storage in the mind. Moreover, Damásio (2002, p. 175) proposes that feelings are, on their essence, corporal images perceived by the senses, juxtaposed to the images that we see, here or touch, for instance.

In a song, the images created by the poem interact with the images created by the song. What differentiates the "given" image – the one that does not depend on our will to be received - from the "constructed" image itself, is that the last one presupposes acts of perception that are aimed at its exploration, its comprehension, its dominance.

In order to build a strategy for the perception of images, I set off from the concepts of *mosaic* and *network.* I conceive the song as being a mosaic of images of various sensorial characteristics. I compare the mosaic, which juxtaposes fragments of images, to the network models, which also connect heterogeneous elements. The connections come from a creative process. The overall image of a song, like a mosaic, is the result of the reunion, the juxtaposition of various types of images created by their literary and musical elements. I then deal with the ideas of simultaneity, density and saturation. The final image, juxtaposing many images, fragmented, dynamic, constantly changing, is created through relationships.

THE SIGNIC PERCEPTION OF MUSICAL STRUCTURES: THE IMAGE AS A SIGN

Under the Peircean point of view, images as mental representations are interpretants. According to Pierce (2005, p.269), "every time we think, we have the presence of some feeling, image, conception or some other representation that works as a sign in our conscience". The language can be seen as a translation of the images that occur in the mind. In the same way, we translate musical structures into images.

In a poem, images are formed from figures of speech constructed by words and syntactic structures in a game of reiterations. Poetic language also possesses a sound materiality, constituted by the sonority of words, rhymes, alliterations and assonances, by the metric, the accentuation of syllables and their articulation in rhythmic sequences that may be regular or not. Poetry and music have in common a sound materiality. The emphasis in this materiality allows us to cross read the song as musical and poetic form.

The musical structures and the expressive sounds of a poem do not allude only to our hearing experience. They relate to various sensorial categories from which we build images – perceived or evoked – that can be spatial, temporal, of movement and of feeling and emotions. The process of evoking unveils universes of senses which relate music to colors, different planes in space, as well as texture, harshness, liquidity, hardness, and so on. Terms utilized to characterize sounds include: sweet, velvety, shining, hard, warm, cold. All of which are intimately connected to images which are captured by sight, touch, smell, taste.

I deal with the symbolical associations related to the senses, and by these I mean not only the five senses that are usually classified. In fact, we possess various systems of monitoring. We can feel differences of temperature and pressure, the position of the articulations (proprioception), the corporal movement (kinesthetics), and the internal sensations of our body,

The poietic level concerns the compositional strategies of the author. The aesthesic level concerns the construction of significance performed by the receiver of the work (cf. NATTIEZ, 2002, p. 7-39).

the sum of multiple stimulations derived from the various parts of the organism and that result in our emotions (cenesthesia). The complexity of human senses is, naturally, beyond the scope of this paper. What matters for us are our active mechanisms of perception involved in the processes of signic construction of images.[186]

Let us see, then, how the symbolical perception of musical structures may occur, so that next, we are able to verify from which sound elements from music and poetry in a song one may perceive visual, spatial, plastic and movement images, temporal images and, finally, feelings as images. In order to do that, I shall make use of the concepts of Peirce (2005), adapting them for the musical domain.

As we know, Peirce distinguishes three signic levels: the icon, the index and the symbol. To characterize a musical structure as a symbol, there must be a convention, established *a priori*, that dictates its meaning. Certain meaning attributions given to musical structures, in a considerable part of our occidental musical culture from the last three centuries, could be called symbolic, in that way we became acculturated to certain associations, such as, for instance, the associations between high and low pitches with their spacial counterparts. However, I think that, since those are not organized systematizations, such as, for example, the verbal language, the musical sign fits in the category of icon.

On the level of iconicity, Peirce distinguishes the hypoicons, ruled by similarity and by relations of comparison. Those are divided into three sublevels: images,[187] diagrams and metaphors. Images represent their objects because they present similarity on appearance. Diagrams present similarity on the relations. Metaphors present similarity on meaning.

On music, chords on tremolo played in the low region of an instrument may be classified as image, inasmuch as they might represent, for example, the sound of thunder. The schematic representation of a musical form may correspond to diagram. The innumerous relations established between sound and, for instance, elements connected to other sensorial categories, such as sight or touch, correspond to metaphor. They may result in expressions like a *bright sound* or a *harsh sound.*

Let us consider some image categories we can perceive in song and verify, in the songs of Lorenzo Fernandez, some examples of how this process of perception of images happens.

Elements connected primarily to sight construct what we can call visual images in music, but they are, in short, metaphorical perceptions of the sound qualities. Thus, the shining, the light, the color of a chord, of a harmony or of a vowel fall into this metaphorical iconic relationship.

We shall now look at the poem by Brazilian symbolist poet Luís Carlos da Fonseca (1880-1932), upon which the song *A saudade* was composed:

A saudade	**Longing**
A saudade a dor mais pura,	Longing, the purest pain,
Tão pura fica ao chorar,	So pure stays when crying,
Que seu pranto transfigura	That it's weeping transfigures
A morte, que é noite escura,	Death, a dark night,
Numa noite de luar.	Into a moonlight night.

From this poem, we can perceive images of the transformation of a dark night into a moonlit night, brought by the feeling of longing. On the music of the song *A saudade*, we can also perceive a transformation. Let us see the perfect chord of F # major on the word "luar" (moonlight). Notice the open sound of the vowel in that word. The chord concluding the suspended harmony section, is an unexpected resolution that gives a sudden clarity to the song. The chord refers to the visualization of light. It is relative to sight. The sign is metaphor. The chord is a sign of light.

186 The number of senses considered varies in different scientific and philosophical approaches, sometimes exceding twenty. For example, the Spanish philosopher Xavier Zubiri (1898-1983) in Inteligencia Sentiente: Inteligencia y Realidad (1980) provides us with a list of eleven senses: sight, hearing, smell, touch, taste - the five traditional - , *v*estibular and labyrinthic sensitivity, heat, cold, pain, kinesthesia and cenesthesia.

187 Specific terminology created by Peirce to distinguish sublevels of iconicity. Not to be confused, thus, with *image* in the sense of any sign.

Example 1: *A saudade,* ms.17-24

As part of the plasticity of a musical form, we can find elements that take part in the construction of space. We can get a sense of spatiality depending upon the localization of sound sources in relation to a listener. On the other hand, we can notice the musical space created by sound settings that result from the organization of musical parameters, particularly pitch and intensity. I understand that this kind of spatiality, in terms of semiotics, is real. We have measures of spatiality that can be more symbolic or more iconic, which shall depend on our conventions and on the symbolic universe that we built from our musical learning and cultural experiences.

The succession of notes, the chord progressions, the scales ascending or descending, intervallic leaps, the succession of syllables and words create images of motion. We can relate movements of music and poetry to rhythms and modalities of motion found in nature, as well as to gestural forms and patterns of movement experienced by the body, thus generating a symbolic process of great expressive power.

The song *Berceuse da onda que leva o pequenino náufrago* (Lullaby of the wave that carries the little castaway) excels for its plasticity. It pictures a scene in the middle of the ocean and the encounter between the child and Yemanja, deity from Afro-Brazilian religion. In the following example, we see how the magnitude of musical space is enlarged by increasing the distance between the lowest and the highest notes of the tessitura, resulting in a range of six octaves. The voices in the piano line, which at the beginning of the song were closer, are more clearly separated as the song progresses. The space widens even more because the pedal note is now at a much lower register. The movement created by the music builds the enormous and agitated volume of the sea, in which the deity Yemanja seems to be evoked with great drama.

Example 2: *Berceuse da onda que leva o pequenino náufrago,* ms 38-40.

Music is sound movement that unfolds in time. The experience of time occurs immediately, since music is a succession of sound and silence. The experienced time, the living time can, however, be different from the time of memory. If a performance of a song or a reading of a poem last two minutes, we deal with time measured conventionally. The time of memory, the evoked time, different from the clock time, perceived by means of different processes is an iconic time.

Let us now turn our attention to the song Vesperal, a setting of a poem by Brazilian Modernist poet Ronald de Carvalho (1893-1935):

Vesperal	**Vesperal**
O céu parece que adormece,	The sky seems to be asleep,
O céu profundo	The deep sky
Paira no ar um longo beijo doloroso,	A long, painful kiss floats in the air
Caricioso...	Caressing...
A tarde cai.	The afternoon falls.
A sombra desce sobre o mundo	The shadow descends upon the world
A sombra é um lábio silencioso...	The shadow is a silent lip...

In this poem the memory of a kiss floats, together with images of the sky in the dusk. We can also perceive dark images from the closed sonority of the vowels. The irregularity of the rhythm of the verses and the silences caused by suspension points create slow images.

In the song *Vesperal,* the fragmentation of the melodic lines, the irregular time signatures, the variations on the repetitions, the silences, the suspended cadences and the evoked and the perceptive images of landscape seen in the poem, suggest a discontinuous, nonlinear narrative that plays with the images of memory.

Example 3: *Vesperal,* ms. 6-12.

Finally, as we saw, the feelings are also images, signs that we perceive in a symbolic process that starts from cenesthesia. Associations of musical structures with images of emotions as joy, sadness, anger or fear are one of the most effective expressive powers of the musical language.

In *Canção do Mar* (Song of the sea), the moment of invocation of the *estrela d'alva* (morning star) gives voice to a character who suffers in dramatic melodic inflections. The strikingly sustained high note is an iconic sign, image of a scream ripped off the throat.

Example 4: *Canção do mar,* ms. 30-38.

FINAL CONSIDERATIONS

A song is not just a whole composed of poetry and music, but also the result of our own particular observation. This observation depends on texts and contexts - ours and the authors' - we are familiar with. In Art Songs, we perceive images that are translated in terms of our own experience. We expand the content of a score for a before and an after, through the images of our memory, triggering a large collection of texts, among them our own personal and intimate history.

I believe this work may open new perspectives for the interpretation of Art Song. It also proposes an original way to approach significance in music and poetry through images, providing thereby a different way of perceiving and experiencing the elements of song. I believe this proposal could provide material for the investigations that have as object music, literature and other media, among them, opera, theater, film and dance.

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SPATIAL AND TEMPORAL ROOTS OF PAINTING AND MUSIC: MODELS OF EXISTENCE (SYSTEMIC-INFORMATION APPROACH)

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ABSTRACT

Though many problems of art are solved in the framework of the *systemic-informational approach*, the very *existence* of music, painting, poetry, etc., is still not explained. Here the most prospective way is to turn to the main postulate of the above approach – "*principle of the information maximum*." Appropriate equation contains three free items, two of them dealing with the entropy of the system's states and entropy of the system's behavioral errors, responding to the tendencies of "expansion" and "idealization," respectively.

The tendency of *expansion* results in embracing maximal *diversity of mental states*, under condition of limited resource spent for their informational "maintenance." In turn, to provide the integrity of this set of states, special mental "substance" appears – the concept of *Perceptual Everyday Space*. Its most "economical" version is three-dimensionality. Within the entire system of Culture (treated according to Yury Lotman and Boris Uspensky (1971), as 'non-genetic information' processed by human collectives), special cultural subsystems should function, for due emotional 'training' (Lev Vygotsky), and first of all *painting*. It works with signs depicting sensual reality, combining features of 'spatial' visual perception with 'gravitational' forces.

The tendency of *idealization* possesses another "genuine field" of applications – it is connected with *time*: temporal behavior of the system should be maximally exact. It is desirable to establish certain *regularities*, under condition of minimal number of repetitions of the situations observed. For the purposes of such integration of psychic activity, another special mental "substance" appears – the concept of *Perceptual Everyday Time*. Taking into account the value of the relative threshold of perception (about 12-15% for various continua), we come to the necessity of three (or more) repetitions for any sign, in order to fix the regularity. Within the system of Culture, the main tool to realize appropriate emotional 'training,' is *music*. It deals both with throughout periodical structures (meter and rhythm) and local links: either close (consonants) or distant (melody). Other kinds of art borrow these '*anthropological devices*' from music.

INTRODUCTION

Once upon a time, great mathematician Leonhard Euler (1707-1783) proposed rather ambitious project: to construe all the regularities of the Universe, proceeding from the only initial postulate and using purely deductive logic. It was proposed 'to come to the regularities of Nature not "from the bottom," i.e., by induction, or generalization of empirical facts – but "*from the top*," by deduction, i.e., proceeding from certain extremal principles' (Golitsyn & Levich, 2009, p. 60). In other words, this project consisted in deducing the structure of the Universe "as logical necessity" (Albert Einstein), concerning the features of Nature, Culture, mentality, social life, art, *etc.* However, though this project seems to be rather promising, 'neither Euler nor his followers could realize it' (op. cit., p. 61).

Meanwhile, recently the situation started to change, and there exists an opinion that "in contemporary science some presuppositions appeared – ideas and explorations – to revisit Euler's project" (Levich, 2010). Attempts were made to realize such 'ideal construing,' at least in application to some fragments of the Universe, especially those ones which relate to theoretical physics. As well, rather promising attempts are connected with the *systemic-informational approach* which was applied in the wide range both of sciences and the humanities. In particular, among phenomena which were theoretically deduced in the framework of this approach, we find the so-called Zipf's 'principle of least efforts' determining various kinds of social behavior, avalanche processes in physical systems and social ones, regularities of biological evolution, cyclic

processes in social life and art, semantic mechanisms of languages and their phonetic structures, features of women's beauty, and so on (see, e.g., Golitsyn, 1997; Golitsyn & Petrov, 1995, 2005, 2005a, 2007, Petrov, 2007).

Following the line of the systemic-informational approach, we shall deduce two fundamental concepts of contemporary mentality: *Space and Time* which occur to be the basis for two cultural phenomena – *painting and music*.

We mean neither physical concepts of Space and Time, nor biological concepts and related ones. Mainly psychology of *everyday mental life* is meant, either of a person or the society to which the person belongs, or both together. For instance, our *perception* is organized in such a manner that the environment seems to be three-dimensional (height, width, and depth). But why?

The main reality on which our everyday perception is based, is a certain *flux of signals* (impulses) reaching a recipient. Perhaps, namely in the processing such information, hidden are the *roots* of the above three-dimensionality inherent in our perceptual everyday concepts? As well, maybe quite analogous riddle concerns our perceptual concepts of Time?

MAXIMIZATION OF 'MUTUAL INFORMATION' AND FUNDAMENTAL SYSTEMIC TENDENCIES

The basis of the systemic-informational approach is the so-called '*principle of the information maximum*' which is valid for any system, be it an animal, ensemble of gaseous molecules in a vessel, a forest, factory, language, kind of art, and so forth. In any case, the system considered interacts with its environment, and the above principle describes these interactions – as the system's 'responses' (reactions) to 'outer stimuli': "*the system aspires to choose such response* **y** *which provides the maximal valuable information about the given stimulus* **x**" (Golitsyn & Petrov, 1995, p.10).

It was shown that such maximization of '*mutual information*' between the system and its environment can be achieved by *maximization of* a certain value – the so-called '*Lagrangian*':

$$L(X,Y) = H(Y) - H(Y/X) - \beta R(X,Y) \rightarrow max,$$

where $H(Y)$ is the entropy of the system's states, $H(Y/X)$ the entropy of the system's errors in responses, $R(X,Y)$ the average resource expense for the system's states Y and the environmental states X, and β the indicator of the deficit of the resource ($\beta = 0$ when the system possesses unlimited resource, and $\beta = 1$ when strong resource deficit). The role of resource can be played by different 'substrates': in economics it might be money, in mechanics – energy, in chemistry – substance, in sociology and cultural studies – the number of active (or creative) persons in the society, *etc.*

As far as the sum of *three items* is to be maximized, we have *three fundamental tendencies*:

> **A**. *Expansion* – the aspiration to increase the number and the variety of the states of the environment in which the system can exist. This is made possible by the corresponding increase in the variety of the system's responses $H(Y)$. This tendency is often named 'search behavior.'
>
> **B**. *Idealization* – the aspiration to increase the 'exactness' of the system's responses, i.e., to decrease the entropy of the system's behavioral errors $H(Y/X)$. This tendency is sometimes called 'conservative inclination'.
>
> **C**. *Economy* of resources. This item contains *two* multiplied *constituents*. Hence, it can be expressed either in the choice of the system's states responding to *minimal average resource expense* $R(X,Y)$, or in the aspiration to decrease the deficit of resource β, i.e., to *increase resource supply*.

This set of tendencies – how does it work in relation to the *structure of the system* considered? Of course, usually these three tendencies are tightly connected, interwoven. However, possibly in some situations these tendencies may have certain 'specialization' in relation to the system's structure?

As it was mentioned above, we shall consider rather specific situations concerning *everyday mental life*, either of a person or the society to which the person belongs, or both together. In such situations, the heart of the matter is very strong role of *immediate perception, emotions,* so-called '*primordial processes*' (see, e.g., Martindale, 1990), and so on. So we should be focused mainly on *immediate impacts* of the above three tendencies – into mentality of a person and/or the society.

Evidently, only the first tendency (*A*) and the second one (*B*) deal *immediately with the system's states*, whereas the third tendency (*C*) is capable of influencing upon these states *indirectly,* via the resource requirements. That is why it seems reasonable to proceed from the *first tendency and the second one* – to come to some *fundamental purposes* concerning the nature of our everyday thinking. So, what are the *principal features* of mental activity responding to the first and the second tendencies?

Let's consider a certain *flux of impulses* which are treated by a recipient as *signals* associated with his/her 'environmental reality.' This flow resembles drops of a rain falling upon the recipient's face, but he/she should interpret these impulses as 'signals about something outside' – perhaps, about some objects and/or events in the environment. What are the best ways to *interpret* this flow of impulses, i.e., to build of them an *informational structure* which would be both adequate in reactions to outer stimuli and economic in resource expense?

In any case, it seems rather probable that sooner or later, the recipient becomes capable of realizing his/her 'interpretative activity' connected with the ability to *identify* some *properties of impulses*. [For instance, he/she can distinguish between small drops of rain and large ones.] This ability will become one of the cornerstones in our 'construing' the perceptual world of the recipient.

THE TENDENCY OF EXPANSION: 'INTEGRATIVE' ROOTS OF PERCEPTUAL SPACE – A PATH TO PAINTING

What can be the core of a recipient's mental activity responding to the first tendency? As soon as here we deal with the expanding range of human mental states, the most *important goal* should be to provide the *integrity* of this set! Really, it is not enough to obtain a broad range of mental states which are possibly capable of embracing the entire Universe, – a recipient needs also some means to maintain this set of states as a certain perceptual *entity*. In addition, when such embracing, we should remember of not so large resource expense needed for this goal.

The environment in which the recipient is functioning, consists of *discrete objects* and/or events (e.g., a table, house, girl), and all of them should be 'embraced' in the recipient's mentality – evidently, resorting to the help of a certain '*perceptual concept*.'

This 'discrete world' – how can it be perceived proceeding from the properties of the flux of impulses? Evidently, in order to come to the '*interpretation*' of such '*discrete reality*,' a recipient should resort to the help of the above *distinctions* within the flux of impulses.

In general, there may exist *two ways of distinguishing* objects:

- basing on the *objects themselves*, as if each of them were a kind of an image, e.g., a wolf, a dog, tree, and so on; here we can deal with objects' *images* (*gestalts);*
- basing on some *features of objects*, each object being a *combination of* certain *features* (parameters), e.g., size, loudness, flatness, and so forth.

As it was shown (see, e.g., Golitsyn & Petrov, 2005a), the second way is preferable, because of its more advanced informational abilities. For instance, considering human operative memory and taking into account its rather limited capacity (8 units), we have the potentiality to keep information about 8 objects by using their images (*gestalts*) – versus keeping $2^8 = 256$ combinations when using two-gradation features – hence, in the last version the number of objects becomes 32 times more! So, exactly this 'progressive' way of identification of objects will be involved in our further construing the mental world of a recipient.

A recipient deals with a kind of '*interpretation*' of the flux of impulses, or signals each of them being 'ascribed' to a definite *gradation*, out of a set of them. In principle, the *number of* the signal's *gradations* depends on concrete situation in which the signals are functioning. For instance, sometimes signals relate to the taste of apples: they can be sweet, or not, or intermediate; as well, there might be four such gradations or more.

The optimization of the signals' classifications became the object of several investigations. The most fundamental analysis was realized by Boris Sukhotin (1983). He divided all classifications into *two types. Motivated classifications* deal with those features of objects which are of *practical importance* for a recipient (e.g., an apple can be either eatable or not). On the contrary, *non-motivated classifications* are free of such limitations: the destination of such classifications is simply to *keep information* about objects and/or events, irrespective of their practical importance.

Exactly *non-motivated classifications* can be *subdued to optimization*, and they are of most interest for our consideration: they are the most *universal*, not connected with any concrete properties of objects (events), hence, they are capable of embracing all the Universe. So, these classifications should

- embrace a set of objects, each object being characterized by combination of different gradations of various parameters; let the total number of such 'classes' be ***y***;
- spend minimal resource for keeping this classification in the system's memory; let this resource be the total number ***W*** of the gradations of all the parameters involved.

These two requirements are expressed in two equations:

$$y \leq \Pi\, x^{\beta(x)},$$

$$W = \sum_{x} x\, \beta(x) \rightarrow min,$$

β(x) being the number of parameters possessing ***x*** gradations, symbols ***Π*** and ∑ designating the procedures of multiplying and summarizing, respectively. Solution of this system of equations comes to a result: only those classifications are optimal, which contain parameters with ***x=2*** or ***x=3*** gradations, i.e., either two-gradation parameters or three-gradation ones.

In another model (Fomin, 1964) a certain 'memory system' is considered, possessing ***W*** symbols, and it should keep information about objects, using combinations of their parameters, each containing ***x*** gradations. Hence, the number of the parameters should be ***W/x***, and the *capacity of* this *memory* is

$$y = x^{W/x},$$

this function possessing maximum responding to ***x=e=2.718…*** (if to suppose that values of both variables are not restricted by whole numbers). As far as the number of gradations should be whole, this conclusion means that the most advantageous are those classifications which contain either ***x=2*** or ***x=3*** gradations. This conclusion is illustrated with Fig. 1a. The advantage of three-gradation parameters is evident!

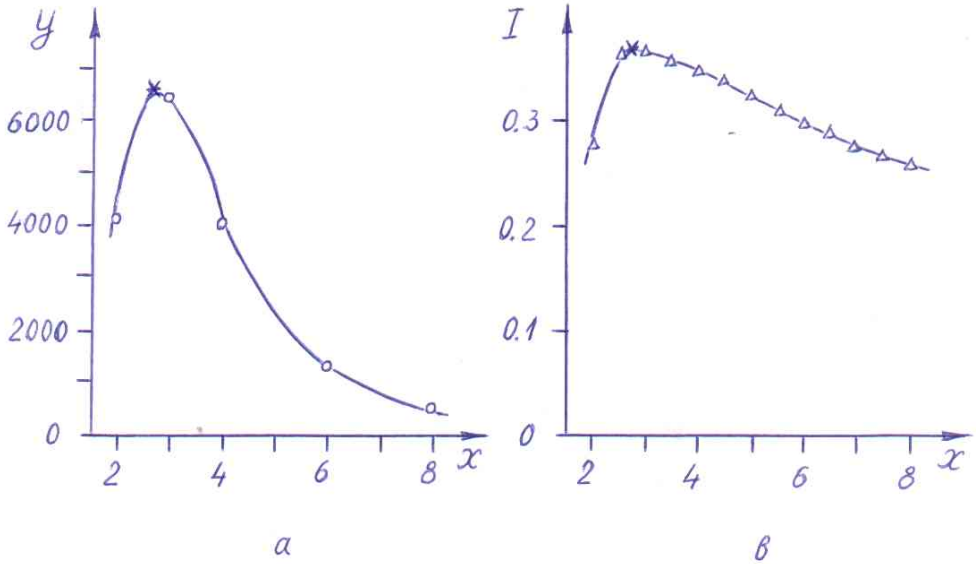

Figure 1. Unanimous agreement of different models concerning optimality of parameters with three gradations:

a) calculations according Fomin's model – the number of classes ***y*** as a function of the number ***x*** of gradations of each parameter, for fixed total amount of gradations (***W = 24***);

b) informational model (Golitsyn) – the amount of information ***I*** carried by a system which consists of parameters each containing ***x*** gradations.

The conclusions of the above models are supported by other models proceeding from different initial assumptions. Thus, Golitsyn considered the reaction of a system to outer stimuli (Golitsyn & Petrov, 1995, pp. 19-20). This reaction is supposed to consist of ***N*** independent components – 'degrees of freedom,' each component possessing ***x*** gradations with *equal probabilities* to be met. In the process of functioning, the system spends certain resource, the role of which can be played, in particular, by the efforts needed to keep information about all the gradations. If the total resource expense ***R*** is proportional to the total number of gradations (***R = a x N,*** where ***a*** is a constant) – what can be the optimal number of gradations of each parameter, which provides *maximal effectiveness* of the system's reactions, i.e., maximal information ***I*** , under restricted total resource expense ***R***? – As it was shown, the information `

$$I = R \ln x / ax.$$

Being considered as a function of variable ***x***, this function possesses the only maximum – when ***x=e=2.718…*** The behavior of this function is shown by Fig. 1b (where the vertical axe responds to certain relative units, namely ***R/a***). Again we see the advantage of three-gradational parameters.

Among other evidences in favor of ternary systems, we find:

- three-detector mechanism of color perception inherent in human beings;
- the volume of human operative memory (as the sequence of three-channel transmittal of binary information – 2^3=8, see also below);
- three-mechanism of speech perception;
- three dimensions inherent in human semantic space (appropriate data being fixed as 'principal components' in numerous experiments which used the 'semantic differential techniques');
- national schools of painting based on three main colors;
- three main personages in many prosaic works, *etc.*, –

as well as numerous empirical data concerning other fields – see, e.g., Golitsyn & Petrov, 2005a; Gribkov & Petrov, 1996; Petrov, 2008; Stepanov, 2004.

So, namely *ternary classifications* occur to be optimal for '*economical embracing*' the Universe of perceptual life of a recipient. That is why all our perception is organized in such a manner as if the world were *three-dimensional*.

But what is of most interest for us – that we came to the *concept of perceptual Space* as a certain 'substrate' capable of serving a *ground to integrate recipient's mental world*. Moreover, it occurred possible to construe some preferred properties of this space, and first of all its *three-dimensionality*.

However, the sequences of this three-dimensionality penetrate not only our everyday life, but also the sphere of culture and art. Beside the above mentioned examples, we should mention the whole kind of art which supports our feeling of three-dimensionality: *painting*. Really, the works of figurative painting help a recipient to feel the space though of plane representation of the objects (and/or events) depicted. So, appropriate 'training' of the recipient (according to Lev Vygotsky's concept) is realized by emotions accompanying perception of pictures. Hence, the recipient's mental life becomes more perfect. In addition, another 'anthropological' foundation is also inherent in painting – in the form of gravitation which provides the vertical axe participating in the plane of the picture – see Gribkov & Petrov, 1975. [Besides, this factor is one of the reasons of either vertical or horizontal orientation of most pictures both in European and non-European cultures: square formats are 'forbidden' (see in detail Petrov, 2004), because they cannot serve the above 'gravitational' orientation.] So, painting becomes the '*tuning fork*' for all *visual life* of the system of culture, a '*special media*' for the purposes of mental integration!

This conclusion is supported by the role of painting in the 'color life' of each national culture: exactly painting establishes color-and-light standards, national color triads, etc. (Gribkov & Petrov, 1996). And it is not so important that in some cultures painting is not widespread among the population: the '*paradigmatic role*' can be played even by a 'non-mighty' phenomenon – through inter-personal contacts realizing 'indirect consumption' of art. [Quite analogous 'paradigmatic phenomenon' is observed in electric power systems: a certain generator serves as 'responsible for frequency': it determines this main parameter, though the power of this generator can be negligible!]

THE TENDENCY OF IDEALIZATION: SEARCH FOR REGULARITIES, PERCEPTUAL TIME, AND A PATH TO MUSIC

Turning to the second tendency (*B*), we should be focused on its *perceptual core* – the recipient's ability to *distinguish* between different objects. What is the most universal way to reach such ability?

It is clear that here the main road responds to *search for general regularities* which would permit to *minimize the probability of errors* when identifying objects. It means that it would be desirable to single out certain 'rules' of *struggle against false identification*, which can be named '*noise*' (in terms of the information theory, radio engineering, and related fields). But in order to eliminate false cases, there exists the simplest way – to *cumulate* the statistics responding both to 'true' situations and 'false' ones. Really, regular *repetition of 'true' situations* – against the background of very seldom false ones (or their absence) – can be treated as the evidence in favor of a certain regularity.

As it is known, exactly regular repetition is used in radio engineering, in order to single out signals which are many times less than the level of noises! So perhaps it was not without reason that once upon a time, theorists of Russian formalist school proclaimed the importance of only two devices used by works of art: repetition and retard (the last one being simply a version of repetition). But what can be the *criterion of the repetitions* which are observed in the reality? – The only ground for such a criterion can be rather *small probability of false cases* (noises). – Evidently, such a ground can be found in the

"*phenomenon of threshold*" which was studied by psychophysics (see, e.g., Zabrodin & Lebedev, 1977). The essence of this phenomenon is that the signal is fixed by a recipient only if the value of the signal exceeds a certain magnitude. In application to *repetitions*, it means that any *regularity* would be *surely fixed* by a recipient, only when the *probability to meet exceptions* is *lower than the threshold*.

The *value of the threshold* was deduced (Golitsyn & Petrov, 2005a), proceeding from the volume of human *operative memory* which deals with processes in temporal range up to .5 second. [Namely the processes connected with this step of memory, are usually studied by psychophysics; besides, mainly such processes constitute the basis of our everyday life.] The *capacity* of this memory is limited by *8 units*: it responds to keeping information received via *three channels*, each of them carrying *binary signals* (e.g., either 0 or 1), i.e., minimal number of gradations; hence the volume of the memory should be $V=2^3$ units. We may suppose that each of these 8 states responds to its own *cell* in the 'store' of operative memory. In such a case, if all 8 cells are occupied by keeping data about the signal perceived, and suddenly *one cell* becomes free, then a *change* would be fixed by a recipient, the value of appropriate *decrease of the signal* being *1/8*, i.e., 12.5%. Another 'threshold situation' responds to *increasing signal*: if only 7 cells are occupied, in order to fill the last, 8[th] cell, we need *1/7* of the former value of the signal, i.e., 14.3%. So, the value of the threshold S should be somewhere in the range *from 12.5% to 14.3%*, i.e., close to $1/V$, and exactly such values were observed empirically in relation to various stimuli continua: from the loudness of sounds – to the intensity of light, strength of electric current, and so forth. This *value of the threshold* is capable of serving when 'checking up' any regularity suspected: the *repetition* of the given signal – is it regular or occasional?

Let a recipient observe certain regularity – link between objects (or events) G and H which can be either met together or not, e.g., lightning and thunder. If the probability of 'co-existence' of these two objects (events) in a certain place of their potential meeting, is p_{GH} , then the probability not to meet this couple is $1-p_{GH}$, and in order the repetition would permit to feel this link as not-occasional, after certain ***n-th*** repetition – the resulting probability should be less than the threshold of perception:

$$(1-p_{GH})^n \leq S.$$

Let's resort to the help of concrete examples illustrated with Fig. 2.

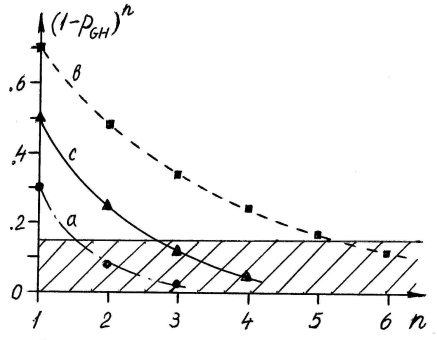

Figure 2. Establishing link – regularity of 'co-existence' objects (events) G and H. The 'violation probability' $1-p_{GH}$ to observe exception of the rule, after n 'potential situations' of meeting these objects:

a) strong link – $p_{GH} = .7$;

b) weak link – $p_{GH} = .3$;

c) intermediate link – $p_{GH} = .5$.

Zone of values lower than the threshold of perception ($p \leq .15$), is covered by shading.

Curve (*a*) presents the probability of not-coexistence $1-p_{GH}$ in function of the number of repetitions n, for $p_{GH}=.7$. It means that at *each* point of observations – responding to certain 'potential situations' to see G and H together – they are really met together 7 times out of 10 possible ones; so, their link is more or less strong. After the first situation, the probability of non-coexistence of this pair is $1-p_{GH}=1-.7=.3$, after the second situation, this probability would be $(1-p_{GH})^2=(1-.7)^2=.09$, after the third situation it would be $(1-.7)^3=.027$, and so on. Hence, this link can be established even *after the second situation*, when the probability of non-coexistence becomes less than the threshold (which is about .15). On the contrary, curve (*b*) responds to rather weak link: $p_{GH}=.3$; hence after the second situation the probability of non-coexistence would be .49, after the third situation .34, after the fourth .24, after the fifth .17, and only *after the sixth situation* this probability becomes less than the threshold – .12. Such a long waiting to establish this weak link!

However, the most interesting is curve (*c*) responding to 'intermediate' probability $p_{GH} = .5$, i.e., *equal probabilities* of co-existence and non-coexistence of objects ***G*** and ***H***. This case seems to be rather natural, widespread, typical for everyday life. After the second situation, the probability not to meet ***G*** and ***H*** together, would be .25, after the third situation .125, and after the fourth .0625. Hence, in this case the link can be established just *after the third potential situation*. [*Apropos*, the last conclusion gives an additional argument in favor of ternary structures: three-fold repetitions are advantageous for our everyday thinking; hence, they should be widespread, which was shown by numerous empirical investigations.]

So, repetitions play very important role in establishing regularities observed in the environment, i.e., they contribute into the tendency (*B*) of idealization.

In turn, in order to organize repetitions needed, it is necessary to provide due basis for them – the above '*potential situations*' where the recipient would observe certain combinations of objects suspected to be linked. In particular, the role of such situations can be realized '*naturally*' – by one of objects (events) to be linked. (E.g., a lightning can designate the moments of waiting for thunder, and vice versa.) However, it is possible to provide such basis '*artificially*' – by organizing a *set of special places (moments)* for checking the regularity suspected. For instance, such a set can consist of 'marked' places in a periodical structure, i.e., a 'lattice,' knots of which designate possible meetings of ***G*** and ***H***. In any case, to fix regular repetitions, a recipient needs a certain '*special substrate.*' We can identify this 'required media' with the *concept of perceptual Time*.

Moreover, we came to some 'preferred features' of the temporal concept received, exactly *periodical 'lattices'* needed for best organization of conditions to fix the regularities. And we do see such 'temporal lattices,' both natural (24-hour cycle, periodical changes of seasons, *etc*.) and artificial ones. Among means and devices of art, which are capable of *supporting* our *concept of Time*, we see:

- three-fold repetition of some events in prosaic works and musical ones (e.g., some melodic fragments);
- periodical structure of most contemporary poetical works – their division into lines and stanzas;
- associative rows in some poetical works, these rows 'reconstructing' sensual associations connected with 24-hour cycle, *etc*.

Out of all these phenomena, *music* is a key one: it possesses both tact (meter) and rhythm, both close-range orderings of sounds (consonants) and distant ones (melody), and so on. Evidently, exactly music plays *paradigmatic role* in the entire cultural system – in supporting the concept of perceptual Time. In total, music and painting contribute to more perfect functioning of the entire mental life of a recipient.

* * *

The above construing of perceptual concepts of Space and Time, as well as some sequences of these concepts, present only a little part of a certain 'global system' which may be considered as one of the steps of realizing Euler's program. Though now these results are mainly of gnosiological interest (presenting the potentialities of psychology-centered global concept), some of them can be used immediately in the practice of psychology, cultural studies, and artistic creativity

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ART AGAINST THE BACKGROUND OF ZEITGEIST:

TWO PARADOXICAL PHENOMENA IN THE CREATIVITY OF GENIUS COMPOSERS AND PAINTERS

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The relationships between the style of art and the style of the entire socio-psychological sphere are yet not clear. According to classical views (e.g., Woelfflin), music, painting, and other kinds of art 'express' the common '*Zeitgeist*' though using different 'languages.' Meanwhile, Colin Martindale (1990) insists in independent evolution of different kinds of art. On the contrary, S.Yu.Maslov (1983, 2010) empirically established the synchronism between the evolution of the socio-psychological 'climate' and style of art, this synchronism being confirmed by numerous contemporary data (see, e.g., Petrov, 1992, 1995, 1996, 2001, 2003, 2004; Petrov & Boyadzhiyeva, 1996). However, D.K.Simonton (1980, 1994, 1999) found that great works of art do not 'reflect' the common style (meaning melodic originality, musical *zeitgeist*, etc.).

In the given investigation the parameters were used which characterize the artists' orientation regarding the 'analytic' versus 'synthetic' poles of creativity and perception (usually these poles are associated with left- or right-hemispheric prevalence, respectively). Musical style was measured by 7 parameters: "Optimism – Pessimism," "Rationality – Intuitiveness," "Timbre homogeneity – Timbre diversity," *etc.* Style of painting was estimated by 10 parameters: "Inclination to normative work – Inclination to originality, peculiarity," "Laconism, asceticism of expressive means – Variety, diversity of expressive means," "Graphic features – Picturesque, coloristic features," and so on. Special measurement procedure was used, based on 'calibrated' expert scores eliminating subjective distortions.

The phenomenon of '*rara avis*' was investigated by comparing the creativity of 5 genius European composers and 10 painters – with creative parameters of their less-gifted contemporaries. (For music, the hierarchy was published by Farnsworth, 1969; for painting, appropriate ranking was built on the basis of the lengths of descriptions devoted to different painters in a special encyclopedia – see Kulichkin, 2004.) Thus, creative parameters of J.S. Bach were compared with ones of Rameau, Telemann, and Tartini. Findings revealed that the artists within a 'comparison group' were stylistically similar with respect to the nature of their creative processes, that is, they reflected an artistic *zeitgeist* for their historical era. The genius artists exhibited significant deviations from their lesser contemporaries on many of the parameters, as if they were 'made of other stuff.' (Among the composers, the greatest deviation from his comparison group occurred for Debussy – deviations on 5 parameters out of 7). The differences observed were statistically significant at the level better than .5%.

Another phenomenon studied was the widespread 'paradoxical upsurge' of the artists' creative activity in the age after 70 years (the so-called 'effect of Wordsworth,' according to Colin Martindale). This phenomenon is associated with 50-year periodicity in the socio-psychological sphere – entering the age responding to the spirit of his/her youth: belonging to left- or right-hemispheric generation. Statistical data concerning the 'stylistic asymmetry' in the creativity of 102 great composers and 191 painters (both Russian and West European), evidence in favor of positive influence of such 'generational identity' upon the longevity of creative persons. The results obtained permit to shade light on the nature of artistic evolution and role of genius artists in this process.

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ENTRE FLAUBERT ET BARTHES: LA LITTÉRATURE À L'OPÉRA

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Des représentations théâtrales dans d'autres textes, contes ou romans, ont souvent un rôle particulier, essentiellement métalinguistique, "du texte dans le texte», selon les mots de Youri Lotman. C'est ce qui arrive dans *Madame Bovary*: à la fin du XIV chapitre, sur les conseils du pharmacien Homais, Monsieur et Madame Bovary décident de se rendre à Rouen, pour écouter la *Lucia di Lammermoor* di Donizetti. Le récit de la soirée occupe tout le chapitre XV, qui est en position stratégique dans le roman: par l'écoute de l'opéra, Emma d'abord revit intensément son histoire, du mariage aux désillusions amoureures. Mais son attention se déplace ensuite vers Leon, un ancien amant retrouvé par hasard, et sa destinée bifurque par rapport à celle de Lucia. Au lieu de «compléter sa guérison», comme l'esperait son mari, Emma donc retombe dans le "syntagme passionnel», qui la caractérise, selon Victor Brombert: de l'ennui à l'attente, de la fuite au chaos, pour revenir ensuite à l'ennui et au désir d'annihilation. Mais ce qui nous intéresse surtout, c'est la façon dont la construction discursive de ce chapitre est basé sur celle de l'opéra, avec des références textuelles très précises: le but de notre analyse est précisément de mettre en évidence ce parallèle et les effets de ce sens qu'il declenche. Compte tenu, entre autres, de la réflexion de Barthes, d'une part sur la puissance de la voix et sur l'écoute, de l'autre sur le changement de perception de l'opéra dans la modernité.

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THE PORTUGUESE SYMPHONIC POEM (1884-1909

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By the 1870s, a large proportion of Lisbon's audiences seem to have become dissatisfied with the dominant trends in concert programming. In spite of a few attempts to introduce what was by then called "philosophical" or "classical" music, the programming at the musical venues still tended to favour opera, virtuosity and social dances, made up of excerpts, fantasias and pot-pourris for soloist or orchestra from the new and established Italian and French operas, solo character pieces, waltz suites, polkas, mazurkas, and other dances.

This discontent was part of an acute perception of a certain decadence in Portuguese life in the closing decades of the nineteenth century. A range of agendas that aspired to develop the social, political, aesthetic and cultural institutions, issued forth from an *intelligentsia* known as the Generation of 1870, led by the poet-philosopher Antero de Quental and made up of some of his earlier colleagues at the University of Coimbra. With regard to music, the demand for a more elevated taste in musical listening and the favoring of the musical classics within concert programming (what William Weber has called "musical idealism") found as its promotors a generation of critics that, due to their ontological and historical musical knowledge and wealth, were bestowed with the authority and means to establish and maintain specialized musical periodicals, an endeavour which had been attempted and failed ever since the 1850s. In the wake of the discourses that promoted "musical idealism", professional and amateur musicians brought about the foundation of two important institutions – the *Society of Classical Concerts* in 1879 and the *Royal Academy of Amateurs of Music* in 1884. In the years to come, with the aid of foreign conductors, they were to promote the introduction of repertoires from among the German classics and contemporary French and Russian composers, leaving aside the long dominant tradition of works related to operatic genres and salon music. In the first decades of the twentieth century, the invitation of several well-known conductors and orchestras to Lisbon and the creation of a number of professional orchestras contributed significantly to the gradual establishment of "classical music" in Lisbon's concert life.

The transformation of concert programming, the rise of a "symphonic culture" and the dynamic enterprise of Lisbon's musical shops in the importation of musical works by renowned foreign composers seems also to have promoted a change in the favored genres for orchestra. Since the 1880s, the composition of *ouvertures* (following the Italian model) declined (virtually the point of disappearing), due to composers' fostering of other genres, such as the symphonic poem, the paraphrase, the rhapsody, the symphony, among others.

This presentation discusses one of these genres, namely the Portuguese symphonic poem between 1884 and 1909. The known works (in the current state of research) produced in this chronological period share as a common characteristic the use of Portuguese literary works as source of inspiration. Our objects of study are the following symphonic poems: Alfredo Keil's *A hunt at the Court* (1884), a symphonic poem (later *First Suite for orchestra*) based on "Autumn Tales" by Casimiro Dantas; José Viana da Mota's *D. Ignez de Castro*, an Overture (1886) inspired by Canto III of "Os Lusíadas/The Lusiad" by Luís Vaz de Camões; Luís de Freitas Branco's *Antero de Quental*, a symphonic poem (1908) based on the *Sonnets* of Antero de Quental; and Luís de Freitas Branco's *After a reading of Guerra Junqueiro*, a Fantasia (1909) inspired by "The Death of D. João" by Guerra Junqueiro. Although it might seem odd to classify all of these works as symphonic poems, we do so because they are all based on a literary programme. The works by Keil and Viana da Mota are inspired by excerpts of literary works that are cited in the first pages of the manuscript score. The symphonic poems by Freitas Branco, on the other hand, retain the exact (excerpts of the) literary source more conspicuously. In the several copies made, none mentions the literary works; our knowledge of them is due to posterior references made by the author to the press or in letters sent to his relatives.

Hence, our purpose is to identify possible literary sources for the symphonic poems, discuss the degree of relationship between the musical output and the literary narrative through an analysis of their structure and content according to topic theory, as well as to study the use (and existence) of topics in a myriad of works with Post-Classical, Romantic and post-Romantic stylistic characteristics. The possible influence of works by other European composers, presented at the Lisbon concerts, in the compositional processes of the above-mentioned Portuguese symphonic poems is also discussed. Finally, a study of the reception of these symphonic poems enables us to assess the importance of this genre (and particularly of Portuguese examples) in the processes of transformation of concert programming, of the listening processes of the audiences and in the consolidation of the concept of "absolute music".

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M.Reybrouck, C.Maeder, A.Helbo, E.Tarasti (Editors). E-proceedings of the XII[th] International Congress of Musical Signification (Université catholique de Louvain and Académie Royale de Belgique), April 2-6, 2013). Music, Semiotics, Intermediality: Abstracts and extended abstracts. Louvain-la-Neuve 2013. ISBN: 978-90-9027424-9

TONALITY AS ONE OF THE 'MUSIC-SPECIFIC' ADAPTATIONS

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BACKGROUND

Two opposite views are present in the contemporary debate about the origin of music. Following one of them music is an example of human-specific, biological adaptation (Miller, 2000; Mithen, 2006). According to the other music is a non-adaptive phenomenon (Pinker, 1997; Patel, 2008). Unfortunately, music itself is understood differently in the debate. Due to the lack of a clear definition of music the comparison of music abilities among people representing different cultures is hindered. Therefore, the identification of an adaptive function common to all musical activities seems to be impossible. On the other hand, the advocates of the non-adaptive understanding of music cannot explain the ubiquity of the phenomena which are intuitively named as 'music'.

AIMS

Different music activities require many various mental abilities. In order to understand music as a biological adaptation (Peretz, 2006) it is necessary to find at least one of such abilities which is used by people while listening to, singing and playing music. Such ability should result in the existence of a universal feature of music (Nettl, 2000). It is suggested in the current paper that tonality, understood as any arrangement of pitches in which some pitches are more important than other (Snyder, 2000), is an example of such a universal feature of music. In this way it is indicated that tonality can be understood as one of music-specific adaptations. In addition, the current paper presents possible adaptive values of tonality by means of genetic assimilation.

MAIN CONTRIBUTION

Understood in such broad sense, tonality predominates in all musical cultures (Bannan, 2012). Indeed, tonality is the only way in which pitches are organized in music except for the twentieth-century's atonal music. Apart from that, tonal music readily receives a widespread recognition and is cultivated by all social groups (Dutton, 2009). The perception of tonality is connected to the subjective feelings of stability which accompany the sensory experience of pitch sequences (Krumhansl, 1990) and which seem to be music-specific (Peretz and Coltheart, 2003). So far, there has been no evidence of anything at least resembling the tonality order in speech prosody (Patel, 2008) or in any other human sound expressions. All these observations indicate that human mind is endowed with a specific proclivity to arrange music pitches in tonality order and to look for this order while listening to music.

IMPLICATIONS

The existence of tonality as a result of a separate ability suggests that the debate between the advocates and opponents of 'music adaptability' should be focused on the adaptive value of music-specific traits rather than on music as whole.

INTRODUCTION

Tonality is understood by musicologists and musicians in many different, often mutually exclusive senses. Sometimes it is regarded as a distinctive characteristic of solely Western music (e.g. Dahlhaus, 1988), but sometimes this understanding is applied to the features of non-Western music too (e.g. Krumhansl, 1990). Even as a term restricted to the features of Western

music it is assigned a variety of meanings such as an aspect of melodic relations (Thomson, 1999) or an exclusive trait of harmonic organization (Lowinsky, 1990). Also in the psychological sense, 'tonality' is defined by scholars both as the hierarchical arrangements of pitch phenomena in the Western music with functional harmony (e.g. Bigand and Poulin-Charronnat, 2009, p. 60) and as any arrangement of pitches in which some pitches are more important than others (e.g. Snyder, 2000). There are, however, some common denominators of almost all of these understandings. First of all, every definition of 'tonality' involves the emphasis on the relations between the arrangements of pitches or chords. In all these arrangements one pitch or chord gains the most important function in which case it is called 'tonic'. Secondly, every tonal function depends on musical context. In other words, whether the note C is a tonic or not is established by means of cognitive assessment of its place among its neighbouring notes. Thus, the tonal function is neither an acoustic nor a perceptual trait of sound. In fact, it is a cognitive characteristic (Huron, 2006). Moreover, the perception of tonal relations is accompanied by specific emotional reactions (Steinbeis, et al., 2006).

THEORIES OF THE ORIGIN AND NATURE OF TONALITY

Many various theoretical explanations of the origin and nature of tonality have been proposed in musicology. The theories of tonality origin could be divided into three categories: physicalistic, historicistic and nativistic. The advocates of the first stance claim that tonality has its roots in acoustic characteristics of sounds (e.g. Helmholz, 1954). Scholars who consider historicism as the most convincing explanation of the origin of tonality persuade that it is only the historical and cultural circumstances which determine both the tonal order of music and perception of tonality (e.g. Lowinsky, 1961). Nativists explain the basis of tonality as a result of inborn capacities responsible for both the existence of tonal organization in music and the common cognitive strategies of the perception of tonality (e.g. Lerdahl and Jackendoff, 1983). Of course, the contemporary nativist points of view emphasize the importance of cultural factors in the establishing tonal organization of a particular musical idiom. The physicalistic stance seems to be nowadays untenable. Nevertheless, there is an agreement that overtone series can have some influence on some tonal hierarchies. The historicistic attitude is based on behaviourism which is also unconvincing today. Although the understanding of the nature of tonality proposed in this paper represents a nativist point of view, it differs in some details from positions which have been presented so far. First of all, tonality is understood here in its broad sense i.e. as 'the arrangement of pitches in a piece of music so that one pitch predominates, usually accomplished by repeating the pitch and placing it in important locations' (Snyder, 2000) for example in the downbeat of the metrical cycle in the isometric music. Secondly, the capacity of tonality procession is explained exclusively as a kind of specific connection between perception of sounds, memory function and emotional assessment. Thus, the supposed 'innateness of tonality' is neither a set of specific rules which govern human cognition (Lerdahl and Jackendoff, 1983, p. 280) nor the products of solely 'fundamental psychological principles shared by other domains of perception and cognition' (Krumhansl and Cuddy, 2010, p. 51). Finally, it is suggested that all these cognitive ingredients evolved separately as non-music abilities but their coupling could be understood as a music-specific adaptation of *Homo sapiens*.

THE SPECIFICITY OF TONALITY

Human perception of tonality seems to be something special and bizarre at the same time. The perception of tonality consists in, that people unconsciously segregate pitches depending on their occurrence in the context of other pitches and build some expectations which pitch will be next. Additionally, this gives listeners pleasure which makes them continue the process of perception. This process is in some sense incomparable to other ways of perceiving the external world. Although expectation is the universal rule of perception, the tonal expectations seem to be exceptional in comparison to other sound anticipations which occur when people hear surrounding noises, isolated pitches, and even the order of timbre in music. Only perception of tonal and rhythmical organization of music and of phonological features of speech enables them to easily and unconsciously build noticeable generative systems. However, in the case of tonality the fulfilling of a particular expectation evokes specific emotional reactions, whereas in the speech perception the same process is at least less impressive. Some scholars suggest that feelings of tensions and relaxations which accompany perception of tonality are learned in the process of socialization (Meyer, 1956). In fact, it is very difficult to explain these emotional associations solely by means of social learning. The most important factor which affects our perception of tonality is the order in which particular pitches are presented (Butler and Brown, 1994, pp. 198–208). But there is nothing special in the frequency of pitch occurrence that allow forging links between hearing of tonic and the feeling of relaxation. Additionally, the ability of tonal recognition is learned implicitly (Cuddy, 1993, p. 24; Krumhansl, 1990, pp. 18–25; Tillmann, et al., 2000), which means that interpreting pitches does not require any awareness. Of course, some positive emotional assessment accompanies almost all fulfilled expectations but tonal relief seems to be incomparable with emotions evoked by finishing a speech or even a single sentence.

Apart from that, it seems as if tonality activates some additional memory resources. Tonal tunes are better memorized then atonal melodies both by professional musicians and non-professional listeners. Another process which tonality improves is remembering of lyrics. While there is nothing special in improving memory by means of cross-modal associations, as in tonal-lyrics connections, the ability of facilitating of sound retention is really exceptional. From this perspective tonality could be understood as some 'inborn' mnemonics. The mnemonic power of tonality is based on a hierarchical, schematic structure of pitches. It contributes redundancy that is useful for memory (Snyder, 2000, p. 149). Such an intuitively learned mnemonic tool has not been observed in other than audible modalities. For example, in the visual perception of the sequences of colours a higher frequency with which some of them occur does not improve remembering the whole sequences. Some effects of memory improvement achieved by the means of sound characteristics are present in speech prosody (e.g. rhymes, assonance etc.) but these methods never depend on the occurrence of a particular pitch. So far, there has been no evidence of anything at least resembling the tonality order in speech prosody (Patel, 2008) or in any other human sound expressions. This suggests that the memory effect of tonality is domain-specific. Moreover, tonality understood in a broad sense predominates in all musical cultures (Castellano et al., 1984; Kessler et al., 1984; Ambrazevičius and Wiśniewska, 2009; Bannan, 2012). It is the only way in which pitches are organized in music except for the twentieth-century's atonal music. Apart from that, tonal music readily receives a widespread recognition and is cultivated by all social groups (Dutton, 2009). Interestingly, people can identify the central pitch of a passage of tonal music even if the music represents a different culture (Castellano et al., 1984). All these observations provoke to ask some vital questions: Why is the frequency of pitches important in sound perception of humans? Why do the expectations concerning tonal order evoke intensive feelings of tensions and relaxations whereas speech or other abstract sound anticipations do it less intensively? Why is it easier for people to memorize tonal melodies than non-tonal pitch sequences? Why are various kinds of tonal music so popular among people in different cultures? I think that in answering all these questions the supposition of 'tonality instinct' could be helpful.

WHAT MENTAL ABILITIES ARE NECESSARY IN THE PERCEPTION OF TONAL ORGANIZATION?

In order to perceive tonal organization of music every human being needs to be able to discriminate a sound frequency. Of course, this ability, ubiquitous among animals, is not enough even to realize tonality. Apart from that, perceived sounds have to be categorized in more or less broad and stable units of pitch (Rakowski, 1997). The next important ability is relative pitch. This ability is based on the principle of octave equivalence – a perceptive phenomenon which allows considering two pitches separated by one or more octaves as similar. Although this phenomenon was observed also in rhesus monkeys (Wrights et al., 2000) it seems to be particularly developed in humans. While rhesus monkeys show complete octave generalization only to tonal melodies, humans are equally skilful also in the generalization of individual notes and atonal tunes. Interestingly, the privileged position of tonal melodies in monkeys' perception suggests that tonal organization of pitches gives some perceptive indications which make categorization of pitches easier even for our animal relatives. Therefore, apart from relative pitch the perception of tonality has to consist in some additional mental abilities. These are definitely some memory functions which facilitate suspension of more frequently occurring pitches in the working memory. Additionally, emotional processing certainly plays an important role in this facilitation. The perception of tonality also includes a syntactic analysis which probably uses the long-term memory resources of structural characteristics specific to native music (Koelsch, 2012). These resources are acquired implicitly by listening to the music which prevails in the cultural environment of a listener. However, it seems that this implicit knowledge is not necessary to recognize some elements of tonal order in music because people are able to identify tonic in music pieces which did not originate in their native culture (Castellano et al., 1984).

THE EVOLUTIONARY SCENARIO OF THE ORIGIN OF TONALITY

The contemporary debate between the advocates and opponents of 'music adaptability' is dominated by the holistic notion of music. In this debate music is understood as a specific activity easily distinguishable from other human sound expressions. The advocates of adaptive character of music often indicate its domain-specificity. Although the music faculty is understood not as a monolithic entity but rather as a set of distinct components (Peretz and Coltheart, 2003) adaptationists believe that these components form a cognitively unique and evolutionarily distinct faculty. This point of view is especially important in the neo-Darwinian theories of music origin because every evolutionary explanation of the origin of some capacities requires a satisfactory functional characterization of the evolved trait. Therefore, if one wants to prove the adaptive character of music, music faculty must represent a functionally well-defined entity. But music is often composed of different ingredients which could have diverse

functions. Even if not all of the suggested music components are present in every music, there must be at least one which should be a necessary condition of musicality. It seems, however, that there is not. Although music is usually a conglomeration of many features, there are for example some music pieces without musical pulse, composed only of freely organized pitches and, conversely, pieces which consist exclusively of non-harmonic sounds. This variability is not restricted to cross-cultural perspective but it is also observed within one culture. Additionally, there are studies which indicate that some components of music processing are not restricted to music. It is suggested that many of them, such as contour analysis and syntactic processing, are found in music and language. On the other hand, some music traits are specific solely to music and so ubiquities that the notion of music as a very popular invention is not convincing. Among these traits tonality is definitely conspicuous. Perhaps, instead of looking for the adaptive value of music as an entity it would be useful to concentrate on one of its components – tonality. Tonality is present in all known musical cultures (Bannan, 2012). Perceiving it is accompanied by emotional reactions. The sense of tonal order is learned implicitly and effortlessly. Finally, tonality is solely a musical trait. These characteristics indicate the possibility of the evolutionary origin of tonality.

Because tonality as a feature of music activity is an inseparable part of social live the probable biological function of tonality might be related to some social conditions of human existence. One of the ingredients of social life of apes is culture. In fact, many cultural traditions have been observed in primates (Laland and Bennett, 2009). These traditions often undergo some variations and are transmitted from generation to generation. Thus, it is reasonable to assume that the process of cultural evolution has also taken place among our direct ancestors. It is also tenable that the cultural evolution of our predecessors was cumulative and led to the elaboration of cultural practices (Tomasello, 1999). If so, culture became an inseparable part of our environment. It is probable too that in the evolution of *Homo sapiens* cultural environment started to play an important selective role (Jablonka and Lamb, 2005). Hence, cultural factors cannot be omitted in any scenarios of music evolution.

Cultural changes are possible thanks to the plasticity of the brain which enables lifelong social learning. But some elements of human faculties are learned faster and easier than others, which suggests that people are endowed with some hereditary predispositions of learning (Gazzaniga, 2008). It is especially evident in the case of language acquisition in which, despite the cultural diversity, some abilities are learned implicitly. But some scholars suggest that before certain abilities became instinctive, they were first achieved through learning. Because they proved adaptive, the fastest learners of these abilities were favoured in the pressure of selection. In these circumstances the genetic predisposition for implicit learning will emerge sooner or later. Because the usefulness of these abilities often depends on cultural conditions, it has been claimed that in the process of language evolution the interaction between cultural and genetic evolution has occurred (Dor and Jablonka, 2001). In this process cultural factors have played a major selective role.

