

Takemi Sosa

University of Helsinki

<https://orcid.org/0000-0002-4605-4763>

The Musical Narrativity in Contemporary Music as an Analytical Strategy

Introduction

"Narrativity," an area of contemporary literary theory, has attracted scholarly attention and evoked lively arguments in multiple disciplines. The reason might be Roland Barthes' comment on the "borderless existence of narrativity."¹ Barthes emphasized the aspect of interdisciplinarity in narrative and the fact that narratology can be used to examine all kinds of texts, including musical texts. Despite the fact that applying the theory to musical analysis causes problems, owing to the lack of a linguistic basis, in the period from the 1980s to the 1990s, several attempts to adopt the concepts and terms of narrativity showed

1 "Narrative occurs in all periods, all places, all societies; narrative being with very history of humanity; there is not, there has never been, any people anywhere without narrative... In order to describe and classify the infinite number of narratives, we must therefore have a 'theory' (in the pragmatic sense just given)". Roland Barthes, *The Semiotic Challenge*, trans. R. Howard, Hill and Wang, New York 1988, pp. 95-98.

that a structural or elemental feature of narrativity represents a musical abstract code as a form of a musical sign in terms of semiotic theory.²

Since the 1980s, several studies of contemporary music have demonstrated an approach in which, in addition to pitch (class) organization, musical time and temporal organization receive a great deal of attention. This approach analyzes a dynamic event that passes in time and develops in a temporal range.³ Representative examples are a theory of compositional design⁴ and a transformational theory.⁵ In addition, musical semiotics deals with the research subject as a narrative.⁶ The main emphasis in musical narrativity is to bring out the syntagmatic aspect in addition to the paradigmatic analysis.⁷ From the viewpoint of

- 2 For example, Eero Tarasti has examined certain styles of story and relationships between myth and music based on myth, in his work *Myth and Music* (Eero Tarasti, *Myth and Music: a semiotic approach to the aesthetics of myth in music, especially that of Wagner, Sibelius and Stravinsky*, Mouton, The Hague 1979).
- 3 Tiina Koivisto, *Avaruudesta, liikkeestä ja ajasta jälkitonaalisessa musiikissa* [in:] *Musiikin filosofia ja estetiikka. Kirjoituksia taiteen ja populaarin merkityksistä*, J. Torvinen and A. Padilla, Helsinki University Press, Helsinki 2005, p. 45.
- 4 Robert D. Morris, *Composition with pitch-classes: a theory of compositional design*, Yale University Press, New Haven 1987.
- 5 David Lewin, *Generalized musical intervals and transformations*, Oxford University Press, New York 2007.
- 6 Ivanka Stoianova, *Geste, Texte et Musique*, Union Générale d'Édition, Paris 1978; Eero Tarasti, *A Theory of Musical Semiotics*, Indiana University Press, Bloomington–Indianapolis 1994; Idem, *Signs of music: a guide to musical semiotics*, Mouton de Gruyter, Berlin–New York 2002; Idem, *Semiotics of Classical Music: how Mozart, Brahms and Wagner talk to us*, De Gruyter Mouton, Berlin–Boston 2012 [access: <http://site.ebrary.com/lib/helsinki/reader.action?docID=10634597>, access: 12.12.2019]; Anne Siivuoja–Gunaratnam, *Narrating With Twelve Tones – Einojuhani Rautavaara's First Serial Period (ca. 1957–1965)*, Suomalainen Tiedeakatemia, Helsinki 1997; Raymond Monelle, *The Sense of Music: Semiotic Essays*, Princeton University Press, Princeton–Oxford 2000; Michael L. Klein, *Intertextuality in western art music*, Indiana University Press, Bloomington 2005; Byron Almén, *A Theory of Musical Narrative*, Indiana University Press, Bloomington 2008; Márta Grabócz, *Classical Narratology and Narrative Analysis in Music* [in:] *A Sounding of Signs: Modalities and Moments in Music, Culture, and Philosophy. Essays in honor of Eero Tarasti on his 60th Anniversary*, R.S. Hatten, P. Kukkonen, R. Littlefield, H. Veivo, I. Vierimaa (eds), The International Semiotics Institute, Imatra 2008, p. 19–42.
- 7 Musical paradigmatic analysis (for example, see Nicholas Ruwet, *Language, musique, poésie*, Seuil, Paris 1972 and Dora A. Hanninen, *Orientations, Criteria, Segments: A General Theory of Segmentation for Music Analysis*, "Journal of Music Theory", 2001, Vol. 45, No. 2, pp. 345–433) refers to an analytical method of musical themes and motives in which similar motives or melodies called "segmentation figures" are vertically "piled" (put) into a chart side by side. At a single glance, we can grasp the distribution of the segments of an entire piece of music. The syntagmatic aspect, for example, refers to what Almén (Byron Almén, *A Theory of Musical Narrative*, Indiana University Press, Bloomington 2008, p. 32) describes as where narrative listening would require several features: (1) a syntax that could group constituent elements

musical narrativity, the processes of tension and release unavoidably leads to the question of how a musical work takes shape in the listener's mind as a temporal organization. However, music narrativity is associated with tonal music. Most ideas of musical narrative have been employed and developed mainly in analyzing tonal music. Therefore, one of the most difficult challenges in applying a semiotic sign system to modern music may be the problems caused, which bring only limited results. I suppose that the musical semiotic dimension, which works on various sets of code – such as Peirce's, that is, classes of signs and semiosis – is mostly covered in post-tonal music.

In this article, I attempt to apply the idea of musical narrativity for contemporary music, which seems to be difficult to analyze due to its own complex harmony and texture of structural organization. This is a first step where I consider a potential or possible idea of musical narrative and gesture as a capable tool for analysing contemporary music.

Tense and Time

Between the 1980s and 1990s, there were several significant debates on musical narrative in the field of musicological thought. Jean-Jacques Nattiez's well-known article, *Can One Speak of Narrativity in Music?* (1990), and Carolyn Abbate's often-quoted work *Unsung Voices: Opera and Musical Narrative in the Nineteenth Century* (1991), have referred to the problems in the presentation of the musical narrative. Nattiez claims that, to the extent that the notion of the literary narrative is bound up with verbal practices, music is solely *discourse* because "music has no past tense"⁸. This is an often-cited assertion.

According to Abbate,⁹ music is *mimetic* like any form of theater and any temporal art. However, she emphasizes that "mimetic genres cannot disarm the action, or comfort us, by insisting upon the pastness of

into dialogical and/or conflictual relationships; (2) the continued coherence of these groupings over time; (3) teleological directedness (at least one significant change in the relations among elements between the beginning of the piece and the end); and (4) cultural preconditions of performances that permit or invite a listener to be attentive to the above features.

8 J.-J. Nattiez, "Can One Speak...", op. cit., p. 244; see also Carolyn Abbate, *Unsung Voices: Opera and Musical Narrative in the Nineteenth Century*, Princeton University Press, New Jersey 1991, p. 52.

9 C. Abbate, *Unsung Voices...*, op. cit., pp. 52-56.

what they represent."¹⁰ Musical citation and intertextuality are no more than a reference to history. They refer to an artifact from the past, but they cannot create a past tense. Music is just "a terrible force to us by catching us in played-out time." Nattiez alludes to the fact that we may hear a march when we listen to Mahler's *Second Symphony*, which provokes images of a group of men, but that we do not know which men. The march is a reference and might be a quotation, which can only "evoke the past by means of quotations or various stylistic borrowing."¹¹

In the field of literary research, theorists have made a distinction in narrative between story (what is told) and discourse (how it is told). The story consists of events; characters make things happen or something happens to them. In contrast, the discourse means various elements of transmission, for instance, the narrator (who speaks), focalization (those who see), time, style, and mode. Robert Hatten argues that discourse in music is a "loose term describing the strategic or thematic/topical flow of ideas in a musical work, as in 'musical discourse' or 'thematic discourse'".¹² These elements are interpreted by the reader through the story. There is also a distinction between story and *plot*, which is an older tradition, still used frequently in English language studies. According to Foster¹³, plot refers to the causal and logical structure that connects events, but it is also a part of discourse since plot is related to how the story is. At any rate, in constructing a plot, each event needs a *relation of causality*, which explains the events, yet according to Abbate and Nattiez, music is not capable of relating "what action took place in time"¹⁴ because of the lack of causality.

