UNIVERSITY OF SOUTHAMPTON

FACULTY OF HUMANITIES

Music Department

Borrowed Traditions

Portfolio of Compositions with Accompanying Commentary

by

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Thesis for the degree of Doctor of Philosophy

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ABSTRACT

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The following commentary introduces six pieces written between 2012 and 2015, during the period of my PhD research at the University of Southampton, UK. All of the pieces discussed here are, on some level, concerned with the subject of borrowing, be it the use of pre-existing musical material, or elements of different traditions, compositional practices in a broad historical context. Different approaches are represented in the ways the individual pieces refer to existing music, ranging from literal quotations to stylistic allusions.

The commentary presents the ways these references are transformed, manipulated, and re-contextualised in the pieces discussed. I also attempt to contextualise my music through considering related works by other composers, as well as related debates within postmodern theory. Today - partly as a result of globalisation - the concept of tradition takes on a new aspect: it is less significantly defined by national affiliations, or commitments to particular trends and movements that stem from regional cultures/aesthetics. It is no longer something given, inherited; a multitude of traditions are available to choose from and explore through the arts. In this spirit, the presented works refer to a wide variety of musical traditions, from folk music, through Renaissance polyphony, the German Lied to post-war compositional styles and practices.

The commentary includes a general introduction to the compositional techniques lying behind the works presented as well as six analyses supplementing the pieces included in my composition portfolio.

DECLARATION OF AUTHORSHIP

I, Máté Csaba Szigeti declare that this thesis and the work presented in it are my own and has been generated by me as the result of my own original research.

Borrowed Traditions. Portfolio of Compositions with Accompanying Commentary.

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Acknowledgements

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Table of Contents

1. Introduction

The following commentary serves as a written introduction to my composition portfolio. The six pieces presented here were all written during the three years of my PhD research at the University of Southampton, UK. Although the pieces show significant differences in various aspects – including instrumentation, length, structure, musical and extra-musical references – they are all linked together by the notion of musical borrowing. This commentary is not intended to provide a thorough historical overview of the long-standing issue of borrowing; that would require in-depth research by a group of dedicated musicologists, and possibly an encyclopaedic work on the subject. My aim instead is to contextualise my work by seeking links between my compositional approach and that of other composers known for their engagement with musical borrowing. Regarding the 'methodology', it is important to add that the contextualisation here takes place retrospectively. Since I am not inherently committed to any particular trends in contemporary music, and I do not wish to follow 'game rules' already set by others (unless this is part of my 'game'), the casual reflections of other composers' writings or approaches in my pieces are mostly coincidences, rather than the results of deliberate choices. Thus, instead of identifying any particular school, or group of composers, to which I might belong, I shall highlight some common approaches emerging from the post-war music literature, its reception, and from debates within postmodern theory, some of which might share similarities with my compositional and aesthetical approach.

When I use existing music in my compositions, the context is created by the temporal, linguistic, stylistic, socio-functional and wider cultural distances between my own historical situation and those of the referents. There is a shift from what is generally known or believed about the referent to what it becomes in someone else's re-interpretation. This process can be especially complex if a multitude of references coexist in the new context. I am especially interested in 'transcription of transcriptions', an idea which I have explored in three of the pieces presented: *La cathédrale emportée* based on a Josquin piece and its intabulation by Cabezón, *Mylied* (partly) based on Scottish folk music and one of Beethoven's folk song arrangements, and *Deutsche Lieder,* which is a transcription of my own transcriptions of 19th century vocal music.

The contextualisation chapter is followed by a compositional technical introduction (Chapter 2), in which I reveal the basic principles of a method that I use for generating

pitch-material, often from an existing series of pitches, which is why it is highly relevant to the main topic. The chapter on generated lines is exclusively focused on pitch issues. Although the way I use the technique varies in the individual pieces, the basic principles, namely how intervallic constructions are derived from numeric series, remain the same. In terms of defining other structural parameters, such as the rhythmical shaping, dynamics, orchestration, I do not use any similarly consistent system; therefore these will be discussed separately, in the analysis chapter (Chapter 3).

The term 'borrowing', in the analysis chapters, is used with different meanings. It can both refer to the explicit use of pre-existing material and to the use of elements of a musical tradition without making reference to any particular piece of music. The latter can be more precisely defined as borrowing a *language*, rather than a text, something that appears to be a more common phenomenon in literature than in music. Both chapters 2 and 3 are supported by annotated music examples that are supposed to facilitate the understanding of some of the more complex compositional processes described in the text.

2. Contextualisation

Borrowing is a long-standing, if not omnipresent, tool in music creation. It has a pivotal role in oral traditions; therefore it could rightfully be defined as timeless, and is present in various forms in the broad history of notated music, from the earliest examples of Gregorian tropes and Notre-Dame organum, through the cantus firmus motets, intabulations, variations, arrangements, transcriptions, quotations, collages, to the most recent examples of musical re-makes and mashups. The list is by no means exhaustive.

Borrowing has a distinct meaning in postmodern theories. The use of reference material undoubtedly gained a greater relevance in the 1960's and onwards, even though it had not been completely abandoned in the first half of 20th century; the rediscovery of folk music, the awakening exoticism, and the pluralisation of styles sustained its existence in compositional practice. However, the presence of the "foreign body of alien content"[1] (text, music, image) in artworks is one of the few common features that, although in different wordings, regularly crops up in definitions of postmodernism, which indicates that borrowing has become a widespread, collectively developed practice. This, in itself, would not be a novel phenomenon. The cantus firmus technique, for example, was a common practice, which was developed by several composers over five centuries in Medieval Europe, without considering its influence on later composers. Here, however, an important distinction has to be made between the "historical" borrowing techniques and postmodern intertextuality. The latter is a consequence of a significant paradigm shift in hermeneutics, which can be traced in Roland Barthes' essay, *The Death of the Author* (1968): "[...] a text is made of multiple writings, drawn from many cultures and entering into mutual relations of dialogue, parody, contestation, but there is one place where this multiplicity is focused and that place is the reader, not, as was hitherto said, the author. The reader is the space on which all the quotations that make up a writing are inscribed without any of them being lost; a text's unity lies not in its origin but in its destination."[2] This paradigm shift also changes the focus from the technical aspects of borrowing (*how* it is done) to the aesthetic ones (*why* references are

[1] Fredric Jameson, Postmodernism: or, the Cultural Logic of Late Capitalism. Verso, London, 1991. Pg. xii.
[2] Roland Barthes, The Death of the Author. In: Image-Music-Text. English translation by Stephen Heath. Fontana Press, London, 1977. Pg. 148.

made to certain texts), even though both remain important to examine in any works concerned with borrowing.

Nevertheless, postmodernism is "a maddeningly imprecise musical concept"[3] that seems to be resistant to any consensus in definition, and is still very much open to individual interpretations. This is partly because "there are at least as many types of postmodernism as modernism"[4]. On the one hand, postmodernism is now "a thing of the past"[5], and is described as an "anti-modernist cultural revolt"[6]; it has its own more or less coherent chronology and literature, and as such is a completed chapter. On the other hand, according to theorists such as Umberto Eco or Jean-François Lyotard, postmodernism cannot be chronologically defined, as it has always been present as an "ideal category", even though the precursors of postmodernism have only been intelligible from a postmodern perspective since the category itself gained definition. In this regard, what Strauss reportedly said after the first performance of *Elektra* ("Next time I shall write a Mozart opera"[7]), today sounds like a genuine postmodern idea - given that works such as *Der Rosenkavalier* are not mere musical pastiche, but reflections on the previous 150 years of Viennese classicism, or indeed on the history of European theatrical music in general. In my opinion, Strauss is often falsely interpreted as a follower of the late-romantic German tradition, since, in fact, he appears to reflect critically on the past from a distanced point of view, being aware of the confrontation between the historical languages to which he refers, and the languages generally used in his era.

The extension of the postmodern condition is not only conceivable in the direction of the past, but can be applied to the present state as well; furthermore, many of the key statements of postmodern theorists have never been more relevant than today. Lyotard's

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[3] Jonathan D. Kramer, The Nature and Origins of Musical Postmodernism. In: Postmodern Music/Posmodern Thought. Edited by Judy Lochhead and Joseph Anner. Studies in Contemporary Music and Culture, Vol. 4. Routledge, New York and London, 2002, Pg. 13.
[4] Ross Feller, Resistant Strains of Postmodernism: The Music of Helmut Lachenmann and Brian Ferneyhough. In: Postmodern Music/Posmodern Thought. Edited by Judy Lochhead and Joseph Anner. Studies in Contemporary Music and Culture, Vol. 4. Routledge, New York and London, 2002, Pg. 250.
[5] Linda Hutcheon, The Poetics of Postmodernism: History, Theory, Fiction. Routledge, London and New York, 1998. Quoted in Postmodernism of Music by Kenneth Gloag. Cambridge University Press, Cambridge, 2012, Pg. 7.
[6] Hans Bertens, The Idea of the Postmodernism: A History. Routledge, London and New York, 1995. Quoted in GLOAG, Pg. 7.
[7] Quoted in Richard Strauss – A Critical Study of the Operas by Willam Mann, Cassel & Company Ltd, London, 1964, Pg. 97.

prophecies of "the computerization of society"[8], and the "proliferation of information-processing machines [that will have] as much of an effect on the circulation of learning as did advancements in human circulation (transportation systems) and later, in the circulation of sounds and visual images (media)"[9] seem to be fulfilled thirty years after the first publication of *The Postmodern Condition*. Likewise, his premonition of the war in which "nation-states will one day fight for control of information"[10], and his urge to "give the public free access to the memory and data banks"[11] find their real relevance in the age of controlled information flow, and the war over the access to all human knowledge, which is no longer confined by technical barriers, but is still restricted to the public due to political/economic interests.

The "constant bombardment with information"[12], the growing access to data systems, the incredible degree of time-space compression, the ceaseless innovation in communication systems have already induced enormous social, economic and political changes, and did not leave artistic society unaffected either. Today, when most people have an easy and ever-growing access to the accumulated wealth of cultural goods, temporal and cultural distances no longer set limits; everything is present at once. As a consequence of this, the history of music is available to us as one dense material, the elements of which are in continuous motion, and they establish permanently changing relationships with each other. Although we can say, we *possess* history now in a physical sense (we have access to its relics in images, sounds, texts, etc.), at the same time we have become irreversibly detached from it due to the sheer amount of information available, the assimilation and processing of which are beyond human capacity. This puts us - as Fredric Jameson puts it - into a peculiar state of "a new kind of flatness or depthlessness"[13], wherein "the past as 'referent' finds itself gradually bracketed, and then effaced altogether, leaving us with nothing but texts."[14] Later he adds: "[...] we are

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[8] Jean-François Lyotard, The Postmodern Condition: A Report on Knowledge. English translation by Geoff Bennington and Brian Massumi. Manchester University Press, Manchester, 1984, Pg. 7.
[9] Ibid., Pg. 4,
[10] Ibid., Pg. 5.
[11] Ibid., Pg. 67.
[12] Jonathan D. Kramer, The Nature and Origins of Musical Postmodernism. In: Postmodern Music/Postmodern Thought. Edited by Judy Lochhead and Joseph Anner. Studies in Contemporary Music and Culture, Vol. 4. Routledge, New York and London, 2002, Pg. 19.
[13] Fredric Jameson, Postmodernism: or, the Cultural Logic of Late Capitalism. Verso, London, 1991, Pg. 9.
[14] Ibid., Pg. 18.

condemned to seek History by way of our own pop images and simulacra of that history, which itself remains forever out of reach"[15].

It is remarkable that a considerable number of composers have been brought into relation with postmodernism for various reasons. As their responses to the changes discussed above are very different, postmodernism cannot be approached as a unified *style*; in my opinion, nor can it be regarded as an *attitude,* since that would presume an active, determined opposition to certain values from the creative artist, which is not always and necessarily there. My work reflects on significant cultural changes, but these reflections are consequential, rather than intentional, thereby I am not in a position to judge where my work stands within the realm of postmodernism. The contextualisation of an artwork is an increasingly difficult issue. As the compulsion to belong to a given school or trend seems to be receding, the contextualisation depends more on how the work is received by critics and theorists than on the author's own evaluation. Thus, when describing my own work, I shall borrow words from postmodern theories, particularly from Kramer's list of characteristics of postmodern music[16]. Although Kramer admits that his list cannot be used as criteria, since "not many pieces exhibit all these traits, and thus it is futile to label a work as exclusively postmodern"[17], also, as Timothy D. Taylor remarks, "such representations can lead (and have led in discussions of music) to problems, as if one can approach any cultural form or event with a checklist: Postmodern? yes/no."[18] Nevertheless, it helps clarify where my music stands from a canonical, albeit quite over-generalised description of postmodernism. I should also emphasise that my description here is no less generalised, since I focus on tendencies rather than individual pieces.

My music "has aspects of both a break and an extension"[17] of modernism. In some cases it "shows disdain for the often unquestioned value of structural unity"[17], and "avoids totalizing forms"[17]. Some of my pieces include "fragmentation and discontinuities"[17]; a large number of them employ "quotations of or references to music of many traditions and cultures"[17], therefore are "relevant to cultural, social, and political contexts"[17].

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[15] JAMESON, Pg. 25.
[16] KRAMER, Pg. 16-17.
[17] Ibid., Pg. 16.
[18] Timothy D. Taylor, Music and Musical Practices in Postmodernity. In: Postmodern Music/Postmodern Thought. Edited by Judy Lochhead and Joseph Anner. Studies in Contemporary Music and Culture, Vol. 4. Routledge, New York and London, 2002, Pg. 94.

My music, however, is not *ironic*. It does not challenge "barriers between 'high' and 'low' styles"[17]. Although I refer to various musical traditions, even within the same piece at times, I would rather confront than amalgamate them. I am very much interested in the inter-operability of different systems and idioms; however, I am not intending to unify different languages or styles. "Pluralism and eclecticism"[17] are self-evident consequences of the wide range of found material derived from stylistically diverse resources.

Since my main concern here is borrowing, I examine how and why references are made to various traditions in certain composers' music over the past half century. With the following categories I attempt to summarise the possible reasons for making references to musical traditions as found in music from the 1960's onwards, bearing in mind that such a list can only indicate general tendencies rather than particular considerations differing in each individual piece.

1. The referent and the way the referent appears in a context convey an *extra-musical meaning*. This can either be a musical illustration for a text (sung, spoken, or programmatic), which is by no means an exclusively late 20th century phenomenon, or an expression of political belief, social/cultural criticism. The latter has great relevance in the output of such composers as Frederic Rzewski, Cornelius Cardew, Christian Wolff, or Michael Finnissy.

2. *Nostalgia* is a frequently used word in postmodern theories. Here, however an important distinction needs to be made between anti-modernism and postmodern nostalgia. I am tempted to use Kramer's remark as a criterion of novelty: "Only in antimodernist music [...] is the use of traditional sonorities, gestures, structures, and procedures tantamount to a re-embracing of earlier styles. [...] Postmodernist music is not conservative. [...] [Postmodern compositions] do not so much conserve as radically transform the past, as – each in its own way – they simultaneously embrace and repudiate history." [19] If writing in an old idiom only satisfies personal stylistic preferences, the outcome is hardly more than cheap pastiche music. Imitating styles with high proficiency is an essential skill for creators of functional music, but writing "pieces in old style"[20] for the concert stage is not intriguing any more, unless it transfers the referent to an entirely novel context. For the late-20th century "neoist" movement the context was the *period*, the peculiar historical situation itself: re-employing conventional

[19] KRAMER, Pg. 13-14.
[20] This refers to a title of a piece from 1963 written by Henryk Mikolaj Górecki.

forms and tonality, simplifying the musical language to the extremes had a markedly new effect in the decadent phase of high-modernism. At the same time, these retrograde tendencies were predestined to reach an endpoint, as they quite soon lost their freshness, actuality, in other words: their context. Peter Maxwell Davies's music from the same period seems more durable from today's perspective, since although his music is often *nostalgic*, it is never merely archaic; the referent always remains distant, strangely alienated in his works, whether they employ stylistic allusions, the use of plain chants, or even literal quotations. Michael Finnissy often refers to a multitude of styles within the same work; he uses juxtapositions of sometimes provocatively different sources. Ian Pace remarks: "Finnissy's materials are historically and culturally loaded; he does not shy away from this very fact by any means, but over and above the fact of 'modernising' them he engages with their historical and cultural properties by bringing them into a dialogue with other materials whose properties are dissimilar."[21] These ideas seem relevant in some of his large-scale works such as the *History of Photography in Sound* (1995-2001), *Remembrance Day* (2014) or *Beat Generation Ballads* (2015), where the diversity of references establish a kind of musical tableau representing an era, culture, or society from a reflective (critical) point of view.

3. *Homage* is not at all a typically late-20th century phenomenon, but reference to composers of earlier centuries by re-introducing peculiar elements of their compositional practice has a distinct relevance in the age of postmodernity. György Kurtág's music, abounding in subtexts, provides a vast number of instances of postmodern homages. Another illustrative, albeit very different example falling into this category is John Zorn's piano concerto, the *Aporias* (1998).

4. The particular choice of reference material can be an *indicator for a cultural identity*, belonging (however ambivalently) to a national heritage (Finnissy's preoccupations with folk music), or quite literally to a native land (Walter Zimmermann's *Lokale Musik* and other related opuses).

5. *Reproduction* is another key aesthetical category in 20th century art theories, again, not without historical antecedents. Although reproductive techniques seem to be more prominently employed by visual artists, music does not lack examples of artistic re-makes either. In pieces associated with the idea of reproduction the referent music often

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[21] Ian Pace, Michael Finnissy's The History of Photography in Sound. A Study of Sources, Techniques and Interpretation. On-line publication; available at: www.divineartrecords.com/CD/HOPIS.htm, 2013, Pg. 42-43.

appears as an object, as in John Cage's "musicircus" (e.g. *Musicircus* (1967), *Apartment House 1776* (1976), *Roaratorio* (1979), *Scottish Circus* (1990)) and his *Europera* series (*Europeras 1-5* (1985-91), Zygmunt Krauze's *Folk Music* (1972) and *Aus aller Welt stammende* (1972), in many of Gilius van Bergeijk's works, some of László Vidovszky's pieces, for example *RENORAND* (1975) or *Reprint* (2003), and most obviously in a large number of electronic works based on recordings of other music. Currently I am very much interested in the possibilities of musical *arrangements*, which instead of serving mere practical purposes can radically re-contextualise the artwork by changing its qualities, but this is a reproductive technique yet to be explored.

6. In John Zorn's music, "the rapid, radical juxtapositions of fragments of sound that originate from many different places"[22] has a strong, sometimes even shocking effect that also largely contributes to *the abolition of structural and stylistic continuity*, which is a common characteristic of musical postmodernism. This is particularly relevant to Zorn's earlier works, including the emblematic *Forbidden Fruit* from 1987. John Lowell Brackett describes a shift from Zorn's early works to more recent ones, wherein "a variety of musical features – melodic lines, chords, rhythms, etc. – are used as source material whose compositional end is to serve and satisfy the individual logic, unity, and coherence of Zorn's *own* work"[23]. This approach leads to another category, where

7. the reference material is a departure point for a *novel, distinct musical construction*.

The actual treatment of found material largely determines the level of recognisability of the original source in the new context. The appearance of the reference material can be very explicit, as in the collage music popular in the 60's and 70's (notably in Berio's *Sinfonia*, a work composed in 1968-69), or in pieces where the referent music remains practically intact, and undergoes various modifications during the musical processing (e.g. Clarence Barlow's *Variazioni e un pianoforte meccanico* (1986), Mauricio Kagel's *Ludwig van* (1969-70), Alvin Lucier's *Exploration of the House* (2005), Michael Gordon's *Rewriting Beethoven's Seventh Symphony* (2006), or Chris Newman's *Piano Sonata No. 6* (1970), all based on Beethoven). It also can be transparent, or entirely hidden, especially in pieces wherein the reference material serves merely as the departure point for a novel pitch construction, as in most of Christian Wolff's pieces

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[22] GLOAG, Pg. 113.
[23] John Lowell Brackett, John Zorn: Tradition and Transgression. Indiana University Press, Bloomington, 2008, Pg. 119.

concerned with borrowing. The distance between the original and its derivative can also be scalar, depending on the level of modification, even within the same piece. The latter appropriately describes how I treat the borrowed material in my most recent pieces. This approach shifts the focus from the recognisability of the found material to the way it affects the structure and the sonic qualities of the music. As Ian Pace points out in his analytical essay on Michael Finnissy's *History of Photography in Sounds*: "what is [...] important, in my opinion, is to consider how after extensive mediation some of the fundamental properties of the sources inform the aural surface of the music. Instead of asking 'can one hear Bruckner 5, or the Busoni *Pezzo serioso* at this point?' one would do better to ask 'How is Finnissy's piece affected by the sonic attributes which it shares with the works of Bruckner, Busoni, etc., upon which he draws? That is of course a very complex question, as different aspects of the sources are made manifest at various distinct levels of the music."[24]

The earliest piece of mine that involved external sources was written in 2003. By the end of the first year of my composition course, we were supposed to write two folksong arrangements, one in the manner of Kodály's *Hungarian Folk Songs* for Voice and Piano, and one in a more personal style. The outcome of the latter was my piece entitled *Three Dirges* for mezzosoprano, viola and cello, for which I used the melodies of weeping songs. Although these works were entirely different from my serial music, typical of that period, I believe that *Three Dirges* was one of the most successful and personal pieces I wrote in the early stages of my career. Interestingly enough, at the time, everyone, including my fellow students, the academic staff and myself, found this kind of exercise somewhat meaningless. I do not suppose that composition students are still required to write such pieces today. It seems to me, however, that using folk music material in pieces has become a highly pertinent technique again today, and one that no longer implies any commitment to political/ideological concepts from the composer.

I also have to mention the impact made on my music by composers of the former New Music Studio. The New Music Studio was a collective of composers and performers (most of whom I was fortunate enough to study with), who brought the music of key figures of the 1970's (Stockhausen, Cage, Feldman, Wolff, Reich and Glass, among many

[24] PACE, Pg. 42.

others) to Hungarian concert venues. Their work was invaluable; they made an important contribution to the heyday of contemporary arts in Hungary following three rather depressing decades after the death of Bartók. The points of departure for their early compositions were group improvisations (at the earliest stage on sets of gongs), and minimalistic musical processes using extremely limited sets of elements often derived from extra-musical sources, especially in the case of Zoltán Jeney's works. He would use texts, or data from weather forecasts, chess games, star charts, etc. as source material for generating pitches. According to Jeney, his primary aim was to find a musical language that was free of the Bartókian mechanisms, which were not at all easy to supersede at that time in Eastern Europe, due to the lack of fresh influences prior to the early 70's. It is interesting to see the shift in later works of the members of the Studio from the initial minimalist processes to more flexible structures[25]. One of the tools that provided them with new alternatives in writing music was the use of reference sources. Once they started to apply their techniques to 'borrowed' material, their music immediately became enriched with novel layers.

I should also underline the importance of a friendship, emerging during these years, with the fascinating composer Gyula Csapó, who, besides his own work, introduced me to the music of such composers as Clarence Barlow, Walter Zimmermann and Gilius van Bergeijk.

Through this brief outline of the broader historical background of borrowing and the key influences that turned my attention to the subject, I aim to clarify the context of the six pieces I will be introducing in Chapter 2.

[25] Here, I am talking about mutual tendencies in their work, something which does not signify that their music would be somehow similar; each of them developed a distinct and very personal sound.

3. Chapter 1: Generated Lines. An Introduction to the Compositional Techniques lying behind the Works presented

In order to avoid a continual repetition in explaining some underlying principles, this chapter offers a thorough introduction to a method used for generating melodic lines (or more generally, pitch material) for the pieces discussed in the analysis section. I will show how this technique is applied to found materials, and how it generates novel pitch constructions based on a given set of intervals. The flexibility of this method allows for the resulting lines to be either radically different from the original material or somewhat similar in certain aspects. Moreover, the application of such techniques can facilitate a transition between divergent structures, such as modality, tonality or atonality, which in turn results in a loosening of the boundaries between distant traditions. This will be crucially important, when talking about stylistic references. The following introduction is concerned exclusively with pitch issues, however, it will be shown later that the same number series may also define other features, such as the number of sounds/events, or rhythmic formulae. Thus, my pieces often incorporate a strong correlation between pitch content and other structural features.

Some of the basic elements of the method may be familiar, either from the post-war serial techniques (taken in a wider sense), or from (historically) more distant compositional practices, such as renaissance vocal counterpoint. Organising pitch correlations based on short melodic cells, as a phenomenon, can be found in various folk music cultures as well, where the pith organisation is not a result of compositional thinking, but is created in a more spontaneous way. Many of the folk melodies built up from transformations of simple melodic patterns, are amazingly rich in inner correlations. The reason why the existence of these does not require any 'conscious' engineering work, is that the limited pitch content inherently creates space for a complex web of intervallic correlations. As the transformations (the systematic modifications of the melodic construction) become more complex, the relation between the original and the transformed figures become more ambiguous, or at least, more difficult to perceive.

For a clearer understanding, it might be useful to summarise the possible variations of a simple pitch constellation undergoing the most commonly used transformations. The individual examples are put in an order that shows the way the original figure evolves gradually further from its initial shape, according to the increasing

complexity of the transformations. It is noticeable that in baroque imitative music (especially in the fugues of J. S. Bach) the 'theme' quite often goes through these stages in the same order: from simplicity to maximum complexity. At this point, we are not talking about the no less interesting possibilities of rhythmical transformation (this subject will be discussed in the analysis section); the examples displayed here focus exclusively on the matter of pitch organisation.[26]

The simplest case is that of literal repetition, where there is no difference between the two constructions, apart from the significant fact that the second figure was played/heard earlier (Figure 1).

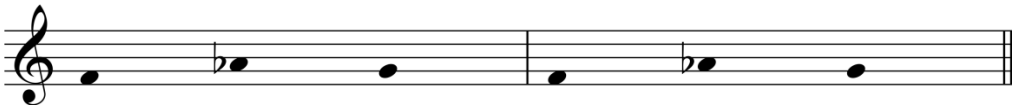


Figure 1 Model and its repetition

Changing the register of one or two elements however, redraws the melodic shape, as the original intervals appear in their inversions (Figure 2). (In certain circumstances, a wider use of registers can contribute to an entirely new melodic construction, even to a kind of a fake-polyphony, where – owing to the separated octaves – individual lines are created from elements, which are otherwise unrelated to each other).

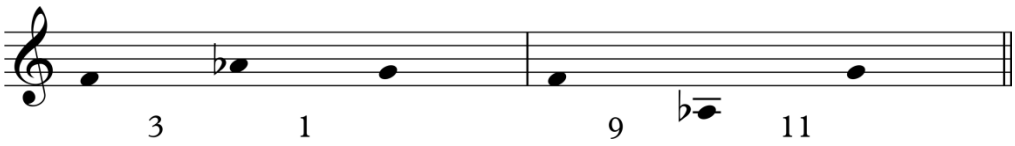
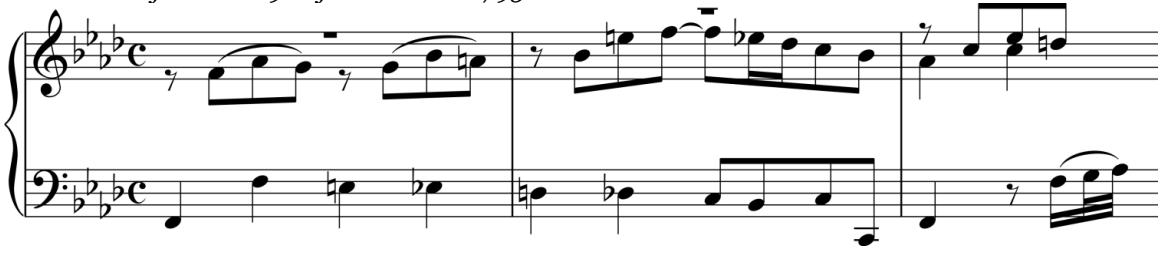


Figure 2 Model and its repetition with octave displacement. (The numbers indicate the intervals in chromatic measurement)

If a melody is transposed, the pitch set will also be changed (Figure 3). (At least one element of the resultant set of pitches has got to be new). In tonal music,

[26] The three-note pattern used as an example can be found as one of the three main themes in J. S. Bach's *Sinfonia Nr. 9 in f minor BWV 795*.



transposition usually takes the material to a new key - in this sense, it is a common tool for modulation.

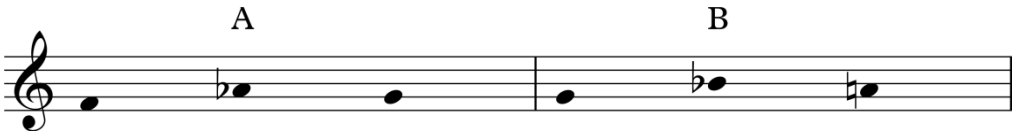


Figure 3 Model and its transposition

In 'B' the set of pitches is different from the one of 'A', however the intervals (the distances of pitches and the order of the steps/skips) remain the same: a minor third upward, followed by a minor second downward. Transformations (Figure 4) such as inversion, retrograde, retrograde-inversion, permutation, or rotation often bring change into the intervallic construction whilst maintaining the actual distances between pitches. (There are particular instances wherein the construction is not changed by the transformation due to inner symmetries – see Webern's palindromic systems, for example).

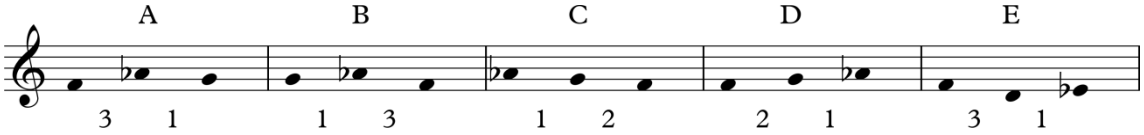


Figure 4 Model and its transformations: retrograde (B), rotation (C), permutation (D), inversion (E)

In the first three transformations (retrograde, rotation, permutation) the original pitch class remains, in the last one it changes – n.b. the intervals and the order of them is identical in 'A' and 'E', only the directions are reversed.

The augmentation/diminution of intervals generates a result sometimes radically far from the original (Figure 5).

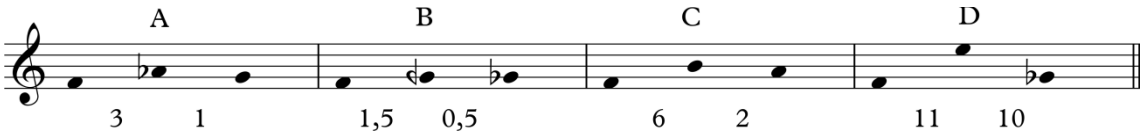


Figure 5 Model and its transformations: diminution and augmentation

In the first two transformations the ratios between intervals are constant (x0.5 in 'B', x2 in 'C'), whereas in 'E' the original values are not multiplied by the same numbers. Many examples can be found in Bach's fugues, where a subject, having gone through its evolution (or devolution) reaches a form in which, apart from the rhythmical articulation

and perhaps the shape, nothing is reminiscent of the original appearance. (In Bach's *Sinfonia in f minor*, the subject – F4-Ab4-G4, G4-Bb4-Ab4 – takes on a shape, towards the end of the development, of C2-Db3-C2, C3-Gb3-F3 that does not display any similarity with the original intervallic construction, but its strong rhythmical character enables the recognition of the subject, whilst the exaggerated leap of a minor ninth in the second form adorns the theme with a high level of expressivity that serves the dramatic progression overarching the piece).

Various combinations of the transformations discussed above can increase the distance between the original and the modified forms of a pattern even further (without considering the diverse possibilities of any rhythmic variants).

One can observe how such "historical" transformations rigorously obey a previously chosen logic, or at least that they presuppose a consistency with respect to the directions of intervals. (In this regard, transposition necessarily means parallel pitch shifts; in retrograde reading all the directions are kept, only the sequence of the intervals is reversed; and although the directions are changed when mirroring a note sequence, the symmetrical arrangement preserves the original proportions).[27] Therefore, the possibilities of generating variants from a note sequence are always finite. Although this statement will, under no circumstances, lose its validity, the number of derivatives can still be increased by keeping exclusively the *values* of the intervals, and introducing new considerations for defining the actual directions.

As will be shown, the results of transformations liberated from the burdens of the conventional principles can be surprisingly different from the initial material.

The ways number sequences can be transcoded into pitch relations, will be explained and illustrated through extracts from a number of pieces written previous to my PhD studies. As was already stated, the numbers serve as a basis for intervallic sequences. At least two different options are given for choosing the actual pitch within a melodic line generated from the numeric series, as the numbers only refer to an interval, not to the direction of the melodic turn. The general 'characteristic' (or modality) of the melodies largely depends on the algorithms used for generating the numeric sequences.

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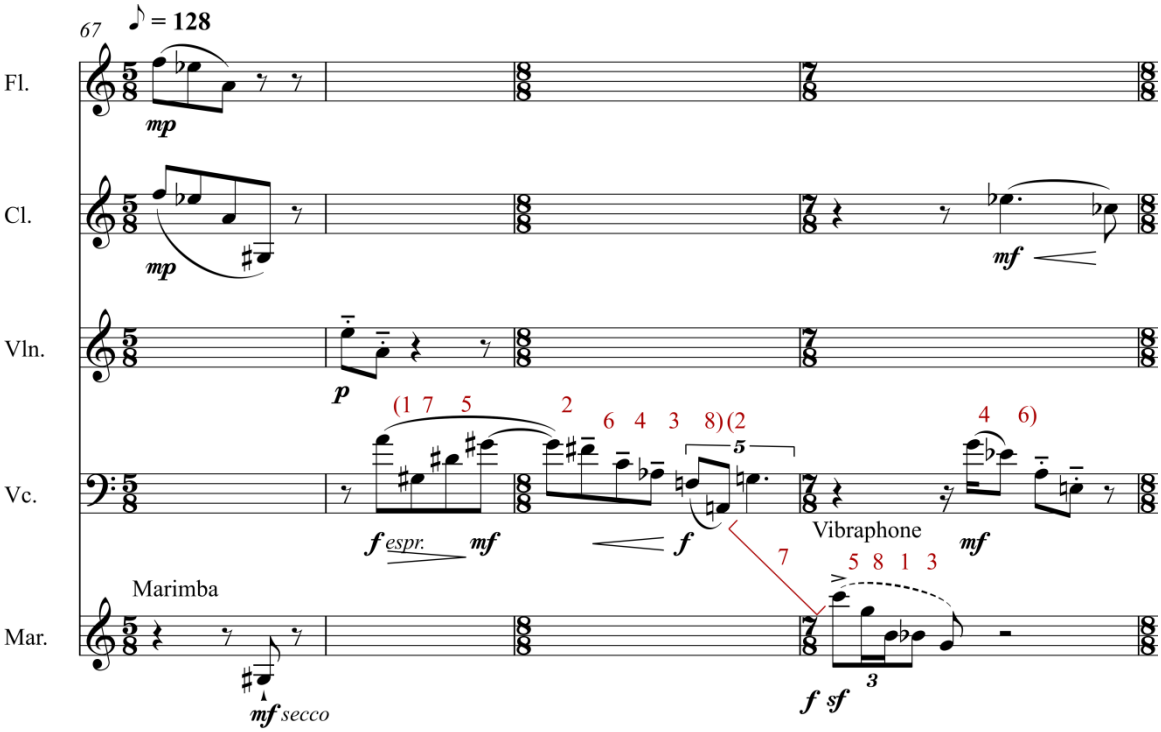
[27] Even the composers of the Second Viennese School seemingly adhered to these long-standing principles; however, some interesting ideas for generating derivatives (different from the standard ones) from a tone-row can be found in *Alban Berg*'s, *Ernst Krenek*'s or *Herbert Eimert*'s work, the results of which suggest a way of thinking that is no longer based on note-by-note transformations.

If the sequences are random permutations of numbers between 1 and 11, it is guaranteed that all of the intervals within an octave will be represented by the same deviation in the results, except for the tritone (6), since its inversion will be the same note. However, if the sequences are random permutations of numbers between 1 and 8, then two out of six intervals within a tritone will be present in a higher percentage, since 7 is the inversion of 5, and 8 is the inversion of 4. The excerpt below (Figure 6: the penultimate section of my 2010 chamber work, *THReNSeMBle Piece*) gives examples for melodic fragments in which the intervals occur in the mentioned weighting. An 8 X 8 matrix of random sequences of numbers between 1 and 8 was used for defining the pitch content of this piece. In the quoted section the descending directions dominate, which means, for defining the melodic turns, I had mostly chosen the downward steps. At the beginning of the section, up to the first violin note ('E'), a previous intervallic sequence continues; the next series of the eight intervals (1, 7, 5, 2, 6, 4, 3, 8) begins with the first cello note ('A'). In some cases, certain intervals had been replaced by their inversions (e. g. the cello line starts with 13, which is equivalent to 1).