Because some of abilities used in music processing are present also in language processing, it is reasonable to suppose that music evolution has consisted in the same kind of process. At some point in the past in this process a social group preferred certain aspects of music which previously were learned as strenuously as some elements of virtuosity today. It is proposed here that one of them was a tonal organization. Before tonal organization had emerged, our ancestors were endowed with some communicative abilities which probably included social-emotional vocalizations (Merker, 2003). Because rhesus monkeys are able to categorize pitches it is reasonable to assume that hominines possessed this ability too. They also were smarter than apes thanks to the increased role of social learning in the cultural evolution (Wilson, 2012). At the beginning of the history of tonality the organization of pitches in which some pitches were preferred was an invention. It is possible that the sensation of sensory consonance and dissonance could have played a certain role in this process. Nonetheless, people had to learn the new roles of pitch organization by means of strenuous repetitions similar to the contemporary learning of writing. At the same time, the recognition of this new pitch order during communal singing became a tool of social consolidation. Instead of monotonous singing or chaotic pitch expressions people used the most frequent pitches as a reference point for mutual consolidation. Because the well-consolidated groups gain advantage over the less consolidated ones, the ability to consolidate is a very important adaptive trait of every social animal. In this case an emotional motivation works additionally as a tool which forces individuals to consolidate with the other individuals in a particular group. At some point of our prehistory the differences in the speed of learning occurred among people. In other words, some of them learned faster than others. Some of this variability was a result of the variability in people's genetic make-up. In this scenario the fastest learners were adapted the most successfully. In the course of time, within perhaps several thousand years, the ability of tonal pitch recognition became quick and spontaneous in one of the learners. She or he was more successful than others and her or his genes overwhelmed the whole human population. What was formerly achieved by means of many repetitions, suddenly became an instinctive response to music stimuli. What was actually

genetically assimilated, was the specific coupling of pitch recognition, pitch memory and emotional assessment. The feeling of relaxation which accompanies the perception of tonic is a result of this tonal instinct.

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ALFRED GRADSTEIN'S HOMMAGE A CHOPIN IN THE CONTEXT OF GREAT PIANO ETUDES: MASTERPIECES BY CHOPIN, SCRIABIN, DEBUSSY AND OTHERS

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The aim of the paper is to present the music, pianistic and pedagogical value of the work Hommage a Chopin composed by Alfred Gradstein in the context of Great Piano Etudes: Masterpieces by: Frederic Chopin, Alexandr Scriabin, Claude Debussy and others.

The study shows Alfred Gradstein's own approach towards the technical problems that are solved in the work of Frederic Chopin. The paper also provide the analysis of rhythmic, harmonic and formal problems, as well as, the composer's language. Later, the study provide the analysis of the work in comparison of great masterpieces by Scriabin, Debussy and others.

The last part of the paper is an attempt to determine the music, pianistic and pedagogical value of the work Hommage a Chopin composed by Alfred Gradstein in the context of Great Piano Etudes, mainly work of Scriabin and Debussy as well as deliver the opinions provided by great pianists about this work.

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CAN WE HEAR STRUCTURES IN MUSIC?

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ABSTRACT

Michelangelo, reflecting on his own art as a sculptor, wrote: "You see a block, think to the image: the image is inside, just undress it." Could it mean that it is important, for the sculptor, to accommodate the peculiarities of the raw materials to exploit it to his advantage, in support for the image that it can suggest?

The material, theoretically neutral, has some "lines of force" given by veins, cavities, profile leading sculptor to a certain image more than other. The neutral material affects what the sculptor will create and, therefore, the final result, intended to those who'll see the work.

We wonder if the same thing happens in music: that is, if also the material sound more "neutral" as possible may have internal lines of force to be heard listening, "grain" that affect the composition and perception of the finale result in spiete of an alleged "neutrality."

It does not seems an idle question: as a matter of fact, as we know, there was a time, relatively recent, the composers wanted to minimize the contribution of "human factor" in the creation of a piece of music, in favour of structural, self-sufficient and clear logic , as far as possible free from acoustic and perceptual implications. A time when "the works found their basis in the system that generated them, the creator was trying to disappear behind the anonymity of triumphant structure, with which triumphed, at the same time, the purity" (Nattiez, 1993/2004, p.21, own translation).

Nevertheless, this relationship can reversed. Let's take another example: it 's normal to think that an architect, to design a building, uses mathematical formulas That Provided for measure of Proportionality of the whole building itself.

The case most known historically is the golden section. The visitor who wanders about the aisles of an old Gothic church could hardly be said to "see" or "feel" the golden section. Nevertheless, with the same Difficulties he would deny the presence of a Certain harmony in space and, even if it were not aware of the golden proportion, he could admit the existence of some structural model employed by the architect To ensure the "success" of the work.

We therefore wonder two things: 1) whether it is possible to understand, to listen, even if only a few traces of the most abstract structures and, in the author's intentions, structures which are less compromised by perceptual purposes, and 2) if, in cases of declared claims of aseptic perception and purely structural logic, there are influences in the composer, perhaps unconscious conditioning, individual acoustic data coming from memory.

Here's an example of a composition well known in post-Serial literature, *Mode de valeurs et d'intensités* by Olivier Messiaen.

Let us put ourselves from the point of "view" of a naïve, "pure" listener, who does not know the historical and linguistic background that have led the composer to write this piece.

If we listen to the ealry seconds we have th clear perception that durations are directly related to the frequencies: with high frequencies, shorter durations, more frequencies are low, more stretched sounds' durations. Proceeding with the listening, this feeling is a little lost but the perception of this difference between the extreme registers of the piano remains.

Now, examining the structure used by Messiaen to compose the piece, it's obvious (and well known) that the principal purpose of the author was the serialization of musical parameters and their combinations. We report here the known explanatory table provided by the author himself:

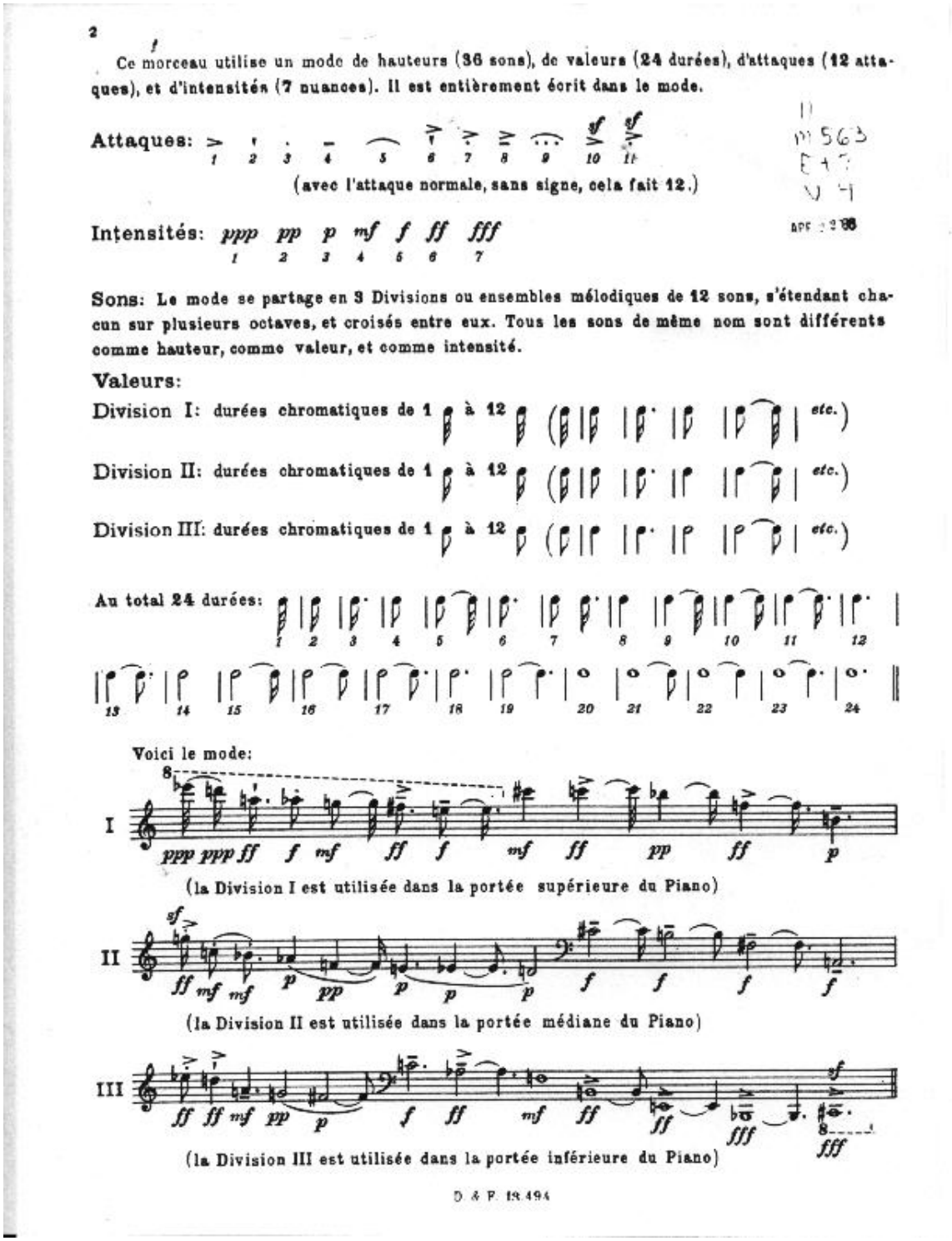

Figure 1: explanatory table of *Mode de valeurs et d'intensités* by Olivier Messiaen

It's evident that the main purpose of the composer is to define the serialization of musical parameters and to create foreordained schemes of combinations between sets, more than create a certain acoustic effect. If the characteristics of the chosen instrument, the piano, prevents distribution of set thus made on each octave (it is clear that longer durations can not find a place in the most high octave), however, you can reflect on the fact that the perceptual result is the consequence, more or less direct, of composer's structural choices:to decide to divide sounds lengths into three increasing groups directly linked to more and more low frequences causes a center of gravity moved towards deep sounds. Qite apart of the fact that strongest dynamics are equally concentrated in Group III. We do not exclude that this choice was influenced by stylistic legacies of the past, perhaps in an unconscious way: legacies for which, normally, the harmonic rhythm, given to lower notes, is usually slower than the melodic rhythm. However, it seems quite clear that, even if there's the evident intention to try a new mathematical-musical ars combinatoria, the composer has in mind a certain type of sound output and, consequently, assumes a certain model of listener (see Polato, 1999).

Let's consider now another example: Structures I (1952) by Pierre Boulez.

Since the title, the score appears like a kind of summa of structuralist thinking applied to music, the fuller realization of that anxiety of "purity", typical of many composers of that period. Boulez (1986) explains it very well:

> I wanted to eradicate from my vocabulary absolutely every trace of the conventional, whether it concerned figures and phrases, or development and form; I then wanted gradually, element after element, to win back the various stages of the compositional process, in such a manner that a perfectly new synthesis might arise, a synthesis that would not be corrupted from the very outset by foreign bodies—stylistic reminiscences in particular. (p.61, own translation)

If we listen to this piece, it is clear that Boulez' objective is reached: it is almost impossible for the listener, to find traces of figures, phrases, developments, constant reference points that refer, in some way, to what belongs to the memory of an average listener (or, at least, of a listener in the '50s). And even if it is deducible that the composer has used a structure of some sort, it is very difficult to trace it by listening to (if not a general lack of reference points).

Some may say that it is clear that Boulez was not motivated by a simple desire to play a structural game, composing the piece, rather than being driven by a purpose of "refounding" the musical language that should make a new hearing, free from past conditioning. However, if we read the analysis of the piece made by Ligeti (Ligeti, 2001, pp.89-126) can be seen that Boulez' effort was aimed at the construction of an autonomous, self-justified, structure, more concerned about the combinatorial possibilities offered by integral serialization of the resulting sound. But there is an element in the preparatory work, which the composer has not committed to a pre-determined algorithm but it seems was decided freely, almost time to time: the allocation of the octaves' register of the series.

Ligeti says: "for the selection of registers, Boulez generally conforms to this principle and try to minimize the appearance of octaves (...) in the monodic section the determination of the registers is free" (Ligeti 2001, p .117).

Now, if the criterion is given from avoiding the octave's relationships between voices, also we don't understand why Boulez decides to distribute notes in monodic sections (corresponding to measures 24-31 and 57-64) on different octaves.

In this regard, we think it is useful to look to the sets used:

Figure 2: pitch sets used *in Structure I* by Pierre Boulez (Original and Inversion)

The first, the second of which is the inverse, is the set just considered and created by Messiaen for *Mode de valeurs et d'intensités*. So it's a set that was not created "ad hoc" by Boulez, but in some way, "found" by the author, a bit like the Michelangelo's block of marble.

Now, if you look carefully to the set, you see that it has a very clear trend: it is made up largely of tones and semitones, in other words, scale step. This feature requires a profile scale rooted in acoustic memory of every listener, even though it does not correspond to a specific stylistic trait. Moreover, as Roger Session says, "a rising interval of semitone will produce somewhat the effect of a "leading tone" (Sessions, 1951, as cited in Perle, 1991, p.30).

We think, therefore, that the choice of Boulez has been dictated by the desire "to contradict" the possible implications of the acoustic set, coherently with the underlying purpose of his own statement. And then that he was forced by perceptual "grains" of the set itself to displace the frequences on different and distant registers, even, if not especially, in monodic sections. Even in more mechanical and algorithmic compositions there are sounding peculiarities of the starting material that influence the final result.

On the other hand, if we consider the twelve-tone system as the starting point of an approach to musical material that, roughly, could be called "neutral", we must remember that Schonberg himself maintained that an invariant set of intervals "functions in the manner of a motive "(Schoenberg, 1975, ibid., p.5)

In this sense, one of the most important and recognized model as structuralism in dodecaphonic music is Op 24 by Webern. It 'well known That this piece is made from a September dodecaphonic divided into groups of three notes, each of Which has the same type of intervals (Major and Minor third second), used According to the usual forms of the twelve-note set (original, retrograde, etc..).

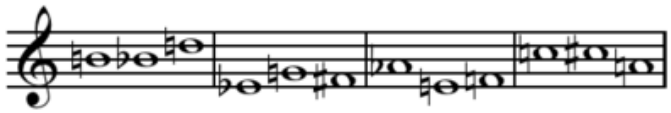

Figure 3: pitch set used in *Concerto for nine instruments* Op. 24 by Anton Webern (subdivided into trichords)

But this only expedient may have little significance in perception (it's not easy, listening in a twelve-tone composition, identify the type of intervals).

However, if we write the pitch set employed by Webern using intervals closer as possible (that is, without exceeding a diminished fifth) and even neglecting a subdivision into cells of three sounds, it is evident that it contains, in its interior, a strong potential to be used alternating melodic directionalities, each one opposite to another (unlike, for example, the set used by Berg for its Violinkonzert, in which the pitches, in its more "neutral" and close as possible form, has the only ascending directionality).

Figure 4: pitch set used of Webern's Op. 24 (with closer intervals between notes)

This eventuality could be neutralized by the composer himself through special octave transpositions. In contrast, Webern uses octave transpositions but to further enhance these opposing directions, so as to make them even more perceptually evident. We think, therefore, that the composer wanted to make manifest, the ear of his listener, a potential structure (=intervals) contained in choiced set.

Of course, it is difficult to determine whether, in the mind of the composer, the desire of combinatorial game comes before the "'acoustic image" of the final result, probably the process is dialectical and one thing affects the other. We know that certain authors, contemporary to the ones above mentioned, were quite explicit, even in their works, in making understand how in the most free from stylistic references combinations is almost impossible to escape the acoustic memory that each listener has, so we might as well acknowledge it and use memory itself as an expressive element (within the twelve-tone music, perhaps the best known case is that of Berg's *Violinkozert*, where there are too explicit tonal allusions, not to mention that the author identified the

link between the last notes of the set itself and the chorale "Es ist genug?" by Bach). Just as there are authors who, in materials obtained through algorithms and combinatorial methods, deliberately create redundancies that create hierarchies of perception within the material itself (for instance, Berio). However, we wanted to show some examples of how also "purest"the composer builds, in some way, his listener; how there isn't purely theoretical music, perceptible only through the eyes on a score or on a graph; how the more purely mathematical set of sounds brings with it the debris of past perceptions, such as to affect, in their favor or against, the choices of the composer.

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STRUCTURE, SENSE, AND MEANING OF DEBUSSY`S *LA PUERTA DEL VINO*: INTERPRETING THE SELF THROUGH MUSIC·

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ABSTRACT

A specific interdisciplinary musicological method, used in this paper, is derived from the possibilities for mutually creative interaction among musicology, (cognitive) music psychology and psychoanalysis. Namely, the results of Michel Imberty's empirical research or, better said, perceptive experiment with respect to the musical flow of the prelude *La Puerta del Vino*, as well as his psychoanalitical interpretation of this Debussy's work, correspond to my own musicological approach to the same music.

In this context, the musocological analytical interpretative model refers, above all else, to the domain of musical relationships and interactions, which activate, stimulate and transmit the 'energy potentials' of music unfolding in time, and operationalize its externalized layers of stylistically specific musical processes.

Therefore, *it must be emphasized that musical experience itself is the experience of time. Or: the experience of shaping and unfolding the flux of music is the experience of* methods *of temporal organization of a conscious and/or unconscious mind. Namely, music is the possibility that time itself is thought, and that it is also felt like the substrate of man's inner experience of oneself, as inner coherence and the unity of self.* Thus, *the search for the meaning of musical time of the work* La Puerta del vino *takes place with the decisive participation of personal associative mechanism and the ability of metaphoric expression.* In fact, against the illusory search for the intention *behind a work*, my musicological interpretation pits the search directed to the world, which reveals itself *in front of the work*.

THE POWER OF MAN'S MUSICAL DIMENSION

In contrast to language that is about something, music is about nothing in particular. It is universal from a human aspect but, at the same time, seems to be a strangely useless activity.

Thus, what power does it have to be so naturally integrated with us and that we cannot be free from it, even if we wish (Boethius)? Or, what power does music have, that when we hear music, we listen to ourselves through it (Lévi-Strauss)?

Proceeding from the view that music, man's biologically mysterious ability (Gardner, 1982), is the matrix that integrates and embodies the dynamic effects of cultural processes and emotional meanings, the phenomenon of music is treated as the possible monistic personal world map or delocalized, non-linear, dynamic network of relationships (Globus, 1995), personified by a constant structural and functional flux.

For it seems that music, at least for some time, finds its place on the margins of the field of consciousness, penetrates that consciousness which separates the awake world from the dream one, relies on contemplating in those other dimensions which extend deeper than the relationship between the subject and the object, and works on the creation of all possible worlds within ourselves, but as the structure, sense or insignia of the "world of life" or "lifeworld", that is, *Lebenswelt* in the Husserlian and also Waldenfelsian sense (Waldenfels, 1985), or *being-in-the-world* in the Heideggerian sense.

· The research for this study was carried out as a part of the project *Serbian music identities in world's cultural context* (No. 177019; 2011–2014) supported by the Ministry of Education and Science of the Republic of Serbia.

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In that context of the power of man's musical dimension, search for the truth and *desire for the truth* are directed to the world which reveals itself *in front of the work* (Ricoeur, 1975), such as Debussy's *La Puerta del Vino,* in the processes of condensation, splitting and ambivalence, as well as in the phenomena of echo, silence, pulses of life and death, and phantasm of time, or in the process of rendering musical expressiveness and emotional climate (Imberty, 1981) of Debussian music unfolding in time.

A SPECIFIC INTERDISCIPLINARY MUSICOLOGICAL METHOD

A specific interdisciplinary musicological method, used in this paper, is derived from the possibilities for mutually creative interaction among musicology, (cognitive) music psychology and psychoanalysis. Namely, the results of Michel Imberty's empirical research or, better said, perceptive experiment with respect to the musical flow of the prelude *La Puerta del Vino*, as well as his psychoanalitical interpretation of this Debussy's work, correspond to my own musicological approach to the same music (Popović Mladjenović, 2009).

In this context, the musocological analytical interpretative model refers, above all else, to the domain of musical relationships and interactions, which activate, stimulate and transmit the "energy potentials" of music unfolding in time, and operationalize its externalized layers of stylistically specific musical processes. From this domain the following stand out in the musicological model (Popović Mladjenović, 2009) as being essential:

- the continuous process of hierarchizing the parts of music unfolding in time by continuously changing the temporal and spatial sound perspectives of the orders of smaller and larger entities; in fact, it is the question of the operative ability of music cognition, which does not depend on training, and represents the primary, "deep" level of the generic processes of musical thinking;
- the process of balancing – debalancing and rebalancing (non)identical elements and (a)symmetric relations;
- the process of continuous "advancement", succession and progression of the motives by strengthening or weakening the interactions in the compact and diffuse motivational configurations of the microstructure which accompany (micro)tensional movements;
- the process of segmentation by setting the boundaries;
- the processes of integrating and disintegrating the segments through their mutual attraction and rejection which accompany tensional movements;
- the processes of "breathing" musical flow, whereby the tempo or pace(s) of the unfolding of musical flow or musical time, deceleration and acceleration, as well as dynamics, agogics and articulation are the key factors in fine tensional tuning, primarily at the microlevels of the work, in specific "crystallizations" of the structure.

On the basis of his perceptive experiment or, more exactly, the first listening of the prelude *La Puerta del Vino*, Imberty (1981) points to the following phenomena:

- at the macrostructural level, this work is perceived as the motion which progresses onward to the climax (the culmination of intensity and tension); it aspires towards it from the very beginning, but achieves it on the basis of a dynamic plan and not a thematic one, and then gradually returns into the atmosphere of the initial state;
- musical flow *changes* are distinctly pregnant: bars 5, 21, 31, 42, 46, 66, 79;
- *the condensation points* are very well localized;
- a greater number of the equivalent points of the *greatest condensation* is observed;
- at first listening, *the greatest condensation points* are observed at the beginning of the prelude, as if the substance of the musical piece is condensed to its basic contradiction, which is immediately exposed, and as if there is no further development;
- each *new sound event* is always experienced as being brutal and sudden;
- there is a pronounced dissymmetry of the structure;
- the perceptive hierarchization of the macrostructure is markedly weak;
- a weak perceptive *change hierarhization* is conditioned by the juxtaposition of fractures and penetrations, that is, contrasts, or by the "disconnection" of a progressive immobilization of future events;
- the listening orientation is not precisely outlined;
- perceptive predicting is almost entirely absent;
- *splitting* or *tearing* and *dysimmetry* surprise the listener and find him "unprepared" for any subsequent moment in the future.

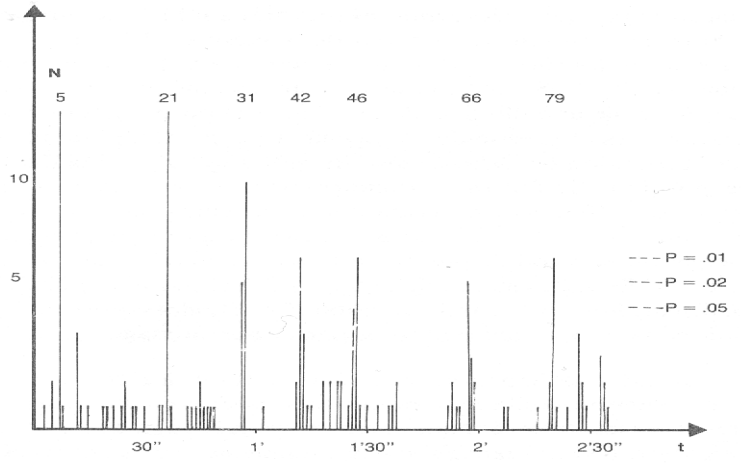

Figure 1: Michel Imberty's perceptive experiment – the first listening of the prelude *La Puerta del Vino* – Auditive segmentation

On the basis of the second listening of the same work, and in contrast to the first listening, Imberty emphasizes the following:

- the essential *condensation points* (bars: 5, 21, **25** 31, 42, 46, **50**, **62**, 66, **70**, 79, **83**, **85**) are once again distributed or, better said, rebalanced, but not by changing places; instead, this is done through the process of *symmetrization of the disymmetric*;
- symmetrization of the macrostructure of this musical piece is derived from an abrupt and unexpected linking of specified distant musical flow elements;
- perception is not directed by using transitive points, that is, passages – it is sudden, abrupt and instantaneously recentred;
- perception is reversely directed; it activates memories or, more exactly, reminiscence that is not related to the continuous weaving of musical flux threads, but only to the highlighted points being a surprise for the listener;
- the time of the prelude is discontinuous – it is the question of the music of the *moment* and *non-future,* because attacking the power of evoking more or less distant memories immobilizes and/or destroys the flux that is dissolved in the moment.

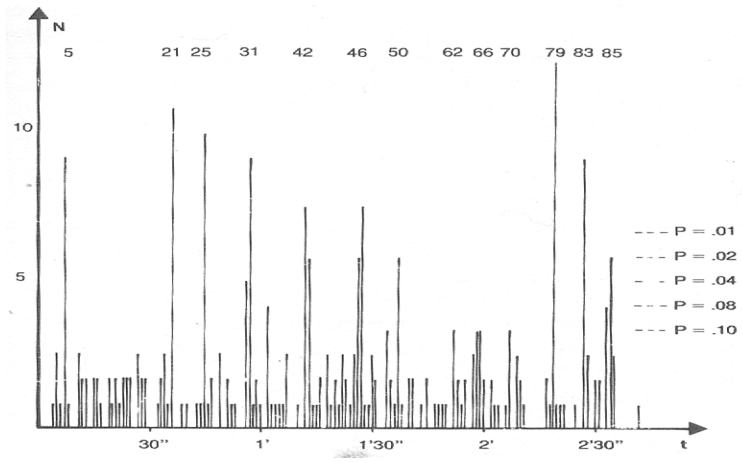

Figure 2: Michel Imberty's perceptive experiment – the second listening of the prelude *La Puerta del Vino* – Auditive segmentation

Imberty follows the development of the music dynamics of the prelude *La Puerta del Vino* on the basis of the listener's response to emotional progression. Emotional flow is characterized, above all else, by the following:

- the experience of discomfort, immobility, discontinuity of movements and motion, sorrow and melancholy;
- the dominance of brutal rage, that is, crude violence enveloped by cold and hostile sorrow, on one side, and anxiety, uncertainty and instability, on the other;
- a disturbing image reflecting the difficulty to be positioned against the world;
- uncontrolled explosion of panic fear at the culmination of the work;
- invoking the experience of destruction and death, and their denial at the end of the prelude.

According to Imberty, the "mean value" of the emotional climate of this prelude points to the structure of musical time, which is dominated by the fear of death and reflects the adventures of the fragile *self* (*Moi*), which cannot overcome the discomfort of destruction and fragmentation, but through which one can still perceive aggressive force, foolish rudeness, *manic resistance,* that is, frantic defence against death (two clinical pictures: depressive fear accompanied by the feeling of atonic dislocation and aggressive defence against fear).

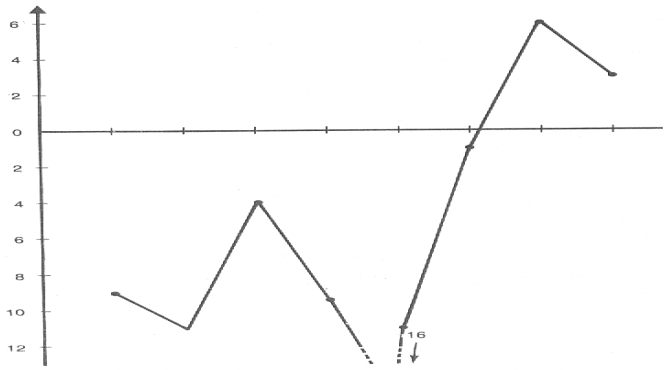

Figure 3: Michel Imberty's perceptive experiment – Profile of the "mean value" of the emotional climate of the prelude *La Puerta del Vino*

As emphasized by Imberty (1981, 2005), musical semantics is the semantics of time, temporal schemes and experience of the inner life and *self,* which are implied by time. Since time is also essential for musical expressiveness, it puts the pulsion of life and death into play at the unconscious level. Namely, something that lasts must also die and that is the whole drama of constituting the *self* as a unit. In essence, the decisive question of musical style is the question of life and death. Therefore, we *play* (*jouons*) our time through musical time in order to *enjoy* (*jouissions*) it, because we do not die in it.

In that context, it can be said that musical form exists and comes to an end. Consequently, it implies time and death or, in other words, it creates a "desire for eternity" against death in the depths of the unconscious.

STRUCTURE, SENSE, AND MEANING OF DEBUSSY'S *LA PUERTA DEL VINO*

Therefore, *it must be emphasized that musical experience itself is the experience of time. Or: the experience of shaping and unfolding the flux of music is the experience of* methods *of temporal organization of a conscious and/or unconscious mind. Namely, music is the possibility that time itself is thought, and that it is also felt like the substrate of man's inner experience of oneself, as inner coherence and the unity of self.*

In this connection, if the **structure** of the musical work is its **sense** (which is directly understood by listening) or, in other words, if the sense of music lies in the form itself (and actually exists only when it can analytically be presented and ascertained as a specific sound structure), then the **meaning** of music is not only musical, but is also extra-musical and symbolic. It rests on "expressiveness as its basic stratum, on a logical resonance between musical structure and extra-musical phenomenon, as well as on the recognition of the effects achieved by certain forms of organization of sound material". Accordingly, "meaning is the product of mental activity by which, in the process of interpreting a musical work, the content of its nucleus is sought" (Veselinović-Hofman, 2007).

Thus, *the search for the meaning of musical time of the work* La Puerta del vino *takes place with the decisive participation of personal associative mechanism and the ability of metaphoric expression. In view of the fact that the elusive nature of music conditions all meanings to remain in the state of asymptotic aspiration and/or longing,* "*the meaning of the musical work becomes the* matter of subject *and has the author's specific, individual point and personal completion*" (Veselinović-Hofman, 2007). *The metaphoric tension, which emanates from the nature of music, namely the dynamism of its meanings allowed access to the dynamic vision of reality which is the implicit ontology of the metaphorical expression.*

In fact, against the illusory search for the intention behind a work, my musicological interpretation pits the search directed to the world, which reveals itself in front of the work.

The prelude La Puerta del vino, or The Gateway of the Alhambra (a palace built near Granada, Spain, during the rule of the Moorish Nasrides dynasty in the 14th century), rests on the habanera rhythm, which creates a base for the lower, ostinato factural layer in D-flat. A superimposed melody is developed in the upper layer, being in some kind of bitonal relationship with it. It is "coloured" with chromatic ornaments and elements, with the base in E as a specific centre of tonal gravity, the pronounced, lowered second degree in the Phrygian mode and the Andalusian dominant. Instead of the traditional designation of tempo (the rate of speed and passage of musical time), Debussy refers to the "movement of habanera", a dance, and adds: "with an abrupt contrast of extreme violence, force and passionate softness, tenderness and gentleness".

After the violent and brutal **introduction** (the first four bars) or, in other words, its "throwing" into existence, disorientation and "attack" on the original space-time self, on its own disturbing non-substantial reality – primary destructive hatred abruptly vanishes and there begins the spinning of an expressive melodic voice, the voice of an ancient pain, passionate suffering and silent endurance. Toward the end, it becomes fiercely interrupted for a short time by one reminiscence (sff; bar 21) or, in other words, the juxtapositioned interruption of rudeness and disharmony of one of the first sound experiences cutting through the tissue of yet-to-be-achieved unity for a moment.

Figure 4: Introduction

The entire section a (bars 5–24), as an attempt to establish a harmonic "zone of illusion", consists of one sentence with two internal and two external extensions (8 + 2 + 2 + 4 + 4), whose structure, "non-activated" bitonality and complete separation of tonal objects, reflects the non-yet-constituted zone of transitive phenomena, stratification and disconnectedness of internal and external objects, an ideal and pure characteristic of sound duality.

Figure 5: Section a

Section b (6 bars; bars 25–30) also consists of one sentence (1 + 1 + 2 + 2) which is now in the service of transitive time, quite a specific internal "connective tissue" of passages crossings or passages, an unusual tunnel through which – in seemingly complete silence (*pp*) in which transitive connection is broken, in astral quasi-silence saturated with the (echoing) sounds of the disappearance of any anxiety, pain and fear, amidst that sounding from a distance, as the "breath from another planet", some other, perfectly polished world, cold flat galaxy..., everything is condensed into the purity (*pureté*) of its own substanceessence. In other words, the unique existential "breathing" of the musical flow of the prelude *La Puerta del Vino* is generated in this specific bridge of time (which is unambigously requested by the composer), in its own liberated *in between* space. Here the original destructive energy is transformed, redesignated and articulated in the context of creating a harmonic illusion of the integration of the *self*.

Following the structuring of the echo, there begins the development – with **section c** (bars 31–41) – of a fragmentary structure that enhances a progressive integration of the *self* until the moment when (bar 42), at the midpoint of time, or the axis of symmetry of the whole prelude, there appears its beginning, the identical first two bars of the introduction.

Section d, which follows after the reminiscence of the introductory material – passionately at the beginning – *passionnément* (bars 44–49), then ironically – *ironique* (bars 50–54) and, finally, gracefully – *gracieux* (bars 55–61), like an increasingly shorter, variantly changed, transposed or sequently repeated echo of the previously established pattern or model of existence – dies out and disappears in *pp* dynamics. The discovery, thinning, shortening, weakening, ageing and disappearance of the transitive time

of the echo results in a transitional attempt (bars 62–65) to retain it (*en retenant*) and, at the same time, in its definite disappearance through the dissolution of the familiar three-layered factural musical space-time.

Figure 6: Section a_1

Section a_1 (bars 66–82), which represents the reminiscence of section **a**, is the echo separated from its source in the past, whose sense, including the sense of reprise, has been lost for the subject, because the transitive connection is immediately attacked and destroyed at the beginning.

Section b_1 (bars 83–90) is the reprise of section **b** – the echo that produces reminiscence, that is, a conscious return to the past, which has been recognized, but it came to be experienced as a genuine reprise, the reprise of psychological, existential time, just now, at the moment of unwinding the temporal structure of the prelude. Namely, it is the question of the reminiscence that has no end and is not rounded off. Thus, it is left to echo and last indifinitely in (dis)appearance after the termination of the grotesquely playing pulses of death.

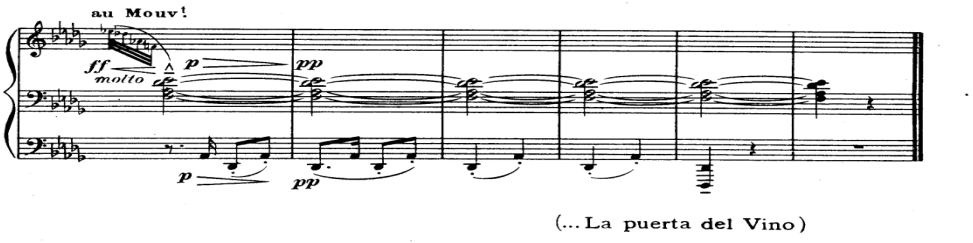

Figure 7: Section b_1

Musical flow *changes* are distinctly pregnant, and *the condensation points* are very well localized (a greater number of the equivalent points of the *greatest condensation* is observed): bars 5, 21, **25** 31, 42, 46, **50**, **62**, 66, **70**, 79, **83**, **85**. The correspondance with the results of Imberty's experiment is here distinguished.

INTERPRETING THE SELF THROUGH MUSIC

The constant recentring of musical flow, "immobilization of the end of the prelude and 'almost nothing', on one side, and the whirlpools of life, featured by the complete absence of a nostalgic feeling, on the other, in addition to that instantaneity of beings and things, pleasures and fears, represent the double face of Debussy's style, which rests on the simultaneous denial of time and death: death is never here, it does not come; moreover, it suddenly and unexpectedly ceases to exist, as if life never existed for anyone". In Debussy "there is no postmortal regret, or the ceremony of death, there is nothing else but shy and weak mourning in the empty and ice cold universe, because death was never integrated into life; it is not the temporal horizon of life, which is nothing else but the succession of moments. Death is denied through the peculiarity of the moment and immobilization of time" (Imberty, 1981).

So, through music and in music, Debussy and his listener are repeatedly revealing man's archaic fear of destruction and non-existence, his panic fear of everything that is alive and faced with death, which exerts pressure on man and makes him feel instable and weak.

The disintegration of sensations gathered for their own sake, for the sake of sound sensual energy, or brilliant and fearful sensations in their absolute discontinuity, witnesses to the crucial search of the musical flow of the prelude *La Puerta del Vino* for the unity of the *self* and *sense*, for lost musical time, for primordial power of music.

SUMMARY

If the structure of the musical work is its *sense* (which is directly understood by listening) or, in other words, if the sense of music lies in the form itself (and actually exists only when it can analytically be presented and ascertained as a specific sound structure), then the *meaning* of music is not only musical, but is also extra-musical and symbolic. Thus, *the search for the meaning of musical time of the prelude* La Puerta del vino *takes place with the decisive participation of personal associative mechanism and the ability of metaphoric expression.* So, through music and in music, Debussy and his listener are repeatedly revealing man's archaic anxiety of destruction and non-existence, which exerts pressure on man and makes him feel instable and weak. The constant recentring of musical flow, immobilization of the end of the prelude, on one side, and the whirlpools of life, on the other, in addition to that instantaneity of beings and things, pleasures and fears, represent the double face of Debussy's style, which rests on the simultaneous denial of time and death (Imberty, 1981). The disintegration of sensations gathered for their own sake, for the sake of sound sensual energy, or brilliant and fearful sensations in their absolute discontinuity, witnesses to the crucial search of the musical flow of the prelude *La Puerta del Vino* for the unity of the *self* and sense, for lost musical time, for primordial power of music.

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THREE TIMES MILDRED PIERCE. THE ROLE OF THE MUSIC IN THE TV SERIES AND IN THE FILM BASED ON THE MICHAEL CAIN'S NOVEL

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In this occasion I would like to speak about the well known novel by James Cain *Mildred Pierce* which was published for the first time in 1931; and its two homonymous adaptations, one for the big screen, the film by Michel Curtiz that came out in 1945; and one much more recent for television, that is the series of Todd Haynes which was presented for the first time at the Festival of Venice in 2011 and won a lot of television awards.

These cases seemed interesting for this lecture because of the role of their soundtracks. As we will see, the series includes a sound track which is very important for the overall structure of the product while the soundtrack of the film is not equally interesting because it is a typical hyper dramatic soundtrack of that period films. Anyway, this comparison is not banal in my opinion, as I'll try to demonstrate.

The well known plot of the novel talks about Mildred who is a young housewife with two daughters. At the very beginning of the novel she is abandoned by her husband, and so she must make a living as a waitress in a restaurant. The older daughter, Veda, scorns her for that because she has an aristocratic model of life and considers her mother new occupation humiliating. But this situation doesn't last long, as Mildred is a very good cook and she also has a good intuition for business so she quickly becomes the owner of a chain of restaurants despite the economic crisis of the early Thirties. Veda behaves very badly until the end of the story, she hands up seducing her mother second husband. Mildred had always and unsuccessfully been seeking the approval of her beloved daughter. Anyway Veda also has great success as an opera singer, so at the end everybody seems to reach a sort of fulfilment.

The plot of the film was profoundly changed because of censorship. *The code to govern the making of motion and talking pictures*, in force from 1930 to 1968, known as the *Hays Code*, from the name of Will H. Hays, head censor at the time, says that the bad guy in the movies had to be punished at the end. So, in Curtiz's film, Veda becomes a killer, she murders her lover, the second husband of her mother, and she is imprisoned.

In the TV series by Todd Haynes the perverse figure of the mother once again becomes different. in the series Mildred is not as perverse as the protagonist of the novel, nor is she the heroic figure of the film: now she is a very pragmatic woman who loves her daughter unconditionally but not in a perverse way; and she is a good cook with great energy and determination. Haynes product maintains the same high degree of detailed description of the places and of the dishes cooked by Mildred. This Tv series pays as much attention as the novel to the sensible aspects of the environment experienced by the characters. There are a lot of close ups of cakes, and roasted chicken. In this way the series is more faithful to the novel than the film is, even if the series doesn't keep the perverse aspects of the previous story. More than heroic moments, the series underlines moments from the daily life of the characters.

We arrive in this way to the role of the music. For example, the main theme expresses the cyclic aspects of daily life.

Everything tends toward a progressive thematic unison while every repetition of the main melody contains something different in order to suggest the development of the story. In other terms, the main theme of this Tv product is cyclic and this fits with the serial form of broadcast of the product, articulated in six episodes, each one lasting around one hour.

The music is very important in this Tv series because it ties together the elements of the story: the plurality of the social context (complexity of the orchestration); cyclical seriality (musical rhythm); development of the story (musical variations); minimalist heroism of daily life (the slow tempo of the music).

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HOLOFRACTAL TRANSDUCER OF MUSIC AND IMAGE: A TECHNOLOGICAL SOLUTION FOR TRANSLATING BODY GESTURES INTO REAL-TIME SYNTHESIZED SOUNDS BY MEANS OF A SEMIOTIC EMPHASIS ON ITS PHYSICAL QUALITIES

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The Holofractal Music research (Prates, in press) was conceived to bridge two apparently distant fields: physics and music. Under the acknowledgement of the paradigmatic nature of the revolution that changed our worldview in the first half of the last century, this research aimed at finding the main notions of the new Weltanschauung, in order to identify the paths and create new ways to radicalize their presence in experimental art and music. Peircean Semiotics was elected as the main method of research, especially because of its phenomenological capabilities for understanding complex sign processes in their dynamic roots in firstnesses and secondnesses (Peirce, pp. 75-77). Many creative processes were developed in this research, which led to the development of a technological tool, the HTMI – Holofractal Transducer of Music and Image System that helped to increase the interconnection between those new notions – like atemporality, unpredictability, interdependence, multidimensionality, paradoxicality – in physics and music. In sum, the HTMI is a Max/MSP complex patch, a piece of software embedding dozens of patches, which is capable of capturing body movements and gestures (via webcams, smart devices, phones, tablets, wireless controllers like wiimotes and kinect) and translating them, with a high level of physical qualitative precision, to paradoxical imprecise sounds generated in the computer in real-time. As a free, open-source tool, licensed under Creative Commons, this system may be of extreme help in several artistic different approaches, regarded they share the same worldview where chaotic unpredictable and fractal processes are welcome.

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MUSIC - ANALYSIS - EXPERIENCE: CONVERGING OR DIVERGING PARADIGMS?

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ABSTRACT

This paper argues for a dynamic-vectorial approach to musical sense-making. . Rather than conceiving of music as a kind of artefact, it stresses the importance of the moment-to-moment history of the epistemic interactions with the music as it sounds. Starting from some older theoretical writings of Dewey and James, the enactive and embodied claims of cognitive linguistics and some empirical findings from neurobiology and psychobiology, it elaborates on the experiential approach to music in an attempt to bring together the concepts of analysis and experience. Rather than conceiving of them as being opposed to each other, they are brought in relation to the operational concepts of perspective and resolution, revolving around the discrete/continuous dichotomy, the in time/outside of time dichotomy and the deictic vs. symbolics field of knowledge.

INTRODUCTION

Is music an ontological or an epistemological category? Can we conceive of it as something out there, as a kind of structure or artefact, or is music something that must be heard or listened to in order to be meaningful? Is music analysis a static category that is applicable only to symbolic descriptions of the music or should we consider a dynamic-vectorial approach that keeps step with the sonorous unfolding over time? And is analysis to be distinguished from experience, or can it be helpful to have a richer and stronger experience? This contribution tries to elaborate on this question in an attempt to bring together some diverging paradigms.

STARTING POINTS

Semiotics—and also music semiotics—has a *nominalistic* tradition of sense-making. In relying on signs rather than on sensory *realia*, it is helpful in mediating between the sounds and our reactions to the sounds, which means that sensory objects come into being only if they are perceived. This is the old nominalistic claim of Berkeley who stated that "esse est aut percipi aut percipere". As such we can formalize sensory objects as ideas with the danger of reducing sensory perception to mere verbal and abstract categories. Though it is legitimate to abstract from mere sensory experience in order to conceptualize, it should be stressed also that perceptual judgments rely on sensory qualities as well. As such, there has been a kind of paradigm shift in recent musicological research which stresses the role of the musical experience and the way we make sense of it (Määttänen, 1993, Westerlund, 2002). Rather than conceiving of music as an artefact, as something 'out there', to be analysed in a rather static way, it conceives of music as a temporal art that is instantiated only when it sounds. Dealing with music, then, entails an ongoing process of sense-making that relies on continuous epistemic interactions with the sounds (Reybrouck, 2004).

The study of these *experiential claims* has broadened the area of research. Musicology is not merely about music but also about musical sense-making and dealing with music, and this at the neutral, the esthesic and poietic level, to quote the well-known tripartition of Molino (1975). The neutral level has received most interest up to now. Other fields of research, however, are emerging which can contribute also considerably to the field of musical sense-making, to mention only the contributions from the cognitive and neurobiological sciences. The latter address other research questions and espouse a different research methodology somewhat related to the distinction between a more speculative and more empirical approach. Both approaches, however, are not opposed to each other, but are complementary to a great extent. What seems very interesting, moreover, is to confront some older

theoretical and philosophical insights with the technological tools and methodological rigour of modern science. This holds especially for the description of the musical experience proper, which can be measured directly and indirectly by relying either on physiological measurements which measure continuously the bodily reactions to the music in a continuous way as well as on indirect measures that report on these reactions by using verbal descriptions and other symbolic signs. A major development here is the broadening of the concept of semiotics to the concept of signification in general and the transition from a mere structural to an experiential approach. The question, however, is to what extent music analysis has its place in this approach.

THE CONCEPT OF ANALYSIS

The concept of analysis can be conceived from a musical or a more generic point of view. Both conceptions deal with the act of examining in detail the constitution or structure of something. As such, analysis is related to verbs such as to dissolve, to dissect, to distill in order to put apart the ingredients of a larger whole. To analyze, however, is only one of the cognitive operations we can perform on the sounding music. The very concept has been elaborated already by Leibniz in his *Dissertatio de Arte Combinatoria* (1974) in which he argues for the dissection of a larger whole in smaller parts on which arithmetic and algebraic operations can be performed. As such he introduces an algebraic model for our way of thinking: through analysis we can find the prime factors of human thinking in order to conclude synthetically on new possibilities. This *algebra of thoughts* uses essentially the basic operations of analyzing and combining, somewhat analogous to Aristotle's distinction between *lytic* and *thetic* operations. As such it embraces a two-sided approach that involves both operations of segmenting and grouping.

Crucial in this approach is the focus of attention which can be directed either to discrete particulars or to a more synoptic overview. Much depends here on the temporal representation which may provide a different kind of perspective on the music with a distinction between broad-band types of representations as against moment-to-moment overviews. The concepts of *perspective* and *resolution* have been proposed in this context (Godøy,1997), with resolution referring to the resolving power of our perceptual processing and perspective to the distance we take with respect to the sounding music.

With respect to the concept of *resolution*, there is a difference between high-resolution processing of the sound (in the range of about 10 milliseconds) and the processing in terms of perceptual units (in the range of 2 - 3 seconds) which allow event identification over time (Wittmann & Pöppel 1999-2000, Wittmann 1999). At a still more overarching level, it is even possible to grasp simultaneously a succession of representations in memory or imagination in one single act of consciousness (Reybrouck, 2001b, 2004). This summing up is not articulated over time, as a series of successive representations, but entails a relational consciousness which embraces at a glance a whole field of imagery and representation. As such, it is possible to direct our attention, in a kind of mental pointing, to discrete slices of time as well as to larger temporal spans.

The concept of *perspective*, on the other hand, is related to the concept of resolution: we can stay very close to the music and process the sounding articulation in a moment-to-moment history that reflects the idiosyncrasies of the sensory particulars, but we can resume these particulars also in a more distant way by summing up the sounding impressions in memory and imagery. We move then from an analytic to a more synthetic way of processing of the sound.

THE CONCEPT OF EXPERIENCE

The concept of experience can be considered also from a general or more restricted—musical— way. As to the former, there is a lot of older theoretical grounding with contributions by Dewey and James. These pragmatic philosophers have elaborated considerably on the tension between the richness of experience and the economy of processing. Dewey, especially, has stressed the importance of *having an experience*, which, in his view, is heightened vitality that signifies active and alert commerce with the world, with complete interpenetration of self and the world of objects and events (1958[1934]). A somewhat related approach was advocated by James (1976[1912]) in his doctrine of *radical empiricism,* in which he elaborates on the tension between "concept" and "percept". In stressing the role of *knowledge-by-acquaintance*—as the kind of knowledge we have of a thing by its presentation to the senses—he states that the significance of concepts consists always in their relation to perceptual particulars. What matters is the fullness of reality which we become aware of only in the perceptual flux (1968[1911]). Conceptual knowledge, then, is needed only in order to manage information in a more "economical" way. As such, it is related to principles of *cognitive economy* (Reybrouck, 2001a).

These claims can be translated to the realm of music. A musical experience, then, is not basically different from an auditory experience at large. It is continuous with the *natural experience* or *experience proper* (see Dewey, 1958[1934]) with a difference in degree rather than in quality. Op put in other terms: The connection of art and aesthetic perception with natural experiences

does not signify a lowering of their significance and dignity, nor is the attempt to connect them with basic vital roots to be regarded as betrayal of their nature and denial of their value. Experiencing music in this vitalized way provides, on the contrary, a richness and fulness of perception which is short-circuited as soon as there is an act of recognition. The full perceptual realisation of just the individual thing we perceive is then replaced by the identification of something that acts merely as an index of a specific and richer experience.

Aesthetic perception, further, stresses the fullness and richness of perception, and the same holds true also for listening to music, which is both an experiential and a conceptual matter. It consists of *sensory realia* as well as their *symbolic counterparts*, and embraces both perceptual immediacy and conceptual abstraction.

These older insights have received renewed impetus from cognitive science, which has begun to infer connections between the structure of mental processes and physical embodiment (Iyer, 2002). Cognitive linguistics, in particular, has stressed the role of *embodied* and *enactive* cognition (Johnson, 1987, Lakoff, 1987, Varela, Thompson & Rosch, 1991). In what is commonly called the *embodiment hypothesis*, it takes an epistemological position of experiential realism. It grounds our cognitive activity in the embodiment of the actor and the specific context of activity and defines cognition as embodied action that depends upon the kinds of experience that come from having a body with various sensorimotor capacities which are embedded in a more encompassing biological, psychological, and cultural context. This position, which includes the body in the understanding of the mind, is related also to the *experiential* approach in cognitive linguistics (Fauconnier, 1985, Lakoff, 1987, Lakoff & Johnson, 1980, Langacker, 1986, 1987, Sweetser, 1990) which states that the fundamental conceptual representations in the human cognitive system are schematic perceptual images extracted from all modes of experience.

These insights have been translated already to the realm of music (Bowman, 2000; Brower, 2000; Iyer, 2002; Lidov, 1987; Reybrouck, 2001a, 2005; Saslaw,1996; Zbikowski, 1997-98, 1997, 2002; Walser, 1991). They have stressed the role of *metaphor* as a basic structure of understanding and the role of the body in providing cross-domain mappings. Metaphors, in fact, make it possible to conceptualise an unfamiliar domain—the target domain—in terms of another more familiar domain—the source domain (see Zbikowksy, 1997 for a critical review). The human body, then, can function as a primary source for this mapping.

Besides these theoretical groundings, there is a lot of *empirical grounding* as related to the musical experience as well. One major new development is the continuous registering of reactions to sounding music as exemplified in the *neurobiology* and *psychobiology of perception* (Uttal, 1973, 1978, 1998, 2001; Reybrouck, 2008). We should consider, therefore, the biological bases of musical epistemology with a tension between innate and natural mechanisms for perceptual information pickup—our wired-in circuitry— as against the learned mechanisms for information processing and sense-making. Music listeners all over the world rely on psychophysical and neurobiological commonalities that are typical hallmarks of Homo Sapiens, as one of the major developments of hominid phylogenetic evolution. There are, in fact, neurophysiological substrates of music perception, which all human beings share.

As such, there is a current alignment between music and biology, as exemplified in the emergence of new disciplines such as *biomusicology* and *evolutionary musicology* (Dissanayake, 1995; Wallin, 1991; Wallin, Merker & Brown, 2000). Of special importance, here, are the studies on the emotional reactions to music which have received a lot of attention in recent studies (Juslin & Sloboda, 2001; Schubert, 2001). Music, in fact, has inductive power and can elicit physiological reactions to the music (Gabrielsson & Juslin,1996; Krumhansl, 1997; Peretz, 2001, Sloboda, 1991). There is, however, a distinction between mere physiological arousal and the interpretations or feelings that are the outcome of this arousal (Damasio, 2000). As such, it is possible to separate emotional arousal—which is clearly a universal response to musical listening—from the more cognitive concept of feelings which relate directly to fundaments and beliefs which are learned within a cultural context and which rely upon linguistics categories (Becker; 2001). This brings us to the concept of sense-making which goes beyond a mere physiological reaction to the music.

THE CONCEPT OF SENSE-MAKING

There is a distinction between tapping into the arousal dimension as a default response to music, and having an articulated emotional response. The latter, in fact, represents complex combinations of perceptual, cognitive and emotional aspects which brings us to the role of cognitive penetration in the process of dealing with music.

There are, further, different levels of processing of the sounding music. The lowest level is the level of *sensation* with mere detection of the musical signal. At a higher level is *perception*, which involves a relatively immediate, personal and mental

reaction but without the perceiver intervening consciously in this reaction. At the highest level there is *cognition*, which makes it possible to acquire, to record, to evoke and use the knowledge that was acquired through sensory and perceptual processes. It is here that predications and conceptualizations are coming in with a major distinction between continuous and discrete processing of the sound. Sensory perception, in fact, is continuous as the sound signal is mostly characterized by a continuous articulation over time. Sense-making, on the contrary, can be reduced mostly to acts of mental pointing to the music, as a kind of episodic acts of focal attention. It can be conceived, however, also as a kind of continuous gesture that tracks the sonorous articulation over time. As such, musical sense-making is a combined approach of what Langacker has called *processual predications* and *episodic nominalisations*: the former follow the temporal evolution of a situation and involve a continuous series of states that represent different phases of the process as occupying a continuous series of points in conceived time; the latter refer to just a single instance of the process (Langacker, 1987).

This distinction is related to the in time /outside of time dichotomy (Xenakis, 1963). Listening in real time is characterised by a kind of perceptual bonding (in time); conceptualizing about music can take distance from the sensory unfolding over time (outside of time). It allows the listener to recapitulate previous and future impressions in imagery in relying both on memory and representation, and this brings us back to the percept/concept dichotomy and to the distinction between analysis and experience. Experience is continuous and proceeding "in time". It celibrates the richness and fulness of the sounding signal; analysis, on the contrary is characterised by distance and polorisation between the listener and the music. To think of a chord, or a motif, or a melody, involves a process of abstraction and generalisation which goes beyond the idiosyncrasies of the sensory realia.

As such we should distinguish between what Bühler (1965[1934]) has called the *deictic* and *symbolic field* of meaning. In an attempt to draw an explicit analogy between gestural and linguistic means for showing direction or place, he presented as a main thesis that deictic expressions refer to a deictic field of language whose zero point (the Origo) is fixed by the person who is speaking, the place of utterance and the time of utterance. As such, a speaking situation can be systematised in terms of personal, spatial and temporal coordinates. Deictic terms, accordingly, are words that 'pick out' or 'point to' the participants in a speech situation. They locate individual elements in context, rather than simply tagging them and have their origin within the speaking situation with the meaning of the deictic expressions depending crucially on when, where and by they are used. As such, each speech situation is characterised by socio-spatio-temporal anchoring which provides a source of reference (Fillmore, 1982).

It is not difficult to apply the deictic framework to the realm of music (Reybrouck, 2009). One should merely conceive of music and listeners in terms of a referential exchange, with listeners experiencing the music as a sequence of sounds which are presented to the senses through a temporal window that constitutes the centre of a system of coordinates. Like speakers, they can use their current situation for anchoring referential acts in space and time. They should be able also to keep step with the temporal unfolding of the sounding music and to give an adequate identification of the place and time in its unfolding. As such, the deictic framework can provide operational tools for sense-making in a real-time listening situation by singling out focal points of attention and by gathering the objects of attention to which the listener is mentally pointing.

CONCLUSION

In this paper I have tried to bring together some theoretical frameworks and empirical findings. Starting from the 'percept/concept 'dichotomy and the 'in time/outside of time' distinction, I have stressed the role of the richness and fullness of sensory experience as against the abstraction and generalization that is so typical of analysis in general. Both approaches are not opposed to each other, but are complementary and reinforce each other. As such I argue for a *coperceptual* processing of sounding music, in wich the listener carries out epistemic interactions (discrete) while tracking the sonorous unfolding (continuous) of the music. Much is to be expected here from future research on musical epistemologies which try to integrate semiotics, cognition and neurobiology which as major theoretical frameworks and conceptual tools the discrete/continuous dichotomy, the in time/outside of time dichotomy and the deictic vs. symbolic field of knowledge and meaning.

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NARRATE TO SIGNIFY: CONCEPTUALIZATION IN MUSICAL INTERPRETATION.

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This paper focuses on how "telling things" —a need inherent to the human being— is a common feature among the "academic music" interpreters. Most of musicians are involved in the task of building musical sense through an argument that provides their performances with a verbal or symbolic justification. For the interpreters, the act of building a musical argument results in the understanding of the discourse they articulate by means such as melody, harmony or rhythm. Without disregarding the most typical approaches of musical narrative, this presentation attempts to explain the function of "narrating" as it happens in the musician's mind, paying special attention to the cognitive perspectives.

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SENSE-MAKING IN OPERA: A STRATIFIED DIALECTIC AMONG LINGUISTIC, PERCEPTIVE, AND COGNITIVE PROCESSES. SOME EXAMPLES FROM VERDI'S WORKS

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Reading Opera as inter-medial object means that we are dealing with emergent phenomenona, or, in other words, with organic systems. Specific operas are the result of interacting sub-systems: constituents like drama, poetic text, music, acting, image, and so on, may be regarded as both autonomous systems (abstractly considered in themselves) and interdependent sub-systems (actual components of the emergent phenomenon). Under this respect, each opera is a very complex system, the meaning of which swings between closed and open, codified and not-codified, linguistic and not-linguistic, objective and subjective, perceptual and cognitive, and so on, constructions. I'm dealing with such complexity by analyzing No. 4 from Giuseppe Verdi's Ernani (1844). Gestaltic, cognitive, and iconic processes interact in a spiral manner, the direction of which changes according with different contexts, circumstances, and involved human subjects. Phenomena like semanticization, de-semanticization, and semantic activations of potential semes – depending both on linguistic residuals and cultural knowledges – will be take into account too.