However, it is self-evident that a suggestion implying the possibility of musical narrativity does not necessarily need to be verbal, as Nattiez,¹⁵ Almén,¹⁶ Sivuolja-Guranatnam,¹⁷ Tarasti,¹⁸ and several other researchers

10 Ibidem.

11 J.-J. Nattiez, "Can One Speak...", op. cit., p. 244.

12 Robert Hatten, *Musical meaning in Beethoven: markedness, correlation, and interpretation*, Indiana University Press, Bloomington–Indianapolis 1994, p. 289.

13 E.M. Foster, *Story and Plot* (1927) [in:] *Narrative Dynamics: Essays on Time, Plot, Closure, and Frames*, R. Brian (ed.), Ohio State University Press, Columbus 2002, p. 93.

14 J.-J. Nattiez, "Can One Speak...", op. cit., p. 244.

15 Ibidem, p. 245.

16 B. Almén, *A Theory of Musical Narrative...*, op. cit., p. 29.

17 Anne Sivuolja-Guranatnam, *Musiikki kertovana diskurssina*, "Musiikki", 1996, No. 4, p. 490.

18 E. Tarasti, *A Theory of Musical Semiotics...*, op. cit., p. 23.

have observed. According to Sivuolja-Gunaratnam,¹⁹ a person can listen to music without an *inner program* intended for the work by the composer (for example, the story of Hector Berlioz's *Symphonie fantastique*). Therefore, a listening experience has no direct connection to referential contents of musical discourse or to a program; hence "a descriptive title, a *motto*, or an annexed program may surely add a semantic (referential) dimension to the piece, but without either decreasing its narrativity".²⁰ Also Edward T. Cone mentions that "(the) elements of music – notes, chords, motifs – normally have no referents."²¹ Several significant musical signatures (motive, theme, melody, or a musical figure to which a composer intends to assign some name) are very interesting, but even if those concealed facts could be proven using evidence or could be discovered, they would not stand for "the concrete story" in music at all.²² Therefore, the referential contents and the story intended by the composer, in which the relation of causality probably exists (in terms of verbal discourse) do not matter in music.

Nattiez's experiment with the possibility of listening to narrativities in Paul Dukas' *L'apprenti sorcier*²³ refers to the fact that, without being

19 A. Sivuolja-Gunaratnam, *Musiikki kertovana diskurssina...*, op. cit.; Idem, *Narrating With Twelve Tones...*, op. cit.

20 A. Sivuolja-Gunaratnam, *Narrating With Twelve Tones...*, op. cit., p. 137.

21 Edward T. Cone, *The Composer's Voice*, University of California Press, Berkeley 1974, p. 161.

22 The listener can perhaps imagine the precise meaning from the signatures, but all imagined stories are only speculative and suppositions, even if the revealed facts show the composer's private thoughts, for instance, J.S. Bach's famous BACH motive in *Die Kunst der Fuge* (for which the English notation would be Bb–A–C–B), and Robert Schumann's four notes, A, B-flat, C, B (which are signified in German as A–S–C–H) for the town named Asch in his *Carnaval*, Op. 9. Alban Berg's *Lyric Suite* documents an "illicit love affair", signified by the motive A–Bb–H–F, the initials of Alban Berg (A. B.) and Hanna Fuchs-Robettin (H. F.), with whom Berg had an extramarital affair (Pearle 1977: 8–10). Dmitri Shostakovich used the D–Es–C–H motive (for which the English notation would be D–Eb–C–B), including his initials (D. Sch.) in his most important works. For example, in the third movement of his *Tenth Symphony*, he used this motive and the melodic signature of a young woman, Elmira Nasirova (E, La, Mi, Re and A or simply E, A, E, D and A), who was his Azerbaijani student. During the composition of the *Tenth Symphony*, Shostakovich sent her several letters in which he expressed his feelings and love (Aida Huseinova, *Melodic Signatures in Shostakovich's 10th Symphony by Aida Huseinova* [http://www.azer.com/aiweb/categories/magazine/ai111_folder/111_articles/111_melodic_signatures.html, access: 12.12.2019], Idem, *Shostakovich's Tenth Symphony, The Azerbaijani Link – Elmira Nazirova by Aida Huseinova* [http://www.azer.com/aiweb/categories/magazine/ai111_folder/111_articles/111_shostakovich_elmira.html, access: 12.12.2019]. This biographical data suggest a new interpretation for the composition, since the Elmira theme appears alternately with the DSCH theme throughout the third movement, which as a whole functions as a kind of dialogue.

23 J.-J. Nattiez, *"Can One Speak..."*, op. cit., pp. 246–249.

given the title of music, schoolchildren's subjects do not retain anything more than a general impression in the form of a sentence. Listeners do not "hear" a story as the composer intends, although they are probably able to recognize what Anthony Newcomb²⁴ calls "functional events" in the music.²⁵ Eventually, Nattiez²⁶ doubts that it is legitimate to speak of narrative. He also²⁷ states that the incapability of reference seems to be an essential obstacle to musical narrativity, and the term is no more than a "superficial metaphor." However, I question whether Nattiez's statement holds true.

Objecting to Nattiez, Byron Almén²⁸ argues that the past tense is not indispensable for narrativity, and he questions whether causality is required for musical narrativity at all. A prerequisite of causality derives from a literary paradigm. Nattiez²⁹ argues that music can refer to stories, but does not tell them. Nevertheless, according to Almén, we can only argue within a literary context that the receiver's (that is, the listener's) role is crucial for decisions of causal management, as Barthes³⁰ claimed in his work *The Death of the Author*. Brown mentioned that "for what music lacks in external referentiality, it gains in the distinctness of internal relationships."³¹

I agree with Almen's and Barthes's arguments in terms of listener's role. Musical tense is based on listener's experiences. For example, a listener makes a sense for a musical structure of a musical piece when she/he listens the piece to the end and looks back or recollect what happened in music³² (e.g. Meelberg). Dahlhaus³³ stated that *psychological time*,

24 Anthony Newcomb, *Schumann and Late Eighteenth-Century Narrative Strategies*, "19th -Century Music", 1987, Vol. 11, No. 2, pp. 164-174.

25 Newcomb, analyzing Schumann's *Carnaval*, tried to "take an account of a level of musical organization which is not that of syntactic and formal organization, but that of functional elements which articulate the work on a higher plane" (Jean-Jacques Nattiez, "Can One Speak of Narrativity in Music?", p. 248 [access: <http://www.jstor.org/stable/view/766438>, access: 12.12.2019]).

26 J.-J. Nattiez, "Can One Speak...", op. cit., p. 250.

27 Ibidem.

28 B. Almén, *A Theory of Musical Narrative...*, op. cit., p. 30.

29 J.-J. Nattiez, "Can One Speak...", op. cit., pp. 244-249.

30 Roland Barthes, *La mort de l'auteur*, 1968.

31 Brown Marshall, *Origins of modernism: musical structures and narrative forms* [in:] *Music and Text: critical inquiries*, S.P. Scher (ed.), Cambridge University Press, Cambridge 1992, p. 75.

32 See Vincent Meelberg, *New Sounds, New Stories. Narrativity in Contemporary Music*, Leiden University Press, Amsterdam 2006, p. 101.