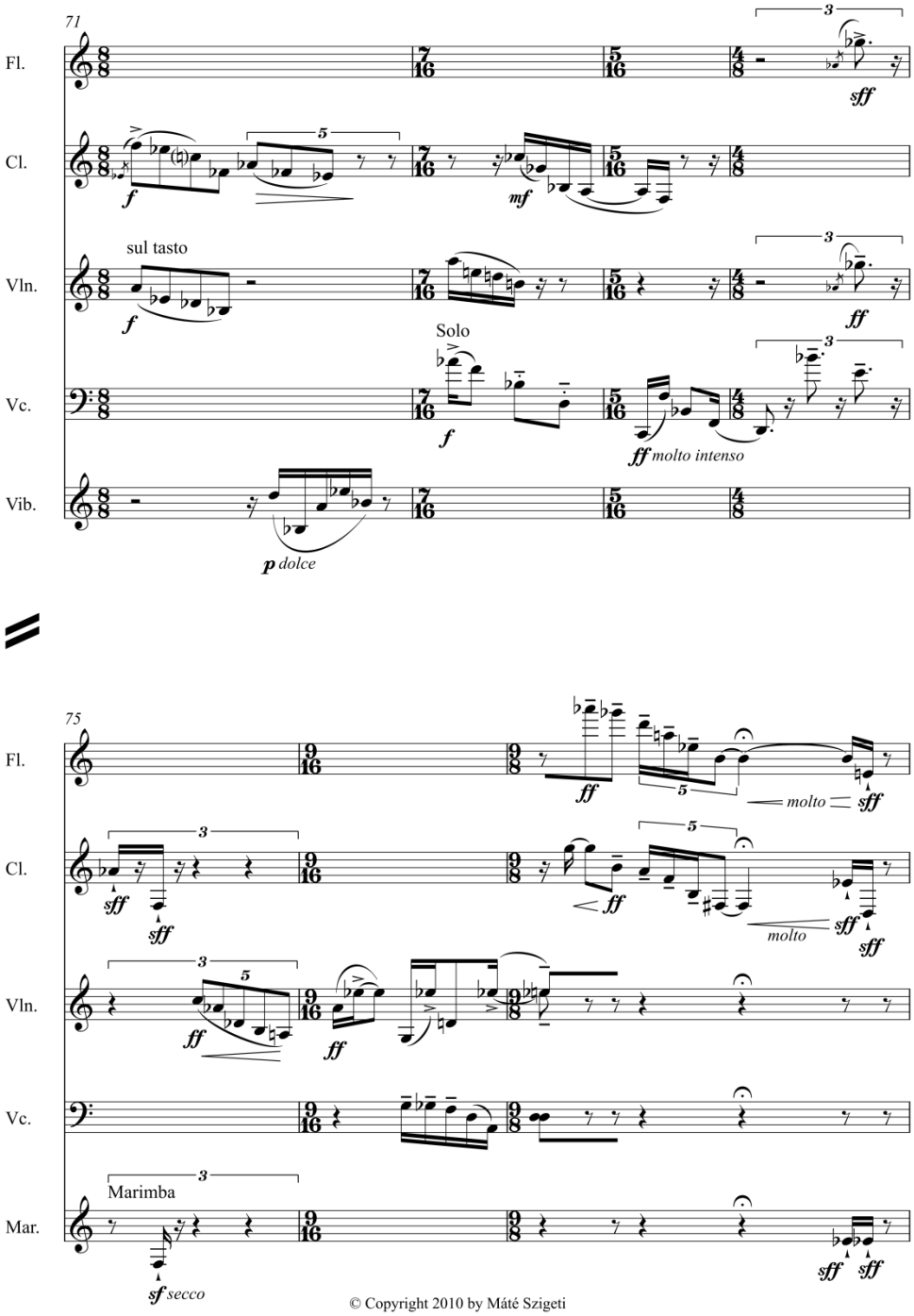


Figure 6 Máté Szigeti: THReNSeMBle Piece (2010), Bars 67 – 77. The first two groups of the eight intervals are indicated by bracketed series of numbers. (Score in C)

A more or less equalised presence of the 11 different chromatic degrees of the scale in a line can be achievable if the choice of intervals is subordinated to the surrounding of the actual pitch – with the appropriate considerations pseudo-twelve-tone lines can be generated, although the occurrence of each element of a chromatic scale can only be

ensured if, instead of intervals, defined pitches are assigned to the individual numbers. The pitch content of my solo clarinet piece, *Fall* (2011) is based on an 11 X 11 matrix of randomly generated sequences of numbers between 1 and 11. A variety of modalities is introduced throughout the eight minute piece; there are fully atonal parts alternating with diatonic and other kinds of modal systems. In the first section of the piece the aim was to maximise the distance between the reoccurring pitches. The example below (Figure 7) shows how the first two series of random numbers (11, 2, 7, 8, 3, 6, 10, 9, 5, 1, 4, then 5, 3, 7, 9, 10, 4, 6, 11, 8, 2, 1)[28] are transcoded into intervals. The fourth pitch of the line is an E♭, followed by the interval of 8, which would give two different choices: G or B, but as the B was already used at the beginning of the phrase, the line here continues with G. Then, following the same logic, the minor third interval will lead to E. For defining the following pitch, there is only one choice given, since the interval of 6 (tritone) will result in the same pitch (B♭) regardless of direction. Therefore, between the first two B♭ notes, the relative distance is 4 places, whereas between the first two Cs, it is 8.

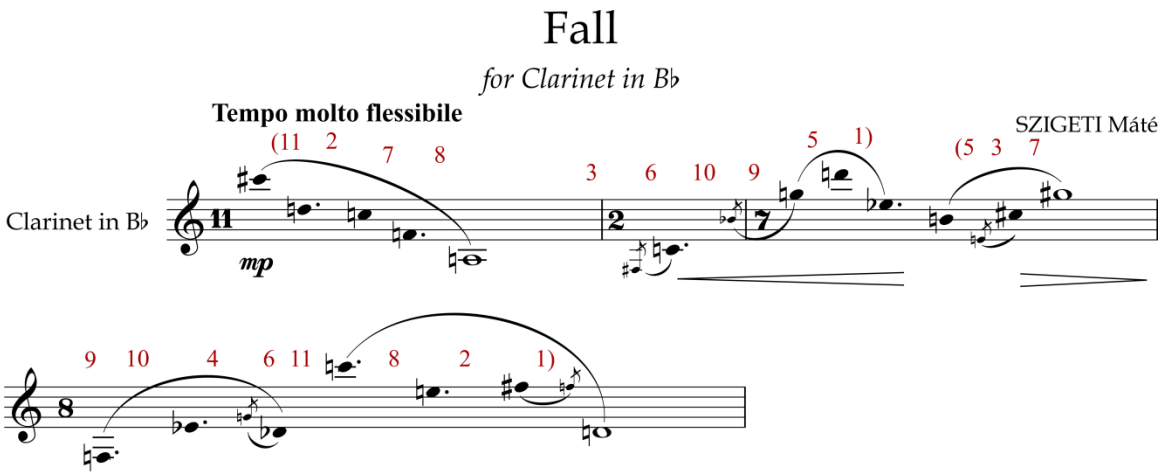


Figure 7 Máté Szigeti: Fall (2011), excerpt. The numbers indicate the relative length of bars. 1 = 104MM as mean value, but the tempo may fluctuate between 1 = 88MM and 1 = 120MM when performing. (Transposed score)

The material here is undoubtedly atonal (meaning in this case there is no central pitch, or pitches that are represented more dominantly than others, or if there is any, it is accidental, and only has local relevance). It is also conceivable, however, to use similar number sequences for generating pseudo-modal lines, as exemplified in the following

[28] As is shown in the realisation, the intervals in some cases are replaced by their inversions.

passage (Figure 8). The number of the reoccurring pitches within this phrase is considerably higher than in the first example, and more importantly, the most frequently used pitches are elements of a diatonic scale. Although similar kinds of random sequences were used for both passages, the statistics of pitches shows a difference: whereas in the first example the distribution of the 11 chromatic degrees of the scale is more or less balanced, in the second one, 7 of 11 pitches have weighted presence, as they were prioritised in the process of pitch selection.

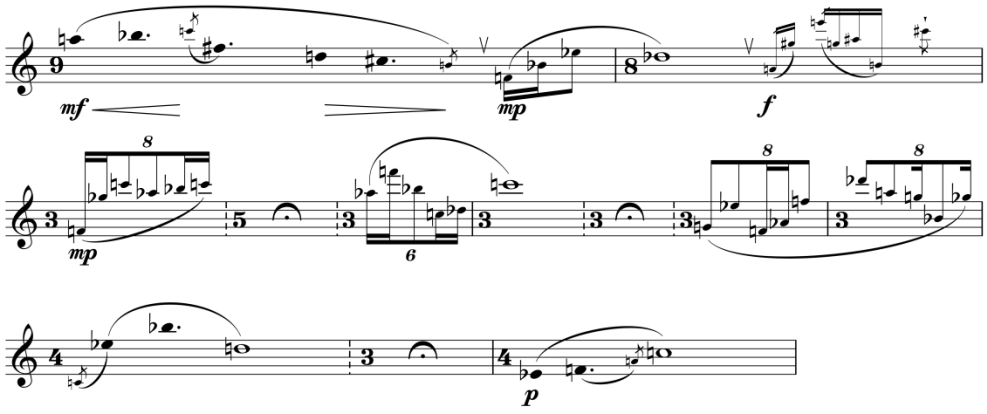


Figure 8 Máté Szigeti: Fall (2011), excerpt 2. (Transposed score)

The tonal sense of generated lines of this kind is even clearer where more than one line is present simultaneously in the musical texture. In my piece, *Sonatensatz* for string trio (Figure 9), random sequences of numbers between 1 and 11 are used again, this time with prioritised use of the elements of certain diatonic scales. The change of central pitches ("home notes") follows a Beethovenian system of modulation, similar to that found in his *Zwei Präludien durch alle Dur-Tonarten* Op. 39 for piano or organ. Whereas in Beethoven's pieces the polyphonic (often imitative) structures and the transitions between keys are highly elaborated, in *Sonatensatz* they are rather rough, mostly accidental, and the "tonality" of the piece is merely a mirage, since the unusual pitch-constellations, the randomly inserted alien notes (those that are not part of the actual major scale) and the lack of functionality reduce it to a matter of pitch-statistics.

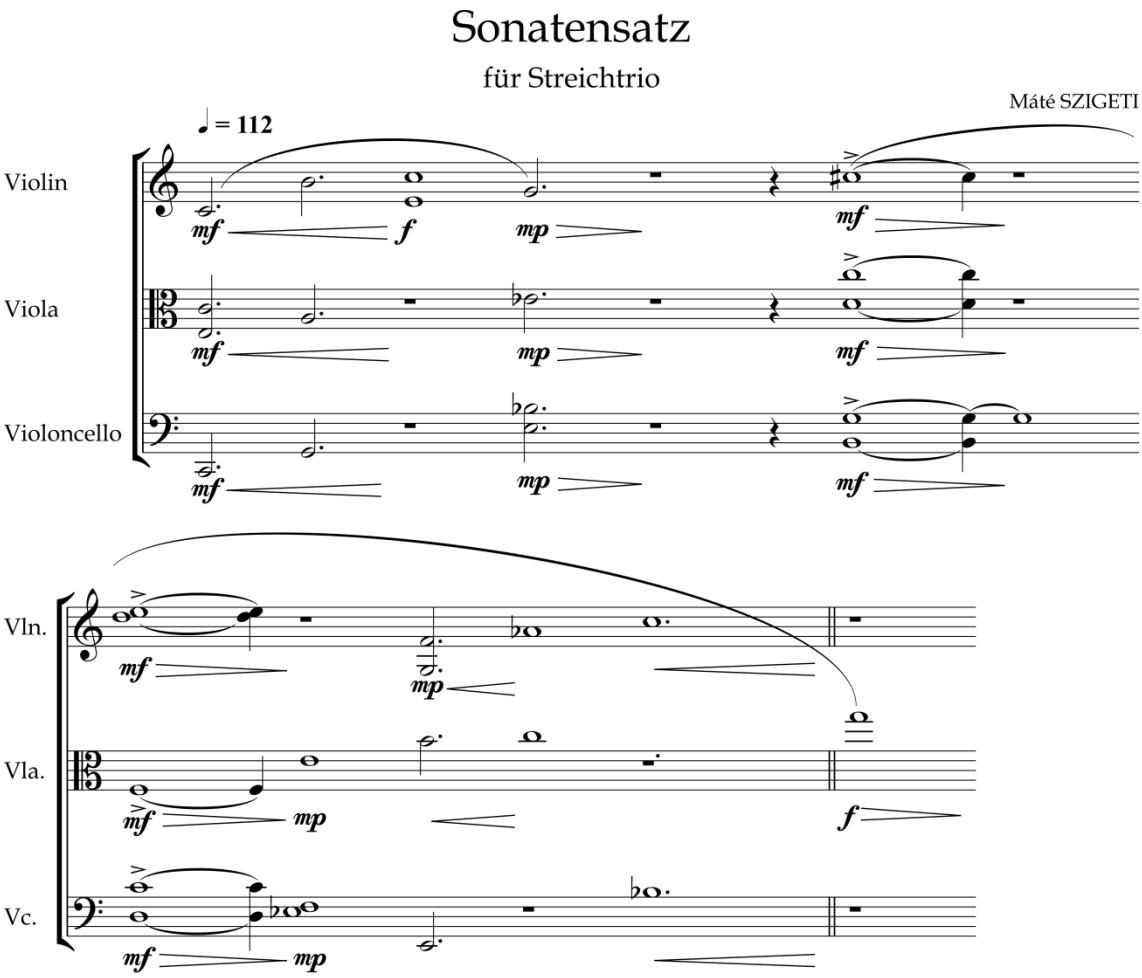


Figure 9 Máté Szigeti: Sonatensatz (2011), excerpt.

Each of the previous examples uses random sequences of numbers that define the intervallic construction of the lines, wherein all intervals within a range (8 chromatic steps in *THReNSEMble Piece*, and 11 in *Fall* and *Sonatensatz*) occur in even distribution. However, the change of sources for generating numeric sequences can largely affect the melodic character, especially where the sequences are derived from existing musical material. Both of the following two excerpts are based on folk-music material. The resources for my chamber piece *Népdalok* (Folksongs) were Hungarian-Gypsy folksongs. The first movement of the cycle uses the melodic material of the lament *"Šol pāji pe lulud'ōri"*. In my transcription, the intervallic steps of the original melody and the order in which they occur are maintained; however, in line with the criterion of minimising the frequency with which any given note recurs, whenever a pitch previously encountered in the sequence crops up again, the direction of melodic movement from the previous note is reversed. The folksong begins with a major third step (E♭ - G in notation) followed by a

minor second (A♭ - G), after which the melody turns back to the initial E♭, which is then repeated three times. The phrase ends with an ascending pair of major seconds. This line consists of four distinct pitches, whilst its derivative, though containing the same total number of notes, contains eight separate pitches, since pitches arising more than once in the original are, on recurring, substituted by new pitches the same distance from the previous note in the sequence but generated by moving in the opposite direction. (See the corresponding numbers in the annotated examples in Figure 10).

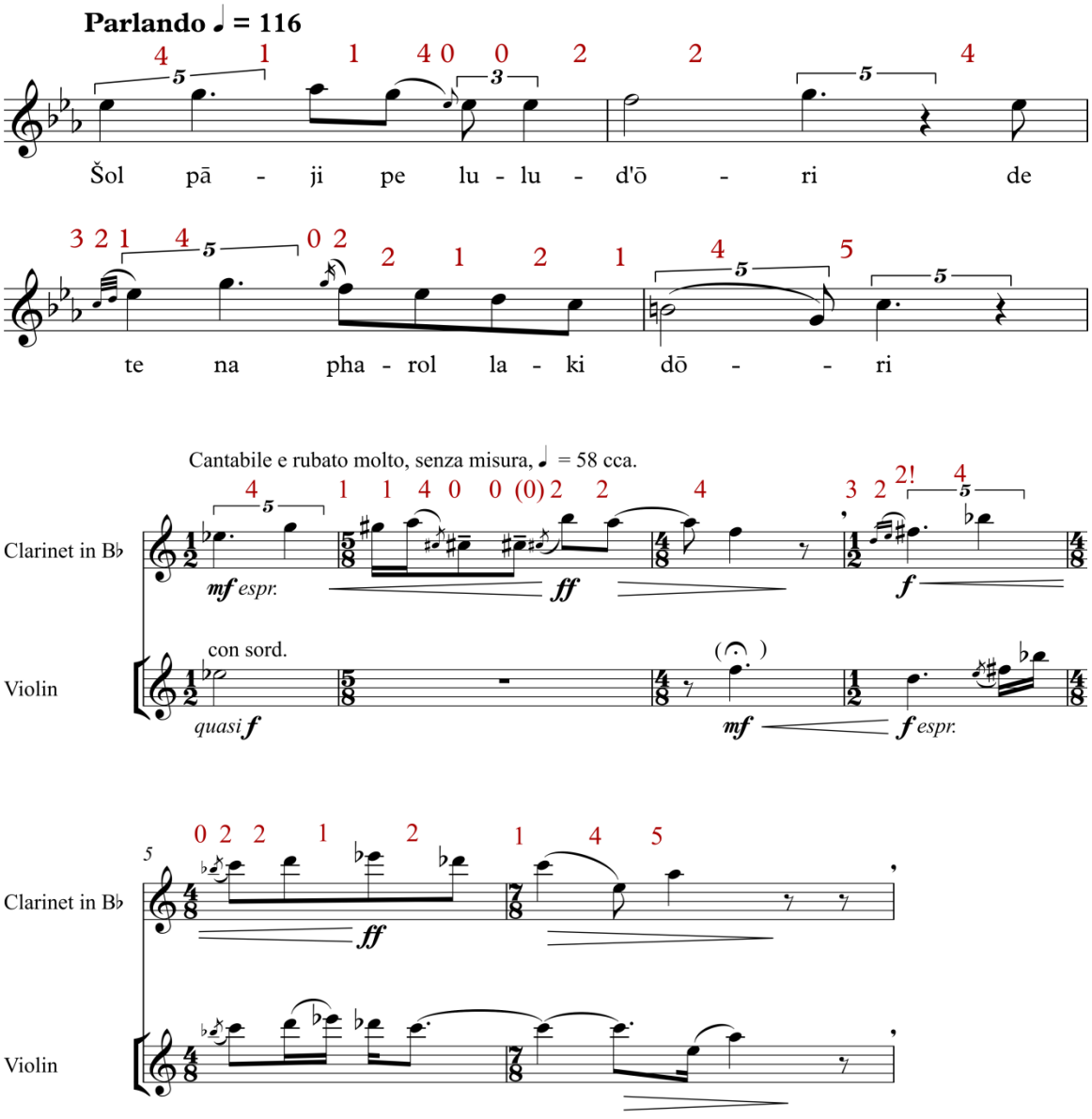
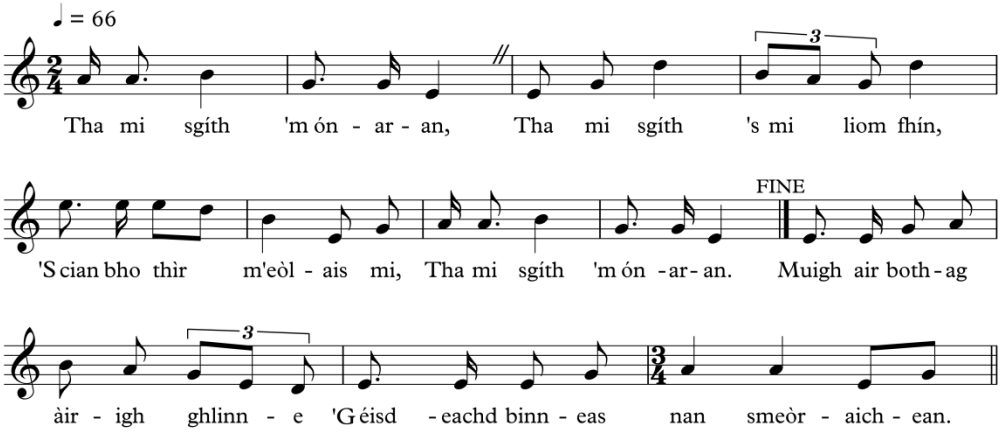


Figure 10 Šol pāji pe lulud'ōri... (Hungarian-Gypsy folksong collected by Imre and Sándor Csenki in Püspökladány, 1940), first two lines; Máté Szigeti: Népdalok (2008), the first 8 bars based on the tune above. (Score in C)

For my piece for vocal ensemble *Place me on Sunium's marbled steep*, I chose a Scottish folksong as reference material. The Gaelic verses of *Tha mi sgíth 'm ónaran*[29] consist of exactly the same number of syllables as the verses of Byron's poem *The Isles of Greece*, from which I selected three verses for this setting. Just as in *Népdalok*, I did not change the values of the intervals of the original tune but, at the same time, I put them in a (randomly) reshuffled order[30]. Thus the original tune is not necessarily recognisable in my transcription (except for the last section of the piece, where the original line appears in the contralto voice as a "false" quotation – same melodic line with different text and rhythmic pattern, although the pentatonic character, which is a remarkable feature of the Scottish tune, remains determinative in most of the derived melodic variants as well. This is because the set of intervals of a pentatonic melody is usually limited to numbers such as 0, 2, 3, 4, 5, and the likelihood of gaining pentatonic turns by reshuffling the intervals of a pentatonic melody, *regardless* of the actual directions, is fairly high. Nevertheless, the system is flexible enough to offer choices for introducing elements that break the static nature of modalities. This is clearly exemplified by the excerpt below (Figure 11), where the complementary notes – those that are not part of the actual pentatonic systems – allow the material to "float" between different modalities.



[29] The English translation of *Tha mi sgíth 'm ónaran* as sung by Miss Peigi MacRae: "I am tired in solitude, //I am tired and I am alone, //I am far from my own country, //I am tired in solitude. //Out in the bothy of the sheiling of the glen, //Listening to the sweetness of thrushes." (*Translated by Margaret Fay Shaw*).
The same folksong serves as reference material for the last movement of my piece Hebrides.

[30] The intervallic sequence of *Tha mi sgíth 'm ónaran*: 0, 2, 4, 0, 3, 0, 3, 7, 3, 2, 2, 7, 2, 0, 0, 2, 3, 7, 3, 2, 0, 2, 4, 0, 3, 0, 0, 3, 2, 2, 2, 2, 3, 2, 2, 0, 0, 3, 2, 2, 5, 3.
The same 42 intervals in reshuffled order used for generating pitches for the first soprano line in my piece, *Place me on Sunium's marbled steep*: 0, 0, 2, 2, 3, 0, 0, 3, 0, 3, 4, 0, 2, 7, 2, 2, 0, 3, 2, 7, 0, 3, 4, 2, 7, 9 (=3), 2, 0, 3, 2, 3, 2, 0, 2, 2, 2, 5, 3, 2, 3, 0, 2. (See Fig. 11.)

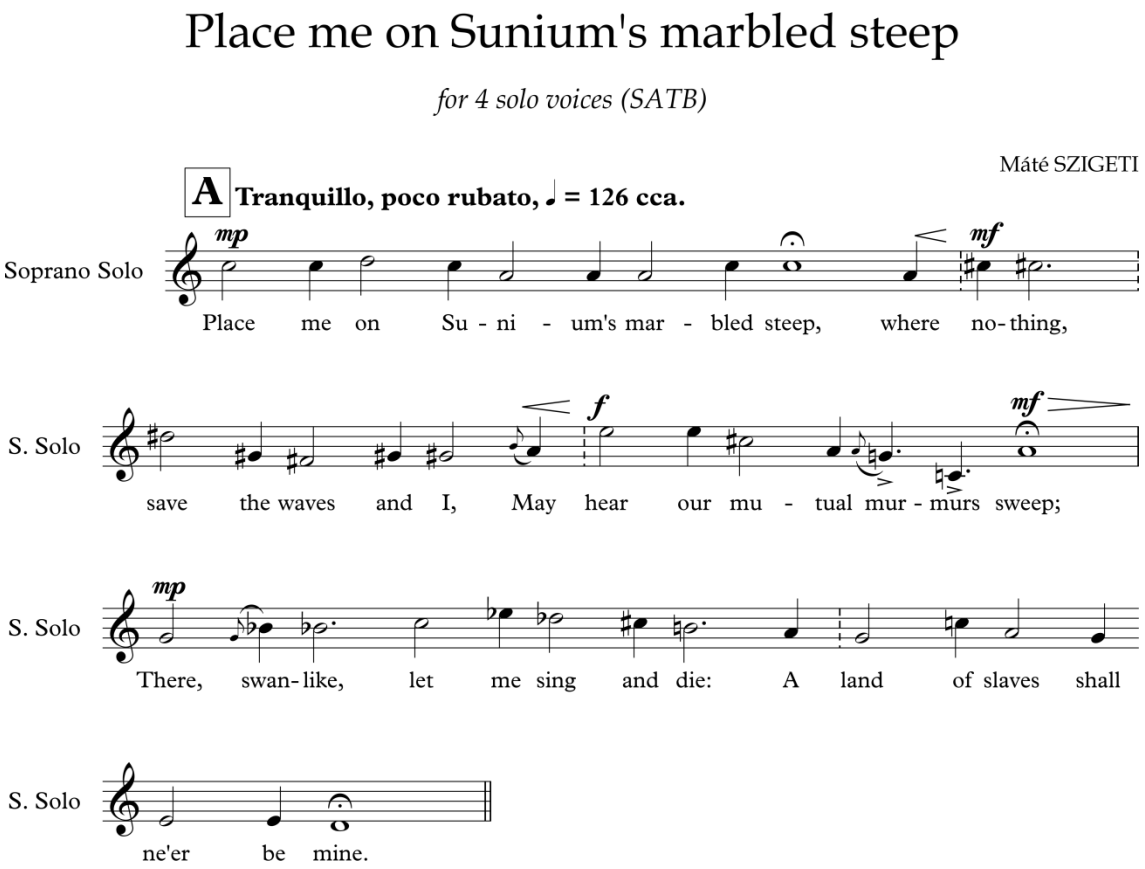


Figure 11 Previous page: Tha mi sgíth 'mònaran... (Folksong from South Uist, Scottish Hebrides, collected by Margaret Fay Shaw between 1929 and 1935), and Máté Szigeti: Place me on Sunium's marbled steep (2014), first section.

In other pieces I use extra-musical resources to gain numeric data for the intervallic content. The numeric constructions derived from such resources may be less "organised" (as they have not been affected by any kinds of *musical* pre-conception); at the same time they are open to numerous possible interpretations, and are thus quite liberating to use. In addition, they enable the music to express or present non-musical content, e.g. poetical structures (rhyming words, alliterations, placing and weighting of words) when assigning letters or syllables to intervallic values. The idea of text-transcription can either contribute to the development of an entirely new recitative writing, or serve as a basis for instrumental compositions, wherein the text itself remains hidden, but the poetical structure and the thought-content may appear in a new, non-verbal form.

4. Chapter 2: Analysis

4.1 Mylied

Mylied is a piece for solo piano written in 2015. The piece has not yet been performed. It belongs to a recent group of pieces inspired by Scottish folk music[31].

The title refers to Beethoven, whose contribution to the continental reception of Scottish music is arguably unmatched. *Mylied* is a misspelt form of *Mailied*, which is the title of one of the 8 Songs Op.52 by Beethoven[32]. The deliberate language confusion behind the title represents the crossing of two distinct traditions (in Beethoven's case: German and British).

According to Barry Cooper's provisional list of nationalities of the tunes that Beethoven used for his folksong arrangements, there are about 44 melodies of Scottish origin out of the 140 British settings. Although almost all of Beethoven's arrangements were commissioned by the Scottish publisher George Thomas, many of the songs reveal that besides his primary business interests, Beethoven must have had a genuine curiosity about British folk music, which was undoubtedly different from his "inherited" musical language. The correspondence between Beethoven and Thomas evinces a rather troubled working relationship; their negotiations relating to such issues as the technical difficulty level of instrumental parts or the payments for the arrangements never seemed to proceed smoothly. In one of his letters, dated 1814, Beethoven writes: 'Were it not for a certain very particular regard and affection I feel for the English nation and also for the Scottish melody, I would not undertake this task, neither for this fee nor for any other'[33]. Yet, Beethoven's arrangements are probably the most successful of Thomas's commissions. Nevertheless, they are still not widely played or sufficiently appreciated. In my opinion many of them are masterpieces, and represent key contributions to Beethoven's work. Numerous examples can be found in his music (especially among the

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[31] The group includes four pieces so far: *Hebrides* for tuba and 2 low-register instruments (2014), *Place me on Sunium's marbled steep* for 4 solo singers (2014), *Hebridean's Lament* for solo cello (2015), and *Mylied* for solo piano (2015).

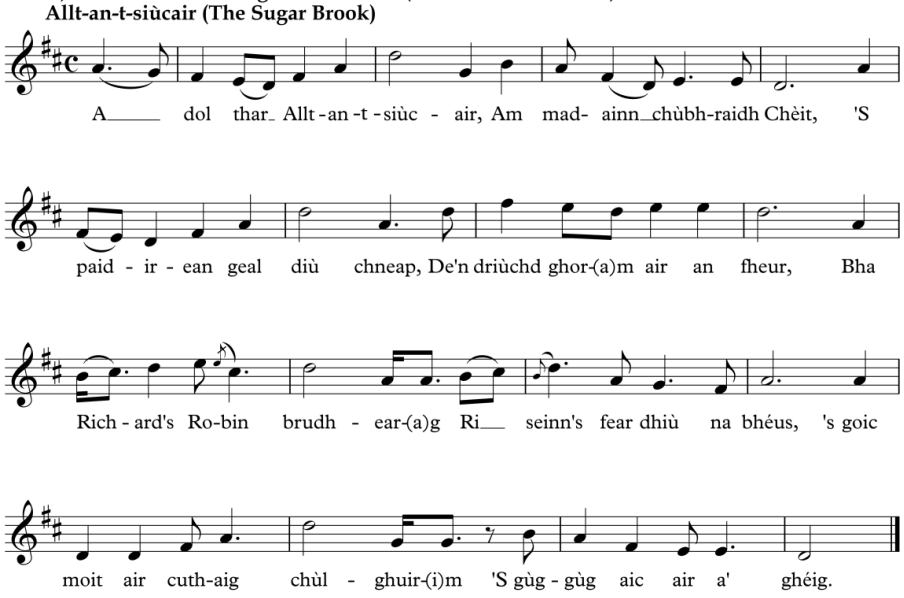
[32] Only the title refers to Beethoven's *Mailied*, the music is not used in my piece as source material.

[33] Quoted from *Beethoven and England* by Pamela J. Willetts, published by the Trustees of the British Museum, London, 1970, Pg. 19.

late pieces) and help to free up the classical language through the use of modal material. Most of the British settings seem to form part of this endeavour.

There are three different musical sources used in Mylied: a Gaelic song collected in North Uist (*Allt-an-t-siùcair*), a song from Beethoven's Schottische Lieder Op. 108 (*O how can I be blithe and glad*), and the first song of Zwei Gesänge Op. 91 for alto, viola and piano by Brahms. Additionally, there is an intervallic series involving intervals typical of diatonic melodies that is present during most of the piece as a fundamental layer. The two Scottish tunes are presumably related. It is known that the melody of *Allt-an-t-siùcair* is borrowed from a Lowland Scots air (*The Lass of Patie's Mill*), and shows similarities with many other tunes found in English-speaking areas. Although my primary aim in including a Brahms-song was to try out the transformations I generally used for the piece on material that is inherently different from the Scottish tunes, there are quite a few correlations between the three sources, including the key, shaping, certain melodic turns, and the text[34]. Below is a catalogue including all of the found materials used in *Mylied*.

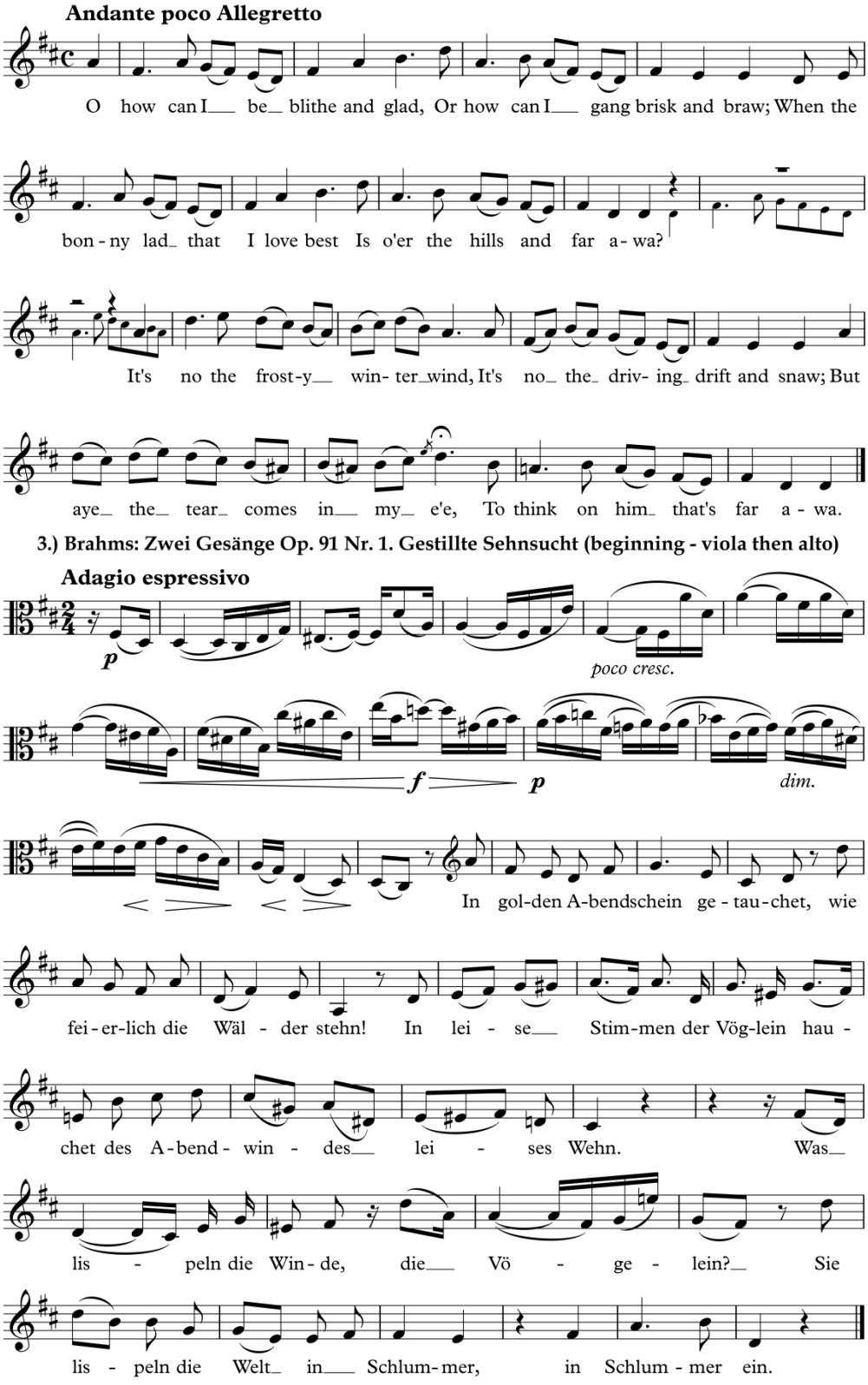
1.) Alasdair Mac-Mhaighstir Alasdair (Alasdair MacDonald):
Allt-an-t-siùcair (The Sugar Brook)



[34] The English translation of the Gaelic song by Alasdair MacDonald: "Crossing the Sugar Brook on a fragrant May morning,//Closely clustered white beads of dew on the [green] grass,//Richard and Robin Red-breast were singing –//One making a bass [to the other]// The blue-backed cuckoo proudly bobbing,//And cuckooing on the branch." (*Free translation by Dr Anne Ross*).

The English translation of the first stanza from *Gestillte Sensucht* by Friedrich Rückert: "Steeped in a golden evening glow,//how solemnly the forests stand!//In gentle voices the little birds breathe//into soft fluttering of evening breezes.//What does the wind whisper, and the little birds?//They whisper the world into slumber." (Translated by Emily Ezust).

2.) Beethoven: Schottische Lieder Op. 108, Nr. 14. O how can I be blithe and glad



3.) Brahms: Zwei Gesänge Op. 91 Nr. 1. Gestillte Sehnsucht (beginning - viola then alto)

Figure 12 (previous two pages) Reference materials for *Mylied*

The segments of sources listed above appear in three different forms during the piece. The recognisability of the found material also varies depending on the transformations applied. The piece begins with a long melodic arch (right hand, Bars 1-15) with a “shadow part” (left hand). The rhythmical construction of the line is based on pairs of notes: a short value followed by a long one – the ratio of short and long is not constant. The relation between the two parts was strictly canonic in an earlier version of the piece. Later I rewrote the first section, and thus it became merely a vague reflection on the original imitative structure. The recent version however enables the first segment of *Allt-an-t-siùcair* to emerge in a smoother way from the texture in Bar 16. As can be seen in the score, the notes of the original tune have been displaced metrically in *Mylied*. The following explanatory figure shows how the metrical arrangement of notes changes according to the intervallic ratios in a section (Bars 31-39) based on the Scottish-Gaelic tune. Although the phrasing and the modal sense of the melody remains, there are new connections established between the original notes due to the metrical transformation.