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L'INCONTOURNABILITE DU PRÉJUGÉ : DU SENS A L'EXPERIENCE EN MUSIQUE.

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ABSTRACT

L'expérience abat les *préjugés*. Voilà ce que l'on pourrait s'attendre à lire sous la plume d'un musicologue qui, en une phrase trop rapide, tenterait d'organiser ces deux termes. Selon nous, le préjugé est un horizon de sens préalable et incontournable qui fonde toute expérience de la musique, et en détermine peu ou prou le sens. Cet horizon a priori que je fais mien, cet horizon qu'avant toute expérience je privatise, si évident pour moi et si secret pour les autres, configure pour moi les possibilités de compréhension de la musique, cette configuration ayant toutefois « le caractère relatif-restreint que la contingence de notre Être-au-Monde historique et culturel prescrit » (SALANSKIS, 1999 : 2). Nous montrerons dans cette communication que le préjugé façonne ce que l'on s'accordera à nommer dans cette communication le sens-pour-moi, celui auquel se réduit mon horizon de compréhension du musical ; celui que, par ailleurs, le musicologue laissera — inconsciemment ou non — transparaître dans chaque ligne de son texte en relatant sa rencontre avec une musique.

En outre, nous défendrons une des thèses essentielles de Gadamer (thèse qu'il a lui-même dégagée de sa lecture de Heidegger) : celle de l'incontournabilité du préjugé. « En d'autres termes, Gadamer nie qu'on puisse comprendre autrement qu'en faisant fond sur le préjugé. Un sens que je n'anticiperais pas ne me deviendrait jamais compréhensible, parce qu'il échouerait à faire sens pour moi (nous soulignons) […] (ibid.) ».

L'INCONTOURNABILITÉ DU PRÉJUGÉ : DU SENS À L'EXPÉRIENCE EN MUSIQUE.

Avant d'écouter et d'entendre une musique, nous avons en nous un *a priori*, configurant *pour-soi* les possibilités de compréhension du monde sonore musical, cette configuration ayant toutefois « le caractère relatif-restreint que la contingence de notre Être-au-Monde historique et culturel prescrit » (SALANSKIS, 1999 : 2). Cet *a priori* est donc à la confluence d'un certain déterminisme culturel, et d'une affectivité, qui peut d'ailleurs venir contredire le déterminisme en question. Le quart de ton sonne faux pour l'Occidental non familier de cette esthétique. Mais rien n'empêche l'individu occidental de trouver cet intervalle de son consonant de l'aimer, de l'affectionner, d'aller à l'encontre du déterminisme culturel. Ainsi, cet *a priori* régit deux forces parfois opposées : la force d'une culture et la force d'un affectif individuel en son sein.

Ce que cela implique, c'est que l'on ne peut penser le sens de la musique comme indépendant de cet *a priori*, que la réception par un individu d'une musique implique nécessairement un relativisme de sens, que le sens ne peut avoir *que* le caractère « relatif-restreint » que la culture et ma propre affectivité, pour moi, désignent. Ainsi, le sens, a bien trait à la manière dont *je* — et dans ce *je* sont contenus mon individualité et la culture dans laquelle je m'individualise — préjuge du monde et des choses. Ce préjugé sur lequel je fais « fond de sens », est au croisement de plusieurs horizons : 1) mon *a priori* culturel (dans le mot culturel sont notamment inclus les mots *social* et *sociétal*), 2) mon *a priori* affectif, 3) mon *a priori* thymique, dépendant de l'état de ma personnalité thymique à l'instant *t*.

En effet, avant qu'une œuvre sonore ne m'atteigne, je suis *a priori* dans un espace culturel, dans un espace affectif personnel, et dans un certain état d'esprit, une certaine thymie. Mais il est un *a priori* aussi important, mais auquel le préjugé ne peut se réduire : celui de *l'a priori* de la connaissance dont l'idée nous vient de prime abord de Kant. Cette connaissance est notre capacité d'intuitionner une musique, c'est-à-dire de la saisir dans ce qu'elle a d'immédiatement connaissable. Mais cet a priori n'est pas seulement celui du sens interne et du sens externe (Kant, CRP), celui de l'innéité du temps et de l'espace. Il s'agit aussi de notre capacité acquise, de ce que l'on nomme parfois de manière un peu prétentieuse la *compétence* (musicienne, musicale, stylistique, etc.). Il est bien entendu un *a priori acquis* de compétence, c'est-à-dire une connaissance *a priori* (d'un style, d'une musique, d'un compositeur, d'une œuvre) qui détermine toute *réception* du sens (à son pôle esthésique. Il y a donc 4) un *a priori* de compétence, qui fonde toute réception de sens en musique.

On ne comprend et on ne produit le sens que l'on reçoit que sur fond de préjugé et en outre, on ne saisit les choses que sur fond d'attente, attente structurée par ce que l'on préjuge. Cette idée n'est absolument pas nouvelle. Gadamer[188] plaidait dans *Vérité et méthode*, pour la réhabilitation du préjugé dans la compréhension de l'expérience herméneutique — tandis que toute recherche d'objectivité tend en principe à écrêter ces préjugés.

> Nous interprétons toujours les textes à la lumière de certaines attentes et présuppositions, que la lecture et l'interprétation des textes viennent à leur tour mettre en question. Nul ne lit des textes sans présupposés. Ce sont ces présupposés de l'interprète que les théories méthodologiques ont voulu mettre hors jeu en les déclarant anathèmes, au motif qu'ils portaient préjudice à l'objectivité. C'est cette vision, un peu crue et inspirée du modèle des sciences exactes, de l'objectivité que Gadamer met en question : il est naïf de croire que nous puissions interpréter des textes sans présupposés. (GRONDIN, 2012 : 56).

Interpréter des textes ou des musiques sans préjugés, le peut-on seulement ? Lorsque la phénoménologie d'Husserl reprît à son compte l'épochè antique — toujours dans l'optique d'affirmer la volonté de suspendre tout jugement, de faire de la philosophie première, comme c'était déjà le cas avec le cogito de Descartes —, elle avait oublié que cette réduction est impossible, car elle nous imposerait d'œuvrer contre nature, d'œuvrer contre soi, de plaider pour notre autodestruction, afin de construire la connaissance. Mais de nos jours, peut-on réellement soutenir qu'il faille nécessairement se couper de tout vécu et de toute présupposition, de tout horizon d'attente pour connaitre, qu'il faille se déshumaniser pour rendre les connaissances plus exactes ? La déshumanisation, la destruction de ce pourquoi l'on préjuge, n'a au contraire que toutes les chances de rendre les connaissances plus inexactes, et plus inutiles. La connaissance doit servir l'homme, pas l'homme déshumanisé.

L'IDÉE ESSENTIELLE D'UN A PRIORI AFFECTIF.

Dans la *Perception esthétique* (second volume de la *Phénoménologie de l'expérience esthétique*), Dufrenne infère que *l'a priori* n'est pas révélé par l'affectivité, mais est de « nature affective », tout comme il existe un *a priori* de l'entendement de nature rationnelle. L'affectif est le « premier signalement de l'objet » (Dufrenne, 1953 : 543), suivi par le *désir* — qui possède indéniablement une dimension noétique. L'aspect transcendantal du désir, sont aspect ek-statique auraient dit Heidegger et Sartre, est donc fondé sur un *a priori*, d'ordre affectif.

Dufrenne remonte jusqu'à Kant pour montrer la fonction de *l'a priori* affectif. Selon lui — et cela est pour nous essentiel — l'*a priori* est à la fois constituant pour l'objet, est à la fois condition de possibilité (condition transcendantale) de l'expérience, et à la fois peut avoir la valeur de connaissance (concepts), formée au gré de l'expérience de l'objet. En d'autres termes, l'a priori affectif constitue ce qu'est *pour-soi* l'objet (*l'a priori* est constituant) ; est condition de possibilité de l'objet et de l'expérience — c'est-à-dire que sans cet *a priori*, il n'y a pas d'expérience de l'œuvre possible ; et enfin, cet *a priori* a valeur de connaissance, « forgée » au gré de l'expérience[189] — ce qui ne se confond pas avec la compétence : on se forge un *a priori* affectif, un « gout » au gré de l'expérience, il ne s'agit pas d'une compétence stylistique ou d'une autre compétence d'un autre ordre.

> Si nous partons donc de l'*a priori* comme caractère de l'objet de connaissance, et non de la connaissance elle-même, nous obtenons cette triple détermination : l'*a priori* est d'abord dans l'objet ce qui le constitue comme objet, il est donc constituant. Il est ensuite dans le sujet d'un certain pouvoir de s'ouvrir à l'objet et d'en prédéterminer l'appréhension, pouvoir qui constitue le sujet comme sujet ; il est donc existentiel. Enfin, il peut faire l'objet d'une connaissance qui est elle-même *a priori* (Dufrenne, 1953 : 546).

[188] GADAMER, cité par GRONDIN, Jean, « Gadamer et l'expérience… », p. 56. Cf. *Vérité et méthode*, 1996, p. 298 (GW 1, 281–282) : « Si l'on veut rendre justice au caractère historique fini de l'être humain, il faut réhabiliter fondamentalement le concept de préjugé et reconnaître qu'il existe des préjugés légitimes. Pour une herméneutique véritablement historique, la question centrale, la question fondamentale du point de vue de la théorie de la connaissance, peut donc être formulée ainsi : sur quoi doit se fonder la légitimité des préjugés ? Qu'est-ce qui distingue les préjugés légitimes de tous ceux, innombrables, qu'il appartient incontestablement à la raison critique de surmonter ? »

[189] Bien entendu, l'a priori affectif est aussi *incontournable* concernant la survenue et de la réception du sens.

À certains égards, Dufrenne va plus loin que Kant qui ne concevait la relation à l'objet que sous « les espèces de la connaissance ». L*'a priori* qualifie chez Dufrenne tant l'objet que le sujet, de même qu'il qualifie la relation entre l'un et l'autre. Ainsi, selon Dufrenne, il est possible de déterminer *l'a priori* « d'après les formes de la relation du sujet à l'objet » (Dufrenne, 1953 : 546), c'est-à-dire selon *La phénoménologie de l'expérience esthétique* la présence, la représentation, et le sentiment, où chaque fois « un aspect de l'objet, vécu, représenté ou senti correspond à une attitude du sujet vivant, pensant ou sentant » (Dufrenne, 1953 : 547).

L'*a priori* est donc aussi « dans » l'objet sonore. Dans l'objet, car il est constituant de l'objet. Il y a deux « types » d'*a priori* selon Dufrenne, ou plutôt, deux formes d'un même *a priori* : 1) un *a priori* cosmologique (ayant trait à l'être ou *ontologique*), cet *a priori* dans l'objet, cet *a priori* constituant de l'objet, 2) un *a priori* existentiel, qui fonde le sujet comme sujet, une forme profonde, peut-être archaïque, « naturelle », que Dufrenne identifie comme « un monde consistant et cohérent parce qu'il réside en ce qu'il y a de plus profond dans un sujet, comme il est ce qu'il y a de plus profond dans l'objet esthétique ». Cette profondeur, nous dirons cet *archaïsme*, c'est ce qu'il est possible de qualifier sous le terme de « poétiques musicales », c'est-à-dire un ensemble *d'a priori* (d'ordre discursif) qui font déjà sens *pour-chacun*, et que chaque œuvre *en-soi* est libre d'exprimer ou non. Concrètement, il peut s'agir d'un ensemble de formules musicales qui expriment la verticalité par exemple, ou la stase, ou encore le mouvement. Ce que cela implique, c'est que le créateur de l'œuvre, comme l'auditeur, possèdent tous deux un *a priori* affectif, constituant pour chacun d'entre eux les possibilités de création d'un côté, de réception de l'autre.

C'est ici que *l'a priori* devient décisif pour le sens. Tout d'abord, cette forme double de *l'a priori* implique qu'il y a dans l'œuvre un univers, un monde « désigné » par *l'a priori* affectif du créateur de l'œuvre, et, qu'en ce sens, l'œuvre est à « l'image » de son créateur, ou plus justement dit, *l'a priori* cosmologique de l'œuvre est à l'image de l'*a priori* existentiel de son créateur. Lorsque l'on écoute un arrangement de Duke Ellington sur le thème de *Satin Doll* par exemple, non seulement notre *a priori* nous oriente (ou non) dans l'investigation du monde instauré par l'œuvre, mais en plus, ce monde est à l'image du créateur, dicté en principe par son *a priori* affectif. Ainsi l'expérience, réunissant sujet et objet est, de prime abord, une sorte de confrontation *d'a priori* affectifs. L'appréhension d'une œuvre convoque nécessairement une sorte d'attitude existentielle — comme le dit Dufrenne — sans laquelle le monde de l'œuvre ne peut apparaitre. Il ne s'agit pas de penser que l'œuvre est « au service » des pensées de l'artiste, ni que l'œuvre exprime ses idées. Mais simplement qu'en tant qu'auditeur de musique, nous ne pouvons nous confronter à l'œuvre sans qu'elle nous apparaisse comme le témoignage d'un sujet, à l'image de son « bagage » affectif. Il en est de même lorsque l'on est parti prenant dans une conversation : il y a bien quelque chose d'ordre de *l'a priori* affectif qui conditionne non seulement la conversation, mais aussi la possibilité de sa survenue. Dans une conversation, il y a bien entendu le « besoin de s'affirmer » dans cette conversation. Mais conjointement il y a le « besoin de se confondre » (Minkovski, 1936 : 191) avec l'interlocuteur et donc avec *l'a priori* de son discours. De la même manière, la confrontation à une œuvre nous enjoint à nous affirmer, mais conjointement à nous confondre avec elle, et donc à confondre notre *a priori* avec celui de l'œuvre, l'œuvre étant alors considérée comme *le moyen par lequel une pensée se meut en monde sonore, un moyen par lequel l'a priori d'un créateur se meut en monde sonore* (nous soulignons).

Voici pourquoi nous est imposé un certain relativisme sur la question du sens : un sens qui ne serait pas *déjà en partie tissé en moi*, un sens qui ne ferait pas déjà sens en moi, ne pourrait prendre la valeur de sens. Le sens est donc relatif à cet *a priori*. Le préjugé (l'ensemble des *a priori*) est condition de possibilité du sens ; d'où il suit qu'il est condition de la possibilité de compréhension. Ce point est nodal. Voici ce qu'écrit Jean-Michel Salanskis, ici proche de l'héritage husserlien — mais pas opposé aux paroles de Gadamer.

> Une des thèses cruciales mises en avant par Gadamer — thèse qu'il a lui-même dégagée de sa lecture de Heidegger — est la thèse de *l'incontournabilité du préjugé* : en d'autres termes, Gadamer nie qu'on puisse comprendre autrement qu'en faisant fond sur le préjugé. Un sens que je n'anticiperais pas ne me deviendrait jamais compréhensible, parce qu'il échouerait à faire sens pour moi […]. (Salanskis, 1999 : 2)

Mais ici encore, il ne saurait y avoir sens dans un absolu relativisme, ne serait-ce que par ce que le sens nécessite un objet, et porte ainsi la marque d'une certaine objectivité. Nos préjugés ne sont pas ce qui fait sens, mais ce sur quoi, ce à partir de quoi on produit du sens. Ce que je reçois-produis comme sens n'est pas ce que je préjuge de l'objet, *mais est l'objet transfiguré par ce que je préjuge de l'objet* (nous soulignons).

Selon Gadamer, il est en quelque sorte des préjugés qui sont féconds et d'autres qui ne le sont pas. Certains permettent de faire ressortir le sens d'un objet (d'un texte pour Gadamer) et d'autres au contraire obstruent ce sens, ne lui permettent pas de ressortir

et d'être interprété. Notre conception est assez proche de celle de Gadamer, mais il faut toutefois scinder ce raisonnement, selon qu'on se situe du point de vue de l'objet ou du point de vue du sujet. Dans le premier cas, il faut raisonner *par excès*. Si l'objet est « débordant de sens » comme le dirait Gérard Genette, en raison des nombreuses interprétations possibles qu'implique le sens de l'objet, c'est précisément parce que nos préjugés ajoutent aussi du sens à l'objet. Il y a toujours plus de sens dans l'objet que ce qu'en porte réellement l'objet, du fait du grand nombre d'interprétations possibles de l'objet. Dans le second cas, il faut comme Gadamer raisonner par soustraction. Pour le sujet, en revanche, le sens de l'objet ne peut se faire que sur fond de préjugé : les *a priori* subjectifs détruisent ou soustraient des possibilités d'interprétation du sens, parce qu'ils désignent un caractère relatif-restreint au sens, parce qu'ils constituent une *lèthè subjective* qui obstrue une partie de l'intelligibilité du monde sonore, ou à un niveau plus général, qui cache une partie de la *lumière du monde*.

Mais justement, pour que suffisamment de cette lumière me parvienne, pour que je puisse me *prendre avec* le monde, le com-prendre, il faut que mes préjugés, que mon horizon de pré-jugement n'obstrue pas totalement l'horizon de l'œuvre, que les horizons puissent sous certaines perspectives coïncider, fusionner.

> Gadamer voit dans ce qu'il appelle fusion d'horizon une […] condition obligée de la compréhension, et celle-ci introduit une dé-relativisation tout aussi incontournable que la prégnance du préjugé : tout texte, tout comportement culturel sédimenté, ne me communique pas d'abord et essentiellement ce qu'il sait, ce qu'il maitrise, ce qu'il préjuge, ne me communique pas avant tout son monde et des contenus choisis, mais la question par laquelle il est tenu, et par laquelle il est dépassé. […] le processus de compréhension, sur cette base, doit accéder à la fusion d'horizon, c'est-à-dire à ce moment où nos propres horizons de présupposition nous apparaissent comme des façons d'en user avec la même question que ne le fait, à partir d'horizons a priori autres, le texte que nous cherchons à comprendre. (Salanskis, 1999 : 2)

On ne peut interpréter sans présuppositions comme l'infère Gadamer. Ces présuppositions constituent une structure d'accueil pour le sens, sens qui ne m'atteint que s'il correspond plus ou moins à cette structure. Un exemple très simple nous est donné par Jean Grondin dans son article *Gadamer et l'expérience herméneutique du texte*. Pour qu'un texte fasse sens pour moi, il faut déjà que cette structure d'accueil me permette de comprendre ce sens qui m'est adressé, ce qui présuppose au minimum que je comprenne la langue dans lequel le texte est écrit. Il en est de même pour une musique.

LES MOMENTS DE L'EXPÉRIENCE METTANT EN MOUVEMENT MES PRÉJUGÉS : ACCROCHE, FUSION D'HORIZON, ANTICIPATION.

Dans l'expérience d'ordre herméneutique, il y a en substance trois étapes qui mettent en mouvement nos présupposés, nos préjugés et notre *a priori affectif*, ou qui y font appel de manière plus ou moins directe. 1) Tout d'abord, il faut bien qu'une œuvre m'interpelle, qu'elle m'accroche, que le son me « dise » quelque chose, qu'il percute quelque chose en moi qui fasse déjà sens, qui mette en branle la structure d'accueil dont nous parlions un peu plus haut, cette structure que construisent nos préjugés. Il faut bien que la musique m'accroche avant même de m'atteindre, de manière positive ou négative. Voici par exemple ce qui peut entendre concrètement par « accroche » : *a)* accroche paratextuelle ou contextuelle : j'ai entendu parler de manière positive de l'œuvre avant de l'écouter pour la première fois ou d'assister pour la première fois à une représentation ; le style dans lequel *j'attends* l'œuvre me plait ou me déplait ; le jour où j'accueille l'œuvre, je suis dans une humeur ou dans une autre ; je suis susceptible ou non d'être accroché (j'en ai la « compétence ») ; je suis dans de bonnes dispositions d'attention ou non. *b)* accroche du matériau : le matériau sonore lui-même m'accroche par son *design*, par sa facture singulière. 2) Ensuite, Il faut qu'il y ait fusion des horizons. Une œuvre peut m'accrocher par son aspect tout à fait original et inédit, mais me laisser de marbre au bout de quelques secondes, ou encore m'insupporter rapidement au point que je « décroche ». Ainsi, il faut qu'une œuvre fusionne d'un certain point de vue avec mon horizon d'attente, et qu'elle me parle (l'œuvre parlante), qu'elle m'interroge et trouve en moi une réponse (affective, esthétique, etc.), mais aussi, à l'inverse, que mes interrogations (existentielles, esthétiques, mes demandes affectives) trouvent réponse en œuvre. Il faut qu'elle fasse sens pour moi, qu'elle se *fonde* avec mes préjugés, et qu'en un certain sens, elle fasse déjà sens pour moi. 3) Ainsi, l'anticipation du sens devient l'une des conditions de possibilité du sens. Il faut bien qu'une partie du sens de l'œuvre soit déjà en moi tissé : il faut que *le sens de l'œuvre soit déjà à l'œuvre* en moi. Il faut pour qu'il y ait sens, qu'en moi quelque chose anticipe le sens, qu'il soit accueilli en moi comme un *même*. Et ces anticipations sont sans arrêt réactualisées à mesure que l'œuvre s'écoule. Mon attente « change » à mesure qu'une œuvre *s'écoule*, les anticipations sont sans cesse remaniées. On pourrait dire que nos préjugés « changent » à mesure que l'on écoute, à mesure que l'on *goûte*. Ainsi, notre interprétation est un constant aller-retour entre l'œuvre et nos préjugés — constitués en structure d'accueil, évoluant au cours de l'œuvre. « C'est pourquoi l'interprétation prendra chez Gadamer la forme d'un dialogue avec le texte » (Grondin, 2012 : 56), comme l'expérience, pour nous, prend la forme d'un dialogue avec la musique.

M.Reybrouck, C.Maeder, A.Helbo, E.Tarasti (Editors). E-proceedings of the XII[th] International Congress of Musical Signification (Université catholique de Louvain and Académie Royale de Belgique), April 2-6, 2013). Music, Semiotics, Intermediality: Abstracts and extended abstracts. Louvain-la-Neuve 2013. ISBN: 978-90-9027424-9

SENS COMME ÉVEIL DE MA LANGAGIARITÉ MUSICALE PROPRE.

« Mes vers ont le sens qu'on leur prête ». En une phrase, Paul Valéry nous donne les clefs herméneutiques du *sens*. Le sens des choses, c'est celui que je leur prête ; le sens de la vie et de l'existence, celui que je leur donne. Le sens est au-delà de la signification des mots, au-delà du langage. Ou s'il est langage, il est le *langage propre* de mon existence. Un langage intime qui dit ce que moi et moi seul *entends*, ce que je vois du monde, ce que je goute de la vie, ce que je sens et ce que je ressens. Il ne dit pas *le* monde ou *un* monde, mais seulement le mien : il est *mon* langage, il *énonce* mon monde. Il est le langage en dehors duquel aucune compréhension *pour-soi* ni aucune interprétation du monde ne sont possibles. Ce « langage pour moi », c'est ma manière intime de comprendre la musique, c'est cette structure d'accueil dont nous parlions un peu plus haut. Une musique fait sens *pour-soi* avant de faire sens *en-soi*, en raison de cette structure d'accueil, de ce « langage pour soi ». D'où l'idée d'une langagiarité musicale intérieure, propre à chacun, d'où l'idée, que nous empruntons à Bernard Vecchione, d'une musicienneté (Vecchione, 1999). Heidegger disait dans son *Introduction à la métaphysique* que « c'est seulement dans le mot, dans la langue, que les choses deviennent et sont ». Mais avant cette langue, avant ces mots, il y a ce langage intérieur qui dit ce que les choses sont (peuvent être) *pour-soi*, avant que ces choses n'apparaissent comme étant *en-soi*. Mais nous ne concevons pas ce *pour-soi* langagier comme une sorte d'intériorité latente, mais au contraire comme une intériorité dynamique, qui ne se révèle qu'au contact de l'œuvre, qu'à la lumière d'un *en-soi*. Il y aurait donc un langage propre d'ordre musical, un « langage musical pour soi », qui énonce ce qu'est *pour-soi* la compréhension de la musique et de son sens, mais seulement à son contact, seulement lorsqu'elle s'offre à l'écoute, seulement lorsqu'elle se donne à entendre. Cette langagiarité musicale intérieure, cette musicienneté, vient en quelque sorte parasiter la langagiarité propre à l'œuvre. Si l'expérience herméneutique selon Gadamer pense la langagiarité comme constitutive, nous pensons que ce n'est pas tant l'expérience qui a ce caractère de langagiarité, mais plutôt le sujet et l'objet qui désignent la rencontre de leur langagiarité propre comme expérience. Ainsi, l'expérience herméneutique n'est constitutivement *Sprachlichkeit* que parce qu'elle réunit un sujet doué d'une langagiarité musicale propre et une œuvre douée d'une langagiarité musicale propre.

Mais alors, dira-t-on, s'il n'y a de parole qu'*en-soi* (l'œuvre ou l'objet) et de parole que pour-soi (l'auditeur ou le sujet), il n'y a aucune compréhension possible. Et pourtant, nous comprenons la musique, à notre manière. Ceci à une conséquence immédiate, déjà vue par l'herméneutique : le sujet parlant est déjà tissé en œuvre, et l'œuvre parlante est déjà tissée dans le sujet. (*Note :* Nous récupérons ici l'idée d'un *a priori* à la fois en œuvre et à la fois dans le sujet — *a priori* constituant une structure d'accueil de l'œuvre pour le sujet). Autrement dit, une partie de la parole de l'œuvre parle de moi, et une partie de ma propre parole parle de l'œuvre, sans quoi aucune compréhension n'est possible. Une expérience peut avoir lieu sans compréhension, et ne nécessite pas cette interpénétration de langagiarité interne du sujet et interne de l'œuvre. Mais en revanche, pour qu'il y ait compréhension, pour qu'un sujet puisse se *prendre avec* l'œuvre, il faut bien que l'œuvre fasse plus que me parler, mais encore qu'elle parle de moi, comme il faut que ma langagiarité parle *a priori* de l'œuvre. Ce préjugé, cet *a priori* du sujet parlant, ce *langage-pour-soi* est incontournable. En effet, une œuvre ne peut faire sens *pour-soi* sans que l'on en préjuge, autrement dit sans qu'elle soit déjà en moi parlante. C'est une thèse cruciale de l'herméneutique gadamérienne, nous en faisons un point crucial : le sens de la musique peut être pensé comme l'éveil de ma propre langagiarité musicale, comme l'éveil de ma propre musicienneté, par le dialogue que j'entame avec l'œuvre.

LE SENS EST LA COMPRÉHENSION D'UN AUTRE ET LA COMPRÉHENSION D'UN MÊME.

Dans la constitution du sens des œuvres, il reste cependant à dire que l'*a priori* et les préjugés ont valeur d'altérité. L'œuvre est comprise comme un autre-soi, comme un autre sujet parlant. Mais ceci n'est rendu possible que si elle (l'œuvre) est déjà en moi préjugée comme un *même*. Expliquons-nous. Si chacun d'entre nous possède son « langage-pour-soi », sa propre langagiarité musicale, sa propre musicienneté, alors pour que deux personnes se comprennent, pour qu'il y ait compréhension lors de ma rencontre avec autrui, il faut que cet *autre* soit déjà préjugé comme un *même*, qu'autrui soit déjà en moi tissé comme un même. D'où il suit, pour le sens, que si le *sens-pour-soi* n'est *sens-que-pour-soi*, alors ce sens échappe à autrui, et le *sens-pour-autrui* m'échappe, car il n'est *sens-que-pour-autrui*. Dans cette optique, comprendre un autre (autrui, une œuvre, etc.) est hors d'atteinte, son sens n'est pas le mien. Certes, « autrui est secret parce qu'il est autre » comme le disait Derrida, mais l'autre est aussi connu *a priori* comme un *même*. — Courte digression : en apportant quelques accents schizophréniques, se comprendre soi n'est pas entreprise moins ardue. Comme le rappelait Montaigne, « il se trouve autant de différences de nous à nous-mêmes que

de nous à autrui » (*Essais 2.1*, p.22, Folio n° 290). Soi-même, c'est « comme » un autre, insisterait ici Paul Ricœur[190]. Mais c'est probablement oublier que soi-même, c'est avant tout un même, déjà tissé en nous, ce qui nous permet de le comprendre, comme un *autre*.

On imagine, assez aisément, que comprendre le sens de l'œuvre (sonore) est un dessein assez délicat, car il consiste en le projet insupportable de réussir à comprendre un autre ou *un autre soi.* Mais ceci est toutefois rendu possible lorsque cet *autre* ou cet *autre soi* est déjà tissé en moi comme un même ou un soi-même. À nouveau, le sens devient paradoxal. Il est, lorsqu'on cherche à le comprendre, *autre* autant qu'il est *même*. S'il n'était que même, il ne pourrait être sens, car le sens nécessite un autre, une extériorité (une œuvre, un étranger, une créature sonore). Mais s'il était seulement *autre*, il ne pourrait pas être sens, car non identifié comme un *même* : il ne serait pas compréhensible.

Si le sens n'est sens que pour un *autre* (et cet autre peut-être un de mes semblables ou un objet, une œuvre, etc.), il n'est, à ce compte, saisissable par aucune ontologie ni aucune science. Pourtant (à notre sens), le sens mérite un sort meilleur. Certes, l'*autre est secret parce qu'il est autre*, mais il est aussi compréhensible parce qu'il est un même. Le sens nous unit, il est cette part de langagiarité que je partage avec l'autre, avec l'étranger nous disions plus haut, le langage que je mets en commun lors de ma rencontre avec lui. Non pas le langage commun par lequel s'énoncent les choses, mais le langage propre qui dit le monde (musical) dans lequel je vis, le *langage-pour-soi*. L'expérience désigne alors la mise en commun du langage, désignant cette partie commune de langagiarité du monde musical dans lequel « ensemble » nous vivons. Et cet « ensemble » est formé par le sujet avec *l'autre*, par le sujet avec l'œuvre, etc. D'où il suit que le « langage » de l'œuvre, cette langagiarité musicale de l'œuvre, c'est l'en-soi de l'œuvre. Cet en-soi m'est inconnu, mais il devient en partie accessible à la condition qu'il soit déjà préjugé et connu en moi comme un *pour-soi*, que *l'autre* soit déjà tissé en moi comme un *même*. Ainsi, le sujet et l'autre, le sujet et l'œuvre, peuvent s'entendre (se comprendre) lorsqu'ils fusionnent, pour reprendre un terme cher à Gadamer, lorsque leur langagiarité propre s'accorde, lorsque sujet et œuvre — pardonnez-moi cet aphorisme trop commun — parlent la même langue. Cette fusion a donc le caractère d'un *en-soi-pour-soi*, pas dans le sens traditionnel de l'expression qui consacre un *en-soi* interprété *pour-soi*, mais plutôt un *en-soi* qui est déjà, d'une certaine façon, préjugé en moi, c'est-à-dire, dans le cas de l'œuvre musicale, un *en-soi* qui est déjà tissé en moi comme langagiarité musicale (ce que je préjuge de la musique, et ce que — déjà — j'en connais, ma structure d'accueil, etc.).

Ceci a été identifié par Bernard Vecchione comme *Musiklichkeit*, comme *musicienneté*, nous l'avons dit. Nous avons dit en outre que notre structure d'accueil, ma langagiarité musicale propre, change avec l'expérience, évolue (au gré de l'œuvre ou si j'écoute une nouvelle musique par exemple). Ainsi, le sens de la musique, au pôle récepteur, est donc conçu comme l'éveil de ma langagiarité musicale propre, éveil consistant à la mise en branle de ma structure d'accueil, mais aussi à son actualisation constante. D'où notre définition : *le sens de surface de la musique (de la réception), c'est l'éveil de ce qui est déjà et désormais tissé en moi comme musicienneté* (nous soulignons).

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[190] « Au « comme » nous voudrions attacher la signification forte, non pas seulement d'une comparaison – soi-même semblable à — autre – mais bien d'une implication : soi-même en tant que…autre » (Ricœur, 1990 : 14).

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THE DESCRIPTION OF SONIC OBJECTS BY PIERRE SCHAEFFER. FROM METAPHOR TO COMPOSITION.

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The paper offers the interpretation of the concepts describing the sonic objects in *Treatise of musical objects* (1966) by Pierre Schaeffer in the context of contemporary studies on metaphor.

The composer, fascinated with the new possibilities offered by sound recordings and transformations, carried out experiments on recorded sounds produced for radio, and this inspired a new branch of art. The term *musique concrète* refers to music created with the use of recorded sounds from all possible sources. In this new context, the composer, using the method of studio montage, extracted musical values from concrete sonic material (Schaffer 1952).

Schaeffer was interested first and foremost in grasping and delimiting the sound. His second main concern was to obtain and communicate knowledge about it (Schaeffer 1966). In the description of complex and heterogeneous musical matter, traditional categories proved inadequate, hence the search for new vocabulary and the reference to other disciplines that allowed sound to be presented in all its richness. The composer chose the concept of the sonic object, which seems very close to what cognitive theory also knows as the ontological metaphor (Lakoff & Johnson 2003). Schaeffer tried to organize the whole range of sounds that could serve as potential material for music. He created an elaborate program of musical studies which aimed to identify and classify sonic objects and describe them in detail. (Chion 1983). Concepts such as form, matter, mass, facture, grain and allure appeal to visual and tactile experience as well as to the fictional sources of sound. The composer focussed on the sonorous qualities of sound, because the other musical parameters should be considered later, during the compositional work. The absence of distinct shapes and contours brings about the recurring reification of sound perceived in terms of its facture and grain. Its inarticulated character encourages synaesthetic listening, with all sensory modalities engaged (Spampinato 2008). The concept of *allure* is closely linked to an expressive understanding of musical matter, as the fluctuations of a sonic object seem to express the activity of a fictional subject. The concept of *facture* also makes us think of human gestures as the source of sound.

All the above mentioned concepts can be clarified both in the context of contemporary interpretations of the treatise (Dack 1999, Smalley 1992, Palombini 1993), and the linguistic (cognitive and semiotic) research on music and metaphor (Mahrenholz 1998, Spampinato 2008, Zbikowski 2002). Encouraged by technological changes, with the use of new vocabulary Schaeffer transmits the ideas which reveal the important changes in dealing with sound and composition. Today his approach can still be inspiring.

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THE UNIVERSE OF SOUND: A COMPARATIVE STUDY OF VIBRATION SOUND IN CULTURAL TRADITIONS

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This project approaches sound from cultural perspective. It aims at tracing the universal sound and its metamorphoses in different cultural traditions. In different religious, spiritual, and mystic teachings the sound is often interpreted as a background of existence, and it appears as an archetype shared in world cultures. From one tradition to another one particular sound type (or sound parameters and conditions associated with it) has often received identification as a sacred sound: this cultural sounding retain information of the original vibration nature of sound, refers to it as to an hierophanic event, and presents vibration as obvious effects in sound production.

The presentation is an overview of concepts and approaches to the sound. It explores the phenomenon of cultural sound reception (cultural hearing) and sense-making focusing on sound production. The study of examples begins from the most evident display of the vibration nature of sound to less evident, where links to the original context have been masked, experienced strong transformation, and now remain as a relic. Thus, starting from the overtone singing that presents an integral concept of the sound and covers most aspects of the universal sounding, I am going through variations of the "raw" sound materia, to specify other cases, where the sound appears in more conventional forms. The case study covers Tibetan, Tuvan and Mongolian overtone singing, Indian ragas (especially dhrupad singing style), Japanese tradition of playing shakuhachi as blowing meditation, sufi's music, jodel, Sami's joiking, traditional music from Sardinia, Balinese gamelan, shamanic traditions and trance ceremonies covering as distant sources as Siberian and Native American.

The value system of this sounding, originated from the sacred context, presents connection to the transcendental / universe / magic world. The sound, as a rule, is related to the ritual collective or individual performance and released in ecstasy, trancing, or special states of mind. The meaning it receives is being vehicle or tool of mind to reach non-physical states and performing a transition into creative source of energy / creative state. This sound type is also endowed with healing qualities. In some cultures this sound type was separated from the ritual context, and the sacred origins of the sound have been veiled. The study embraces questions of traditional explanation of the sound origin, sound conceptualisation, meaning, understanding, perception, structural matters, performing strategies, techniques and behaviours, and conditions of performing.

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L'EXPÉRIENCE MUSICOLOGIQUE. INTERSUBJECTIVITÉ ET UBIQUITÉ DU MUSICOLOGUE

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Dans la rencontre entre le musicologue et la musique, celui-ci fait l'expérience d'une formulation du monde proposée par un musicien (un monde-musique). Contemplant cette perception musicienne du monde, la percevant lui-même à travers l'expérience d'intersubjectivité qui le lie au musicien, le musicologue en propose une élaboration fictive, comme une mosaïque dont la logique finale n'en trahirait pas l'émergence progressive. La musique comme émanation langagière et discursive de la singularité d'un individu change alors de statut, et passe de celui de simple objet d'étude à celui de quasi-sujet. Pour s'adapter à cette qualité de quasi-sujet, le musicologue construit une méthodologie spécifique, dans laquelle l'expérience d'intersubjectivité l'amène à se penser à la fois comme le créateur de la mosaïque du monde-musique (en s'insérant dans un présent fictif de la création du monde-musique du musicien) et comme l'analyste (en considérant la mosaïque achevée). Ce faisant, il tend vers la limite de l'ubiquité qui lui permet d'être à la fois à l'intérieur et à l'extérieur du quasi-sujet, lors de l'expérience musicologique.

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ABSTRACT AND CONCRETE: THE ROLE OF METAPHORS, CONNOTATIONS AND TRAINING IN MUSIC AND MATHEMATICS

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Mathematics and Music are considered the most abstract science and art respectively. Abstraction itself is linked to creating new, 'higher' and more dense levels of representation and communication which are linked to the 'lower' levels by (1) abstraction in the direction from lower to higher level and (2) interpretation (translation) in the direction from higher to lower level. The process of interpretation has the crucial property of being ambiguous thus allowing multiple associations, known also as connotations. The existence of a multitude of connotations is a necessary condition for the construction of metaphors and for the ability to understand metaphors. The main issue of this talk is to show that no explicit additional medium is needed in order to speak of intermediality. The very fact of communicating abstract music and mathematics to an audience which (the communication) necessarily contains metaphoric aspects, evokes automatically intermedial connotations. This also holds for absolute music, in the sense Brahms used the notion. The reason for this is that this communication does not start from scratch, which is impossible for hermeneutical reasons. Communication of music and mathematics presupposes a certain amount of training from the audience. The relation to previous training and the resulting skills and habits implies that in any setting there must be an intermedial aspect although not always an explicit one. Some questions arise: Can we really speak of intermediality here? Where do the limits of intermediality as a notion lie? Is it reasonable to distinguish between explicit/extrinsic/objective and implicit/subjective intermediality?

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ALLUSION AS PREMISE: TWO MÉLODIES OF FAURÉ

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Allusion distinguishes the *œuvre* of Gabriel Fauré (1845–1924), taking many forms in the many works of his six-decade career. Coming of age as the Symbolist aesthetic emerged in the poetry of Baudelaire and Verlaine, Fauré was inspired to invest his music with subtle signs that stimulated the listener's imagination. Like those Symbolists whose verses he set, Fauré's indirect references often supported the narrative of his work, enhancing its meaning, but occasionally ran obliquely or contrarily to apparent expressive intention, enriching the experience. Such suggestions depend upon sophisticated and engaged audiences, as well as sensitive and sympathetic performers, plus intimate environments where they might be discerned.

A semiotic approach that draws upon theories of musical gesture (e.g., Hatten [2004]) and narrative (e.g., Almén [2008]), as well as theories of musical expectation (e.g, Huron [2006]), plus an understanding of the whole of Fauré's repertoire, the Symbolist aesthetic at its foundation, and the exquisite sensibility of Chopin that shaped his whole art, can illuminate this music. In a series of essays (Sobaskie [2003], [2007–2008], [2012, [2013a], and [2013b]) I develop the principles and techniques of such an approach. A number of allusive techniques recur frequently in Fauré's music, including modal suggestion, tonal implication, transient tonicization, and metric texturation, plus intertemporal and intertextual reference. My presentation at the ICMS XII will introduce this contextual approach via the analysis of two representative mélodies.

Le secret (1881), regarded by Ravel as "one of the most beautiful songs of Fauré," presents symbols for secrets in the form of a whisper at night, a tear that disappears, and a flicker of flame, confirming only at the end that its theme is undeclared love. Fauré uses fleeting hints of the Lydian mode to communicate restrained passion, repeated harmonic progressions to convey senses of timelessness and contemplation, and harmonic hints of forthcoming keys that are never confirmed – a technique particularly admired by Ravel – to suggest unrealized possibility. In addition, an anticipative process in the voice involving register, plus a retained primary tone in the tonal structure, leave listeners lacking final closure. All of these call upon telling detail that transmits meaning.

Fauré's *Clair de lune* (*Menuet*) from 1887, his very first setting of Verlaine, is in triple metre, yet its musical fabric frequently and unpredictably challenges that framework via intermittent hemiola – what I call metric texturation – to create an undercurrent of instability corresponding to the surreal nature of the poetry. And as its title betrays, incongruities are to be expected in this song where the piano seems to challenge the voice for primacy. Beyond that, a conflux of temporalities is achieved via details deliberately positioned to elicit images of 15[th], 17[th], and 19[th] Century scenes simultaneously co-existant. Of course, Fauré's (and Verlaine's) purpose was to simulate via this mix of signs the flight of imagination. And while there is a world of difference between Fauré's and Debussy's settings of Verlaine's poem, intertextual echoes of the latter's prior setting (1882) resonate in the former.

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PLAYING THE GAMES: LONDON 2012 OLYMPIC CEREMONIES BROADCASTING AS AN INTERMEDIAL HYBRID TEXT BETWEEN MUSICAL, LIVE PERFORMANCE AND MUSIC VIDEO.

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The opening and closing ceremonies of London 2012 Olympic Games represent an interesting example of the function and the role that music holds nowadays, through a kind of text that cannot be considered only as television. First of all we had here a medial representation of an event that occurred in a well determined time and place and then broadcasted live all around the world. Since its conception this event was however designed for television, being in fact a mixture of music videos, piéce of musicals, live or recorded performances. A range of textual typologies producing a kind of continuum that often undermines the distinction between real and virtual, between live and recorded events. That hybrid text composed of lights, sounds, music videos, live performances also helps to provide an example of how to represent a culture, in this case Great Britain, mainly using a selection coming from 50 years of pop and rock music.

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A CATHARTIC RHYTHM

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ABSTRACT

The present paper deals with what I have described as *'incitatory scansion'* ('scansione incitativa'), namely the rhytmic-metric structure 'tà – tà – tàtàtà' having the sense of incitement to action and discharge of energy*. A further interpretation has lead me to find the deeper roots and explication of this experience in the prenatal life, namely in the process of acceleration leading to the birth**.

Starting from musical contexts where an incitatory scansion clearly refers to some social practice such as march, hymn, slogan, I will explore many musical occurrences with no reference to such contexts, so leaving freedom for the identification of our figure.

The research flows and ends by showing our figure as a marking feature of Beethoven 'heroic' style, in many works and, of course, in his 'Cathartic Symphony', the 5th.

"EL PUEBLO UNIDO"

A revolutionary hymn : "De pi**é**, cant**a**r, que v**a**mos **a** triunf**a**r, // av**a**nzan y**a** band**e**ras d**e** unid**a**d,//

y t**u** vendr**á**s march**a**ndo j**u**nto a m**í** // y as**í** ver**á**s…// El pu**e**blo un**i**do jam**á**s ser**á** venc**i**do…

THE MODEL

All of us feel that the whole hymn, except a short passage, is built upon a single rhythmic-metric structure, whose **form** can be synthesized as follows:

tà / tà / tà tà tà.

We have three isochronous pulses, the third one longer and more intense; or else: a unit repeated three times, the third one more articulated. Within the unit, the spaced repetition establishes a regular course, and the following closer repetition impresses a push, an acceleration.

The **sense** of this figure, in common experience, is just acceleration, investment of energy, forwards projection, incitement to action.

Furthermore, due also to the deep symbolism of number 3 in our culture, we feel this this form as close; so that the psychosensory perception is that of a concluded process of **liberating discharge**.

This evident homology of form and sense, rhythmic structure and emotional-bodily investment,

leads us to define our figure as an '**inciting scansion'**

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A BIOLOGICAL MATRIX

Now, a further view refers to deeper **bodily memories**, to the prenatal life.

Actually, our '*inciting* scansion' has it roots in the first '*acceleration'* experienced by our human body: that of '*expulsive pains'* culminating in the birth.

Our rhythmic figure is then an unconscious re-vive of that primary experience, which is as indelible as all deepest bodily memories are.

We could rightly call it a **'cathartic scansion'**, adding that this scansion is inciting *because* it is cathartic.

REINFORCEMENT/WEAKENING

Obviously we meet our figure involved within biological processes, social practices, expressive and musical structures, usually in marches, rallies, parades, hymns, clappings, drummings, trumpets, cheers, and especially **slogans.**

In these occurrences one can easily observe that the cathartic energy of our rhythm is very strong as it is concentrated in concise forms (pulses, strokes, single phonemes or syllables), i.e. forms quite near to the model "tà / tà / tà tà tà".

But already by slogans and cheers we can remark that the more the energy is distributed within a wide and articulated expression (phrases, periods), the more its cathartic strength is diluted and weakened. From time to time each one shall decide on its consistency: not forgetting that, as a principle, where the *shape* is recognizable, there one should also perceive its *energy*.

HYMNS AND SONGS

Coming to the music, we start by remarking the large presence of our figure in hymns and songs.

Beside "El pueblo unido" let us quote an italian widespread song of partisan war, "bella ciào / bella ciào / bella ciào ciào ciào", and two fascist hymns "Allarmi! / Allarmi! / Allarmi siam fascisti", e "Giovinezza / giovinezza / primavera di bellezza".

From march to TV shows, we find easily our rhythm in italian TV ("Ma che musica / che musica / che musica maestro"; "Chissà se va / chissà se va / chissà se va se va"); long before, in popular wellknown songs such as the Neapolitan Funiculì funiculà ("Jammo, / jammo / 'ncoppa, jammo ja"), or the Milanese Il tamburo della banda d'Affori ("L'è lü / l'è lü / l'è lü l'è propi lü …/ Riva la banda / riva la banda / riva la banda del nost paes"). And again in ludicrous contexts of various ages: "Ba…/ba…/baciami piccina"; "ma le gambe / ma le gambe / sono belle ancor di più".

The american 'evergreens' from Tim Pan Alley to the 40s offer a wide collection of tunes where our rhythmic-metric pattern undergoes a rework at different levels: It had to be you , Cheek to cheek, And the angels sing, Ain't she sweet, Are you lonesome tonight, Who's afraid of the big bad wolf, Jingle bells, La cucaracha, etc. And the exciting-inciting charge of the Beatles in From me to you, She loves you, Ticket to ride, ecc. has certainly something to do with our pattern.

At this point one feels that, while within slogans, hymns and marches the declared expressive project is the emotive incitement to action, therefore our figure jumps on top, in songs the 'poetic' project melts within the structure of the whole this particular figure, so acquiring a somewhat subliminal status.

MUSIC

In many musical works our rhythm makes evident reference to some of social practices above mentioned; this affords a *circumstance of reinforcement* for the basic identity of our pattern, making it easily recognizable notwhistanding the variants induced by the musical context.

Among the most popular examples are : Mozart, *"Alla turca", Eine kleine Nachtmusik* (beginning); Haendel, "*Hallelujah"*; J.Strauss senior, *Radetzky Marsh* (beginning).

On the other side, the musical context shows very often so many *circumstances of weakening* of identity that recognizing or not the presence of our figure is a decision completely left to the interpreter. Anyway one should remember that the prototype of our scansion includes not only *form* to be read (i.e. a given rhythmic-metric structure) , but also a *sense* to be felt and lived (i.e. an *experience* more or less 'inciting').

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Ex. Mozart, Mozart*, Zauberflöte: "Der Vögelfänger bin ich ja…";Sonata KV 545 Rondò; K 576 Allegro*

Chopin*, op 18; op.55*

Brahms, *Lullaby*; etc

BEETHOVEN

It seems now reasonable to think that our figure takes a large place among the features marking the author of symphonies such as the Heroic and the Fifth.

Actually, examples of our scansions are frequent and evident already in the first Sonate

(op.2, n.1, Allegro; n.2: Allegro vivace; n.3, Allegro con brio; op.22, Allegro con brio; op.31 n.3, Allegro), as well in the first symphonies (1a : Adagio molto; Allegro con brio; 2a: Allegro con brio; 4a: Adagio; Allegro vivace).

THE 'CATHARTIC' SYMPHONY

To make it short, let us come to the 5th Symphony, the more evident and convincing exemplar.

1st Movement: after the initial inciting 'interpellation' act ("So pocht das Schicksal an die Pforte"), the following 'answer' gesture (the struggle of the Hero with the Fate) is formally an inciting scansion, a decidedly cathartic gesture, by itself a 'theme' whose vicissitudes built the whole following discourse.

The inciting energy, never extinct, emerges here and there (2nd Movement, Andante con moto)

and in the 4th Movement with full strength and gestuality, in a progressive articulation culminating in a cathartic scansion expanded in triumphal size.

The Hero is born!

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IMAGES OF *AURORA BOREALIS* IN 20[TH]-CENTURY FINNISH MUSIC

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The Northern Lights is a light phenomenon that occurs in the Arctic sky on clear, dark nights, caused by solar winds interacting with the earth's magnetic field. In the early 17th century Galileo Galilei called this phenomenon *Aurora Borealis***:** from *Aurora* the Roman goddess of dawn, and *Boreas* from the Greek name for the north wind. Aurorae can be red, green, blue and violet. The lights can take various forms; the most common types are arcs, bands and curtains. Indigenous peoples across the Arctic, were the first to witness the phenomenon, and had many explanations and names for this amazing display of celestial light. In Finland there are numerous folk tales about the origin of the lights which are known as Fox Fire or in Finnish '*revontulet*'.

However Finnish folk tales give many examples of stories about *Aurora Borealis* there are only small group of paintings devoted to this phenomena. This is probably due to the fact that the form of *Aurora Borealis* quicky changes and it is very difficult to catch it by painters. Surprisingly there are much larger group of music compositions devoted to *Aurora Borealis*. The music is a perfect medium to represent this phenomena better than painting since the music is much more dynamic art. In Nordic countries exist some groups of people who can hear visual images of Aurora Borealis, who have a kind of synaesthetic ability to transpose forms and colors into sounds.

The aim of my paper is to explore the ways in which composers from Finland represent the Northern Lights in music. I will focus on three works written by three stylistically different Finnish composers: Uuno Klami (1900-61), Pekka Kostiainen (b. 1944) and Kaija Saariaho (b. 1952) to show their different understanding of the phenomena of Aurora Borealis. Klami's tone poem *Revontulet* op.38 (1948) is a work which was neglected for decades after its premiere. Its genesis is linked to the unfinished ballet music entitled *Pyörteitä* (1957-60), and the opera project *Väinämöinen*. According to Kalevi Aho: "The first act of the opera *Väinämöinen* was to have included a ballet of the Northern lights, and it is possible that some of the music of *Revontulet* was originally designed for that scene" (Aho). Klami himself rejected to consider this work only as "a superficial play of colors in the sky", he rather interpreted it as "an expression of the infinite loneliness of the human spirit" (Tyrväinen). The form of the poem resembles the music for ballets and the musical language sometimes imitates Russian ballets of Igor Stravinsky. The style is very often vitalistic and the rhythm plays an important role in the core of the work. The composer uses many times a simple descending tetrachord in a tarantella rhythm and some arabesque-like melodic motifs; these elements can be associated with band form of the Northern Lights. Klami applies also a technique of the thematic process. It seems that the composition represents a dance of the lights against a dark background of Lappish night.

Kostianien composed his vision of Aurora Borealis as *Revontulet* for a female choir a cappella (1983). Written for four voices; two sopranos and two altos the composition represents Aurora Borealis in three ways: first by a poetic text of Ilmari Kianto describing the northern lights, second by using modern technique of singing which give an surprising visual effects, and third by the changing position of singers in the choir who can crouch down, spread forth their hands etc… to create a visualization of the movement of the northern lights. All these effects together evoke not only an illusion of light but also the magic, mysterious atmosphere of long, cold and dark winter above the Arctic Circle.

The title of Saariaho's work *Lichtbogen* (1985-86) can be translated into English as Arches of light. From the very beginning of her career Saariaho was inspired by images and paintings. She was also under the strong impression of the sounds of nature: sea, wind, singing birds. Her first major work for orchestra incorporating tape material is *Verblendungen* (1983). During composing the work she visualized the overall form of the work by graphic visualizations. Her first visualization „was a brush stroke on paper, which evolves from climax to gradually vanishing lines" (Moisala). *Lichtbogen* was inspired by the northern lights which Saariaho saw in Lapland in 1984. Composer uses also the French translation of the poem by the Henry Vaughan which is

whispering by the flutist. However the composer's intentions is not to represent visual forms of Aurora Borealis by the music the form of the work and its structure could reflect changeable forms of the Northern Lights through slow processes of transformations wide sound spectrum of three basis pitches: F-sharp, B, D. During transformations the particular melodic lines of single instruments resemble forms which are typical for Aurora Borealis: arc, bands and the changeable harmonic structures imitates light curtains.

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« JAMAIS LE DIMANCHE ET PHAEDRA : UN REGARD CONTEMPORAIN SUR LA MYTHOLOGIE GRECQUE ANTIQUE PAR JULES DASSIN, MANOS HATZIDAKIS ET MIKIS THEODORAKIS. »

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ABSTRACT

L'art cinématographique qui apparaît en Grèce les premières années du 20[e] siècle, se développe réellement après la Seconde Guerre Mondiale et plus précisément, pendant les décennies 1950 et 1960.

Pendant les années'50, la société grecque qui compte encore les victimes de la férocité hitlérienne et de la guerre civile, tente de se redresser et a besoin de se distraire ; c'est pourquoi plusieurs comédies se produisent alors. Dans la plupart d'elles, il y a au moins une scène de 'sortie en boîte' où les protagonistes dansent aux sons du bouzouki joué par les interprètes les plus renommés de l'époque, comme Grigoris Bithikotsis, Giorgos Zampetas ou Stelios Kazantzidis

Le bouzouki, associé aux chansons rébétiques qui étaient interprétées par « l*es marginaux de la ville, par le "sous-monde"»* dans les bouges et dans les lieux malfamés, a pourtant difficilement été approuvé par la société grecque. La conférence du compositeur grec Manos Hatzidakis, en 1949, sur la beauté des chansons populaires grecques et sur la nécessité de retourner aux sources et à la richesse de la sensibilité populaire, n'a pas été suffisamment convaincante. Il a fallu attendre presque dix ans pour qu'en 1958, le compositeur grec Mikis Theodorakis confie au bouzouki la poésie de Yannis Ritsos lors de la mise en musique de *L'Epitaphe*, lui attribuant ainsi sa place bien méritée parmi les instruments principaux de l'orchestre populaire grec. Par ailleurs, c'est avec ce cycle de chansons que Theodorakis met les bases de la « révolution culturelle grecque » des années'60.

Dans ce cadre de floraison artistique et plus précisément en 1956, le réalisateur américain d'origine judéo-russe, Jules Dassin, arrive en Grèce suivant celle qui deviendra sa deuxième femme, l'actrice et femme politique grecque Mélina Merkouri qu'il avait rencontrée un an plus tôt au Festival de Cannes.

Après une première période cinématographique 'hollywoodienne' et une deuxième période 'française', Dassin entame sa période 'grecque' en réalisant, en 1957, son premier film avec Melina Merkouri, *Celui qui doit mourir,* d'après le roman *Le Christ recrucifié* de Nikos Kazantzakis. Compagnons dans la vie, dans leur art et dans leur engagement politique, le duo Dassin-Merkouri devient invincible.

Les films *Jamais le Dimanche* et *Phaedra* considérés comme des chefs-d'œuvre de Jules Dassin, ont marqué le cinéma grec et l'ont rendu connu dans le monde entier. Dans les deux films le premier rôle est tenu par Mélina Merkouri. La musique du premier film est composée par Manos Hatzidakis et celle du second par Mikis Theodorakis.

Dans le premier film, tourné intégralement en Grèce, en 1960, le réalisateur qui est aussi le scénariste, présente à travers la vie d'Ilia- jeune prostitué qui vit au port du Pirée et qui adore la tragédie grecque antique qu'elle comprend à sa façon- le problème éternel de la Grèce qui est accostée par plusieurs « fiancés » qui tentent de la « formater », comme cela leur convient, en cachant soigneusement leurs motifs réels.

Le film représente la Grèce au Festival de Cannes en 1960. Mélina Merkouri remporte le Prix d'Interprétation Féminine. Un an plus tard, le film est nommé pour cinq Oscars. La musique de Manos Hatzidakis qui illustre le film et surtout la chanson *Les*

enfants du Pirée, remporte l'Oscar de la meilleure musique de film et rend le premier port de la Grèce connu partout dans le monde.

En ce qui concerne le deuxième film, tourné à Londres et à Hydra, en 1962, avec Antony Perkins aux côtés de Mélina Merkouri, c'est une reconstitution de la tragédie *Ippolytos* d'Euripide puisqu'il transfère le « triangle amoureux » de la famille royale de Thésée aux familles des armateurs grecs du 20[e] siècle. La plus belle musique romantique de Mikis Theodorakis, mondialement reconnue, illustre le film.

Dans le cadre de cette communication nous allons d'une part présenter le regard contemporain de Jules Dassin sur la mythologie grecque antique et d'autre part, révéler le rôle sémantique de la musique des deux films.

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HOW HIDDEN RHETORICAL SIGNS NARRATE IN PERFORMING HANDEL`S GIULIO CESARE IN EGITTO

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ABSTRACT

Handel was a creator of skillfully set musical moods. He merged traditional German firm contrasting harmonic ideas with Italianate-French musical rhetoric usage of affects, which he formulated into his inventive expression. Giulio Cesare is one of his all-time most successful opera. I examine Handel´s rhetoric based affectual musical methods occurring in his Giulio Cesare, which function as opera´s alternatives, giving hidden narrative clues for different performance views. Studying Handel´s metaphors of love in Giulio Cesare in Egitto, I will introduce how they are depicted by the arias, through Cleopatra´s and Caesar´s musical relationships, as a prevailing message. The atmospheric tone paintings set to the musical highlights of the arias answer the following questions: how is love defined in Giulio Cesare? What musical signs and love metaphors are to be found? What will these signs convey and how will they communicate their message? Love is an essential theme in Giulio Cesare as a result that the arias` foci are interlocked by the affectual tensions. Main themes of Giulio Cesare, love and revenge, have encouraged various performance views of the work: ENO´s "epoch" (1984); Sellar´s "satirical" (1990) and Glyndebourne`s "colonialist" perspective (2005), which are seen as discourse models for more recent interpretations.