33 Carl Dahlhaus, *Beethoven's Symphonic Style and Temporality in Music* [in:] *Essays on the Philosophy of Music*, V. Rantala, L. Roswell, E. Tarasti (eds), Acta Philosophica Fennica 43, Helsinki 1988, p. 284.

which many scholars also call “*musical time*,” manifests itself in the music whenever we consider “the qualitative transformations of the thematic substance as ‘motion.’” This qualitative transformation indicates a musical phenomenon wherein a theme or subject transforms itself via a process that we experience as “experimental time.” Dahlhaus regarded a theme or a subject as “the substratum of motion” and “the ‘basis’ of the formal process in sound”.³⁴ He stated that “time” [is] understood as the ‘measurement of a motion’ which is defined in a twofold way: as an imaginary change of place and the qualitative transformation of substratum”.³⁵ If Dahlhaus’s statement is the basic perspective for understanding musical time after all, musical time refers to the relationship between different levels of musical discourse. Ultimately, musical time comes to refer to constructive elements of musical narrativity.³⁶

Narrator

However, Nattiez³⁷ insisted that applying theoretical aspects of literature to music analysis shows that “narrative and narrator always operate together,” and “any attribution of referential quality to musical quality can only be a metaphor”.³⁸ I am not of the same opinion as to his doubts about whether the series of functional events constitute a narrative in the strict sense of the word. If Nattiez’s suspicions were accurate, they might negate Barthes’ ideas about the borderless existence of narrativity, discussed in the beginning of this chapter, and narrativity might be understood only in a narrow sense. Tarasti asks:

Is narrativity like language, rhetoric, grammar, and other categories that separate the listener from the world of musical *Gestalts*? Not at all, if narrativity is to be understood in a broader sense, as conceptualized by Greimas [1966]. Narrativity is a way of shaping the world in its temporal,

34 Ibidem.

35 Ibidem.

36 Alfonso Padilla, *Musiikin tila- ja aikakäsitteistä [About Conceptions of Musical Space and Time]*, “Musiikki”, 1996, No. 4, p. 509: “The issue at stake is narrative, dramaturgical, structural, functional, and symbolical time”. See also Barney Childs, *Time and Music: Composer’s View*, “Perspectives of New Music”, 1977, No. 15 (2), p. 194-195.

37 J.-J. Nattiez, “*Can One Speak...*”, op. cit.

38 B. Almén, *A Theory of Musical Narrative...*, op. cit., p. 35.

spatial, and actorial course. [...] As a temporal art, music is thus one of the best means of narrativizing transcendental ideas.³⁹

My theoretical approach is mainly based on this argument. Tarasti⁴⁰ considers narrative structure at the level of musical utterance. Many scholars have also discussed the subject of narrativity, e.g., the role of the narrator. The question of who is the narrator in music necessitates a kind of decision for the role of composer. However, I do not discuss this matter in this article, but rather use Tarasti's idea of *actoriality* and *Ich-Ton* as a reference. Tarasti divides the musical subject into the "actorial" and "intentional subject."⁴¹ The actorial subject refers to an inner subject in a work of music, such as a theme or melody, while the intentional subject means a composer's intentionality for a musical work. Tarasti⁴² also considers a subject in the concept of *Moi* and *Soi* in his theoretical approach. In his existential semiotics, one of the most interesting concepts is *Ich-Ton* (Me-Tone), a *transcendental subject* that refers to "the filter whereby an organism accepts or rejects signs from its environment".⁴³ This *Ich-Ton* ("ego qualities" or "meaningful sound"), a biosemiotic principle, devised by Jakob von Uexküll⁴⁴, becomes effective also in a sonic environment if we regard musical process as somehow *organic*. Tarasti argues that "every composer and performer has his/her own 'Me-Tone' determining style."⁴⁵

Musical tension and narrativity

Music occurs in space and time (e.g., Padilla⁴⁶). Almén⁴⁷ states that rising musical tension and its resolution can give a narrative impulse without a literary hint. Several researchers of musical narrativity view the juxtaposition of movements in a sonata as a musical discourse. In musical discourse, harmonic rotations of tensions, conflicts, and their resolutions

39 E. Tarasti, *Semiotics of Classical Music...*, op. cit.

40 Idem, *A Theory of Musical Semiotics...*, op. cit.

41 Ibidem, pp. 106-111.

42 Idem, *Semiotics of Classical Music...*, op. cit., pp. 13-20.

43 Ibidem, p. 454.

44 Jacob von Uexküll, *Der Stein von werder*, Christian Berger, Hamburg 1940.

45 E. Tarasti, *Semiotics of Classical Music...*, op. cit., p. 454.

46 Alfonso Padilla, *Musiikin tila- ja aikakäsitteistä*, "Musiikki", 1996, No. 4, p. 499.

47 B. Almén, *A Theory of Musical Narrative...*, op. cit., pp. 30-31.

are regarded as a narrative archetype (e.g., Beard & Gloag⁴⁸). Several leading semioticians and researchers have spoken of narrativity in terms of events, continuity, and discontinuity (e.g., Hatten⁴⁹ 2004). They address categories such as progressive and linear time versus discontinued time (containing empty moments or pauses). All are essential elements for narrative structure; "(m)usical narrative, so conceived, depends upon moments of disjunction, when unlikely elements disrupt music's usual power to present itself as undivided action."⁵⁰

Considering the reasoning in those statements, it is quite natural that there is no need to prove the importance of causality for musical narrativity. However, there is a need to take into account a musical sign system, for which it is more logical to attempt to deal with the functionality of said system by narrative thinking. Furthermore, Sivuolja-Gunaratnam⁵¹ accurately describes musical narrativity as temporal sonorous events, and states appositely that the main task in narrative analysis is to figure out

how the musical *sign system* functions: the way the musical narrative is organized, how its energies are regulated and channeled, how time is manipulated, whether or not figures (themes or motives, for instance) are foregrounded in the discourse and, if so, what happens to their identity in the course of musical events, and how are they developed or possibly destroyed.⁵²

Tarasti states that "the arch of tension between the beginning and end of a work is one of narrative movement."⁵³

However, in modern music, musical tension has to be produced in another way, owing to the lack of pitch hierarchy in modern, non-tonal, music. Hence, a decisive reason for applying this dimension to modern music is in the way that producing musical events becomes significant as a basic approach for analyzing contemporary music. An objective will be to determine what we can perceive in purely sonorous configurations as

48 David Beard, Kenneth Gloag, *Musicology. The Key Concepts*, Routledge, London 2005, p. 115.

49 Robert Hatten, *Interpreting musical gestures, topics, and tropes: Mozart, Beethoven, Schubert*, Indiana University Press, Bloomington-Indianapolis 2004, pp. 235-290.

50 Michael L. Klein, *Intertextuality in western art music*, Indiana University Press, Bloomington 2005, p. 120.

51 A. Sivuolja-Gunaratnam, *Narrating With Twelve Tones...*, op. cit., pp. 140-141.

52 Ibidem, pp. 136-137.

53 E. Tarasti, *A Theory of Musical Semiotics...*, op. cit., p. 23.

a musical event, which appear in succession, and how we can reconstruct a chain of various musical events by sequences.

Time and space in contemporary music

Numerous avant-garde composers in the twentieth century dealt with musical time and space in their own works by making:

- 1) attempts to break the linear discourse (Boulez, Ives, Stockhausen, Stravinsky,⁵⁴ Varèse, Zimmermann⁵⁵);
- 2) attempts to separate spatial and temporal elements and join them together (Berio, Boulez, Stockhausen, Xenakis, and Lindberg);
- 3) attempts to effect large scale (multi-layered) continuity (Berio, Glass, Ligeti, Reich, and Lindberg);
- 4) attempts to expand a sonorous physical space (Stockhausen, microtonal music and electronic music); and
- 5) attempts to utilize timbre as part of spatial discourse (Grisey, Messiaen, Saariaho, Takemitsu, and the music of *spatial sonoristics*⁵⁶).

Along with modern composers, other scholars have contemplated the concepts of "musical time." However, Padilla's view⁵⁷ references the point that composers intervene in musical temporality and spatiality simultaneously, while researchers deal with created spatialized

54 For example, Stravinsky's idea of non-linear time occurs in his *Symphonies d'instruments à vent*. See a more precise analysis on this work by Jonathan Kramer (*The Time of Music: New Meanings, New Temporalities, New Listening Strategies*, Schirmer Books, New York 1988) and Edward Cone (*Music: a view from Delft: selected essays*, R.O. Morgan (ed.), The University of Chicago Press, Chicago 1989).