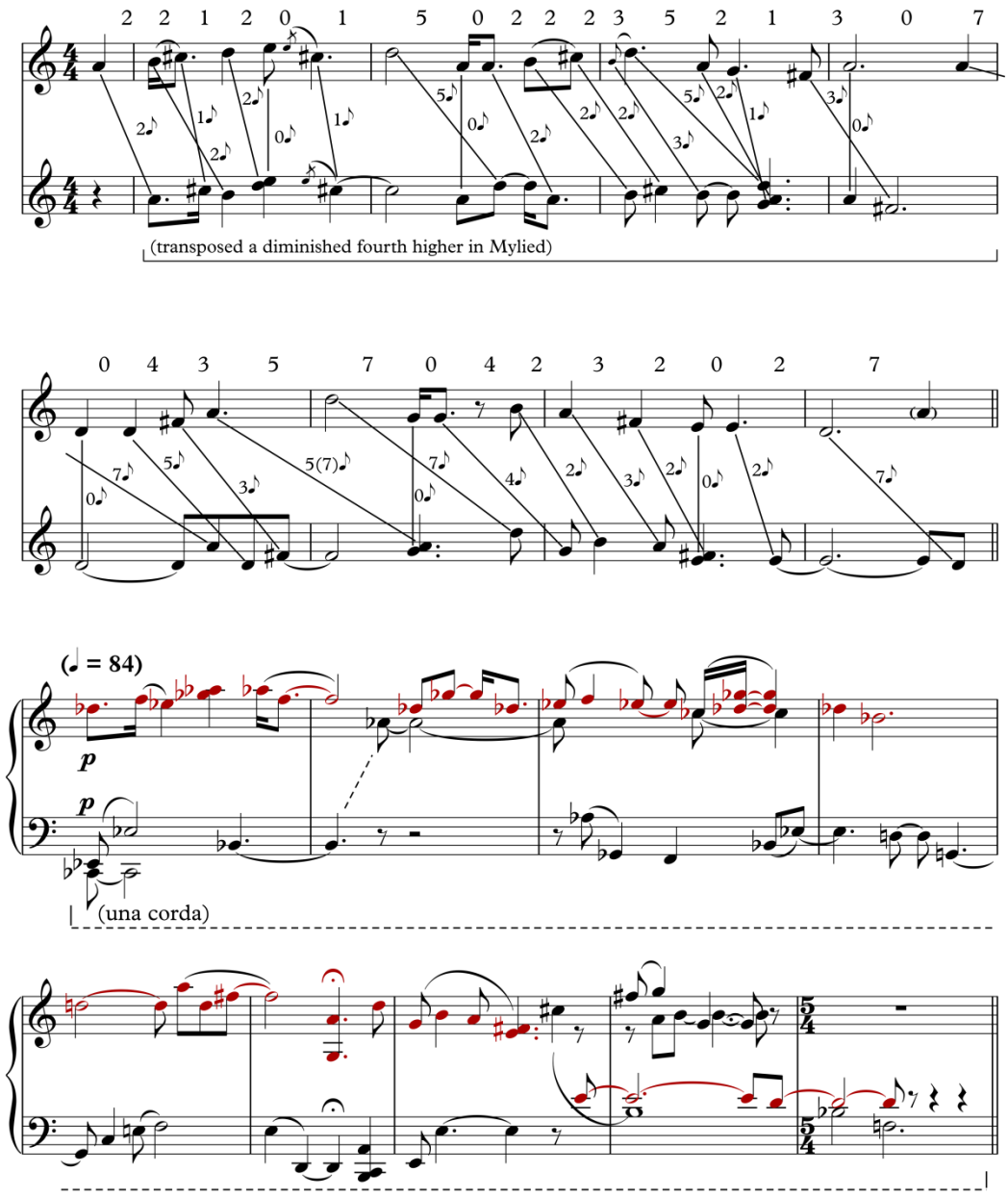
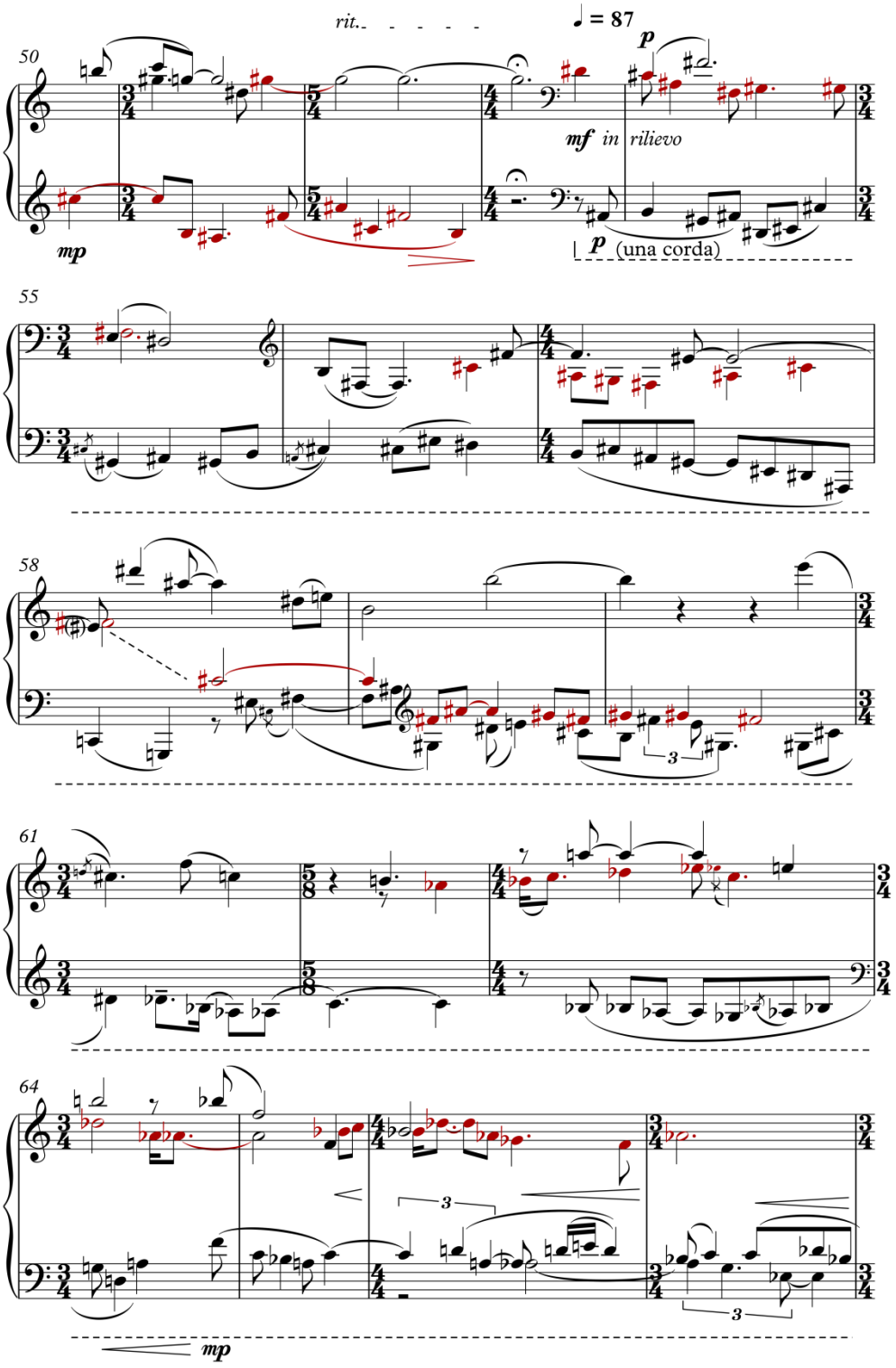


Figure 13 Second phrase of the Scottish-Gaelic tune *Allt-an-t-siùcair* (upper stave), and the same line with metrically displaced notes according to the intervallic ratios (lower stave). Excerpt from *Mylied* (Bars 31-39): notes of the derivate line are indicated by red note heads.

At the end of the first part the tune is repeated again almost in full length (See the coloured note heads in the example on next page). The left-hand accompaniment from Bar 53 represents the second type of transformations used in *Mylied*. All intervals of the original line are included in the derivative melody, but in a reshuffled order, resulting in

an entirely new melodic shape, which at the same time carries the features of the original heptatonic mode.



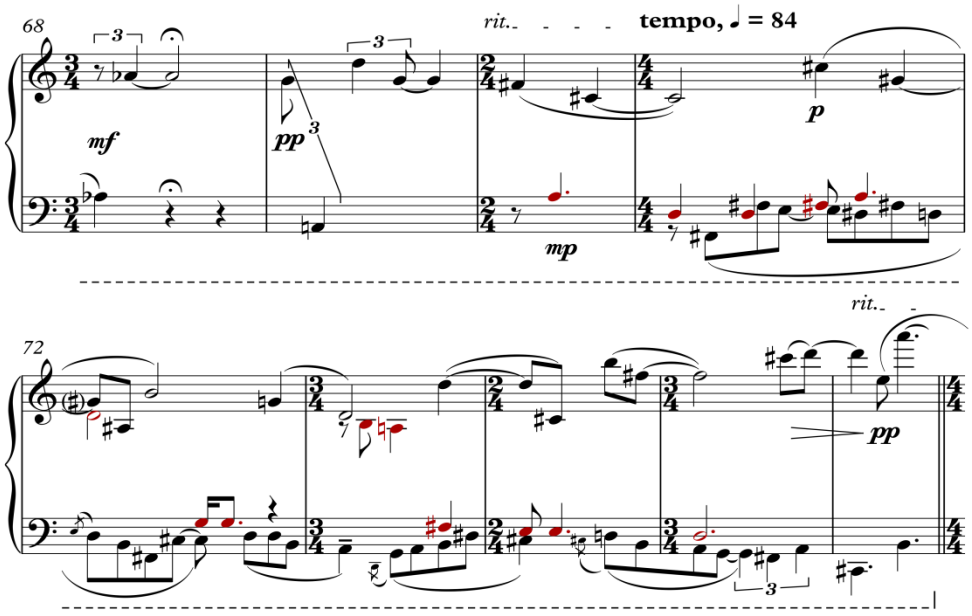


Figure 14 Excerpt from *Mylied*. Notes of the Scottish-Gaelic tune *Allt-an-t-siùcair* are indicated by red note heads.

In the central section of the piece (from Bar 77 to 102) the same two types of transformation are applied to the Beethoven material. Unlike the antecedents, in this part there are more recognisable insertions from the original. For example, in left hand from Bar 83 (derived from the cello part of *O how can I be blithe and glad,* here with occasional octave-displacements), from Bar 92 (triads from the left hand part of the song, here in transpositions according to the fundamental intervallic series), and in Bar 98, which is equivalent to the elongated plagal half-cadence preceding the end of the phrase in the Beethoven.

The last part is a synthesis of all materials used throughout the piece. (The bass chords from the Beethoven song remain up to Bar 120, with gradually increasing spaces between them). Due to the fragmented shaping the part refers to the beginning of the piece. As the reference material (Brahms) includes quite a few chromatic elements as opposed to the Scottish tunes, the generated lines in the last part are likewise more chromatic than diatonic. The texture of the closing section clearly refers to the end of first part. Two of the pieces of source material are present in the last 11 bars of the piece: the second half of *Allt-an-t-siùcair* in the top register, and the second phrase of the voice-part from the Brahms-song with an accompaniment generated from the intervals of the same line in the left hand.

Due to the three-part construction, and the cross-references, the structure might be reminiscent of classical sonata form; however, since it is devoid of thematic

development, and conventional narrative, it appears more like a free series of multi-thematic variations.

4.2 La cathédrale emportée

La cathédrale emportée is a chamber piece for 2 trumpets, 2 horns, trombone, tuba, 5 tom-toms, and prepared piano[35]. The piece was written in 2013, and has not yet been performed.

Apart from its title, *La cathédrale emportée* is not connected to Claude Debussy's piano prelude *La cathédrale engloutie* on any level, yet it does refer to other authors' work, texts and compositions as well. The vision of the cathedral "swept away" comes from a paragraph of *Theses on the Philosophy of History* by Walter Benjamin, which for me has been a most striking reading experience that is concerned with the interpretation of the past in the 20th century. As a part of his theses, Benjamin describes a painting, the *Angelus Novus* by Paul Klee drawing parallels between the subject of the picture and the symbol of 'angel of history'. *"His face is turned toward the past. Where we perceive a chain of events, he sees one single catastrophe which keeps piling wreckage upon wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing from Paradise; it has got caught in his wings with such violence that the angel can no longer close them. The storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. This storm is what we call progress."*[36] Benjamin wrote his *Theses* in the early 1940's, decades before the emergence of the first postmodern theories. Yet, many parts of his historical concept, including the negation of linearity and continuity, the disbelief in historical evolution[37], and his imperative to "brush history against the grain"[38] are pillars of postmodernism. It speaks for itself that John Zorn dedicated an entire chamber piece, the *Angelus Novus* (1998), to Benjamin, making explicit reference to the *Theses* in the title of the piece.

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[35] The keyboard part was originally written for harpsichord. Due to the size of the ensemble and the combination of instruments involved, it became desirable to replace the harpsichord with piano in order to make the part clearly audible. The pure piano sound however, evokes such historical reminiscences that are not part of the referential domain of the piece, that is why I decided to use some slight preparation (aluminium foil placed gently on the strings) that distances the timbre from the original sound of the instrument.

[36] Walter Benjamin, Illuminations. Transl. by Harry Zorn. Schocken Books, New York, 1969. Pg. 257-58.

[37] See Lyotard's often quoted definition: "*postmodern* as incredulity towards metanarratives". LYOTARD, Pg. xxicv.

[38] BENJAMIN, Pg. 257.

From a distant point of view the available historical material appears as if it came through an enormous granular synthesiser that presents the sum of musical relics as a general mass of sound, open to a variety of interpretations. Time and space no longer set limits to the interaction of different pieces of art.

The origin of this issue dates back to the earliest chapters of written musical culture in Europe. The use of plain chants or secular melodies as cantus firmi in medieval-renaissance polyphonic works, or instrumental transcriptions of earlier vocal material suggest the same intention from the composers' side: to reuse and reinterpret something taken from pre-existing sources. In a sense, the aesthetics of 'found object' is a 20th century consequence of a longstanding phenomenon in the arts.

In my piece, *La cathédrale emportée* hypertextuality plays a core role. In its shattered, maybe even 'chaotic structure' numerous historical references are given space: a six-part setting of *Ave Maria, gratia plena* by Josquin des Prés, the text of Ave Maria being transcoded into notes and rhythmic formulae; the intabulation of Josquin's motet by Antonio de Cabezón; and – through the compositional methods used and the sounding result – serialist composers of the 20th century, particularly late Stravinsky and Christian Wolff. (The latter may never have been committed to any of the genuine serialist movements of the last century, but many of his works written after the 1970's undoubtedly show signs of serialist thinking.)

Although most of the piece is based on Josquin's motet, it was Cabezón's piece that initially led me to create a new collection of references. Cabezón's intabulations are more than mere keyboard reductions of vocal works. As Thomas Warburton points out in the preface to his edition of *Keyboard Intabulations of Music by Josquin des Prés*[39], "Cabezón's arrangements disguise the original work more than do those of his German predecessors"[40]. After having made a thorough comparative analysis of the two works, it became clear to me that, besides paying homage to Josquin long after his death, Cabezón was also intending to adorn the original framework with personal stamps, even if this required structural changes at some points (omissions or additions of parts). Thereby, Cabezón's piece became a commentary, a kind of meditation on Josquin's harmonies. In

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[39] Warburton, Thomas (ed.). Keyboard Intabulations of Music by Josquin des Prés. Recent Researches in the Music of Renaissance, Volume XXXIV. A-R Editions Inc. Madison, 1980. Pg. vii.

[40] Other sources containing intabulations of music by Josquin are: Hör; Cracow; E. N. Ammerbach; Kleber, and Sicher Tabulatures; *Fundamentum* for Oswald Holzach; the Klotter Tabulature; the Breslau 2, Breslau 6, and Coimbra manuscripts; the Lublin Tablature; and the Henestrosa and Paix prints.

the keyboard arrangement however, some key features of the original work vanish altogether: whereas Josquin's motet is intended to be performed by a group of people, the instrumental work requires a single player. Josquin's set on Ave Maria suggests religious inspiration, for Cabezón however, it would appear that the source of inspiration was primarily the music of Josquin; thus the religious content became secondary in his piece. Whilst Josquin's motet would most likely be performed in a church, Cabezón's music is designed for chamber halls. All such altered aims and functions contribute to the distancing of the original subject, a process which is taken up in *La cathédrale emportée.*

The individual phrases follow the text of the Latin prayer. For a preparatory version of the piece I divided the verses into words, or in some cases into larger grammatical units, then I collected the notes sung in the particular segments of the text from Josquin's vocal parts. This provided a set of melodic steps; for example on the word 'Ave' the following intervals are sung: an ascending fifth in the bass, an ascending major second in tenor 2, a descending major second in tenor 1, and a descending fourth in the soprano, alto 1 and alto 2. I wrote down the parts in vertical alignment, keeping the registers, but changing the note values in accordance with the intervallic ratios. In the case of the word 'Ave' (See Fig. 15) the widest interval is the perfect fifth, which consists of 7 semitone steps. Based on this, I created a symmetrical time structure for the unit: a rest of 7 crotchets, a pair of notes within a length of 14 crotches (2x7), then again a rest of 7 crotchets. I placed the remainder of the notes into the same time unit, following the principle of symmetrical distribution (See excerpt below). As a last step, I transposed the individual parts by varying degrees, in order to gain as many different pitches within one timeframe as possible. I thereby detached the original material from its modal constraints.

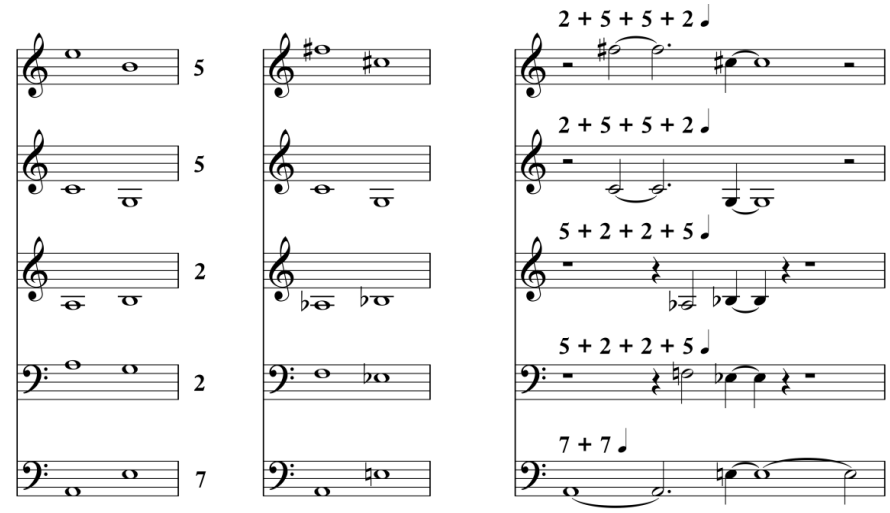
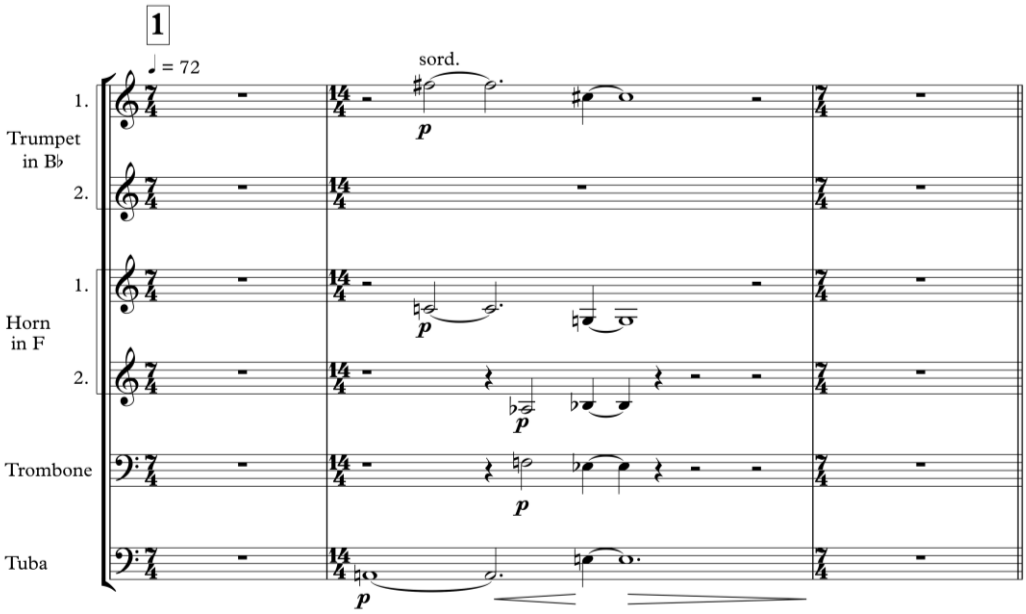


Figure 15 Melodic steps on the word 'Ave' in Josquin's *Ave Maria* (first column); pitch shifts of different ratios used in *La cathédrale emportée* (second column); symmetrical metric arrangements of the pitches in *La cathédrale emportée* (third column).

Although the initial symmetrical distributions are still traceable at some points in the eventual version of the piece, I used the preparatory sketches merely as departing ideas, and in the final realisation I reinterpreted them freely.

For example, the opening section (See appendix) is barely reminiscent of the beginning of the earlier version (below).



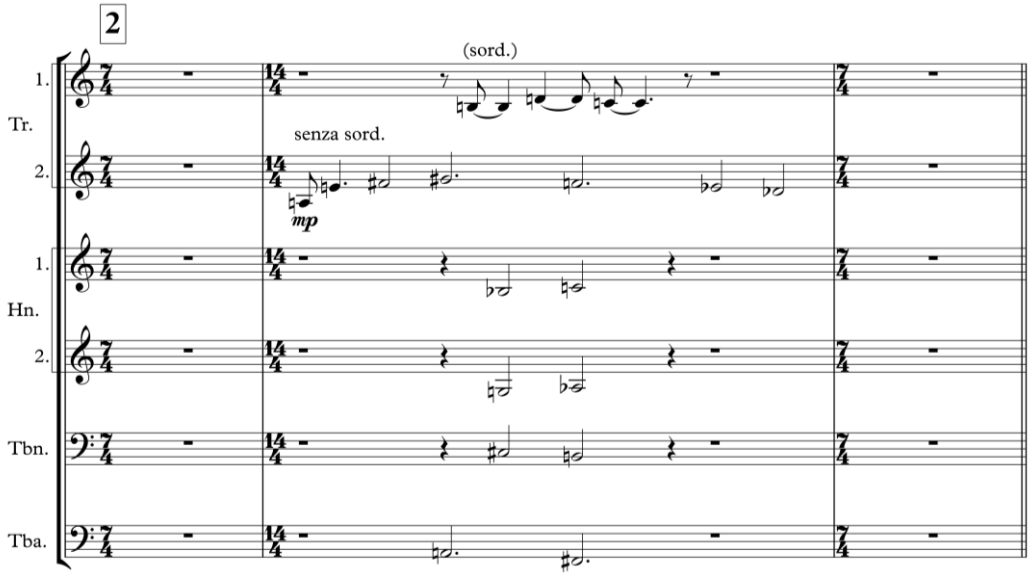


Figure 16 From previous page: the beginning of the preparatory version for *La cathédrale emportée*.

The text has also had a key role in terms of creating rhythmic formulae. The piece begins with a short tom-tom solo that had originally functioned as an anacrusis preparing the high C played by the trombone in Bar 5, but subsequently provided a basis for transcoding words into rhythms. The six vowel sounds occurring in the Latin text (A, E, I, O, OE, U) are assigned to seven segments of the opening solo. The same segments are used in later parts of the piece, wherein the words of the prayer are embodied in rhythmic formulae. Since the set of patterns is fairly limited, the way of transcribing words into rhythms is never mechanical: combinations, diminutions, augmentation of the formulae are often used (as shown in the example below). Such a "translation" of the *Ave Maria* into an unknown language, in which the meaning of the text can no longer come through, serves the purpose of distancing the historical references. The connection between text and music becomes clearer in the section beginning at Bar 66, where the rhythmic shapes that feature are based on the *metres* of the Latin prayer. This points to another mark of Stravinsky's music, especially that of his choral writing, which stems from the recitative Orthodox polyphonic chants.

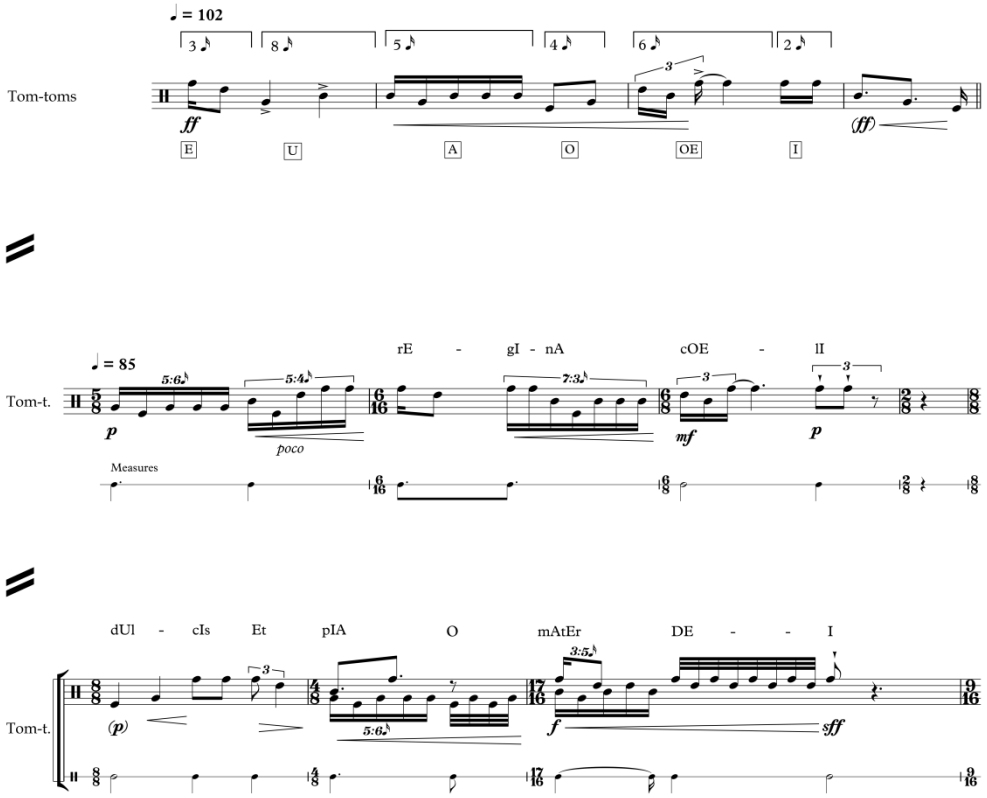


Figure 17 A) The opening tom-tom solo – rhythmic patterns with the Latin vowels assigned. B) Tom-tom solo from Bar 39: transcoding the text into rhythms.

The sonority of the piece hardly evokes medieval-renaissance music in a general sense, however, there are some "bricks" built into the construction that more directly refer to historical sources. These might be elements that carry strong cultural codes, such as the minor chords in Bars 15 and 99; or fragments of chord progressions from Josquin's motet (in Bar 57 and Bar 111); but the most unambiguous appearance of a found object takes place in the keyboard part from Bar 67. The keyboard material is entirely based on a particular section of Cabezón's *Motete glosado* (the corresponding verse in Josquin's motet begins with the words *'ora pro nobis'*). The part includes both literal quotations from Cabezón, and arbitrary alternations with the original. The degree of discrepancy from the original fluctuates in the same way as in Cabezón's Josquin-transcription. Here, however, the found material turns up in an alien context: the unaltered keyboard material enters in a rather chaotic tutti passage (Bar 71), and only becomes clearly recognisable when the prepared piano is left alone (Bar 74). This fragment of an historical relic resembles a piece of ornamentation that remains intact on the ruins of a Gothic cathedral. It lies on top of a large "pile of debris" having lost its

original function and aesthetics, but lending space for an infinite number of reinterpretations. This is an example of how history can live again through the arts. The reinterpretations are liberated from the burdens of factuality and objectivity, and inevitably come to say more about the interpreters themselves than about the subject of their narrative.

4.3 Drei Deutsche Lieder

Drei Deutsche Lieder was written for a composition workshop in 2013, and was performed by soprano Juliet Fraser and pianist Mark Knoop. The piece is based on three movements from an earlier song cycle. The previous version, entitled *Deutsche Lieder*, was written for mezzo soprano, celeste, harp, guitar, vibraphone, violin, viola, cello, contrabass, and an unspecified melody instrument; it was included in my MA composition portfolio. It was premiered in Budapest in 2008, as a part of my diploma concert. The ensemble version consists of five movements (1. *Ein Hauch der Luft*, 2. *Das wahre Bild der Vergangenheit*, 3. *Der Engel der Geschichte*, 4. *Die Stillstellung*, and 5. *Nach der Sonne*), all of which use texts by Walter Benjamin. The texts are taken from his essay *Theses on the Philosophy of History,* to which I already referred in the previous chapter.

Since the music of *Deutsche Lieder* is entirely based on the vocal compositions of 19th century composers, the later version for soprano and piano can be read as a transcription of transcriptions. The idea of using material from a particular period of history came from another book by Walter Benjamin, *Deutsche Menschen* (German People), which he published in 1933 under the pseudonym *Detlef Holz*. In his book, Benjamin published a selection of letters by German historical figures, through which he introduced a hundred-year period of German civic culture. Benjamin hardly added any of his own interpretation to the quoted texts; he commented on the letters briefly, in a rather objective way. Therefore, it was the *selection* of references that made his work unique. The relations established between the separately written letters tell us more about the particular period of history than any later reflections on the documents.

The earliest version of the first song, *Ein Hauch der Luft* was written in 2007, originally for mezzosoprano and piano. In 2008, I transcribed the song for a larger instrumental setup, then, in 2013, I returned to the first version and transposed it a major second higher taking the soprano's natural range into account. The song consisting of two sections is entirely based on the first thirty bars of *Quaerens me*, the a capella movement of the Berlioz Requiem. I kept the original vocal lines without applying any changes, and then I divided them into pairs of notes. This provided me with a series of intervals, which I assigned to a series of durations. I filled these spaces in with different combinations of crotchets and quavers, thus creating new melodic contours, which preserved the pillar notes of Berlioz's melody. The left hand part is a different reading of the resulting melody: the same notes are read in the bass clef, although they

are displaced into different octaves. Since the same alterations apply to the notes of both hands' parts (those typical for the key of A-major in the 2007 version, and for B-major in the 2013 version), some intervals have been changed, as well as the durations assigned. For example, whilst the right hand part begins with four crotchets of C♯-A (major third) followed by 2 crotchets of C♯-B (major second), the left hand starts with three crotchets of E-C♯ (minor third), and proceeds with two crotchets of E-D (major second). The more chromatic elements occur in the original, the more complex the sonority becomes in the transcription. (See the last three bars of the first page, for example). The second part begins with a soprano unaccompanied, the notes of which are derived from the section on the words *'Juste judex ultionis'* in Berlioz's setting. The piano part follows the men's voices from the same section.

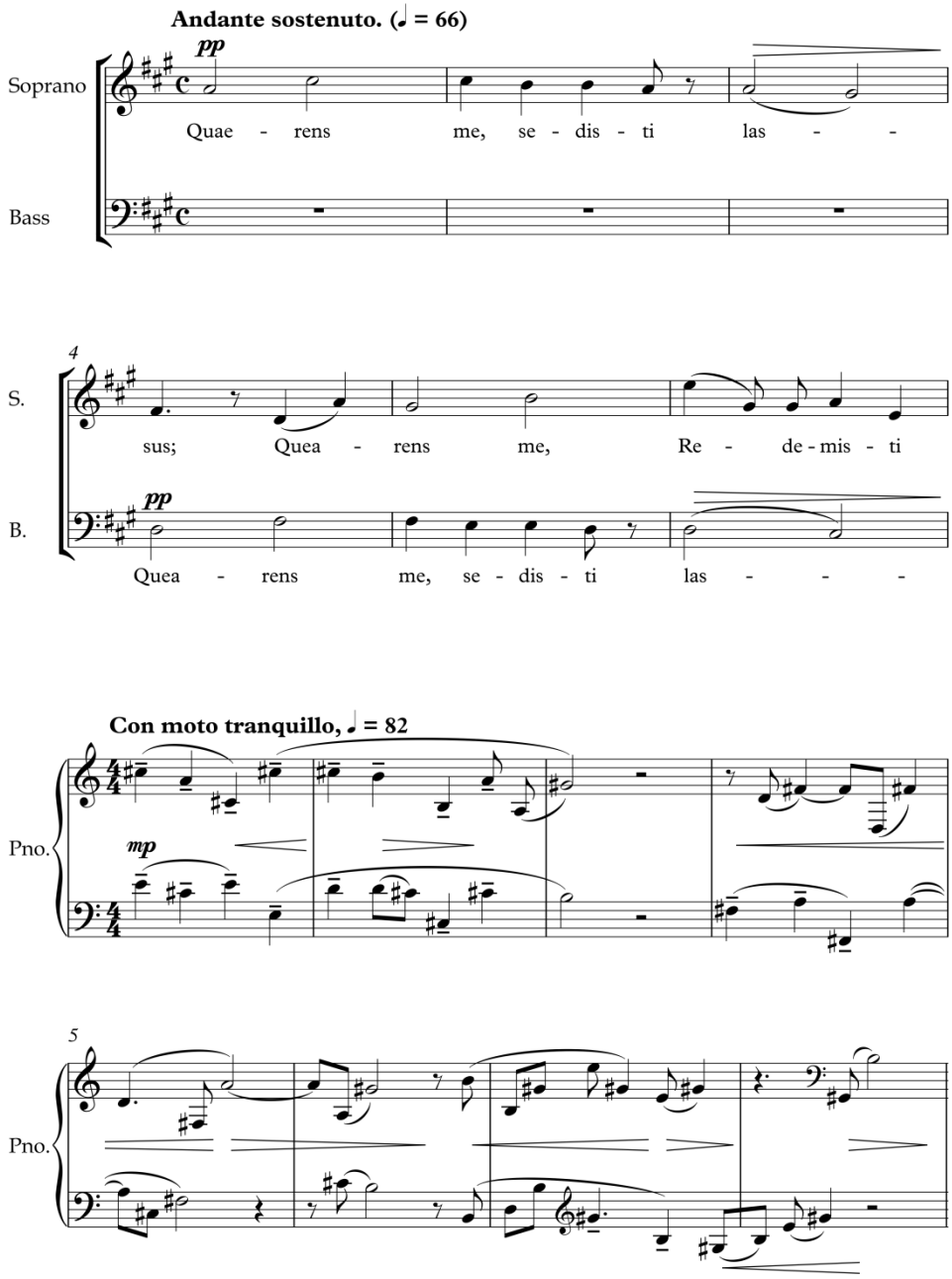


Figure 18 The first bars of *Quaerens me* from the Berlioz Requiem, and the beginning of Szigeti's *Deutsche Lieder* based on Berlioz's music.

The discrepancy between the two versions is much more apparent in case of the second song. The 2008 version was written for mezzo soprano, violin, viola, cello, and double bass. The melodic line was generated from the singer's part of *Spottlied aus "Wilhelm Meister"* by Hugo Wolf. The accompanying strings play different segments of the same line in a free imitative form. When I rethought my concept in 2013, I decided to bring the material closer to a late-romantic sound, thus making the Wolf-reference more recognisable. Therefore, I only kept the singer's part, and elaborated an entirely new

piano accompaniment for it. Similarly to what I did with Berlioz's melody, I divided the line into short segments (motifs or single notes). Then I went through all of Wolf's songbooks, and made a large collection of places where exactly the same melodic turns occurred. I adhered to the original pitches, thus ignoring those places where the same motifs appeared in different transpositions. When making the eventual selection of segments, I aimed to choose places wherein the actual melodic turns or pitches are highlighted in their appearance, thus most of the quotations are taken from beginnings or ends of Wolf's phrases. As a result of this kind of collage technique, 38 different Wolf-Lieder are echoed within the one minute long song.

The most complicated transformations from the 19th century material through the first transcription to the soprano-piano version took place in the song *Nach der Sonne*. I found that for the relevant part of Benjamin's *Theses*[41] the final movement of *Ein deutsches Requiem* (Selig sind die Toten) by Brahms would be an suitable musical reference. The notes of the leading melody in the 2008 version are derived from the ascending line (F-A-B♭-C-D-E♭) of the orchestral introduction. The melody that is introduced by an arbitrarily chosen solo instrument consists of 116 notes, and has palindromic features. There are four different reading directions of the melody that give the same series of notes (the standard and the retrograde ones; one from the centre to the end and then from the beginning; one from the centre backwards and from the end back to the centre), however, since the rhythmic groupings are slightly different in each reading direction, a kind of heterophony prevails when the four lines are being played at the same time.

[41] The words taken from Benjamin in English translation: "As flowers turn toward the sun, by dint of a secret heliotropism the past strives to turn toward that sun which is rising in the sky of history. A historical materialist must be aware of this most inconspicuous of all transformations." In: Walter Benjamin, Illuminations. Transl. by Harry Zorn. Schocken Books, New York, 1969. Pg. 255.