GIULIO CESARE AND HANDEL

On the Topic

In my doctoral dissertation and this paper I am studying affects, rhetorical applications of emotive musical systems appearing in Georg Frideric Handel´s opera Giulio Cesare in Egitto (Julius Caesar in Egypt), which was first performed in 1724 in London England at the King´s Theatre. Giulio Cesare was Handel´s fifth work for the Royal Academy of Music (founded in 1719). Handel by then only 39 years had reached his peak of fame as opera composer in London. His operas gained more performances than any other Royal Academy composers´, he had an annual payment from the king, was royal princesses´ music teacher, and appointed as composer for the Chapel Royal.

Handel wrote several revised versions on Giulio Cesare, already right after its first performance for different singers; so there were arias added and omitted according to that which performers were possible to have had available for each individual performance. The original cast consisted the most skilled singers of the time, the famous Italian castratos Senesino, Gaetano Berenstadt and Giuseppe Bigonzi (Caesar, Ptolemy and Nirenus), the legendary Italian sopranos Francesca Cuzzoni (Cleopatra), and Margherita Durastanti (Sextus), and then English soprano Anastasia Robinson (Cornelia), Italian bass Giuseppe Boschi (Achillas) and English baritone and painter John Lagarde or Laguerre (Curius) in the side roles. Giulio Cesare was revived for the King´s Theatrein London by Handel in 1725, 1730 and 1732. Due to its popularity, it was also produced outside England, in Hamburg and Brunswick 1725-37, and as a concert version in Paris in 1724. (Hicks 2007).

Handel composed the opera based on Nicola Haym´s libretto, which in turn was inspired by a Venetian opera by Antonio Sartorio and Francesco Bussani produced 47 years earlier. Bussani´s version used some historical sources related to Caesar´s biographies (by Suetonius, Plutarch and Hirtius). Instead of treating the political intrigue as the main theme, both Bussani and Haym rather chose to emphasize the romantic junctions of the storyline in their librettos.

M.Reybrouck, C.Maeder, A.Helbo, E.Tarasti (Editors). E-proceedings of the XII[th] International Congress of Musical Signification (Université catholique de Louvain and Académie Royale de Belgique), April 2-6, 2013). Music, Semiotics, Intermediality: Abstracts and extended abstracts. Louvain-la-Neuve 2013. ISBN: 978-90-9027424-9

On Previous Research

There exists a vast range of musicological research on Handel and his works in general. These have been mostly manuscript based studies. Dr. Johanna Ethnersson from the University of Stockholm has published a research article on Giulio Cesare in *Svenska Samfundet för Musikforskning*. She studied the changing roles of manhood and womanhood of the protagonists via musical analysis by utilizing gender theory as a framework. Dr. Bettina Varwig from the King´s College London has studied rhetorical principles of musical forms in the 17[th] century and historical modes of analysis and listening. Professor Dietrich Bartel from Canadian Mennonite University, in Winnipeg Manitoba pursues research in the area of German Baroque music theory, doctrine of musical-rhetorical figures. His book *Musica Poetica* (1997) has become a standard work, a textbook in the field of musical rhetoric.

There has been an article based on my international conferences' speeches and my Ph.D. dissertation research published online on January 14th 2012: http://www.siba.fi/fi/web/embodimentofauthority/proceedings/suominen. During 2013 among other things a peer- reviewed book will be published on conference proceedings containing my research article. I have introduced my research in several international and national conferences and seminars in Finland, England and Poland since year 2007. Most importantly the application of the theory of musical affects and Hippocratic/Galenic humour theory (of four elements) to the analysis of musical performances of Handel´s Giulio Cesare is my genuine and innovative topic.

There has not been any previous research or any coherent theory existing, on the field of musical rhetoric nor on affectual theories related to studying musical performance practices. Same is true for Handel´s operas. This research is vital also for understanding and creating musical performances in general which is not only limited to Handel´s opera Giulio Cesare. In operas different levels and layers of performance practices meet by a multifaceted web of meanings that are important both by artistic as well as scholarly means. They are to be opened to follow the ideas and possibilities offered by the work.

ON RHETORICAL THEORIES AND GIULIO CESARE`S PERFORMANCES

Main themes of Giulio Cesare, love and revenge, are interlocked by the affect tensions particularly in arias. These have encouraged various performance views of the work. I will utilize them as basic instances of the opera: 1) ENO´s "epoch"/ pastoral depiction in 1984 (which is an example of a brilliant, sublime manner having with an emphasis on a definition of beauty by Italian rhetoric ways); 2) Sellar´s modern, politically aware "satirical"/ hunting version in 1990 (which is an instance of the Ciceronian irony, making ridiculous out of tyranny and stressing effectiveness by French rhetoric means); and 3) Glyndebourne`s "colonialist" / military perspective in 2005 (which is an example of morally universal ideas and ideals giving an emphasis on rationality by German rhetoric ideas). The performances are seen as thought models for later recent interpretations of the work.

I have chosen to study how love is defined in the work. Also, this can be applied to the overall musical structure of the opera, which again, is seen via French, Italian and German musically defined rhetoric ideals. The Ouverture, which is in A major, is seen as reflecting the affect of impressiveness, and because of this it represents the French typed of musical rhetoric thinking, while the finale starting in Bb major, and basicly in G major, stands for grand and brilliant, i.e. joyful affects, within those representing both the Italian and German rhetoric musical ideals.

On Analysing the Characters

By examining the theatricality (poetic / scenic and musical levels), as seen by the characterization of the personages of the work, I am studying the protagonists and the other characters of the opera via the Hippocratic / Galenic theory of the four (basic) humours (sanguine, choleric, melancholic, phlegmatic) / temperaments / humoral types (set forth by Hippocrates, the father of medicin, 460- 375 BCE and developed by Galen of Pergamum, 129-216 CE; this theory was also referred by a Persian physician and philosopher- scientist Avicenna, d. 1037 in his scientific writings), of heroic and sensual, which is related to rhetoric by its connections with the affect (emotional) tensions. In Handel´s Giulio Cesare, this agential duality is modified as a counter-forcible embodiment of the main theme (of love and vengeance) of the opera, appearing as a positive vengeance (manifested by Caesar) and as a negative vengeance (by Ptolemy), as a positive love (by Cleopatra), and as a negative love (by Ptolemy and Achilla). I study the appearance of Cleopatra´s figure appearing in her different roles as afeminine figure exchanging with that of Caesar´s masculinity which is questioned as well as seeing Cleopatra turning into a hero instead of merely being a heroine. I study how this has been handled in the three performance instances mentioned already here above.

Figure no. 1.: (Suominen 2010, September):

After Aristotle, Hippocrates, Galen: The Four Humors. Types of personalities / temperaments/ character types) and applying their personifications and representations in Händel´s Giulio Cesare´s characters (seen as parallel pairs here in which Caesar and Cleopatra represent the overall affection of love; their opponents and competitors Ptolemy and Achilla seen as depicting the affection of vengeance, the victims Sextus and Cornelia, as the embodiment of the affection of sadness, and the confidants for Caesar, Curio, the Roman tribune, and for Cleopatra and Ptolemy, Nireno, their assistant are seen as standing for a neutral overall affection of calm, unemotional, faithfulness:

Characterisations in Giulio Cesare:
Elements: (by Galen)
Humors: (by Galen)
Disease: (by Hippocrates)
Qualities (by Hippcrates):
Seasons: (by Hippocrates)
Personalities / characteristics (by Galen, Avicenna):
Four horsemen of Apocalypse & their representations:
Caesar & Cleopatra
Air
Sanguine
Blood
Hot & Moist
Spring
courageous, hopeful, **amorous**, (*happy*), cheerful
Red Horse – War
(passion by MS.)
Ptolemy & Achilla
Fire
Choleric
Yellow bile
Hot & Dry
Summer
easily *anger*ed, bad tempered (violent, **vengeful**), enthusiastic
Pale Horse – Death
(plotting by MS.)
Sextus & Cornelia
Earth
Melancholic
Black bile
Cold & Dry
Autumn
despondent, *sad*, irritable, sleepless, (saturnine), sombre
Black Horse – Famine
(compassion by MS.)
Curio, Nireno
Water
Phlegmatic
Phlegm
Cold & Moist
Winter
unemotional, ***calm***, (dull; faithful)
White Horse – (evilness / *righteousness*;) conquer,
pestilence (faithfulness by MS.)

Figure 1 Table of the four humours.

In the 17[th] and 18[th] centuries, opera also provided a societal model and an ideal of a civilized, cultivated, refined individual, which referred to that of a whole civilization and not only to that of a man, but to a society. The symbolic nature of the characterization of the types were seen as being connected to more wide-ranging rhetorical (oratory based) context, which revealed idealistic and morally righteous (socially and collectively approved) messages in the framework of a musical decoration (Ethnersson, 2005). Against this background Handel´s Giulio Cesare in Egitto continues Aristotelian ideal of art as a tool for creating a cathartic (also by protestant Lutheran means seen as ethical) experience for the listener, educating the listener, as well as giving as clear as possible a view to the ideas and themes of the work. There is no previous research or musical rhetoric-affects based analysis published on Handel´s Giulio Cesare in Egitto, having with the view of analysis of performance practices. And

there are no musical rhetoric-affects based analysis existing of these fairly recent stage interpretations of Handel´s Giulio Cesare that I have chosen here as instances of my analysis. I have chosen the particular performance instances for to represent the contemporary interpretations of the work.

APPLYING THE THEORIES ON GIULIO CESARE

As sources, I use the score of the opera by Handel´s manuscript on his full performance /conducting score from year 1724 (a microfilm SUB MA/ 1019: *Il Giulio Cesare Direktionspartitur,* Hamburg Staats- und Universitätsbibliothek Carl von Ossietzky) along with the only critical edition of the score (G.F. Handel: *Giulio Cesare* edited by Winton Dean and Sarah Fuller in 1998 published by the Oxford University Press) available.

For the analysis of different performance examples on Giulio Cesare, I have at hand both auditory (CD) and audiovisual (DVD). I study the audiovisual examples here by comparing them to the musical scores of the work and by examining also how it has been realized expressing the different levels of the work (poetic, musical and scenic; interpretation) and how the metaphors and allegories of love found in it have been set (and defined) by the concrete instances of performances i.e. various views of the work. The overall methods used in this dissertation research are musical analysis and musical performance analysis with a framework of aesthetics philosophy (ontology) and musical rhetoric, semiotics, musical meaning, theory of musical affects.

The table of contents of my Ph.D. dissertation work is given in 2.

Table of contents / structure of my dissertation work:

INTRODUCTION

Rhetoric-Affect themes in Giulio Cesare

- 1.1 Constructing the protagonists and other characters
- 1.2 Views on love and revenge
- 1.3 Rhetoric musical analysis (by French, Italian and German views)

1. Performance instances of Giulio Cesare – analysis on basic readings / performances of the opera:

   2.1 ENO´s traditional standpoint: an “epoch”/pastoral Giulio Cesare (1984; an Italian / beauty based view)

   2.2 Sellar´s modern, politically aware version: “satirical”/hunting Giulio Cesare (1990; a French / effective view)

   2.4 Glyndebourne`s British Giulio Cesare revisited: a “colonialist”/military (2005; a German / rational based view

Appendixes, Sources

Figure 2 Table of contents of Ph.D. dissertation work.

Sellar´s performance version has a choreographic view (1990) which contains a lot of strongly satirical ballet gestures in a French manner by which the overture of the opera is also written. Here Handel´s performance direction of “majestic” is to be turned upside down, ridiculed, as are all actions aiming for gaining the unquestionable exclusive power, sharply opposing autocracy as immoral. Eno´s response to Handel´s views is choosing the legitimate alliance of two rulers, a good and resourceful liaison. While Glyndebourne´s interpretation aims gaining sovereignty by peace and signing the peace treaty in the end of the opera. Which one of these might had been Handel´s favourite and best choices for having interpreted the work in each different performance´s case, one could have perhaps played with this imaginary thought for a short fleeting moment, but then again he has left choices open for each performers to close, solve or unfold. Performance(s) are seen here in my analysis of Giulio Cesare as a recollected and mediated practices of bringing the written work into life via its historical and analytical dimensions. It is a multifaceted layered series of acts by different individual interpreters who all have added their original educated, creative and intuitive views into the work, in this sense a musical performance creates itself only through its various interpretations and is

actualized via the realizations of each of its performances. This is why the composer, Handel too is seen as one of the performers of the work. Handel has a rational German based approach to rhetoric thinking. He utilizes the affects, the emotional responses as tools for uttering the original message of the opera and expressing his sincere righteousness and moral attitude par excellence via musical devices of persuasion. Rhetoric is viewed here as the speech that act on the emotions as a technique for persuading, educating, and showing the right ways of just behavior. For Handel to affect is to influence, which is the aim of all of the performances of Giulio Cesare. In Platonian sense it unites knowledge (German rhetorical thinking) and passion (French rhetorical thinking), which is a perfect liaison, creating, resulting beauty (Italian rhetorical thinking). (See: Grassi, Ernesto: "Rhetoric and Philosophy" in internet article: www.janushead.org/3-1/egrassi.cfm.).

The protagonists Caesar and Cleopatra are sending musical, and dramatic signs to each other which will be received and unfold by them both, like playing throwing and catching a ball to each other, which has been designed by the composer and the librettist of the work, both by Handel and Haym in a well-balanced collaboration with words, music, the rhetorical thinking, and affectual responses. The final duetto performed by Cesare and Cleopatra together, summons up and assembles all the affects threads of the opera by ending in a bright expression of joyfulness and happy peaceful relief of G major key, which is a contrast to the overture´s anticipating French typed of a majestic mood, the impressive pompous A major key, and finally brings together the grand (established by B flat major key) expectations, and themes of fate and the main theme of love (through E major key) via bravery (expressed via C major key). The final Duet, "Caro! Bella!", is in a compound meter. It gathers all the other time signatures by a cheerful dancelike rhythmed mood of an Italian giga, having its roots in a homelike English folk dance jig. This was to give to the 18[th] century Londoner listener a pastoral trope sign of a familiar, traditional, and informal feel for to make the learning experience (ethic, cathartic feel) of the message as an intelligible event. Also, it is a reference to Handel´s colleague´s, Johann Mattheson´s witty guidelines for a composer on how to utilise the musical affects, so that the composer should model his compositions on the "naturally gifted unschooled" folk music instead of relying merely on theoretical treatises (Buelow, "Mattheson", 834).

SUMMARY

Classical rhetorical applications were central to all artistic renditions during the 18th century, and allegorical context via musical decoration reveals contemporary (morally aware) messages and ideals. I apply the theory of affects in music appearing in the writings by Handel´s colleague Johann Mattheson (Das Neu=Eröffnete Orchestre, 1713) grounded on Classic Aristotelian and Cartesian ideals (Aristotle´s Rhetoric, Descartes´ Les passions de l'âme). These are seen here against Ciceronian rhetoric thinking, which belonged to Handel´s basic schooling in Halle, his town of birth. Also, this relates to so called Hippocratic-Galenic four elements, or four humours theory (ie. theory of temperaments), by which I will show the different representations of the opera´s characters as a cathartic (ethic) implication for performative narration.

Main affects of Giulio Cesare are love and vengeance. Through love, the protagonists will succeed in getting to which they aim for: to possess the power equitably, to rule righteously over Egypt and Rome together, side by side by defeating injustice caused by the tyranny of Tolomeo. Craig Monson has compared this to a historical congruence between the geo-political situations of ancient Rome and 17[th] century England (Monson 1985, 314-15).

Handel studied in his hometown Halle in Germany the Aristotelian theology, rhetoric by Cicero, biographies of great men by Plutarch (Marx 2002, 510); so the conception of ethos meant to Handel above all that of influencing the listeners positively through the character and credibility of the speaker, in which pathos, the emotional appeal, was a tool for educating and aiming for bettering the moral views, ideas and behaviour of the listeners. Whereas, logos, musical means, the storyline, were designed according the classical ideals of proportion (Aristoteles 1997, 198). No wonder Handel and Haym had chosen Bussani's already popular libretto for a new opera, which was based on historical and biographical notes, Plutarch's among others. Handel followed Cicero in his allegorical and metaphorical creations, by having formed highpoints of resemblances to natural phenomena in his simile and metaphor arias. Believability by creating resemblance as a rhetorical device was sustained in the course of the opera by metaphorical and textual as well as musical, structural and metrical handling. For instance in the first act, scene nine, in Caesar's aria "Va tacito e nascosto", just behavior and positive, affect of the righteous vengeance is entitled by sneakily repeating a fragmentary melodic line accompanied and echoed by a solo French horn (representing the hunting trope),alternating with the singing (representing the heroic) part. The ironic feature appears first from the side of Cleopatra, in her aria "Non disperar, chi sa?" in the first act, scene five, in which her revengeful affect is depicted by her playfully scorning her brother as unfit for a ruler accompanied by high-register laughter resembling strings .

In his Giulio Cesare, Handel applies rhetorical ideas, as socially acceptable forms set in music, emphasizing Aristotelian and Cartesian (Lutheran based) ethical concepts musically. Rhetorical ideas are made clear by Handel on various musical levels, which form the structure of the opera: (characterization by) musical keys, rhythmic and harmonic metre (by dance forms), instrumentation (by harmonic colour), melodic figures (by decoration).

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MARCEL PROUST ET LA NARRATIVITE MUSICALE

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Dans son roman *A la recherche du temps perdu* Marcel Proust parle de tous les arts. Ils sont incarnés par certains artistes fictifs, le peintre Elstir, l'écrivain Bergotte - et le compositeur Vinteuil. Mais on peut dire que la musique est présente avant tout aussi à d'autres niveaux et dans d'autres modes de narration. La musique se manifeste chez Proust dans les métaphores par lesquelles il décrit d'autres phénoménes de la vie. Toute son écriture est une espèce de 'prose musicale' au sens wagnérien. La structure de son roman avec ses leitmotives est musicale d'une manière qui transpose les romans français musicaux proprement dits, comme *Consuelo* de Georges Sand et *Jean-Christophe* de Romain Rolland. Sa philosophie de la musique interroge profondément l'essence de la musique, et reste étonnamment moderne par sa vision de la communication musicale.

Tout cela est donc surprenant si l'on sait que Proust n'avait aucune éducation formelle en musique et que la musique n'était guère favorisée par la culture francaise en général à cette époque. La vie musicale avec ses institutions commença beaucoup plus tard en France qu'en Allemagne.

En dépit de cela et du fait que son conseiller principal en musique était le compositeur d'origine vénézuelienne Reynaldo Hahn, le goût musical de Proust était orienté vers le 'canon' de la musique allemande : Beethoven, Schumann et Wagner, avant tout. Le présence de Wagner était forte et dans sa vie – en écoutant les exécutions d'opéra du Palais Garnier par une machine 'théâtrophone', *Parsifal* et autres – et dans son roman. Mais il appréciait aussi la musique absolue comme les derniers quatuors de Beethoven

De toute façon le programme d'un concert typique organisé par Proust dans son salon pour ses invités – où Gabriel Fauré figura souvent comme pianiste – était le suivant : Fauré : Sonate pour violon et piano ; Beethoven : Andante (Proust ne dit pas s'il s'agissait d'Andante favori ou du mouvement lent de la sonate Pathétique ; Schumann : Au soir (*Des Abends*) ; Chopin : Prélude ; l'Ouverture des Maitres chanteurs ; Chabrier : Idylle ; Couperin : Barricades mystérieuses ; Fauré : Nocturne ; La Mort d'Iseult (Wagner bien sûr) ; Fauré : Berceuse (pour violon et piano). les genres étaient assez variés. Mais il est difficile de dire si Fauré a servi de modèle pour Vinteuil, par exemple Ernest Chausson par ses formes asymmetriques et capricieuses fournit un équivalent à la narrativité proustienne.

Sa philosophie musicale souligne le fait que la musique nous revèle la verité ; par la musique nous pouvons découvrir la singularité de l'âme humaine. Chaque compositeur et musicien a sa propre qualité qui le distingue des autres. Il est toujours en quête de la 'patrie perdue'. Lorsque les musiciens commencent à jouer, ils entrent comme dans un autre corps 'intentionnel' et oublient leur corps physique. La musique est une activité 'transcendentale', pourrait-on dire. Et la musique et les autres personnes vivent l'interiorité comme des 'doubles' plus réels qu'aucune entité réelle. Proust écrit dans Du coté de chez Swann (p. 419) : « Peut-être est-ce le néant qui est le vrai et tout notre rêve est-il inexistant, mais alors nous sentons qu'il faudra que ces phrases musicales, ces notions qui existent par rapport à lui, ne soient rien non plus. Nous périrons, mais nous avons pour otages ces captives divines qui suivront notre chance. Et la mort avec elles a quelque chose de moins amer, de moins inglorieux, peut-être de moins probable »

On peut donc continuer la recherche de la narrativité proustienne à trois niveaux ou espèces de narrativité que j'ai appelés : narrativité conventionnelle, organique et existentielle. Dans une étude parue dans *Semiotics of Classical Music* (Tarasti 2012), je pars de l'hypothèse que tout *A la recherce* ... n'est en fait qu'une ekphrasis de *l'Anneau de Nibelungen* par Wagner.

La structure du roman et de l'opéra peut être étudiée sémiotiquement par un modèle génératif selon l'Ecole de Paris.

Mais en plus on peut appliquer la sémiotique existentielle et son approche par le modèle de 'Z' ou 'zémique'.

Il s'agit de la plus récente élaboration de ma théorie de la sémiotique existentielle, un modèle de carré à quatre moments qui articule l'être de notre sujet sur deux aspects. On peut les appeler Moi et Soi. Il est fondé sur quatre interprétations de modalités de l'être. Je n'aborde pas ici l'explication de la source philosophique de cette théorie (voir mon essai dans Oxford Dictionnary of Psychology « Existential semiotics and cultural psychology ») ; je me limiterai à souligner que ce modèle à quatre moments, dont l'origine est d'ailleurs dans le carré sémiotique de Greimas – est transformé ici en mouvement dynamique de 'Z', les quatre aspects inclus sont le corps, la personne, la pratique sociale, les valeurs et les normes de société

MOI

le corps primaire (chaotique, kinétique) la personne, l'identité

Z

pratique sociale, les institutions les valeurs et normes

(topiques, genres...)

SOI

Pour simplifier, j'ai énuméré ces quatre cas comme M1, M2, M3 et M4, ou S1, S2, S3 et S4 selon la direction par laquelle on passe dans le modèle : du corps concret, sensuel, aux valeurs et normes abstraites, ou bien de ces catégories intelligibles vers leur exemplification graduelle et corporéisation, comme l'idée de mouvement entre le concret et l'intelligible chez Lévi-Strauss. Je considère ces deux mouvements comme les tensions essentielles de la sémiotique ontologique. Ici les signes sont vécus autant qu'ils s'expriment dans une exécution. Par exemple, ces quatre instances vues de l'intérieur ou de la façon 'émique'. Un de mes étudiants, Markku Sormunen, a proposé que ces signes puissent être appelés signes 'zemiques' où 'z' sert comme référence à ce mouvement ou tension et '-émique' évoquant son intériorité :

MOI

M1 (S4) M2 (S3)

Z

S2 (M3) S1 (M4)

SOI

Les lettres entre parenthèses signifient l'aspect du Moi ou du Soi subordonnés au mode principal et dominant dans chaque cas.

L'idée de ce modèle est basée sur l'hypothèse suivante : il n'y a aucun énoncé qui ne soit dans une certaine mesure basé, ou ne marquerait, n'indiquerait, ne présenterait pas un de ces aspects. Ils sont toujours prêts à être analysés et cela concernant n'importe quel type d'exécution. Ces modes de l'être se manifestent, et assument plusieurs formes par l'intermédiaire de différents grades d'affirmation et négation.

Cependant, dans le modèle existentiel sémiotique ce que l'on admet, affirme, dénie, ce sont justement ces quatre instances surimposées. Tout d'abord, nous avons un certain corps avec ces tendances innées, M1, qui par l'éducation, l'entrainement, l'apprentissage, le dialogue, etc. fait évoluer l'identité permanente d'une personne, M2. Ce personnage avec ses qualités physiques et corporelles, ses propriétés, commence à se chercher une profession appropriée où s'il s'agit, par exemple d'un corps

motionnel, la personne veut devenir un danseur(euse), ou si le corps est verbal, homo loquax, il/elle devient peut être acteur, politicien, professeur, vendeur, agent etc., si l'on a une bonne voix, on devient chanteur, une bonne motricité des mains pianiste, barbier, dentiste, si on a de bons poumons, dents et musicalité on devient corniste, un bon sens du rythme, musicien d'instruments de percussion etc. De plus ce qui se développe ultérieurement et finalement dans ces métiers et professions, est la capacité d'exprimer à sa communauté le niveau de S2, professionnel, institutionnel et les valeurs plus profondes de la société en S1.

On peut dire que ces quatre moments se manifestent et dans la vie 'sémiotisée' (le monde naturel de Greimas) et dans ses representations, comme dans les compositions, leur exécutions, et dans les romans. Les quatre moments peuvent aussi paraitre selon le parcours génératif comme couches superimposées – mais en rendant compte que les rearticulations et même les conflits entre eux sont possibles à chaque moment.

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SYMBOLISM AND INTERMEDIALITY: THE FINNISH ROSENKREUTZ MOVEMENT AND ITS IMPACT ON THE ARTS IN THE 20TH CENTURY FINLAND: MUSIC, DANCE, THEATER, PAINTING, SCULPTURE AND AESTHETICS

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The theosophical Rosenkreutz group was a strong intellectual movement in the Finnish arts through the 20th century and had its deep impact on artists and aestheticians of the period. In music composers like Erkki Melartin (1875-1937), Rector of Conservatory in Helsinki, Oscar Merikanto (1868-1924), who wrote in semi-classical style, and Helvi Leiviskä (1902-1982), the symphonist, were among the most important; in dance, Ilta Leiviskä (1907-1977), the pupil of the legendary Finnish-Swedish dancer Maggie Gripenberg (1881-1976), was highly recognized by her original choreographies. In theater, the greatest Finnish 'diva', also in cinema, of the epoch was Ella Eronen (1900-1987), who recited theosophical Kalevala-based poems by Eino Leino (1878-1926). In painting Torsten Wasastjerna (1863-1927) created symbolist works about vampire topics; in sculpture Heikki Virolainen (1936-2004) represented the ideas in his primitivist, likewise Kalevala-influenced style evoking Paul Gaugain. In the aesthetics, Prof. Eino Krohn (1902-1987) published treatises on his discipline and was active in cultural life.

Very often the styles of these artists and authors were realized under symbolist ideas, at Melartin's aphoristic piano pieces (like Two Swans) this was blended with national romantic and slightly impressionist elements, where as O. Merikanto became extremely popular by his songs as well as by his Kalevala-based opera The Maiden of Pohja, 1908, which was the first Finnish opera in Finnish language. Helvi Leiviskä filtered her aesthetic views on beauty and power into her symphonies, in which they served as their 'hermeneutic' foundation but in an abstract manner; so the theosophical ideas remained there in the background. In dance, Ilta Leiviskä's best known choreography was the Gossip, in which the art of movements and gestures reached a symbolic meaning; in her style she followed the principles of her famous teacher M. Gripenberg. In visual arts the somewhat macabre topics of Wasastjerna, referring to the decadent aspect of symbolism, became something quite different, more universal and 'primitivist' in the sculptures by H. Virolainen. But his work did not yet receive its full international recognition since he refused to sell his works abroad.

My problem here is, to which extent these artists tried to express, in their works, original Rosenkreutz ideas, also under influence of Helena Blavatsky (1831-1891); and furthermore, in which aspect and sense a world view can manifest and by which semiotic mechanisms in the arts. The foundation of the 'intermediality' or to put it in other words, interrelations of arts, was perhaps in their common isotopies, in the Greimassian way, wherefrom so diverse realizations could emanate and be generated. Likewise the ideas of Lucien Goldman about the world view and its manifestation in arts might be fruitful as the methodological basis, referring to the so-called 'genetic' structuralism. Yet, if one wants to use the Heideggerian terms of 'Stimmung' or 'Befindlichkeit' (atmosphere, ambiance) they might be even more appropriate to portray the spirituality emanating from the aforementioned artists and their work.

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THE EMBODIMENT OF YEARNING: TOWARDS A TRIPARTITE THEORY OF MUSICAL AGENCY

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ABSTRACT

Will, action, and volition are established approaches to the concept of musical agency. James Munk (2011) notes that willed action has been most prominently examined in the context of tonal and formal conventions. He cites Naomi Cumming's observation that 'a tonal line may be heard as having volitional content' (1997: 10), which builds on Eero Tarasti's (1994) concept of actorial agency: as Cumming notes 'the agent, or "subject" of the music, is either striving toward something, being an actor, or suffering action' (1997: 11). Matthew BaileyShea (2012a) has examined the embodiment of striving in music, in light of theories of musical forces. But what of yearning? This paper examines the manner in which senses of striving and yearning are both manifested, and interact, in Benjamin Britten's Symphony for Cello and Orchestra, Op. 68. I place these 'human' characteristics within the tripartite theory of agency my doctoral research develops, examining to whom these agential qualities can be attributed. I conclude with an analysis of the music's intra-agency, a concept which recognises the fluidity of perceptions of agency, existing in an interpretative space where a play of agential possibilities can be maintained in the mind and body of the listener.

INTRODUCTION

'To strive, to seek, to find, and not to yield'

The closing line of Alfred, Lord Tennyson's dramatic monologue *Ulysses* is among the most famous statements of striving in English poetry (1972: 646). The poem ends with a heroic statement about moving forward, yet the enduring sense of the prose is one of loss. The poem speaks of Ulysses' spirit yearning and his goal 'To sail beyond the sunset, and the baths/Of all the western stars' (646) until he dies. A beautiful meditation on age, Tennyson's words are tinged with sadness built on the knowledge that the things for which we yearn are often not achieved: 'We are not now that strength which in old days/Moved earth and heaven; that which we are, we are' (646). Yearning, Tennyson seems to say, is bound with desire, but that desire may remain forever idealised. Striving, by contrast, is the means to actualise desire, an attempt to make manifest the object of desire.

Yearning and striving are human characteristics. To perceive a sense of either in music is therefore to conceive of music anthropomorphically, to attribute to the music a sense of agency. In Tennyson's prose, semantic specificity allows the yearning to 'belong' to the title character. While biographical knowledge of Tennyson's life might complicate the understanding of agency (the yearning of implied author and poetic speaker might merge), the prose has a clearly-defined subject to whom the yearning is attributed. Unlike language, wordless music lacks semantic specificity: a central criticism levelled by Jean-Jacques Nattiez (1990) against music as a narrative medium is music's absence of a clearly-defined subject and predicate. However, the detection of a sense of yearning or striving in music implies the presence of some form of persona, or agent, in the musical discourse: Kendall Walton has argued that '[w]here there is behaviour there is a behaver' (1997: 63); Anthony Newcomb asks, 'if music is (or represents) actions and events, who is acting?' (1997: 131). Therefore, if music elicits a sense of yearning or striving, one must question who it is that acts in this way? Does the music have its own subjectivity? If the actions are attributed to a persona, how does this persona arise? Is the persona 'in' the music, or a construct in the mind and body of the listener? Reference to Hans-Georg Gadamer and Naomi Cumming's work on subjectivities helps to solve these complex theoretical enigmas.

This paper explores how striving and yearning are manifested in Benjamin Britten's Symphony for Cello and Orchestra, Op. 68 (1963). Following an engagement with Cumming and Gadamer's thinking, I place yearning and striving within the tripartite theory of agency my doctoral research develops. Following Nicholas Reyland, I propose that agency can be manifested in music at three interlinked levels of signification: mandatory, virtually-mandatory, and elective. This tripartition acts as a theoretical map in the complex process of understanding how listeners posit personae in musical discourses. I place yearning and striving within this framework, questioning who it is that both yearns and strives in Britten's Cello Symphony.

James Munk (2011) identifies a number of strategies by which agency can be cued in instrumental music, among them textural individuation (as in the concerto model), and representations of gesture, voice, and willed action. Striving is a form of willed action. Readings of senses of agential will in music have been explored most prominently with regard to tonal and formal conventions. Cumming notes that 'a tonal line may be heard as having volitional content' (1997: 10), a statement that builds on Eero Tarasti's (1994) concept of actorial agency: as Cumming notes 'the agent, or "subject" of the music, is either striving toward something, being an actor, or suffering action' (1997: 11). Recent work by scholars including Matthew BaileyShea (2012a and 2012b) and Robert Hatten (2012) has furthered thinking in this realm. Following these authors, I argue that striving is experienced as an embodied, virtually-mandatory response to micro-level musical units in Britten's Cello Symphony. These micro-units are scalic, deriving from the horizontally-presented descending tetrachord that opens the work. In the opening movement, this scalic unit is used to generate a dialogue between gestures of energy and stasis, deriving from a binary that emerges between upward and downward gestures: energised passages exhibit upward movement and embody a sense of agential striving, which is lost in the static passages. Yearning, by contrast, is best understood as an elective response at a macro-level, understood over an extended durational span: the tonal architecture of the whole work. Yearning also plays upon the up/down binary: the work 'yearns' for the move from D minor to D major that is realised at the close of the Symphony. The embodiment of striving therefore allows the listener to construct a yearning persona in the music. Striving is a second-level response to yearning. Like Ulysses, the work strives to achieve the object of desire of its yearning.

In attempting to understand the somewhat nebulous concept of musical yearning I perceive existing in the Cello Symphony, this reading focuses on a single, but nevertheless central, aspect of Britten's composition. However, my work also recognises the fluidity of perceptions of agency and the paper therefore concludes with analysis of what I term 'intra-agency': an interpretative space which recognises the wavering location of agency, existing in a realm between the listener, work, performer, persona and composer. This framework allows me to recognise what Fred Maus labels the pervasive indeterminacy of agency: '[t]he claim is not that *different listeners* may interpret the music differently (though they undoubtedly will), but rather that a single listener's experience will include a play of various schemes of individuation, none of them felt as obligatory' (1988: 68). Yearning and striving are therefore best understood as manifestations of intra-agency, shown diagrammatically in the paper's conclusion.

The attribution of a musical persona

In her celebrated article 'The Subjectivities of Erbarme Dich', Cumming argues that '[v]ocality, gesture and agency may be drawn together to motivate a synthesis that forms the experience of an active agent or "persona" in a musical work' (1997: 11). Agency, for Cumming, is linked with volition, which is inextricably bound with music's representations of gesture and the vocal grain. Referring to gesture and vocality, Cumming suggests that:

> [o]ne feature of these conventions … is the perception of them as sites for the unfolding of the 'will'. A tonal line may be heard as having volitional content, exercising a subliminal control that 'contains' or 'undergirds' the gestural expression even as it unfolds (1997: 10).

Working through the lens of two theoretical viewpoints (the hermeneutic tradition established by Gadamer, and a semiotic stance developed from the work of Charles Sanders Peirce and David Lidov), Cumming's motivation is to understand the process of identification the listener has with the various subjectivities at play in Bach's aria. Gadamer's views are of relevance here.

In *Truth and Method*, his magnum opus exploration of philosophical hermeneutics, Gadamer proposed a phenomenological account of all understanding. Two aspects of his work are pertinent here: the concept of play (*Spiel*), and the notion of 'historically-effected consciousness' (*wirkungsgeschichtliches Bewußtsein*). Jeff Malpas comments on the former:

> Gadamer takes play as the basic clue to the ontological structure of art, emphasizing the way in which play is not a form of disengaged, disinterested exercise of subjectivity, but is rather something that has its own order and structure to which one is given over (Malpas, 2009).

Cumming recognises the applicability of Gadamer's thinking on play to music, and comments on his bid to understand 'the relationship between the individual and shared strategies of expression' (Cumming 1997: 7) through comparison with children's theatrical play. As she notes:

> [w]hen children 'play' at being a character, or actors assume a role, they do not simply 'express' themselves, but take on the characteristics of the persona they wish to represent, suppressing those attributes of their own subjectivity which do not support their intention (1997: 7).

Cumming observes that, for Gadamer, works of art function in a comparable manner: they 'have a similar capacity to bring a submission of the personal to their own processes' (Cumming 1997: 7). As Gadamer argues:

> [t]he 'subject' of the experience of art, that which remains and endures, is not the subjectivity of the person who experiences it but the work itself. This is the point at which the mode of being of play becomes significant (Gadamer 1989: 102; also quoted in Cumming 1997: 7).

From this, Cumming concludes that musical works have their own subjectivity. She suggests that the listener becomes actively engaged with this subjectivity, 'not following his or her own impulses but guided by those of the work' (1997: 7). Indeed, Gadamer argues that '[t]he structure of play absorbs the player into itself, and this forces him from the burden of taking the initiative' (Gadamer 1989: 105).

The suggestion that a musical work has its own subjectivity has interesting implications for inquiry into musical agency. If subjectivity is inherent in a musical work, one must question how it emerges. Might it be the case that a listener is able to posit a musical persona, or agent, only when their own subjectivity is engaged by the work – a process that stems, in part, from a multifaceted and multisensory interaction with sound that arises as a consequence of performance? In other words, might the inherent subjectivity in a work cue a mandatory or virtually-mandatory subjective response in the listener that subsequently allows the listener to elect to construct a musical persona?

Towards a tripartite theory of musical agency

My tripartite theory of agency adopts Reyland's approach to the analysis of a network of signifiers and other triggers in music.[191] Reyland argues that music's contributions to film and elsewhere should be analysed and theorised from a range of interacting vantage points, named after the primary modes of perception they require of an audio-viewer. He calls these mandatory, virtually-mandatory, and elective. Reyland proposes the following diagram to show the distribution of signifiers (see Figure 1).

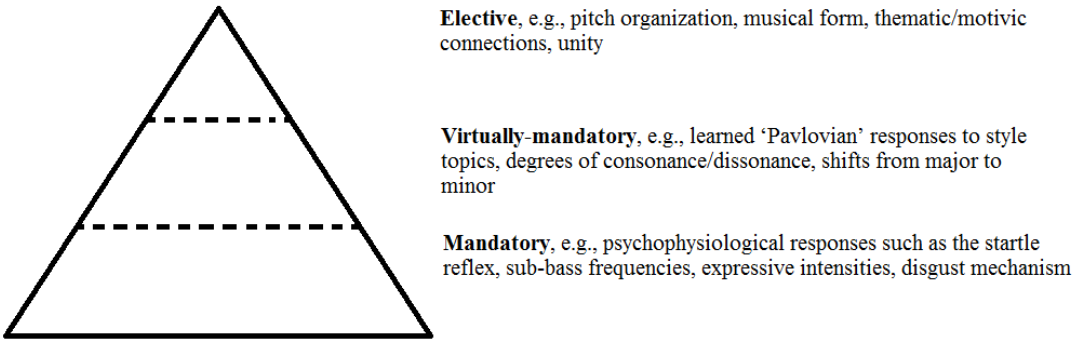

Figure 1: Reyland's diagram showing distribution of signifiers

Reyland's diagram highlights a disparity that exists in music scholarship. The vast bulk of music theory and analysis deals with pitch structure, requiring elective, often highly-intellectualised, appreciation. Yet this is the thin end of the wedge of musical perception: the virtually-mandatory cues of semiotics and their affect on our bodies, and more primitive cognition systems of the mandatory effects, are arguably far more prominent. In Reyland's schema, the majority of musical signifiers belong to the lower two tiers of the pyramid: mandatory and virtually-mandatory responses. Mandatory responses, the lower tier of the triangle, are psychophysiological: cues that all listeners experience. The middle tier represents 'learned' responses, experienced by most

[191] This work is not published, but my ideas are indebted to Reyland's thinking, which will appear in his forthcoming publications on Witold Lutosławski and film music.

listeners, while the tip of the pyramid denotes elective signifiers, arising from complex musical interactions, experienced by (or at least comprehensible to) a minority. The dotted lines between the categories highlight the fluidity of perception, with many signs blending codings from all three levels.

Reyland's categorisations provide a useful, even revisionist, framework for thought about musical agency. In extending this line of thinking, I amplify Reyland's contention that the majority of agential cues are culturally-conditioned, thereby changing the distribution of signifiers (see Figure 2). In reaching this conclusion I draw on Gadamer's notion of historically-effected consciousness. For Gadamer, individuals are situated within a particular culture and history. Therefore, as Cumming notes: '[t]he individuality of an interpreting subject's experience cannot be denied, but neither is it to be dislodged from the social context of a learned tradition' (1997: 6). Applying Gadamer's rationale to the understanding of agency, the altered diagram highlights the fact that the majority of agential cues have a historical/cultural comport: one cannot, for example, interpret the wilful striving of a leading tone towards tonic resolution unless one is situated in a Western musical tradition where tonal relationships are understood implicitly.

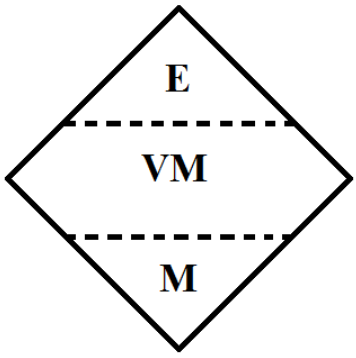

Figure 2: Diagram showing revised agency-focused schema

This tripartition helps to explain the process by which listeners can posit personae in musical discourses. Might it be the case that for a musical agent or persona to be conceived, the work must first cue some form of agential response in the listener at a lower, more primal level, i.e., a mandatory or virtually-mandatory response? Here I return to Gadamer's argument that 'the structure of play absorbs the player into itself, and thus frees him from the burden of taking the initiative' (1989: 105), a claim that resonates with Edward Cone's concept of 'expressive potential'. Cone's term 'expressive potential' refers to the range of possible responses to, or interpretations of, any given work. This potential is not unrestricted, because 'the expressive content – the human activity or state of mind adduced as an interpretation of the music – must be congruous with the structural content – the musical action itself' (Cone 1982: 239). Added to this, I contend that each and every performance has an expressive potential, which further shapes listeners' agential responses: a listener is able to posit a persona (an elective act), only when their own subjectivity is engaged – a process that stems, in part, from a multifaceted and multisensory interaction with sound that arises as a consequence of performance. In the context of yearning and striving in Britten's Cello Symphony, might it be the case that yearning is understood only in light of the embodied (virtually-mandatory) act of striving?

The embodiment of striving

Striving is an example of agential will. Perceptions of will in music often evolve in response to movement. BaileyShea has examined striving manifested through upward movement in the Adagio of Samuel Barber's Op. 11 String Quartet: 'the quartet continually creates the impression of a singular musical persona struggling – and ultimately failing – to rise up to a stable major mode' (BaileyShea 2012a: 9). BaileyShea's argument examines the sense of struggle that exists in the rising melody: '[t]he overall effect is that of an agonizing effort – an unsteady climb where the melodic agent traverses *seventeen notes* in a clear upward arc and yet only rises a single step overall' (2012a: 13). Drawing on Arnie Cox's (2006 & 2011) theory of the mimetic hypothesis, BaileyShea contends that the 'struggle' is experienced in an embodied manner:

> [w]hen I imagine what it's like to be the Adagio melody, I imagine a painful, difficult struggle to rise upward. But since I know *I'm* not ascending when I'm listening to the piece, I imagine the melody itself as the agent of the action and I empathize with its plight (2012a: 11).

BaileyShea (2012a and 2012b) also utilises Steve Larson's writings on musical forces. Larson argues that 'our immediate experience of musical motion is shaped primarily by our *embodied intuitive* understanding of physical motion – not by our *intellectual* understanding of physics' (2012: 22). He argues that music is controlled by three primary forces: melodic gravity – 'the tendency of notes above a reference platform to descend', melodic magnetism – 'the tendency of unstable notes to move to the closest stable pitch', and musical inertia – 'the tendency of pitches or durations, or both, to continue in the pattern perceived' (2012: 2). BaileyShea notes an important distinction between passive and active movement. The latter, explored by Hatten (2012), is applicable to willed action:

> Larson's analyses tend to promote a fundamentally passive view .... We get the sense that music moves without volition, unfolding as a chain reaction of physical forces like dominoes set in motion. Hatten prefers more active interpretations, with musical agents operating intentionally in an unfolding drama … musical motion remains unpredictable, fully dependent on an agent's actions (BaileyShea 2012b).

The perception of a sense of striving in musical movement is imbued with a sense of wilful action: the music struggles for something, driven by some form of desire. In my reading of Britten's Cello Symphony, upwards striving is embodied in a comparable manner to Barber's Adagio. An embodied response to striving on a micro-level allows the listener to engage in the elective act of positing a yearning persona in the musical discourse. This is the 'mind' in the music that perceives the macro-level yearning for the rise from the 'menacing darkness' of D minor to the 'stark light' of D major.[192]

STRIVING IN BRITTEN'S SYMPHONY FOR CELLO AND ORCHESTRA

Britten's Symphony for Cello and Orchestra exhibits a dialogue of upward and downward gestures which embody, on different durational scales, senses of both yearning and striving. Unlike in the traditional concerto model, Britten does not cast the solo cellist as dramatic protagonist: within a sonata form structure, Britten shares thematic material evenly between soloist and orchestra. Agency is thus not cued by textural individuation. Peter Evans (1963) has examined the structure and motivic developments of the Symphony. His commentary is analytically rigorous, but does not examine the more sensuous properties existing in the work, such as the tension that exists between energised and static gestures. I argue that energised passages are understood via rising motion, while stasis is marked by a lack of motion. The opening movement exhibits a number of attempts to energise the musical discourse, which I suggest are driven by a sense of wilful striving embodied in rising motion. In support of this assertion I refer to Hatten's observation that '[a] basic characterization of agency for *human perception and cognition* is the reconstructed locus or source of a given perceived expenditure of energy' (Hatten 2009: 162).

The Symphony begins with a horizontally-presented descending tetrachord in the double basses, tuba and bass drum (see Figure 3 – tetrachord marked *a*).[193] The unusually low sonority foregrounds the tetrachord, signalling its importance in the musical narrative. The sense of descent is reinforced in the solo line. In spite of the initial rising fourth, the semitone descent from D to C# in bar 3 is heard as the most important interval in the solo line. Note that Britten gives the instruction to perform the final chord from top to bottom, thereby emphasising the semitonal descent. The importance of the semitone is also marked by the repeated chord preceding it: as Evans observes, the cello line 'reiterates notes before emphasising a crucial interval, here the semitone' (1963: 3-4). Downward motion is therefore set up as the status quo.

[192] I allude here to Pieter Wispelwey's account of Britten's Cello Symphony: '[w]hat a formidable powerhouse of a piece .... [t]he opening scene practically a war zone in which a dragon of pseudo-passacaglia emerges, exuberant, feasting in a ciacconna, a haunted scherzo, and a big roar of an Adagio .... '[f]rom the menacing darkness of the opening to the stark light of the orgiastic closing hymn, the contrasts in this piece are phenomenally stark' (Wispelwey 2010).

[193] I label motivic units in the same manner as Evans (1963).

M.Reybrouck, C.Maeder, A.Helbo, E.Tarasti (Editors). E-proceedings of the XII[th] International Congress of Musical Signification (Université catholique de Louvain and Académie Royale de Belgique), April 2-6, 2013). Music, Semiotics, Intermediality: Abstracts and extended abstracts. Louvain-la-Neuve 2013. ISBN: 978-90-9027424-9

Figure 3: Opening of Britten's Cello Symphony showing descending tetrachord

The first attempt to energise the music is found in the build-up to the *vivo* at figure 2 (see Figure 4). Here, the orchestral line descends, but the solo line strives against the descent in a wilful, energised rising of pitch in the double-stopped semiquaver pairs in bars 3-4 of the example shown. However, despite the build-up of energy, the music soon wanes into a static passage in which there is little or no sense of wilful intent and no rising motion. Indeed, as soon as figure 2 is reached, downward motion once again prevails. Evans notes that '[t]he cello's minor-third figurations elaborate a descending scale, and [the scalic tetrachord] has another, still more devious, offshoot in the angular brass octave-transposed figures' (1963: 5). The table presented in Figure 5 expands on Evans' analysis of the opening movement, showing my analysis of the interaction of energised/static passages with scalic motion. The text in bold is drawn from Evans (1963: 8), while the unaltered text shows my analysis of the movement's more sensuous properties.

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Figure 4: Energised build-up to *vivo*

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Figure 5: Table detailing structure and sensuous properties of Britten's Cello Symphony, movement

	Exposition				**Development**			**Restatement**			**Coda**
Themes	**A**	**B1**	**B2**	**C**	**on A and B2, with central interlude**			**A**	**B1**	**C**	**B2 and A**
Key centres and approx. mode	**D min.**	**Transitional (towards A or F)**		**A 'maj.' (versus F Mixolydian)**	**F Unstable**			**F min.**	**D maj.**	**D 'maj' (versus B-flat Mixolydian)**	**D min. + D maj.**
Chief melodic interest	**Solo**	**Solo**	**Solo + Orch.**	**Solo**	**Solo & Orch. in antiphony**			**Orch.**	**Orch.**	**Orch, finally Solo**	**Solo + Orch. in counterpoint**
Figure number	**1**	**2**	**B. 7 of fig. 4**	**6**	**8**	**11**	**13**	**17**	**19**	**21**	**24**
Performance direction	*Allegro maestoso*	*Vivo*	*Tranquillo*	*Agitato*	*Lusingando*	*Agitato*	*Maestoso*	*Vivo*	*Tranquillo*	*Maestoso*	
Time signature (primary)	3/2	4/4	4/4	3/2	4/4	6/4	4 and 3/4 2	3/2	4/4	3/2	3/2
Energised or static?	Primordial energy followed by build-up of energy	Release of energy in lyricism	Waning of energy	Static	Build-up of energy driven by timpani and rising pitch leading to a further release of energy in lyricism	Static	Attempt to energise: build-up of energy leading to recapitulation	Energised, but without the drive of the exposition	Release of energy in lyricism, but waning fast	Static	Static
Predominant direction of motion	▼ then ▲	▼	▼	▼	▲	Little or no scalic movement	▼and▲ Sense of direction unclear	▼ then ▲	▼	▼	▼

Following te periode of stasis, there is a second, more concerted, attempt to energise the music (see Figure 6). This second attempt is particularly prominent for two reasons. First, the striving is heralded by the beating of the timpani, the physicality of which is experienced in a highly embodied, virtually-mandatory manner. Roland Barthes' comments on his experience of hearing Schumann's *Kreisleriana* resonate here: 'I actually hear no note, no theme, no contour, no grammar, no meaning .... No, what I hear are blows: I hear what beats in the body, what the body beats, or better: I hear this body that beats' (1985: 299). Following the quite literal beating of the timpani, the opening tetrachord is inverted and later extended. The now rising tetrachord is experienced as embodied: the listener can question what it is like to be that melodic line striving upwards. The listening response is comparable to that noted by BaileyShea in Barber's Adagio: '[w]hen I imagine what it's like to be the [inverted tetrachord] I imagine a painful, difficult struggle to rise upward' (2012a: 11). Of course, as BaileyShea notes, the listener recognises that the motion is not real and that the listener does not, herself, move. She thus projects her mimetic musical agency outwards: 'since this agency cannot be identified directly with the actions of the performers, it remains an ideal agency that is not us. We call this agent "the music"' (Cox 2006: 53). The listener's virtually-mandatory, embodied response to striving thus acts as a catalyst for the identification of a yearning persona in the musical discourse. As detailed in the table (Figure 5), there are two further attempts to energise the music, but these are short-lived and a sense of stasis pervades the remainder of the movement.

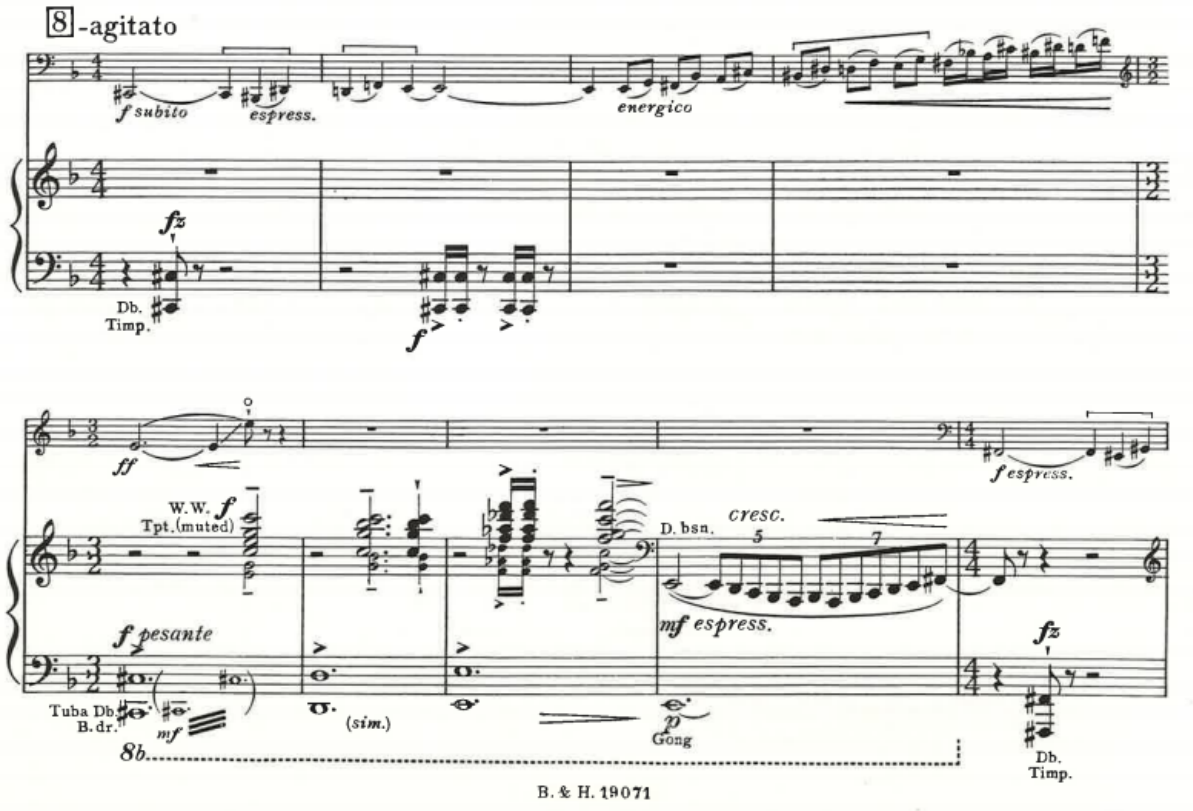

Figure 6: Inversion of tetrachord at development section

The embodiment of yearning

Returning to Tennyson, it can be argued that striving is the means to actualise yearning's object of desire. Unlike the perception of striving, which develops in response to small, contained stepwise movement, I suggest that yearning in Britten's Cello Symphony plays out over the course of the whole work, understood only as the compositional architecture unfolds. The overarching narrative of the Symphony is concerned with the move from D minor to D major. In light of the manner in which listeners conceive of harmony in vertical terms, this move is heard as an upward move. The striving agent in Britten's Cello

Symphony thus yearns for an upward tonal move. This sense of yearning is experienced on a longer durational scale, and posited in the mind of a persona in the musical discourse. One might therefore argue, contrary to my title, that the sense of yearning is not embodied in the same manner as striving; rather it is primarily experienced conceptually. However, yearning is a somewhat nebulous concept, and while the precise pitch-based narrative (D minor to D major) is an elective reading, one could put forward a case that yearning is perceived in a more embodied manner: the sense of a shift from minor to major (again perceived directionally) is a virtually-mandatory response. One might suggest that Pieter Wispelwey's (2010) reading of the shift from darkness to light in the Symphony (quoted in footnote 2) demonstrates an example of this kind of response. Wispelwey's language implies a more intuitive understanding of Britten's Cello Symphony. However, there is an element of his account with which I disagree. While the music does elicit a sense of stark light in the final movement, the impression at the close of the Symphony is not one of optimism, but of a sense that, ultimately, the object of desire has not been achieved. Referring to the ending of the Symphony, Arnold Whittall notes:

> [t]he tonic note, even the tonic triad, may be unambiguous, but the general harmonic character of the music is not so firmly focused. Contexts are never sufficiently diatonic or stable for one to feel that the structural weight of the D major triads could survive a determined challenge. And so the ending, though brilliantly coloured, is only precariously triumphant (1982: 207-8).

The Symphony ends with downward scalic motion: the reading of yearning in Britten's Cello Symphony is thus only truly possible because the object of desire has not been achieved. As in *Ulysses*, heroic striving has not overcome the sense of loss.

Concluding thoughts: intra-agency

By means of a conclusion I introduce the concept of intra-agency. Although I have attempted to illustrate the manner in which senses of yearning and striving can differently manifest in music, I recognise that each individual listener's experience is unique and often indeterminate. While it is attractive to conceive of a model for understanding agency, I have shown that the senses of yearning and striving in Britten's Cello Symphony can be realised at multiple levels. The listener can embody a sense of striving; this may be perceived as the striving of the performer or projected onto a persona in the musical dialogue. Alternatively, the listener may not interpret this bodily knowledge, simply experiencing it. Yearning, I have suggested, is best understood as a large-scale interpretation that is not bodily, but instead is primarily conceptual. Yet this might seem to contradict many listeners' understandings of yearning as something that is 'within' us, but impossible to articulate. Furthermore, yearning might have additional meanings if Britten's biography is taken into account.

I therefore propose the concept of intra-agency, existing as a kind of conceptual space that blends the various agencies at play in a musical work: composer, performer, persona and listener. Intra-agency has resonances with Gadamer's thinking. Malpas notes, in response to Gadamer, that '[t]he artwork, no matter what its medium, opens up, through its symbolic character, a space in which both the world, and our own being in the world, is brought to light as a single, but inexhaustibly rich totality' (Malpas 2009). To identify, conclusively, who it is that yearns and strives in any given musical discourse remains theoretically impossible: ultimately, listeners' perceptions of agential discourses are fluid. While I have proposed an argument whereby striving in Britten's Cello Symphony is bodily and yearning is conceptual, another listener might differently interpret the musical dialogue. I therefore propose the following diagram to show the fluidity of perceptions of agency (see Figure 7). Might it be the case that intra-agency can be considered to correlate with the inherent subjectivity Gadamer and Cumming argue exists in any given artwork? After all, to close with Tennyson, Ulysses declares 'I am a part of all that I have met' (1972: 645).