55 His concept of *Klangkomposition* refers to the combination of various layers of musical materials from different historical periods (Baroque, Classical, Jazz, and Pop) (Paul Griffiths, *Modern Music – The avant garde since 1945*, J.M. Dent & Sons, London 1981, pp. 202-203).

56 The concepts of using timbre and spatiality are indispensable to music of the twentieth century. Timbre has contributed to the creation of numerous compositional styles and techniques, such as the music of *Spatial sonoristics* (Kazimierz Serocki), *Tone clusters* (Krzysztof Penderecki), *Micropolyphony* (György Ligeti), and *Spectral music* (Gerard Grisey, Tristan Murail, Hughues Dufort). Utilizing timbre and emphasizing musical space often contribute to a "delay and suspension" of musical flow and tempo. Olivier Messiaen, Kaija Saariaho, and Tōru Takemitsu represent such usages.

57 Alfonso Padilla, *Pierre Boulez, meidän aikamme musiikki ja musiikkitiede tänään*, "Musiikki", 1995, No. 4, p. 373-381; Idem, *Dialéctica y música. Espacio sonoro y tiempo musical en la obra de Pierre Boulez*, "Acta musicologica Fennica 20", Suomen musiikkitieteellinen seura, Helsinki 1995; Idem, *Musiikin tila- ja aikakäsitteistä...*, op. cit.

temporality such as a score or a transcription. Hence, the debate over musical time frequently turns out to be a blind alley. Padilla⁵⁸ also points out that many scholars observe musical time from the same perspective as the concepts of musical spatiality and ideas of symmetry, proportion, balance, and several binary oppositions, such as dynamic/static, linear/non-linear, evolutionary/non-evolutionary, and so forth.

Stockhausen expressed the same perspective on experimental time in the 1980s, but in a different way, with regard to form and *Gestalt* (figure), as follows:

I believe the whole idea that form is always frozen and the work of art merely a single, frozen *Gestalt* is just a special, deterministic concept. [...] The question merely is what objective one has, what time-objective; what "breadth" one can experience temporally (what was before and afterwards, and the range of memory and prediction); and the degree to which time can be dissolved (temporal processes in micro- and macro-materials) so as to change the size of the window, this breadth of perception and shaping of *Gestalt*. One person has a larger window and another [a] smaller one; and each individual can, from moment to moment, call on various sizes of windows for a perception of what *Gestalt* is.⁵⁹

Stockhausen maintained that form is always frozen. I take his statement into my argument that the form is always frozen and static, however, the narrative structure is dynamic and moving.

Eduard Hanslick⁶⁰ wrote that form is spirit itself. However, we come across a problem where it would not be enough to describe it only by applying the concept of form. Lutosławski's view is indeed interesting:

"Dramaturgy"...is very serviceable, although it has not come into use in the West. ...It is significant because it reflects things which the term 'forms' does not fully cover. It would also introduce the concept of "akcja" (action), which, with its dramatic and literary implications, is narrower than "dramaturgy."⁶¹

Some contemporary composers have gotten used to using the word "dramaturgy" in terms of a composition structure and a certain

58 Idem, *Musiikin tila- ja aikakäsisteistä...*, op. cit., p. 509.

59 Karlheinz Stockhausen, *Towards a cosmic music*, trans. T. Nevill, Element Books, Shaftesbury 1989, pp. 75-76.

60 Eduard Hanslick, *Vom Musikalisch-Schönen*, Barth, Leipzig 1854, p. 34.

61 Quoted in: Irina Nikolska, *Conversations with Witold Lutosławski (1987-92)*, trans. V. Yerokhin, Melos, Stockholm 1994, p. 76. See also: M.L. Klein, *Intertextuality in western art music...*, op. cit., p. 112.

compositional method to make musical effects. The concept of musical dramaturgy resembles actually an organization of musical events of narrativity. However, a remarkable difference between those is that the dramaturgy extends to the composer's strategic thinking and composition processes, concerning a structural dimension of a work.

This kind of dramaturgical or narrative thinking by Lutosławski influenced the Finnish composer Magnus Lindberg in his early output. Lindberg mentioned in an interview that "[t]he way in which Witold Lutosławski manages to personify thematic work into true characters, almost like in a play, is extraordinary. I like a work to have a direction, a development an evolution between the beginning and the end."⁶²

In the 1990s, Finnish composers such as Magnus Lindberg and Kaija Saariaho began to take musical texture and its organization under close scrutiny. Mäkelä points out that:

Texture is an important structural factor in the building of form, both at the immediate syntactical level and also that of large-scale formal building blocks. Saariaho and Lindberg share the view that connections do exist between texture and traditional functional concepts familiar from the realm of tonal music.⁶³

As a result, a thematic structure in which a certain subject is identified began to interest Lindberg. His manner of opening a piece with a simple theme or subject became fixed after *Arena* (1994-1995). However, this idea did not necessarily indicate his application of a melodic or a motivic approach, but rather had to do with the essential musical concept that he had had since he was a young composer. The elements of narrative structure that Lindberg considered emerge in his works of the 1980s, such as *Linea d'ombra* and *Kraft*. In the 1990s, Lindberg became more interested in the solution to conflicts in musical discourse, an interest that seemed to lead to a more simplified texture and a use of tonality.⁶⁴

62 Peter Szendy, *Interview with Magnus Lindberg* [in:] *Magnus Lindberg*, R. Nieminen (ed.), Finnish Music Information Centre & Ircam, Centre Georges Pompidou, Helsinki-Paris 1993, p. 12.

63 Tomi Mäkelä, *Magnus Lindberg – Changing Style and Viewpoints on Orchestration – Talks about texture*, "Finnish Music Quarterly", 1992, No. 3, p. 45.

64 Takemi Sosa, *Magnus Lindberg – Musical Gesture and Dramaturgy in Aura and the Symphonic Triptych*. "Acta Semiotica Fennica", 2018, LIII, pp. 96-98.

However, Boulez⁶⁵ described the issue of dramaturgy in a more functional way, expressing it as a problem regarding “a form of a relation between concept, diagram and realization.” Boulez did not use the term “dramaturgy” and “narrativity”. Although his word “diagram” probably corresponded with dramaturgical structure probably in his own thinking, it refers instead to a sort of physical diagram that is the result of organizing raw materials (e.g., twelve-tone). Hence, Boulez⁶⁶ declared that “the fact of its [the diagram’s] vanity remains as a principle character” because of a systematic (and automatic) composition technique, by which he suggested a negative perspective. He stated that the diagram is of little importance for all. Boulez⁶⁷ also attached importance to the issue of types of writing (*écriture*)⁶⁸ rather than to the concept of dramaturgy, which he actually did not use in his published texts.

At any rate, Lutosławski’s view offers an interesting idea. From the viewpoint of a composer, we can grasp some idea of how he/she intends to affect musical tension with their own strategy, briefly, what kinds of musical events (plots as Lutosławski calls them) he/she puts into temporal and spatial dimensions. This idea eventually shows that a composer’s intention somehow reflects the “syntactic view” (in terms of the processual aspect) through the form. At that moment, form can only be complementary. Padilla⁶⁹ points out that “musical time” (psychological or experimental) also refers to musical narrative time. The Finnish composer Kalevi Aho⁷⁰ uses the term dramaturgy in his thinking to refer to the way in which a composer creates musical organization, taking into account real and experiential time. Real time refers to “clock time,” which flows in our life, whereas experiential time refers to the time during which we experience listening to music or looking at an artwork, in other words, psychological time. According to Padilla,⁷¹ this psychological time experienced by listeners refers to narrative and dramaturgical time. From the standpoint of a composer’s strategy, we realize that there is

65 P. Boulez, *Jalons: pour une décennie: dix ans d’enseignement au Collège de France...* op. cit., pp. 79-84.

66 Ibidem.

67 Ibidem.

68 In his *Jalons* (1989), Boulez brought up types of writing such as *absolute writing, free writing, bound writing, relative writing, and strict writing*.