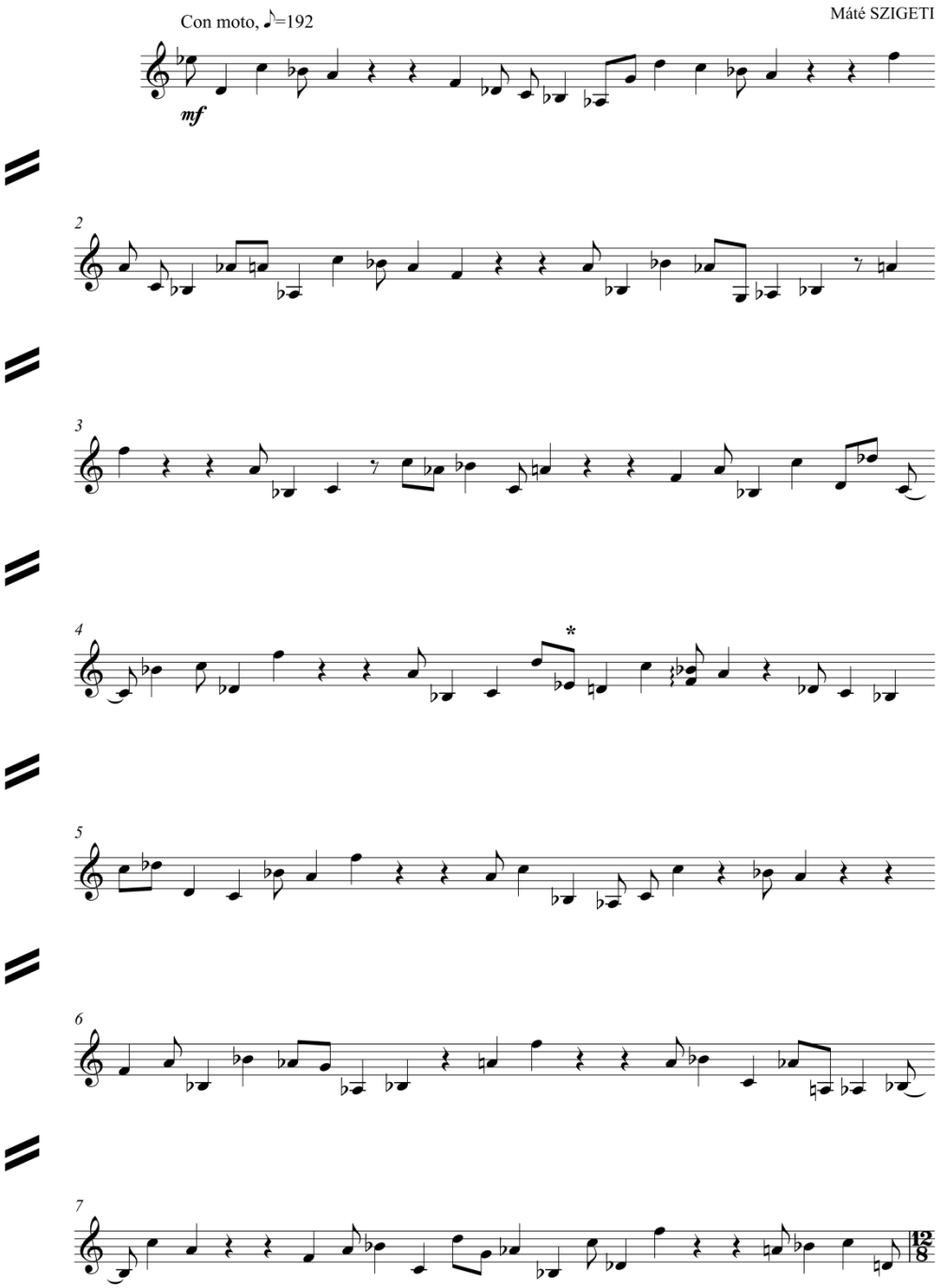


Figure 19 The palindromic melody in the last movement of Máté Szigeti's Deutsche Lieder. The centre point on the score is marked with *.

This thoroughly elaborated polyphonic texture may be linked to Brahms' art, but the sonority is barely reminiscent of any 19th century music. As my general intention was to bring the material closer to the era in question when recomposing the songs, I only kept the leading line for the soprano-piano version, and created an accompaniment that

carries the marks of Brahmsian pianistic writing. The texture is still polyphonic, but more flexible in terms of the relation between voices: the original line can be followed through the higher notes (notes with upward stems) of the right hand part. There are three more voices (with the initial pitches of B♭, F, and A), the notes of which are derived from the leading melody: the same intervallic sequence applies to each voice, but the direction of the individual intervals varies in a flexible way. Despite the linear voice-leading, the choice of pitches was driven by harmonic preferences. The resulting harmonic progression often carries features of functional-tonal music. Through the change of instrumentation, texture and tempo (from unit = 192 to unit = 90 cca.), the character of the song changed as well: from vivid and optimistic, it shifted to nostalgic and melancholic.

4.4 Néma berkek

Néma berkek (in English: Silent Groves)[42] was written for the occasion of the 2014 Research Student Conference, which took place in Birmingham. The piece was performed by members of the Birmingham Contemporary Music Group in a composition workshop chaired by Howard Skempton. In contrast to the previously introduced pieces, *Néma berkek* does not include elements of any existing music in particular. Here, the idea of borrowing is manifested in explicit references to distinct traditions, the elements of which are often juxtaposed in a disturbing way, leading to a fragmented, discontinuous musical structure: non-repetitive writing juxtaposed with literal repetitions, evenly flowing material fractured by sudden breaks, chromatic then modal melodic lines, clearly defined pitch-relations and 'noise' elements – all occurring within the same piece.

The form of *Néma berkek* is based on time units of different lengths. These time-cells provide a place for changing quantities of sounding events. The sense of density is determined by the constant change of lengths and of the number of events within a time unit. This varies between the two extremes of zero events within the length of 14 quavers – about 11 seconds – in bar 44, and 27 notes within 2 quavers – about 1.5 seconds – in the first half of bar 11. These are only the quantitative measures of changes; we shall see however that the weight and novelty of an event has a pivotal role in terms of the global perception of the structure.

The numeric data that define the aforementioned parameters are derived from an intervallic construction of 2 x 6 notes that either has melodic or harmonic[43] manifestations in the piece (See examples on next page). The intervallic ratios follow the consecutive numbers on a clock-surface resulting in two different segments that can be read as circular continuations of each other.

[42] The title refers to a quotation by Zoltán Kodály, which is engraved on a marble slab located in the building of the Zoltán Kodály Secondary School in Debrecen.
[43] Rotations of the original intervalic sequence (7-8-9-10-11) were also used for creating harmonic constructions at certain points in the piece, for example in Bars 12, 14, and 31.

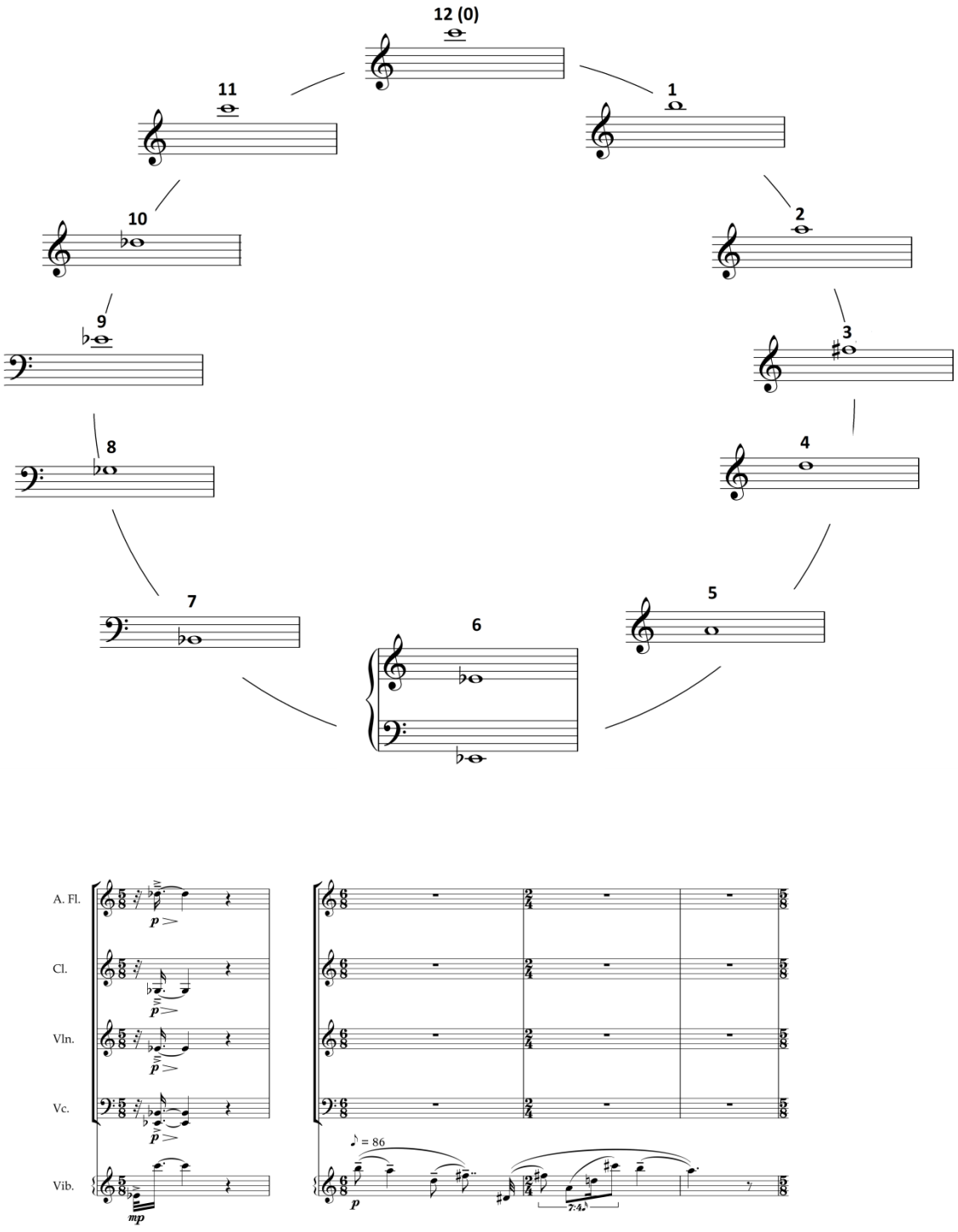


Figure 20 The circular system of intervals in *Néma berkek*, and examples of its harmonic and melodic manifestations in the piece.

The table below shows how the intervallic ratios determine other parameters in the piece, such as length of bars, or amount of sounds per instruments per time units. The

original numeric series here is 7-8-9-10-11. In order to break the tendency of evenly increasing numbers and to include more discrepant values within a row, I replaced every second number by its intervallic inversion, thus gaining a new series of numbers, which is 5-8-3-10-1. This gave me a basis for defining the lengths of time-cells: the duration of 5 crotchets, then 8 crotchets, 3 crotchets, and so on. The time signatures in the actual notation do not necessarily reflect on this division. As the tempo is relatively slow, and the base unit is the quaver instead of the crotchet, the long bars are divided into smaller sections. Thus, the first two 5/8 bars count as one unit of 5 crotchets, the subsequent two 8/8 bars count as one unit of 8 crotchets, etc. In the following sections, the larger units are consequently not divided into two equal parts. The divisions always adjust to the inner metrical order of the larger units, and are supposed to facilitate the readability of the score.

The whole rhythmic structure consists of seven sections, each of five time-cells. The same five numbers (7-8-9-10-11) are rotated throughout, but since every second element of the number groups are consequently replaced by their intervallic inversions, 10 different bar-lengths are given instead of 5. Therefore, the total lengths of the sections vary as well (27, 23, 29, 25, 31, 33, 37, where 1 = duration of one crotchet), not only because of the changing values, but also due to the slight tempo changes, and the occasional elongation of certain spaces. For example the fourth unit of the first section (Bars 6-10) was supposed to measure 20 quavers, but its length has been extended by four quavers due to the insertion of an additional silence, a kind of suspension that separates two phrases. I did not rigorously follow the system; musical/structural considerations over-rode the proportions every so often.

Time units (lengths with indication of bar numbers)	5 Bars 1-2	8 Bars 3-4	3 Bar 5	10 Bars 6-10	1 First half of bar 11
Vlc.	5	8	3	10	1
Vl.	8	3	10	1	5
Cl.	3	10	1	5	8
Fl.	10	1	5	8	3
Vibr.	tacet	Tacet	tacet	tacet	10

Table 1 Correlation between the bar lengths and quantity of sounds in the first eleven bars of *Néma berkek*

As is shown in the table, rotations of the number-group define the quantities of sounds being played within a time unit for each instrument. The spacing of notes, and defining the note values is not determined by any system, however the rhythmic construction is built on the organic structuring of antecedent and consequent formulae.

The method I used for generating lines is very similar to the one I described in relation to my solo clarinet piece *Fall* in Chapter 2. The melodic material of each instrumental part is derived from random sequences of numbers from 1 to 11, where 1 means one minor second step. Since choosing the direction of a step was left to my discretion, this system either allowed me to generate fields wherein each of the 12 pitches is present in (relatively) even distribution[44], or wherein some of the pitches occur more frequently than others, resulting in a general feel that is 'pseudo-modal'. This kind of differentiation is even more apparent in *Néma berkek* than in *Fall*, since the system here is applied to an ensemble instead of a solo instrument, thus not only does the melodic construction reflect the modal sense, but also the resulting harmonies.

What also interested me when writing *Néma berkek* was the striking effect of repetition in a fundamentally non-repetitive structure. The way it appears in the piece is sometimes as surprising as a repeated series of movements in moving pictures. It breaks the process, changes the perception of the time planes, but still remains part of a continuity. Repetition comes up on different levels of the structure: repeating a texture as in bars 12 and 14; recapitulation of a texture (figures 3 and 10) or a motif (flute at the beginning of figure 5, then violin in bar 61); cutting and pasting a phrase into a different environment (vibraphone-melody at figure 7, then from bar 92); as well as mechanic repetitions of short patterns at figure 9. The pattern in question is the underlying harmony derived from the intervallic series introduced earlier. It appears at bar 29 for the first time in the piece.

The following section gives a brief summary of the chief structural events and the main characteristics shown in each figure.

Figure 1 (Bars 1-4).

- Middle and high registers

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[44] A few analyses I made on parts of the piece showed that the local distribution of the 12 pitches is never precisely balanced. For instance, the number of occurrence of each pitch is 6 on average in the first 6 bars of the piece, therefore the 11 D♭, the 9 A♭, and the 8 E♭ notes have a prominent presence within the phrase. However, they do not function as central pitches; the higher percentage of their occurrence is practically accidental, whereas the G# in Figure 6 does have a distinctive function: it appears as the fundamental note of a modal scale.

- Dichotomy of dynamism and stasis: four individual lines, polyphony, rich inner motion, changing intensities versus one single held tone (E♭ semibreve on the violin in bar 4)

Figure 2 (Bars 5-18).

- The oscillation of densities continues. At bar 6 the first solo line comes to the fore (*piano in rilievo, senza sordino!)*.
- A flute upbeat leads to the first outburst: extreme density of 50 notes being played within the duration of 2 crotchets.
- Strong dynamics, tutti sound (at this point the vibraphone enters), full range of the ensemble.
- The first occurrence of repetition in bars 12 and 14.

Figure 3 (Bars 20-23).

- Another tutti passage with sharply accented notes
- New rhythmic formula (a pairing of a very short and a long value), which will dominate in the extended repetitive section at figure 9
- Folk music associations in the violin line from bar 21
- By the end of the section the alto flute and clarinet are left alone, playing a long, echo-like tone.

Figure 4 (Bars 24-36).

- The fragmentation becomes tendentious.
- Short flute-clarinet interlude, wherein the groups of notes are interrupted by long (unmeasured) pauses, then by the ground chord, to which I have already referred
- The texture falls apart.
- Short motifs or single notes separated by pauses of different lengths
- Longer lines (vibraphone from bar 33, then the pair of violin and cello) return by the end of the section.
- Released tension, muted, distant sound

Figure 5 (Bar 37-44).

- Clear contrast of peak level of dynamics and the emptiness ("Suspension. Active, very tense silence" as indicated in the score): 23 notes within the duration of one crotchet in bar 40, then a sharp vibraphone downbeat resonating as a part of a rich, pedalled harmony with a thin harmonic on

cello being held for the duration of 6 crotchets. This is followed by the longest gap in the piece (about 11 seconds).

Figure 6 (Bars 45-52).

- Individual lines using mostly the middle register (the texture is similar to that of the beginning)
- Sense of modality (kind of Phrygian)
- Fixed central pitches: G♯ and D♯

Figure 7 (Bars 53 and 54).

- Another interruption: an inserted vibraphone solo. Notes are derived from the circle of intervals as described above

Figure 8 (Bars 55-65).

- Continuation of Figure 6
- Moving reference pitches (diverse modalities simultaneously)
- Dwindling tendencies (trio from Bar 50)
- Late-romantic musical allusions without "ground", alienation, lost context
- Introduction of sounds of a drier, more percussive character from Bar 61 (cello pizzicato)
- The short, separate attacks instead of melodic arcs will be relevant towards the end of the piece.

Figure 9 (Bars 65-82).

- Disturbing structural twist: a very obvious, but nonetheless surprising instance of repetition: a pattern "gets stuck". This is probably the sharpest confrontation of two distinct traditions: a writing that is reminiscent of post-war serialism, and the literal repetition of short patterns, which as a tool was brought back into practice in a somewhat exaggerated way, primarily by non-European composers of the 1960's. This can be seen as a reaction to the general denial of repetition characteristic of the modernist Darmstadt School[45].

[45] This may well be an overly simplistic description of this phenomenon. A more theoretical explanation can be given for the abandonment of repetitions in atonal and serial music, taking into account the strong correlation between repetition and (circular) functionality. Even the language of American minimalism is very much determined by tonal/functional constraints. However, the combination of chromatic material with literal repetitions is not unprecedented: Karel Goeyvaerts, Morton Feldman, Bernhard Lang, Bryn Harrison have all explored its possibilities in their works.

- Eight repetitions of a 5/16 bar, then a short suspension. The same pattern twice more followed by a change of harmony. A longer pause, then the first harmony returns (except that the alto flute plays a different pitch, resulting in a slight change of harmonic colour) and will be repeated five times.

Figure 10 (Bars 83-86).

- The final outburst in the piece.
- The dominant rhythmic formula is taken from the previous section.
- At the same time, this point is a kind of recapitulation of Figure 3 (a similar texture but at an increased level of intensity, more chaotic and louder).
- During the decay of a frozen, tutti chord the wood block enters.

In the last section of the piece, the melodic instruments gradually fade out – except for the cello, which stays in up to the last bar playing an intense and expressive solo – and they give space to unpitched objects: flute, clarinet, and violin change to pairs of stones, the percussion player changes to triangle after five fading wood block strikes. The *vista* displayed becomes partly real, partly metaphorical: it is filled with tactile objects that through their sound and appearance remind us of certain things that can be found in the nature, but also with "musical objects", sound-memories such as the dream-like echo of the vibraphone phrase taken from Figure 7, the monotonous knocking of the violin pizzicati accompanied by the hallucinatory sound of the triangle-tremolo, which, as an idea has been taken from Bars 12 and 14, or the distant echo of the expressionistic music of the previous century, in the cello melody.

4.5 Nap.Futás

Nap. Futás (in English: Sun. Running) was written as a part of a collaborative project between the music department at the University of Southampton and the Belgian ensemble Ictus, and was premiered in Brussels, 11th March 2011. The performance of the piece requires five musicians playing flute/piccolo, clarinet/bass clarinet, saxophone, harp and percussion. One of the main peculiarities of this line-up is that the instruments involved come from various traditions; they carry very diverse connotations, cultural codes. (Taking the pair of the harp and saxophone as an example: the harp has prehistoric origin, as it used to be the archetype of several later instruments, and was originally designed for playing modal music, whereas the saxophone is a relatively "young" instrument and, apart from a few examples from the classical/modern/avant-garde literature, it has mainly been used in jazz-, military- or concert bands).

I decided to take advantage of the dissimilarities rooted in the unusual instrumentation. I juxtaposed two different layers: a pseudo-modal sound world based on the tuning system of the harp (See Table 1), and atonal pitch configurations derived from random number series (See Table 2). Kramer identifies the distrust of binary oppositions as a characteristic of postmodern music[46]. Indeed, the black-and-white confrontation of elements is a rather old, albeit often effective tool in musical rhetoric. To grasp the difference between a binary opposition and the opposition of multiple elements, it is worth comparing Ives' *Unanswered Question* (1906, revised in 1930-35) with Zorn's *Forbidden Fruit* (1987). Besides the apparent difference between the editing techniques (namely the vertical juxtaposition of materials in Ives, and the predominantly horizontal juxtapositions in Zorn), one can also note that whereas in Ives' piece the same musical values are confronted throughout, in Zorn's piece the focus point is constantly changing according to the momentary, fleeting relationships between the multitude of contrasting elements. In *Nap. Futás* the idea of opposition is extended to several layers, including instrumentation, densities, movement and stasis, modalities, stylistic allusions and abstractions; however the opposition within these layers always remains binary (i.e. there are never more than two different modalities in confrontation locally).

The first section consists of 6 units, the lengths of which are roughly identical, since their rhythmic construction is based on series of the same 11 note values. All units

[46] See KRAMER Pg. 16.

contain a rest as well, the length and the positioning of which is different in each unit, therefore this defines the inner caesuras, the articulation of the timeframe. (The way the similarities and differences alternate in the process may remind us of a kind of a variation technique).

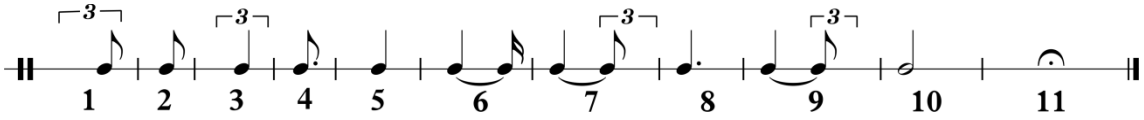


Figure 21 The 11 values as a basis of the rhythmical construction for the first section of *Nap. Futás*

The changing pitch configuration follows the tuning system of the harp, thus the first five modes are introduced by the three wind instruments. The initial pitch class reflects the Dorian/Aeolian mode[47] (depending on the alteration of the sixth degree of the scale), however the material (chords, melodies) only have a distant connection with the archaic modal traditions. This is because of the lack of typical cadences, the inconstant functionality of pitches, and because of the uncommon melodic shapes.

[47] The Dorian mode is the only heptatonic scale of the seven scales of *heptatonia prima* that gives exactly the same order of intervals from both reading direction: 2, 1, 2, 2, 2, 1, 2, where 1 = minor second, 2 = major second step. As is shown in Table A, the initial scale goes through several alteration up to a point, wherefrom the order of intervals are reversed, so that - continuing the systematic modification - the scale eventually turns back into its original shape.

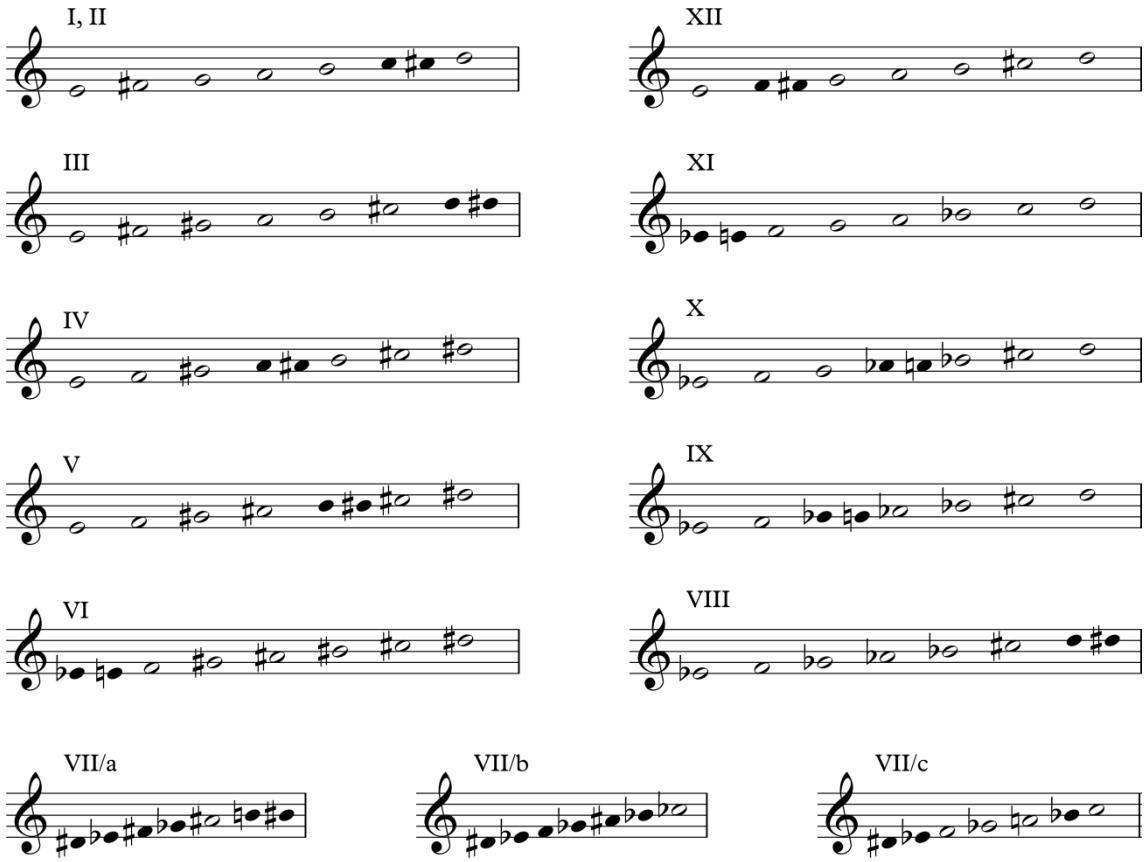


Table 2 The circular system of modes in Nap. Futás

Some of the harmonies and melodic figures doubtlessly recall historical memories, but they appear in an alien context, since the system of the modes here is merely an abstraction, rather than the basis of a coherent musical language.

This is reinforced by the presence of other disturbing elements: inserts that in most cases interrupt the phrases. They represent an individual layer opposed to the pseudo-modal sounding world. The pitch content of these is derived from the following random number series.

5	2	8	1	4	10	**6**	9	7	3	11
10	7	5	4	3	6	2	8	1	**9**	11
5	4	7	3	8	1	**9**	10	11	6	2
4	3	5	7	9	11	6	8	1	9	10
3	7	6	9	5	10	11	4	2	6	1
10	8	3	9	6	2	11	4	5	10	7
8	3	6	9	1	4	11	5	7	10	2

5	4	8	7	9	11	3	2	10	1	6
3	6	8	1	10	7	4	9	2	5	11
4	10	7	2	8	3	6	11	9	1	5
10	5	4	7	9	1	3	11	6	8	2

Table 3 The matrix of random numbers used for generating lines in Nap. Futás

The number of notes within an insert is determined by the first value of segments. It is n – 1, where 'n' is the initial interval in chromatic measurement, and is never less than 6. Thus, if the actual number happens to be less than 6, the inversion of interval applies (for example, the number of notes will be 7 instead of 5 at the very first marimba entry.) The first five inserts are listed below (without indication of rhythmic values); the numbers of notes included are marked in bold in the table above.

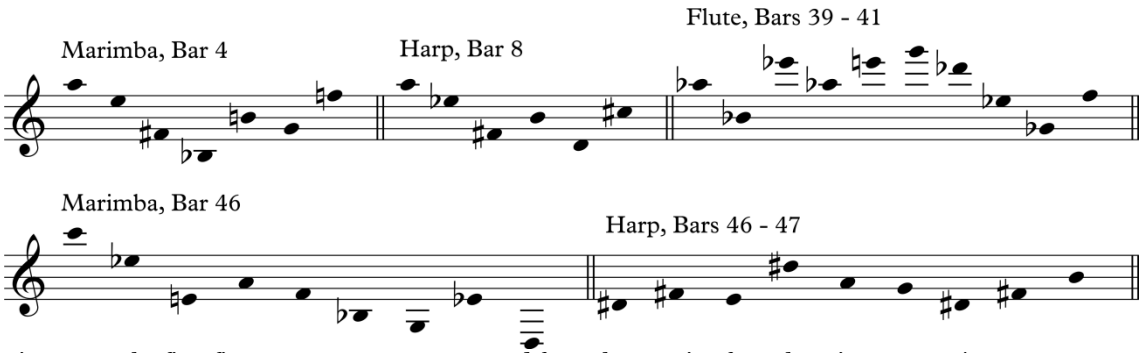


Figure 22 The first five note-sequences generated from the matrix of numbers in Nap. Futás

I used the intervallic data not only to generate atonal fragments that contrast to an established system (e. g. to the Dorian mode and its derivatives in section 'A'), but also to generate lines, the pitch content of which are adjusted to a previously chosen set of pitches. (The saxophone solo in section 'B' gives an example for this).

By the beginning of the second section (from Bar 32) the systematic modifications of the original mode result in a scale that can be read as a minor second downward transposition of the initial one. At this point the harp enters with longer, individual material, but its strings are tuned according to the first pitch class, therefore two different modalities are present at the same time in the beginning of the section. The other lead instrument here is the saxophone, which plays an extended folksong-like melodic line. Its central pitches are reinforced by the soft drones of the flute and the clarinet. Due to the distinct set of pitches the harp does not blend into this sound-world, it remains less resonant, "dry" and isolated.

By the end of the section the motions become denser and the polyrhythm more frequent, the texture gradually transforms to an even more divided setup. The opposition

of the different groups of instruments becomes very transparent in the subsequent section (from Bar 53): there is a low-register duo of harp and marimba, constructed from a fairly reduced range of pitches against the high-pitched, polyphonic texture of the other three instruments using all elements of the chromatic scale without emphasising any note in particular. (Owing to the choice of pitches for the harp part, this kind of "nocturnal" section is also a reminiscence of Schubert's song, *Nacht und Träume*).

This fairly complex and relatively dense material is interrupted by a short solo clarinet passage (soft, long tones, an almost motionless state – Bars 69 - 70), after which the previous setup continues, this time however in a much more reduced sounding space: the low register disappears, as well as the fluent motion of the harp part. The melodic line appears in the marimba part but, due to the nature of the instrument, it appears as a series of short attacks rather than a wide melodic arch. (Some of its notes are sustained by harp harmonics). At the beginning of the two-part phrase the range of notes played by the wind trio is condensed into high registered clusters, then the positioning of the pitches in octaves gradually becomes more and more dispersed (parallel to the dynamic growth), so that by the culmination (Bar 81) it reaches a nearly four-octave sounding space featuring the highest note up until this moment of the piece (D flat in the eighth octave played by the flute).

After a sudden cut of the wind parts, the marimba emerges from the tutti with a solo signal-like motif, which – due to its clear functional relations – belongs to the modal layer of the general pitch organisation. The closing note of the motif (A flat) will function as a reference pitch in the subsequent section. The distinguished weight of the pitch becomes obvious at its first occurrence: the last note of the marimba is sustained by a sharply accented harp note followed by a soft, 'dal niente' echo of clarinet. This happens within a long bar extended by a fermata: an enormous space with an extremely reduced content in opposition to the heightened density at the end of the preceding section.

The next section (from Bar 85) refers to the first saxophone-solo counterpointed by harp, although this time there are significant changes taking place in comparison with the former instance: the harp part by no means contrasts with the saxophone, but in fact supplements and reinforces it (synthesis instead of antithesis), whereas the flute and clarinet add a unique contour, a bit of ambiguity to the otherwise overly clear sense of tonality. It is also apparent that, unlike the folk tune-like melody in the first part of the piece, the melodic line here is much less continuous; it is repeatedly interrupted by rests or inserts of contrasting material. The section ends with the expansion of the sounding space: the flute changes to piccolo, the clarinet to bass clarinet, and the marimba will be

replaced by the combination of two tom-toms and a kick drum. The last part of the piece is introduced by a drum solo, which refers to the marimba solo from the first section, this time without any pitch-content.

The wind instruments again join into rhythmic unison, but after a while the piccolo becomes more independent, more soloistic, and gradually ascends towards the highest registers, until finally it separates from the mass. The piece ends with a piccolo solo, which is aimed to exceed the intensity of the tutti sounding. Instead of strong pitch-relations, gestural features dominate in this kind of coda. (The notes of the solo are generated from the same matrix of numbers that was used earlier in the piece. All of the 11 lines of the matrix are transcoded into intervals in this section, commencing from line 7, and then repeating the first 6 lines after the bottom line). The extreme densities, the speed, the wide registers all demand a very tense, extroverted (almost theatrical) presence from the performer, representing the superhuman effort of the *tarahumara* Indians living in Mexico, who used to run exaltedly every morning before sunrise, because they truly believed that, without their physical intervention, the Sun would never rise[48].

[48] The title *Nap. Futás* refers to *NapFutók* (in English: SunRunners), the title of Hungarian poet Judit Kemenczky's book.

4.6 Út

Út is a piece for piano and three low register instruments, preferably three winds of the same kind, e.g. 3 bassoons, 3 trombones, or 3 bass clarinets[49]. The word *út* has multiple meanings: in Hungarian it means way or path, in Icelandic it means exit. Ut (without accent) is also the word set to to the first note of the Latin hymn, Ut Queant Laxis, upon which Guido of Arrezzo's based his hexachord, often equated to the pitch C in modern key notation. *Út* has not yet been performed.

Finiteness seems to be an unassailable feature of music. Since music is a kind of movement, it is bound to have a beginning and an end, at least from the listener's perspective. This statement should be valid even for such extreme experiments as La Monte Young's musical installations. One can only be a part of them for a limited time, from the moment one enters the sonic environment to the moment one leaves it. Despite being constantly surrounded by sounds, we are unable to focus on them at all times. Listening is a complex process that requires a distinctive attention to the sounds. While listening we instinctively interpret what we hear. This includes the classification of sounds and noises, the quest for correlations between them, the comparison of what is heard with past experiences, the spontaneous articulation of the sounding process, and many more. All of these can only happen within a fixed time frame. To my understanding, John Cage's emblematic work, the 4'33" is an artistic proof of this statement. In a sense, there is a secret whisper resonating in all pieces of music, a hidden reminder of mortality.

However, the *timeless* has been expressed in music from 'time to time' throughout history; most efficiently in those compositional practices where the structure was not aligned to a pre-established harmonic design[50]. Renaissance modal music provides a vast number of examples of the "endless flow" of material, facilitated by the free transferability of the different modes, the gentle cadences, and the lack of strong overall harmonic direction. Even though these features might enable the music to last for unlimited time, one could hardly find any continuous block of music in the renaissance repertoire that would last longer than 10 minutes. There is no general answer to what

[49] It needs to be considered, when choosing the bass clarinet model, that the parts cover the range from B♭1 to F♯4.

[50] Here, I am referring to formal concepts such as the plagal harmonic framework in Bach's music, or the classical sonata form that equally signifies a tonal and a temporal organisation of the material.

sets boundaries for the duration of the motets; the amount of text or the length of the cantus firmus would certainly be a vague and questionable explanation.

Expanding the conventional timeframe is a fascinating possibility. (For this, many interesting examples can be found in Walter Zimmermann's music). *Út* is primarily based on modal chord progressions fitted into an unusually large timeframe. The harmonic sequences do not refer to any existing piece in particular; however reminiscences of (modal) composers such as Machaut, Dufay, Josquin, Beethoven, Liszt, Satie and Kodály quite clearly come through the music. In all these different idioms, modality represents a sense of archaism and timelessness all together. It may seem unusual to identify Beethoven as a modal composer, considering that his musical language was primarily based on functional tonality, however the use of modal idioms is quite relevant in his oeuvre; not only in the folksong-arrangements, but in some of his larger works as well, wherein there is no trace of explicit borrowing. *Missa Solemnis* Op. 123 is probably the most remarkable example for the use of an archaic tone in order to express some sense of universality. The same applies to some – mostly religious – works of Liszt.

"The blurring of the distinction between past and present"[51] is achieved in *Út* by the reapplication of modality without referring to one clearly identifiable historical modal idiom. When I speak of idioms I am referring to the polyphonic writing peculiar to composers or eras. Similarities are profuse in terms of phrasing, melodic turns characteristic to certain modes and intervallic configurations in different modal traditions. The music of Josquin, Palestrina, some vocal music of Bach (for example the motet *Lobet den Herrn, alle Heiden* BWV 230, or sections of the *Mass in B minor* BWV 232), themes from the Missa solemnis, or from the Grande Messe des Morts by Berlioz are all linked together through the presence of these similarities, and this is why these works are endowed with a sense of timelessness. However, there are significant differences, which mark stylistic boundaries between these idioms including the resolution of dissonances, forms of cadences, and contrapuntal relations between parts. It is the set of consistent contrapuntal rules that genuinely defines a style in early modal music. In *Út*, the boundaries between the isolated traditions are eliminated due to the simultaneous presence of their relics and their transformations. Instead of using one set of rules, I employ many, constantly breaking one by introducing another. This leads to a

[51] KRAMER, Pg. 21.

state, where a sense of tradition is prominently present, but the *past* as a source cannot be localised. Jameson's words on the nostalgia film precisely describes this approach, even though here he is concerned with images, rather than sounds: "the nostalgia film was never a matter of some old-fashioned 'representation' of historical content, but instead approached the 'past' through stylistic connotation, conveying 'pastness' by the glossy qualities of the image".[52]

In terms of structure, the piece consists of 46 large rhythmical units. The first rhythmical unit (marked as "A" in score) is divided into four bars of different lengths: 12 crotches, 11 crotches, 10 crotches, and 13 crotches. The whole piece is divided into 4 parts as well, based on the same ratios: 12 units, 11 units, 10 units, and 13 units. In the first half of the piece (up to figure I), the rhythmic shaping is based on all of the possible permutations of the four fundamental series of note values (marked below as A, B, C, and D). The permutations proceed in reverse order from figure I, however in a more flexible way, not adhering rigorously to the original patterns (see examples at the end of chapter). The second half of the piece is basically a systematic dismantling of the original time-structure.