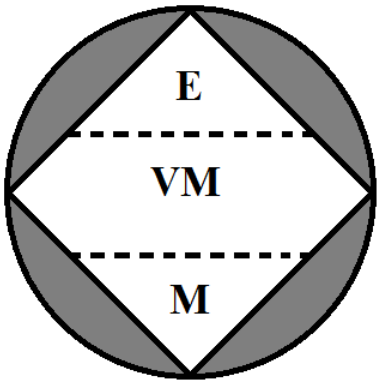

Figure 7: Diagrammatic representation of intra-agency

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READING A WORK OF MUSIC FROM THE PERSPECTIVE OF INTEGRAL INTERPRETATION

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ABSTRACT

Reading a work of music from the perspective of integral interpretation assumes – in opposition to reductionist and autotelic methods – a holistic approach to its analysis and interpretation. It consists in an attempt to hear, to grasp and to describe the work in the entirety of its qualities (of sound, structure, emotion and semantics), with an emphasis on what makes the work particular, different, remarkable and unique. Its aim is to arrive at what the composer, through his work, "has to tell us" and at the way he does it. The point of departure lies in grasping the evident elementary categories of the work; it is then tested for its distinctive and specifying categories; later on, by reading the axiological, fundamental and complementary categories, its transcendent categories are attained.

Integral interpretation strives to use and combine the particular assumptions and differentiations arrived at by phenomenology, hermeneutics, exegesis, structuralism, semiotics and narratology, treating them all as aspects of an integral whole. For extant academic practice, it postulates, among other things, full inclusion of previously ignored or marginalized aspects (expression, genre, word-tone relationships) and the shift of the emphasis from musical linguistics to musical poetics, from the unity of the musical language to the uniqueness of the work.

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I think one can agree with the idea that the primary task of theory of music, its foundation and its point of departure irrespective of its methodological orientation, consists in interpreting a work of music as a result of its "reading." A work of music is thus understood as a human product for humans, its task being to delight, to stir emotions and to convey meanings and senses. In this system, the interpreter functions as a competent mediator who, by reading the work in the entirety of its inimitable features, helps others to open their ears and eyes, awakens their memory and imagination, inscribing the works interpreted, endowed with specific qualities and particular values, into the paradigm of a culture.

We are now witnessing brilliant achievements in the interpretation of a work of music based on specific and specialized methods. These achievements, however, usually concern a particular and, more often than not, a formal aspect of the work, ignoring or sidetracking any other facets. This is done irrespective of which aspect of the work was constitutive in the composer's intent and in the principles of his or her place and time. This frequently leads to a rift between the results of interpretation and the ideas and the intents of the composer, and, too, the direct experience of the receiver. To bridge this gap, it seems necessary to read the work in the *entirety* of its qualities, with emphasis on its constitutive features. The method of **integral interpretation** (Tomaszewski 2003 a), which suggests testing all relevant aspects of the interpreted work, is a tentative reconnaissance in this respect.

To make a long story short: reading a work of music according to the principles of integral interpretation is best begun with an intuitive grasp of its general character, with listening for its basic tone, so that its *elementary* categories present themselves naturally and obviously. Its *differential* or *distinctive* categories could then be seen, metaphorically speaking, as a series of aliquots of the basic tone. These will mostly concern the particular aspects of the work's inner universe and then its external world that is the work's multifaceted context of biography, history and culture. Reading its *specifying* categories – those of function, genre and style – allows one to correctly place the work within an intersubjective system, within the correct paradigm of culture, the one in which the work has been created. A further step, which tests the work with *axiological* categories, is an

attempt to discuss it within a given sphere of values to assess the degree and the type of its creative perfection and to read the modification of meaning that it is the vehicle of. Yet the apogee of interpretative action is only achieved when works usually referred to as masterpieces (and, too, at moments in works not referred to as such) come to resonate with the highest and *fundamental* categories of beauty and truth in a peculiar counterpoint with their *complementary* categories: expression and fantasy. In even rarer and even more peculiar moments, *transcendent* categories may appear, including *metaphysical* ones.

ELEMENTARY OR SYNCRETIC CATEGORIES.

They appear as the result of the interpreter's first step as heard and read in a direct way through no analytic procedures, with no ready-made formulae and recipes. The import of this "first step" was noticed and appreciated by Kurt Huber (1953) when he produced his concept of the so-called sphere experience (*Spherenerlebnis*), rooted in Gestalt psychology: a sensitive and competent listener needs but a few tones to precisely define the sphere into which he or she has been "transported" by a given piece of music, whether the sphere was pastoral or sacred, springtime or wartime. This recognition is not so much a result of individual elements as of their consistent and syncretic combination. In the several recent decades, the categories referred to here as elementary have evoked a heightened attention in those trends in modern theory of music that jettisoned musicology of overly scientistic and autotelic variety. Despite their various appellations, they can be reduced to a single denominator.

Constantin Floros (1977) began his reading of Gustav Mahler's symphonics by defining a repertoire of a dozen or so constitutive elementary categories which he referred to as "characters." These obviously included the likes of *Trauermarsch* and *Ländler*, *das Lied* and *Musik aus weitester Ferne.* Floros took his cue from Guido Adler (1916), who saw Mahler's music as a whole consisting of changing images and, at the same time, states of the soul („einander ablösender Seelenstimmungen").

In his quest for the relationships between music and myth, Eero Tarasti (1979) isolated, from a series of significant works by Wagner and Sibelius, a truly particular combination of semantically-pregnant elementary categories, such as the magical, the mythical, the fabulous, the legendary, the demonic …

Marta Grabócz (2009 a, b, c) identified an alphabet of elementary categories that combine into unique and multihued "palettes" of Ferenc Liszt and Bela Bartók, classifying them, in accordance with semiotic practice, according to their levels and types (as semes, classemes and isotopies).

Robert Hatten (1994, 2004), who reads the works by Beethoven and Schubert in terms of hermeneutics and narratology, refers to their elementary categories as topics; they include the tragic, the heroic and the triumphant or the sacred and the transcendent.

This speaker has attempted a reading of the alphabets of elementary categories in Chopin (2003 b) and Beethoven (2012); he referred to these alphabets as "stylistic idioms." Also, the syndromes of both composers have been compared basing on the principle of antonymy. In the two composers' highly dynamic *oeuvres*, each basic category seems to be confronted by one that is contrastive or complementary.

The problem might arise whether reading a work in the above-mentioned categories is a valid approach. First of all, this is exactly how – through titles and directions – composers themselves have oft described their works and their individual fragments. Secondly, descriptions that expressly define the character of music happen to be of import for their creators. In his famous letter to Hofrat von Mozel (1818), Beethoven described "a work's character" as "its soul" ("Geist des Stückes"). Elsewhere, he termed the types of the music he composed as categories that are referred to here as elementary: "romantisch, ganz ernsthaft, heroisch, komisch, sentimental…" (1812).

DISTINCTIVE OR DIFFERENTIAL CATEGORIES.

The interpreter's next step can be described as a differential testing of the work, following the traces of the initial intuition that might be treated as a working hypothesis. The primary and fundamental task of the testing is to *distinguish* or to differentiate qualities and relationships most proper to the work. The first differentiation would probably be that into categories of *internal* vs *external* qualities and relationships of the work under interpretation.

A. The **distinctive** categories of **internal** qualities and relationships have been the pivot of all methodologies and philosophies of the theory of music. However, its basic object, the work of music, has not always been treated as an integral whole. This whole can only be relevant when the work of music is discussed in terms of its four primary aspects: substantial, structural, emotive and semantic. Each relates to a different complex of qualities that combine to create a different **layer** of the work. Significantly, an

analogous view of a work of literature or of graphic art allows a compatible treatment of all works of syncretic or synthetic kind (e.g. songs).

Yet, above all, while every piece of music of every era can be a manifestation of the coexistence between all four layers of the work, the difference between each style or each tendency consists in a different hierarchy of these layers. The domination of one of them places the work within one of the four different genres or types of music.

- The preponderance of the **material** layer (of the phonic layer in the case of music) places the piece in the genre of ***apriori phonic*** works such as Varèse's *Jonisation* or Penderecki's *De natura sonoris* or *Fluoresences.* [Ex.⊖Penderecki: *Fluorescences*]
- The preponderance of the **structural** layer is characteristic for ***apriori structural*** works, such as Mozart's variations, Hummel's rondos or J.S. Bach's fugues. [Ex. ⊜ Bach: *Brandenburg Concerto* no. 5, III]
- The dominance of the **expressive** aspect gives rise to an ***apriori emotive*** work: a nocturne, a serenade or a lament that express or evoke emotion. [Ex.⊛Mahler*: Kindertotenlieder, III*]

Finally: The clear presence of the **semantic** makes a work belong to the ***apriori semantic*** type, such as overtures and programme symphonies, symphonic poems or musical landscapes inspired by literature, philosophy or nature. [Ex. Beethoven: VI. Symphony, *Szene am Bach*]

It is interesting to see the type of relationships that the individual layers have been involved in throughout the history of cul

ture. In phases that emphasized musical **autotelism**, music was mostly the interplay between categories that belong to the phonic and the structural layers (a situation that found its theoretical basis in Hanslick's ideas). In **heteronymous** phases – those focusing on intermedial synthesis and at symbiosis between art the real world – the chief function was performed by the emotive and semantic layers. The relationships between other pairs of layers, between phonic and semantic and between structural and emotive, seem even more interesting. They can be described as running on a single track, except that in reciprocal tendencies. Thus tones, for instance, gradually become carriers of meaning, only to discard it in another phase. Similarly, structures are transformed by expression and then get rid of its excess at some point.

This view of a work, differentiating between its layers and testing their functions, is synchronic and **vertical** in character. A diacronic and **linear** character appears in a perspective that differentiates a work from an ontological perspective (Tomaszewski, 2003 a). This allows four different forms of the work which can be described as phases realized in time as **texts**: in turn, *musical text, sound text, audial text,* and *sign text.*

a) A **musical** text, brought to life in a unique act of creative conception, constitutes an "intentional object" (R. Ingarden). Recorded as a score, it represents a specific work *in potentia*.
b) A **sound** text, repeatedly brought to life by performers in acts of artistic production (*in actu*), is a real, physical object, recorded and registered, over and over again, in its infinitely different forms.
c) An **audial** text, a result of an act of aesthetic perception, ever individual and subjective, is a psycho-physical object (a work *in vivo* of sorts), preserved in the audience's memory.
d) A **sign** text, a result of generalized and objectivised social and cultural reception, inscribed into a culture with a value judgement as a symbolic object, a particular *in esse*.

In the above differentiation – which is in fact quite necessary for a correct definition of the object of study – the two extreme texts, the musical and the sign, belong, as the coding and decoding properties of a work, to the sphere of ***musical culture***, which takes place over the so-called "long time span" (F. Braudel, 1971) with emphasis on the *message*. The two other texts, tonal and audial, which coexist in their archetypal situation, i.e. that of the work's musical performance, belong to the sphere called ***musical life***. It is characteristic in its repetitiveness and its taking place over "short time spans." The emphasis here is on genre, quality and perfection of the *medium*.

B. **Distinctive** categories that describe and differentiate the relationships between the work and the ***outside*** world had long been called the **context** of the work. Until recently, this aspect was well-nigh prohibited in scholarly interpretation. The present position is that to ignore this context of the work ***from its genesis to its resonance*** would be to preclude its full and true reading. In the most general way, this has been shown by the famous "debunking" text by Joseph Kerman (*How We Got into Analysis,*

and How to Get Out, 1994) that is itself an interpretation of one of R. Schumann's *Dichterliebe* songs. This has been done in a particular way by Eero Tarasti (2012) in his recent semiotic and existentialist reading of another work by the same composer: his mysterious *Fantasia in C major*.

There are many aspects in which a work's context may be viewed: at least and above all *biographical, historical* and *cultural.*

a) To read a work in its **biographical** aspect is above all to discover "***the author's traces in the work***" and to show the degree of its personalization.
   - The relatively most superficial kind of "the author's presence in the work" can be called **autobiographical**. It documents the type and ***degree of the author's rootedness in his empirical reality***, in real public life: national, religious, social. This would be true of such pieces as Beethoven's *Wellingtons-Sieg* or Tchaikovsky's *1812 Overture*.
   - Works that bear, at times not easily legible, ***traces of emotional experience*** may be termed **self-expressive**. It is not without reason that C. Floros could entitle the monograph of A. Berg as *Musik als Autobiographie* (1992) basing on comprehensively-deciphered manuscripts.
   - The third degree of "*the author's presence in the work"* may be described as **self-contemplative**. This is true of works that are authentic reflections ***of spiritual life:*** *soliloquies,* manifestos, "testaments" witnessed in works such as Brahms's *Vier ernste Gesänge* or the part of Mahler's *Lied von der Erde* entitled *Abschied*.

b) Otherwise the biographic aspect of a work may be read by discussing its place in the **composer's creative path** (Tomaszewski 2003 c). It is not immaterial which phase of this path gave rise to the work or what the relationship is between its own properties and those that are usually ascribed to that phase in its invariant form.
   - A composer's creative path – in its invariant shape – goes through a sequence of phases particularly characteristic in turn: first, imitation of one's heritage; then, experimentation with the alien and the fascinating; then, after one's own style has been achieved, comes monologue, followed by dialogue when another's oeuvre or idea has been encountered and challenged. Finally, after a passage through a "shadow line" in life, an attempt is made to review one's aims and means, which in turn results in a liberation from external and internal limitations.
   - One must not forget the situation when a composer is unable to pass a threshold of a subsequent phase and succumbs to *traditionalism* or *eclecticism, to mannerism* or *academism*.

c) Viewing a work from the point of view of its relationships of **historical and cultural nature** may reveal and explain any of its properties otherwise unintelligible and unreadable. This reading should concern the entirety of "being in the universe, in history and culture" that corresponds to the formula "***from inspiration through context to resonance"*** (Tomaszewski 2006 a, 2010).
   - The study of the sphere of **inspiration** reveals the type and the degree of a work's roots in the cultural *past*. This is true of adopting specific idioms of a past paradigm as well as its models and systems. The aim is creative ***continuation***; contrastingly, in avant-garde trends, the goal is to break away from the traditional and to emphasize novelty.
   - The discussion of the sphere of **context** allows to realize the relationships that bind the work to the *present*, to the trends, techniques and modes of the reigning paradigm. Of particular interest is the moment of encountering (or clashing against), of ***entering into a dialogue*** with, the present and the alien. Opposing tendencies prefer ***isolation*** from the present, a radical autotelism.
   - The sphere of **resonance** complements interpretation with the problem of the type and the degree of ***influence over future paradigms***. The question arises why some genres of works – such as Haydn's model of the string quartet or the model of symphony as established by Beethoven – produce a resonance of endless duration, while other pieces sound hollow? Works of the avant-garde, happenings, place their bets on uniqueness and consciously ***reject the past***.

d) A view of a work in an **intertextual** perspective leads to the issue usually referred to as ***"music within music."*** The remarkable inventiveness of composers in this respect has led to a variety of classifications. One of these identifies three types of the presence of music within music.
   - In a **palimpsest** situation, the only new thing in the work is its new sound attire. The "primary," the earlier work can be easily recognizable under its new instrumentation or intavolation, vocalization or tropization.
   - **Inspiration** of new music with music that has been brings, on the one hand, works based on *cantus firmus*, variations and fantasias, and, on the other, stylized or retroversive music.

- **Incrustation** has become, especially since the 20[th] century, an attribute of music as symbolic speech. The possibilities here include quotation, allusion, reminiscence and also *quodlibet* and collage.

While one might not share the belief in the so-called "death of the author," who is now supposed to create *novum* only according to the principles and basing on *datum*, the intertextual era is a fact. The interpretation of the musical work that does not take into account the aspects and the procedures of intertextuality has lost all sense at least since Mahler and Ives.

SPECIFYING CATEGORIES.

Their discussion is another step in the process of integral interpretation. They are logically bound in a triad that includes three types of categories: (a) their *function* within the system, (b) their features of *genre* and (c) their belonging to a given *style*.

(a) The archetypal primariness of the ***function of the work*** in this triadic structure can be accepted without question. Function has always determined the shape and the character of the work according to the requirements of place, time and circumstance. Odes, hymns and paeans to gods, songs praising a hero's victory, threnodies and elegies for his death all came to life under pressure from particular functions.

The repertoire and the hierarchy of the functions, dictated by the time and place within culture, were defined by theorists in ways that spoke volumes of the music of their era. Suffice to cite the well-known list of twenty functions of the musical work compiled by Tinctoris, beginning with "praise God, chase away the devil" and ending in "cure the ill and induce love." It is a truth generally acknowledged that, since mid-18[th] century, the so-called highbrow music has abandoned specifying its functions, only settling for the one referred to as aesthetic. A return to the category of the work's function in its interpretation underlies attempts at adapting R. Jakobson's (1960) concept of functions of language. Seeing music as "a language of tones" has become the point of departure here. With this assumption, a given work can be described as performing one (or more) of the five functions: **expressive** (emotive), **conative** (appellative), **phatic, referential** or **poetic**.

(b) ***Categories of genre***. The consciousness of their presence and their differentiation has been with European culture since its very origins: the *Old* and the *New Testament*, the *Iliad* and the *Odyssey*. They have survived until our times in their division into **lyrical (**hymn, ode, idyll, elegy), **epic** (novel, ballad, legend) and **dramatic** (tragedy, comedy). But they have also survived as objects of interest to the history of music. They have been rejected from contemporary theory of music – and that due to formalist tendencies. They have been deprived of their own generic identity and baselessly ascribed to different identities. They have been rechristened as *music forms* and, as such, they have been deprived of their primary attributes, their expressive-semantic character.

Most recently, with the appearance of narratological tendencies and methodologies and their ever-expanding scope, new and promising vistas have opened to the aspect of genre. Yet, curiously and strangely, scholarly interest has concentrated mainly on two of the three traditional types of creativity: the epic and the drama. The third, lyrical, seems to have become largely marginalized – and that despite the fact that it has played a particularly significant part in some historical phases, especially those of romantic persuasion.

Obviously, two musical genres have become the main carriers of the lyrical: instrumental miniatures and songs. A modest reconnaissance into the ***Romantic love song*** seems to suggest that the category of lyricism could be discussed in terms analogous to the categories of the epic and the drama, the main object of interest in narratology. Much like a *succession of events* serves as the point of departure for narratological interpretations, interpretations of lyrical genres could begin with a ***timeless lyrical situation***

Tests on a representative corpus of songs from a repertoire famously running into thousands of works in the genre have yielded some noteworthy regularities. The first of these was a repetitiveness of situations that can be seen as models. Secondly, these can be differentiated into two clearly discrete modes: the acts and the states. **Act**-like lyrical situations are usually characteristic in their dynamism and spontaneity, in their at times explosive impulsiveness. They are moments that come and go, often leaving a deep traumatic trace. In contrast, **state** lyrical situations tend to be dominated by static and reflexive moods; they seem suspended in time, or to exist beyond time.

Each of these nine "model" situations is associated, in a natural way, with a particular and **unique type of expression.** The degree of this naturalness – constantly coherent in character – may be checked thanks to the composers' custom of describing them with performance directions, or *didascalia*. It can also be verified by *reductio ad absurdum*: no composer would ever

annotate a situation of first encounter or of confession of true love with the word "wistfulness" (*Wehmut*); nor, conversely, would he describe a moment of separation or loneliness as "fascination" or "euphoria."

The five state lyrical situations and the four act-like situations seem to exhaust the means of expression used by the Romantic love song. In terms of **thematic structure**, it ran within the speaker's suspension in *loneliness* or in a *relationship*; *distant* or *close* to the object of his love. N.B. this is a complex of categories that could be tested with a modified version of the Greimas (1966) Square. I think however that the validity of such an interpretation should be verified by direct musical presentation of the nine lyrical situation that combine to create the *syndrome* of the Romantic love song:

- The state of ***initial loneliness***, featuring the expression of *a sense of void.* A state of reflexion, expectation, of daydreaming. [Ex.5. Schubert: *Nacht und Träume*]
- The moment of ***first encounter*** and its accompanying *fascination*. This category is much preferred not only by Schubert (*Schöne Müllerin*) or Schumann (*Im wunderschönen Monat Mai*). [Ex 6. Glinka: *Ya pomnyu chudnoye mgnavenye*]
- The state of ***first separation***, corresponding to an expression of *longing* (*An die ferne Geliebte*). This is a truly model situation, present in the song genre since the troubadours and constitutive for the *Sehnsuchtlieder* song type. [Ex 7. Schubert: *Nur, wer die Sehnsucht kennt*]
- The moment of ***full love disclosed***, manifested with spontaneity and *euforia* [Ex. 8. Schubert: *Dein ist mein Herz !*]
- The state of ***ultimate closeness***, which is accompanied by a subdued and idyllic expression of emotional and spiritual union, *in delight and adoration* [Ex. 9. Schubert: *Du bist die Ruh*]
- The moment of ***clash*** as a reaction to love's betrayal, to dashed hope. It is associated with an expression of *disappointment,* featuring dynamism and explosiveness. [Ex. 10. Rossini: *Mi langero tacendo*]
- The state of ***secondary separation*** as a result of the clash. It is realized in an expression of *wistfulness*, constitutive for songs described as *Wehmutslieder*. [Ex.11. Brahms: *Immer leiser wird mein Schlummer*]
- The moment of ***final rupture***, an irreversible act. The basic expressive category of this complaint is that of *despair* rather than rage [Ex 12. Schubert: *Der Doppelgänger*]
- The state of ***secondary***, or final, ***loneliness***. This is an *experience of irretrievable loss* – rather than that of indefinite void – which results in a state of constant *melancholy* [Ex. 13. Schubert: *Der Leiermann*].

(c) **Stylistic categories.** Reading a work's stylistic category is one of the interpreter's canonical tasks, non-trivial yet necessary. All manner of stylistic elements coexist in each work, and they all deserve to be heard and identified. First, elements that belong to the style of the **era** and the **tendency** into which the work has been inscribed by the composer; also, the specific style of the **genre** that serves to express the work. This includes identifying and differentiating the *genotypic*, i.e. assimilated from tradition, from the *phenotypic*, or the composer's own and individual. Finally, to isolate elements of **individual** style – a unique idiom – and of the style of the correct **phase** of the composer's **creative path**. The own idiom of the discussed **work** may also be a factor.

This is the repertoire of qualities that describe a work in stylistic detail. The most difficult task is to hear the dominating complex of these properties. Does our reception of a work allow us to hear the ***voice*** of the composer, of the genre, or merely of the era?

AXIOLOGICAL CATEGORIES, OR CATEGORIES OF VALUE.

A noteworthy essay by Ernst H. Gombrich (1993) poses a rhetorical question: "What good is there in a study that discovers neither meaning nor value?"

It is beyond any doubt that a reading of a work from an integral interpretative perspective must reach a point when it becomes necessary to test the work in a ***domain of value***. Two aspects seem of particular import here: the type and the degree of the *perfection* of its composition and the type and the depth of sense that is conveyed by the work.

(a) The aspect of **perfection** would become of particular significance in those moments of the history of music when the poetic or aesthetic function dominated everything else. Perfection as the goal of composing strategy varied from era to era: from the graceful to the fully sublime. We now witness trends and tendencies – ephemeral, let us hope – that see their aim in an escape from perfection into accidental form, into second-best. Also, the borderline between masterpieces, conventional works and kitsch tends to be in flux. An attempt at defining kitsch was once made by C. Dahlhaus (1967), sadly with few convincing results. In the present-day era of postmodernism, a work described so far as kitsch might actually function with a positive sign of value. Yet

despite the various trends in the interpretation of work, it is still crucial to be able to tell if it represents subtlety, nobility and simplicity or vulgarity, crudeness and the chaos of excessive complication.

(b) The aspect of the work's **sense** has united conceptions of various provenience, mostly because sense is understood in a variety of ways. In hermeneutic, exegetic and semiotic interpretations, it is usually described in terms of its significance and character. It functions within the work as a message of some sort, as *envoi,* overtone or moral (Floros 1989). In autotelic interpretations, sense – understood as a self-referential context – is brought to the limit of its meaningfulness.

Understood in a purely musical way, it can point – as it does, for instance, in Schenkerian analysis – to an organic coherence and logic of individual composing decisions. In a broader humanist sense, the sense of the work carries and conveys – in tones – the artist's reaction to the universe and to life. This reaction can be of *deep* or *shallow* character, *open* or *covert*; its overtone *tragic* or *comic*, its attitude *trusting* or *sceptical, optimistic* or *pessimistic, serious* or *ironic*.

FUNDAMENTAL CATEGORIES.

Two categories have played a particular and unique part for over two thousand years of European culture: **beauty** and **truth**. They can be seen as fundamental for any work of art. Of course, in the Antique tradition, beauty and truth, together with goodness, were combined into the triad of transcendentals. The tradition behind them dates back to Plato and his *Phaedrus*. It is equally well known that the three concepts have often substituted one another or have been brought together in *kalokagathia*, the unity of beauty and goodness. It is known, finally, that the two fundamental values, both truth and beauty, have been demoted in some aesthetic circles as unsuitable and inadequate, indeed as embarrassing, in times after the Holocaust. These views are confronted by the authority of creative talents. At the Congress of Independent Culture in Warsaw, on the very eve of the imposition of the martial law in Poland, Witold Lutosławski said: "*Beauty* is the ultimate goal of *art,* much like *truth* is the ultimate goal of *science*." He went on to say: "Yet much like one can find a particular kind of beauty in mathematics, astronomy and undoubtedly in many other sciences, there is, in art, the inevitable issue of truth." (1999)

Truth's presence in a work is not only not denied but quite emphatically claimed in statements by major authorities on composing and philosophy. According to Mahler, "Ich noch nie auch nur eine Note geschrieben habe, die nicht absolut wahr ist" (1896). "Music is not to be decorative; it is to be true," said A. Schönberg (1911). Heidegger was even more extreme: "Dann ist die Kunst ein Werden und Geschehen der Wahrheit." (1963) A work's truth has been understood in a variety of ways: as *authenticity, originality, appropriateness, accuracy*, but also as *naturalness, inner coherence* and *sincerity*. For Lutosławski and for many other Polish artists whose fate it was to work in a country enslaved for half a century, this final phrase, "sincerity of artistic expression" was particularly significant. The interpreter of the time was constantly faced with the task of differentiating works according to their character as representing *authentic*, *rhetorical*, *hyperbolic* or straightforwardly *panegyric* music – those were the days when cantatas were written to honour Stalin.

COMPLEMENTARY CATEGORIES.

No observation of the course of the history of culture, including music, can ignore the fact of an alternation of its character. Classically-minded eras saw a particular emphasis on what has been called here fundamental categories. Conversely, in romantically-minded times, the emphasis would shift from truth and beauty to what could best be termed complementary categories: **expression** and **fantasy.** Expression complemented and transformed absolute beauty in the expressive or into pure expression. Fantasy (also referred to as fiction) complemented and transformed truth that only served as a point of departure. In both cases the emphasis shifted from the objective to the subjective.

I think that a symbiosis of these four categories can be metaphorically denoted as a ***tetraxis*** that might serve as a framework for the course of the history of music. This history changed in character depending on which components of this system took over as the dominant functions: the fundamental or the complementary.

To see this in some detail:

- The **beauty** of a work of art is a fundamental and major category (and value); to quote Lutosławski again: "ultimate goal of *art.*" There has been general agreement as to the type of its effect. Ever since Plato, "beauty ***astounds and delights***." It has for its attributes clarity, lucidity, conformity to the principles of Antique and Classical *nomos*, harmony and proportion. [Ex. 14. Mozart: *Piano Concerto*]

- **Expression** was subservient to the rules of *ethos,* adequate to the situation and to the function performed by the work: to euphorize or to lament. Thus beauty was to enchant just as expression was ***to move and to stir***. [Ex. 15. Tchaikovsky: *Adagio lamentoso* in his *Symphony No. 7*]
- **Truth**. It is an equally fundamental category of a work, yet one not directly ascribed to it in the first place; it is primarily significant in science and philosophy. The principle of adequacy "rei et intellectu" has taken all sorts of forms in the history of music: from the Antique and Aristotelian imitation of nature to ***all music that evokes***, in its similitude, ***a reality beyond the work***. [Ex.16. Bach: *St Matthew Passion*]
- **Fantasy**. A category that complements and replaces truth in art as *Dichtung* that complements *Wahrheit*. The true is confronted with the fantastic ("fictional"), derived from imagination rather than from memory. Truth enlightens, explains, identifies, relates to the reality of things. Fantasy ***departs from "the here and now,"*** inspires, ***liberates from immediate reality***. [Ex. 17. Liszt: *Sonata in B minor*]

TRANSCENDENT CATEGORIES.

There are situation when, faced with a work that has enchanted us or stirred us to the core, we are at a loss for words. We feel that the phenomenon we have encountered cannot be described in ordinary, down-to-earth language of any category. We are convinced that in order to come any closer we must attempt some special type of statement that would do justice to the peculiarity of the object of interpretation. More than just peculiarity: a ***singularity transcending all barriers, triggering a consciousness of a contact with what seems to be inexpressible, indescribable, impalpable.*** Surely, this only happens in confrontation with select works and extraordinary moments, for instance the striking simplicity of the chorale *Wenn muss ich einmal scheiden* in Bach's *St Matthew Passion*, the unfathomable darkness of the *Confutatis* in Mozart's *Requiem*, in the pensive and distant *Adagio* in Schubert's *Quintet in C major*, the epiphanic B major part in Chopin's *Fantasia in F minor*, the first phrase of the broken voice in Gustav Mahler's *Kindertotenlieder*. In all these – and many more – there is ***a step beyond, a transgression of, the normal, the everyday, the conventional, the expected***; a momentarily revealed perspective of a different reality.

The aspect I touch upon here has not yet been discussed in any systematic way. What is more, in his *Aesthetic Meaning and Symbolic Message*, Carl Dahlhaus (1992) gives a warning against going in that direction; against attempts at "reaching in open language towards one that is hidden, which constantly eludes our grasp and yet calls for deciphering."

I am not going to go down that road, but I also do not intend to turn a deaf ear to phenomena that beg at least to be approached. To try and grasp the problem in formalized scientific discourse would be self-defeating. Yet it seems that are languages in culture that might lessen this distance.

It seems that whatever is *par excellence* **"poetic"** – Romantic, oneiric, stirring – in the music of Schubert, Chopin or Schumann, can be rendered in the ***language of metaphor***. In turn, the ***language of rhetoric*** would be relatively the most adequate choice for the music of the Bach era and for its **symbolic** qualities. In the words of H. H. Eggebrecht , "due to its symbolic message, the music of Bach is inexhaustible in its aesthetic sense." (1992) **Sacred music**, in its use of the categories of *sanctum, perfectum, numinosum* or *epifanicum*, usually finds its explication in its own ***confessive languages*** fitting their transcendent reality.

What remains is the question of those moments of musical masterpieces that are called, at times, the **metaphysical moments of a work**. According to R. Ingarden, the manifestation, in a work, "of metaphysical qualities constitutes the apex and at the same time the ultimate depth of our life and of all that exists" (1960). It is unfortunate that he himself did not develop and complete this idea. So far, I think, Eero Tarasti (2005, 2009, 2012) has been the closest to approach it, if from a somewhat different direction. Of the three narrative categories with which he interprets the music of Wagner, one is of ***existential character***. This might make it possible to grasp the essence of music that seems impossible to grasp, to read and to name.

*

A couple of ***postulative ideas*** seem to naturally derive from the above-drafted panorama: a need for a shift in emphasis, for a vindication of certain areas of interpretation, for a change in position and style of utterance.

(1) In order to do justice to a work of music that is the subject of interpretation, it is necessary for the practice and theory of music to **shift the emphasis** from interpretation based ***solely on the principles of the exact sciences*** (such as mathematics and physics) to interpretation that ***also relates to humanist and artistic principles.*** Th. Wiesengrund-Adorno (1992) warned that

"treating music as 'tönend bewegte Form' usually ends in blind stimuli or in the trivial fact of ordered musical material, devoid of any association between aesthetic form and the non-aesthetic 'something' that becomes transformed into aesthetic form."

(2) A **shift of emphasis** is also necessary ***from the sphere of musical linguistics into that of musical poetics***; this, in fact, is already underway, if at a slow pace. Among other reasons, this is necessary so that the question of a work's ***artistry*** could become discernible in an act of interpretation. R. Jakobson (1960) reminds us that "the issue of what it is that transforms a linguistic message into a work of art is the subject of poetics." A discussion of a work in its aspects limited to musical linguistics ignores the most interesting and the most significant elements of the work – the moment when "ability" transmogrifies into "creativity," *téchne* into *poiesis*.

(3.) The goal described here require particular **acts of vindication**, usually tantamount to restoring aspects that have been removed or marginalized in the theory of music due to tendencies towards scientist reductionism. This mainly denotes introducing, into theoretical studies and analytic-interpretational practice, the problems of ***expression and genre***, and of all that is referred to as ***the work's organic context*** spanning from its origins to its resonance.

(4.) Highly desirable would be a change in the **style of utterance**, in the way a work's interpretation is worded. This is connected with another question: who is the addressee of interpretations of works of art? Two main tendencies seem to coexist nowadays, aimed at different audiences: the formalized type that does not go beyond the limits of strictly professional circles, and the essayist type not far removed from journalism. It is to be hoped that the shift of emphasis and the acts of vindication themselves might be enough to lessen the distance between them; that essays acquire a sounder scholarly basis, and that scholarly papers become less arcane and more prone to "read" the qualities and values, the meaning and the sense carried by the work – rather than to dwell in the self-referential circle of interpretational autotelism.

Finally, it seems important that the reader may share, apart from the knowledge on the work derived from its integral reading, some of the delight and the emotion triggered in the interpreter by his close encounter with the work.

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M.Reybrouck, C.Maeder, A.Helbo, E.Tarasti (Editors). E-proceedings of the XII[th] International Congress of Musical Signification (Université catholique de Louvain and Académie Royale de Belgique), April 2-6, 2013). Music, Semiotics, Intermediality: Abstracts and extended abstracts. Louvain-la-Neuve 2013. ISBN: 978-90-9027424-9

IN SEARCH OF MUSICAL MEANING: LITERATURE REVIEW AND RESEARCH FINDINGS

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INTRODUCTION

Music is a human creation; it is something which people do in order to communicate with others or with themselves. Nevertheless, it is widely accepted that music impacts the world, but from within its sphere of abstraction. Although it does not represent, it calls forth the making of meanings and is able to express human experiences and feelings in a most convincing manner (Conrad, 2010). Thus, discussion of the meaning of music is of particular interest as music is perhaps the most abstract of the arts.

The meaning of music is identifiable with the nature of music; reference to the particularity of the aesthetic reaction evoked may be inherent to music. What might the terms “meaning” and “understanding” mean in the case of music? Could “understand” simply mean that I understand that it is written in a major scale or is atonal? That it is composed in sonata form, or that it transgresses the limits of the traditional form of the sonata? That it constitutes a key-work, a cornerstone of its period, for instance, of romanticism? It is clear that the afore-mentioned are not what we are talking about when we speak of the meaning of a work of music. The most important thing is that the listener perceives the acoustic events as “musical events”, that is, as vehicles of expression and as the result of an intentional organization of sound. However, to what extent is knowledge of music a necessary precondition for comprehension, for decoding the language of music? Are only those who study music capable of arriving at the meaning of music?

Another, parallel issue is when and how the interpretation of the phenomenon of music needs to be oriented within a frame of reference. That is, if we reject the idea that music is referential, then what is the nature of the object of reference? What is the meaning of “representation” in a non-verbal and fugitive cultural product? What limits are there on the interpretation of musical codes of communication? May musical signs refer only to musical entities, to non-musical entities, or to both? A further difficulty that confronts us in any attempt to draw up general rules of musical understanding is that some works are considered “appropriate” for such study, while the processing and analysis of other works is passed over in silence.

The present article presents some views and positions, older and more recent, chosen for their particular interest in relation to the issue in question. The literature search attempts to go beyond the limits of semiotics, looking for answers also in the fields of aesthetics, musicology, cognitive science, neuroscience, musical psychology and the philosophy of music education. Further to this, the results of a research project on musicians' perceptions of the meaning of music are presented and discussed. The data were collected through semi-structured interviews with 14 musicians and were processed through content analysis. Though this research is still in progress, early results show that participants believe that music can mean something, can bear a meaning.

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POSITIONS ON THE QUESTION OF THE EXPRESSIVE CONTENT OF MUSIC AND ON MUSICAL MEANING: A BRIEF HISTORICAL DISCUSSION

Though many words have been written on the analysis and interpretation of music, any attempt to describe the expressive content of music still presents difficulties. Ellen Dissanayake, studying the origins of music, concludes that "proto-music" is rooted in the vocal exchanges of mother and child, and that this framework of relationship and communication defines the prime meaning of music. Specifically, according to Dissanayake (2008), ritual music is founded on psychological and behavioral mechanisms and was first developed within the framework of the dyadic, biological and emotional mother-child bond, while later it was incorporated in activities that promoted the integration and coordination of the members of the community. This proto-music cannot be taken as an abstract series of sounds in any narrow sense, since these sounds were produced and lived through in the context of a relation of interaction and communication. That is to say, the meaning of music is definable as an awareness that the mechanism of music is capable of strengthening the mother-child pair bond, and that in continuation this realization was exploited to reinforce group-bonding and cohesion between the members of our ancestral communities.

The question of whether music may refer to anything outside itself, as a representation, that is, whether music expresses anything more than music itself, has concerned theorists in aesthetics for over two centuries. More recently, this has been an object of discussion among musicologists, ethnomusicologists, anthropologists, semioticians and cognitive scientists, with attention centered on mental processes in musical creativity. The roots of such discussions may be found in 18th-century Europe, where the notion of the divine origin of a language of names comes into question and the link between language and music becomes a central philosophical issue (Jean-Jacques Rousseau proposed a joint origin for music and language). This is evident in the rise of the idea of 'absolute music', in the elevation of music by many thinkers to being the highest of the arts (Bowie, 1999). In the 19th century there was increased interest in program music, in music's extra-musical and poetic aspects, very much in tune with the spirit of the times.

Even before the 19th century, philosophers were turning their attention to the question of just what is absorbed on an intellectual level by the conscious receiver of a work of art (listener, spectator, reader). Kant's ([1790]1952) position on this took as a point of departure the ability of language to express thought with precision, or otherwise; since language cannot in fact convey clearly meanings related to symbols and imagination, then the meaning of any work of art is inexhaustible. When we attempt to interpret art, perceptions may give rise to large numbers of meanings but can never establish "a meaning" with certainty.

For Hegel, music is strictly determined formally by the "mathematical" combination of sounds. Since the relationships between the notes in any musical piece are purely abstract –governed by such laws– formal determination in music does not bestow any meaning on music. In other words, no objective meaning can be attached to any given musical note or succession of notes. Since the combination and succession of notes cannot objectively determine the "meaning" of notes or successions of notes that share merely an abstract, mathematical relation with one another, the "meaning" of any piece of music is subjective for the listener (Griffin, 2011:16-17).

In general, in the Romantic period we find on the one hand the proponents of the enrichment of music with extra-musical elements (an idea, a feeling, a program expressed through music) (e.g., Liszt, Berlioz), and on the other hand, those who insisted on music's absolute nature (e.g., Brahms, Hanslick).

The ratification of music as a series of sounds and nothing else, with the denial of its connection with anything outside music, was described and supported by Eduard Hanslick, a formalist. Hanslick would put a stop to any attempt to derive fugitive expressive meanings, claiming that music does not represent any ideas, events or emotions. Its value resides only in the stuff of music, that is, in the notes (Hanslick, [1854]1957).

As for the 20th century, a reaction against the unbounded sentimentality of late-19th century music is evident. This tendency is supported by the ironies of neo-classicism (Stravinsky claimed that music cannot express anything whatsoever), by the subtractive aesthetic of serialism, as well as by electronic music. The study of music focused rather on the structure of a work and shunned, one might say, its potential expressivity. Still, with the development of musicology, research began to turn once more to the symbolism and the expressive meanings of music. The problem of meaning in music remains, however, thorny.

Wittgenstein ([1953]1971) stated that understanding a sentence in language is much more akin to understanding a theme in music than one thinks and links poetry to music via the idea of there being ''something which only these words in these positions express'' (p. 227). According to Langer's absolute expressionist theory (1942; 1953), music is comprised of a living and

meaningful myth constructed by people so as to interpret their internal life. Composers will always structure subtly moving complexities that language cannot name or, much less, express. Music is the most absolute symbolic art form, whose expressivity goes beyond the expressive potential of words. Music is non-representative:

"It exhibits pure form not as an embellishment, but its very essence; […] from Bach to Beethoven […] [we] have practically nothing but tonal structures before us: no scene, no objects, no fact. […] If the meaning of art belongs to the sensuous percept itself apart from what is ostensibly represents, then such purely artistic meaning should be most accessible through musical works." (Langer 1942: 169)

In Meyer's psychological / empirical theory, music may or may not have meaning, i.e. the existence of meaning in music is contingent. Meyer (1956) admits that the nature of the response to music is indeterminate, non-referential, in the sense that music does not describe, depict or symbolize any act, person, passion or meaning having reference to human experience. He states that the primary tool for deriving non-designative meaning is "embodied meaning", which is what actually matters in music. Specifically, he believes that, though music may refer to a world of images, experiences, feelings and meaning, its field of action is beyond all these; he notes that "the proponents of Referentiality may be right when they claim that certain musical meanings are designative, but supporters of the theory of Absolute Music are also right when the claim the exact opposite. What we forget is that the two theories are logically incompatible" (Meyer, 1956: 33-35). Defining embodied meaning Meyer (1956) writes: "what a musical stimulus or a series of stimuli indicate and point to are not extramusical concepts and objects but other musical events which are about to happen. That is, a musical event (be it a tone, a phrase, or a whole section) has meaning because it points to and makes us expect another musical event" (p. 35).

Theodor Adorno, who describes the meaning of music in sociopolitical terms, denies that music constitutes a semiotic system and claims that music should not be regarded as language. Music is structured, constitutes a meaning-bearing whole, and is not a mere chaining of aesthetic stimuli. However, these terms may be acceptable to the extent that nothing in music stands alone. Everything becomes something in memory and in expectation, within a natural progression towards its nearby aspects and its intelligible connection with those further away (Adorno, 1976).

Recent literary theories such as deconstruction, postmodernism, and cultural criticism espouse that texts are sites for the composition of multiple readings. Differences emerge from the structure of the text, the context of production and reception, and in the readers themselves (Bartel & Cameron, 1998). Arthur Danto (1986:45), in his essay "Appreciation and Interpretation", claims that the very existence of objects of art is dependent on interpretation; interpretations constitute the work and there is no work without interpretation. Maxine Greene (2001:13) describes the active involvement of the receiver as follows:

"Perceiving a dance, a painting, a quartet means taking it in and going out to it. [...] Perceiving is an active probing of wholes as they become visible. It involves, as it goes on, a sense of something still to be seen, of thus far undisclosed possibility. It requires a mental and imaginative participation (even when the mind does not "hold sway"), a consciousness of a work as something there to be achieved, depending for its full emergence on the way it is attended to and grasped."

Peter Kivy (1984) tries to demonstrate the existence of certain clear cases of musical expressivity, principally in program music. In his book Music Alone, he states clearly that we still have a long way to go before we can comprehend the expressive potentialities of purely instrumental music in such forms as the sonata, symphonic music or the string quartet, where the composer has not provided us with any verbal indication of the expressive content of the work (Kivy, 1990). From a different point of view, David Lidov (1987) emphasized that there lie many obstacles in the way to the comprehension of musical meaning, such as: the concept of absolute music - music refers to nothing or only to the idea of music itself; the idea that music is devoid of meaning because we cannot set out any meaning with clarity or certainty; the idea that the differing perceptions of composer and listener render musical communication problematic. In a spirit of compromise, Philip Tagg (1999) suggests that we should not oppose the extra-musical and intra-musical approaches, but rather should regard them as complementary, as only in this way will it be possible to discover whether there are relations between the elements of the musical code and other fields outside music.

In Eero Tarasti's existential conception, music is visualized as a rich interaction among all the participants in communication and in the meaning present in the music itself. In this kind of analysis, music appears as a bounded state rather than a stable object (1998:43): it functions by way of situations and events, as well as through the expectations of these, confirmation and cancellation. These situations are in some way signs of the states that we may actually or potentially encounter in the world. As such music possesses uses and functions for the individual (and for the community and the culture) by way of the relation with

the individual and the interactions with the world. Tarasti (1987) distinguishes between intrinsic musical meaning and extrinsic musical meaning, emphasizing that we need to take into account the relation between these two. As to intrinsic meaning, it is focused only on the relationships within the same musical work, rejecting any comparison with other works. In other words, Tarasti invites us to avoid any simple observation of musical expression (as text) so that we may examine the totality of the act of communication. Music makes sense, not by reason of the sounds themselves, independently of the individual, but through the interrelation of the musical sounds in conjunction with the totality of the experience of the person who interacts with his or her surroundings.

From a semiotic point of view, Kofi Agawu (2009), taking Saussurean semiotics as his point of departure, analyses "musical themes" as these interact with the deeper structural forces of harmony and counterpoint. Agawu considers that the idea that music may narrate or embody a narrative stems from a basic human need to understand coherent sequences. Beyond this basic level, music's capability of creating a narrative is constantly undermined by an equally active desire –a natural desire, that is– to disavow narrative. Consequently, the most fruitful discussions of narration in music will be those that accept the necessity of querying, of the fundamental disability which prevents us from understanding narration in non-narrative terms.

As for the case of program music, Agawu emphasizes that we undertake to listen to music through the filter of the narrative simply because we are aware that the composer attempted to give musical life to a particular story. The relation may be close or iconic –think of the sound of galloping horses– though in other cases the relation may be unclear. Still, in this case the music bears the load of a verbal narration. The aim here is persuasion rather than demonstration (Agawu, 2009:102-104).

Arnold Berleant (2009) takes yet another point of departure, arguing vigorously that music is not language. It must be understood on its own terms. Berleant (2009) adds that even an explanation of the sense of music on the basis of the emotions it provokes is problematic. It is hard accurately to define the nature of the feelings, to find the right words to describe them. Commonly used words such as "happy" or "sad" do not suffice to encompass the depth and the breadth of the emotional experience of music.

Some recent psychological and philosophical approaches to musical meaning, especially those on embodied music cognition, try to establish a bodily mediated relationship between sound structures and mind. Essential motive of such novel theories is the need to bridge the gap between sound (matter) and meaning (mind) by the mediation of a third factor, the body, considered as the privileged meeting field of those two elements (Tsetsos, 2012:1025). In Helmuth Plessner's theory, music has always meaning, a "specifically musical meaning", but this meaning is not understood in semantic but in aesthetic terms, and not in reference to some extra-musical entities. Sonic movements become meaningful during their temporal unfolding and in reference to a whole which reveals itself only by the end of the unfolding and which is identical with the total unfolding (Tsetsos, 2012:1028). Plessner ([1967]1982) found in dance the proof needed to explain that the plethora of musical significations is not arbitrary but well grounded in the very nature of music. The dance interpretation of music indicates an "inner relationship" between sonic and corporeal movement, conditioned obviously by the additional fact that the non-objectivity of musical sounds divert bodily reaction from the goal-oriented movement to the expressive one (Tsetsos, 2012).

In a similar vein, Andrew Mead (1999) describes sound qualities "in terms of the actions used to produce them" (p.4) and suggests we should understand musical meaning in terms of the physiological actions employed in musical production or reproduction. Mead claims that we often forget the bodily preconditions of music existence and we deal theoretically with music as if it were an exclusively mental activity.

Finally, in the neurosciences, researchers have been trying to find answers to the question of musical meaning chiefly through the use of the electromagnetic encephalograph, though a long road lies ahead. Up to now, neuroscientists have found that music activates brain regions involved both in emotional reactions (Peretz, 2002; Koelsch, 2010) and in cognitive systems (Sloboda, 2004; Krumhansl, 2002; Ball, 2010). As for the issue of meaning in music, Koelsch and his team compared the processing of semantic meaning in language and music, finding that both music and language can prime the meaning of a word, and that music can, as can language, determine why physiological indices reflect semantic processing. The researchers concluded that, despite the fact that the physical parameters of musical information that activate particular associations (and that are, thus, characteristic for the meaning of a musical passage) as well as cognitive routes by which music primes representations of meaning concepts remain to be specified, music transfers considerably more semantic information than previously believed (Koelsch et al., 2004)

When discussing the meaning of musical objects we may also include the positions of Gilles Deleuze and Félix Guattari (1977), who argue in favor of the general collapse of the question "What does this mean?" and proclaim that the quest is for patterns of intelligibility rather than for meaning. Further, certain critics of pluralism consider that the reception of a variety of meaning is

due, at least in part, to the fact that interpretation is not an undertaking with one common goal. Rather, interpretation can include the meaning set out be the creative artist, the meanings constructed by an informed audience, and the meanings imposed on a work by interpretive games when it is exposed to the public (see Irvin, 2006).

All in all, we may conclude that music consists of sonic sequences that embody two dimensions, one internal/intrinsic and the other external/extrinsic. The internal dimension is a matter of those musical techniques that make a piece of music a whole, while the external dimension concerns a wide range of influential forces, activated by social conditions and transliterated into musical experiences. These two dimensions need not coexist in harmony or without conflict. The fact that music, more than any other art, combines the imaginative with the unconscious elements of human creativity, shaping it into melodious and notes, while at the same time the norms and institutions of rationalist reality within which one may speak of musical form are renegotiated, illustrates the physiognomy of music and the internal logic which is characteristic of it.

COMPOSITION, PERFORMANCE AND LISTENING TO MUSIC: ISSUES RELATING TO THE MEANING AND INTERPRETATION OF MUSIC

Human organization of sounds so as to communicate, that is to say, music, although it is found in all communities and acts both on the musical creator and on the listener, is located outside the scope of language. Does the existence of communication through music require that there be a common frame of reference? That is, do composers, performers and listeners need to have mutual cultural and social experiences? If we accept the hypothesis that there is meaning in every work of music, then is this meaning common ground for the composer, the performer and the listener?

Most theorists and philosophers of music agree that a work is the result of an intentional act of the composer. The deliberate organization of sounds, then, is based on certain principles, even when it is based on the abrogation of these principles. Understanding a work is thus identical, on principle, with the recognition that it is an intentional act, a propositional act of creativity. Adorno (1976), referring to the interpreter of music, notes that to be a musician is to activate principled intentions: to bring these under control, not to surrender to them.

Within the field of music performance, there has been great interest recently in the importance of gesture in the interpretation of and search for meaning in music. Gestures are used extensively to communicate. They are inherently contextual and are often established by convention, which is evident in the use of music as a signifying practice for certain kinds of social function; at the same time, gestures can also be a form of communication which allows a unique directness and a 'rightness' which in some contexts words may not (Bowie, 1999:15).

There are distinct, specific and also covert meanings in gestures (Durrant, 2009). In particular cultures, there are recognizable gestural signs that have specified meaning (Morris et al., 1979). Colin Durrant (2009:329) puts it as follows:

“Musical gesture symbolically suggested and notated in the score (by the composer) therefore calls for an aesthetic gestural living form to bring it to its aural manifestation (by the conductor and performers). This is generated by gestures, expressions and forms of communication from the conductor that lead the performers to an understanding of the musical import through reflection, musical and vocal skill, aural awareness, technical accuracy, and aesthetic realization. [...]However, music and physical gestures are two very different symbolic modes, each used for artistic expression. How one is translated into the other is a complex action, processed cognitively and emotionally.”

Music theorists claim that musical meaning is used by composers as a means of expression and distinguish at least four different aspects of musical meaning: (1) meaning that emerges from a connection across different frames of reference suggested by common patterns or forms (e.g., sound patterns in terms of pitch, dynamics, tempo, timbre etc. that resemble features of objects), (2) meaning that arises from the suggestion of a particular mood, (3) meaning that results from extra musical associations (e.g., religion music), and (4) meaning that can be attributed to the interplay of formal structures in creating patterns of tension and resolution, that is emotional responses to music (Krumhansl, 2002; Koelsch et al., 2004).

Within the field of music education, Lee Bartel and Linda Cameron (1998) support the view that meaning-making process in a constructivist understanding of learning and claim that seeing music as another form of text allows the discovery of many parallels between language and music. Musical perception and appreciation can be enhanced by the stories' context, and the music literacy achievement can be expanded by the meaning context of the music. In the case of music composition, is very

helpful for students to explore music as character, sound effect, illustration, moodscape, referent, or as personal response to story. Patterns and question emerge as students engage in text, responding to and composing their personal and shared understandings.

Any kind of expression and interpretation entails the making of distinctions among messages but at the same time risks the loss of a part or a structural component of the message. In other words, interpretation means words, which mean limitations. In all, even though words may conceal meaning, they may also reveal new potentialities, or uncover new ways of viewing the phenomenon of music. Since musical expression is not based on values –and indeed quite often may undermine them– it is open to ambiguous and multiple interpretations.

ABOUT THE RESEARCH: SAMPLE, METHODOLOGY, AND RESEARCH QUESTIONS

In the present study there were involved 14 musicians (performers, composers, instrumental teachers) in Thessaloniki, Greece, who had graduated from one of the two University Music Departments of Thessaloniki (Music Department of the University of Macedonia and Department of Music Studies of the Aristotle University).

The methodological approach of the present study is qualitative. The data collection method that has been used is the semi-structured interview. The participants were asked a specific number of open-ended questions. The order and the wording of the questions would variegate with regard to the answers of each participant. Moreover, a level of flexibility ensured that important and salient topics were not excluded from the interview and also provided enough structure to ensure comparability of responses.

This research instrument was preferred to the questionnaire because of the limited sample size, and was adopted because, according to the literature, it is considered to be the most effective way of collecting qualitative data (Maykut & Morehouse, 1994). Furthermore, Woods (1991:62) stresses that the interview is the only way to get really near to people's perceptions.

Based on the literature review, the questions have been formulated as follows:

Could music convey meaning?

If so, how do you perceive it?

Could music express something?

Do you refer to extra-musical characteristics during the teaching-learning process?

All interviews were audio-recorded and then transcribed with participants' consent. Interview data were subjected to content analysis to identify motifs, themes, and concepts.

In particular, the construction of the system for organizing and analyzing the data was based on the position of Ely and her team (1991), on Silverman (2000) and on Patton (2002), who suggest means of distinguishing motifs, themes and categories in a body of data. Huberman & Miles' (1994:56) position was also taken into account; they stress that “coding is analysis”. Prior coding was not employed; all the categories were derived from the frequency of the motifs and themes that emerged from the answers. Following the initial coding, and the grouping of themes, the categories stood out. In continuation, the whole body of material was re-examined through the glass of these categories and some improving amendments were made. There followed the recording of the results and their discussion. The conduct of this research is still in progress.

RESULTS

The interviews, despite the pre-formulated questions, took on the nature of conversation and the interviewees developed their ideas in depth. There was a high degree of convergence in their responses, as all of them argued that music can bear meaning, can mean something. In their answers they deployed examples from their experiences as performers and listeners, but also as instrumental teachers and learners of music.

As for the first three questions, all respondents stated that meaning is unique for each person and irreproducible, while it is directly linked to the life experiences and psychological state of the interpreter, of the listener, and also of the composer at the time he or she was creating the work of music. From the analysis of the answers, something that stands out is that meaning does not entail only images and stories, but also feelings, actions and thoughts.

All the interviewees responded forcefully to the final question, stressing that in this way children's imagination is activated, and that they are provided with a stimulus to create and, by extension, to attach meaning to music. From all their answers, it also emerged that they recognize the importance of the initial orientation of the teacher as regards the meaning of music for him or herself.

CODA

In quantum terms, to know something systemically is to influence it, to change it. If we transfer this principle to music, we see the receiver (listener, performer, music teacher) as someone who co-constructs the meaning of a work, who re-develops the intentions of the creator, in accordance with his or her own experiences and ideas. That is to say, when the receiver encounters a work of music he or she "influences" it, supplying it with new meanings and interpretations.

On the other hand, it seems that the puzzle of music imposes itself on us: above all, first of all, and continually. We are moved by some music –sometimes on first contact– without being able to explain why, without being interested in finding explanations. The sense of fulfillment that the music work gives us is enough; it "speaks to us". We have not paid attention to the details of the work, we are not admiring the use of harmony or some innovation; simply, we recognize its wholeness, its perfection. When this emotion of ours pushes us to investigate the work anew and to reflect on it, then we realize that the enigma remains unresolved. Then when we learn more about the work and its composer, when we embark upon a cycle of interpretation, the work still retains its mystery and magic. How is it possible that it can be so perfect? This is why every real work of music can continually evade definitive interpretation and has the strength to put up an invincible resistance to those who undertake to tie down its origins and limits absolutely. It was perhaps in this spirit that Arnold Schönberg (1909-1910) poetically observed that there is no Ariadne's thread that can guide us through the labyrinth inside a work of art.

Any attempt to understand a work of musical art constitutes progress in the knowledge of the receiver and broadens the horizons of his or her perspective. However, the need for theoretical interpretation of musical works and their transformation into theoretical content create a problem which should be the subject of far-reaching discussions on an interdisciplinary level.

Music, in Agawu's words, is an "unwieldy animal". Its meanings are tamed by means of a wide range of presuppositions and perspectives. Each attempt to find meaning, every analysis, is of itself a meaning. As Anthony Pople (1994:xi) puts it, "Meaning is the journey not the destination."

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M.Reybrouck, C.Maeder, A.Helbo, E.Tarasti (Editors). E-proceedings of the XII[th] International Congress of Musical Signification (Université catholique de Louvain and Académie Royale de Belgique), April 2-6, 2013). Music, Semiotics, Intermediality: Abstracts and extended abstracts. Louvain-la-Neuve 2013. ISBN: 978-90-9027424-9

"UNA MUSICA DOLCE SUONAVA..." MEMORY AND NOMADISM IN THE ITALIAN-BRAZILIAN SONG

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This text intends to present some aspects of the homonym project; carried out by the researchers joining MusiMid members (Centre of Studies in Music and Media) through individual projects. The mission involves the study a group of original Italian songs (popular, traditional ones) performed by Italian immigrants; especially the repercussions of pieces of music practiced by the community of Italian-descending immigrants, in Sao Paulo city. The starting point is the concept of "media song" as an active element, strongly present in local culture. In its continuous variations, or "nomadism" processes the musical repertoire communicates, corroborates, presents, and stresses several aspects of the Italian culture brought to Brazilian soundscape (and everyday life).