69 A. Padilla, *Musiikin tila- ja aikakäsitteistä...*, op. cit., p. 509.

70 Kalevi Aho, *Taiteilijan tehtävät postmodernissa yhteiskunnassa*, Gaudeamus, Jyväskylä 1992, pp. 262-277.

71 A. Padilla, *Musiikin tila- ja aikakäsitteistä...*, op. cit., p. 509.

a question about the event ordering, grouping, and inner structures. Padilla's idea answers the question of what dramaturgy reflects more than form, which Lutosławski also regarded as significant. By focusing on the composer's strategic design, called "dramaturgical cohesion," in the narrative, we become aware of how dramaturgy can serve as a proper structural coherence that enables exploration of a modern work. The dividing of events into various categories is a vital technique in producing and maintaining tension, hence, the question could be, how can a crucial moment be maintained or prolonged leading up to the climax, where the rhythmic catalyst of the tension can be structured so that the moment will come at the precise time when the effect can be its most compelling. This is the problem of temporal dimension, e.g., of how to produce the dramaturgical or narrative structure in order to create tension. From the viewpoint of tension manipulation, we become aware of the importance of a climax in a musical work as an essential part of musical temporality: we must analyze a climax in a piece and the relationship between it and its surroundings.

Telos⁷² and modern music

In this study, climax refers to the *peripeteia* of the Aristotelian dramatic structure, while telos means a finally revealed "result" after the climax. The telos is either a kind of *catharsis* or other (new) element or situation after the culmination of the process. This can be the result of transforming an object, which remains in our minds as an impression of the work as a whole. Consequently, musical temporality can be divided into two dimensions; just as Aho⁷³ distinguishes between real and experiential time, many scholars argue that temporality refers to "clock time" and "culture time."⁷⁴ Aho suggests the awareness of temporality as a significant compositional strategy. For a composer, the main purpose of temporal organization is to "manipulate" a listener's consciousness. However, we shall consider this issue in a more theoretical way. Monelle points out that

⁷² Telos, originating from teleology, means an end and a purpose in Greek.

⁷³ K. Aho, *Taiteilijan tehtävät postmodernissa yhteiskunnassa...*, op. cit.

⁷⁴ Quote after: Raymond Monelle, *The Sense of Music: Semiotic Essays*, Princeton University Press, Princeton–Oxford 2000, pp. 81-84.

music can also *signify* time. There is a temporality of the signified, as well as a temporality of the signifier. Unlike language, music usually signifies indexically, and every temporal feature of its syntax is available to signify some temporal meaning. [...] But musical syntax does not *necessarily* carry semantic weight; the failure to distinguish syntactic and semantic temporality has led to much confusion in the temporal theory of music.⁷⁵

For example, “closure” is not only a temporal feature, but also signifies time on the semantic level in tonal music. In addition to Monelle’s concept, when we look past the syntagmatic continuum⁷⁶, we also become aware of the importance of climax in contemporary music as an essential part of musical temporality. The precise examination of a climax refers to the idea of telos, examined in the previous section. The idea of musical narrativity benefits us just when we contemplate questions of what kind of telos a work has, what is going on at the climax – both before and after – and why a composer settles on the culmination of a progression just there or what is the culmination of the process. Likewise, Tarasti⁷⁷ finds the particular sense of “spatiality” in relation to the significance of a culmination of a musical work as *Raumdramaturgie* (space dramaturgy), which German musicologists call (according to Tarasti) *Zum Raum wird hier die Zeit* in the *quasi-Wagnerian* sense. Thus, the culmination and telos of the artwork can be a core element, both in a temporal dimension and in a spatial dimension. Moreover, Monelle emphasizes that closure also has a semantic meaning.

James Hepokoski,⁷⁸ in discussing the Sibelius’s *Fifth Symphony*, explored what he called the composer’s rotational principle. Hepokoski claimed that “Sibelius’s works strike us as proto-minimalist sound sheets,”⁷⁹ which occur as a repetitive effect perceived as “an identifier of a Finnish folk ethos.”⁸⁰ Sibelius typically used repetitions as a series of differentiated figures, motives, themes “to ‘erase’ the linear time of a work by letting certain elements, motives, and entire sections recur cyclically again and again.”⁸¹ Tarasti points out that Hepokoski thus linked to the idea

75 Ibidem, p. 83.

76 E. Tarasti, *A Theory of Musical Semiotics...*, op. cit., p. 24.

77 Idem, *Semiotics of Classical Music...*, op. cit., p. 371.

78 James Hepokoski, *Sibelius: Symphony No. 5*, Cambridge University Press, Cambridge 1993.

79 Ibidem, p. 28.

80 Ibidem, p. 23.

81 E. Tarasti, *Signs of music: a guide to musical semiotics*, Mouton de Gruyter, Berlin–New York 2002, p. 111.

of the organic, but in a different way than Finnish researchers such as Tawaststjerna⁸² and Salmenhaara.⁸³ Unlike them, Hepokoski's study emphasizes the syntagmatic aspect:

Hepokoski observes that the rotation idea occurs not only in Russian but also in Austro-German music, such as that of Schubert and Bruckner. In Sibelius, however, the rotation is a process rather than an architectonic scheme or mould. In this sense, such rotation serves well as an example of organic music. [...] In Hepokoski's theory, the rotation principle in Sibelius is connected with the idea of a *telos*, that is, with the final climax of a piece as the goal of the musical process.⁸⁴

Tarasti thus refers to Hepokoski's combination of the rotational principle with *telos* as the idea of the *narrative space*: "actoriality (melodies and themes) becomes via repetition a kind of spatial technique, which at the same time is something deeply Finno-Ugrian."⁸⁵

Narrative analysis is a kind of syntagmatic analysis. *Telos* is a central point of the syntagmatic aspect, as a goal of linear process, and also of the paradigmatic aspect, as a culmination that unifies structural coherence. In the principle of organic narrativity, Tarasti⁸⁶ states that "*existential* narrativity crystallizes in those moments that constitute unique situations of choice, from which a paradigm of possibilities or virtualities is opened."

I question whether or not contemporary music also have a linear process goal. If they do, the next questions are what kind of process is carried out, what kind of culmination occurs after that process, and can this climax can be regarded as a *telos*.

82 Erik Tawaststjerna, *Jean Sibelius 4*, Otava, Helsinki 1978.

83 Erkki Salmenhaara, *Tapiola. Sinfoninen runo Tapiola Sibeliusen myöhäistyilin edustajana*, "Acta Musicologica Fennica", 1970, No. 4.

84 Quote after: E. Tarasti, *Signs of music...*, op. cit., p. 111. Hepokoski (J. Hepokoski, *Sibelius: Symphony No. 5...*, op. cit., p. 26) points out that "Sibelius's *Fifth symphony* is ordered on many structural levels by the principle of teleological genesis". His idea of *telos* is fascinating: "When combined with a rotational structure that progressively becomes more complex or 'revelatory' with each cycling, teleological genesis can take on an elemental, mythic effect: the patient rocking of the cradle, or the ritualistic nurturing or preparing for the birth of something new" (ibidem). For another example of the rotational principle and teleological genesis, see Darcy Warren, *Rotational Form, Teleological Genesis, and Fantasy-Projection in the Slow Movement of Mahler's Sixth Symphony*, "19th-Century Music", 2001, Vol. 25, No. 1, p. 49-74.

85 E. Tarasti, *Semiotics of Classical Music...*, op. cit., p. 371.

86 Ibidem, p. 48.

Musical gesture in modern music

Musical gesture refers to the musical event, which becomes the main functional unit in a composition. In contemporary music, many composers have a *figural aspect* of a sonic characteristic, which is emphasized by Ferneyhough.⁸⁷ According to Ferneyhough,⁸⁸ the musical gesture is a functionally central, significant object in modern music, consisting of parametric qualities as well as encompassing (all) the smallest significant units. A composition's progress is based on possibilities of the unit's activity. Ferneyhough argues that this issue is based on structural opposition among musical elements emerging from a textual level, but the deep structure level of the piece is formed by texture in the manner of "serialism." Ferneyhough's principle, all in all, refers to the concept of compositional technique for post-serialism, but, remarkably, seems to be the most appropriate and pertinent for understanding its framework.