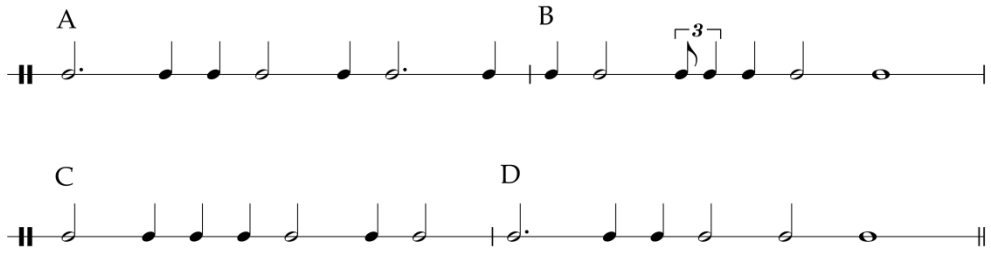


Figure 23 The four fundamental rhythmic patterns in *Út*

1	ABCD		24	BACD
2	BCDA		25	DBAC
3	CDAB		26	CBDA
4	DABC		27	ACDB

[52] JAMESON, Pg. 19.

5	DCBA		28	ADBC
6	CBAD		29	CABD
7	BADC		30	BCAD
8	ADCB		31	DBCA
9	ABDC		32	DACB
10	BDCA		33	BDAC
11	DCAB		**34**	CBDA
12	CABD		35	ACBD
13	ACBD		36	CABD
14	CBDA		37	DCAB
15	BDAC		38	BDCA
16	DACB		39	ABDC
17	DBCA		40	ADCB
18	BCAD		41	BADC
19	CADB		42	CBAD
20	ADBC		43	DABC
21	ACDB		44	CDAB
22	CDBA		45	BCDA
23	DBAC		46	ABCD

Table 4 The 46 time unit and the permutations of the rhythmical patterns in *Út*

There is a system in the recurrence of the harmonic progression as well. The first four phrases begin with the same functional steps: an A-minor chord followed by an E-minor in first inversion. The four individual chord progressions then take different harmonic directions, however they all end with similar kinds of half cadences. Many of the cadences are replaced by disturbing harmonic elements, all of which are derivatives of chords from section H. The same four patterns are repeated twice in the first part adding up to 12 rhythmical units all together. Since the rhythmical shaping is in constant change, there is no literal repetition within the section. Another consequence of the permutations is the metrical displacement of the recurring harmonies, which comes together with the change of functional relations. (The simplest metrical displacement of chords in a Bach choral would be enough to guarantee a surprising result). Section D is a dividing line between the first two parts. The high register, which has not been used earlier in the piece, and the non-diatonic triads make the unit distinct both from what has gone before and what comes immediately after. At the same time, Figure D also refers to the very beginning of the piece: the right hand plays the upper voices of the first unit (with minor variations, and "compressed" forms of the original rhythmical patterns), whereas the left hand plays a non-diatonic melody based on the intervallic series of the original bass line. Both the rhythmic- and pitch transformations introduced in this unit will play a crucial role in forming the second half of the piece.

The connection between the last chord of Section C (E-major) and the first chord of Section D (G♯-minor) define the modulation system of the entire second section, wherein each unit begins with a minor chord, and ends with a major one, which has a dominant function in the initial key, but serves as a submediant in the new key, thus the units of the second part are consequently linked by VI-I harmonic steps as opposed to the V-I connections of the first part. Thereby, there is a chromatic descent in the system of keys throughout the first 10 units. The harmonic sequences in Sections E and F are different from the ones in the first part; however the idea of repeating a 16 bar length of material in different rhythmic shapings (as a result of permutations) is common to all three.

Section G brings new – this time more extended - contrasting material. Along with Section H it divides the piece into two major parts. Through the modified rhythmic formulae and the non-diatonic melodic lines, Section G refers to the previous interlude, here however not the change of registers, but the entry of the three low winds brings the real novelty. Note that the piano and the group of winds never play together throughout the piece; although it is desirable for them to take over from each other as if they continued the same line without a break. Each wind-line in Section G is derived from the

individual voices of the piano material in Section E. The original intervals are kept in the same order; however some of the directions have been changed arbitrarily.

The four bars in Section H contain a series of long chords (mostly of one semibreve duration). The original system of rhythmic permutation is only reflected in the phrasing: 7 chords within the first phrase implying pattern 'B'; 7 chords within the second phrase with a shorter (dotted minim) chord at the end, implying pattern 'A', which ends with an upbeat to the subsequent phrase; 7 chords within the third phrase implying pattern 'C'; and 6 chords within the last phrase implying pattern 'D'. The number of voices is increased from 3 to 4 from Section H onwards in the structure. The pitch content of the four voices is derived from the intervallic construction of treble melodies from the first four units (See the explanatory figure below). As has already been mentioned, these derivative-chords are inserted into certain cadential sequences during the first half of the piece.

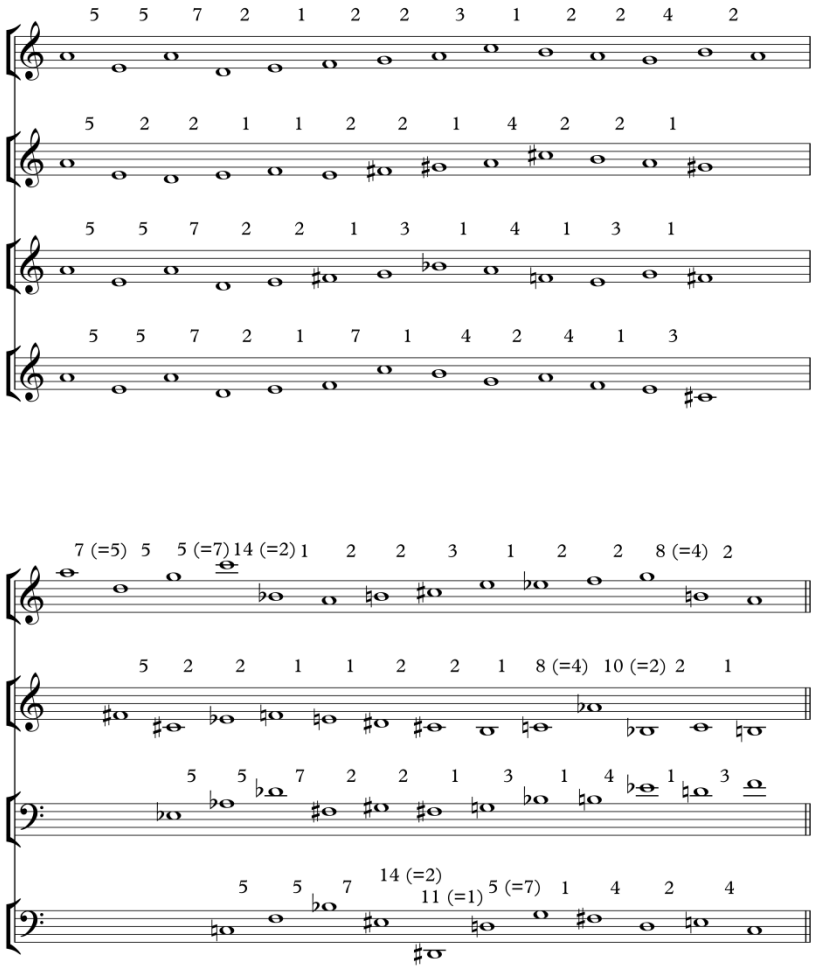


Figure 24 The first four treble lines from the beginning of *Út* (upper staves), and the series of chords in Section H generated from the intervallic series above (lower staves)

The texture of the subsequent sections is generally more complex than that of the first half of the piece, even though it is built on similar kinds of modal chord progressions. I am going to present the working process of building the texture taking the first four bars from Section 'I' as an example. Firstly, I wrote three times four phrases of modal harmonic sequences. Below is the beginning of the first phrase.

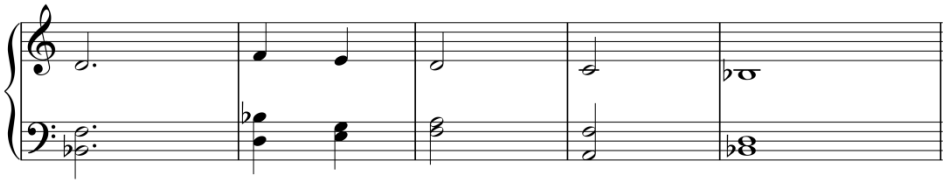


Figure 25 The continuation of the three part harmonic sequences in Section I in *Út*

Then I added a fourth voice to the top of the chords, using the same intervallic sequence as that of the bass line, but changing the directions of the steps in the sequence. The resulting chords, including unresolved dissonances, suggest late-romantic harmony, rather than the sound of medieval-renaissance modal music.

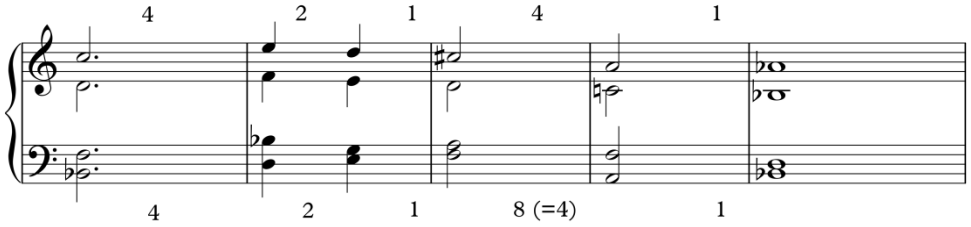


Figure 26 Addition of a fourth voice to the three-part harmonic sequence above

Finally, I added two melodic lines derived from the Kyrie movement of *Missa pro organo* written in 1879 by Franz Liszt. (The bass melody is a "false reflection" of the original line).

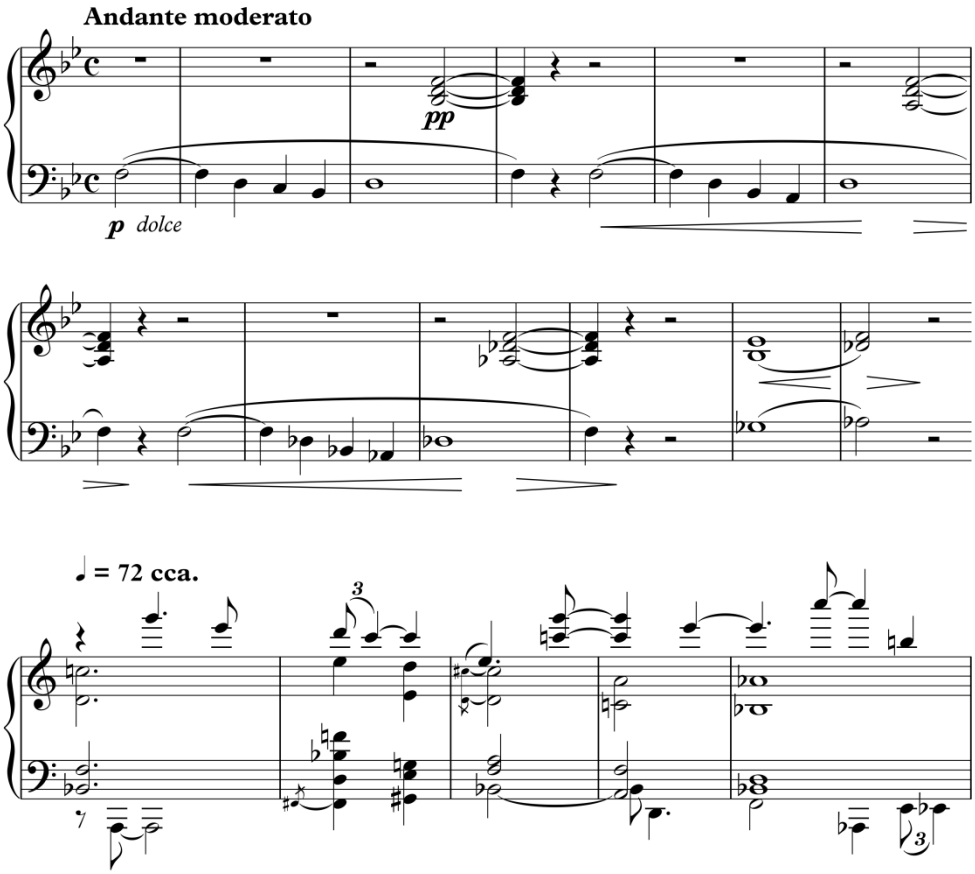


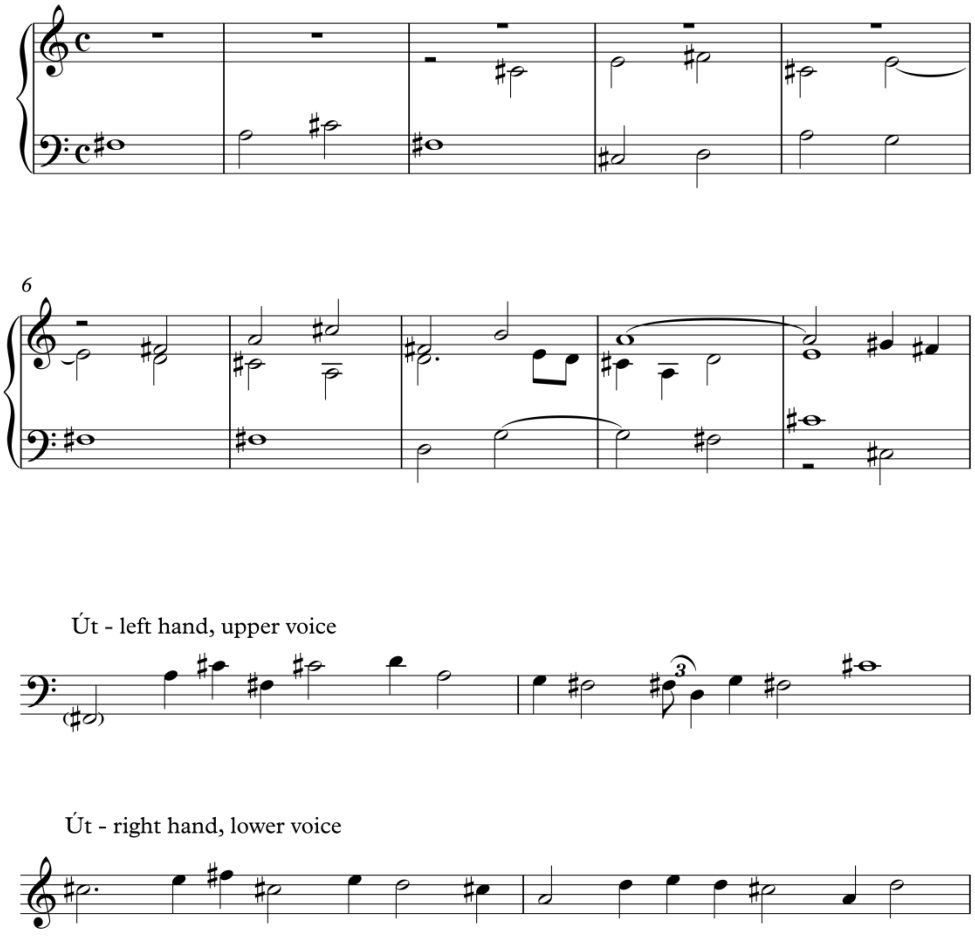
Figure 27 Source material for *Út*: the first 11 bars from *Missa pro organo* (1879) by Franz Liszt (above). Four-part harmonic sequence with notes derived from Liszt in *Út*.

In Liszt's Kyrie the melody shown above is played three times, each time a minor third higher. The modulation system in Section I of *Út* follows the same logic: the first unit begins with a B♭ base note, the second unit (beginning of page 12 in the score) with D♭, the third unit with E (E-minor chord second inversion after the double barline on page 12), and so on, until in unit 9 (page 15, section with tempo mark ♩ = 58) it returns to B♭. The initial D♭ tonality of the subsequent wind-section is also a consequence of this logic. Although the whole section is based on different transpositions of the same three chord sequences, the gradual textural change distances the material from its archaic, modal nature. The polyphonic writing, the use of wider registers broadens the horizon of historical allusions (the keyboard writing of Bach, Schumann and Brahms was recognisably present in my models).

The third part of *Út* ends with a hymnal wind interlude using exclusively the Liszt material. At this point in the structure, nothing remains of the modal harmonic sequences or the permutated rhythmic patterns. The tranquil flow of the polyphonic texture represents the state of being out of the timeframe. The original melody is played

by the first wind instrument during the first 13 bars. The rest of the line and the other two instrumental parts use the intervals included in the reference material in a reshuffled order. Throughout the interlude, there is a gradual modulation from flat keys to sharp ones, which eventually reaches the basic tonality (F♯) of the source material, for the last part.

The permutated rhythmic elements reappear from figure M, however this time they are applied to another piece of reference material, namely to *Ricercar VI* (1656) by Johann-Jakob Froberger. Froberger's Ricercar is a four-part imitative keyboard piece. The main attributes of the piece are present in *Út* as well, although with significant modifications. I extracted the pitches of all parts from Froberger's piece, and assigned them to the rhythmical values of the patterns used at the beginning of the piece. The example below shows the beginning of each line in separate staves (note that the first 13 notes of the bass line is transposed a minor third lower in the final realisation, contributing to a more ambiguous modality).



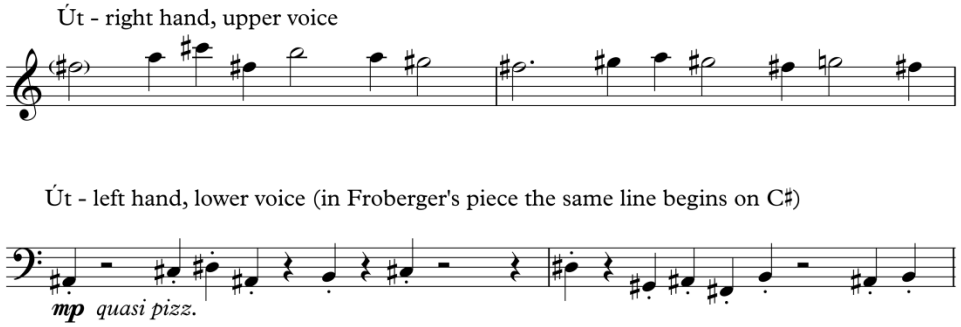


Figure 28 The first 10 bars from *Ricercar VI* (1656) by Johann-Jakob Froberger, and the four lines derived from the piece in *Út*

The section involves a sudden interruption by some loud and fast material, representing the effect of inner metrical change common to early keyboard music (in ricercari it is usually from tempus imperfectum to tempus perfectum). The two lines of each hand move to the extreme registers of the instrument. Although the bass line is notated with groups of single semiquavers, its notes come from two separate lines. The pitch content is derived from Froberger's line, but – as in the previous Liszt episode – the original intervals are set in a randomly reshuffled order, which results in distinctly atonal pitch relations within the lines. At figure O the previous texture returns with a receding tendency. Towards the end of the section the individual voices gradually fade out, until only the treble voice remains. Although the same rhythmical patterns are followed, some of the note values get extended, reinforcing the sense of recession. The last note of the treble voice left alone (A♯) is followed by a four semibreve-long pause, which is the first and only actual break in the entire piece.

In the closing wind-section the first three units of the piece return in reverse order, with a distant sound, and maybe with less clarity due to the polyphonic texture replacing the previous homophony (the individual instruments follow different permutations of the four basic patterns simultaneously). In the first two sections the original patterns are replaced by variants in ¾ bars, so the very last unit, where the patterns take their original shapes appears to be slower partly because of the extended note values, partly because of the slight tempo change. The slowing tendency is reinforced by the *molto ritenuto* in the last two bars of the unit. Section Q is, in all respects, beyond the time frame. The final cadence is a literal quotation from the last bars of Liszt's Kyrie. These chords do neither belong to the time structure nor to my original material. They represent *timelessness* both in a sensual and historical sense.

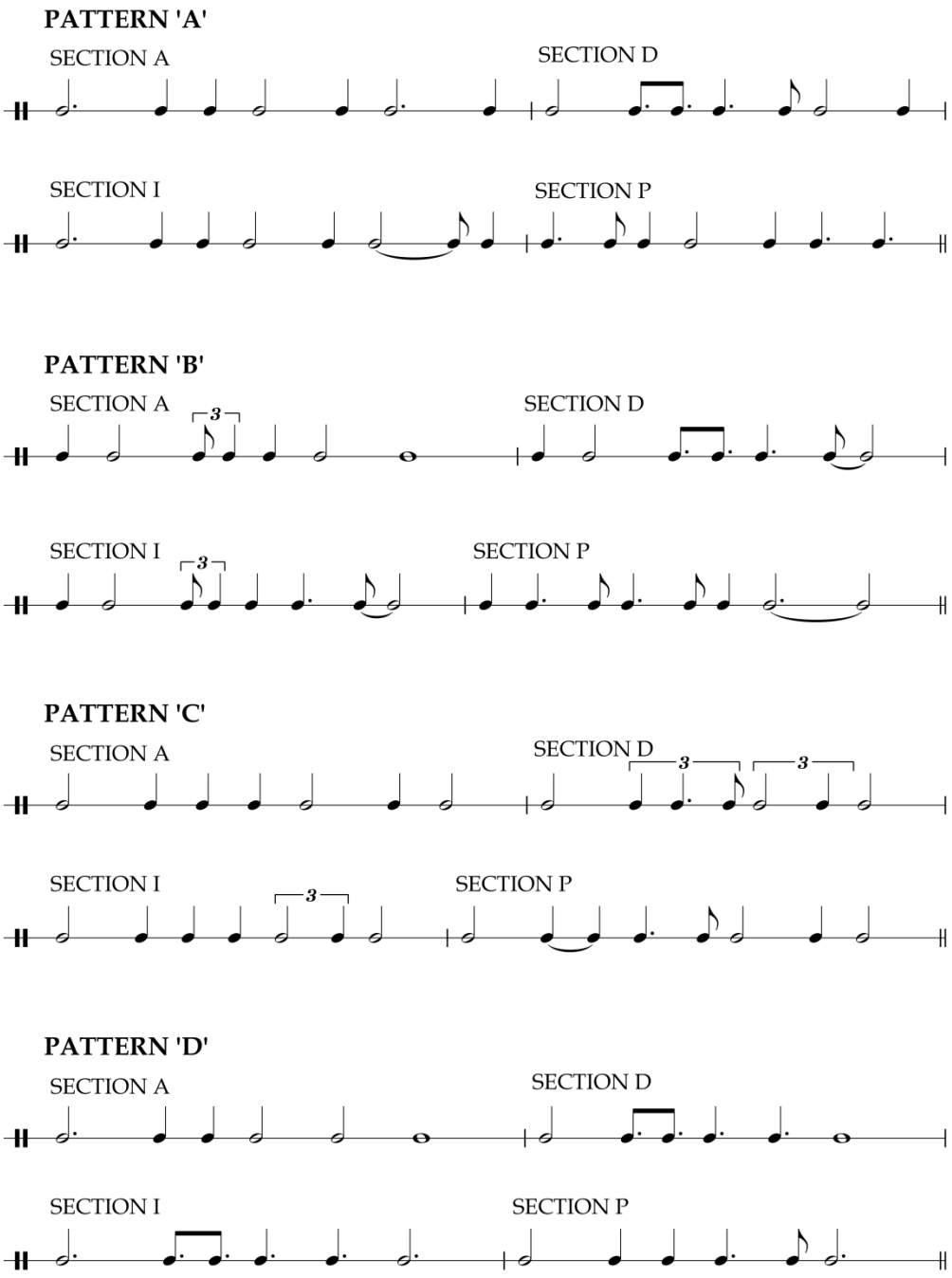


Figure 29 Examples for variants of the basic rhythmic patterns from different sections of *Út*

5. Conclusion

The presented works explore the possibilities of musical borrowing in many different ways, covering most of the categories listed in the introductory chapter; namely *extra-musical meaning* manifested in the selection and use of found material (as in *La cathédrale emportée* and *Drei Deutsche Lieder*), *nostalgia* (in *Út*), *reproduction* (on some level in *La cathédrale emportée* and the second song of *Drei Deutsche Lieder*), exploration of *stylistic and structural discontinuity* (in *Néma berkek* and *Nap.Futás*), and *novel musical construction* based on some structural attributes of existing music (in *La cathédrale emportée, Drei Deutsche Lieder, Mylied, and Út)*. Although borrowing techniques have been extensively employed in my compositions since 2008, over the last three years I have faced questions that have led me to redefine my purpose in using found material. Previously, my primary aim in using pre-existing music was to find a departure point, an already established system for a novel musical construction. When choosing my sources I still look for interesting possibilities for the re-organisation of musical elements, but at the same time I pay more attention to the extra musical content these sources might carry. I recognised that the presence of an external source should become apparent through the texture if the reason for referring to such pre-existing material is more than merely one of finding a basis for generating pitch content. This recognition led me to rewrite my *Deutsche Lieder,* the new version of which reveals much more of the 19th century originals, responding more adequately to Walter Benjamin's concept of history.

Probably my most important achievement over the past three years has been enabling the inter-operability of different modal systems within a composition. The more I maintain of the tonal/modal sense of the original material in my transcriptions, the clearer the reference appears in the result. Parallel to this, the extensive use of chromatic/atonal pitch configurations can be a tool for keeping the original resource temporarily hidden, especially when combined with rhythmical density. These recognitions have allowed me to explore previously unseen interactions between diverse styles and techniques through my music, as occurs, for example, in an incomplete piece of mine entitled *Late Quartet*, wherein I am attempting to create a kind of cross-synthesis of two string quartets, one by Haydn and one by Webern. My recently finished stage music, *Herculine Barbin* based on the memoires of a 19th century French hermaphrodite could itself be a worthy conclusion to this research. In this chamber opera, written for three singers (soprano, male alto, and baritone), three wind soloists

(oboe, bass clarinet, and horn), piano, percussion and string orchestra, I developed a unique recitative language based on the compositional method introduced in an earlier chapter on generated lines. The music has two layers: vocal lines generated from selected fragments from the original text (in English translation) [53], and an orchestral accompaniment referring to several historical materials ranging from Bernart de Ventadorn to Claude Debussy. Instead of "illustrating actions" these references highlight the key words of the text, and separate the story from its own historical moment, transporting it to a more timeless dimension similarly to how Foucault composes the text of his own edition.

There are several more possibilities for musical borrowing yet to be explored. Currently I am very much interested in reproductive techniques, more precisely in reductive operations. In almost all of my former pieces concerned with borrowing I aimed to create something *complex* from something relatively *simple*. It is also conceivable to achieve something new by *losing* something from the whole, as already proven by a number of interesting experiments from different fields of the arts. Although this issue seems to be more relevant in visual art, there are quite a few examples of subtractive techniques in music as well; including some of Cage's works mentioned earlier, or more recently, Paul Whitty's *thirty-nine pages* (2005-07) after Cesar Franck's Sonata for Violin and Piano in A major. I also wish to explore more of the possibilities of open instrumentation and non-conventional notational techniques, where no limits are set, either by the constraints of idiomatic instrumental writing or by the historical connotations carried by particular instruments.

As a part of my research, I have consulted a wide range of resources, both musical and textual, concerned with borrowing. As previously observed, 'borrowing' is often mentioned in close association with postmodernism. Nevertheless, asserting merely that the context of my music is postmodernity, even if true, would not be satisfyingly informative. If we accept that postmodernity is a *condition*, a collective term for significant shifts in culture, science, politics, rather than a style or an attitude, every artwork is somehow related to it. It is merely the particular responses that differ. The prolific diversity of individual approaches leads to a heterogeneous picture of contemporary arts. Whether the art be innovative, retrograde, progressive, decadent,

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[53] The English libretto uses sections from the following edition: Michel Foucault, Herculine Barbin (Being the Recently Discovered Memoirs of a Nineteenth Century French Hermaphrodite). Translation by Richard McDougall. Vintage Books Edition, New York, 2010.

experimental, conservative, autonomous, or political, it reflect these shifts in values. My sustained interest in musical traditions, paired with a critical approach to them and the creative reuse of the elements of these traditions, is just one of the many possible responses to such shifts.

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7. Appendix

7.1 A List of Compositions Written During the PhD Programme

1. ...sondern die Nächte *(sopr. sax., piano, vibraphone)* 4' (2012)

2. Rilke *(flute, clarinet, horn, viola, cello, piano, harp, perc.)* 12' (2012)

3. ... senza basso - sulla natura della rimembranze *(baroque flute)* 8' (2013)

4. Grande Sonate Brillante *(piano trio)* 10' (2013)

5. La cathédrale emportée *(2 trumpets, 2 horns, trombone, tuba, prepared piano, perc.)* 8' (2013)

6. Drei Deutsche Lieder *(sopr., piano)* 6' (2013)

7. Two Pieces on Durations: Nr.1, Nr. 2 *(violin, tuba, piano)* 8' (2013)

8. Néma berkek *(flute, clarinet, violin, cello, perc.)* 8' (2013)

9. Nap. Futás *(flute, clarinet, sax., harp, perc.)* 10' (2014)

10. Vulnerable Waltz *(dancer, piano)* 5' (2014)

11. Place me on Sunium's marbled steep *(4 solo voices)* 5' (2014)

12. Hebrides *(tuba, 2 low-register melodic instruments)* 10' (2014)

13. Út *(piano, 3 low-register melodic instruments)* 28' (2014)

14. Liederbuch *(cimbalom, guitar, alto flute, bass clarinet)* 8' (2015)

15. Hebridean's Lament *(cello)* 2' (2015)

16. Mylied *(piano)* 8' (2015)

17. Niemandsland *(vibraphone and objects – 1 perc. player)* 5' (2015)

18. La cinquiéme chanson de Jaufré Rudel *(flute, clarinet, violin, viola, cello)* 6'

7.2 CD Contents

CD1 – Composition Portfolio

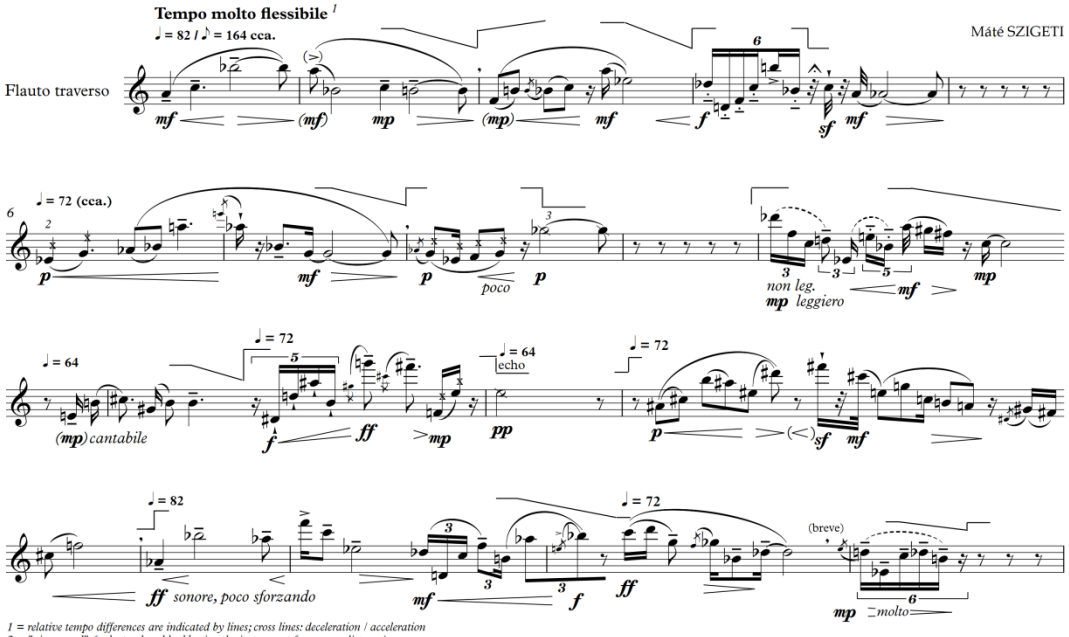
1. *Mylied* (for solo piano) – audio recording exported from Sibelius file
2. *Drei Deutsche Lieder* (for soprano and piano) – rec. 04/07/2013, University of Southampton. Workshop recording. Juliet Fraser – soprano, Mark Knoop – piano
3. *Néma berkek* (for flute/alto flute, clarinet, violin, cello, and percussions) – rec. 07/01/2014, University of Birmingham. Workshop recording. Members of the Birmingham Contemporary Music Group
4. *Nap. Futás* (for flute/piccolo, clarinet/bass clarinet, soprano saxophone, harp, and percussions) – rec. 11/03/2013, Q-O2, Brussels. Concert recording. Camille Guénot – flute/piccolo, Tomonori Takeda – clarinet/bass clarinet, Yukari Uekawa – soprano saxophone, Maria José Jeannin – harp, Adam Rosenblatt – marimba, tom-toms
5. *Út* (for piano and 3 low-register instruments) – audio recording exported from Sibelius file

CD 2 – Selected Recordings of Other Pieces Written During the PhD Programme

1. *… senza basso - sulla natura della rimembranze* (for solo baroque flute) – rec. 18/04/2013, University of Southampton. Workshop recording. Stephan Preston – baroque flute.
2. *Hebrides* (tuba, 2 low-register melodic instruments) – rec. 15/12/2014, Turner Sims Hall, Southampton. Concert recording. Alexander Glyde-Bates – tuba, Fiona Butterworth, Rebecca Carey – bassoon.
3. *Hebridean's Lament* (for solo cello) – rec. 27/05/2014, Hermina Galéria, Budapest. Concert recording. Zsuzsi Dóry – cello.
4. *Place me on Sunium's marbled steep* (for 4 solo voices) – rec. 15/11/2015, University of Southampton. Workshop recording. Members of Exaudi, James Weeks cond.
5. *Liederbuch* (cimbalom, guitar, alto flute, bass clarinet) – rec. 14/06/2016, Bartók Béla Zeneművészeti Szakközépiskola, Budapest. Dávid Kanyó – alto flute, Ábel Fazekas – bass clarinet, Zsolt Sági – guitar, Beáta Móri – cimbalom.
6. *La cinquiéme chanson de Jaufré Rudel* (for flute, clarinet, violin, viola, cello) – rec. 24/06/2015, St. Magnus Cathedral, Kirkwall, Orkney Islands. Concert recording. The Assembly Project, Leon Reimer cond.
7. *Niemandsland* (for vibraphone and objects – 1 percussionist) – rec. 01/07/2015, Turner Sims Hall, Southampton. Workshop recording. Håkon Stene – vibraphone and objects.