The departing point of this research is based on a list of records that can be found in record company catalogues; the repertoire broadcasted by radio programs, individual testimonies as well as other complementary sources, such as magazines and newspapers- the researchers intend to analyze some particular traits such as: the associations between reception and memory, considering the repertoire performed in radio and television programs; 2) the impact and longevity of artists of Italian-born artists performances and repertoire, and the emergence of Italian-Brazilian descendants singers; 3) the traditional Italian songs as a part of the life history and everyday life of Italian immigrants in Brazil, especially the ones who live in Sao Paulo city, 4) the repertoire of Italian music which has been incorporated aesthetical taste, as well as a "soundscape portrait" of Sao Paulo city, Sao Paulo state.

My personal research concerns a number of songs composed by Italian authors, performed by Italians musicians and singers, who had great repercussions in the Brazil; also adaptations and translations of Italian lyrics into Portuguese, such as Roberto Carlos' version for Sergio Endrigo's "Canzonna per te". I will analyze the singers performance, according to Paul Zumthor's sense, which means the body as a means of communication, (including clothes, hairstyle, make-up), as well as gestures, the way technology is employed, the acting ("mise-en-scène"); and, more especially, singers' voice intonation and inflection; therefore, the idea of performance as an act of poetic communication, as well as a means of construction of the imaginary of the receivers.

As a result of this research, the group prepares: 1) a book, containing each one's text 2) a video-documentary including testimonies of memoirists, artists, musical producers, radio-speakers, music experts, in order to reconstruct of Sao Paulo city, since the 1930's to nowadays; 3) a radio documentary version, to be fixed in internet MusiMid webpage; 4) a music recital of Italian songs that representing the emergence of Sao Paulo, as a metropolis since 1930. The largest city of Latin America and home of a big number of Italian descendants may tell us its history… through its music.

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MUSIQUE ET CONFIDENCE DANS RETOUR À MONTECHIARRO DE VINCENT ENGEL

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L'association littérature et musique est traditionnellement perçue au sein de la poésie, de l'opéra, du chant ou encore, des romans et nouvelles mettant en scène un musicien.[194] Nous proposons d'appréhender cette même association à partir du roman *Retour à Montechiarro* de Vincent Engel. Les références musicales et les personnages ayant trait à la musique occupent une place importante dans l'imaginaire de l'auteur belge. Dans *Retour à Montechiarro*, les relations entre musique et écriture se matérialisent par le biais du principe de répétition qui donne au texte du rythme et une forme de musicalité. Dès lors quand l'auteur évoque comme source d'inspiration pour l'écriture de son roman une brève mélodie de Sting, *Saint Agnes and the Burning Train,* la musicalité dont est empreint le texte incite à nous poser la question suivante *: Retour à Montechiarro* est-il une forme de traduction littéraire de la mélodie de Sting? En outre, dans la mesure où les rapports texte/musique peuvent être considérés comme une porte d'accès pour le lecteur *à une mise à jour indirecte mais efficace de l'intime,*[195] le rapprochement opéré entre l'écriture et la musique visera à rechercher la part d'intimité qui sous-tend à la démarche créatrice de l'auteur. De cette manière, il s'agira de reconsidérer les frontières génériques à l'intérieur desquelles le roman est confiné – à savoir le roman historique – et, dans une certaine mesure, de rapprocher ce dernier du genre autobiographique.

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SIGN, MUSIC AND GENRE: POETICS OF WITHDRAWAL IN THE WORKS OF HILDEGARD VON BINGEN (1098-1179)

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The *feminine* in music*,* as a deposit for the meanings of the performance of a musical form (e.g. sonata), was strongly categorized by 18[th] century politics and aesthetics, which gave beauty a strategic value and positioned male and female within the social tissue. Subsequently, the development of theories for the linguistic turn – cultural studies (Williams, Bourdieu), the return to a materialist, left philosophy (Deleuze, Foucault, Weil) and renovations in the symbolic field produced by gender studies (Scott, Pendle) – restored aesthetics to its classical sense: a discipline obsessed with sensitivity and feeling -esthesis-affecting, for that matter, the semantics of the feminine.

Nearer the time, the feminine, observed under a gender perspective, has aroused strong internal debate between a hard standpoint tending to discolor the meaning of the genres under the spell of a symbolic struggle of powers (Citron, Cox) and other more philosophical points of view that try, still, to reflect on their differences (Scott).

As a counterpart, the work of Hildegard von Bingen (1098 - 1179) seems to illuminate a reordering of the categorical components on the feminine and – concerning this work – the feminine in music. The visionary thinking of the nun and the exegesis of it off, offer feminine value beyond gender as a system, with its intrinsic values in conflict a value in itself. All Hildegard's work (textual, pictorial and musical) comes under the direction of a reconciliation without dialectics of male and female components, as poles of contrast and tension. Liberation? It may be, or rather integration. I intend to model this situation too, in my work.

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THE SEMIOTICS OF GESTURES IN THE LEARNING OF SINGING

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ABSTRACT

This study bears on the epistemological value of gesture in the teaching of singing.

It relies on research I have done on the human voice up until now, and more particularly, on the clinical observations I was able to make over the years at regular intervals "in the field", in places dedicated to the teaching of singing in France, that is, in different types of music school. I carried out these observations – at regular intervals – following a clinical method of observation known as "longitudino-transversal". This method consists in watching continually (thanks to filmed support) a sample of persons, in this case students and their teachers, over a long period of time. The rhythm of my observations was essentially weekly ; which made possible a detailed study of the phenomenology of the improvement of performance over time in the course of several years.

This work made it possible for me to collect and assemble an entire *corpus* of data which, analysed and compared by means of the finest "micro-analysis", has made it possible to reconstitute the learning dynamics proper to singing, thanks also to a parallel comparison with the learning dynamics of the flute, another wind instrument (Vitale 2007c). This research has made it possible to reconstitute the mosaic of psycho-dynamic processes responsible for the transformation of the voice into a veritable musical instrument, that is, the *instrument-voix* (I understand by "*instrument-voix*" the voice considered in all its polyvalence and its multi-functionality when it is studied as possessing the value of a musical instrument). This notion of *instrument-voix* (Vitale 2007b) makes it possible to distinguish different learning processes : the singing voice, on the one hand, – taking into consideration the many features that make this instrument unique – from those of other musical instruments, on the other (Vitale 2009c).

Even though the voice is given to us and is used by us from birth, if we want to transform it into a musical instrument as precise as any other musical instrument, an "other than self" has to be invoked. This "*other than I*" develops "*in me*" a know-how (Vitale 2012b). But how does the teacher acquire this know-how ? How does (s)he intervene to apply it ? What strategies does (s)he employ ?

On the basis of this research, the role of the gesture appears particularly important. In fact, even while remaining ineffable, the voice can become a true musical instrument, even though – through a Merleau-Pontian double negation – it remains untouchable, and cannot be exchanged. But if the musical instrument can neither be touched with one's fingers nor exchanged, nor even seen, then how are tactile and visual memory (so important in the learning dynamics of other instruments) replaced in the learning of that instrument which remains "transparent" and also "in-visible", inasmuch as it is hidden because incorporated into the body of its interpreter ?

What is the role of gesture in such a context ? How does gesture intervene ? At what point and how ? (Vitale 2008a, 2011c, 2012a).

I will clarify first, the relation between the voice and gesture, and then, determine what the gestures are that pertain to the voice during its transformation into the *instrument-voix*.

KEYWORDS: epistemology; cognition; perception; non-verbal languages; vocal gestures, memories, '*instrument-voix*'.

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What are the specific gestures of the voice?

What are they called?

THE VOCAL GESTURES

The vocal gesture arises as a component essential to the utilization of the voice, a notion often used. It is, therefore, important to establish here a necessary distinction in order to be able to use this expression with greater precision and relevance.

The polyvalence and polysemy of the notion of vocal gesture are such that it seems necessary and opportune to try a more detailed approach in order to elucidate gestures of the singing voice.

After engaging in didactic work in collaboration with *Le Conservatoire Supérieur de Paris* to prepare the one-act opera *Le cinesi* (libretto by P. Metatasio, music by C. W. Gluck), in 2004 I created the twofold notion of **internal vocal gesture** and **external vocal gesture**. This work with students who had absolutely no knowledge of Italian (the language of the libretto and my mother tongue), enabled me to take into consideration the imprint of the *significans* of the text and of its influence on the gestures in a musical situation related to the dual *corpus* of the written text: to the writing of the music and to the writing of the text. The meticulous translation and the multifold meaning of each part challenged and revolutionized the overall and specific approach to the opera that each singer had developed through independent work that, relying at first only upon the musical meaning, the meaning emanating from the music, excluded the signification of the text.

In this way, I was able to verify that the text would have more of an influence on the external vocal gestures and that the partition would have more of an influence on the internal vocal gestures, although obviously a correlative interdependence is undoubtedly possible. In this way, I formulated the hypothesis that brought me to introduce a macro-subdivision of gestures into internal vocal gestures and external vocal gestures (Vitale 2007b, 2008a).

Internal vocal gestures : (internal physiological gestures) are connected to the synesthetic activities as a whole constitutive of a complex system. This system activates an intricate network of corporeal memories. These terms are used here in the plural because I am formulating the hypothesis according to which there would be at least two types of corporeal memories.

These memories enter, or re-enter, into interrelationships to the point of permitting one to create, or re-create, the internal movements as a whole forming the vocal singing expression. It is a matter of micro-movements closely connected to micro-sensations felt by the singer. Singers progressively learn to reactivate these micro-sensations voluntarily in order to attain a specific predetermined aesthetic result (Vitale 2004). For example, singing the different amplitudes of the intervals induces singers to utilize the gesture of the diaphragm differently. Singing an interval of the second, for example, does not require the same internal vocal gesture as that required to sing an octave interval. The sonorous aesthetico-musical purpose would, therefore, influence the type of internal gesture activated (synesthetico-physiological). The more singers have reached an advanced level in their vocal training, the more they will be able consciously and voluntarily to activate this body of complex processes and of corporeal memories. In this way, these singers could obtain pre-determined sonorous aesthetic effects owing to internal physical movements. The internal vocal gestures are not visible from the outside. However, they exercise an immense influence on the quality and the effects of the vocal productions (Vitale 2007b, 2008a).

External vocal gestures : are visible, polysemous gestures. Their role is to accompany the vocal production and expression with polyvalent functions, in order to facilitate this vocal expression and reinforce it, but, also, on another level of communication, to confer a semantic multi-dimensionality upon it and additional relief (Vitale 2004). The voice *underscores* the gesture and the gesture *underscores* the voice. The gesture is therefore consubstantial with the voice. At times, the external vocal gesture enters *into contradiction* with the voice. This contradiction was in any case foreseen in the art of rhetoric and is very much used in the theatre (Vitale 2007c). The immobile state is also a gesture, since being a *habitus habité* this immobility contributes to the co-construction of the vocal sound. This would explain the reason why posture is not only seriously taken into consideration, but studied, by singers, who declare they receive great advantages with clearly audible results (Vitale 2012a). The internal vocal gestures are an object of study on the part of all singers. The adjusting (micro-tuning), the nuancing of intensity, the meticulous tuning of the internal gestural mechanisms, the synchronization of the various internal gestures among themselves constitutes a good part of the singer's work.

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VOICE OF GESTURE – GESTURE OF VOICE

What determines the passage from the *voix* to the *instrument-voix* ?

Is it a study that reaches towards infinity?

Where does the voice end, and the *instrument-voix* begin? How do the potentialities and the limitations of a living body resonate on the instrument that it harbours and through which the *instrument-voix* is also invested and resonant? (Vitale 2007c).

THE HAND OF THE VOICE - THE VOICE OF THE HAND

Why do singers feel the irresistible urge to use hand-gestures (chironomical gesture, deriving from the Greek word *cheír* = hand) while studying their own voices, during phases of both learning and interpretation? Why are these hand-gestures – as my research has shown – irreplaceable? Why do these gestures inevitably accompany the voice especially when the singer is facing difficulties? (Vitale 2007b, 2008a, 2009b, 2011c). What are the specificities of hand-gestures? No other body part can effect gestures as precise, detailed and articulate.

The hand has always accompanied humankind in its thirst for evolution, as expressed remarkably by Valéry in his *Discours aux chirurgiens* (1938/1957, pp. 918-919, *own translation*) : "*Hands are needed not only to carry out but also to conceive of the most simple invention in its intuitive form […] Hands are also necessary to institute a language, to point to an object for which one pronounces a name, to mime the act which becomes verb, to punctuate and enrich discourse […] I would even go as far as to say that a most important reciprocal relation must exist between our thoughts and this marvellous association of ownership always present through which our hand annexes us […] That is not all. This hand is a philosopher."*

Figure 1: The teacher uses gestures while the student studies an air.

Are the didactic gestures of a person other than oneself, of a maïeutician, and the gestures effected autonomously (either spontaneously or as tools sought to assist the work on one's own voice) of the same type? In other words, to shape the *instrument-voix* of someone other than oneself, to "chisel" it, does this produce the same "gestural behaviour" as that required to intervene in a sensitive and practical way on one's own body in self-producing "the" necessary gesture? How can I intervene on my "emerging" and always "evolving" *instrument-voix* (Vitale 2009c, 2012b), an instrument that I cannot see, that escapes me although it belongs viscerally to me? How can that be a real thing which is never in the same state? What is the challenge proposed to us by any perception of the real, and what other challenge is presented by the imaginary? What are the respective powers of one *and* the other, and what is the power of one *on* the other, in this context? Are these two dimensions interchangeable? What epistemological pathways may exist between these two dimensions?

> […] Research on the imagination is perturbed by the false light of etymology. We always want the imagination to be the ability to form images. Instead, it is rather the faculty to deform images provided by perception, it is above all the ability to free ourselves from the first images, to change images. If there is no change in image, no unexpected coming together of images, there is no imagination, there is no imagining action. If an image that is present does not remind one of an absent image, if an occasional image does not determine a prodigality of aberrant images, an explosion of images, there is no imagination. There is perception, memory of perception, familiar memory, habit of colours and forms. The fundamental term that corresponds to the imagination, it is not image, it's imaginary.
> (Bachelard, 1943, p. 5, *own translation*).

The complexity of gestural language is such that it is fitting to speak of this language in the plural in declining all its possibilities of intervening *on* and *with* the voice. In the light of this significant richness, and of the range of this articulation (physiological, sensorial, linguistic, evocative, etc.) of the semiotics of gestures specific to voice, I discovered, reconstituted and presented in 2010 a "Grammar of Vocal Gestures" (Vitale 2010b), in order to attempt greater systematization and articulation of this communicative richness-complexity, which is both ontological and epistemological. Not only can the voice not exist without the dense network (tissue) of a plurality of gestures weaving "geometries of communication", but, even more, these gestures constitute a fundamental element of communication for human beings naturally equipped with extremely ductile voices in order to make use of a vast range of articulate and inarticulate sounds (Vitale 2011c).

A rich palette of melodic line-vectors and a complex combination of sounds and senses unfold in human exchanges touching both upon the *logical* and the *sensitive.* The real and the imaginary are "evoked", almost "painted", by the voice… The pre-verbal and the verbal coexist and complete each other, so much that it is sometimes quite difficult to identify their respective boundaries, and this phenomenon persists – significantly – even into adulthood (Vitale 2007c, 2011b).

Each communicative act, while respecting rules of a shared code, remains, even so, and in spite of it all, an act of personal "creation" and as such, a "co-creation" of language. Hence, the uniqueness of every personal contribution to a pre-existing language, and thus to its on-going evolution. Similarly, a human being, through speaking, evolves while appropriating language in a creative way. As Piaget affirms: "Learning is reinventing through experience."

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CHOPIN'S LAST STYLE: CONTEXT, NARRATIVE'S ANALYSIS AND STUDY OF THE PIANISTIC INTERPRETATION

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ABSTRACT

The latest works of Chopin in the years 1844-1849 are very important for his esthetic style. In fact, these works show us a lot of different stylistic elements that are new and will characterize these last pieces. Actually, Chopin is in a very difficult period in the last years of his life, he lost his inspiration and will meet a lot of problems to compose, as we can see in his correspondence[196]. Thanks to the literature, we could identify a corpus of works, which contains the pieces of the last style. Consequently, it is now interesting to study these works in order to see how the last style can be defined.

To consider and understand all these late pieces, we use the narrative analysis with narrative programs (like in the research of Eero Tarasti for example[197]), which split the whole work into expressive units. These units will built the form of the work and give us the keys to understand the real dramaturgy of Chopin's late works.

So, several stylistics and esthetics characteristics appears: Chopin uses a form which become much more free or teleological in most cases (demonstrated by the narrative programs). This form can be from two main types: euphoric or dysphoric. A contrapuntal writing is more and more present, the chromatism is very important and nearly already announces the atonality. Finally, the works are more and more full of hybridity: Chopin often inserts different genres into one piece already defined. All these elements enable us to "create" a definition of the late style of Chopin, which does not exist today in the musicology's liteure.

Finally, these narrative programs become some "study units" for the interpretation. For each work, the several programs will be investigated from different pianists (different generations, schools, and so on.) to find some trend into it, and to notice how the interprets are able to express the dramaturgy of Chopin, so important in the late works. To do this, we use the software *Sonic Visualizer* that enables us to study the narratives programs according to several variables: beat or dynamic for example.

The main aim of this whole work is to make a general study of the last style of Chopin using three axes, to finally prove the real artistic unity in the last years of Chopin's life: context, narrative analysis and study of the pianistic interpretation.

CHOPIN'S LAST STYLE: THE DIFFICULTIES OF THE LAST YEARS

Context

So, the period between 1844 and 1849 could be called the last style of Chopin because it corresponds to stylistics and aesthetics changes in the works of these last years. However, there is actually no work, research or paper, which really study this last style, even if the authors and musicologists already admit it. Indeed, we can find the words "last style" in such papers or books but no one explain it really and take the time to define this new notion. Our research finds here it starting point and following question could be asked: what is really the last style and how can we define it?

[196] See the letters from the 30 August 1846 to Auguste Franchomme, from the 1er August 1845 to Joseph-Calassante and Louise Jendrzrjewick for example.

[197] Tarasti, E. (1996). *Sémiotique musicale.* Limoges : Presses universitaires de Limoges

In this period there are important things in Chopin's life, which will help us to understand this changes. First, several biographical elements succeed in these years:

- His father's death in 1844. Chopin is in Paris since 1830 and saw his parents for the last time in 1837. He feels far away from his country and his family and got the feeling of having failed in his duty as being a son. This news will be very difficult for him.
- Then, the relationship with George Sand, which begins in 1838, is now struggling. The everyday life is becoming very difficult thanks to a lot of strikes between Chopin and the family and domestics of George Sand. Gradually, the lovers took distance one from each other and they finally broke in 1847[198]. This results that Chopin unintentionally left the Nohant's residence and its context, which was a very good "driving force" for his compositions.
- His disease is more than ever a daily weight and we know that his exile is also very complicated for him, even if he tried to keep in touch with the polish society in Paris.
- Finally, the correspondence of Chopin attests that he met a lot of difficulties to finish his works. As a personal regard, Chopin said from his music that the pieces sounds like "broken china" and that he must "resign[199]".

Of course, these elements won't be able to explain the modifications of Chopin's style, but they allow us to understand the context, which becomes more and more difficult in these last years.

By the way, some elements are even so explanatory.

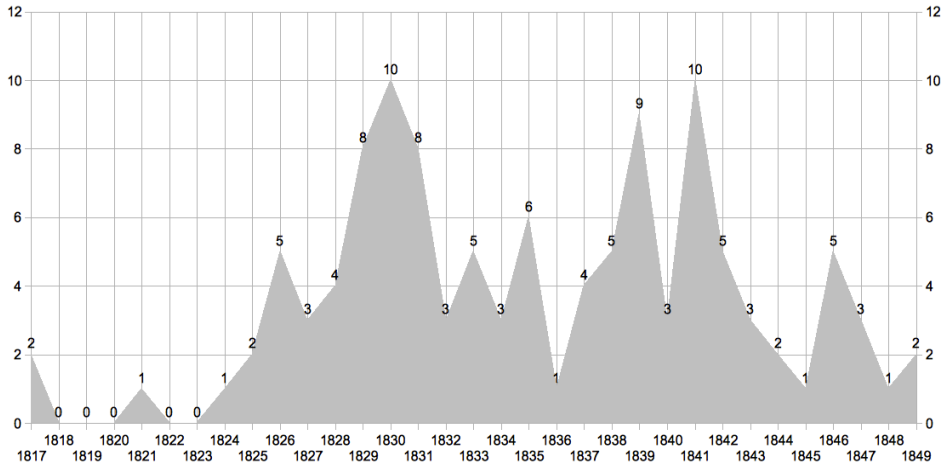


Figure 1: Number of compositions achieved per year

If we take a look to this graph (figure 1), which shows us the number of compositions per year in the life of Chopin, we can see that the end of his life is less productive. Chopin wasn't old, he died at the age of thirty-nine, so this can't be taken as a factor, even if his disease tired him a lot. Thanks to this picture, we can see that there are two main periods: the years in Paris, the "brilliant" period (1830-38), and the period in Nohant (1839-1846), where he was far away from the capital's tumults and use the calm of the house of George Sand to compose quietly. In the last years, the yield is lower as we can see it: Chopin needs more time to really lead his works and achieve it. He is full of doubts and feels no sure in his musical choices for composition.

[198] See the letter from George Sand to Chopin from the 28 July 1847: Farewell, my friend, I hope know you will heal from all your problems quickly, (I have my reasons for this) and I thank God for that weird ending of exclusive friendship since nine years. In French in the text: Adieu, mon ami, que vous guérissez vite de tous vos maux, et je l'espère maintenant (j'ai mes raisons pour cela) et je remercierai Dieu de ce bizarre dénouement à neuf années d'amitié exclusive.

[199] Letter from Frederic Chopin from the 30 August 1846 to Auguste Franchomme

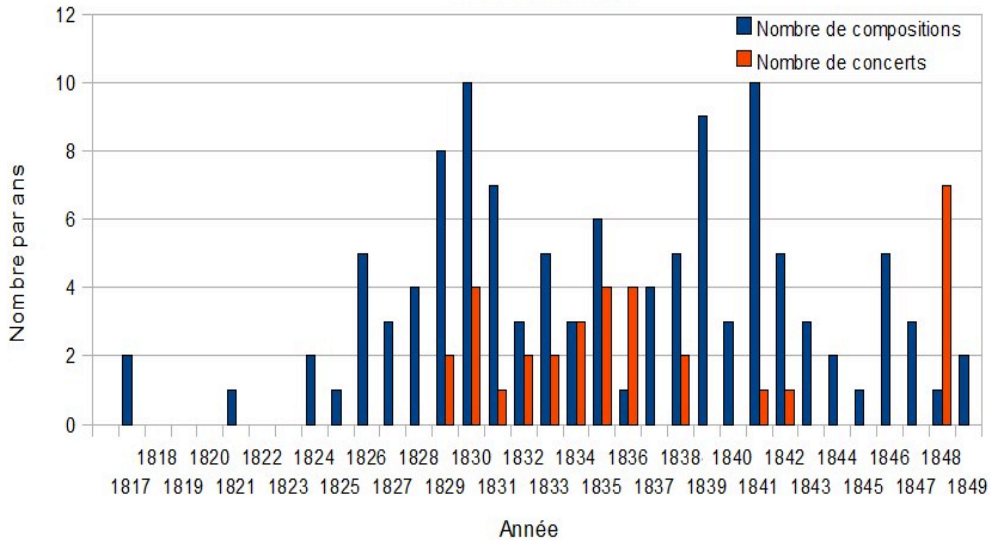


Figure 2 : Comparison between the public concerts (orange) and the compositional activity (blue)

The same observation can be made for the concerts. We know that Chopin didn't like to play in public (George Sand said in a letter that Chopin, to be satisfied, should play with no calls, on a silent piano and without any light[200]). In the end of his life, Chopin stops to give concerts between 1842 and 1847. In 1848, he goes to England after the advent of Republic in France with Louis Napoleon Bonaparte and gives eight concerts in different towns of the United Kingdoms, in his last breath (he died in 1849).

All these elements are interesting for the last style. Chopin changes his musical style in a context, which is complementary of these elements.

The works of the last style

So, which works can be considered as belonging to the last style? Thanks to the literature, we could create a corpus of works, by comparing the opinions of several specialists of Chopin and/or this period:

- Kallberg, J. (2002). *Chopin at the Boundaries Sex, History and Musical Genre*. Cambridge: Harvard University Press
- Rambeau, M. P. (2005). *Chopin : l'enchanteur autoritaire*. Paris : L'Harmattan
- Zielinski, T. (1995). *Frédéric Chopin*. Paris : Fayard

So, we came to a list of seventeen works, composed between 1839 (to search for some premises) and the end of his life, like we can see in this list.

[200] In French in the text: Ce cauchemar chopinesque se passera dans les salons de Pleyel, le 26. Il ne veut pas d'affiches, il ne veut pas de programme, il ne veut pas de nombreux public, il ne veut pas qu'on en parle. Il est effrayé de tant de choses que je lui propose de jouer sans chandelles, et sans auditeurs sur un piano muet. Letter from George Sand to Pauline Viardot from the 18 Avril 1841, Correspondance de George Sand, volume V, p. 282-283 quoted in Rambeau, M. P. (2005). Chopin : l'enchanteur autoritaire. Paris : L'Harmattan, p. 590

Beginnings	**Last style**
Impromptu in f sharp major op. 36 (1840)	Ballade in f minor op. 52 (1843)
Polonaise op. 44 (1841)	Nocturnes op. 55, n°2 (1844)
Prelude in c sharp minor op. 45 (1841)	Mazurkas op. 56, n°1 et 3 (1844)
Fantaisie op. 49 (1841)	Berceuse op. 57 (1845)
Polonaise op. 53 (1843)	Mazurkas op. 59, n°1 et 3 (1845)
	Polonaise-Fantaisie op. 61 (1846)
	Nocturnes op. 62 (1846)
	Mazurka op. 63 n°3 (1847)
	Sonate for violoncello and piano en sol minor op. 65 (1849)
	Mazurka op. 68 n°4 (1849)
	(Valse op. 64 n° 2 and 3) (1847)

Figure 3: List of the works belonging to the last style

To approve or not this corpus still hypothetical, it is necessary to analyse these works of Chopin in order to identify the stylistic and aesthetic characters of the last style. Our analyses will be from the narrative kind, because we are convince that the novelties and complexifications of Chopin's musical writing need to be study from this way, to be truly explained.

NARRATIVE'S ANALYSIS

The narrativity in the literature and the music: remember

As we know it, the narratology is the science of the narrative, the *récit* in French. Thanks to the works of many important researchers in this domain, like V. Propp for the Russian fairy tale[201] or Greimas with his semiotic studies in literature[202] for example, it is clear that we can notify, in each story, a real narrative structure or schema. Paul Ricoeur talks about Propp's work and said that "each development begins with such a mischief or lack, and goes through the intermediate functions to ended with a wedding or by any other function used for outcome[203]."

Ricoeur although talks about the theory of Greimas who created the "*modèle des six rôles" (model of the six roles),* based on three pairs (binaries oppositions), where each element is an actor:

- Subject-object → relationship of desire
- Sender-receiver → communication
- Adjuvant-opponent → action

For him, this system of double opposition created four functions in the narrative (see figure 4):

1. Initial situation, exposition
2. Disturbing element,
3. Quest, fight
4. Restoration of the initial situation

[201] Propp, V. (1968) *Morphologie of the folk tale*, Austin : University of Texas Press
[202] See for example Greimas, A. J, (1966) *Sémantique structurale : recherche et méthode,* Paris : Larousse
[203] In French in the text: Tout développement commence par quelque méfait ou quelque manque, et passe par les fonctions intermédiaires pour s'achever par un mariage ou par tout autre fonction utilisée par le dénouement. Ricoeur, P. (1980) « Pour une théorie du discours narratif », La narrativité, under the leadership of Dorian Tiffeneau, Paris : Ed. du CNRS

Nevertheless, during the romantic period, the artists change this structure, and choose very often to begin the narrative by the second step: the inciting incident. The beginning will also be considered as dysphoric and represent the "spleen" of this period.

Figure 4: Normal narrative schema

So, the work of art can be felt like a real course or/and an initiatory journey *(Le Faust* or *Wilhelm Meister* from Goethe for example) and the progress of the work can be considered like a research of salvation or other type of outcome (heroism, transcendence, etc.) that will be euphoric. Of course, this is specific of a lot of works of art from the romantic period, but there are exceptions.

This generates that the canonical forms in music will be changed, and this new conception of the narrative schema permits us to often understand the bursting of the form.

To express these narratives functions in music specifically, many terminologies exist:

- Signifiés/Signified, « champs de topiques » / "fields of topics", (Hatten, 1994, et 2004)
- Intonations/Intonations (Jozsef Ujfalussy, 1961)
- Sèmes/Semes (Tarasti, 1975, 2005)
- Topiques/Topics (Ratner, 1980)
- Sèmes/Semes, sémantème/semanteme, classème/classeme, isotopie sémantique/semantic isotopy (Grabocz, 1996)

NARRATIVE PROGRAMS

We use the narrative programs, based on the researches of Greimas, but included in the music, like Tarasti used it in his narrative analysis from the *Polonaise* op. 61[204]. So, this concept permits him to found and explain the complex form of the *Polonaise Fantaisie*: the piece haves a teleological form and it is no use to search such sonata form for example (see the research of Hugo Leichtentritt[205]).

There are three types of narrative programs in the music, as Marta Grabocz presented in her book *Musique, narrativité, signification*[206] :

- The external narrative program, which is very often a descriptive representation from a non-musical fact into the music, with rhetorical and descriptive figures. *Il combattimento di Tancredi e Clorinda*, Monteverdi (1624). The form is fitted for the narrative programme.
- The hidden narrative program, which can explain such deep novelties in a sonata form different from the canonical one (two themes leading to a teleological form for example). Andante de la *Symphonie « Prague »* K. 504, Mozart (1786). The form in surface is not modified and the program is also absorbed by it.
- The inside narrative program, is a compromise between these two categories. As said before, the romantic period shows us that the narrative structure is truncated. Thanks to several binaries oppositions, the work of art will be a loophole, an

[204] Tarasti, E. (1996). *Sémiotique musicale*. Limoges : Presses universitaires de Limoges
[205] Leichtentritt, H. (1921-1922). *Analyse der Chopin'schen Klavierwerke,* Berlin : Éditions M. Hesse
[206] Grabocz, M. (2009). *Musique, narrativité, signification.* Paris : L'Harmattan, p. 68-76

escape from the dysphoric situation established at the beginning, across a real course all along the work. *Polonaise Fantaisie* op. 61 de Chopin. The form is often new or present novelties into an established form, but the music won't be descriptive. These novelties are legitimized by the explanations of the narrative analysis, which give us the keys to understand the new form.

Like in this example, we made ourselves a narrative analysis of several works of the corpus that is still today in study. A good example is maybe the *Polonaise* op. 53, because this work announces very strongly the next polonaise for the composer (*Polonaise-Fantaisie* op. 61).

ANALYSIS OF THE POLONAISE OP. 53

We found about ten narrative programs in this work. The form of the polonaise is respected (ABA form that alternates the Polonaise and the trio). This polonaise was composed in 1842 and published in 1843. This is the last "real" and "true" polonaise of Chopin, before the last one, the op. 61. Nevertheless, there are important novelties in the characters of the different parts of the piece, and also in the underlying form, revealed by the narrative programs.

So, like we can see in this table (Figure 5), several elements exposed all along the piece and which could be considered as "dysphoric" are synthetized at the end of the work. Indeed, the form of the op. 53 is also teleological, in a lower level that in the op. 61 but enough to be noticed by the narrative analyse. Chopin could finished the op. 53 a few bars earlier, but he choose to close this piece by such referring elements to the trio and other PN, which belongs to a "dysphoric" main character.

Narrative programs	**Thymic State**	**Keys**	**Name**	**Bars**
POLONAISE				
PN1	**-**	E flat major, F flat major, F major, B flat major to A flat major	Introduction	Bars 1-16
	Two main motives: the sixth chords with a cadence and then a succession of eighteen notes, which cause at the end of the narrative program, a considerable wait for the auditor. This will lead to the main theme of the polonaise that follows.			
PN2	**+**	A flat major	Polonaise 1	Bars 17-32
	The main theme of the composition, heroic.			
PN3	**+**	A flat major	Polonaise 2	Bars 33-48
	*Repeat of the main theme, at the octave, even more victorious***.**			
PN4	**-**		Interlude	Bars 49-64
		Do Phrygian, C major, E flat Phrygian E flat major	March and resolution	Bars 49-56
	Marked walking rhythm an his resolution			
		Do Phrygian, f minor	Melody with accompaniment	Bars 57-64
	Lyric theme with a polonaise accompaniment			
PN5	**+**	A flat major	Polonaise 3	Bars 65-80

	Main theme anew			
TRIO				
PN6	**-**	E major, D sharp major	Military March 1	Bars 81-99
	New theme with a lot of strength, very military, and this well-known bass ostinato that represent very closely the march of the militaries. Beginning with arpeggiated chords.			
PN7	**-**	E major, D sharp major	Military March 2	Bars 100-119
	Repeat of this military march, beginning with arpeggiated chords.			
PN8	**-**		Lyrical melodies	Bars 120-154
		Harmonic progression (D flat major, F minor, C minor, E flat major) F minor/ C minor	Homophonic song (polonaise rhythm)	Bars 120-128
	This part is more lyrical (like a trio should be normally) and very homophonic, all the voices are playing the same rhythm.			
		G major, G minor, B flat minor, F minor	Accompanied Monody	Bars 129-154
	Infinite succession of eighteen notes, with no real respiration, with a accompaniment relatively quiet.			
POLONAISE				
PN9	**+**	A flat major	Polonaise 4	Bars 153-169
	Last apparition of the whole main theme.			
PN10	- **-**	A flat major	Coda, synthesis of PN3, PN4, PN6, PN8 → **TELEOLOGICAL FORM**	Bars 170-181
	Synthesis of several elements previously exposed: the main theme of the polonaise truncated, the bass in the lyrical parts), and the first chords of the military march which closed the work. Of the military march, the rhythm of the polonaise (mainly present)			

Figure 5: Table of the analysis of the op. 53

Actually, the analysis of Eero Tarasti and the thymic states from Marta Grabocz showed us, for the Polonaise-Fantaisie, a teleological form with a real euphoric end, and all the power given to the polonaise, like a great and huge victory at the end.

Narratives programs	Thymic states	Titles	Bars
PN1	- +	To sink / to rise	Bars 1-8
PN2	-	Birth of the main theme	Bars 9-21
PN3	+	Polonaise I	Bars 22-63
PN4	-	Modulations and disengaging topological	Bars 64-93
PN5	+ -	Extreme thymic states (Polonaise II)	Bars 94-115
PN6	+	Mazurka I	Bars 116-147
		Transition	
PN7	-	Nocturne	Bars 153-180
PN8	+	Mazurka II	Bars 181-198
PN9	- -	Removal and return (Mazurka, Mazurka)	Bars 199-240
PN10	+ +	Accomplishment (Polonaise, Nocturne, Polonaise et Mazurka together)	Bars 242-280

Figure 6: Analysis of the *Polonaise-Fantaisie* op. 61 by Eero Tarasti

Here, the result is different; the heroism of the piece is of course present in the main theme. But as we can see it, Chopin stops the last return of the main theme at the end of the piece and presents instead several elements of the trio and lyrical melodies that bring a different emotional coloration to this heroism.

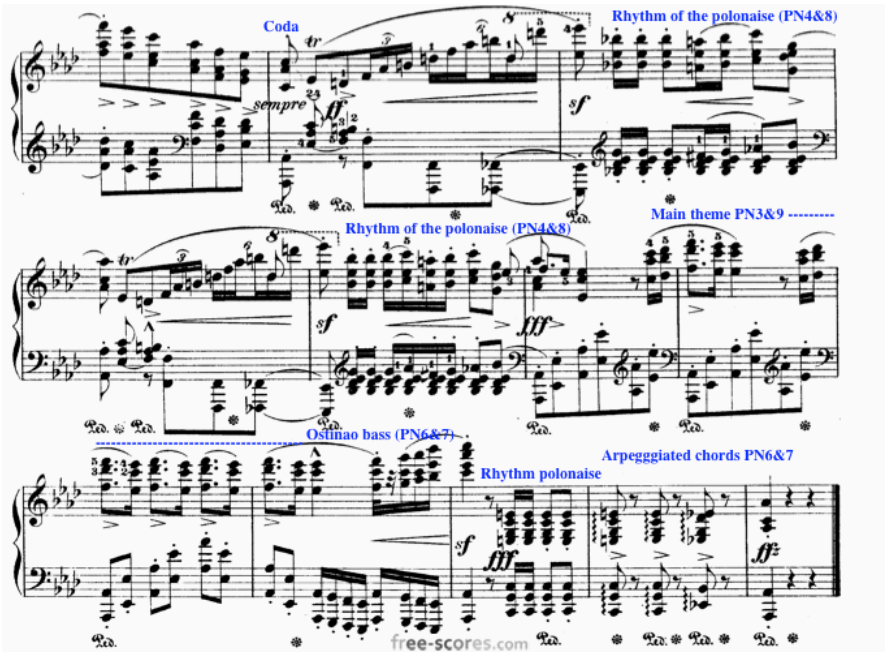


Figure 7: PN 10 of the *Polonaise* op. 53

We are not saying that the op. 61 is "happy" and the op. 53 "sad" or full of sorrow, but the dramaturgy is brought in a really different way. The feelings are of course more complicated than this binary opposition. The heroism is presented in the op. 61 like something really strong and victorious but here, the analysis revealed a conclusion with still this heroism, but tainted by nostalgia or by a deep melancholy in the end.

This conclusion brought us different elements, which can begin to create a definition of the last style, in the first step:

- The last style of Chopin showed us new characteristics in his aesthetic, and the teleological form is a very new thing in Chopin's works. Furthermore, he "composed" or "created" different kinds of teleology in his music, which could be considered, for being simple, as euphoric or dysphoric.

The analysis of several others works (*Polonaise* op. 44 and *Mazurka* op. 68 n°4 for example) permits us to identify that:

- Chopin uses more and more a contrapuntal writing, chromaticism, and plays on the hybridization of genres with including in such cases defined genres (like Nocturne, Mazurka) in an other defined genre (Polonaise, Valse, etc.).

All this work of analysis will be continued.

STUDY OF THE INTERPRETATION

Performers and methodology

An other question is also asked: what is about the performers? Are they able, according to their school or generation, to transmit this dramaturgy in the work of Chopin?

For the moment, we begin to study this question for the *Polonaise* op. 53 with three different performers, who differs under these criteria (generation and school):

Performer	Arthur Rubinstein	Maurizio Pollini	Samson François
Dates	1887-1982	1942 -	1924-1970
Nationality	Polish	Italian	French

Figure 8
Performers for the study of the op. 53

To say a word about the methodology, we used the software *Sonic Visualizer* and proceed as follows:

- First, we cut the several narrative programs in the mp3 file with *Audacity*
- Obtainment of a waveform in *Sonic Visualizer*
- Establishment of the beats by tapping
- Then we insert the functions to calculate the values of tempo and dynamic
- Extracting this data to excel
- Comparison between the performers, in function of the different narrative programs and their characteristics: dysphoric or euphoric.

Then, for each PN, we looked at the fastest and slowest performer, who plays more or less nuanced, the loudest and the quietest, and finally the more or less stable in the tempo.

Example of the PN1 of the op. 53 in details

I want to show here an example with the first program of the narrative work, called "Introduction". First, let's see the tempo curve (figure 9) for the three performers: such difference appears but there is also a similar general layout with a real alternation between fast and slow peaks, which correspond to patterns of two bars (accelerando, ritenuto, etc.)

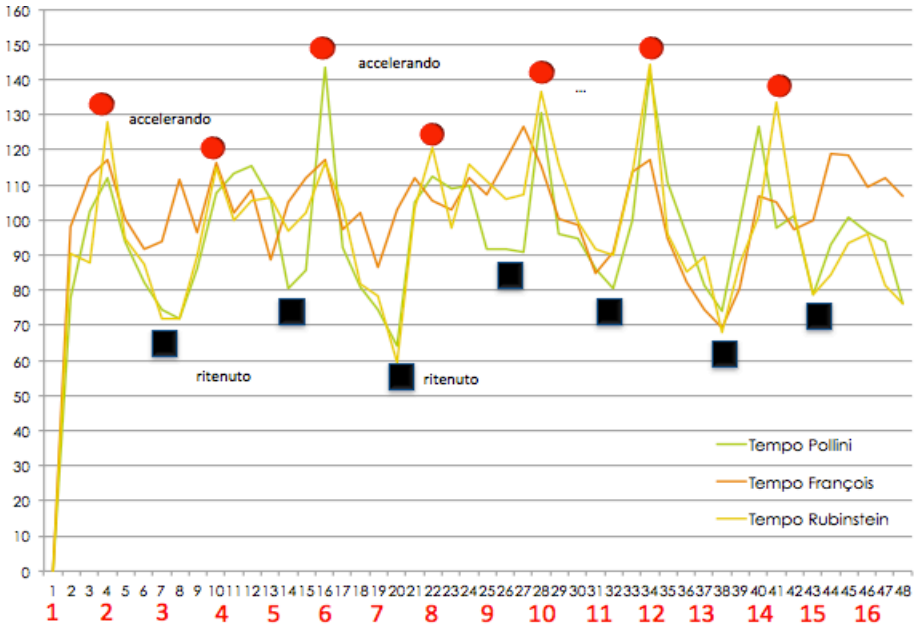


Figure 9: Curves of the tempo for the three performers PN1 of the op. 53

Then let's take a look to the dynamic curve: for this variable, there are a lot of values (more than 3000), so it this difficult to see in details the characteristics of the curve in function of the bars. However, the aim is also to see in which bars the more important differences are between the performers. To solve this problem, we have kept the values measured at the same time that the tempo: that permit us to study the dynamic for each bar and to compare it directly with this value.

This allows us to find that the dynamic is also built in a two bars pattern, with anew a real alternation between fast and slows peaks (but in the reverse order), which correspond here to crescendo and decrescendo.

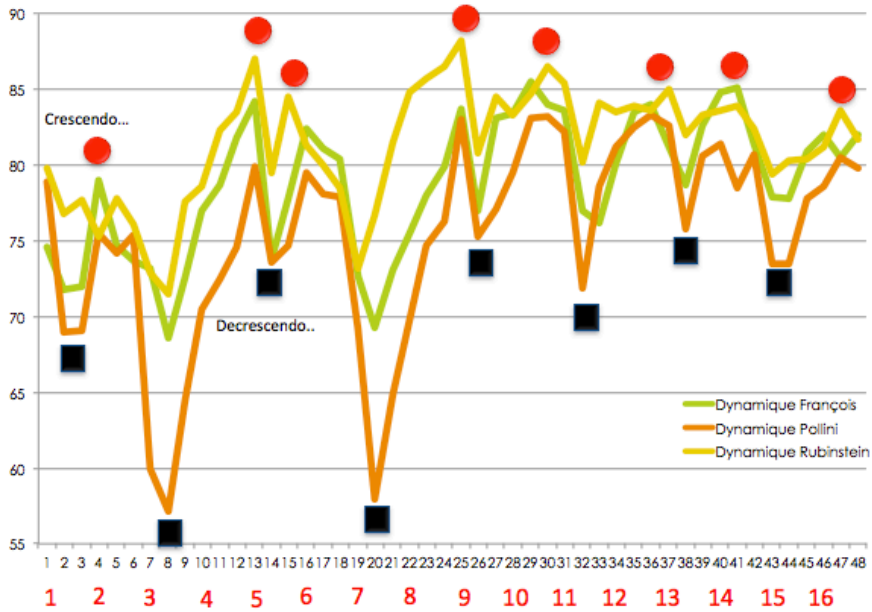


Figure 10: Curves of the dynamic for the three performers PN1 of the op. 53

So in the first time, we could prove that this PN has a real internal construction showed at the same time by the tempo and the dynamics. For this PN, the results are showed here:

	Dynamique François	Tempo François		Dynamique Pollini	Tempo Pollini		Dynamique Rubinstein	Tempo Rubinstein
AVERAGE	78,78958333	103,0022149		75,46041667	96,4021		81,3787234	96,12459375
MIN	68,6	69,3396		57,1	64,043		71,5	59,2742
MAX	85,5	126,724		83,3	143,555		88,2	144,267
Difference	16,9	57,3844		26,2	79,512		16,7	84,9928

The more stable

The fastest

The more nuanced

The less nuanced

The loudest

The less stable (more rubato)

Figure 11: Numerical results for the PN1 of the op. 53 for the three performers

General Results for the op. 53

At the end, the general results are as following. In this table (figure 12) are all the results of this study of the *Polonaise* op. 53 with these three performers.

First, let's make some general remarks. The more interesting result occurs with the different averages. We can notice that in the whole work, the average for the tempo is almost exactly the same: 80bpm. But, if we look at the details for each category of PN we can see that for each performer, the negatives PN are played faster then the positives PN (the difference is between 6 and 14bpm).

The same observation can be made for the dynamic: the negatives PN are played less loudly that the positives PN.

- Negatives PN: faster and weaker played
- Positives PN: slower and louder played

More, if we have a more detailed look, we can see that there are different identities and choices in the interpretation for these three performers. More informations can be extract from this data:

- For the tempo: (slow and fast)

  For all the positives PN, François is always the slowest and Rubinstein the fastest.
  (For the negatives PN, there is no real identity.)

  For the tempo (stable and rubato)

  For the positives PN: Rubinstein is always the more rubato.
  (For the negatives PN, there is no real identity.)

- For the dynamic (more or less nuanced)

  For the positives PN and negatives PN, we can see that Pollini is almost always the one who is the more nuanced.

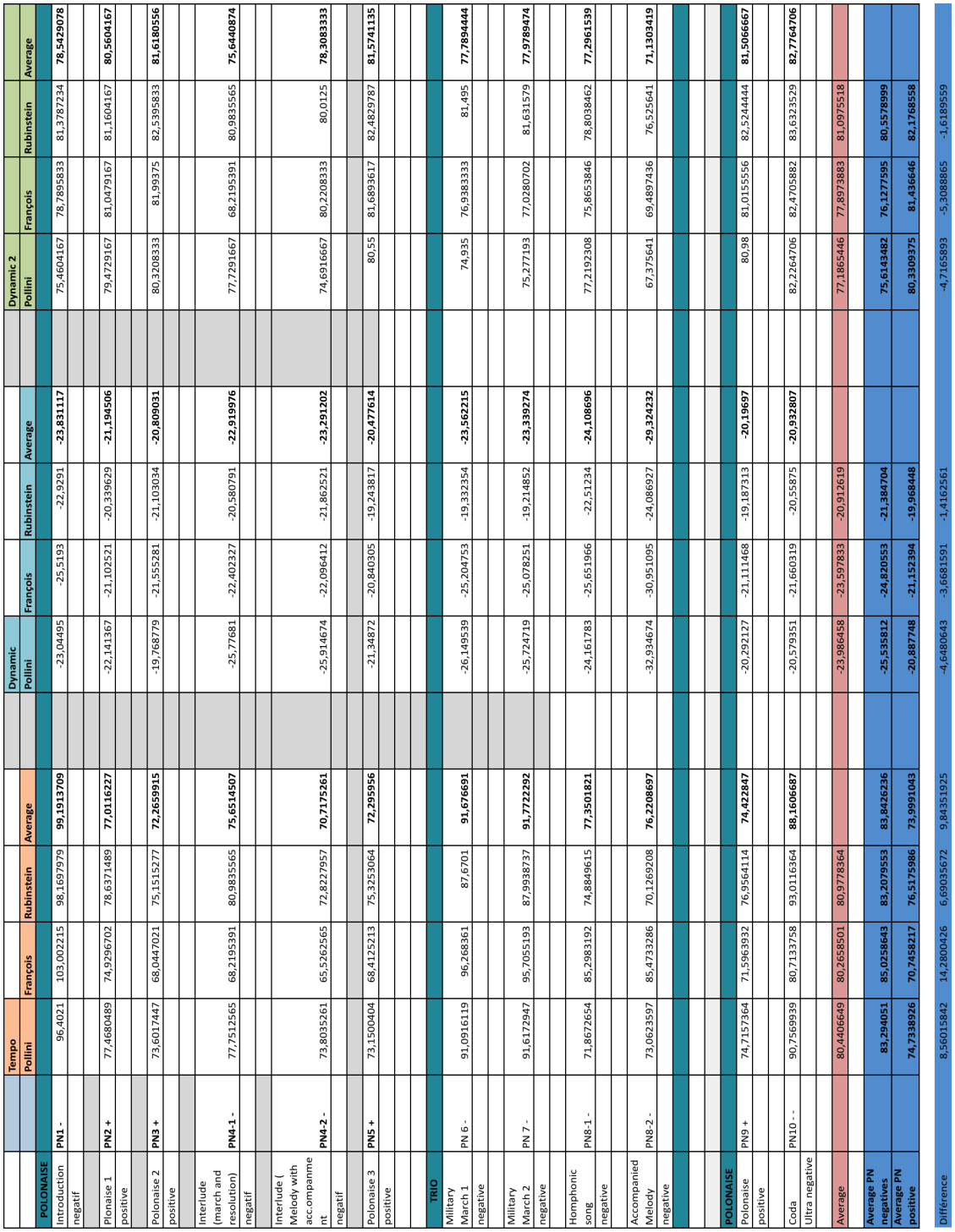
  For the negatives PN: Rubinstein is the less nuanced for the majority of them.

M.Reybrouck, C.Maeder, A.Helbo, E.Tarasti (Editors). E-proceedings of the XII[th] International Congress of Musical Signification (Université catholique de Louvain and Académie Royale de Belgique), April 2-6, 2013). Music, Semiotics, Intermediality: Abstracts and extended abstracts. Louvain-la-Neuve 2013. ISBN: 978-90-9027424-9

For the dynamic (more or less loud)

For all the programs narratives, Rubinstein is the loudest.

For the positives PN, Samson is the most of the time the quietest.



		Tempo					Dynamic				Dynamic 2			
		Pollini	François	Rubinstein	Average		Pollini	François	Rubinstein	Average	Pollini	François	Rubinstein	Average
POLONAISE														
Introduction negatif	PN1 -	96,4021	103,0022215	98,1697979	**99,1913709**		-23,04495	-25,5193	-22,9291	**-23,831117**	75,4604167	78,7895833	81,3787234	**78,5429078**
Plonaise 1 positive	PN2 +	77,4680489	74,9296702	78,6371489	**77,0116227**		-22,141367	-21,102521	-20,339629	**-21,194506**	79,4729167	81,0479167	81,1604167	**80,5604167**
Polonaise 2 positive	PN3 +	73,6017447	68,0447021	75,1515277	**72,2659915**		-19,768779	-21,555281	-21,103034	**-20,809031**	80,3208333	81,99375	82,5395833	**81,6180556**
Interlude (march and resolution)	PN4-1 -	77,7512565	68,2195391	80,9835565	**75,6514507**		-25,77681	-22,402327	-20,580791	**-22,919976**	77,7291667	68,2195391	80,9835565	**75,6440874**
negatif														
Interlude (Melody with acc.ompanniment	PN4-2 -	73,8035261	65,5262565	72,8227957	**70,7175261**		-25,914674	-22,096412	-21,862521	**-23,291202**	74,6916667	80,2208333	80,0125	**78,3083333**
negatif														
Polonaise 3 positive	PN5 +	73,1500404	68,4125213	75,3253064	**72,295956**		-21,34872	-20,840305	-19,243817	**-20,477614**	80,55	81,6893617	82,4829787	**81,5741135**
TRIO														
Military March 1 negative	PN 6 -	91,0916119	96,268361	87,6701	**91,676691**		-26,149539	-25,204753	-19,332354	**-23,562215**	74,935	76,9383333	81,495	**77,7894444**
Military March 2 negative	PN 7 -	91,6172947	95,7055193	87,9338737	**91,7722292**		-25,724719	-25,078251	-19,214852	**-23,339274**	75,277193	77,0280702	81,631579	**77,9789474**
Homphonic song negative	PN8-1 -	71,8672654	85,2983192	74,8849615	**77,3501821**		-24,161783	-25,651966	-22,51234	**-24,108696**	77,2192308	75,8653846	78,8038462	**77,2961539**
Accompanied Melody negative	PN8-2 -	73,0623597	85,4733286	70,1269208	**76,2208697**		-32,934674	-30,951095	-24,086927	**-29,324232**	67,375641	69,4897436	76,525641	**71,1303419**
POLONAISE														
Polonaise positive	PN9 +	74,7157364	71,5963932	76,9564114	**74,422847**		-20,292127	-21,111468	-19,187313	**-20,19697**	80,98	81,0155556	82,5244444	**81,5066667**
Coda Ultra negative	PN10 - -	90,7569939	80,7133758	93,0116364	**88,1606687**		-20,579351	-21,660319	-20,55875	**-20,932807**	82,2264706	82,4705882	83,6323529	**82,7764706**
Average		80,4406649	80,2658501	80,9778364			-23,986458	-23,597833	-20,912619		77,1865446	77,8973883	81,0975518	
Average PN negatives		**83,294051**	**85,0258643**	**83,2079553**	**83,8426236**		**-25,535812**	**-24,820553**	**-21,384704**		**75,6143482**	**76,1277595**	**80,5578999**	
Average PN positive		**74,7338926**	**70,7458217**	**76,5175986**	**73,9991043**		**-20,887748**	**-21,152394**	**-19,968448**		**80,3309375**	**81,436646**	**82,1768558**	
Différence		8,56015842	14,2800426	6,69035672	9,84351925		-4,6480643	-3,6681591	-1,4162561		-4,7165893	-5,3088865	-1,6189559	

For the negatives PN, this is half and half between Samson and Pollini (four for each performer).

Figure 12: **Table of the general results of the op. 53**

Thanks to these elements, we can see that the several PN are such unities, which find also an explication and a repercussion in the performance.

In conclusion: such identities assert themselves and there are more or less differences between the positives and negatives programs for each performer. Of course, this is only the beginning and all these results will be offset and specified with the inclusion of other performers.

The dysphoric strategy in the end of the music by the three performers

To end this paper, we want to say some words about the capacity of those three performers to transmit the dysphoric dramaturgy of the music, showed by the analyse with the teleological form. We want to underline that the heroism of the piece is absolutely not in question, but we think that this emotion is coloured with strength but in a more nostalgically or melancholic way that in the op. 61 for example, at the end of the piece. In addition, the nickname "Héroïque" was added by George Sand (everybody knows that Chopin can't stand to put some subtitles or such elements to this works[207]) in a letter[208] and kept into posterity by the pianists and scholars.

Rubinstein: He finished the work with a clear and forthright end (and therefore a euphoric heroism), which is rather in disagreement with our narrative, analyse.

- No pedal in the two last bars
- The chords are played very sharply
- The tempo are quite fast (93bpm)
- The dynamics are really different

HEROIC EUPHORIC END (≠ NARRATIVE ANALYSIS)

Pollini: the end of the work is played in such a "neutral" level. We have the feeling that Pollini didn't really choose one direction for his interpretation.

- Half pedal, no use in the last bars
- The chords are played less sharply
- The dynamics are less apart
- Tempo stable (average 90bpm)

Samson: Samson chooses an opposite interpretation in comparison to Rubinstein for the end of the work. The last chords are played with a lot of calm and mastery in the piano playing. That gives to the auditors a totally other impression as before: we can hear such heroism tainted of nostalgia, like our narrative analysis proposed it.

- The pedal is used all along the end of the work
- More lyricism, specifically in the last chords
- Tempo quite slow (80bpm) with important *ritenuto*
- Delays in the bass of the trio at the end of the coda

HEROIC DYSPHORIC END (= NARRATIVE ANALYSIS)

The three performers propose here different choices of interpretation and Samson is here the closest to our analysis.

[207] The original titles of Chopin are (unless exceptions the op. 61 maybe) always referring to a genre specifically (Valse, Polonaise, Mazurka, Scherzo, Etude, Impromptus, Concerto, Mélodie, etc.)

[208] L'inspiration! La force! La vigueur! Il est indéniable qu'un tel esprit doit être présent dans la Révolution française. Désormais cette polonaise devrait être un symbole, un symbole héroïque!" (Translated: "The inspiration! The strength! The vigour! There is no doubt that such a spirit must be present in the French Revolution. From now on this polonaise should be a symbol, a symbol of heroicness!"). Letter from George Sand to Chopin, 1848

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CONCLUSION

Finally, for the future, there are three main objectives for our research:

- → We want to make all the narrative analysis for the whole corpus of works:
  Which models are recurrent? Which type of teleology?
- → Then, we want to lead to a definition of the last style, a transversal study of this concept following the three axes, presented in this presentation (context, analyse and interpretation).
- → We want to search in the study of the interpretation for a general weft for the different narrative programs, according to the kinds of performers. Maybe there will be some identities for a given school or generation which will be created.

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MUSICAL CLOCK FACE VALUE
GEOMETRICAL METAPHORS FOR MUSICAL PROPERTIES

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PREFACE

The twelve now commonly used musical pitches of western musical systems can be displayed as twelve positions on a clock face. Can this visual metaphor provide deeper insights into musical structures, could it even have the potential to reveal musical meaning?

THE CLOCK FACE

Genesis

Idea, layout and function of the **clock face** are derived from a sun dial. We also attain the **clockwise motion** from the movement of the shadow of a sun dial (on the northern hemisphere) which was eventually replaced by the hands of the clocks. Even more abstractions occurred: The division of daylight time and night time was standardized into 12 hours both, resulting in the common 24-hour day. The number 12 very soon in cultural history was connected with the notion of something "complete" and as we want to rule out any metaphysical or mythical aspects we can still find a good reason in the very pragmatic fact that 12 has many factors, making this number very handy for divisions into 2, 3, 4 and 6 equal parts.

A Basis for Visualizations

The fact that time is commonly experienced as cyclic, which of course is related to the completed circular design of the clock face (as opposed to the earlier sun dials) makes the clock face design suitable for the visualization of cyclic phenomena, even more when they are somehow subdivided into 12 parts.

THE MUSICAL RE(VE)LATION

In music we are dealing with a cyclic phenomenon related to space (the space of higher and lower pitches as opposed to the time-based rhythmical realm): The twelve notes (or at least their ideas [Pfrogner 1953 and 1976], as we do not want to neglect the issues of different tuning systems) are grouped into octaves with repeating occurrences of the members of the respective pitch classes.

To be precise and in case of applying a three-dimensional visualization, we are actually looking at a **helix:** Think of the musical scale as a winding staircase, maybe inside the tower of a lighthouse, and imagine windows looking in 12 different directions, with windows one octave apart exactly looking in the same direction, just one floor higher or lower.