Many studies of gesture in music research also focus on the sound-related gesture, which is understood as movement in sound, such as pitch movement, dance rhythm, timbre, etc.⁸⁹ These studies have metaphorical connotations. In this article, musical gestures follow these studies. It is also obvious that Hatten's concept follows Ferneyhough's principle.

Robert Hatten⁹⁰ proposes that musical gesture should be interpreted as "energetic shaping through the time that may be interpreted as

- 87 Brian Ferneyhough, *Brian Ferneyhough: Collected Writings* (1995), J. Bros and R. Toop Harwood Academic Publishers, Australia 1998, pp. 282–283.
- 88 Idem, *Form, Figure, Style: An Intermediate Assessment*, "Perspectives of New Music", 1993, No. 31 (1), p. 283–289; Idem, *Brian Ferneyhough: Collected Writings...*, op. cit. See also: Tiina Koivisto, *Avaruudesta, liikkeestä ja ajasta jälkitonaalisessa musiikissa* [in:] *Musiikin filosofia ja estetiikkaa. Kirjoituksia taiteen ja populaarin merkityksistä*, J. Torvinen A. Padilla (eds), Helsinki University Press, Helsinki 2005, p. 431–448.
- 89 Ivanka Stoianova, *Geste, Texte et Musique*, Union Générale d'Édition, Paris 1978; P. Boulez, *Jalons: pour une décennie: dix ans d'enseignement au Collège de France...*, op. cit.; B. Ferneyhough, *Brian Ferneyhough: Collected Writings...*, op. cit.; Idem, *Form, Figure, Style: An Intermediate Assessment...*, op. cit.; R. Hatten, *Music meaning in Beethoven...*, op. cit.; Idem, *Interpreting musical gestures, topics, and tropes...*, op. cit.; E. Tarasti, *A Theory of Musical Semiotics...*, op. cit.; Idem, *Signs of music...*, op. cit.; Anthony Gritten, Elaine King, *Introduction* [in:] *Music and Gesture*, A. Gritten, E. King (eds), Ashgate, Aldershot 2006; Steve Larson, *Musical Gesture and Musical Forces: Evidence from Music-Theoretical Misunderstandings* [in:] *Music and Gesture...*, op. cit., p. 61–74; Idem, *Motion, Metaphor, and Meaning in Music, Musical Forces*, Indiana University Press, Bloomington 2012; Alexander Refsum Jensenius et al., *Musical Gestures, Concepts and Methods in research* [in:] *Musical Gestures Sound, Movement, and Meaning*, R.I. Godøy and M. Leman (eds.), Routledge, New York 2010.
- 90 R. Hatten, *Interpreting musical gestures, topics, and tropes...*, op. cit., p. 136.

significant," which emerges from disparate musical parameters, including texture, articulation, dynamics, pitch, and duration. In other words, Hatten limits himself to the issue of notation. He refrains from referring to bodily movement, but discusses "sonic gesture" in notation through the score or the sound within music. Hatten also argues that any listener will understand gestural meanings "intuitively," because "any energetic shaping through time, whether actual or implied, and whether intentional or unwitting, may be considered as a gesture if it may be interpreted as meaningful in some way."⁹¹ Hatten's statement means that "musical gesture may be performed unconsciously but still be valid as gestures if they are observed as significant by the perceiver."⁹²

Pierre Boulez also defined gesture in his publication *Jalons* (1989), considering it from the viewpoint of "the different gestures of the composition" (*les différents gestes de la composition*), that is, a wide range of concepts, including the genesis of the idea, the technical strategy for composition, the composer's real actions, the process of composing, the potentiality for performance, a problem of expression, an external interference vector (*l'interférence des vecteurs extérieurs*), and the reciprocal gestures of composer and performer. Boulez considered the whole process of composition, from generating an abstract idea for a work to a performance situation as "the gesture of the composition." Boulez stated that composing is based on highly abstract speculation and manipulation of material: "different gestures of composition spring from this duality [...] this contradiction between speculation and reality, where we cannot ignore both sides."⁹³ This is a fascinating idea that gesture as a principle extends to the entire hierarchical level of the compositional process. A composer might conceptualize gesture in his/her compositions more flexibly or "artificially," and also grasp "the core of the subject," but it is also true that there might be some contradictions in his/her statements. At any rate, Boulez's ideas point out the need for viewpoints from a compositional way of thinking.

91 Ibidem.

92 A. R. Jensenius et al., *Musical Gestures, Concepts and Methods in research...*, op. cit., p. 18.

93 "De cette dualité, de cette contradiction entre spéculation et réalité sont nés les différents gestes de la composition qui ne peuvent pas ne pas tenir compte de l'un comme de l'autre" (P. Boulez, *Jalons: pour une décennie: dix ans d'enseignement au Collège de France...*, op. cit., p. 109).

A basic idea for understanding narrativity of modern music

This article shortly has discussed musical narrativity in modern music. As a conclusion, Figure 1 shows a model of narrative issues in an analytical procedure.

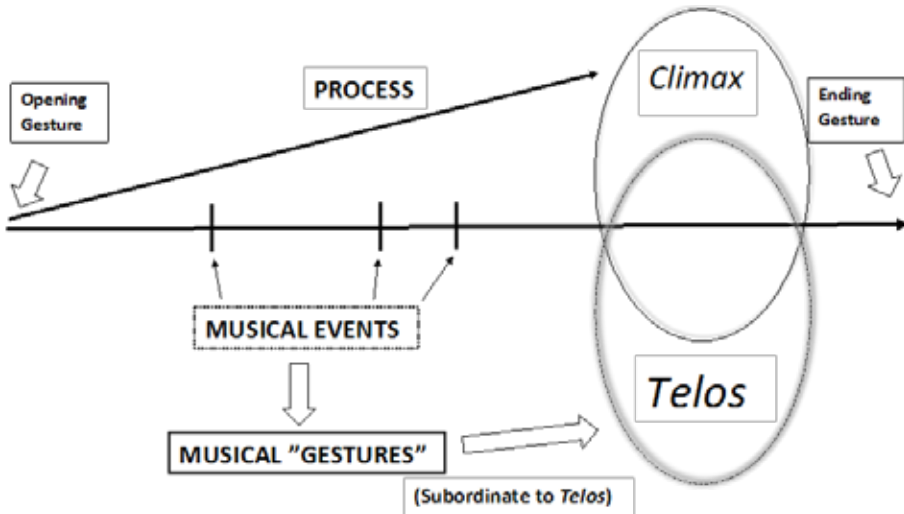


Figure 1. A typical narrative structure as applied to gesturally-oriented contemporary music

Figure 1 is the narrative model for a typical classical and modern music as well, through which we can identify these factors and the whole musical process of modern music. This figure stresses the importance of telos in the analytical procedure and also shows a strategic idea based on the concept of musical narrativity. However, I emphasize that Figure 1 shows only one model of the narrative issue. It goes without saying that there are potentially many types of narrative structures and musical processes that do not follow this model. Also, musical events do not necessarily include “gestural functions”. In the above discussion the issue of musical events was brought out, in which I took into account the viewpoint of the micro level in the musical analysis. I make distinctions and categorize the dimension of narrativity, so that the issue can be understood in a more explicit way, not only from the perspective of the macro level. Therefore, it becomes crucial to define the hierarchical organization of narrative

analysis. The idea of narrativity may address this problem. Figure 1 shows that musical gestures are subordinate to a hierarchical structure. In order to focus on telos and its function in the entire narrative structure, one of the most important tasks may be to examine the relationship between telos and gestures. When the musical process occurs via significant musical events (e.g. turning points), we can explore whether that process is teleological or not and whether it shows other elements of narrativity. For example, do elements refer to progressive directions in linear time or in discontinued time? Also, does the process show elements of a formal level? These elements can include circularity, repetition, organic process, conventional form, elements of binary oppositions, and more. Although Figure 1 describes “statically” the purpose of this figure is to reflect the problem of how to analyze a contemporary work as a dynamic continuum.