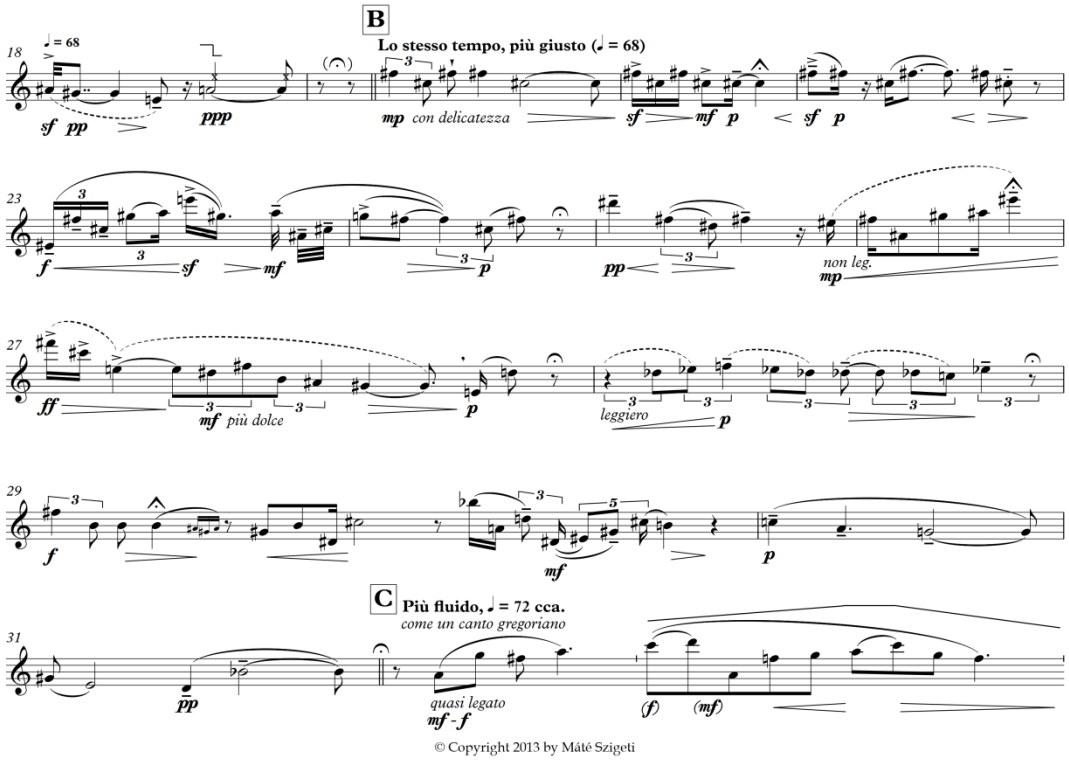
7.3 Music Scores for Pieces on CD 2

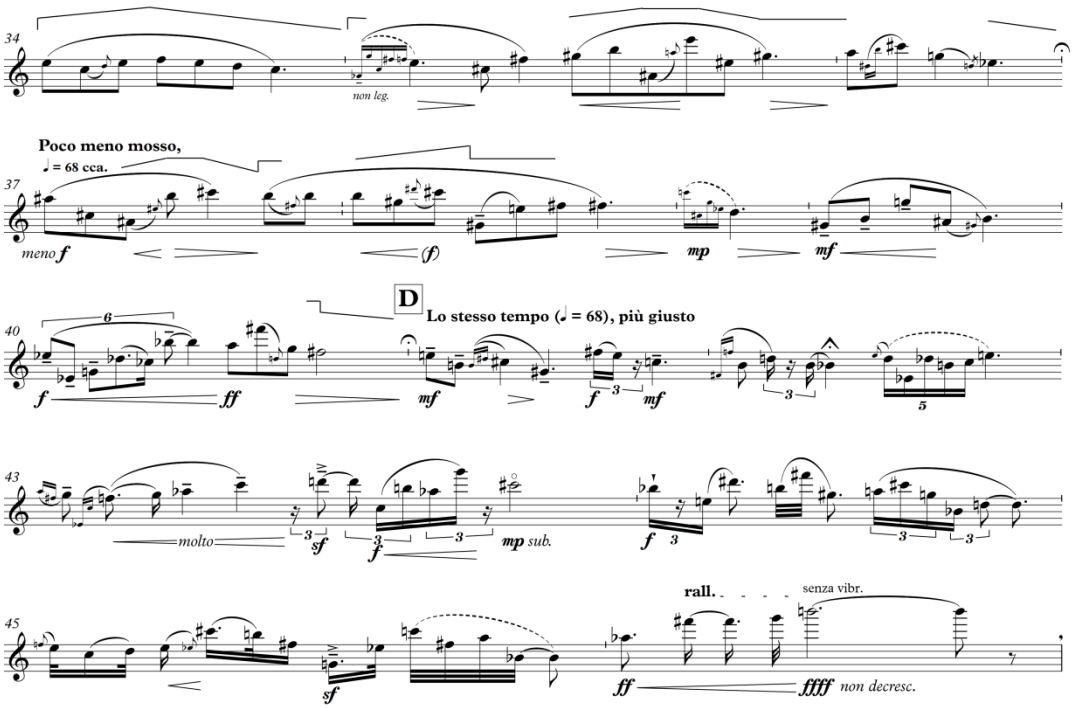
... senza basso
– sulla natura della rimembranza



1 = relative tempo differences are indicated by lines; cross lines: deceleration / acceleration
2 = "airy sound" (to be produced by blowing the instrument from more distance)
3 = alternate fingering; may result quarter-tone lower/higher sound

2





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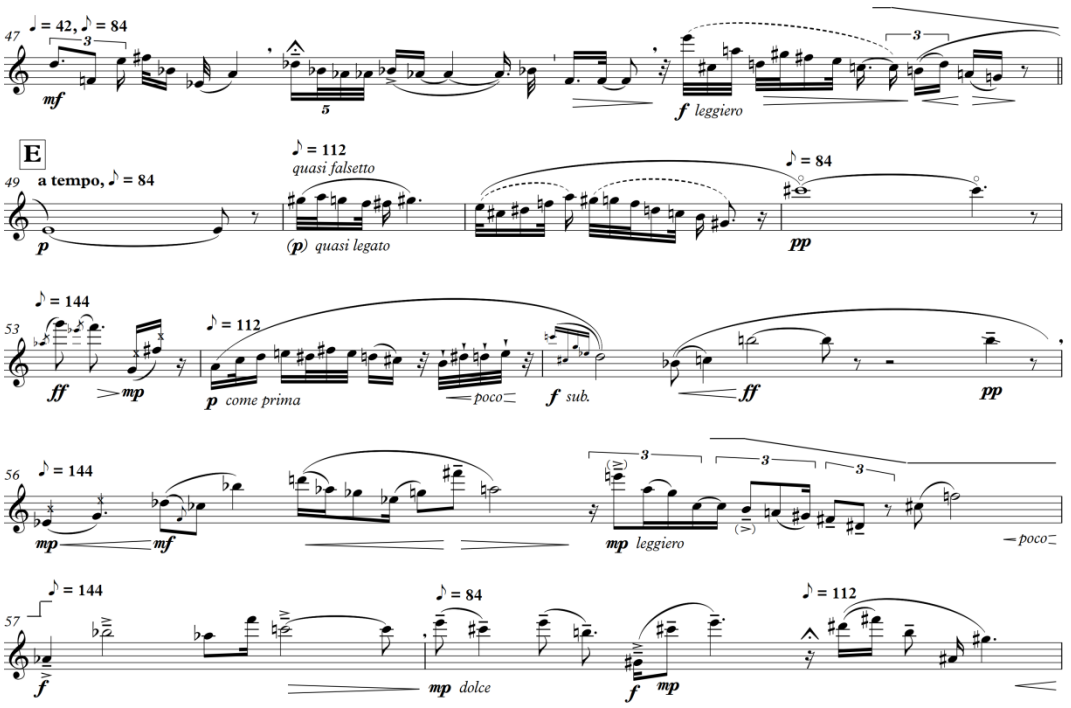

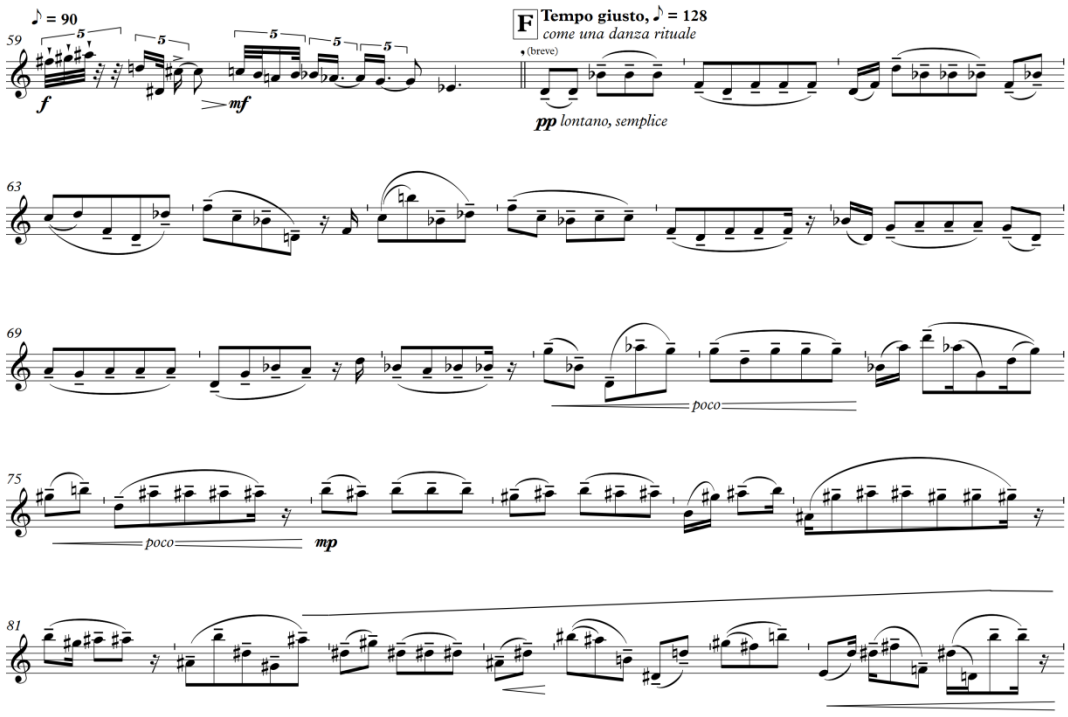

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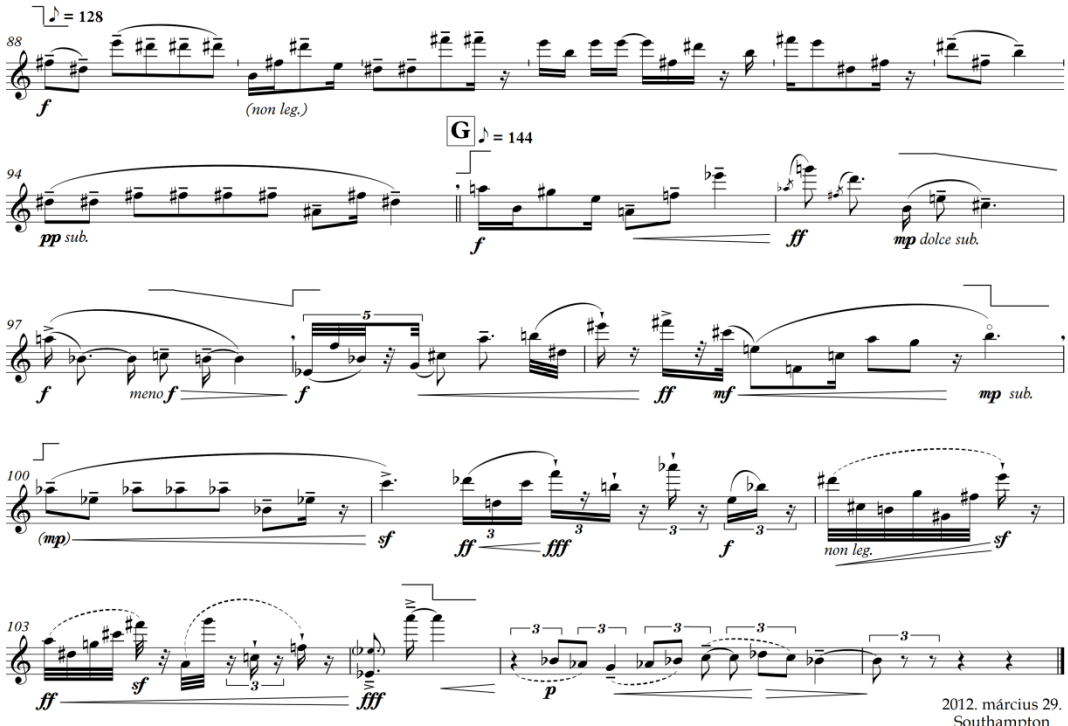


2012. március 29.
Southampton

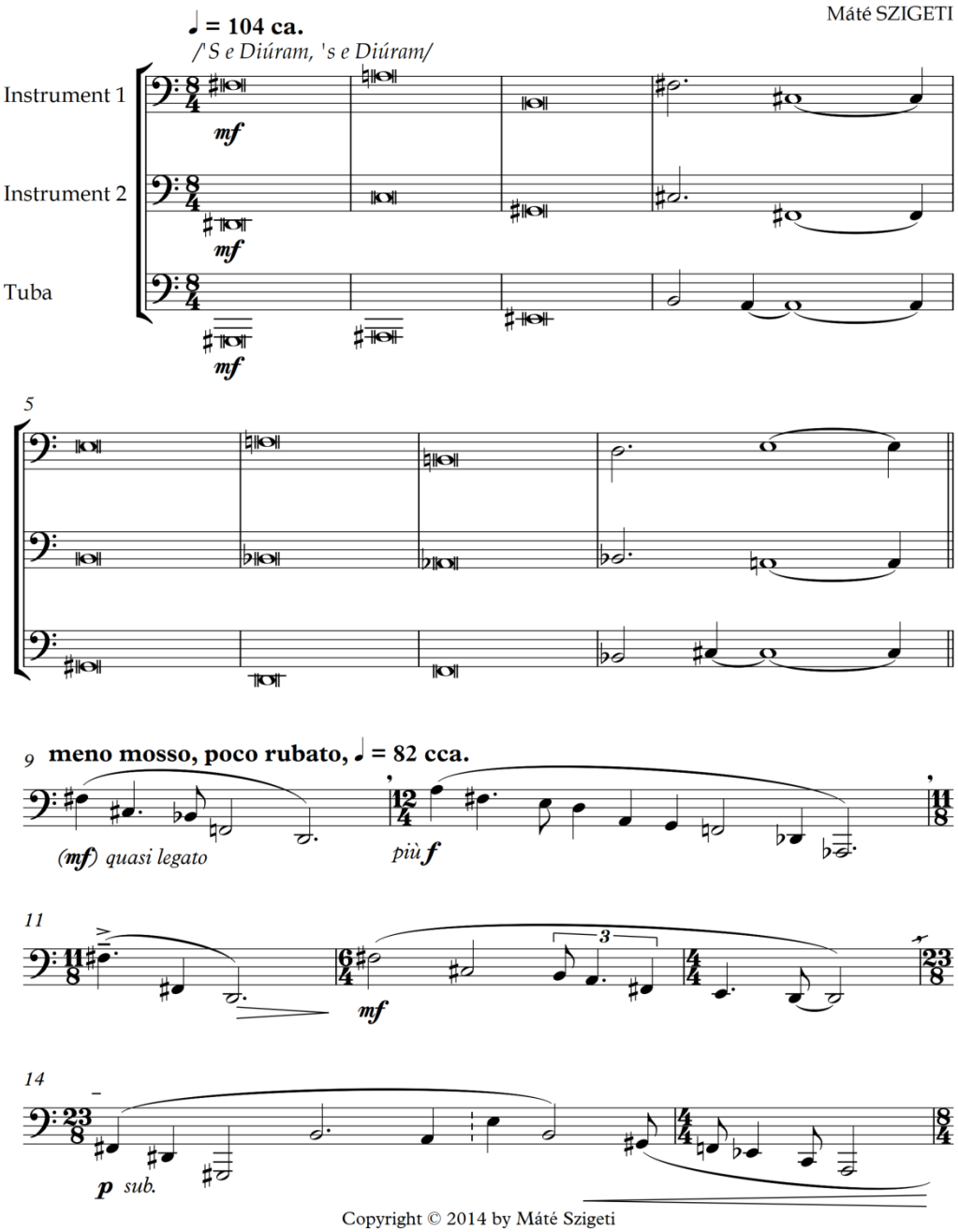
for Alexander Glyde-Bates

HEBRIDES

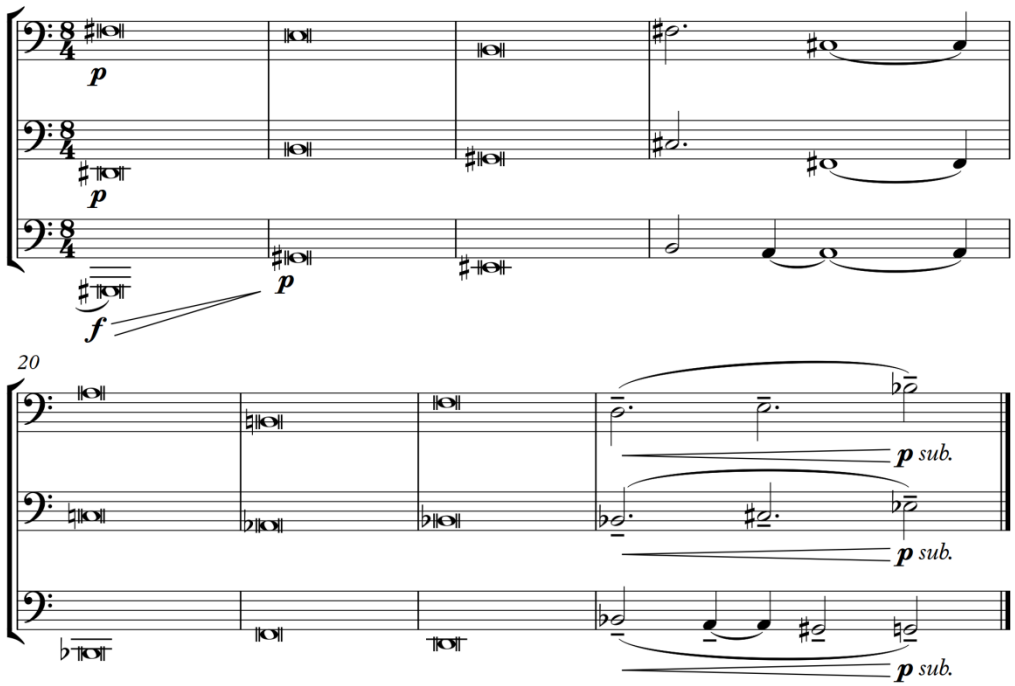
for tuba solo and two low-register melodic instruments

1.

Máté SZIGETI



16 **a tempo primo, ♩ = 104 ca.**

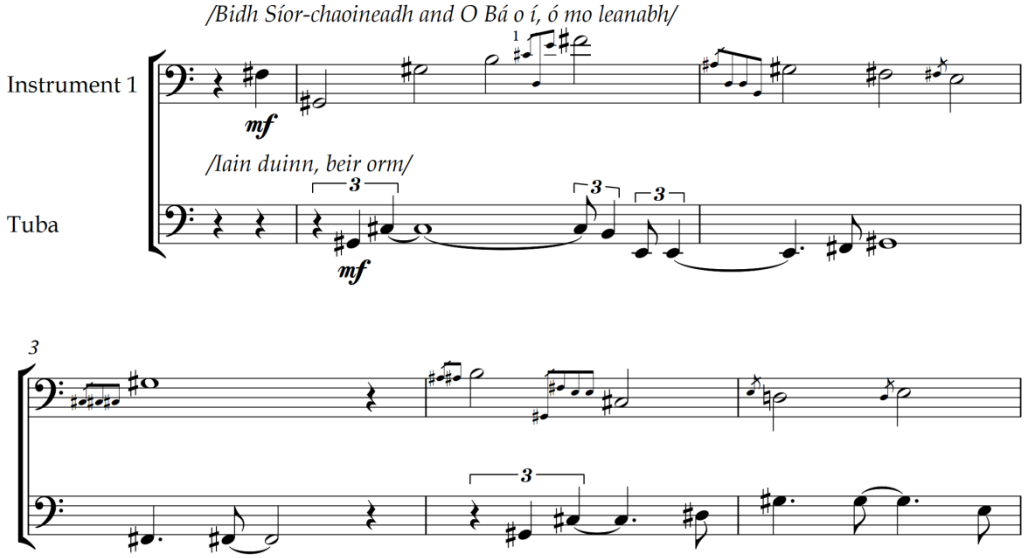


2.

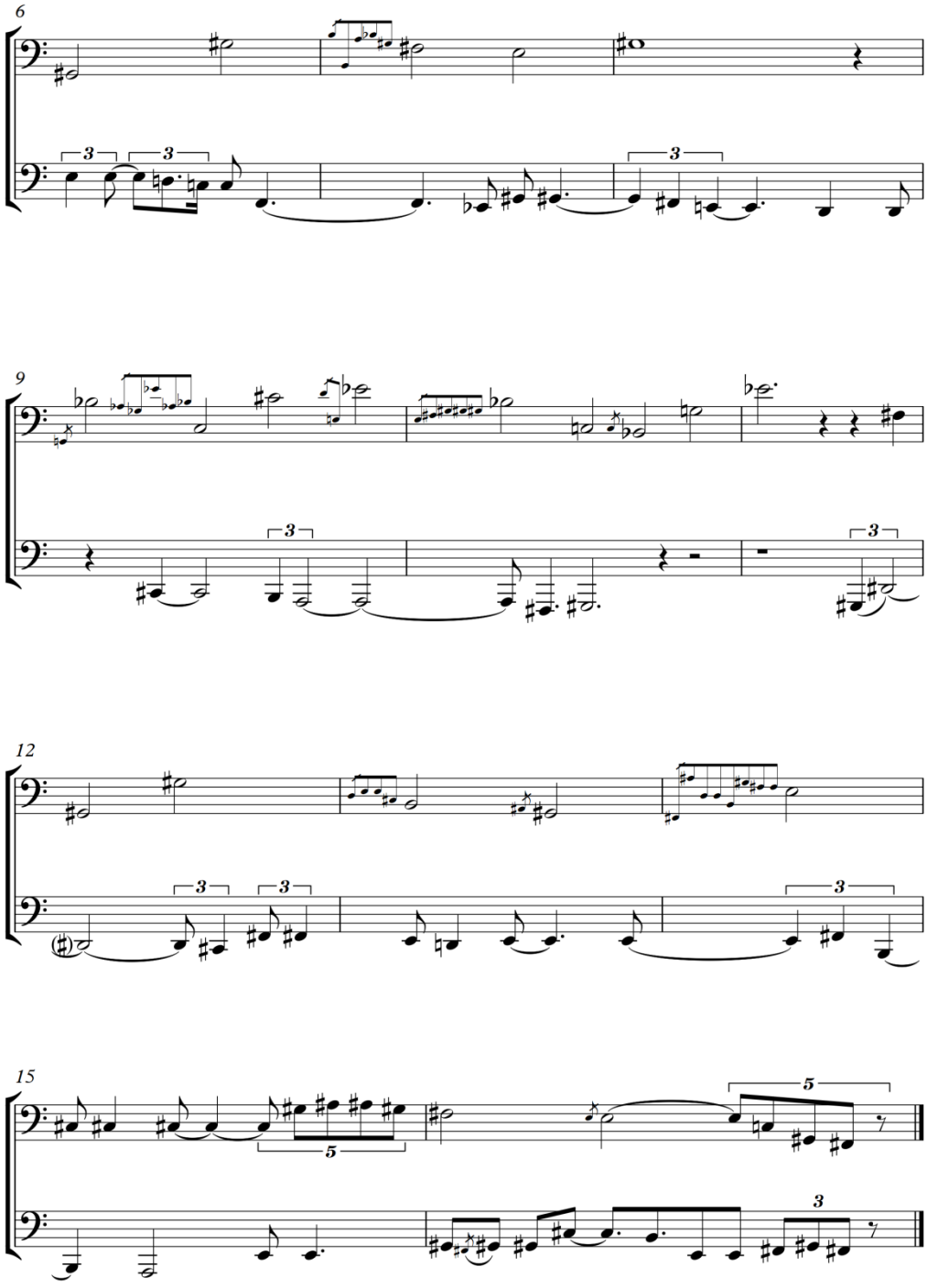
/The Love of My Heart in the Hill of the Mist/

♩ = 68

/Bidh Síor-chaoineadh and O Bá o í, ó mo leanabh/



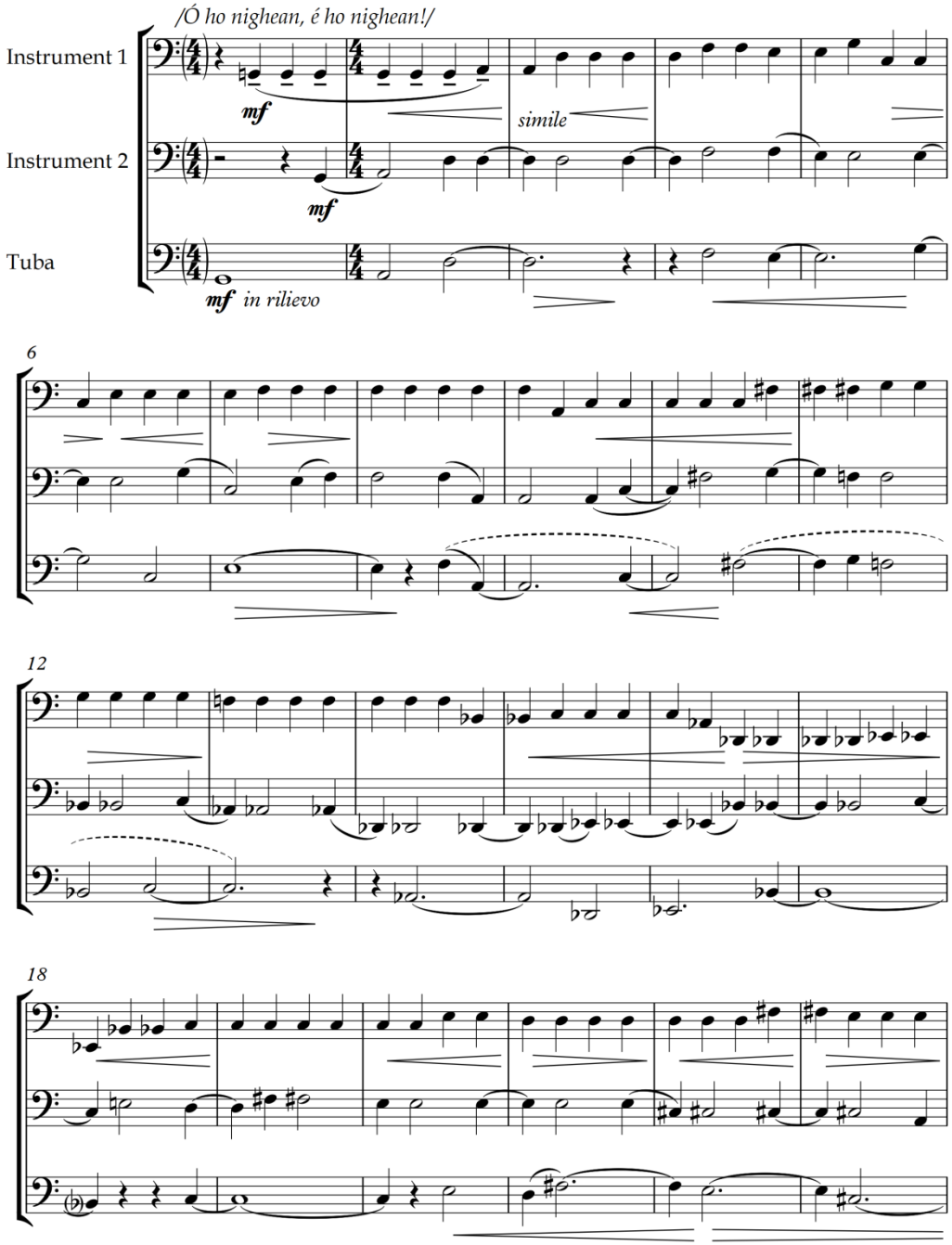
[1] Groups of grace notes should be played leggiero, quasi legato, not hastily.

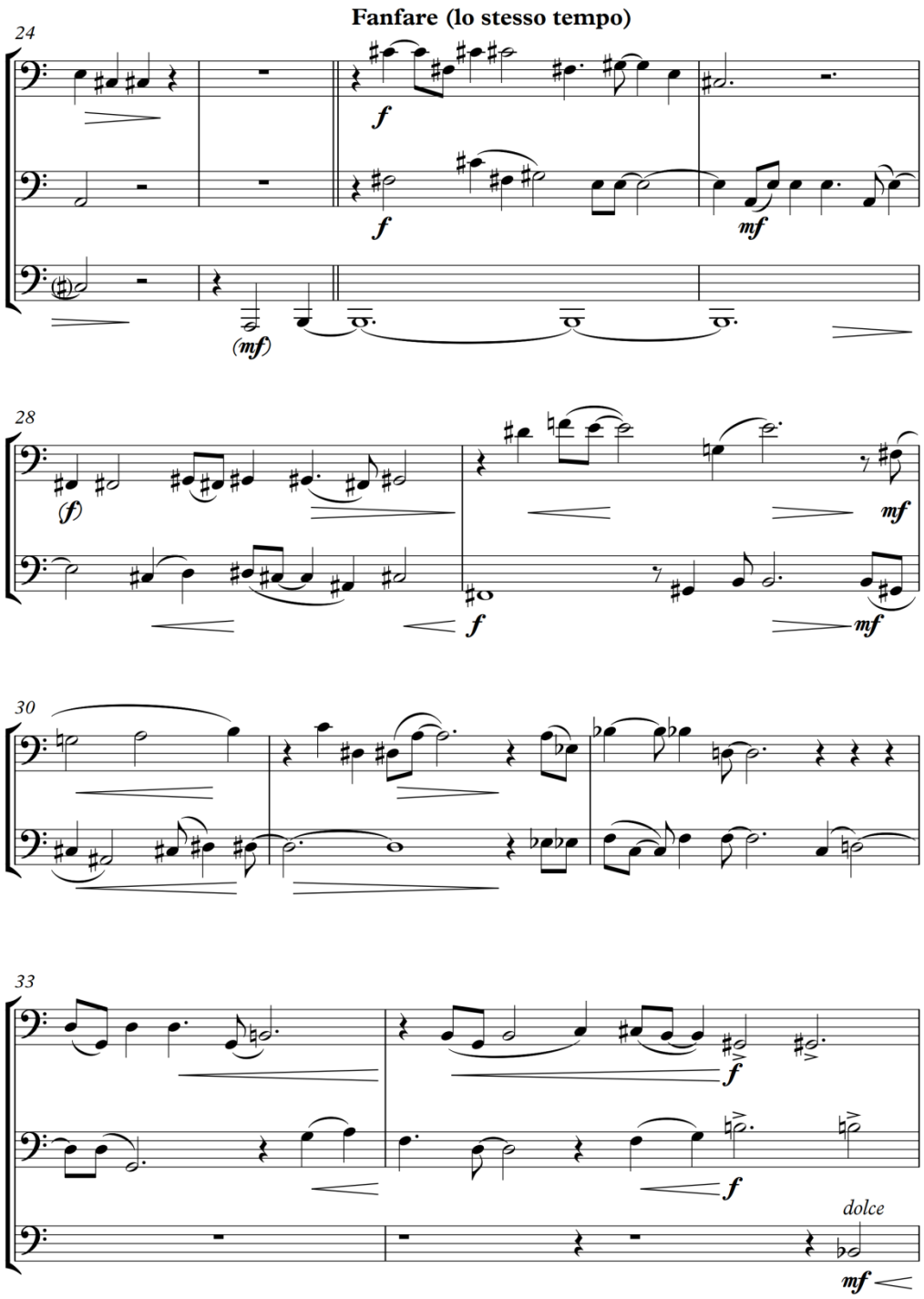


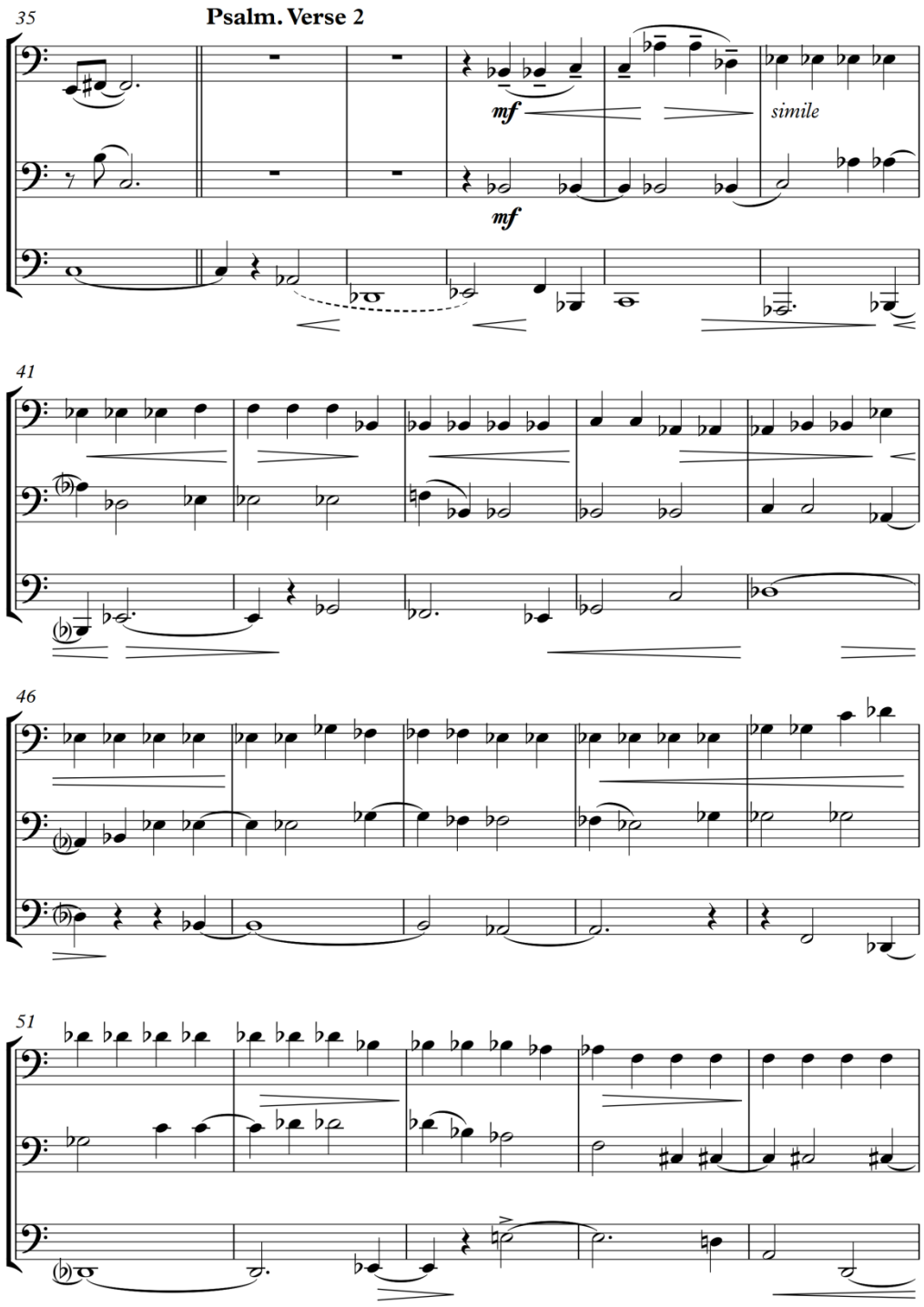
3.