Abstractions and Basic Mathematical Implications

Mathematically we are dealing with residue classes modulo 12. The pitch class system used in musical analysis [Forte 1973, Rahn 1980] thus maps the musical notes from C to B to the numbers 0 to 11. These numbers can directly be related to the clock face positions with the only adjustment of reading "12" as "0" in the topmost position: We get a mapping of the chromatic scale to one full turn on the clock face. In fact the pitch class system does nothing else than naming the pitches by their distance from a starting point, C in our case, 12=0 on the clock.

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THE DODECAGON'S DIAGONALS AND EVEN MORE MATHEMATICAL IMPLICATIONS

As twelve points on the circumference of a circle represent twelve pitches, their interconnections will represent musical intervals. Thus the clock-face display can show symmetries, the structures and relations of musical subsets, properties of scales and chords, etc.

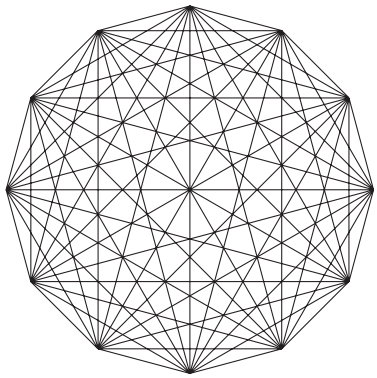

Figure 1: All possible intervals – Musical Totality

The phenomenon of complementary intervals can be found visualized by diagonals of the same length, but (as we go from one note to another) different directions the diagonals seen as arrows are pointing to: We are now dealing with vectors. Adding those vectors accords to adding the interval sizes, taking into account the reduction by 12 every time we complete an octave (i.e. pass the "C" = "12" = "0"-position).

The fact that 12 has so many factors (actually the most in its numerical neighbourhood: 11 and 13 are primes, 10 and 14 are doubled primes, 9 is a squared and 8 a cubed prime) yields a variety of interval circles as uniform subsets or rather "transposed tonal arrays" in musical terms:

2	hexagonal	Whole-Tone Scales
3	square	Diminished Tetrads
4	triangular	Augmented Triads
6	linear	Tritones

These configurations are not the most common or "standard" musical structures, actually they are rather particular and stand out because of their high symmetry.

But what about the integers smaller than and relatively prime to 12, i.e. 1, 5, 7 and 11? They will form interval circles encompassing all 12 pitches, with complementarities between the minor second "1" and the major seventh "11" as well as the perfect fourth "5" and the perfect fifth "7". As these interval circles touch all pitches I would suggest to call their underlying intervals **"Generating Intervals**" as they have the capacity to generate the whole (12-)tonal system.

Because of the fact that it takes either twelve semitones or twelve perfect fifths (or, by shifting directions, their complementary intervals) to complete one round with those **Generating Intervals** we can both of them display as the sides of a dodecagon. Only the names of the notes on the vertices would change places in a way that we either end up with a chromatic scale (as described above) or a circle of fifths. In every second position the same pitch class will appear anyway.

Chromatic scale	**C**	C#	**D**	D#	**E**	F	**F#**	G	**G#**	A	**Bb**	B
Circle of fifths	**C**	G	**D**	A	**E**	B	**F#**	C#	**G#**	D#	**Bb**	F

Switching around between these two principles can provide new insights into building principles of musical systems. Generally speaking the teaching of musical structures as well as references to musical content can be eased. Thus the way can be paved to the understanding of higher complexities within musical works.

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GEOMETRICAL-MUSICAL SPECULATIONS

Particular triads, tetrads, or–more generally and mathematically speaking–subsets of 3, 4, 5 (pentatonic arrays) and 7 pitches (heptatonic scales) will have their particular geometrical shapes. Obviously we can draw some aesthetical speculative parallels between the greater "roundness" of a "square" diminished tetrad compared to the maybe "clumsiness" of the augmented triad, whose triangular shape will definitely not suggest an easy rolling character. Even more the hovering "out-of-tonal" property of the Whole-Tone-Scale is directly reflected in its (or rather their, as there are two) hexagonal symmetrical perfection and the fact that the side of a hexagon just provides a smaller, thus less supporting base compared to a square or even a triangle. So we can conjecture that the augmented triad should be somehow more stable (just imagine a $I - I^{+} - IV$ chord progression) than a diminished tetrad (as without its ambiguity especially the romantic composers would have had a hard time).

Understanding our Tonal System – Understanding Dodecaphony

For example we can try to generate a tonal system by using two "given" intervals. Let us choose the octave and the perfect fifth, the two most prominent intervals from the harmonic series. Although this might not be just the story as it happened historically, at least this argumentation will lead to a good understanding why we have just 12 pitches, and why, in western music, we have been using subsets of 7 of them for quite a while.

We set up a circle visualizing the "return" to a certain quality, in this case the same pitch class, albeit one octave higher. Thus the octave is depicted as spanning one 360°-turn; on the clock face we find ourselves back in the same position, in the lighthouse we will look out let's say to the north from one floor higher. Intervals within the Octave are spanning arcs less than 360°. As we want to make music with intervals smaller than an octave we somehow have to divide the octave, preferably in a very practical and easy way. An equal division would meet that need, yet the fifth is just not an equal division.

On the other hand a really equal division would yield two equal halves without any hierarchy amongst them, which is not at all suitable for establishing a tonality (which requires a hierarchy)! So let us divide the octave by the fifth in the sense of striving for two halves, however with a bias. On the circle we will arrive at 210.6° by using the 2/3 relation from the harmonic series. This of course is not the middle, but let us hold it for that and let us travel further on the circle by another fifth, another 210.6°, another **near-mid-division.** Of course we will not arrive at the geometrical, physical, actually sounding (yet octave-transposed) starting point, but we have to deal with the idea of getting back to the same ideal basis of our partitioning. Could this be a reason for the fact that the result of our travel, the whole-tone-step, is not considered as a primarily chord-capable interval, but rather an interval whose notes should not sound together? Maybe because they do not represent, do not **mean** two different notes?

If we further divide the octave by continuing this process of stacking fifths as a means of a **near-mid-division** we will arrive at some other near-misses to the actual starting point: After 4 fifths, having a total of 5 pitches, we arrive at the Major Third, (at the 4 o'clock position) which leaves a gap of a Minor Sixth back to the true starting point (at 12 o'clock). After 6 Fifths, at 7 pitches (another "half-way" situation as we will see later, at the level of 12 pitches), we arrive at the Tritone and could go back by another Tritone. Both those gaps are one semitone different from the Perfect Fifth, so we are coming closer! A few more steps will bring us to the closest hit so far, having stacked twelve Fifths, having gathered twelve different pitches – and having to live with the slight difference of the **Pythagorean Comma.** However the notion of the usefulness of the number twelve has already been mentioned and on our way to this dodecaphonic total we have encountered good arguments for the use of pentatonic or heptatonic tonal systems. Indeed their advantage (even over the dodecaphonic) is their prime-number-quality, yielding no static subdivisions into repeating subsets because all smaller integers which might come into question for dividing them are coprime numbers. Actually they can only be **near-mid-divided,** which yields a hierarchy, which in turn brings forth tonality. We should now have a better understanding for Josef Matthias Hauer's notion of **"Atonality"** in connection with Dodecaphony.

HENRICUS GLAREANUS

An early comprehensive catalogue of tonal structures was published in 1516 by Henricus Glareanus in his "Isagoge in Musicen". He summed up the knowledge of his time, naming and numbering eight **tones**, i.e. the church modes as we know them today, yet without the Ionian and the Aeolian (and of course the much later added Locrian) modes.

By viewing the modes, divided in tetrachords, in the clock face display we can find relations between these structures, which give insight into a gradual shift from high symmetry within the first tone (Dorian, with two both symmetrical and equal tetrachords) to low symmetry within the seventh tone (Mixolydian, with two unequal tetrachords). It is interesting to see that the four possible

(symmetry-)relations of the tetrachords are covered by the two times four modes (Tonus Primus to Tonus Octavus) of the original setup, whereas the later appended two pairs of modes repeat types of symmetry (sequential equality and inequality). Glareanus would do that in 1547 in his "Dodekachordon", propagating the "new" Ionian and Aeolian modes with their plagal siblings.

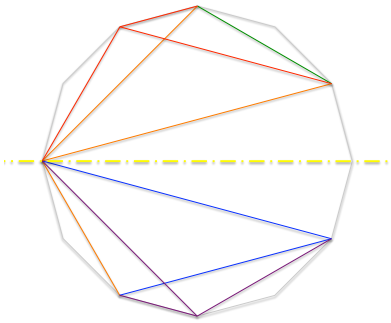

Figure 2: Henry Glarean's Dorian "Pac-Man": two symmetrical and identical tetrachords

JOSEF MATTHIAS HAUER - DODECAPHONY

Josef Matthias Hauer wrote his first twelve-tone-composition in 1919. The "Twelve-Tone-Law" states that the pitches have to be treated equally, none may be repeated before the others have sounded. Theoretically this leads to the number of permutations of 12 elements, which is 12! or 479 001 600. As the sequences are repeated, they have to be seen as cycles, dividing the number by 12, still 39 916 800. Such a vast variety of possibilities makes cataloguing seem very appropriate. Although mathematical methods of unambiguous lexicographic numberings for permutations do exist, they will tell nothing about the musical content. So Hauer had to find a way of metaphorically categorizing the musical properties and possibilities of a particular twelve-tone sequence.

Working with pitches without relating them to a tonic he had to relate to the "inner" intervallic structure of a twelve-tone sequence. Whereas those pitches sound subsequently, a graphic display gives the chance to **see** all relations at one glance. The clock face metaphor seems useful. We have a nice example from 1922, here and there by Hauer himself quite poetically related to as a crystalline structure.

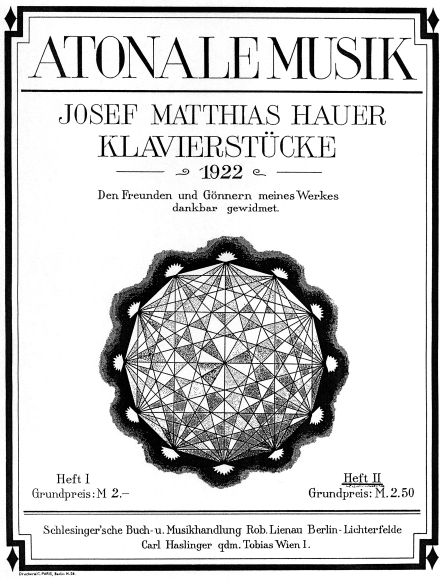

Figure 3: Early documentation of the circular visualization – the dodecagon's diagonals imagined as a crystal

Already in 1921 Hauer had devised his **System of the 44 Tropes,** pairs of complementary hexachords within a twelve-tone sequence. A twelve-tone-cycle is in this sense analyzed by consecutively looking at the relations between 6 neighbouring notes

and their particular complement ("the missing 6 notes to the total of 12" or "the other 6 notes of the series"). We get (up to) 6 different complementarities during the shifting phases of the cycle (1-6; 2-7; 3-8, etc.) For sure the clock face must have played a role, since this visualization gives an almost non-verbal explanation of the musical situation.

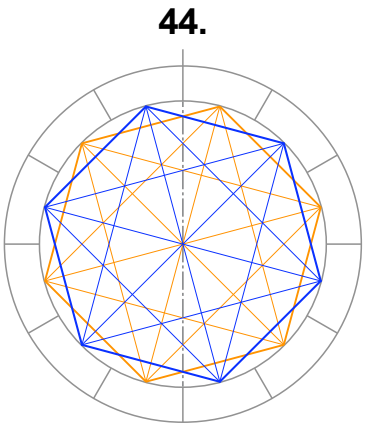

Figure 4: The 44. Trope – Two whole-tone-scales adding up to the total of 12 pitches

Although this example is still very easy to hear, more complex symmetrical relations such as mirrorings (sometimes even between two different tropes) are much better visible than audible. So Hauer's **System of the 44 Tropes** is a good example for better comprehensibility of otherwise far too abstract concepts when this type of visualization is applied. But pure aesthetical needs are met as well: even without mathematical implications the mere shape of a twelve-tone-cycle in the clock face display (here based on the circle of Fifths) gives an idea of the particular dynamics within such an entity.

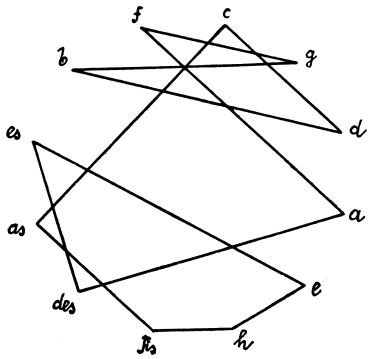

Figure 5: A Twelve-Tone-Sequence in circular display (from: Das Kunstblatt, Vol.8/1924, p.360)

JOHN COLTRANE'S GIANT (4-HOUR) STEPS

Hauer died in 1959–and in the same year John Coltrane recorded his famous "Giant Steps" album. This jazz composition, which gave the album its name, has become famous for its intriguing chord progression. Although traditional IIm7-V7-patterns (derived from the circle of Fifths/Fourths) are used, they never establish their respective tonality for more than two bars. On the contrary the movement of the single tonal centres follows a circle of major thirds (representing a triangle on the clock face), going in one direction in the first eight bars of the piece and, in a slower pace, in the other direction during the second eight bars of the sixteen bar theme.

The (equilateral) triangle would represent an augmented triad, but this type of sound is actually never to be heard during the piece. In fact this structure is not to be considered in a vertical manner (i. e. representing notes sounding at the same time), but in a horizontal manner, revealing properties of the chord progression. Here we have the particular type of a so called "octave division" (into three parts in this case), which produces four subsets (interval circles) of three pitch classes, in contrary to the totality of the circle of Fifths, which encompasses all twelve pitches.

So the particular feature of the composition is the contrast between "traditional" circle-of-fifths-cadential movements, which are establishing tonality and the rather uncommon movement of the tonal centres in thirds. (I have to admit that such movements are of course already used by e.g. Anton Bruckner, but never in such a fast pace and such a pattern-like regularity spanning the whole octave.)

PETER SCHAT'S "TOONKLOK"

As the up to now most contemporary example I would like to mention the Dutch Composer Peter Schat and his profound theoretical work "De Toonklok" (The Tone Clock) from 1984. To him …

> "The Tone Clock is a tool for scanning the relations between the different notes of our tone-system. Its design is the fruit of a musical-theoretical survey that starts from the triad. Not only the major-third or natural triad (which for Rameau was the theoretical foundation of music), but **all** triads can be formed from three different notes within the twelve-note octave." *[Schat, 1984]*

He literally uses the hours on the clock face for setting up another catalogue of musical possibilities and even **meanings** that both stems from and has deeply influenced his work as a composer.

FURTHER STAGES – ON STAGE

As already mentioned the clock face metaphor is capable of establishing aesthetic implications due to the visual properties of the geometrical representations of the respective music. I want to give a final sample for this visual stand-alone-quality which may serve as a source of inspiration for a musical-related discipline such as the choreography of a dance-computer installation as well. In an artistic/scientific project of the author the rules of Hauer's **Zwölftonspiel** were taken as the basis for computer-algorithms to implement an installation where a dancer (in real-time) generates music out of her video-tracked movements.

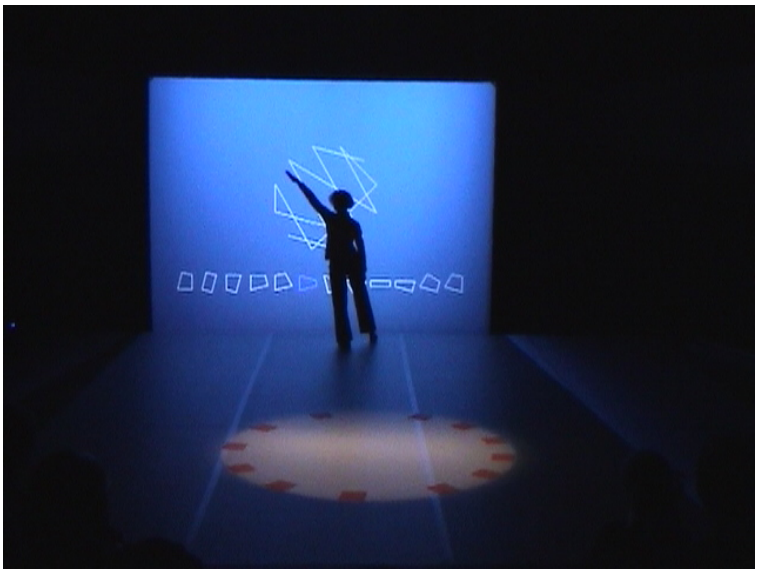

Figure 6: Video still from the 2003 production of "environment H.A.U.E.R.", Stadttheater Wiener Neustadt

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NARRATIVITY AND INTERMEDIALITY IN VIDEO GAMES

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ABSTRACT

The gaming industry is developing consistent and similar to that of cinema since its beginning. Very early in its history, the video game has attempted to link, for the sake of storytelling, differents media : image, sound and text.

To strengthen intermediality, we note the use of specific narrative formulas, such as musical topic. If they usually emphasize one element highlighted by other media, they can also enrich the narrativity by presenting some objects not shown by the image nor text.

The particular format of a video game, whose events are scheduled but their triggers submitted to random player's actions, favors the emergence of narrative systems close to the cinema but who can not fundamentally subscribe to it. Unique constraints inherent in video games, in terms of temporality, and the desire to be understood in a polycultural way lead to the creation of objects promoting intermediality as powerful means of expression.

EXTENDED ABSTRACT

To present the narrative music and intermediality in video games, this communication will be divided in three parts. We will begin to introduce video game music and its specificities (based on *Final Fantasy VI, VII, VIII, IX Original Soundtracks*, composed by Nobuo Uematsu) and then we will present the music's place between text and picture during the gaming experience to examine the intermediality process in video games. Those parts will permit to end the communication on a short analysis of a particular game experience : a “dream” from *Lost Odyssey*, where players read a story illustrated with pictures and musics. The reader can only press a button to turn pages (like a book) but, even if it could be considered as reading and not a gaming experience, we will explain why this dream is not juts a reading, but an intense narrative and gaming experience permitting to deeply dive in the game's background.

Narrative music in video games

In order to study “narrative music” in video game, we chose to select a specific style of video game : the Role Playing Game. RPGs are very similar with movies, in terms of scenario and dramatic power. We can consider an RPG like a thirty hours film, where a player can act almost as he wants, in temporal terms. Even if the player can affect the temporal occurences of events (by acting quickly or slowly), the story will follow a dertermined scenario that he can not change (in the case of our examples).

Video game music has for purpose to create a sonore environment fitting with the scene where it is heard. This can be considered as the first narrative level of video game music : one particular scene/emotion associate to one music. But a RPG can last over thirty hours and develop adventures with late denouement. The music has to develop, like a movie or an opera, a larger perspective of narrativity.

Our studies with Nobuo Uematsu's compositions in *Final Fantasy VI, VII, VII* and *IX*, has shown the use of musical topics, leitmotive and other expressives processes. We will try to explain the needs of using these techniques in video game music and their advantages.

Intermediality in video games : picture/sound/text

Video games creators have understood for a long time the interest of combining differents media in order to create a more powerful emotional experience. But the medium “video game” can not, because of its nature, manage to elaborate a perfect association of the differents elements it needs to deal with. Pictures, sounds and texts can not be in a perfect match because of the “game's master” : the player. He rules the progress of almost any action and its actions should be considered as aleatory.

We will observe in which way the “aleaotory problem” can be resolved and present the player's attention response related to the pre-eminence of one medium, into the inter-media intercations. A player lives several differents situations where his attention is most focus on one of the three majors video game medium (picture, sound and text). Even if each medium is working to create an intermediality interaction, the player has to concentrate on one of them to complete his objectives.

An example of intermediality in *Lost Odyssey* (Mistwalker)

The analysis of the first “dream” from the game *Lost Odyssey* (2008) will permit to observe some narrative techniques used to describe a short dramatic story. We will observe interactions between sounds, pictures and texts and use this example to emphazize our previous theories.

The three musics heard during *Hanna's Departure* are composed by Nobuo Uematsu (*Kaette kuru, kitto... , Kaette kuru, kitto...* arranged for metallophone, *Parting Forever*) and, even if they can not follow exactly the story's progress, we will observe their meanings and uses in the tintermediality process.

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THE SEMIOSIS OF SONG: TOWARDS AN INTERDISCIPLINARY TERMINOLOGY IN RHYTHM ANALYSIS

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Musicology has always been puzzled with semantic questions: does music mean? The difficulty lies in music's inability to function referentially. One might say that literature suffers from the opposite problem: verbal texts contain a centrifugal tendency to direct the recipient's attention away from their artwork character (form) in favor of their referential message (content) (Kyndrup 2011). However, the specific case of poetry (as opposed to prose) often displays a certain quality that maneuvers attention towards the form of the message itself; a move notably termed 'the poetic function' by Roman Jakobson. This can be understood as a shift from a semantic ("what does it mean") to a semiotic ("how does it mean") point of view, which entails a similitude between the perception of music and poetry.

The premise of this paper is that the investigation of song as a multimodal genre can benefit from focusing on the semiotic components that poetry and music have in common. However, due to disciplinary borders, songs are often split into melody and text in analysis. Werner Wolf notes that *(...) a song is, of course, more than a mere juxtaposition of words and music* (Wolf 2002), suggesting that songs convey a semiosis that reaches beyond the mere total of components. Taking as a starting point the proliferation of interdisciplinary theories (intermediality and multimodality studies), I seek to describe this deeper layer of song by (re)uniting the analytical fields.

I suggest that rhythm is the most palpably shared aspect of words and music in performed songs. Drawing on Elleström (2010), I regard song as a single (mixed) medium combining several modalities, of which the ephemeral and sequential character of rhythm is the most significant. In this paper, I will apply poetic analysis of rhythm to music, thus proposing a multimodal analytical tool. The opposite approach – application of musical notation to poetry -has been taken recently (Fanany 2008). My reverse approach is motivated by two assumptions. Firstly, since the notational practice in poetic analysis is governed less by conformity than musical notation, it provides a freer and more variable pool to choose from. In its uncontested supremacy, western musical notation would arguably be more liable to freeze the analysis in a potentially inadequate way. Secondly, the historical origin of several of the symbols used in poetic rhythm analysis testifies to the common offspring of poetic and musical notation, making my approach rather a reversion to former practices than an entirely new endeavor.

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MUSICAL SIGNIICATION IN THE FIRST DECADE OF OPERA (1600-1610)

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This paper is an important part of the author's PhD thesis, as it presents the theoretical bases of a (re)new(ed) and elaborated triadic analytical model, subsequently applied to the earliest operas (1600-1640). Given the state of advancement of the research, the model and its application is a work in progress and the author willingly receives suggestions from the scientific community. Being grounded in the creation of the genre, the model is believed by the author to be applicable and valid for the entire history of opera, although this will remain to be verified in later research.

Starting point is the question to identify the distinguishing elements that make a work of art into an opera. In semiotic terms: how does an opera create a specific operatic sign that cannot be reduced to other signs? Opera emerged as an enhancement of dramatic speech, not as a dramatic enhancement of music. The idea was to elaborate the musical parameters already present in dramatic reciting to the point at which the discourse could be considered as singing rather than enhanced speech. This happens when the character that is represented takes as a reference pitches and rhythmic values that function in a musical context, referring to a predefined segmentation of the aural spectrum in tone (vertical/spatial dimension) and rhythm (horizontal/temporal dimension). It then depends on the singer how close this "cosa mezzana" ("something in between" as it was called by Jacopo Peri in 1600) is to speech rather than to music, but music remains the point of reference either way.

Frits Noske (1977: 316) establishes the existence of a "musico-dramatic sign", that is "a musical unit which stresses, clarifies, invalidates, contradicts or supplies an element of the libretto. The sign is semantically interpretable and discloses dramatic truth". In his definition Noske implies that an operatic sign always functions in accordance with the libretto, otherwise it would remain a mere musical sign.

The same dualistic reasoning is found in Van Baest (2000: 53), who inadequately takes as a model David Mosley's monography about Schumann's *Liederkreis* (1990). Even though art song is also vocal music with mainly soloistic interpretation, it is a genre essentially different from opera because of the general lack of dramatic representation and conflict. Even though Van Baest (2000: 55) in a different context states that opera "is an art form the nucleus of which is dramatic action", his reference to Dougherty (1993) who founds his model on "the interaction between poetic and musical interpretants" once again obscures the dramatic component.

When studying opera, few authors seem to note that a libretto (likewise every dramatic text) is already an intermedial art form, i.e. the combination of a dramatic action and a spoken text that usually manifest an important performativity and a distinguished literary ambition. A libretto being a poetico-dramatic text, it would hence be better to speak about opera in terms of a musico-poetico-dramatic sign. This would clearly distinguish the genre from art song (which constructs musico-poetical signs) and ballet (musico-dramatic signs that mostly exclude poetry and bring to the foreground elaborate scenic movements in congruence with music). In short, for opera we will speak about the operatic sign.

The triadic constitution of the sign calls for an equivalent analytical model. Apart from historical models, a contemporary scholarly attempt to describe a threefold operatic sign has been undertaken by Erik Fischer (1982). In his landmark study we find an adequate description that distinguishes opera by a "predominant structural unity of speech, stage action and music"[209].

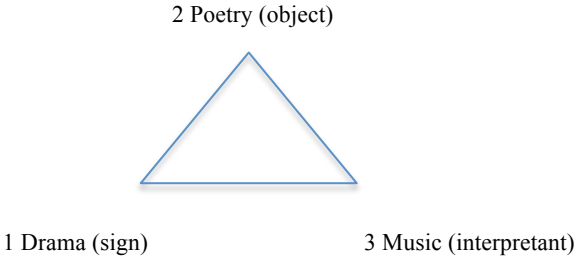
[209] "[...] prädominierende strukturelle Einheit von Sprache, Szene und Musik" (Fischer 1982: 18-19).

Through "possibly manifold structural equivalences" the autonomous sign systems function together[210]. As they maintain their structural autonomy, the apparently corresponding structural elements make the combination function as an operatic sign. Theoretically, one could limit himself to only listen to (or read) the music, read (or listen to) the libretto, watch (or imagine) the scene, but many of the structural elements only unfold their full meaning when considered with reference to the other sign systems. For a competent non-specialist audience (cfr. Stefani 1982), opera primarily functions as a whole, as one *Gestalt* that can be caught in a linear way by sitting down in a theatre seat and opening one's eyes, ears and mind.

This seemingly simple triadic unity of fully developed art forms can quite adequately be caught by the fundamental Peircian model. The most immediate art involved in opera is the dramatic action: seeing characters move, suffer events and actions, undertake acts, and speak, has a strong iconic value. Functioning as a Peircian First, it represents (a) reality as believable - *vraisemblable* - as possible or desirable. Referring to this immediate sign, the poetical utterances by the characters function as an indexical Second, as they explain what happens and why. In spoken theatre the Third (interpretant) is the intellectual interpretation operated by the audience in function of its knowledge and convictions, a prevalently symbolic set of ideas rooted in a bourdieusian *habitus*. In opera the music takes on part of the this interpreting process following, contradicting or adjusting what is said and done on stage, guiding the audience's interpretation in a specific direction.

This intuition has been recently confirmed by Curry (2010: 64) in contrast with Hatten (1994): "[…] any theory of markedness will be underpinned or motivated not by the (natural) iconic relationships suggested by Hatten, but instead by complex and, almost certainly, ideologically motivated relations. In short, musical meaning is driven primarily by the symbolic, not the iconic. […] Without convention as an underpinning force, music is powerless to signify." The same idea is suggested by Tarasti (2002: 9) who limits to Thirdness "inferences about [the piece's] style and structure, what other pieces it resembles, and so on".

The functioning of the fundamental Peircian sign model could explain why opera, in spite of its enormous complexity of intermedial stimuli, can be enjoyed in a very immediate way. Fischer attributes to opera a "centripetal generic position"[211], but given the usually laborious creation process, there seem to be equally strong centrifugal forces by the individual arts involved, that respond to their own rules and only reluctantly let themselves be determined by the structure and functioning of another art.



While a written text starts to function when "performed" by the reader - even a dramatic text works when the reader imagines the action212 -, the musical components only fully functions when turned into sound213. Nevertheless one could grasp the intended function through the written music as it ideally contains all elements the composer considers essential for its understanding. When defining and studying the different constituents, in order to understand them, we stay at the *langue* side rather than passing to the *parole*. In other words we analyze the drama, not the acting[214], the poetry, not the declamation, the music, not the performance, in short the production of operatic meaning rather than the reception of it. All three components are intended to be realised simultaneously and should therefore be studied consequently as a functioning whole.

[210] "Der Entwurf solcher musikdramatischen Fiktionen gründet stets darauf, dass drei autonome Zeichensysteme durch möglichst vielfältige strukturelle Äquivalenzen funktional miteinander verschränkt werden" (Fischer 1982: 19).
[211] "zentripetale generische Position" (Fischer 1982: 18).
[212] Cfr. Van Baest (2000: 62-63): "When reading these stage directions, the reader can create an image of the scene in his mind".
[213] Contrary to Van Baest (2000: 63) who claims that "visually perceived signs are transferred into an internal acoustic representation", this ability is very uncommon, even among highly qualified musical professionals, and is not foreseen by the producer of musical "texts". Agawu (2009:32) goes in this direction: "Unlike language, music exists only in performance (actual, idealized, imagined, remembered)".
[214] Cfr. Van Baest (2000: 52) "staging does not constitute an essential part of opera […]. The operatic sign is the copresence of libretto and music, and staging should be considered an interpretant of this composite sign instead of being part of it."

In the context of the operatic sign we define "drama" as all meaning that is generated by characters, situation (of characters), space, scene (i.e. presence of characters), events (not directly linked to characters), actions (by characters), objects, speech/communication, dialogue/interaction. The essence of the dramatic component is change, the transition of one situation to another (Elam 1980).

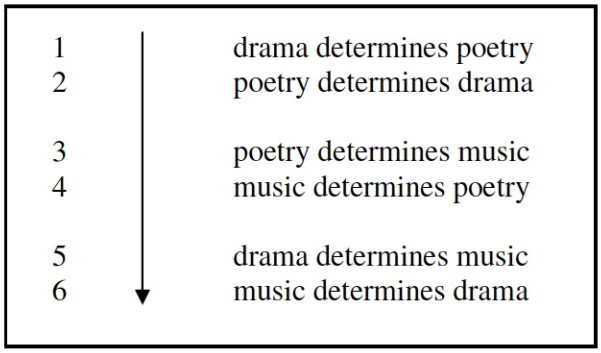
We will name operatic "poetry" all meaning that is generated by the use of language. Because it usually takes more time to sing them, the words of an opera tend to be concise, the so-called "brevità" (cfr. Smith 1970), and are therefore closer to poetry than to prose. This includes pragmatics (implications, speech acts), syntax (word order, grammatical construction), vocabulary (denotation/connotation, register, recurrence), semantics (metaphor, metonymy, irony, isotopy), prosody (sound, versification).

In opera "music" creates meaning on different levels. At a macro-structural level we can distinguish orchestral music (sinfonia, ritornello, etc.), voice accompaniment (recitativo secco, accompagnato/arioso, aria), distribution of voices (solo, ensemble, choir/orchestra with characteristic timbre and tessitura), singing. At a micro-structural level we distinguish rhythm/measure, tempo, dynamics, articulation, melody/interval, phrase, harmony, harmonic rhythm.

It should be noted that apart from the harmonic elements all these micro-structural properties are somehow in common with natural speech. Drawing the parallels and differences between music and language has been described as "an old and largely futile game" (Lerdahl - Jackendoff 1983: 5-6, cited in Agawu), but "in carefully circumscribed contexts, rather than at a gross level, is it fruitful to continue to entertain the prospect of a deep linkage" (Agawu 2009: 29). Music in fact seems to repeat in a conventional (symbolical) way all sonorous elements present in natural speech, refines them and lifts them into the field of aesthetics and art by adding harmony, rooted in physical properties of nature. When talking about musical meaning, Agawu (2009: 36-37) summarizes Nattiez, *Music and Discourse*, (1990: 111–127) by stating that "in music, intrinsic meaning predominates over extrinsic meaning, whereas in language it is the other way around". Each musical work therefore mostly constructs its own vocabulary, while in language it is more or less common to all utterances. Hatten's theory of markedness (2004: 9-18) provides a useful instrument to elaborate this vocabulary.

Instead of studying the three operatic constituents separately one after another before drawing attention to the syncretism, we take the unity as a starting point and pass on to a detailed study of how meaning is generated by transfer from one art to another. When we consider, apart from Peircian considerations, that in the triadic model there is a two-way communication between the three involved arts, we can refine the model by defining six relationships. These are not limited to opera, but suggest the generative order of the genre building from regular play writing (1, 2) up to putting the words to music (3, 4), ending with the creation of a musico-dramatic unity (5, 6).

When following the generative order (i.e. the way the genre is conceived and the order in which the operas are usually produced) it becomes evident how both poetry and drama are enriched by the music, when the latter is allowed to fully exert its potential to create meaning. The invention of the *recitar cantando* could still be reduced to other types of vocal music, such as the intermedi, arie da camera, madrigal comedies, etc. The full potential of music in a dramatic context is realized only when the music can also interact with the dramatic context and actions of the characters. In such a *drammaturgia musicale* (cfr. Bianconi 1986, Dahlhaus 1988) it is the music that conveys dramatic meaning and a new form of *vraisemblance* that was never heard before the creation of opera. When at a certain point all six interactions are activated, the operatic sign is a fact.



Instead of opening the gates to the (all too) immense field of "cultural units", as suggested by Hatten (2004: 9-18) - and carefully criticised in operatic context by Curry (2010: 53) - , we limit ourselves to the dramatic and poetical meaning that is conveyed to and conveyed by the music.

The four interactions relevant for music will be illustrated with examples from the first decade of opera (1600-1610), limited to operas with a profane subject, whose score has survived: Peri's and Caccini's *Euridice*, Giacobbi's *Aurora ingannata*, Agazzari's *Eumelio*, Monteverdi's *Orfeo* and Gagliano's *Dafne*. It is not a coincidence that most of these libretti thematise music, which allows the composer to bring musical elements to the foreground in order to become a fully functioning component of the operatic semiosis.

Ever since the Florentine Camerata launched the idea of acting through singing, composers that made their first attempts in the new genre created a wide array of musical devices able to become fully significant in the operatic narration and add cognitive elements to the opera's argumentative structure. Some of these means are common to various composers, while others are idiosyncratically different; some are newly created, others recuperate older forms; they all contribute to creating the operatic sign, from the first opera on.

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SEMIOSIC FLOW IN ARCANUM 17

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ABSTRACT

C.S. Peirce's trichotomy of signs provides a rich analytical framework for integrating disparate aspects of musical and aural experience, from the most immediate material sensations of sound and space (Firstness), to the gestural coupling of players and their instruments (Secondness), to reflexive commentary on the practice of listening itself (Thirdness). According to Peirce scholar Floyd Merrell, these "categories and sign types are by no means static pigeon-holes, rigid boundaries, brilliant gems cut and polished for all time. Rather, they leak, often profusely. Or better, they pour forth one into the others" (1998: 20). This sentiment is echoed by J.L. Martínez's assertion that "It is of the greatest importance to notice that this possible semiotic architecture constitutes an interrelated, flexible structure. No isolation exists between the fields [of Intrinsic musical semiosis, Musical representation, and Musical interpretation]... It is in fact inappropriate to think about one field without reference to the other two" (1996: 68).

In this presentation Merrell's notion of *semiosic flow* provides a way into the theoretical jungle of Arcanum 17 (www.arcanum17.wordpress.com), a 45-minute piece by Christopher Williams and Charlie Morrow for contrabass, microtonal tuba, conch, field recordings, and voices based on André Breton's book of the same name, all set in the MorrowSound True 3D 8.1-channel surround-sound system. Process, instability, the dynamic nature of somatic experience will guide an exploration of three layers of material:

- The Soundscape: a fixed montage of field recordings made on location in Percé, Quebec (the site of Breton's book), played back through the True 3D SoundCube.
- Instrumental music: Live acoustic material for contrabass and microtonal tuba that explores the continuity between purely tuned intervals, noise, corporeal rhythms, and spatial resonance.
- Recorded voices and conch: Studio-recorded fragments of Breton's text in the original French and English translations; and conch shell improvisations by Charlie Morrow, both triggered by a MAX/MSP patch to appear randomly throughout the piece.

Three cases of semiosic flow will be featured:

- Within the layers: For example, among individual soundscape events and ambiences, the changing perspectives of different microphones, and the shifting frame of the SoundCube itself.
- Between the layers: For example, in the instruments' relationship to the soundscape, which continually morphs between subtle noise blending with the soundscape, and sustained-tone material which unfolds independently.
- In the listeners' own active navigation of the environment over time.

Key words: André Breton, continuity, experimental music, C.S. Peirce, soundscape

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"MUSIC AS EXPERIENCE OF TIME. TWO APPROACHES TO COGNITIVE FUNCTIONS OF THE MUSICAL MEMORY"

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In my paper I focus on the functioning of musical memory from the listener's perspective, who plays the main role in the giving emotional and cognitive meaning of musical message. The key assumption is the possibility of classifying music as the organized sound process both in the real (in physical dimension) and the perceived (in psychoacoustical or purely psychological dimension) time. Actually, these notions are important from the two points of view: 1. It could be related to theory of music and then it shows models of the music categorization and 2. It seems to be associated with artistic practice. Some authors are very conscious of other kinds of musical memory and they control and manipulate them. One of the adequate example seems to be polish composer Witold Lutosławski in his middle and late works. My analyze of the compositional practice in term of cognitive feature was based on the theory of music perception formulated and explained by Lawrence Zbikowski in his article *Remembering Music* and in selected fragments of *Conceptualizing Music.* It should answer the question which achievements of cognitive psychology was indirectly adopted by Witold Lutosławski in selected works (in my opinion mostly late works – *String Quartet, Partita, IV Symphony*, *Chain I, II, III* and so on). Moreover, I claim that Lutosławski was conscious of significance of organizing sounds events in time, in influencing on listeners perception. So that he strictly regulated their ability to recognize them, hidden in musical structure. What are determinants of it? To analyze this problem I use the term of "categorization" for reading a main assumption of the compositional technique in the context of musical memory. Lawrence Zbikowski formulated different levels of categorization of music on example of Wagnerian's *Leitsmotive* and its cognitive functions and he explained their influence on working and long-time memory. On the other hand, polish composer Witold Lutosławski formulated a lot of aesthethic notions and analytic terms related to his own works, in which we can find artistic view on the role of the listener memory and questions of time experience in mental representation of music (ex. passive listening, active listening, key idea, *ad libitum-a battuta* sections and other). I investigate the comparison results of excerpt auto-analyze of Witold Lutosławski's music with Lawrence Zbikowski's paradigm of the categorization, which are correlated strictly with some music prototype universals (like dynamic, melodic contour, instrumentation and other) with all consequences of this two cognitive approaches.

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INTERMEDIAL TRANSFORMATION OF LISZT'S SONETTO 104 DEL PETRARCA

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The compositional modifications made to the various published editions of Liszt's Petrarch Sonnet No. 104 reveal the increasing importance of the interaction between music and Petrarch's sonnet, in addition to the evolution of musical language as well as Liszt's personal experience.

While earlier studies of this Liszt's Petrarch sonnet mostly focus on musical structural or voiceleading design (Cinnamon, 1983, and Neumeyer, 1979), more recent studies of the work reflect more interest to the uses of musical topics and isotopies, e.g. Grabócz points out the use of various isotopies ("palante", tragic, pantheistic, and religious) (Grabócz, 1996). However, these studies based on the most common piano version published in 1858 to formulate their arguments, and treated that particular version of the musical work as an autonomous structural entity.

Liszt's musical work was first composed as songs for tenor and piano between 1842-1846. The first song version was transcribed eventually to become the first piano version in 1846. The first song version and the first piano version were published separately in Vienna by Haslinger in 1846.The first piano version was then collected in the *deuxième année* of *Années de pèlerinages* and published in Mainz by Schott in 1858 as the second piano version, which is the most widely performed version today. The second song version was composed between 1864-1882 for baritone and piano, and was published as the second (song) version in Mainz by Schott in 1883. In the course of transcribing and revising the composition, the "work" reduces from its original form in the (1846) song for tenor and piano from a total of 110 measures to a mere 97 measures in the first piano transcription. The second piano version (1858) further reduces to 79 measures. The final (1883) vocal version is, however, more elaborated than the 1858 piano version. The version incorporates additional sections with "prophetic" features of late Liszt's style, e.g. distant modulations, the use of chromatic harmony, and changing meters, as well as a prolongation of rhetoric, (e.g., an extended recitative) to yield a total of 110 measures. The existence of multiple revisions and transcriptions calls for an evaluation of the significance of strategic transformation of this intermedial work.

This paper explores the facets and the nature of intermedial connection between Petrarch's sonnet and Liszt's music. It goes further to examining and evaluating the effect of Liszt's various revisions of his music into the later published versions; this study aims to illuminate the notion of strategic ramification in intermedial connection.

In addition to illustrating the ekphrastic resemblance of formal design between Petrarch's text in the sonnet and Liszt's music as in the 1858 version, this study reveals deeper levels of connection in intermediality. Liszt's capturing of the literary device of *volta* through the introductory use of modulation in the second piano version (1858) hinges the narrative framework between the two media. The beginning of the main melody, most notably in the second piano version and the last song version (1883), resembles the shape and pulsation of Petrarch's text. However, it is surprising to point out that the opening melodic line of the first published song version (1846) resembles the main melody of the introduction of the second piano version (1858). Notably the co-existence of these two melodic ideas in today's most performed second piano version (1858) reflects more than a popular musical preference of variety and drama as this indeed connects more tightly to the stylistic premise of Petrarch's sonnet that is clearly established upon dialectics. Moreover, Liszt captures Petrarch's prevailing use of contradictory oxymorons in his sonnet by incorporating oppositional polarities in tempi, melodic contours, key oscillations, harmonic entities and functions, rhythmic velocities, metrical locales, and choices of expressive marks, etc.

Furthermore, Liszt's process of refining his work into the second published piano version (1858) reveals the strategic elevation of oppositions that further intensifies the tie between Petrarch's text and Liszt's music. The use of more extreme registers, strategically tightened temporal span, revised metrical locales, and tautened juxtaposition of opposite musical parameters contribute to transformation in intermedial connection. This study of Liszt multiple musical settings of Petrarch's sonnet provide cues that further my earlier claim (Yu, 2012a) that dynamic similarities exist between music and literary sources; in the case of Liszt's *Sonetto 104 del Petrarca*, Liszt's revisions in his multiple musical versions strategically contribute toward the growth in intermedial connection.

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MUSICAL SEMIOTICS AND ANALOGICAL REFERENCE: SONIC ANALOGS FOR DYNAMIC PROCESSES

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ABSTRACT

In this paper I explore a form of musical semiosis guided by analogical reference. I propose that Peirce's notion of an icon can be extended to music, but with two qualifications. The first qualification is that the icon should be understood to rely on analogical reference, which requires that the token share structural features with the thing to which it refers. The second qualification is that musical tokens are typically analogs for dynamic processes. For my examples I draw on a number of examples of musical mimesis (which, in truth, are less imitative than they are analogical); I will also connect the sonic analogs of music to dynamic processes related to the emotions, to physical gestures, and to the patterned movements of dance.

Let me begin with a musical example drawn from Joseph Haydn's oratorio *The Creation*, which had its premiere in April of 1798. The text for the oratorio comes from one reportedly assembled for but never used by Georg Friedrich Handel, and which was translated and abridged for Haydn's use by Baron Gottfried van Swieten. The text is a compilation of familiar quotations from the books of Genesis and Psalms with lines reworked from Milton's *Paradise Lost*, and offers any number of opportunities for pictorial representation. The instance with which I shall be concerned occurs in Part 1 of the oratorio, just after God has created the division between day and night, and summons that moment in creation when the sun rose for the first time.

Some of the ways Haydn uses music to depict the rising of the sun are strikingly obvious, and include the steady, measured ascent of the flutes and first violins through more than an octave; the gradual increase of musical forces; and the increase in volume, with the flutes and strings beginning *pianissimo* and all instruments sounding *fortissimo* for the arrival on D major. Haydn also uses more subtle means to capture images of expansion and growth: the moving lines in the strings and then the winds start gradually and then pile up upon one another as the introduction proceeds; the contrabasses and cellos gradually and then more aggressively expand the register downwards; and the timbre of the ensemble as a whole becomes more brilliant with the entry of the oboes and bassoons, and then the horns and trumpets. And in what might be counted as a mixture of the obvious and subtle, with the arrival on D major Haydn introduces dotted rhythms, first in the strings and then extending to the trumpets and bassoons, culminating in a grand arrival on A major with the entire orchestra. Although dotted rhythms have a long association with grandeur, during the reign of Louis the Fourteenth they became associated more specifically with the entrance of the king into the Opéra—that is, stately dotted rhythms signaled the entrance of the Sun King.

This, I think, a lovely and compelling depiction of a sunrise, but what I will be concerned with in this paper is why it works: that is, how can *sounds* make reference to a process that is exclusively *visual*? In what follows, I want to argue that the answer to this question can be found in C.S. Peirce's notion of an icon, which together with the index and symbol constituted the basic elements of his semiotic system. My argument will draw on recent work in cognitive science on analogical processes, and will attempt to show the way that music exploits such processes. This will lead to an expanded notion of the icon—at least as it applies to music—and to a fuller understanding of the role of analogical reference in musical semiotics.

PEIRCE'S NOTION OF THE ICON

One way to think of Peirce's study of signs is as an exploration of the origin and nature of the thoughts that are connected with various aspects of experience. Peirce described this connection through a set of nested triadic relationships, which begin with an object (the relevant aspect of experience), a sign which stands for this object, and the thought-structure created in someone's mind by this sign. Here is one of Peirce's formulations of these relationships, together with more formal terms for

the elements involved: "A sign, or *representamen*, is something which stands to somebody for something in some respect or capacity. It addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign. That sign which it creates I call the *interpretant* of the first sign. The sign stands for something, its *object*. It stands for that object, not in all respects, but in reference to a sort of idea, which I have sometimes called the *ground* of the representamen." (Peirce 1955, 99)

My reading of Peirce is informed by the biologist Terry Deacon's work on language evolution. This is especially so in the case of Peirce's second set of triadic relationships, mentioned a moment ago, which concerned the forms the sign could take: as *icon*, *index*, or *symbol*. Deacon notes that what was important for Peirce was the relationship between the characteristics of the sign token and those of the physical object that it represented. Deacon summarized these relationships as follows: "icons are mediated by a similarity between sign and object, indices are mediated by some physical or temporal connection between sign and object, and symbols are mediated by some formal or merely agreed-upon link irrespective of any physical characteristics of either sign or object" (Deacon 1997, 70).

It should be emphasized that what I have just offered is a summary of basic distinctions Peirce made rather than a comprehensive account of his theory. In his characterization of the icon, for instance, Peirce emphasized its almost purely phenomenological status: "An *Icon* is a Representamen whose Representative Quality is a Firstness of it as a First. That is, a quality that it has *qua* thing renders it fit to be a representamen" (Peirce 1960, 2:276). (Peirce described a first as "that whose being is simply in itself, not referring to anything nor lying behind anything" (Peirce 1960, 1:356). "Firstness" is the essential quality of a first.) Peirce then offered a way to ground this elusive concept: "a sign may be *iconic*, that is, may represent its object mainly by its similarity, no matter what its mode of being. If a substantive is wanted, an iconic representamen may be termed a *hypoicon*. Any material image, as a painting, is largely conventional in its mode of representation; but in itself, without legend or label it may be called a *hypoicon*" (Peirce 1960, 1:276). In brief, then, what we typically call an icon is what Peirce termed a hypoicon; the means through which the hypoicon represented the icon was through being similar to it.

Peirce distinguished between three different forms the relationship between hypoicon and icon could take, based on the degree of similarity between the representamen and the object: "Those [hypoicons] which partake of simple qualities, or First Firstnesses, are *images*; those which represent the relations, mainly dyadic, or so regarded, of the parts of one thing by analogous relations in their own parts, are *diagrams*; those which represent the representative character of a representamen by representing a parallelism in something else, are *metaphors*" (Peirce 1960, 1:277). Peirce did not elaborate this division further, but based on his overall approach it seems fair to say that the image was, in its essential respects, indistinguishable from its object. In contrast, diagrams preserve structural relationships with their objects (but not, perhaps, their surface features), where metaphors offer a looser but still discernible connection between the icon and its object.

Although similarity was clearly important for Peirce's notion of the hypoicon (and thus for the semiotic potential of iconicity) he offered no further analysis of the basis or mechanism of similarity. There is a hint, however, in his description of the diagram, and in particular on the need for analogous relations between the hypoicon and that which it would represent. In what follows, I would like to explore briefly the cognitive bases for analogy with two aims. The first is to lay the groundwork for an explanation of how music can summon phenomena which are not themselves sonic; the second is to provide an empirical basis for Peirce's notion of the icon.

ANALOGY

As Dedre Gentner and her colleagues noted some years ago, the capacity to draw similarities between two situations or things is not unrelated to the capacity to make analogies (Gentner and Markman 1997). Where analogy is different is that it is concerned not simply with correlating elements from one domain with elements in another domain, but with mapping relationships between these domains. It is thus often described as concerned with relations among relations (or "second-order" relations).

Making analogies is something that is virtually effortless for humans. Motivated by this fact, Douglas Hofstadter has argued that analogy, as the means by which concepts are assembled and connected to one another, is at the very core of human cognition (Hofstadter 2001). At the very least, there is considerable overlap between judgments of similarity, making analogies, and processes of categorization, all of which contribute to the distinctiveness of human intelligence (Medin, Goldstone and Gentner 1993; Glucksberg and Keysar 1990). Perhaps more striking is that the capacity for analogy is apparently unique to our species. I say "apparently" because, at this point, we simply don't know as much as we might about the analogical capacities of other species. There is, for instance, research suggesting that chimpanzees can understand the second-order relations basic to analogy (especially for spatial reasoning). There is also evidence that dolphins have the capacity to perform analogical mappings of the sort that are necessary for complex motor mimicry. In this photo the dolphin Elele is imitating the posture of graduate student Amy Miller: Elele uses her raised tail as an analog for Amy's raised leg, and spreads her pectoral fins as an analog for Amy's outspread arms (Herman 2002, 278). (It is worth noting that this behavior on the part of the dolphin is spontaneous, not trained.) This evidence notwithstanding, at present it appears that no other species

comes close to making or using analogies with the facility and speed of humans (Call and Tomasello 2005; Gentner 2003; Holyoak and Thagard 1995, chap. 3; Oden, Thompson and Premack 2001). And this capacity is available from a very early age: children as young as ten months are able to solve problems by analogy (Chen, Sanchez and Campbell 1997), and by the age of three years analogical abilities are quite robust (Goswami 1992; Goswami 2001; Gentner 2003).

The ability to map systematic structural relationships between disparate domains bears witness to a capacity for abstract thought—for thinking about relations between relations—of enormous flexibility and wide application. Analogy has been recognized as a key factor in human creativity (Hofstadter and the Fluid Analogies Research Group 1995; Fauconnier and Turner 2002, chap. 1), and has been linked to the conceptual flights of fancy and processes of meaning construction created through metaphor and metonymy (Gentner, Bowdle, Wolff, et al. 2001; Glucksberg, et al. 1990; Glucksberg, McGlone and Manfredi 1997; Holyoak, et al. 1995, chap. 9; Holyoak 2005). For my part, I have argued that the conceptual domains involved in such mappings need not be restricted to those involving language, an argument supported by the capacity for analogy demonstrated by primates, dolphins, and pre-linguistic children (Zbikowski 2002, chap. 2).

Indeed, analogical mappings are often most noticeable when we are engaged with situations which exceed—or at the very least, tax to the utmost—the resources of language. The image of the sun rising over the earth for the first time is one example; another is provided by this short composition for guitar by the Argentinian teacher and performer Julio Salvador Sagreras; the score for the work will be given on a handout.

There are any number of odd things about this composition—the obsessive focus on repeated notes, the sudden shifts of the left hand, and its somewhat fragmented compositional style—but all of them start to make sense once we know the title of the work : “El Colibri,” or “The Hummingbird.” The subtitle of the work, in translation, is “imitation of the flight of the hummingbird.” Given this, those same odd features quickly organize themselves into a coherent image. The rapid repeated notes, beginning in a low register, evoke the surprisingly visceral sound the hummingbird makes in flight; the sudden shifts along the length of the string summon the darting movements of the bird; successions of larger blocks of musical material (such as bars 1 through 3, bars 4 through 7, bars 8 through 12, and bars 13 through 16) map out the path of the bird among the different flowers it visits; and the accented non-chord tones of bars 9 through 12 capture the small motions it makes as it dips to drink. What Sagreras has given us, then, is a rather detailed sonic analog for a group of conjoined and highly dynamic processes associated with the flight of the hummingbird. But why should these *sounds* serve as analogs for processes that are, for the most part, *visual*?

To answer this question, I would like to turn to a theoretical model developed by the cognitive psychologist Lawrence Barsalou. Barsalou’s theory developed out of his research on processes of categorization, and offered a way to explain how perceptual information shapes the cognitive representations that occupy our conscious thought. The theory builds on work done in the neurosciences over the past twenty years, which has shown that the perception of a physical entity engages a number of coordinated feature detectors in sensorimotor areas that are relevant to a given perceptual mode (Barsalou 2005, 398). During the visual processing of a hummingbird , for instance, some neurons will fire for the edges of the bird’s figure, others for the surfaces of its body, color, orientation, and direction of movement. Similar distributions of activation would occur in other modalities, and would be represented in feature maps specific to those modalities. These might represent the sound of the bird, the way it feels in the hand (both in terms of the touch of its feathers and its near weightlessness), and introspective states summoned on encountering the bird (such as the thrill of discovering it or trepidation at the sight of its sharp bill). Once a pattern becomes active in a feature map conjunctive neurons in an association area capture the pattern’s features for later use (Barsalou 2005, 399). This aspect of Barsalou’s account of the processing of perceptual information adopts the theory of convergence zones proposed by Antonio Damasio in the late 1980s. For Damasio, as for Barsalou, perceptual information is first recorded in a fragmentary fashion. The neural records of these fragments are then brought together through the distributed neural structure of the convergence zone, which Damasio describes as “an amodal record of the combinatorial arrangements that bound the fragment records as they occurred in experience. There are convergence zones of different orders; for example, those that bind features into entities, and those that bind entities into events or sets of events, but all register combinations of components in terms of coincidence or sequence, in space and time.” (Damasio 1989, 26) Although convergence zones are not linked to any specific modality, their basic components consist in all cases of information gathered from perception.

According to Barsalou’s theory, the conjunctive neurons in the association area also support a sensory-motor reenactment of the original activation pattern. Barsalou sketches the process as follows: “Once a set of conjunctive neurons in a convergence zone captures an activation pattern in a feature map, the conjunctive neurons can later reactivate the pattern in the absence of bottom-up sensory stimulation. While remembering a perceived object, for example, conjunctive neurons reenact the sensorimotor states that were active while encoding it.” (Barsalou 2005, 399) That is , conjunctive neurons in the association area fire to partially *reactivate* the pattern of sensory stimulation, and then neurons in feature maps fire to *reenact* the earlier sensory representation. Such reenactments are, of necessity, only partial, and will be tailored to the agent’s current context of action (Barsalou 2003).

Barsalou called the fragmentary records of neural activation captured in a feature map *perceptual symbols*, and proposed that cognitive operations that make use of perceptual symbols could represent types and tokens, produce categorical inferences, combine the symbols to produce hierarchical propositions, and yield abstract concepts (Barsalou 1999). The key to this productivity was a cognitively distributed system that Barsalou called a *simulator*, which, through the neural reenactment of sensorimotor states, gave rise to concepts. The process involves successive iterations of the storing of sensorimotor information, which will occur as additional instances of the original stimulus are encountered. That is, each successive encounter—with different hummingbirds, or with the same bird under different circumstances—will activate similar states in the feature maps. Similar activations of the feature maps will be captured by similar populations of conjunctive neurons in the association areas, and over time an integrated, multimodal sensorimotor representation of the category will develop. For the category *HUMMINGBIRD*, visual information about the appearance of the birds is integrated with information about distinctive aspects of their flight, auditory information about how they sound, and introspective information associated with encounters with the birds. This creates a distributed system throughout the brain's association and modality-specific areas that establishes the conceptual content for the category (Barsalou 2005, 400). This system, through the reenactment of the sensorimotor states associated with the category *HUMMINGBIRD*, makes possible a simulation of the features of a hummingbird even when no bird is present; in consequence, Barsalou calls it a *simulator*.

One aspect of Barsalou's theory that is especially important for the account of analogy I want to develop here is that the configuration of properties and relations encapsulated by the simulator for a category may, under certain circumstances, be applied to a different category, giving rise to analogy (Barsalou 2005, 422). For instance, among early Spanish explorers of the New World the hummingbird was known as the "paxaro [pájaro] mosquito"—that is, the mosquito bird (Fernández de Oviedo y Valdés 1851–1855 [1547], 1: 444). There seems little doubt the explorers appreciated that the creature they had encountered was a bird rather than an insect, but its small size together with the characteristic sound and trajectory of its flight made mapping the configuration of properties and relations for the category *MOSQUITO* onto the category *BIRD* an apt way to identify the animal. In a like fashion, the configuration of properties and relations associated with the flight of a hummingbird could be applied to a category of conjoined musical events such as that exemplified by Sagreras's "El Colibri."

Let me pause for a moment to note an important aspect of analogical reference. The numerous correlations between the musical materials of Sagreras's little piece and the characteristic features of the hummingbird's flight, together with the natural propensity that humans have for analogical thought, suggest that drawing an analogy between the two is thoroughly natural. Yet it is by no means certain that a listener, without being prompted by Sagreras's title and subtitle, would make an immediate connection between the piece and the flight of the bird. What is needed is knowledge of the relational frame basic to the analogy. As research with young children has shown (Goswami 2001), relational knowledge of this sort is crucial to making analogies: a listener who is familiar with the conventions of programmatic musical works (such as that exemplified by Haydn's *The Creation*) will know that musical events that are exceptional or remarkable often correlate with some sort of extra-musical narrative. Confronted with the concatentation of unusual features that make up Sagreras's piece, this same listener would most likely be predisposed to look for some sort of extra-musical phenomena with which these features might be correlated. But without such knowledge, or prompts from other domains (such as visual images of a hummingbird in flight), Sagreras's analogy in sound will most likely fail. Analogies involving sound always function within some larger context, which provides the relational frame for connecting sounds with concepts from other domains.