It goes without saying that we may find other types of narrative structures in modern music. However, for the sake of applying the notion to analysis, my basic idea of musical narrativity can be stated as follows:

1. Charting musical events, which are essential to narrative (dramaturgical) structure, and seeking and considering the composer’s compositional-technical intentions;
2. Analyzing the essential musical events, including the beginning and ending of the work as a musical gesture. Seeking elements of musical intertextuality;⁹⁴
3. Seeking a culmination (and a climax) of musical process and a telos of the work;
4. Considering the relationship between musical gestures and telos;
5. Examining the dramaturgical cohesion and structure of the work, based on the above factors (1–4) and findings.

The first task in my basic strategy is to seek significant musical events in the musical process in modern music. As a supporting measure, I will simultaneously consider the composer’s compositional-technical intentions. Aho’s idea of musical dramaturgy mainly focuses on a compositional strategy that produces a (vital) effect on the dynamics of a musical work, taking into account the listener’s cognitive status and the

⁹⁴ The musical intertextuality is a necessary topic, discussing musical narrativity in modern music. I attempt to discuss this topic for more detail in the future study.

interaction between music and listener. His idea of manipulation of time refers to the fact that listeners have a certain “prevenient expectation” and “information quality”, which influence the course of a composition. Therefore, the second task, addressing the beginning of the musical work, is crucial to determine whether or not it immediately meets the listener’s expectation. When the opening of a work meets a listener’s expectations, there is less information quality in the first part of the composition. As a result, “the listener loses his/her interest, but if there is a quite big information quality instead, *a surprise* happens.”⁹⁵ Thus, Aho emphasizes that the question of how the composer creates a surprise event and where he or she places it ultimately depends on the composer’s consciousness of real and phenomenal time. His idea of “the temporal duration and the density of events”, in other words, his psychological view – that “the faster the various changes follow one other and the shorter the interval between them is, the faster musical time seems to progress”⁹⁶ – corresponds to the permutation and combination of events in play dramaturgy.

Musical gesture is based on ideas broached by Ferneyhough⁹⁷ and Pierre Boulez.⁹⁸ Ferneyhough’s notion – that the musical gesture is a functionally centred object and the smallest musical unit – works well in my idea. Boulez once described the entire act of composition as the composer’s “gesture.” His aesthetic view corresponds partially to Tarasti’s “*Ich-Ton*.” However, Boulez’s idea would be worth looking at from the viewpoint of compositional technique, while taking into consideration the composer’s psychological and intentional status.

My idea also has to address various levels, the telos of narrativity as a compositional strategy, and the musical structure and its elements. The third task, seeking the climax and telos of the work, is crucial for understanding the whole narrative structure of a work.

95 Ibidem, 263.

96 Ibidem, 267.

97 B. Ferneyhough, *Brian Ferneyhough: Collected Writings...*, op. cit.; Idem, *Form, Figure, Style: An Intermediate Assessment...*, op. cit.

98 P. Boulez, *Jalons: pour une décennie: dix ans d'enseignement au Collège de France...*, op. cit.

Bibliography

- Abbate C., *Unsung Voices: Opera and Musical Narrative in the Nineteenth Century*, Princeton University Press, New Jersey 1991.
- Aho K., *Taiteilijan tehtävät postmodernissa yhteiskunnassa*, Gaudeamus, Jyväskylä 1992.
- Almén B., *A Theory of Musical Narrative*, Indiana University Press, Bloomington 2008.
- Barthes R., *La mort de l'auteur*, 1968.
- Barthes R., *The Semiotic Challenge*, trans. R. Howard, Hill and Wang, New York 1988.
- Beard D., Gloag K., *Musicology. The Key Concepts*, Routledge, London 2005.
- Boulez P., *Jalons: pour une décennie: dix ans d'enseignement au Collège de France: 1978-1988; textes réunis et présentés par Jean-Jacques Nattiez, préface posthume de Michel Foucault*, Christian Bourgois, Paris 1989.
- Brown M., *Origins of modernism: musical structures and narrative forms* [in:] *Music and Text: critical inquiries*, S.P. Scher (ed.), Cambridge University Press, Cambridge 1992, pp. 75-92.
- Childs B., *Time and Music: Composer's View*, "Perspectives of New Music", 1977, No. 15 (2), pp. 194-219.
- Cone E., *The Composer's Voice*, University of California Press, Berkeley 1974.
- Cone E., *Music: a view from Delft: selected essays*, R.O. Morgan (ed.), The University of Chicago Press, Chicago 1989.
- Dahlhaus C., *Beethoven's Symphonic Style and Temporality in Music* [in:] *Essays on the Philosophy of Music*, V. Rantala, L. Roswell, E. Tarasti (eds), Acta Philosophica Fennica 43, Helsinki 1988, pp. 281-292.
- Darcy W., *Rotational Form, Teleological Genesis, and Fantasy-Projection in the Slow Movement of Mahler's Sixth Symphony*, "19th-Century Music", 2001, Vol. 25, No. 1, pp. 49-74 [http://www.jstor.org/stable/10.1525/ncm.2001.25.1.49?seq=1#page_scan_tab_contents, access: 12.12.2019].
- Ferneyhough B., *Form, Figure, Style: An Intermediate Assessment*, "Perspectives of New Music", 1993, No. 31 (1), pp. 32-40.
- Ferneyhough B. [1995], *Brian Ferneyhough: Collected Writings*, J. Bros and R. Toop Harwood Academic Publishers, Australia 1998.
- Foster E.M. [1927], *Story and Plot* [in:] *Narrative Dynamics: Essays on Time, Plot, Closure, and Frames*, R. Brian (ed.), Ohio State University Press, Columbus 2002, pp. 71-72.
- Grabócz M., *Classical Narratology and Narrative Analysis in Music* [in:] *A Sounding of Singns: Modalities and Moments in Music, Culture, and Philosophy. Essays in honor of Eero Tarasti on his 60th Anniversary*, R.S. Hatten, P. Kukkonen, R. Littlefield, H. Veivo, I. Vierimaa (eds), The International Semiotics Institute, Imatra 2008, pp. 19-42.
- Grabócz M., *Musique, narrativité, signification*, Harmattan, Paris 2009.
- Griffiths P., *Modern Music – The avant garde since 1945*, J. M. Dent & Sons, London 1981.
- Gritten and King, *Introduction* [in:] *Music and Gesture*. A. Gritten and E. King (eds), Ashgate, Aldershot 2006.
- Greimas A.J., *Sémantique structurale*, Larousse, Pariisi 1966.
- Hanninen D.A., *Orientations, Criteria, Segments: A General Theory of Segmentation for Music Analysis*, "Journal of Music Theory", 2001, Vol. 45, No. 2, p. 345-433 [http://www.jstor.org/stable/3653443?seq=2#page_thumbnails_tab_contents, access: 12.12.2019].
- Hanslick E., *Vom Musikalisch-Schönen*, Barth, Leipzig 1854.