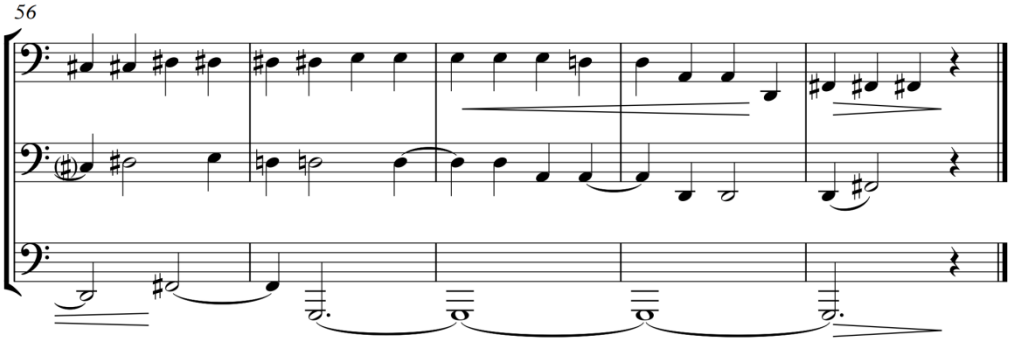
Gaelic Psalm. ♩ **= 112, senza misura.**

/Ó ho nighean, é ho nighean!/



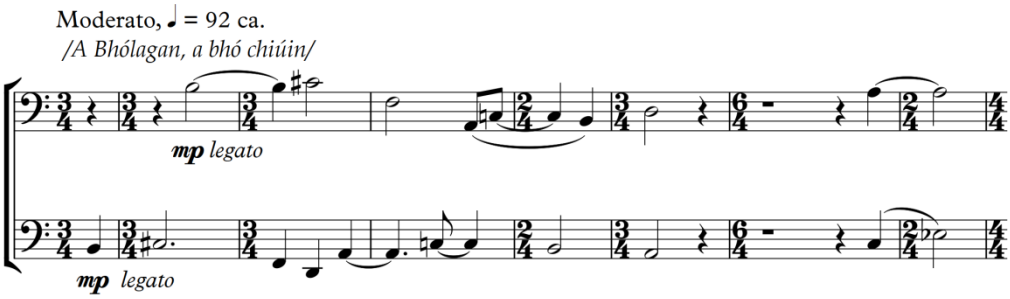


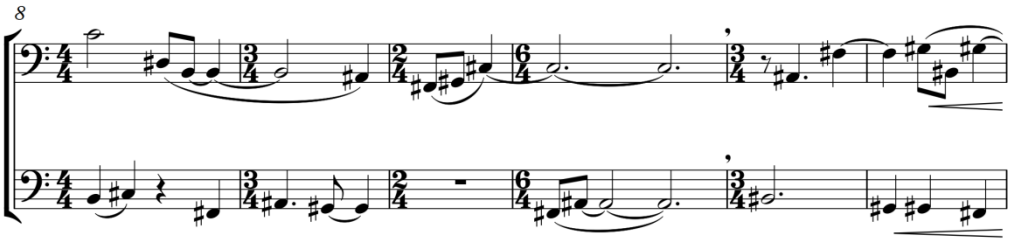


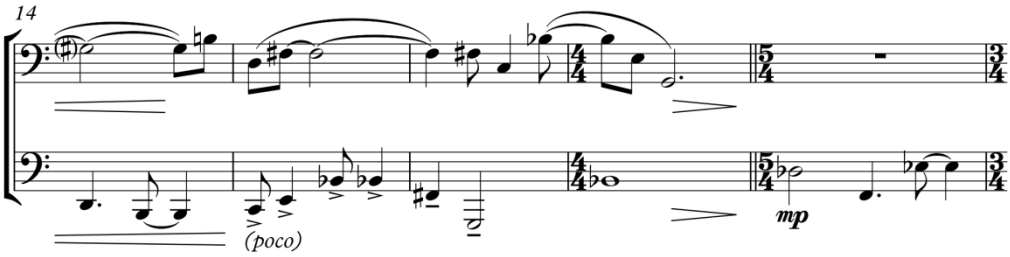


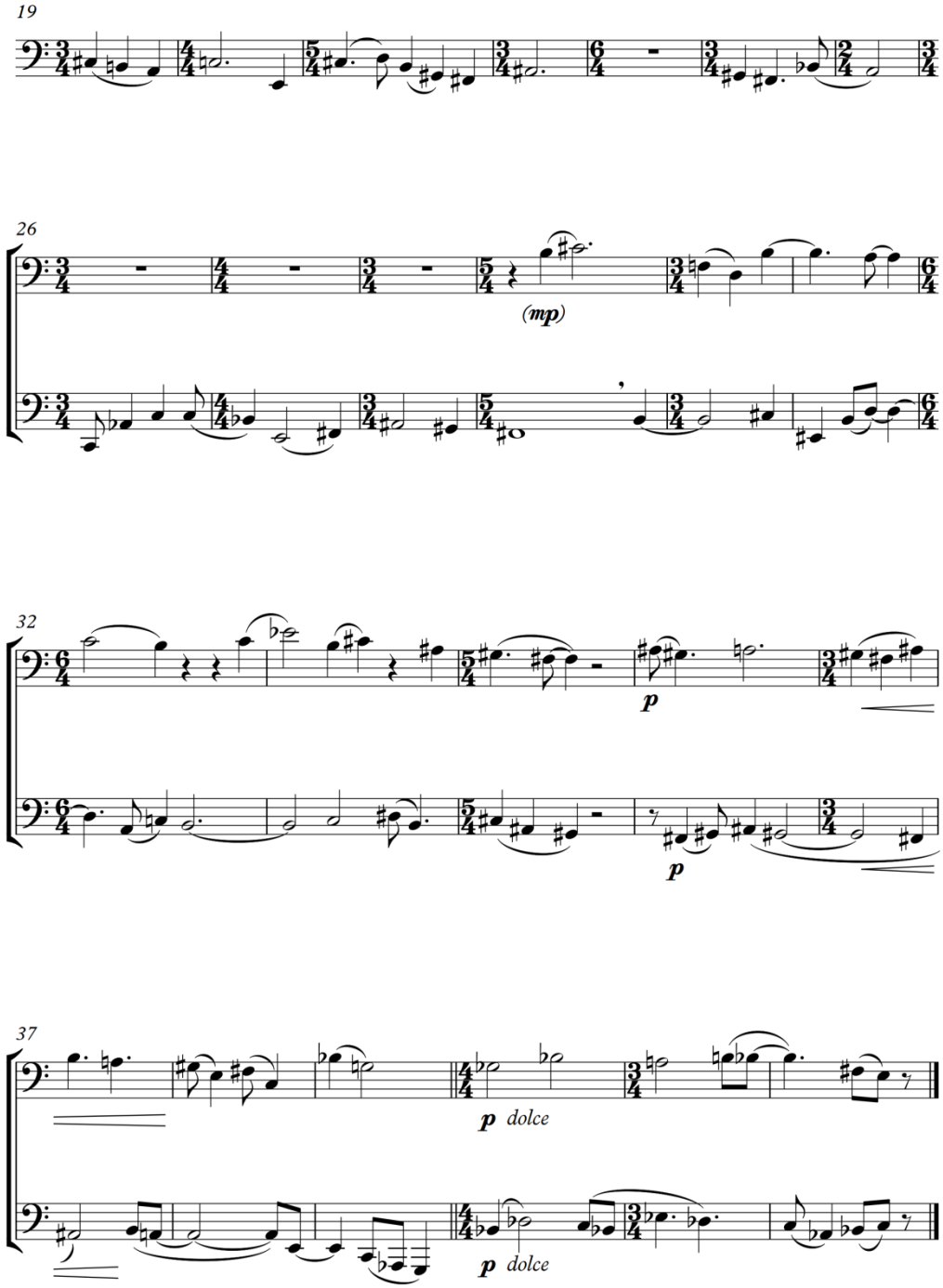
4.

/Gentle Cow/



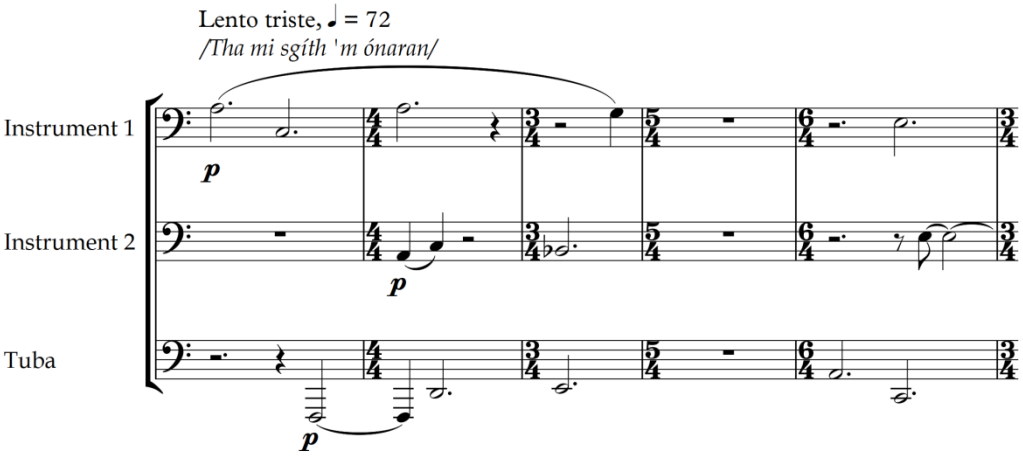


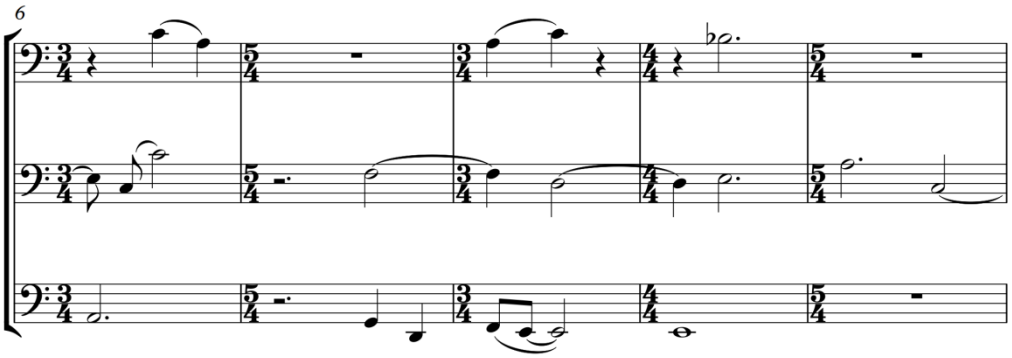


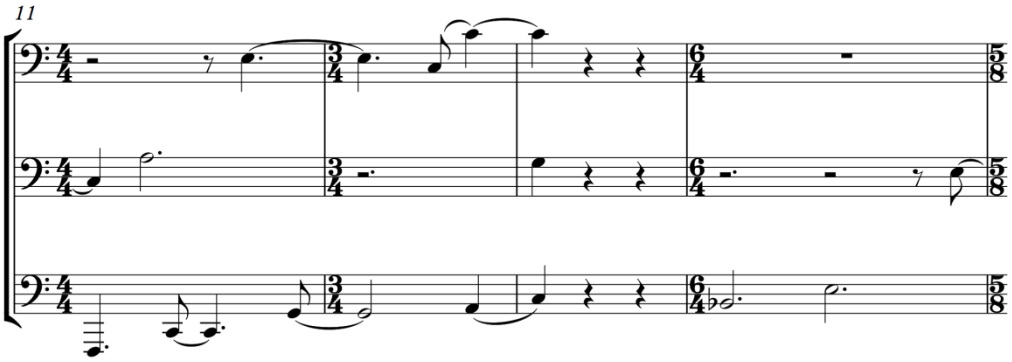


5.

/An Exile Song/

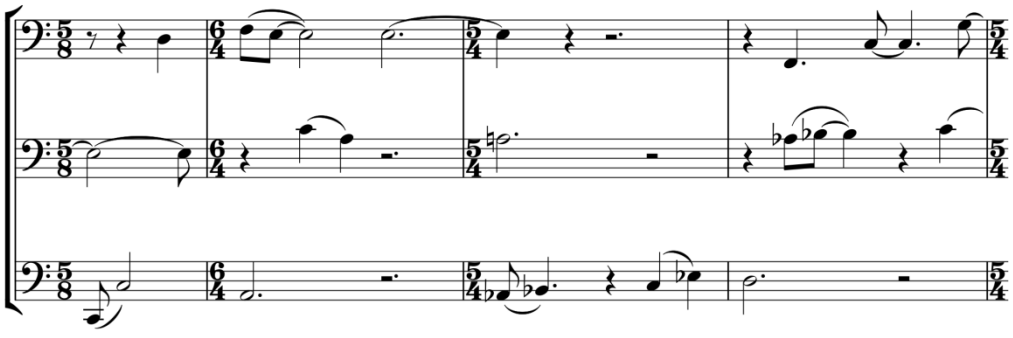






10

15



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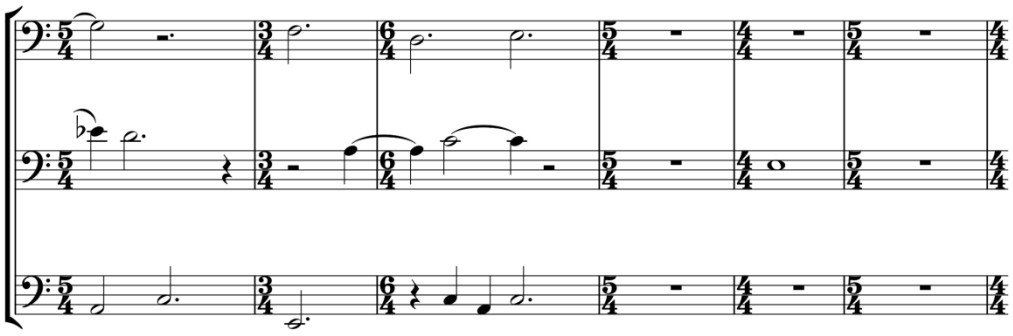

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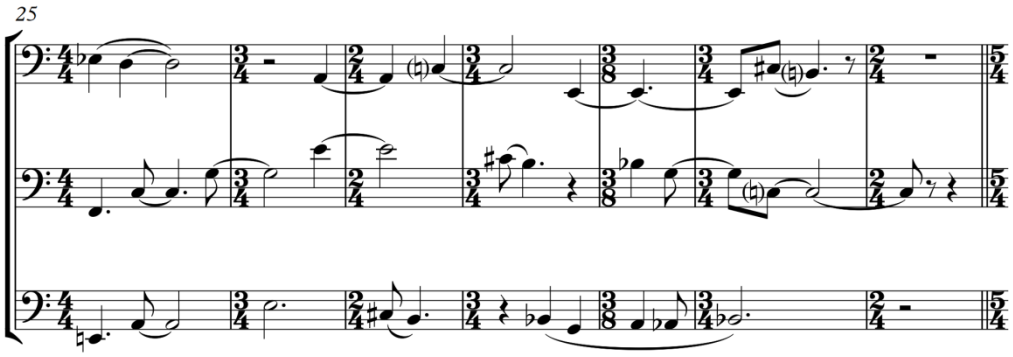
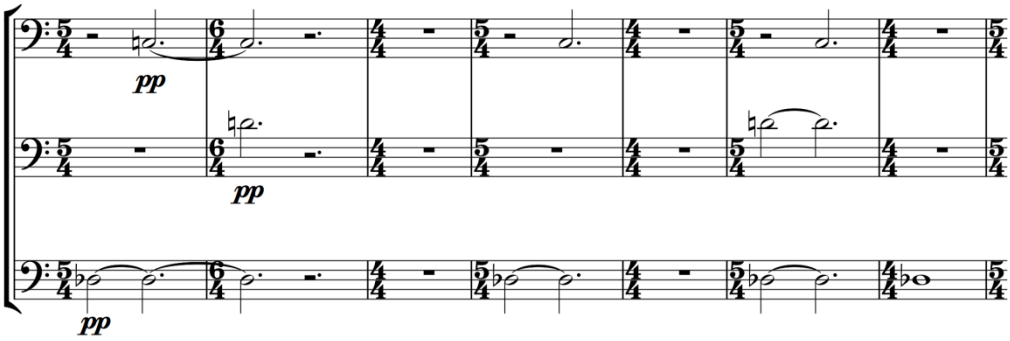
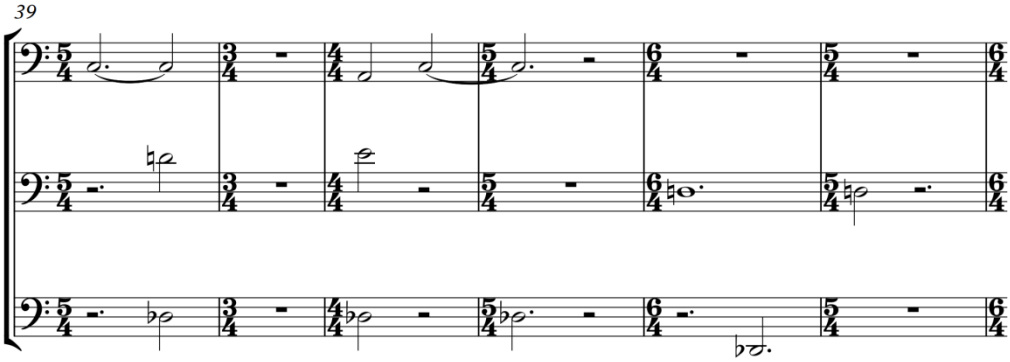


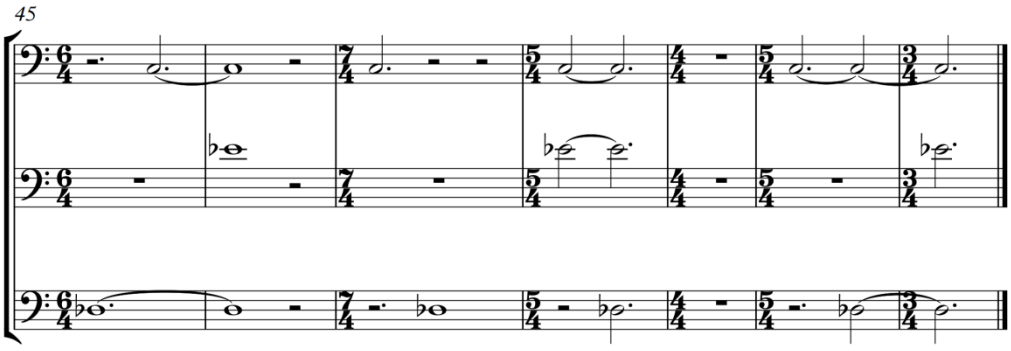
32 *(distant ship horns)*



39



45

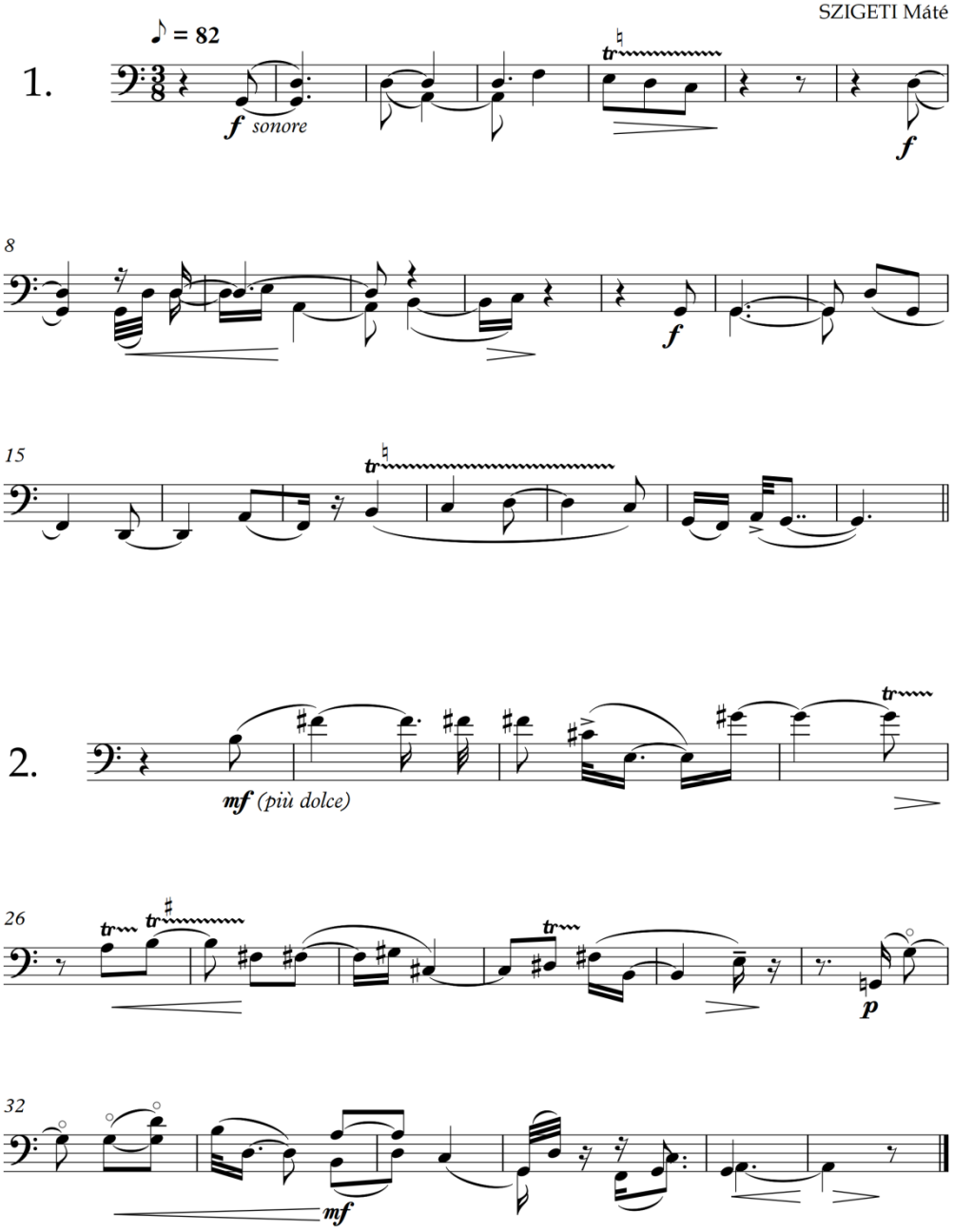


2014. június - november
Southampton

Hebridean's Lament
(Reprint)

for cello solo

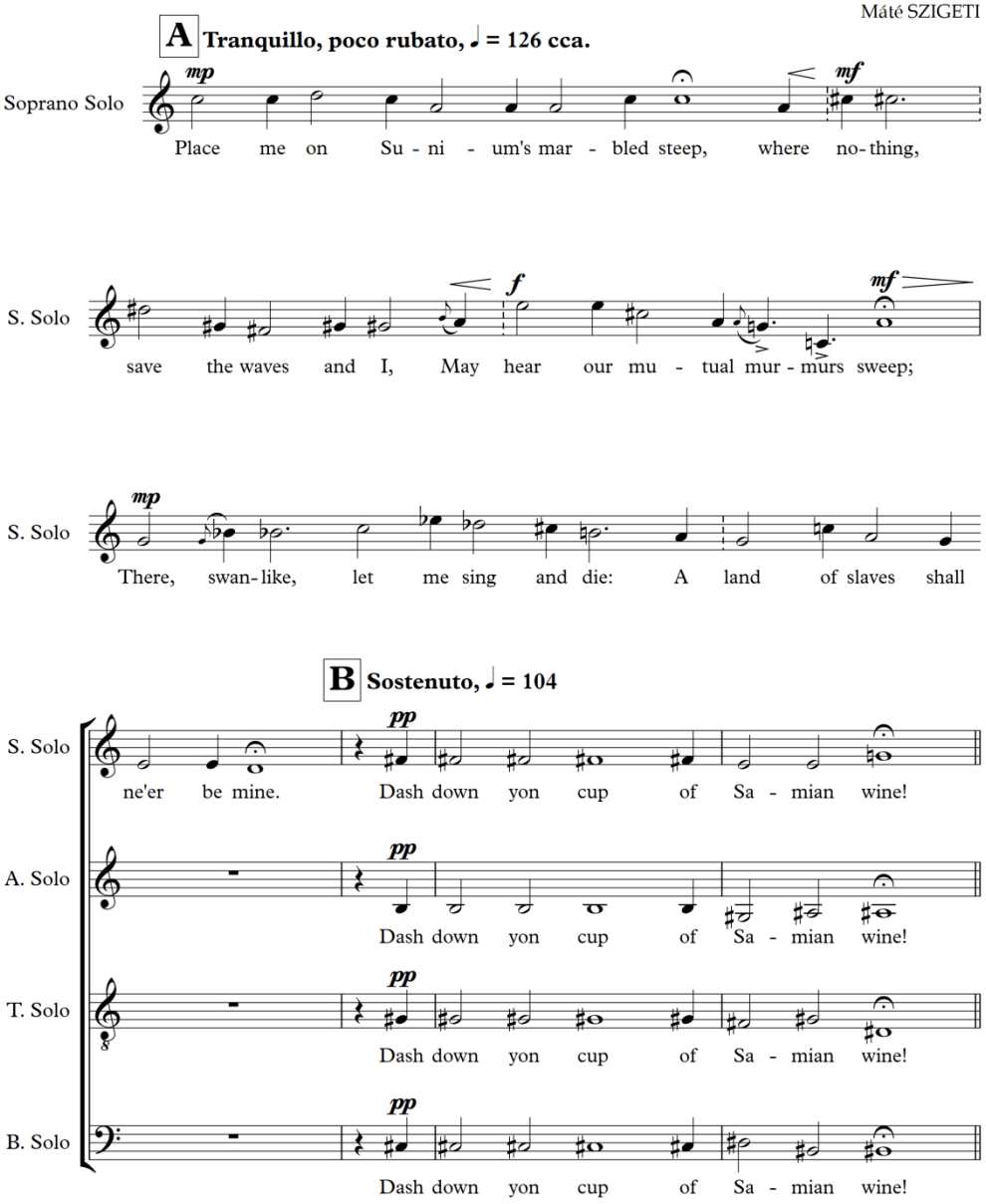
SZIGETI Máté



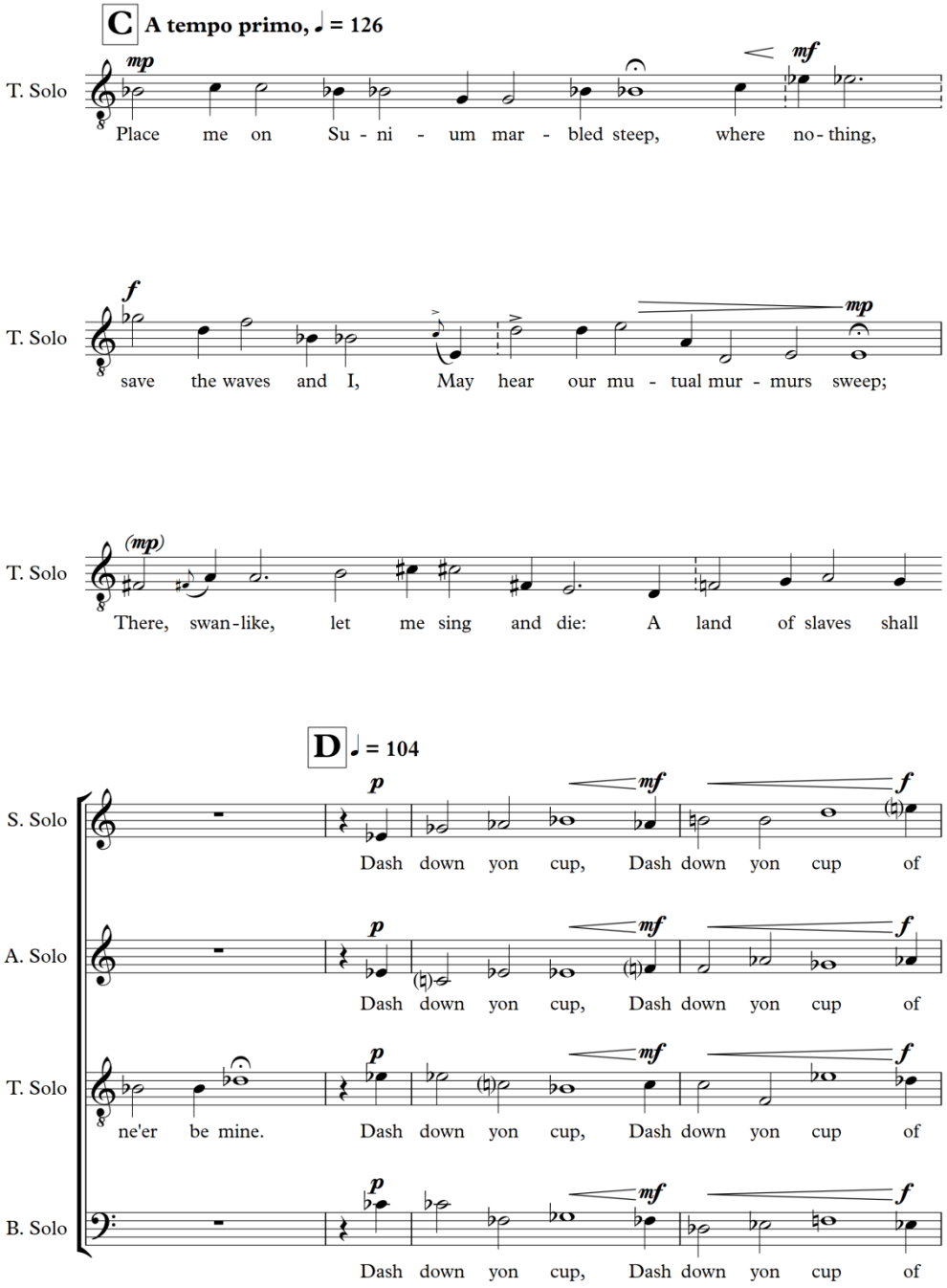
Place me on Sunium's marbled steep

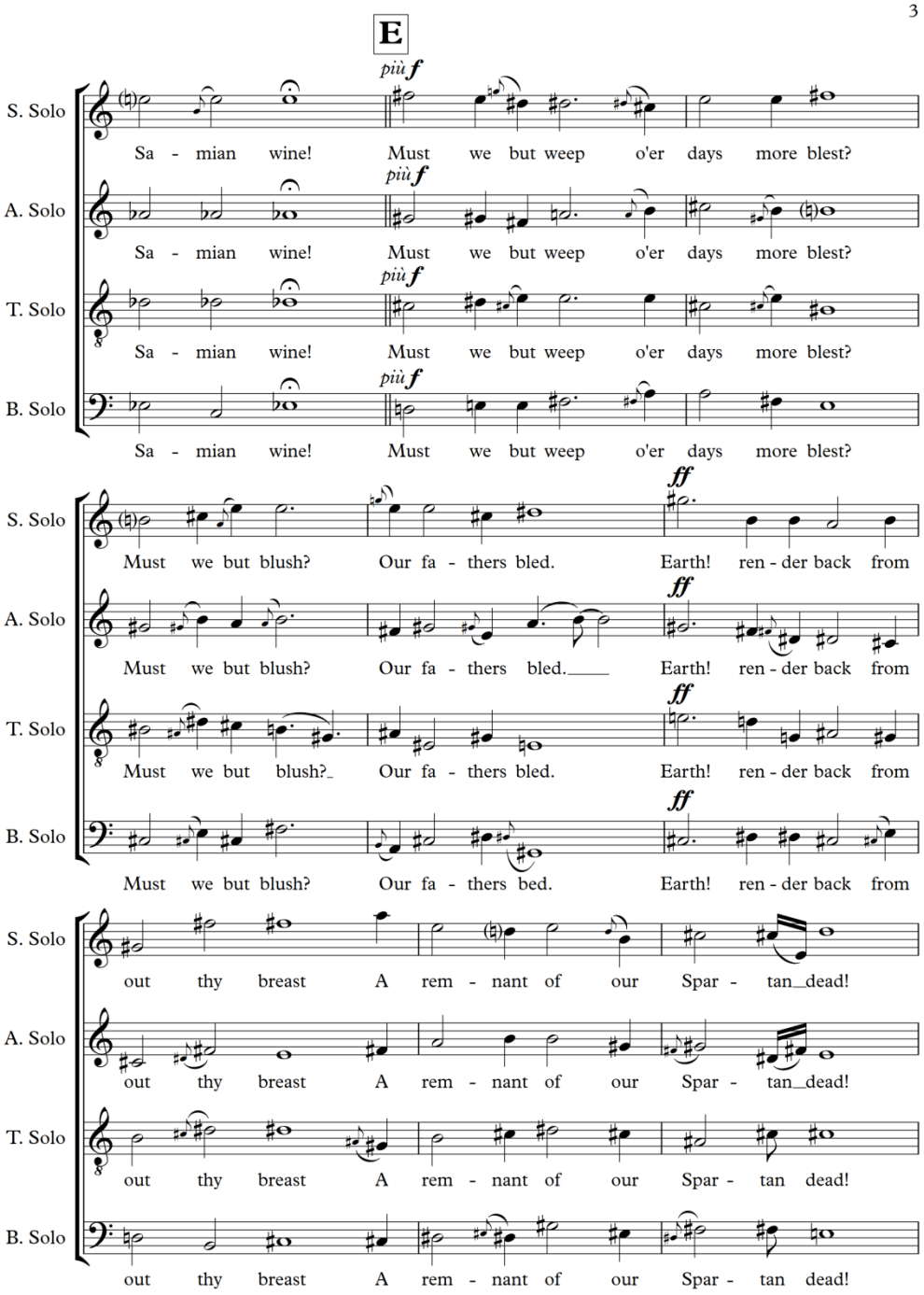
for 4 solo voices (SATB)

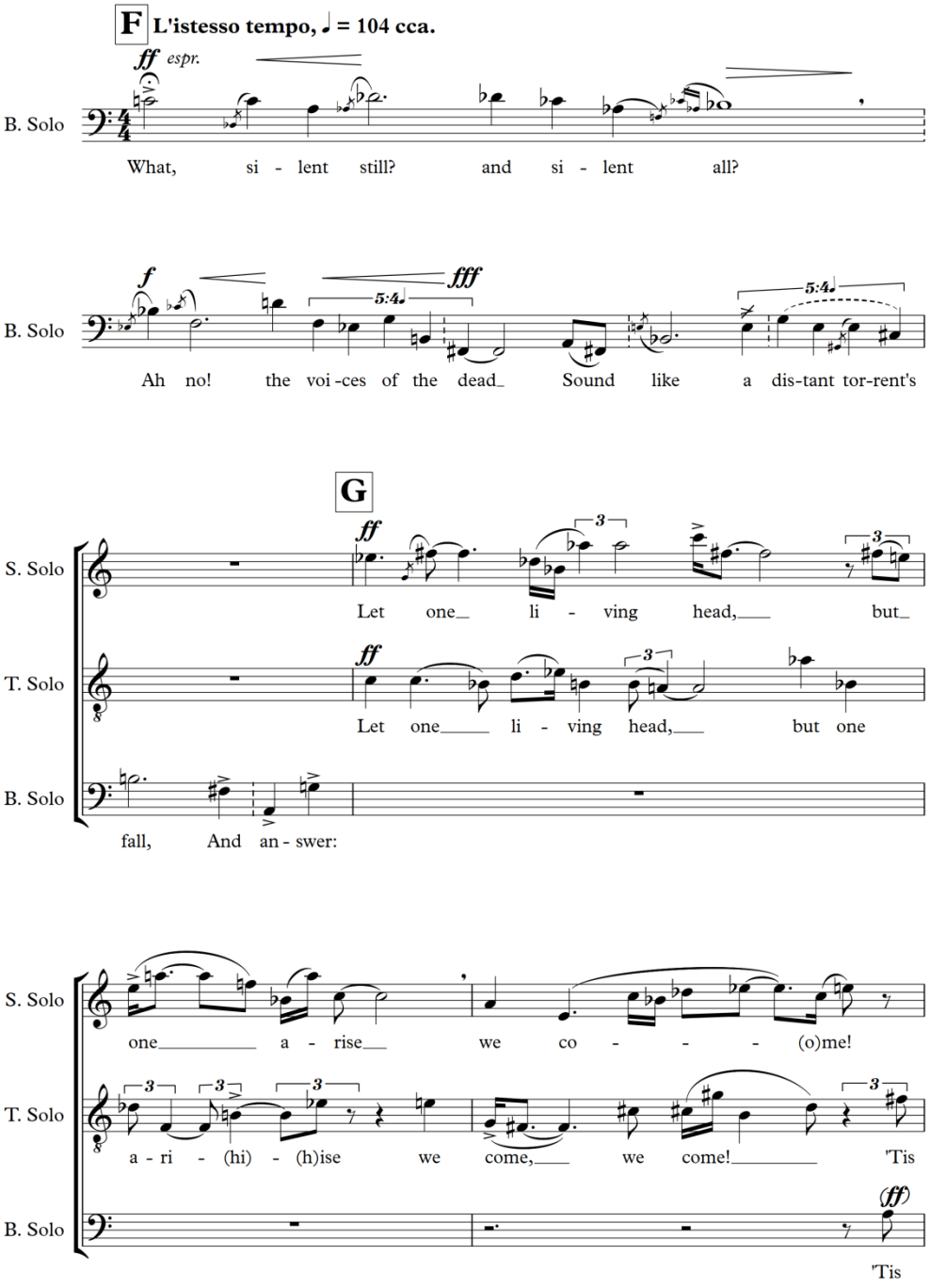
Máté SZIGETI

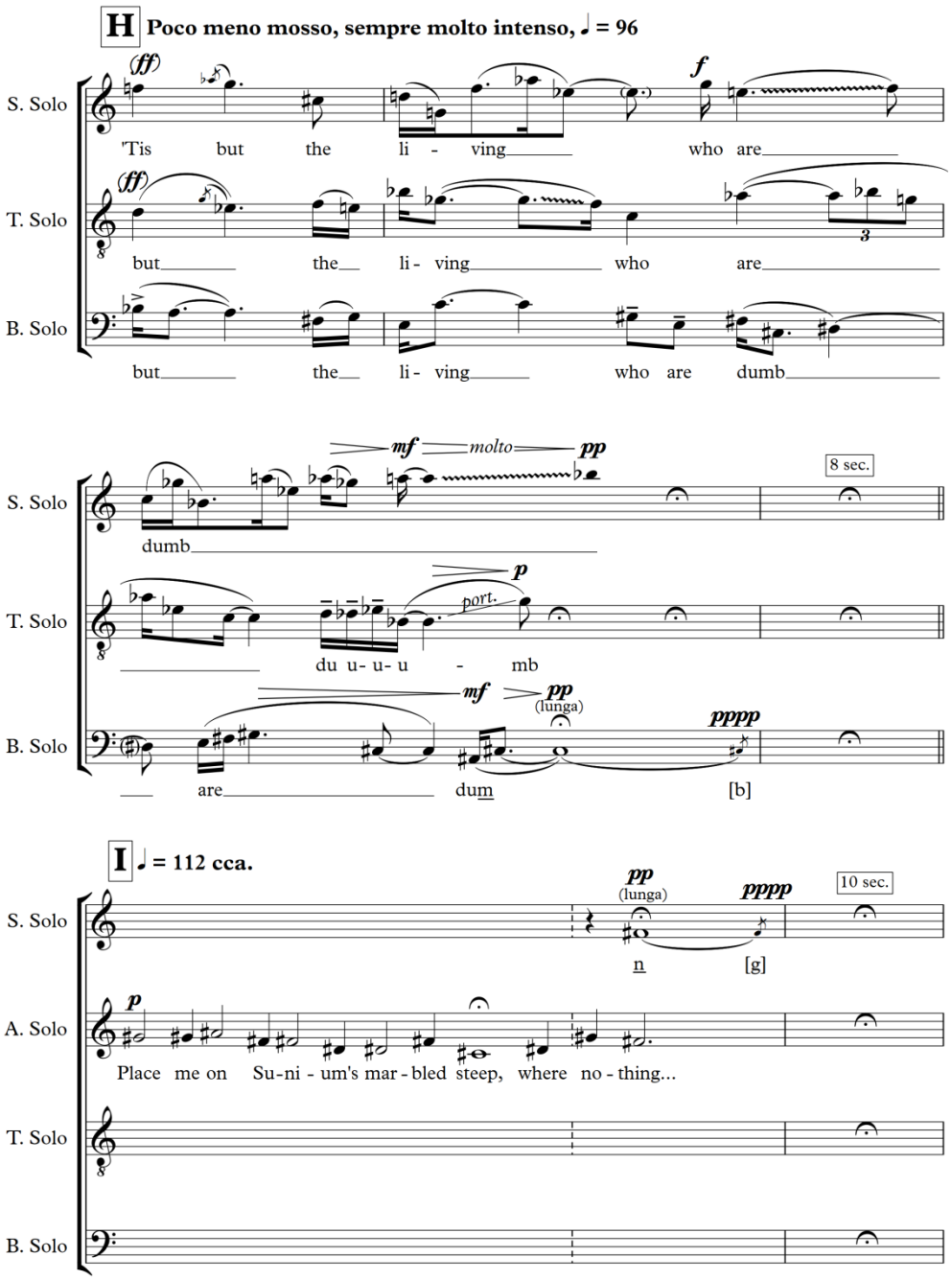


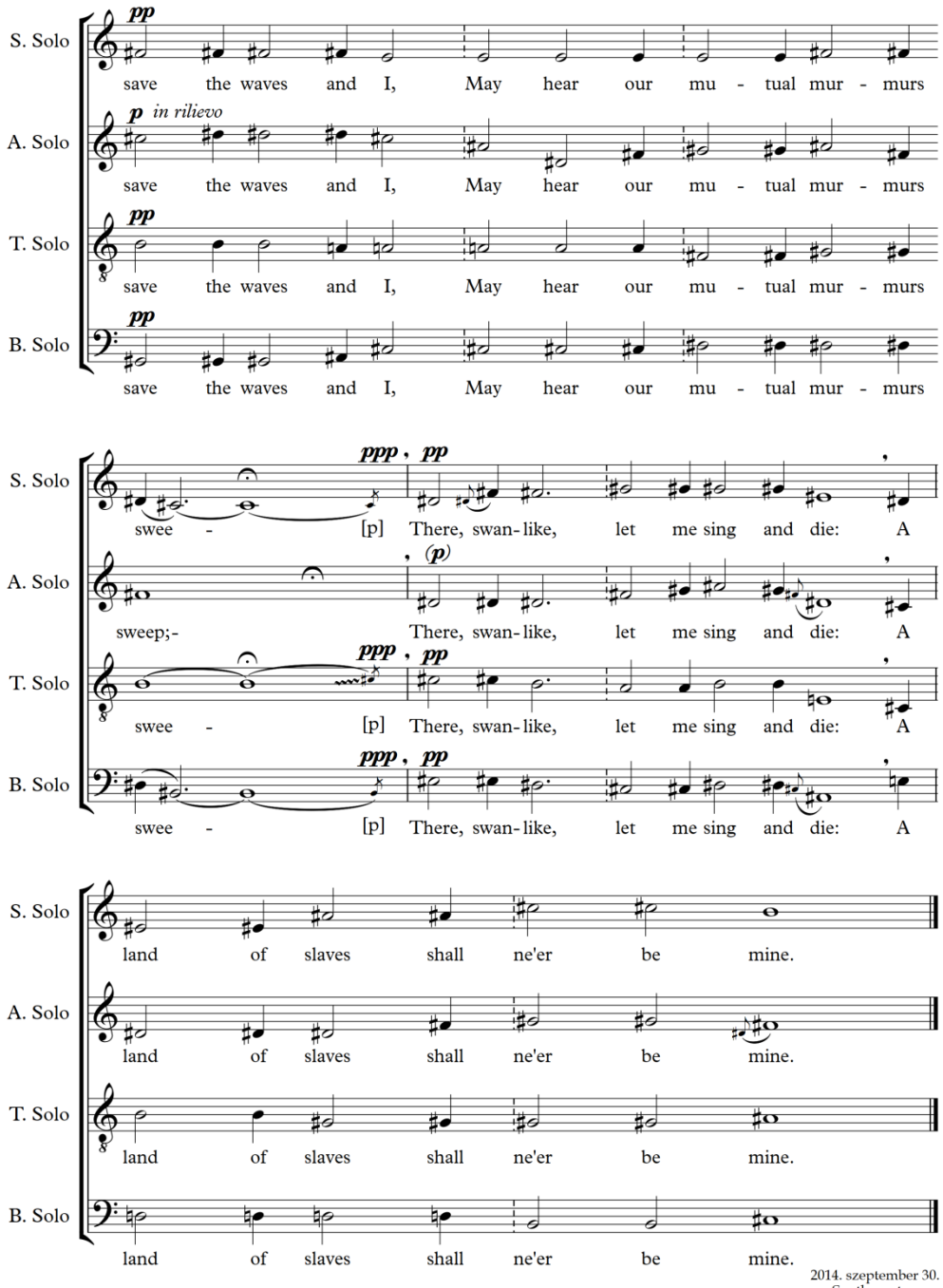
Words from Don Juan (Canto the Third) by Lord Byron