Let me now see if I can draw some of these ideas together and outline their importance both for the notion of analogical representation that I would like to develop. Sagreras's "El Colibri" is a practical demonstration of how music can represent through patterned sound a phenomenon which is primarily visual: the flight of a hummingbird. According to Barsalou's perceptual symbol systems theory, Sagreras's musical depiction is effective because listening to the piece reactivates some of the same neural structure associated with actually seeing (or imagining, or remembering) a hummingbird in flight, giving rise to an imperfect but still vivid simulation of that event. It bears mention that what would be activated would not simply be a static picture but would instead be a highly dynamic image organized around the central features associated with the phenomenon of the bird's flight. Indeed, it is invariably the case that musical representations involve not static images but dynamic processes: we are concerned not with a bird or a horse or the sun as a celestial body but with a bird *in flight*, a horse *at full gallop*, or the sun *rising over the earth*. I should also want to note that Sagreras's depiction could summon other highly dynamic images: one friend of mine, innocent of the title of the work, suggested the image of a Greek waiter rushing to serve tables; another that of a wasp trapped in a glass jar. Any specification of the dynamic image offered by the music must be accomplished through context. That said, images that are more compelling are those that embrace more of the features and details of a sequence of musical materials: they represent a more efficient mapping between sound and image.

EXTENSIONS OF PEIRCE'S NOTION OF THE ICON

All told, Peirce's remarks on iconicity are relatively brief, and made chiefly within the context of setting out his overall system of signs. Not so for Umberto Eco, who devoted over seventy pages of his *A Theory of Semiotics* to the phenomenon of iconism. It is apparent from Eco's analysis and critique that the icon is not nearly as simple as portrayed by Peirce, and that

developing a fuller account of the way iconic signs are produced is central to understanding the function of signs as a whole. In his analysis he more or less dismisses analogy as a way to account for iconism, for he understands it to be little more than a formal procedure through which the transformation of object into icon can be effected (Eco 1976, 200–201). As suggested by my review of recent work on analogical processes, analogy instead establishes a framework for making similarity judgments about phenomena drawn from different domains. Such judgments are hardly automatic, although there is good evidence that they are grounded in embodied experience, and in all cases reflect the shaping influence of human cultures.

The theory of analogical reference that I have sketched provides a way to address certain of the issues raised by Peirce's notion of an icon. Applied to various forms of musical imagery, it also points to two ways that notion could be expanded. First, although Peirce appears to have been concerned almost exclusively with objects, the sonic analogs for dynamic processes offered by music suggest that the "object" of an icon may be a dynamic process. Second, although Peirce appeared to regard the iconic image, diagram, and metaphor as discrete categories, it would be better to think of these as situated along a continuum of signs that range from those with a great deal of fidelity to the object to those that preserve only a few selected features of the object. Sound effects that attempt to represent with as much fidelity as possible some actual sonic event (such as the sound of a helicopter) are regarded as a kind of image. Particularly effective examples (among which I would include the imitation of bird song) may deceive a listener into thinking that the sound was produced not by a human but by its typical source (be that a helicopter or a bird). Sound symbols, which include onomatopoeic words and ad hoc sound effects interjected into the stream of speech, fall between the image and the diagram. Just where they would fall will depend in part on the extent to which they replicate the essential features of some target sound event, and in part on whether the dynamic event they aim to represent carries with it any sound at all. (One example of the latter is a rapidly descending whistling sound, used to represent the quick and typically precipitous—but soundless—descent of an object.) The sonic analogs of music seem closest to Peirce's diagram or metaphor: although they may have correlations with a real or imagined sonic event (such as a bird call, or a sudden loud sound), they more typically analogize dynamic processes whose attributes are predominantly non-sonic.

SONIC ANALOGS FOR DYNAMIC PROCESSES IN DIDO'S LAMENT

The musical examples with which I have been concerned thus far come, of course, from a tradition of musical depiction roundly disparaged by music critics and others for the past two hundred years. Indeed, Haydn himself, commenting on a passage imitating the sound of frogs in his later oratorio *The Seasons*, characterized this sort of writing as "Frenchified trash (Haydn 1959, 197)." And if it were the case that novelties such as these were the only manifestation of analogical reference through music we might well relegate music's sonic analogs to the status of mere curiosities. I would like, however, to argue that the range of dynamic processes for which music can offer sonic analogs extends far beyond the occasional bit of text-painting and into the very core of human expression. To support my argument I would like to consider one further example, the concluding aria of Henry Purcell's 1689 opera *Dido and Aeneas*, commonly known as Dido's lament. Although I shall begin with a focus on the musical attributes of this aria—and in particular its status as a lament—I shall also want to consider how Purcell's music connects with dynamic processes related to both dance and gesture. To this end, I will use the version of Dido's lament that accompanied Mark Morris's choreography of the opera from the late 1980s, which is familiar to many through Barbara Willis Sweete's 1995 film. In his setting of the opera Morris banished singers and musicians from the stage and had the roles taken over by dancers; perhaps most controversially, Morris danced the roles of Dido and the Sorceress himself (Jordan forthcoming [2012]). Here, then, is the way Dido's lament was presented in Morris's interpretation.

The first aspect of the lament I should like to consider is one that is immediately obvious: its emotional valence. With its slow tempo, minor mode, and descending bass line, this is music that is easily understood as "sad". And yet the specificity of the music belies such a simplistic assessment: while there is no doubt that the musical materials summon an emotional domain with a negative valence, this domain is one that pushes beyond simple notions of sadness and into the realm of tragedy. One of the principal means through which Purcell accomplishes this is the ground bass which runs through the whole. The ground begins with a minor-mode descending tetrachord that, as Ellen Rosand noted, often formed the basis of ostinato patterns around which laments were organized during the seventeenth century. Speaking of the specific case of the ostinato Claudio Monteverdi used for his "Lament of the Nymph," Rosand observed, "in its unremitting descent, its gravity, the pattern offers an analogue of obsession, perceptible as an expression of hopeless suffering." (Rosand 1979, 150) Such patterns were often embellished through chromaticism, such as that used in a lament from Francesco Cavalli's opera *Egisto* from 1643 where the chromatic pitches occupy the first two-thirds of each bar. This is, of course, the same version of the descending tetrachord with which Purcell's ground begins, and in it the non-diatonic pitches acquire an agogic accent that brings them into prominence. The result is an analog for a relentless descent, one in which there is a sense of being pulled with an almost palpable effort, moving by uneasy stages toward some terrible goal. In Dido's lament the eleven repetitions of this ground summon a relentless and inevitable process through which the final tragedy of the opera will be realized.

The view of the relationship between music and affectual states that I have just sketched is one that bears a strong resemblance to that set out by Susanne Langer. Indeed, Jay Dowling and Dane Harwood, in the discussion of emotion and

meaning they undertook in their 1986 *Music Cognition*, described Langer's treatment of music and emotion as one that relied on a form of Peircean iconicity. As they saw it, ". . . the musical icon does not represent specific, verbalizable emotions, such as pity or fear. Music represents the dynamic form of emotion, not the specific content. . ." (Dowling and Harwood 1986, 206) This formulation is one with which Langer would likely be sympathetic—as Robert Innis observed, Langer saw her account of symbolization as building on that of Peirce (Innis 2009, 2–4). For my part, although I have found Langer's account of the relationship between music and the emotions promising—not least because of its emphasis on musical structure as a rich resource for the portrayal of emotions—I have found it wanting in its lack of a specific means through which the dynamic form of an emotional response is correlated with the dynamic form created by successions of musical materials; in my own work I have offered an explanation of how analogy provides a means to explain this correlation (Zbikowski 2011). In the case of Dido's lament, then, I would propose that the analogical resources offered by Purcell's music provide the basis for a simulation—in the sense developed by Barsalou—of an emotional state befitting profound tragedy.

Morris's interpretation of Dido's lament adds to the cluster of analogical correspondences through his choreography for the very opening of the lament, in which the chorus of dancers move forward with each chromatic pitch of the descending ground bass, and then momentarily pull back with each diatonic one. Here the dynamic aspect of Purcell's ground bass is readily apparent both in the sense it gives of moving toward a goal, and in the uneven steps with which it does so. On the one hand, I believe Morris's choreography heightens the richness of the emotional domain summoned by Purcell's music. On the other hand, the choreography also offers a visual manifestation of the dynamic process enacted by the ground bass, suggesting a correlation between the patterned movements of dance and successions of musical materials. Building on this and similar insights, in recent work I have proposed that music (especially that for social dances such as the polka or waltz) offers sonic analogs for the steps of the dance (Zbikowski 2012). In instances such as this music makes reference not to dynamic visual images or emotion processes but to patterned bodily movement.

Morris's choreography also demonstrates how musical materials can be correlated with gestures. As part of his choreography of Dido's plea "Remember me" Morris performs a drawing motion that seems to pull his chorus of dancers from the sides of the stage even as it threatens to throw him completely off balance. The gesture seems perfectly fit to the music, but note that one of the usual patterns of thought we use to organize correlations between music and movement, which maps ascending pitches with rising movements, here finds no support: although Morris's gesture describes an arcing motion that rises and falls, the singer's voice remains on the same pitch for the whole of "Remember me". Indeed, one could hear the singer's repeated D5s as providing a momentary contrast to the relentless pull of the ground bass, and thus offering an analog for the process of resisting the inevitability of fate. This seems to have been Morris's interpretation as well, for his drawing gesture derives from the American Sign Language word for "learning," as though "taking information from a book." (Jordan 2011, 27) For but a brief moment, then, the emphasis in the lament is not on death but on a kind of immortality brought about through lesson and memory.

In sum, then, the dynamic processes to which the sonic analogs of music may make reference include emotion processes, the patterned movements of dance, and expressive gestures of the sort that often—and spontaneously—accompany speech. That music might be correlated with phenomena from these domains is hardly surprising, for the expressive resources associated with each contribute much to the distinctive character of human cultures.

CONCLUSION

The success many composers have found in summoning a wide range of vivid images—from sunrises to thunderstorms to galloping horses to spinning wheels—provides clear evidence for the resources music offers for iconic representation. I have argued, however, that in each case the image summoned is not a static picture but a dynamic process, which I would define as a coherent sequence of phenomena that is distributed over time and typified by parametric modulation or change. More importantly, musical materials can also represent emotions, gestures, and the patterned movements of dance, all of which are implicated in the construction of culture, especially through ritual. I have proposed that the key to understanding iconicity—whether it involves a static object or a dynamic process—is humans' capacity for analogy. It bears emphasis that Barsalou's theory of perceptual symbol systems suggests that analogical reference is successful because the analogical token activates a simulation of the properties of the thing to which it makes reference. Such simulations are always partial, but in the case of music a skillful composer can make them deeply compelling. Analogical reference can be seen to operate across the range of human expression but I would like to propose that it is uniquely exploited in music, where it serves as the basis for musical communication. This is not to exclude other forms of the sign from musical semiotics, but only to suggest that analogical reference, and the sonic analogs for dynamic processes that are its product, are of central importance for musical expression.

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COMPOSITION TECHNIQUE AMONG THE SEMIOTIC SYSTEMS OF A PIECE OF MUSIC

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Considering a piece of music in terms of semiotic systems, one can figure out that it represents an extremely complex hierarchy of such systems built on different grounds but operating concordantly for the sake of achieving a unified purpose of artistic impact. However, before speaking of a piece of music as a phenomenon of score-writing, or rather score-printing culture, it is worth to recall some pre-compositional practices — in other words, to assume that a piece of music itself represents only a particular case of musical activity, which, though, had not been specifically musical until the time of the piece of music has come.

So, what might a technique of structuring Gregorian and early Russian chants or ancient folk songs possibly be? A term "compositional technique" is not applicable here; therefore, the case is a technique of reproducing a certain orally transmitted pre-image — in other words, this is, rather, as though a technique of "performance." However, there are two reasons why this term does not fit here either. The first one is that the performer deals with a text which is ready and fixed, so his/her specialization is to "present" it in a concert situation; whereas in the foregoing cases, it is people's living through some religious-musical or festival-dancing-musical event, rather than the performing of, or listening to, any music. The second reason is that no one has ever composed the oral pre-image (like a piece of music): as if given "from above, since the beginning of time," it was actually evolving and being formed on a permanent basis, together with its own structuring and reproduction technique.

Now, what may both such a pre-image and such a musical activity to reproduce it in terms of semiotic systems be? Obviously, the musical (meaning: musical-textual or musical-dancing) pre-image is a very powerful sacred or social sign for the participants of the event. Its purpose is not only and not so much to convey information (which is, in most cases, known to all) but rather to transmit some generating energy. It is this information — always the same, known, expected and newly reproduced — that creates a person, rather than the person who creates such information. It goes from the ancestors to their offspring, as well as both from God to people and from people back to God; to the extent possible, the man lives inside this information rather than possesses it. And so is for the technique of structuring pre-compositional music. An absence of the technique as an object of special training throughout folklore traditions proves it to be generally comprehensible and fully available: thus, the technique is both identical with the object it creates and undistinguishable from it.

While choirmen within both Gregorian and early Russian traditions were mainly trained by ear, and that was the "artistic" part of such training, some formulae were being passed on together with that as secrets of their mastery, and that was the "technical" part thereof. Moreover, as in any kind of craft, the technique that starts getting perceived and verbalized immediately becomes a scientific subject, which thereby becomes methodically generalized for teaching purposes. That "science" of teaching was yet purely auxiliary rather than a goal in itself, to which music theory had been transformed by the time of Hugo Riemann and Ernst Kurth. Analogously, the neumatic notation was just a supplement to the oral tradition, having served some brain dump rather than a semiotic system in the strict sense of the word: it was approximate and did not imply any exact correspondence between the signifier and the signified.

There was a long transitional time period that led from the oral musical practice to the practice of creating a particular piece of music in writing, a so-called *opus perfectum ed absolutum*. It is interesting to trace how gradual was the development of an author as a musician who enjoyed an entirety of the conception of his work. In the opinion of people who lived at the time when musical composition has flourished, everything fixed in the score used "to sound" in its author's consciousness beforehand. However, the situation looked different for the earliest composers in history, such as the masters of *Notre Dame* school, as well as even for those of *Ars Nova* period, like Guillaume de Machaut. The very technique of the thirteenth-century polyphony intended that *duplum* and *triplum* had had to form any technically and acoustically approved combinations only with the leading voice, the tenor, but not with each other. This situation inherits an idea where folklore singers excellently mastered their technique of tuning the second voice up to the main one and did not need at all to conceive the sound of the whole texture. They did not enjoy the musical integrity but rather obeyed it: the pre-image stored in the

collective consciousness used to play the defining role — and it is the *technique* of creating and performing this kind of music that acts primarily as a *sign* of this case.

Looking at the phenomenon of an author's piece of music, we may find that many phenomena of the pre-compositional time have been living so far in a transformed state and submerging seemingly autonomous and self-sufficient musical forms in the boundless field of intertext. At the same time, the pre-image, being the core sense-making category, has been passing into the supervision of an author, becoming individualized and, most importantly, ceasing to be externally imposed upon him by the tradition he/she belongs to.

However, may one say that an author himself conceives the pre-image to which he rigorously follows afterwards? Alexei Losev, a prominent Russian philosopher (1893–1988), tended to consider this category as an antinomy. According to his initial thesis, "artistic form implies that its prototype is independent of it and serves as a pre-image for it" [Losev 1995, 79]. Meanwhile, this thesis, inarguable in terms of customary classical views, is immediately opposed with its antithesis: "artistic form does not imply any prototype preceding or predetermining it, but rather itself creates this prototype of its own for the first time" [Losev 1995, 81]. And this is similarly inarguable: one knows well what kinds of external and, at times, occasional impulses have acted as the genesis of some outstanding musical works. An author often goes from the material, obediently following its logic, rather than from an idea or an image. Nevertheless, it is important to emphasize that the introduced antinomy ends with a synthetic generalization: "artistic form is its own prototype which is being (has been) developed in a creative and 'energy-wise' [*energiyno*] manner — or, it is an image creating itself as a prototype; in other words, an image which is becoming (has become) its own prototype" [Losev 1995, 82]. This is precisely an approach that is the closest to the element of real artistic endeavor.

Now, the following question may arise here: if the prototype does not precede the artistic form but rather is getting born and developed together with it, then what at all is this notion needed for? Isn't this a result of ignoring the well-known principle: *Pluralitas non est ponenda sine necessitate*? The practice of artistic endeavor still shows that there is some reality behind the notion of prototype. Since art always deals with symbolic expression of a personality, there always is something expressible — and this is the prototype of artistic form. However, this prototype itself is also being grown together with the very form; therefore, it is impossible to say that the expressible can be separated from the expressive: in art, they are getting born and being grown only together — and they are inseparable from each other. Meanwhile, and this is especially stressed by Alexei Losev, it is exactly the prototype that acts as both a criterion and a norm concerning the form — meaning that, in art, this is, on the one hand, a criterion of sense being adequately expressed or, on the other hand, matter being completely comprehended (transfigured). In other words, unlike any immovable matter or sample, the prototype in the state of its dynamic development specifies both artistic thinking and artistic activity.

Thus, looking from the highest level of the hierarchy of semiotic systems, we can see an integral artistic form of a piece of music as the sign of its own sense-bearing pre-image that has been developed up to its ultimate phase. Incidentally, it is very important to emphasize again a certain specificity of any artistic signs: the whole fullness of their material expresses something that does not have any designated sense-bearing boundaries but rather bears a multitude of senses.

It makes sense to differentiate between two kinds of artistic signs: on the one hand, there are signs within the musical text (so-called "textual" signs), which carry the whole fullness and richness of an inimitable and individualized sense; on the other hand, these are material-making signs (so-called "vocabulary" signs), which are prescinded from the artistic whole. At the same time, these "vocabularies" either may exist in reality — for example, as lists of modes, chords, intervals, rhythmical and rhetorical figures, or may be tangibly implied — as, for example, in Boris Asaf'yev's notion "the intonational vocabulary of an epoch" (which means, briefly, a corpus of characteristic musical idioms featuring a certain time period in history). Unlike the artistic languages, the problem of priority of either the vocabulary or the text in art may not be solved in a single-valued manner. The "material" of music is not only the "bricks" (elements) of the signs of musical text but also their "splinters" at the same time.

Now, the question is: which particular non-textual phenomena are the closest to the sense-bearing sphere? First of all, this is style as the principle of structuring all concrete artistic forms, which creates its own hierarchy as well. Every style is a multi-layered structure including at least: the individual style of an author, the style of a particular school (trend), and the style of a historical epoch. (If desired, this hierarchy can be itemized subsequently.) Unlike a piece of music, which enjoys a particular form and expresses its author's idea, the style, in accordance with the verbalized hierarchy as well, expresses (signifies) an entire worldview: from that of a composer's personality to that of an epoch, which is, to a point, averagely disembodied. On the one hand, as the old saying goes, "the style is the man." On the other hand, it could also be said that the style is one of the most important features of art, i. e. of the man who creates. It is exactly the style that signifies some principle of artistic vision at all its levels, from idiomatic images and the most characteristic features to the technical base of composition as a craft.

Any facts and events pictured in the figurative arts and in literature may and often do exist independently on the art, that is without their artistic transfiguration. Is there a similar inartistic layer in music? At first sight, music may seem to be an art for

art's sake: an absence of environmental material in it leaves seemingly no room for contacts with an inartistic world. However, if we "extract" from a musical style its whole artistic component, together with moments of artistic invention and of the emotional image impact, as well as, by and large, all moments related with sense-bearing individualization, then it is only technique that remains — and, as we all know well, such "extraction" takes place all the time in practice, that is in the course of teaching music. We do not aspire to become authors of any artistic statements when composing exercises on harmony or counterpoint.

However, if it is possible to separate a technique from an artistic statement, then the following questions arise: What does the technique import? And what does it signify in particular? It would definitely be more precise to say that neither technical devices nor their integrity are not signs themselves but, in short, we are to make an exoteric reduction by way of applying a generalizing term "technique" to the mentioned phenomena, and this is exactly what takes place in practice. First of all, it is clear that the signified of a technical device is very much generalized rather than individualized. The technique is an extremely generalized fundament of style and, more precisely, of a whole series of styles, if one considers a hierarchical principle of this notion. It is also clear that a separation of technique from both the very artistic sense and the artistic signs does not mean that the technique itself is either deprived of sense or does not enjoy its own vocabulary of signs.

The technique also forms a series of relatively independent subsystems. For example, the classical eighteenth-nineteenth-century piece of music basically implies the technique of composition, namely: the implementation of its scheme in terms of the proportion of its sections, the statement and development of its subjects, as well as the selection of both climax-making and finalizing tools. However, through the solving of purely compositional problems, the author is to deal with the texture-making technique (including contrapuntal and other polyphonic devices), as well as with that of the harmony logic, rhythmic organization, orchestration, etc. The named kinds of compositional technique are relatively independent, which can be proved by the fact that they are taught as separate educational subjects; however, they all secure a completion of the tasks of integral composition technique.

A simple and superficial answer to the question of the sense of technique is self-evident. The technique is needed for a convincing expression of artistic ideas: it guarantees both the perfection of a piece of music and the logic of its structure. Meanwhile, it is relevant to ask the following questions: What precisely *do* this logic and this perfection *mean*? And what *do* they *signify* in particular?

1. As we have, to some extent, already observed through the examples of pre-compositional and early compositional oeuvre at the edge of Middle Ages and Renaissance, it is the technique that provides the most exact information on the kind of a relation between the music creator and music itself — more precisely, on the degrees of a musician's participation in the emergence of the sound, of grasping an integral idea of the piece, and of the control over the music-making process. Thus, composers of Machaut's time might not always have an image of the sounding contrapuntal whole in their minds yet. At that point, they somewhat resemble those numerous builders of Gothic cathedrals who intensively used to reveal their creative initiative in certain decorative details not necessarily conforming them to an entire external character, unlike their later colleagues, for example, the architects of the time of Classicism.

The one-time comprehension of an entire piece, being the result of its composition, that sounds "as if all at once" is the final phase of its pre-image for a composer like Mozart, who always wrote down the score that had already been composed inwardly without any erasures or corrections. It is worth noting that a purely musical comprehension of both the form and its pre-image had been developed as late as by Mozart's time. Regarding folklore, as well as regarding various kinds of ancient church singing during pre-score time, one may speak of composition as the systematically planned and consciously fixed whole only metaphorically or conditionally. This can be confirmed by some phenomena which, at first sight, may be referred to the beginning stage of the history of composition, for example, to the thirteenth-fourteenth-century motets. Both the very character of their polyphony and early composers' modal thinking may prove that the comprehension of an entire resulting sound of the whole texture was not yet developed in their mind.

Incidentally, the comprehension of both the multi-voiced texture and the vertical as a unity was established as early as in the 16[th] century; however, the comprehension of composition as an entirety grasped beforehand had been carrying a tangible trace of improvisational approach to both music and music-making as late as by and during the Baroque time. According to Larissa Kirillina, "it is not too difficult to see that both form and scheme act as very close notions in the oeuvre of two composers of the 1760s, with the only difference that, if the scheme consists of two stages, the conception and the process of its implementation, then the form appears as their result. [The 1760s were the time when the classical Mozart-like conception of form, then new, was yet being developed. — K.Z.] Therefore, it is not surprising that some eighteenth-century music theorists used to describe form as something occasional, superficial and changeable rather than something solid and fixed" [Kirillina 2007].

In other words, the technique of composition during the Baroque time was rather a technique of selecting and combining both the material and its evolvement than a technique of balancing the sections of a unified composition, which exactly reflects the difference between the self-sentiment of a man of the time of Baroque and that of a man of the time of Classicism. In the

music of both late Classicism and Romanticism, the strict centralization of the hierarchy of all systems of technique, such as harmony, texture, composition, orchestration, etc., acts as the sign of an author's ultimately possible power over both a compositional project and a compositional work, which was not yet developed in the music of Baroque

Twentieth-century compositional techniques — and this means precisely *techniques* rather than styles or any other compositional principles — have effected some pronounced changes in the very ways in which music is heard and composed. The problems of both pre-hearing the sounding work and controlling over the process of its performance have been raised before composers of "total serialism," aleatory and electronic music in a manner quite different from that accustomed for the time of Classicism. Each of the named techniques, including their numerous subspecies, has its own specifics in the course of both the formation of a piece's idea and its acoustical implementation. However, the whole situation in the avant-garde music of the second half of the 20[th] century may be illustrated with the following words by Karlheinz Stockhausen:

"*Die neue Musik* is essentially not so much a consequence (acoustic result) of its creators' thoughts and feelings (although it has all these, too) as something completely new for them themselves: it terrifies those who discover it, and it is unknown to those who bring it into life. It is only after being heard that the new music of this kind (being, namely, rather discovered than invented — the music of which no one had had the vaguest idea before it has sounded and, therefore, of which in no way can anyone say as though it expresses something we had known or felt *earlier*) fathers some new work of thought and some new way of feeling" [cited after: Yerokhin 1997].

In accordance with this new feeling, Stockhausen, Cage, Boulez and other composers have been inventing the *techniques* of their composition at the first place. However, these days, in the absence of a standardized conventional technique, a composer's or even a certain piece's individual technique becomes an essential part of its *idea*.

The solution is as follows: The technique is the sign of measure and character of an author's power over his/her piece. An option for music cultures that do not have such phenomena as the piece or the composer is as follows: The technique is the sign of the character and manner of a participant's joining the collective musical performance. The final solution is as follows: The technique as the way to organize *order* from *chaos* is the sign of a specific relation between these categories.

2. Following on from the preceding: What does a beginner essentially do when he/she starts mastering his/her technique of composition through the performing of harmony and counterpoint exercises? Literally speaking, he/she learns how to connect the tones and to organize the texture correctly, at the same time reducing or even completely ignoring any specifically artistic tasks. Thus, one may raise the following question: do these exercises carry any essential information on the musical thinking or, wider, on the worldview of the relevant epoch? Yes, they do, and this information is quite important: it tells about the way of structuring musical time and tonal space. When the beginner composes an eight-measure period, he/she learns how to arise the classical sensation of time, considering, on the one hand, its measured countability (through meter and rhythm), coherence and directedness (through harmonic functions), and, on the other hand, its way to build up the present moment that can be perceived as if outside the flow of time.

From the music of late Romanticism and further on towards the 20[th] century, one may trace how the discrete meter is first getting fuzzy and then completely yields to the feeling of continuity close to *la durée* in the sense it was used by Henri Bergson. The perception of time directedness toward the future, which perception was usually expressed by classical composers in their introductory and retransitional sections with special emphasis, is getting leveled as well. Intermittent pulse in Stravinsky's or Messiaen's music makes the listener forget about both regular countability and absolute time that does not depend on the material. They create a perception of the time flow within the frameworks of the present moment getting lasted, as well as return both "density" and "weight" back to time that used to enjoy them in the modal technique of late Middle Ages. According to Stockhausen, "the traditional concept reads: 'things are within time' — whereas the new concept reads: 'time is within things'" [Stockhausen 2009].

The music of the second half of the 20[th] century has developed a conception of "time lapse," in other words, an idea of "eternity" as the continuous lasting (the repetitive technique, the technique used by Stockhausen in his late works, and many others). The solution is as follows: The technique is the sign of the temporal structuring of music. Analogously (which is obvious in such a way that it doesn't need any special comments): The technique is the sign of the pitch-spatial structuring of music. The final solution is as follows: The technique is the sign of both temporal and spatial structuring of music.

The following aspect is worth attention here. As long as the temporal and spatial structuring of music on the one hand and a man's attitude toward music on the other hand — in particular, either power over music or, conversely, an inferior involvement into it, together with a multitude of intermediate positions, — all represent the most important sides of the worldview, then the technique creates the fundamental layer of sense, which is the most important one, by way of structuring the material. To a certain extent, this layer is the least artistic one and, therefore, the most sign-oriented, that is the semiotic one. Any other moments of style related with someone's individual creative decisions, discoveries, etc., are applied to this layer. The material gets structured through the technique in accordance with basic parameters of thinking — whereas the technically structured material is organized by style in accordance with the creative thinking in its entirety.

However, it is just as well important to stress that the technique has become an individually creative factor in contemporary music, which fact, once again, proves both the conditionality and relativity of separating the technique from the artistic sense-bearing layer within a piece of music. The technique is an active sphere closest to the material, and it brings the structuring basis into the latter, whereas the material itself is passive by definition. In other words, the technique is the part of an idea and the sense, as well as even an integral part of the prototype, even though being the most elementary, generally available and almost inartistic part, which nearly got separated from the sense and formed both the "lowest" and least individually creative layers of compositional craft in the past. Nevertheless, it is the technique that sets the most important paradigmatic parameters. Analyzing the relation between such notions as the technique, the method and the system, Alexander Sokolov writes: "The technique… may sometimes be likened to the tip of the iceberg, which is *the method*" [Sokolov 2004]. In its turn, the method is considered "a philosophical notion related with certain types of thinking" [ibid.].

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TRANSSEMIOSIC PARADOX IN FILM MUSIC: RED MUSIC IN CHINESE FILMS ON THE CULTURAL REVOLUTION

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ABSTRACT

In today's cultural scene, music is no longer "pure". In film, music has to function together with other media to form a complicated transsemiosic text, in which music plays different roles in agreement or in opposition with the message carried by the"dominant medium". The present paper analyses the role played by the so-called Red Songs in the films about the Cultural Revolution (1966-1976) to explain their transsemiosic relations, namely, simile, metaphor, irony and paradox, while paying particular attention to the paradoxical tension created by the diegetic use of the "Red Music" in those films.

WHAT IS A PARADOX FORMED BY FILM MUSIC?

Most music works today are no longer "pure music". Whether in songs, musicals, film music, video game music, it is more often than not intermediate music in collaboration with other media. This is the way how music works today and how it functions in contemporary culture. Thereupon, music scholars today have no option but to discuss the working relations and complicated transsemiosis between music and other media to form a text. The present paper attempts to examine the "Red Music" used in Chinese films about the Cultural Revolution, trying to analyze its complicated relations with the plot mainly carried by images and speech. The forms thus created should be common to all film music, though the situation is much more complicated due to the sensitiveness of the themes of revolution.

First of all, in the narrative form, music can be either diegetic (with the source of the music demonstrated in the film), or non-diegetic (with the source not absent).

Secondly, in signification, music could carry a meaning or an emotion in agreement to what is being demonstrated by image or speech, or in contrariety to it.

> Cross the two variations, there appear four transsemiosic relations:
> Simile: music-film diegetic agreement, which could help build up the meaning of the text;
> Metaphor: music-film non-diegetic agreement, which could help imply the meaning of the text;
> Paradox: music-film diegetic non-agreement, which could complicate the meaning of the text;
> Irony: music-film non-diegetic non-agreement, which could multiply the meaning of the text.

The chart above, with the four rhetoric tropes, looks quite straightforward. In practice, however, they could be extremely complicated, as the choice of which form to use depends on what particular effects the film wants to achieve. That is why the distinction between the four calls not only for formalistic but socio-ideological studies.

Among the four, music simile and metaphor, sometimes called as "atmospheric" music, are not hard to understand. In fact they are so well-mingled in the film that sometimes they are not easy to detect, because the music goes with the flow of the filmic context, and serves to illustrate the plot. Once the audience is immersed in the story, they naturally accept the "atmospheric music" as part of the story. We can see from the following examples.

The first one is a musical metaphor, taken from Chen Kaige's film *Farewell My Concubine*. When the Red Guards are parading the so-called Reactionary Artists, the humiliation is accompanied by a Red Song. That's all but "normal" by the time and people always sing during the humiliation parade. The parading looks strange and cruel, even sadistic, but so is the music.

Video Showing1

The second example is a musical simile, taken from Zhang Yimou's film *To Live*, in which a wedding is taking place, and the crowd was singing a Red Song in praise of Chairman Mao, which sings "no love is deeper than our love of Chairman Mao", but it is not satirical. That was the love and marriage of those years.

Video Showing2

None of the two are hard to comprehend. The music is in agreement with the plot and the image. They serve as the music required by the picture at the moment.

Even musical irony is not difficult to understand. Since the soundtrack is technically independent of the image, and does not have to be in agreement with the plot. The image-music opposition is by no means rare. And it in fact creates dramatic tension in the film.

So here is a passage taken from Tian Zhuangzhuang's 1993 film *The Blue Kite*. It is a scene during the famine of 1960, which is the prelude to the Cultural Revolution. Mother of the family has scraped and saved flour to give the family a "feast" on steamed bread, but her neighbours, more "revolutionary" rush in to accuse her of buying food on the black market, a punishable "bourgeois activity", and snatch away the bread. The whole sad scene is accompanied by the celebrated red song, We Are Marching on the Grand Avenue. No source of the songs is demonstrated, but the shameful scramble is "revolutionized" by the music.

Video Showing3

> We are marching on the Revolutionary Avenue.
> In higher and higher fighting spirit.
> Chairman Mao leads our troops
> To overcome all obstacles and march forward.
> Forward, forward,
> The revolutionary force is unstoppable
> Forward, forward,
> Ever toward the Victory.

And then switch to another red song Socialism Is Good:

> Socialism is good, socialism is good!

In the socialist country the position of the people is high.

> The reactionaries have been overthrown,
> The imperialists have run away.
> All the people are united
> In raising high the tide of building Socialism.

Musical paradox, in comparison, is more complicated. Irony is opposition by absence, or, rather, by implication. It requires a reading penetrating into the hidden meaning behind the text. But since the source of the music is absent from the film, it could be understood separately. Film is multimediate: it takes various media working at the same time, but the media could go different ways. In a filmic irony, there is no difficulty on the part of the audience how to find the hidden meaning since image is the only present medium and is, therefore, dominant in interpretation.

In a music-film paradox, however, the two clashing sides appear both on the same diegetic level, demanding interpretation at the same time. The two sides are both explicit, as the source of the music is demonstrated in image. It is then up to the audience to find the correct interpretation. I would say that music-image paradox is more in the nature of film. That is why image-music paradox is an interesting topic in the study of film music, which, if executed in the right way, could shed light on the very nature of the semiotic function of musical signs.

WHAT IS RED MUSIC?

The Chinese term "Hong-Ge" (literarily, Red Songs) appeared only recently in Chinese political life. Its denotation is quite clear: Revolutionary songs in contrast to the popular "commercial" songs that are the mainstream music in Chinese society today. The term refers to songs composed, popularly sung by the masses from three historical periods:

1. The Era of Revolutionary Wars (1927-1948);
2. The Seventeen Years of the People's Republic (1949-1965);
3. The Ten Years of the Cultural Revolution (1966-1976).

Those Red Songs that have passed down from all the three periods have one thing in common: they were all propaganda songs extolling the Revolution and mobilizing the masses. The Red Songs have an advantage: they are communal, deep-rooted in the memory of all the Chinese people who were once singing them in chorus. There were, in modern Chinese history, other songs, mainly for entertainment. Those songs won the love of this or that person individually. They can't pass down to the next generations by a "national musical consensus", since they are not part of a collective memory. The Red Songs are the only songs that everyone in the whole Chinese society can sing, even today, after almost half a century.

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The Chinese revolution, ever since its early years, focuses forcefully on mobilizing the masses. Propaganda has never been a bad word in China. During the period of Revolutionary Wars, Red Songs are mainly for arming the masses, praising heroes, and condemning the "reactionaries" and Japanese aggressors. During the "Seventeen Years" they were mostly in praise of socialism. Because there were long years that China and Soviet Russia were comrades-in-arms, a number of Russian songs won popularity in China, and are now considered part of the Red Songs repertoire. A large part of the Red Songs from the ten years of the Cultural Revolution were songs of the Red Guards, or Chairman Mao's quotations set to music. Because of Madame Mao's personal intervention, arias from her eight "Model Peking Operas" were imposed upon the whole nation, and were so successfully popularized that even today, when Madame Mao is condemned to be responsible for the whole Cultural Revolution disaster, people still sing them.

Red Songs still play an important part in Chinese cultural life today. On important occasions, on the National Day, or on the Founding Day of the Communist Party, they are still played, since, as said before, they are the only songs that can be sung by all.

There were other kinds of songs, for sure, especially in the first half of the twentieth century in Shanghai and other urban areas. But they were considered "bourgeois decadent songs". There existed folk love songs, which were considered "obscene". European classical music had a certain audience in Chinese cities, but it was condemned as "bourgeois" too, as it was "distant from the masses". This "class-distinction" of music types no longer exists in China, but it is still important in films about those periods.

FILMS ABOUT THE CULTURAL REVOLUTION

The "Great Cultural Revolution", as it was called then, was a very special period in modern Chinese history. Ever since 1979, only two years after Mao's death and folding-up of the Revolution, there appeared films telling stories of the Cultural Revolution. After 35 years, the theme is still very much favoured. The excessive radical activities that took place then are still a favorite topic for film-makers today. Indeed all those films are far from stereotyped, since different generations of film directors have different stand in judging the Cultural Revolution. But almost all the film makers were once Red Guards, they all experienced the ups and downs of the revolutionary fever, and the so-called "re-education" as "sent-down" youth in the poverty-stricken countryside.

The so-called Fifth Generation Film Directors were born in the 1950s. They re-invented Chinese film in the 1980s. Since they were already matured young people in the Revolution, they have vivid memories of the Revolution. Their representative films are *Blue Kite* (1993), *Farewell My Concubine* (1993), *To Live* (1993), all mentioned in my discussion above.

The Sixth Generation Film Directors were born in the 1960s. Their impact on Chinese film was strongly felt since the later half of 1990s. The Cultural Revolution was their childhood memory, and it looms large in their films. Just to name a few, Lv Le's *The Foliage* (2004), Wang Xiaoshuai's *Shanghai Dreams* (2005), Zhang Jiarui's *The Road* (2006), Zhang Yuan's *Little Red Flowers* (2006); Gu Changwei's *Peacock* (2007), all depict the Cultural Revolution, as the memory is unavoidable if one has to tell a story of the past.

While the Fifth Generation try to face up the grand narrative of the Cultural Revolution with an equally grand narrative of rationalistic humanism, the Sixth Generation make more attempts to rewrite this passage of Chinese history from individual's point of view. When we examine their use of music, we can find that the Fifth Generation employ more musical similes and metaphors, whereas the Sixth Generation incline more towards irony and paradox. But it could be even misleading if we summarize the musical semiotics in their films in that way. In the following I shall try to analyze the use of music in three films whose directors do not clearly belong to the Fifth or the Sixth Generations. Paradoxical signification is a consistent way music is employed by Chinese directors about the Cultural Revolution.

JIANG WEN'A *THE SUN ALSO RISES*: TUGGING BETWEEN FARCE AND TRAGEDY

The first film we are going to discuss is Jiang Wen's *The Sun Also Rises* (2005). Jiang Wen has been active in Chinese film industry since the 1980s but mainly as an actor. The films he directs in recent years bear deep birthmarks of the Sixth Generation. The music of the film *The Sun Also Rises* was actually composed by Joe Hisaishi the celebrated Japanese composer. The score is gigantic, with a romantic touch. The deft employment of Red Songs in it, however, does not seem to come from Joe Hisaishi, for a non-Chinese could hardly grasp the subtlety of musical signification of those years.

For a film music composer, the important task is to find the most effective transsemiosic coordination between his music and the film image. The story of *The Sun Also Rises*, a very complicated one involving quite a number of characters, split into 4 episodes: Madness, Love, Death, Dream, barely interconnected, but in fact reinforce each other to form a whole.

The source of the music is rich, with a series of songs of the period helping to stir up the emotions and push forward the plot. Sexual desire and love is an important motif in the film. Let me show you a particular scene of "Catching the Sex Offender". On the school sports ground is shown a Model Ballet film *The Red Women Detachment*. The theme song is being played. The women soldiers and their male cook are teasing each other and laughing. This song is one of the most popular of Red Songs of the time. And in fact the scene itself ---- a man surrounded by pretty dancing girls, though in uniform ---- was sufficiently sexually arousing in those years.

However, during the song, a woman in the audience feels that her behind has been touched by somebody, and she yells in defense of her sexual innocence, "Catch the perv!" Mr Liang, a teacher, take to heels when suspected to be the perv and runs for his skin under many flashes, accompanying his flight is the ever agitated rhythm of the *Song of the Red Women Detachment*. The grand Revolutionary narrative is, thereupon, deconstructed in a farce.

Video Showing4

But "perv" in those years was not some joke or negligible mistake. The person caught, especially a teacher who was an easy target of the accusation of "bourgeois ideas", finds himself in great infamy, and humiliated to the degree that he could never have the face to show up in the community. Mr Liang is seriously hurt during the chase, and becomes crippled. When he limps through in the school yard, there is a Red Song. "I love the clear water of the Thousand-Spring River. The Red Army used the water in cooking. Oh the mountain, Oh the river!" And the singing accompanies him dropping to his tragic suicide.

Since the music is non-diegetic, a powerful paradox emerges that shatters the grand narrative of the Cultural Revolution that it is claiming to be constructing a brave new world.

MUSIC AND LOVE IN UNDER THE HAWTHORN TREE

The second film we are going to discuss is Zhang Yimou's *Under the Hawthorn Tree* (2010). Zhang Yimou is the leader of the Fifth Generation Film Directors. But this film is actually a pure romantic story set against the background of the Cultural Revolution.

The story of the film is close to typical Hollywood romance film *Love Story*. And indeed the audience are almost ready to hear the tune of Love Story. But the love is taking place in the Cultural Revolution, and what appears as the background to the romance is revolutionary activities. The female protagonist is participating in a performance of Red Song while dancing the Allegiance Dance. The song goes:

Video Showing5

Our Party is greater than heaven an earth.
Chairman Mao loves the people more than parents loves their children.
Nothing in the world compares with the goodness of communism .
An ocean's depth can't compare with the depth of friendship with our class
Chairman Mao's principles are the treasure of the Revolution.
Whoever is aganist Chairman Mao will be our enemy!

With the music we realize that we are not watching a Chinese version of *Love Story*. It is a tragic romance set on a historical period that oppresses sexual love. Young people could find love, but it was menial, humble, in contrast to the love and loyalty he or she was asked to harbour toward the Party and Chairman Mao.

HOW MOZART BECOMES RED?

The film *Balzac and the Little Chinese Seamstress*, conducted by Dai Sijie, is based on his own novel. He was born in 1954 and should belong to the Fifth Generation so far as his age in concerned, but his novel of the same title was first written in French which won him popularity. The film was shown at Canne Film Festival 2002 as the opening film, and nominated to the Golden Globe in 2003.

A teenager Jin, carrying his violin, and his friend Lo, are sent to a remote mountain village as "rusticated red guards" to receive "re-education from the peasants. He falls in love with a young village girl who is a seamstress. Because of the beauty of the music he plays and the Balzac novels he reads to her, the girl sees the value of life outside. She finally comes out of the mountains to see the vast world.

European classical music, as explained above, was considered "Western bourgeois music" in opposition to revolutionary music. The village head ---- leader of the Production Team of the People's Commune ---- is extremely suspicious when he first sees the strange thing called violin:

Video Showing 6

His hand, rough skin, touched one string, and then another…

> A strange sound vibrates in the room, and everybody freezes in terror.
> " This is a toy", solemnly declares the Village Head.
> "A foolish toy", adds a woman's voice, hoarsely.
> "No", the Village Head corrects, "a bourgeois toy, from the city".
> And everybody wants to grab the toy and throw it into the fire.
> "This is a musical instrument", said Lo, calmly. "My friend is an outstanding musician. I am not kidding".
>
> The Village Head holds up the violin and examines it carefully. He hands it back to Jin, as if asking Jin to play it.
> "Sorry", Jin said with embarrassment. "I am not a good musician".
>
> At the moment Jin catch a glimpse that Lo throws at Jin. Jin is perplexed but start to adjust the strings. "You're about to hear a passage of Sonata by Mozart". Lo said as calmly as before.
> Jin could'nt believe his ears. Is he mad? For years, all Western music, including Mozart, has been banned in China. Jin start to shiver.
> "What is a Sonata?" village head asks warily.
> "I don't know", Jin stutter.
> "A song?"
>
> "Kind of", Jin couldn't reply.
>
> Immediately there appears a glimmer of Communist vigilance in his eyes, a hostility in his voice.
> "What the title, your song?"
> "It sounds like a song, but it is Sonata".
> "I am asking about the title!" yelled the Village Head, eyes staring directly on Jin.
> "Mozart…" Jin stammer,.
> "Mozart what?"
> "Mozart Adores Chairman Mao", Lo goes on to reply on Jin's behalf.
> Good lord! But it works. The Village Head, as if hearing some magic instruction, at once softens his stern countenance. His eyes are now surrounded by layers of wrinkles, and there is a smile of happiness on his face.
> "Mozart adores Chairman Mao forever", said he.
> "Yes, forever", Lo assures him.

During the Cultural Revolution, there appeared many red songs with the title like "Red Army Soldiers Adore Chairman Mao", a sentence pattern often used for song titles. We could say that the title is only a "paratext" accompanying the main musical text. But music lacks semantic clarity, and its referentiality, if any, is often determined by the title. Even a foreign name like Mozart could be revolutionized by this kind of title.

And, with the paratextual trick, European classical music is turned into a Red Song and, together with the two clever young men, survive in this village. The signification of the music is determined by whether it falls into the category of Red Songs.

This looks like a ridiculous joke at the expense of the ignorant mountain peasants. In fact such a paradox was enacted all around China at the time. European classical music was being "revolutionized" to accompany the arias of Model Peking Operas. There even appeared on the stage cantatas after the score of the Model Peking Operas. The trend expanded the sphere of Red Music, making it indeed richer and more enjoyable. Some worried then that the Red Music could be diluted by the rich Western orchestration. In fact the European classical music was made into a menial servant to the Red Music.

CONCLUSION

It's 35 years now since the Cultural Revolution was declared to have ended, yet the Revolution, together with its Red Songs, is still part of the collective memory of the Chinese people.

From our examination above, we can see that Chinese film music is a far cry from the Hollywood model of "atmospheric music". It is not always helping building up the plot. In fact it often creates multiple signification that greatly enriches the meaning of the film.

Both the diegetic simile, or the non-diegetic metaphor, could work in agreement with the image, contributing to the main theme and thus enhancing the totalized effect. But for the Chinese films about the Cultural Revolution, the political nuance is much more complicated. The musical paradox, diegetic in the film but clashing with the meaning of the image, produces a profound signification.

That is because the Cultural Revolution is not a straightforward event to be dismissed as only a historical "joke", or "folly". Its music, though crude in technique, still exercises a strong appellational attraction the Chinese people whose memory is imbued with the songs they sung and listened to collectively during those years. Those songs occupy a special area in Chinese art today, and the film-makers and musicians have to try to come to terms with this very unique period in modern China.

M.Reybrouck, C.Maeder, A.Helbo, E.Tarasti (Editors). E-proceedings of the XII[th] International Congress of Musical Signification (Université catholique de Louvain and Académie Royale de Belgique), April 2-6, 2013). Music, Semiotics, Intermediality: Abstracts and extended abstracts. Louvain-la-Neuve 2013. ISBN: 978-90-9027424-9

Paradox asks for a much more penetrating interpretation of the complexity of a situation. A film and its music can only acquire profound significance through the artistic tension it creates. In the Chinese films about the Cultural Revolution, we see that the significance of music could be much more enriched when it works in a paradoxical manner.

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TOWARD MUSICAL ABSTRACTION. M. K. ČIURLIONIS AND TRANSFORMATIONS OF MUSICAL NARRATIVE IN EARLY XXTH CENTURY.

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Majority of artists who were moving in the direction of the non-representative visual expression in late XIX early XX centuries, in agreement with the views held by the thinkers of the *philosophy of life* movement, looked at music for the precedent and inspiration in their creative endeavours. Several among them, including Wassily Kandinsky and Paul Klee, were thoroughly trained in music. For them, the principals and concepts of musical organization and specific compositional procedures were not at all foreign. Titles of their paintings as well as their writings on the subject make the link and source obvious.

In his artistic career, Lithuanian painter and composer Mikalojus Konstantinas Čiurlionis (1875 – 1911) echoes the tendencies of the time. In his short career as a painter (1903 – 1910), he gradually moved from symbolist approach into the area of non-presentational visual organization, rooted in musical compositional procedures; evoking the sense of counterpoint and motivic development in his multilayered paintings, based on musical structural organization.

However, what significantly distinguishes Čiurlionis from other representatives of early twentieth century artistic revolution, is that in addition to his ground breaking experiments with the organization of visual space in his paintings, he was also no less creative and independently minded composer, who created several idiosyncratic ways of organizing musical narrative, touching in the process on serial technique, various modal organizations, and developing specific multi-ostinato based writing.

In this presentation, transformations of musical narrative in compositions of Mikalojus Konstantinas Čiurlionis between 1903-1909 are examined with a special emphasis on the enrichment of temporal presentation with concepts specific to the spacial organization.

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POSTFACE

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BRIEF REMARKS ON INTERMEDIALITY, MUSIC, EVERYDAY EXPERIENCE, AND ITALIAN OPERA.

The Twentieth Century, at least in the Western Societies, can be qualified as the era where Music has overpowered our way of Thinking and Reading the World, to wit how we perceive our Society, our Interpersonal Relationships, the Natural World. Everybody listens everywhere to music, thanks to his portable radio, his walkman, now his mobile phone, his iPad, his laptop, his Android smartphone. Television in particular had the utmost importance in this diffusion of a quite astonishing phenomenon.

This year, in a week of March, a German child, could see 33 murders in the afternoon. Apparently, a child (not mine, I hope) sit about 95 minutes In the States, if I may believe to statistics and research, a child that leaves Elementary school has witnessed more or less 8000 murders on TV (according to AC Nielsen & Co, a global marketing research firm).

But what about music and its manipulative power of making us experience *uncontrolled* feelings, as many feared during Rationalism and Illuminism? Music makes us move our feet, tapping a rhythm on a table. A film without a sound track sounds "unnatural". The absence of sound is immediately noticed as an *agrammaticality*, an exception to the rules, to what apparently is inherent to movies and TV-series. And with sound track, I identify as well noise or natural world sounds that are integrated into a partition of a film, to wit an oriented and timed sequence of action, images, and rhythms sounds/noises, as it is the case of *Driver*, recently analyzed by Lucio Spaziante. And this oriented succession of music is closely tied to the very dominant *use of* traditional narrative programs that determine the plot, the drama. These *programs* follow the most classical, basic, reductive Proppian and Greimasian narrative structures. Music accompanies, connotes, and creates dramas, dramatic sequences in films, movies, TV series. Simple actions, through musical rendering, can be turned into something completely different, as it is often the case in horror movies. Are we still able to think of our world and existence without music, after having been exposed to music in film and TV for about 4 hours a day during our whole life (if we may believe A.C.Nielsen & CO)?

We could object that many sounds or noises in a film can be be seen as a mimetic feature, as a reproduction of reality. However, in a film or in an opera, reality is always a re-production. Not all "everyday" noises are rendered: there is a selection, there are different forms of foregrounding, and manipulations of everyday sounds (galloping horses were sometimes rendered with coconuts), and often opposed to or inserted into the musical soundtrack. In this sense, noises are part of the latter, are part of the "musical" background that in reality heavily distorts the mimetic perception of what we see on the screen or on stage. Every action needs music that connotes and therefore alters what we see and believe to perceive.

Let's face it: how many times, when in love with somebody, do we imagine a musical soundtrack in our brains? Just as it is the case in a classical movie?

Music is everywhere. In my case, I imagine Beethovian and Verdian type of tragic music, when I am depressed and angry, or Beatles and Pink Floyd songs when I am moody. It happens instinctively, just as I drink or eat something when I am thirsty or hungry.

Italian Opera prepared this interaction between music, description, connotation and re-definition through its European-wide success and its influence on French opera, German opera, or musical. When we see Ponnelle's incredible opera movie of *Rigoletto*, we understand immediately – and it was probably intended by the director as a meta-discourse on the interdependency of opera and film – that many Hollywood films, tinseltown films in the Sixties and Seventies were a sort of Opera (The Godfather included). The cinematic use of classical music fulfilled the very same tasks as it was the case in Italian opera. At a certain moment the audience forgets the fact that Ponnelle's version is Verdi's *Rigoletto*, it fails to remember that Pavarotti is singing: it feels immersed into a typical swashbuckler movie, where the music reflects with quite common themes and motifs the situation, the approaching storm, the action, the psyche of the characters. As a consequence,

the audience has the impression that Pavarotti is talking rather than singing. You understand than immediately how opera has washed our brains. In the Eighteenth and Nineteenth Century, at least in Italy, every small city (Mondavio, between Pesaro and Urbino) had a miniature Theatre, sometimes for no more than a hundred people. The influence of opera was strong, not only in the big centers. The audience was accustomed to follow most stagings several times. As a result the single spectator was trained to understand life as a musical drama with at least three levels:

- the main drama (exposition → intrigue → dénouement/finale).
- a series of mini dramas:
  - recitative → aria or the variant choir → recitative → aria (Sixteenth and Seventeenth Century);
  - this evolved in the Eighteenth Century into the following sequence: choir/choir and character → tempo d'attacco → cantabile → di mezzo → cabaletta. This corresponds from a literary point of view to the sequence: preparation/manipulation → emotive tension → first emotive response → something happens that has to be discussed → final and conclusive emotive response that signals the end of a communicative act.
  - This structure is clearly tied to an iconic rendering of common speech (the recitative imitates prosody) and the effects of passions and emotive response on the voice and the use of language (an aria renders iconically all the symptoms of an individual who suffers from stress and psychological disorder, often the consequence of the preceding recitative or actions), as I explain elsewhere (Maeder 2013).

These structures were tied to musical words, musical patterns that rendered quite conventionally passions or natural world sounds.

Can we therefore oppose text to music and staging? Is it intelligent to approach a complex event, a staging of an opera, by analyzing separately the musical component and all its subsystems, the libretto and all its historical, literary, and structural constituents, and putting them together afterwards? And what about the staging, with all its disparate semiotic systems (scenography, lighting, acting)?

Let's return to opera: To put it simply, any Italian was able to understand, to "make" sense of a staging quite *immediately*: he judged, interpreted, and made "sense" of it.

Frits Noske, apparently, said once that it is possible to listen to an Italian Opera (or read the partition), performed or published without the lyrics, and you will understand the plot and what will happen. I maintain that it is even possible to understand what the characters endure psychologically. However, I am able to *read* a traditional Italian libretto and imagine what will happen musically. Even the rhythm of the aria's could be reduced, for instance, to a limited set of rhythms through a close reading of the verse meters employed in a libretto, for instance during the Eighteenth century (Lippmann XXX).

An opera can be understood immediately because

1. it responds to some basic cognitive, human activities, for example detection of *movement* and *difference*, as well as of *parallelisms* or *parabolic structures*, as Mark Turner would call them, without mentioning our ability to apply iconic interpretations of our world.
2. it resides on *conventions*, and conventions are nothing else than *grammar*s and *dictionaries.*

This allows an audience to detect *difference*. A spectator is confronted with conventions (as common words are, just as De Saussure stated), while exceptions trigger in him effects of sense. These exceptions can be textually immanent, triggered deliberately by the intermedial author (poet, composer, both) or due to pragmatic issues, such as a lack of preparation, knowledge, and experience of the spectator. In modern linguistics, the classical closed model of communication has been replaced by a model of communication that is based on negotiation, in order to understand how communication (any) works in the real world. Two speakers, even from the same town, never share the same knowledge (language and its rules, knowledge about the world, knowledge about what is implicated in an Eminem Sound Track, etc.). The addressee and the sender, reciprocally test and verify whether they share a common base of knowledge, experience, dictionaries and encyclopedias. Differences can then be integrated into a new common ground.

Opera often works just this way. On a conventional foundation – taught during several centuries (musical genres and musical narrative structures, dramatic structures, topoi, etc.) – are laid different discursive structures that allow us to distinguish *Norma* from *Colombo* by Felice Romani, but their grammatical, narrative foundations remains almost identical. The

discourse level may change (new harmonies, new orchestration, new literary themes, etc., but the deep structures – mostly those pertaining to the rendering of how emotions are triggered and therefore how people should react, as they are presented as models or anti-models on stage – and therefore the ideological deep level do not change. Most protagonists in Italian opera are quite stupid, make the wrong choices: just remember Otello, the Trovatore, Rigoletto. In an Ottocento tragic libretto, any communicative act is doomed to fail, as any dialogue, due to social differences or egoism. Ignorance, as well is a reason for unsuccessful communicative acts that do not allow a true exchange of content. Opera teaches, through its repeated and insisted presentation over several centuries of the same communicative structures that any speech act has as major task of creating exceptional emotions, instead of the transfer of real knowledge and wisdom.

In other words, opera had probably a direct impact on how Italians lived and live today, and on how they react to problems. Of course, this is only a subjective opinion, but is it by accident that opera films in the Fifties, after World War II are so ironic, sarcastic, and socially and political critical? Clemente Fracassi's *Aida* with Sofia Loren, or the historical and very political movie *Senso,* by a great opera connoisseur, Luchino Visconti, that opens with a scene from the *Trovatore*) are typical examples. At the same time, these films remind us that most operas by Verdi and Piave or by Bellini and Romani were built on parabolic structures. The latter obliged the audience to interpret an apparent banal plot set in the past as a critical parable of the contemporary, political and social situation. Fracassi and Visconti show how their audience had misinterpreted Ottocento Opera, by reducing them to simple machines whose main task was to evoke purely selfish emotions, rather than interpreting these repetitive structures as denunciation of how the protagonists fail to act politically and socially correct because they surrender to self-centered emotions and therefore cannot communicate appropriately.

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The International Congress on Musical Signification (ICMS) is a biennial conference on recent developments and future trends in Musical Semiotics. It is one of the major platforms of the project of Musical Signification, which was launched in Paris in 1984, and which has been directed since 27 years by Eero Tarasti at the University of Helsinki.

The XIIth International Congress has been organized in Belgium from April 2 – 6, 2013 at Louvain-la-Neuve and Brussels with professors Costantino Maeder (UCL), Mark Reybrouck (KU Leuven), André Helbo (ULB) and Eero Tarasti (University of Helsinki) as conference directors. The event was a successful collaboration of the Université Catholique de Louvain (UCL), the Univerisity of Leuven (KU Leuven), the Université Libre de Bruxelles (ULB), and the Académie Royale de Belgique under the auspices of the International Association for Semiotic Studies (IASS). It was co-organized with the University of Helsinki and the International Semiotics Institute (ISI).

Website of ICMS12: http://studi-italiani.fltr.ucl.ac.be/icms12/Welcome.html

ISBN: 978-90-9027424-9

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CEit Centro di studi italiani UCL

WBI Wallonie-Bruxelles International

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