- Hatten R., *Musical meaning in Beethoven: markedness, correlation, and interpretation*, Indiana University Press, Bloomington–Indianapolis 1994.
- Hatten R., *Interpreting musical gestures, topics, and tropes: Mozart, Beethoven, Schubert*, Indiana University Press, Bloomington–Indianapolis 2004.
- Hepokoski J., *Sibelius: Symphony No. 5*, Cambridge University Press, Cambridge 1993.
- Huseinova A., *Melodic Signatures in Shostakovich's 10th Symphony by Aida Huseinova* [http://www.azer.com/aiweb/categories/magazine/ai111_folder/111_articles/111_melodic_signatures.html, access: 12.12.2019].
- Huseinova A., *Shostakovich's Tenth Symphony, The Azerbaijani Link – Elmira Nazirova by Aida Huseinova* [http://www.azer.com/aiweb/categories/magazine/ai111_folder/111_articles/111_shostakovich_elmira.html, access: 12.12.2019].
- Jensenius A.R. et al., *Musical Gestures, Concepts and Methods in research* [in:] *Musical Gestures Sound, Movement, and Meaning*, R.I. Godøy, M. Leman (eds.), Routledge, New York 2010.
- Klein M.L., *Intertextuality in western art music*, Indiana University Press, Bloomington 2005.
- Koivisto T., *Jälkitonaalinen musiikki* [in:] *Johdatus musiikintutkimukseen*, T. Eerola, P. Moisala, J. Louhivuori (eds), Suomen musiikkiteollinen seura, Helsinki 2003, p. 40-45.
- Koivisto T., *Avaruudesta, liikkeestä ja ajasta jälkitonaalisessa musiikissa* [in:] *Musiikin filosofia ja estetiikka. Kirjoituksia taiteen ja populaarin merkityksistä*, J. Torvinen, A. Padilla (eds), Helsinki University Press, Helsinki 2005, p. 431-448.
- Kramer J., *The Time of Music: New Meanings, New Temporalities, New Listening Strategies*, Schirmer Books, New York 1988.
- Larson S., *Musical Gesture and Musical Forces: Evidence from Music-Theoretical Misunderstandings* [in:] *Music and Gesture*, A. Gritten, E. King (eds), Ashgate, Aldershot 2006, pp. 61-74.
- Larson S., *Motion, Metaphor, and Meaning in Music, Musical Forces*, Indiana University Press, Bloomington 2012.
- Lewin D., *Generalized musical intervals and transformations*, Oxford University Press, New York 2007.
- Meelberg V., *New Sounds, New Stories. Narrativity in Contemporary Music*, Leiden University Press, Amsterdam 2006.
- Monelle R., *The Sense of Music: Semiotic Essays*, Princeton University Press, Princeton–Oxford 2000.
- Morris R., *Composition with pitch-classes: a theory of compositional design*, Yale University Press, New Haven 1987.
- Mäkelä T., *Magnus Lindberg – Changing Style and Viewpoints on Orchestration – Talks about texture*, "Finnish Music Quarterly", 1992, No. 3, pp. 40-45.
- Nattiez J.-J., *"Can One Speak of Narrativity in Music?"* [<http://www.jstor.org/stable/view/766438>, access: 12.12.2019].
- Newcomb A., *Schumann and Late Eighteenth-Century Narrative Strategies*, "19th–Century Music", 1987, Vol. 11, No. 2, pp. 164-174.
- Nikolska I., *Conversations with Witold Lutosławski (1987-92)*, trans. V. Yerokhin, Melos, Stockholm 1994.
- Padilla A., *Pierre Boulez, meidän aikamme musiikki ja musiikkitiede tänään*, "Musiikki", 1995, No. 4, pp. 373-381.
- Padilla A., *Dialéctica y música. Espacio sonoro y tiempo musical en la obra de Pierre Boulez*, "Acta musicologica Fennica 20", Suomen musiikkiteollinen seura, Helsinki 1995.

- Padilla A., *Musiikin tila- ja aikakäsitteistä [About Conceptions of Musical Space and Time]*, "Musiikki", 1996, No. 4, p. 499-520.
- Pawłowska M., *Exploring Musical Narratology. The Romeo and Juliet Myth in Music*, Pendragon Press, New York 2018.
- Ruwet N., *Language, musique, poésie*, Seuil, Paris 1972.
- Salmenhaara E., *Tapiola. Sinfoninen runo Tapiola Sibeliuksen myöhäistylin edustajana*, "Acta Musicologica Fennica", 1970, No. 4.
- Sivuoja-Gunaratnam A., *Musiikki kertovana diskurssina*, "Musiikki", 1996, No. 4, pp. 489-498
- Sivuoja-Gunaratnam A., *Narrating With Twelve Tones – Einojuhani Rautavaara's First Serial Period (ca. 1957-1965)*, Suomalainen Tiedekatemia, Helsinki 1997.
- Sosa T., *Magnus Lindberg – Musical Gesture and Dramaturgy in Aura and the Symphonic Triptych*. "Acta Semiotica Fennica", 2018, LIII.
- Stockhausen K., *Towards a cosmic music*, trans. T. Nevell, Element Books, Shaftesbury 1989.
- Stoianova I., *Geste, Texte et Musique*, Union Générale d'Édition, Paris 1978.
- Stoianova I., *Manuel d'analyse musicale. Les forms classiques simples et complexes*, Minerve, Paris 1996.
- Szendy P., *Interview with Magnus Lindberg* [in:] *Magnus Lindberg*, R. Nieminen (ed.), Finnish Music Information Centre & Ircam, Centre Georges Pompidou, Helsinki–Paris 1993, p. 7-26.
- Tarasti E., *Myth and Music: a semiotic approach to the aesthetics of myth in music, especially that of Wagner, Sibelius and Stravinsky*, Mouton, The Hague 1979.
- Tarasti E., *A Theory of Musical Semiotics*, Indiana University Press, Bloomington–Indianapolis 1994.
- Tarasti E., *Existential Semiotics*, Indiana University Press, Bloomington–Indianapolis 2000.
- Tarasti E., *Signs of music: a guide to musical semiotics*, Mouton de Gruyter, Berlin–New York 2002.
- Tarasti E., *Musiikin todellisuudet*, Yliopitonpaino, Helsinki 2003.
- Tarasti E., *Arvot ja merkit. Johdatus eksistentiaalisemiotiikkaan*, Gaudeamus, Tampere 2004.
- Tarasti E., *Semiotics of Classical Music: how Mozart, Brahms and Wagner talk to us*, De Gruyter Mouton, Berlin–Boston 2012 [<http://site.ebrary.com/lib/helsinki/reader.action?docID=10634597>, access: 12.12.2019].
- Tawaststjerna E., *Jean Sibelius 4*, Otava, Helsinki 1978.
- Uexküll J. von, *Der Stein von werder*, Christian Berger, Hamburg 1940.

Narracja muzyczna w muzyce współczesnej jako strategia analityczna

Streszczenie

Przyjęcie perspektywy narratologicznej zapewnia ciekawe podejście do analizy muzyki współczesnej. W przypadku muzyki tonalnej harmoniczne przebiegi napięć, konfliktów i ich rozwiązań postrzegane są jako archetyp narracyjny. Wielu wiodących semiotyków i badaczy wypowiadało się o narracyjności w kategoriach zdarzeń, ciągłości lub jej braku (m.in. Hatten 2004). Biorą oni pod uwagę takie kategorie jak czas progresywny i linearny *versus* czas nieciągły (zawierający „puste” momenty czy pauzy). Są to niezbędne elementy struktury narracyjnej. Jednakże w przypadku utworów atonalnych, w których poszczególne wysokości dźwięków nie współdziałają w określonej hierarchii napięcie muzyczne musi być osiągnięte w inny sposób. Decydująca jest potrzeba zbadania, w jaki sposób tworzenie wydarzeń muzycznych staje się znaczące; stanowi to podstawowe podejście do analizy muzyki współczesnej. Celem wówczas staje się ustalenie, co w konfiguracjach czysto sonorystycznych można przyjąć jako wydarzenia muzyczne następujące kolejno po sobie oraz w jaki sposób jesteśmy w stanie zrekonstruować ciąg różnych muzycznych wydarzeń sekwencyjnie. Kiedy wyjdziemy poza pojęcie kontinuum syntagmatycznego (Tarasti 1994), dostrzeżemy znaczenie kulminacji jako niezbędnego elementu muzycznej czasowości. Dokładne zbadanie punktu kulminacyjnego wiąże się z ideą telosu i teleologią. Waga telosu w procesie analitycznym ukazuje również aspekt strategiczny (za sprawą dramaturgii muzycznej) oraz gest, który staje się centralnym pojęciem w badaniu muzyki współczesnej. W artykule ukazany został jeden model rozwiązania problemu. Aby skupić się na telosie i funkcji jaką pełni w całej strukturze narracyjnej, jednym z najważniejszych zadań jest być może zbadanie związku pomiędzy telosem a gestami. Jego celem jest ukazanie wstępnej koncepcji studium teoretycznego dotyczącego zagadnienia analizy utworu współczesnego, stanowiącego dynamiczne *continuum*.

Keywords: narrativity, contemporary music, Eero Tarasti, musical semiotics

Słowa kluczowe: narratologia, muzyka współczesna, Eero Tarasti, semiotyka muzyczna