2014. szeptember 30.
Southampton

SCORE in C

Csapó Gyula 60

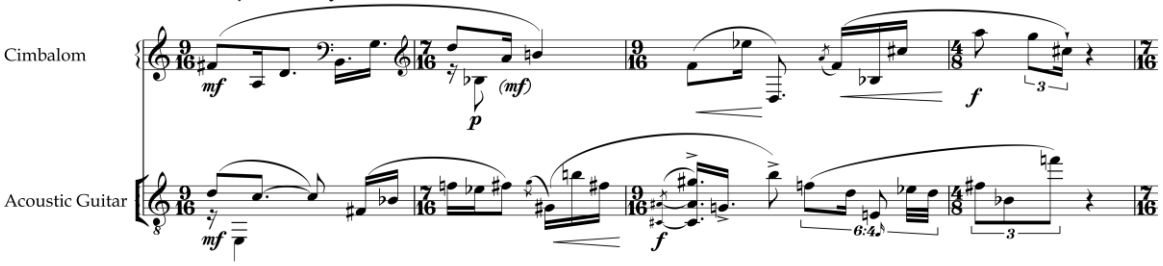
Liederbuch

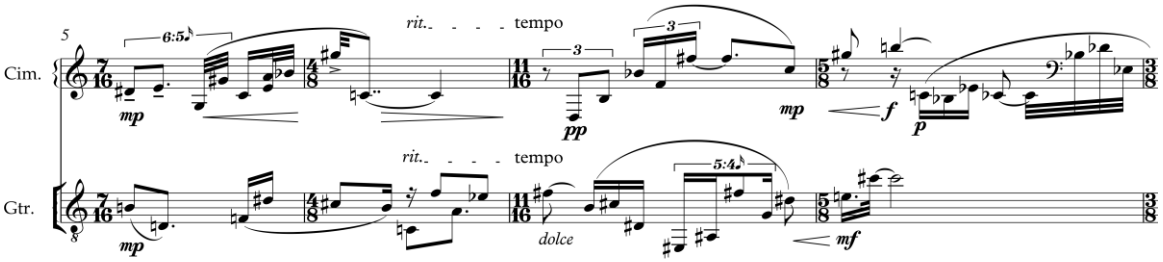
cimbalomra, gitárra, altfuvolára és basszusklarinétra
(for cimbalom, guitar, alto flute, and bass clarinet)

SZIGETI Máté

A

♪ = 84, **Generally soft.**





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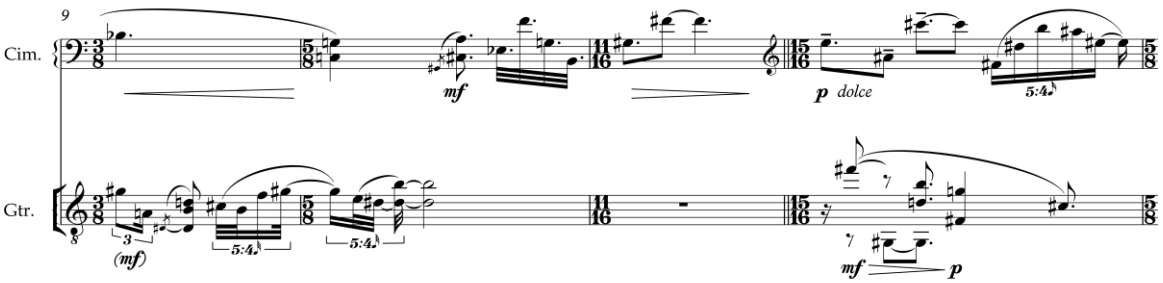
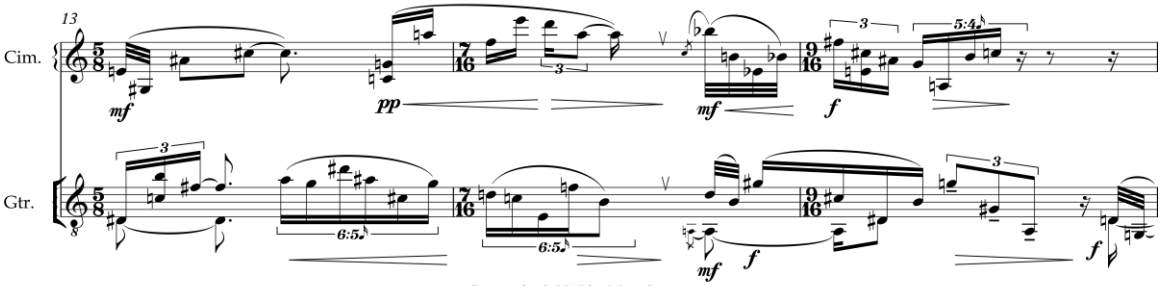
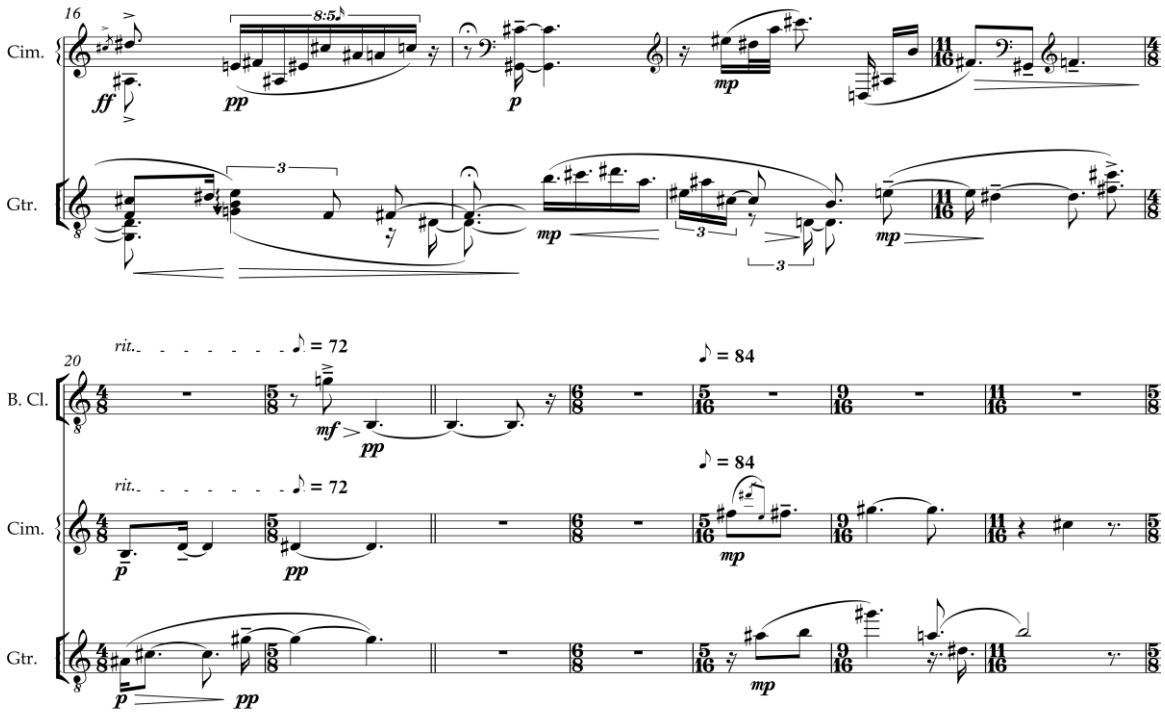
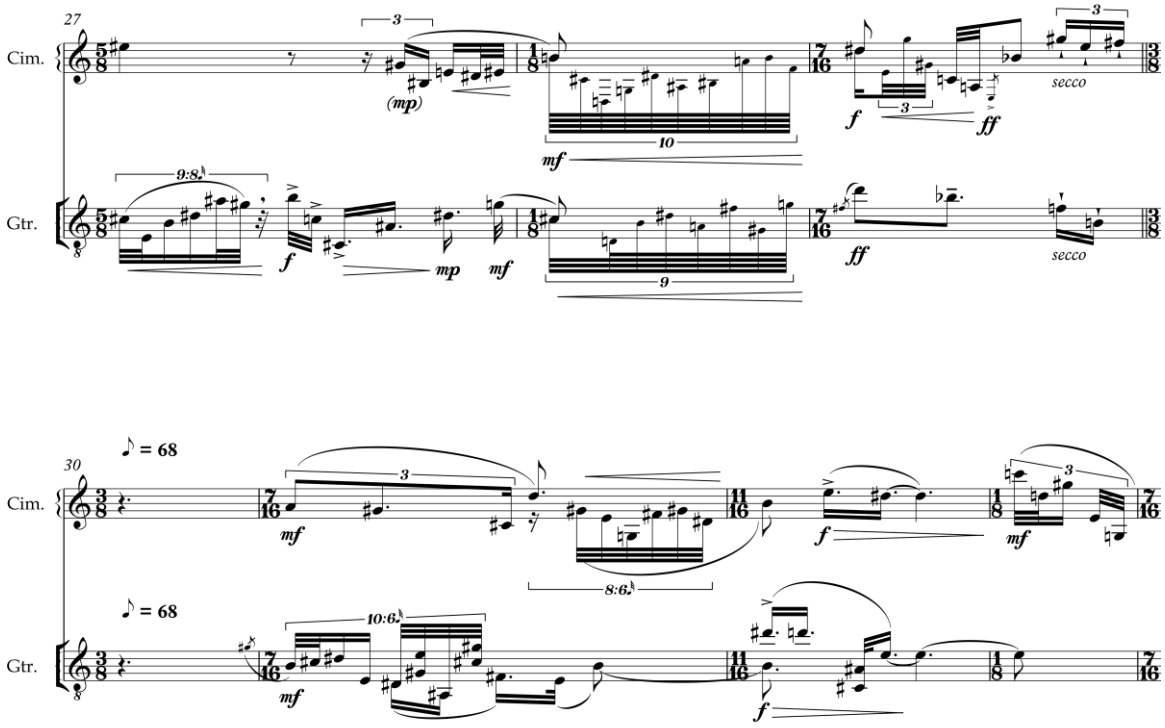
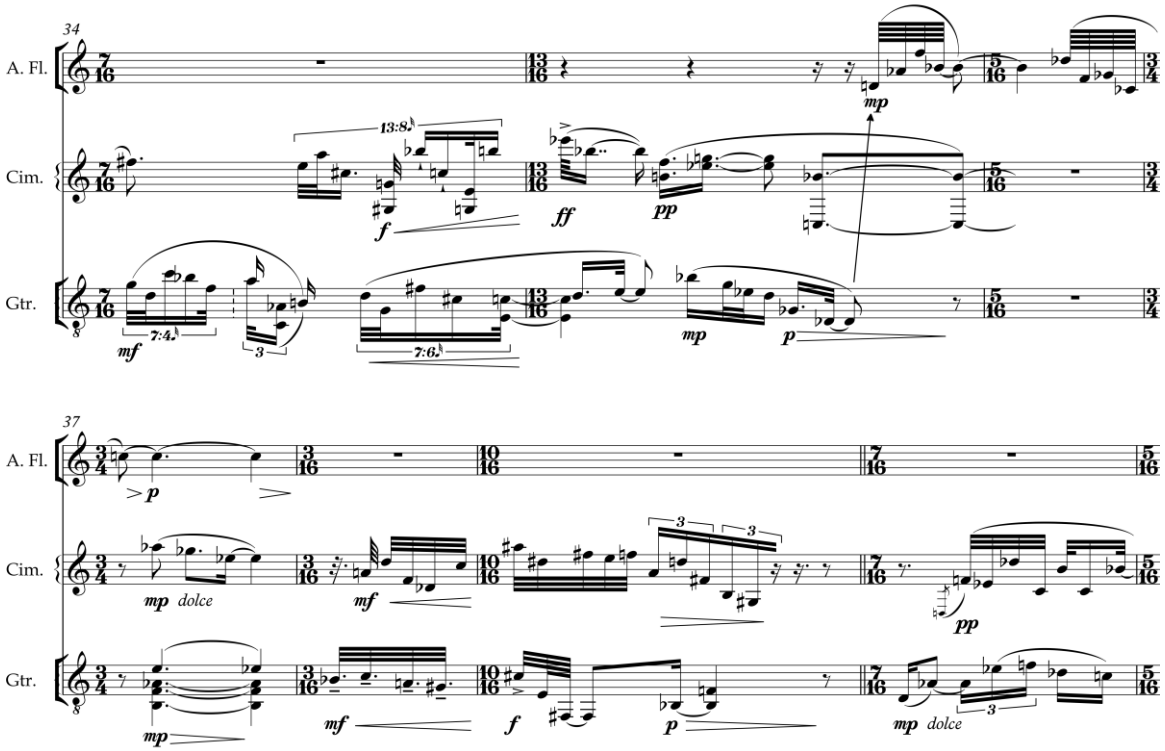
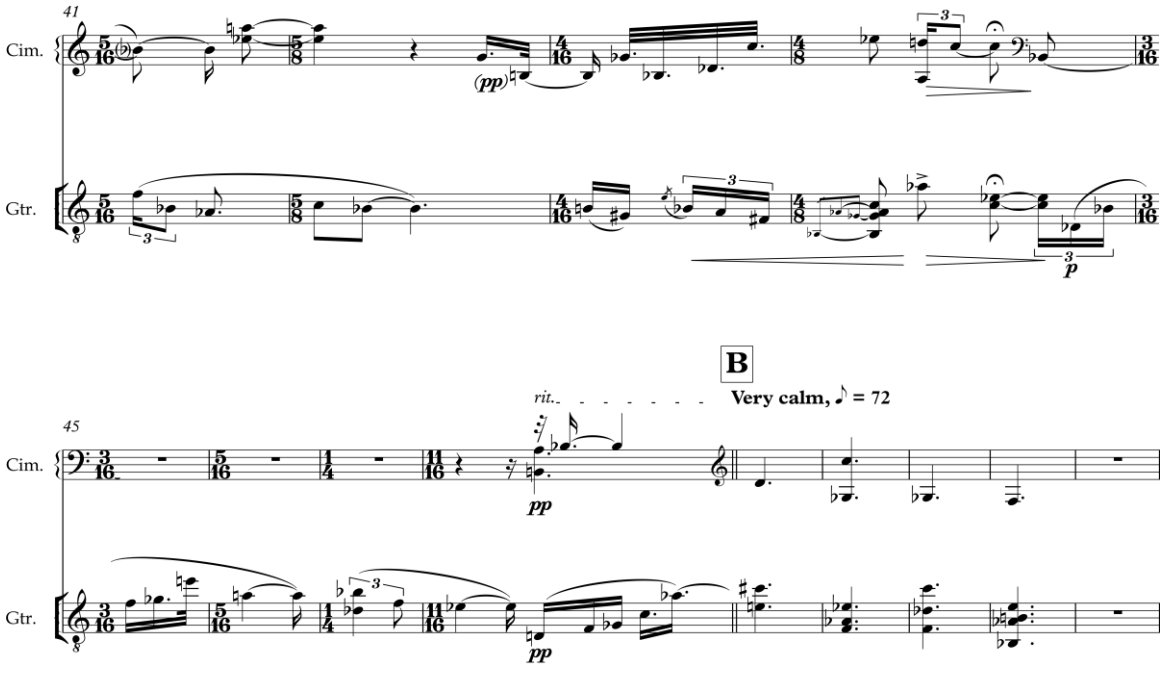


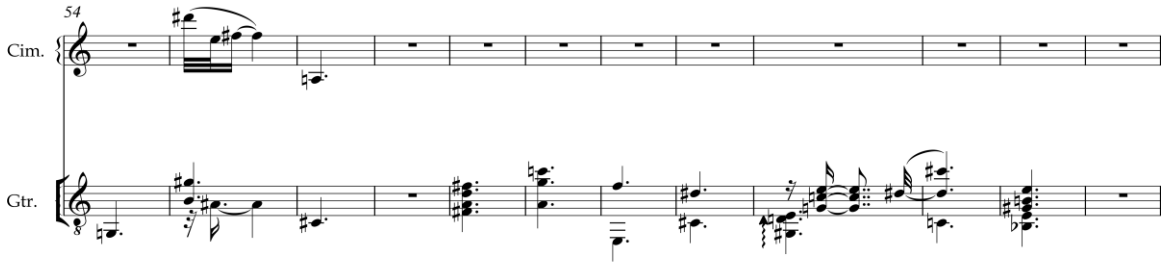


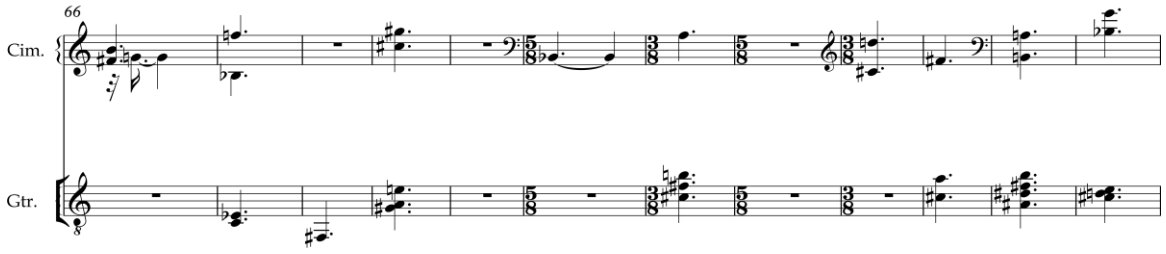


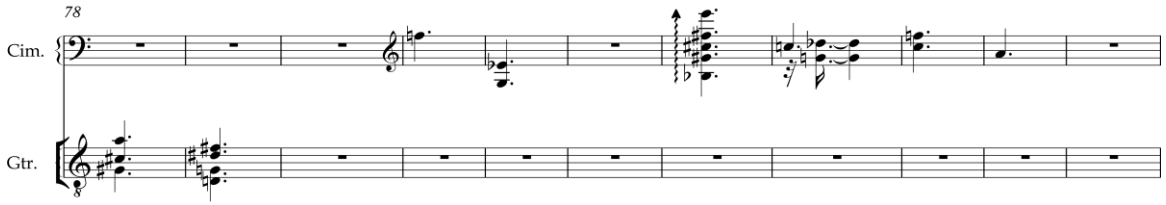


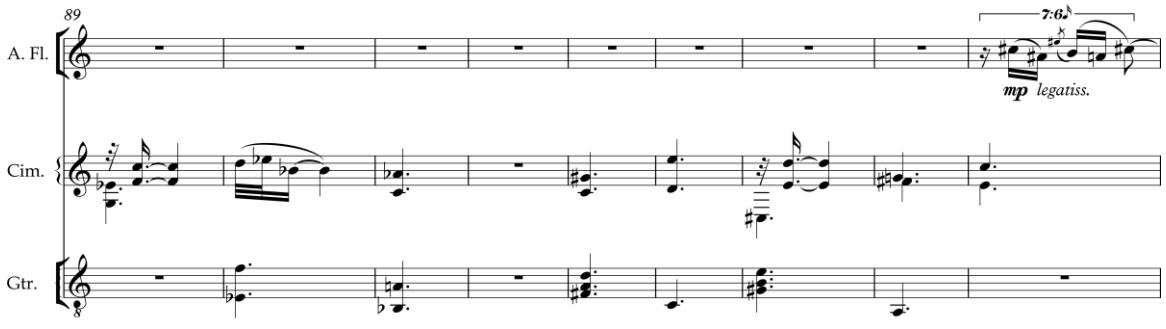


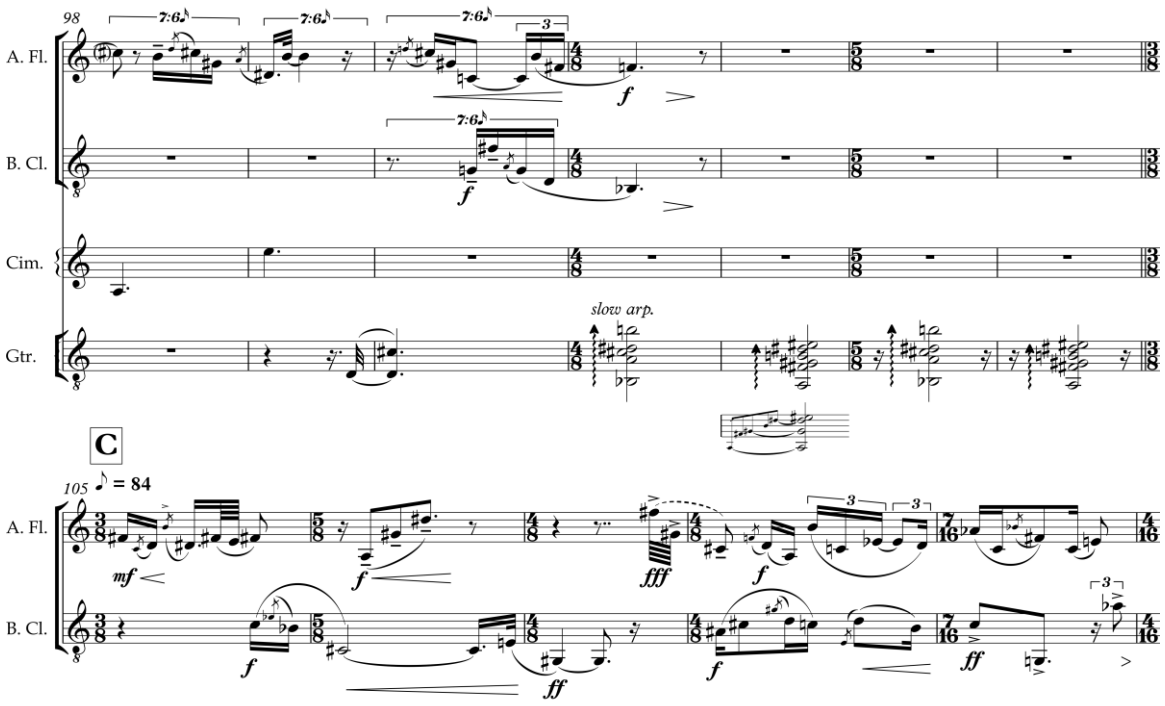


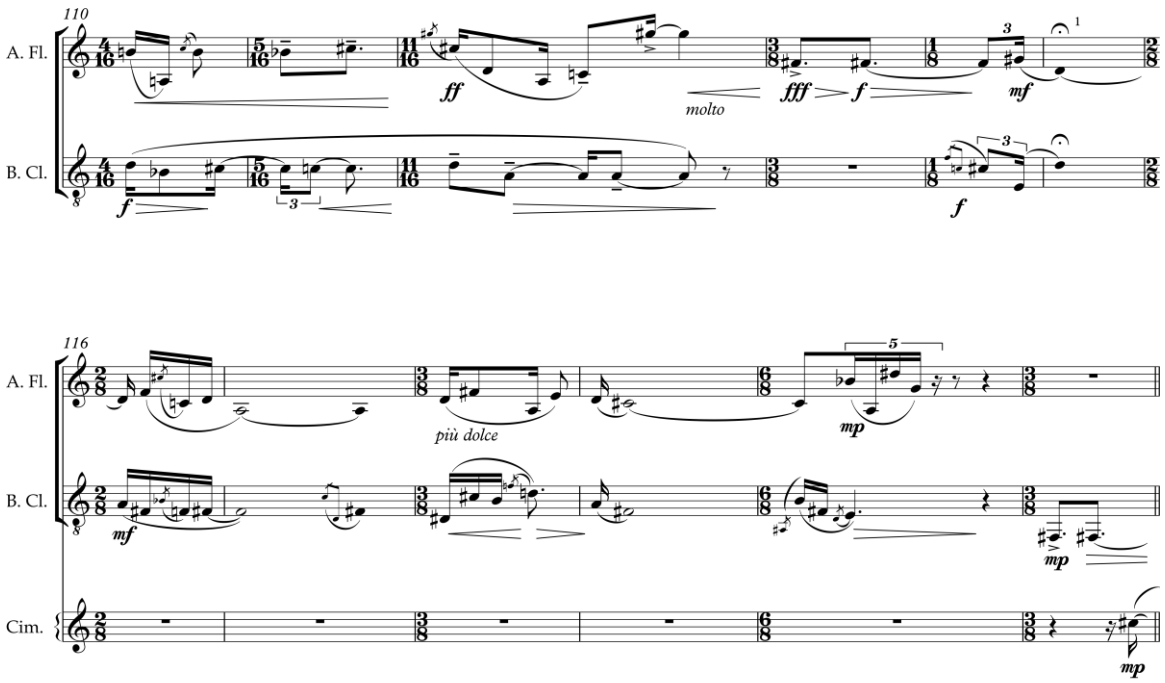




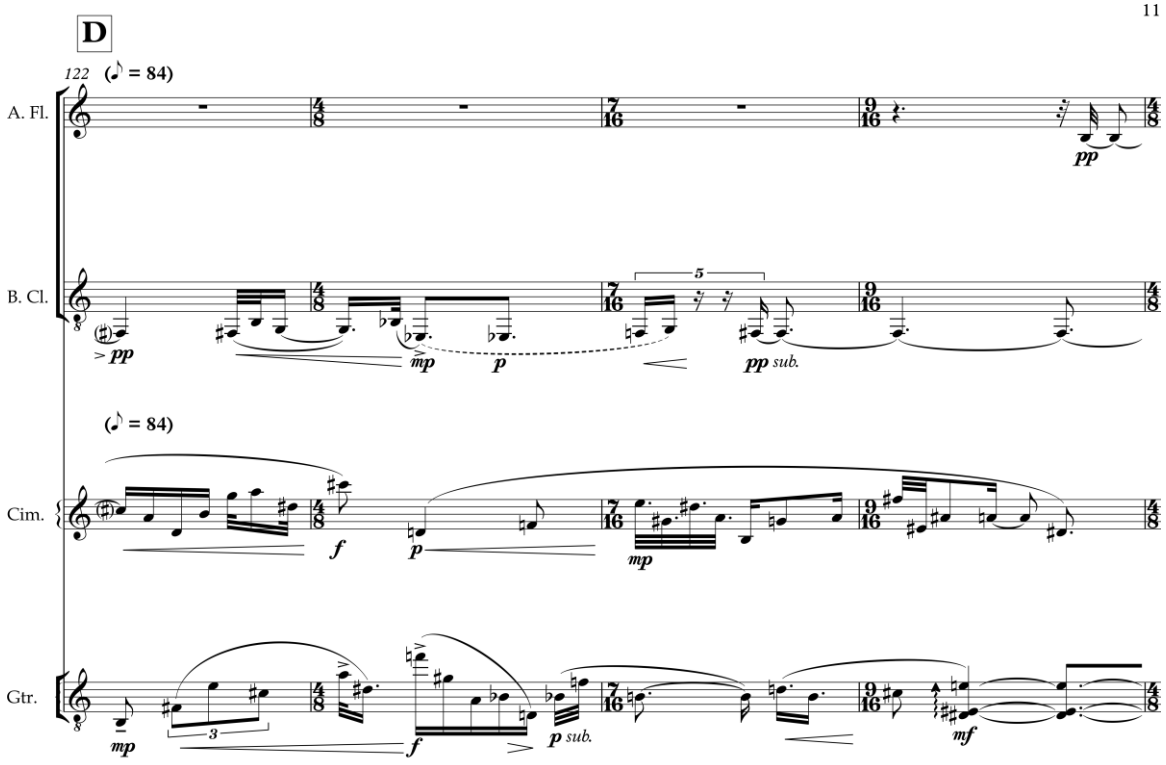


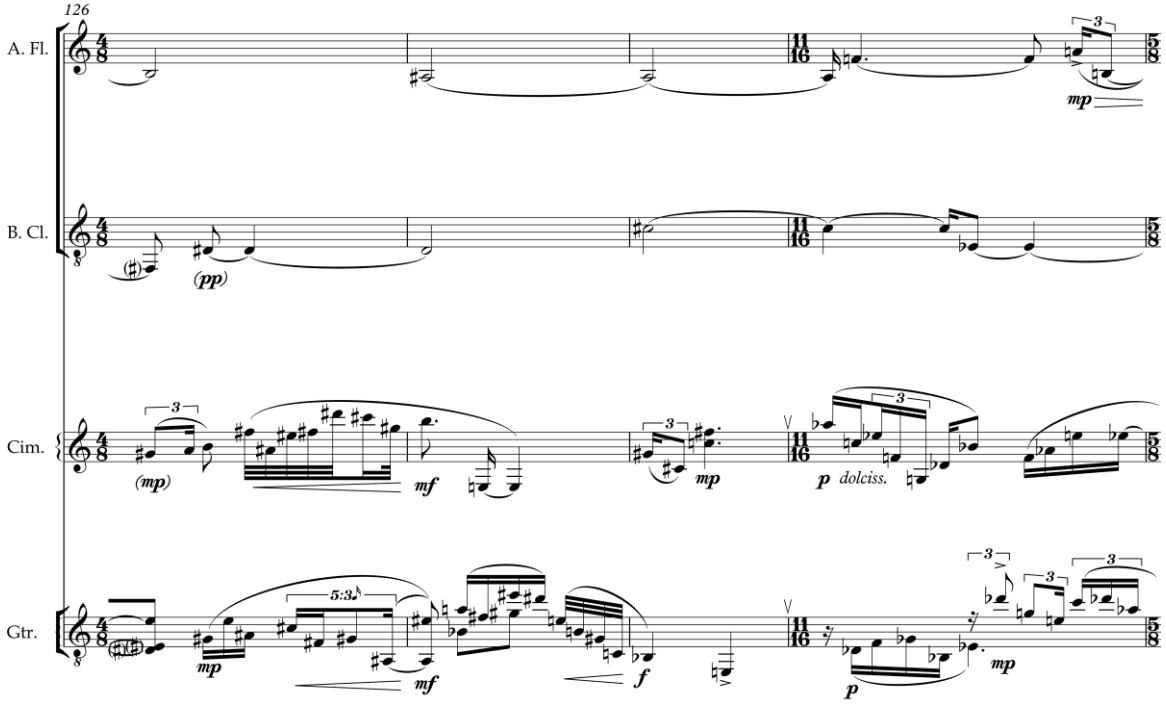


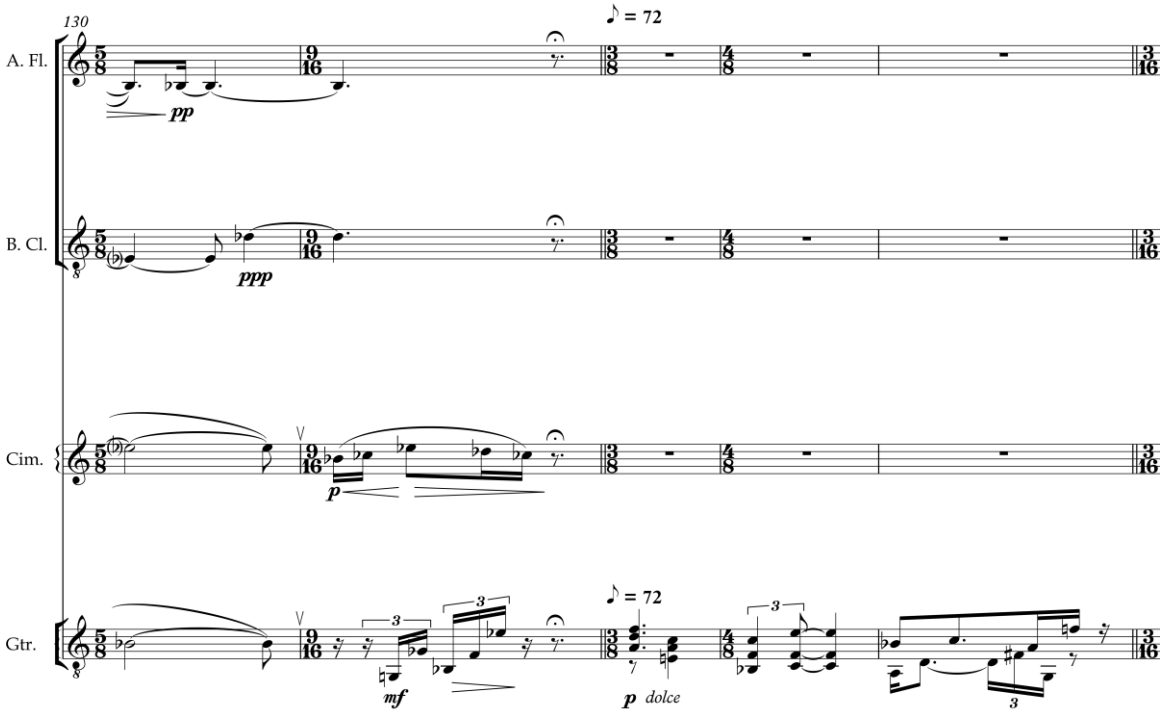


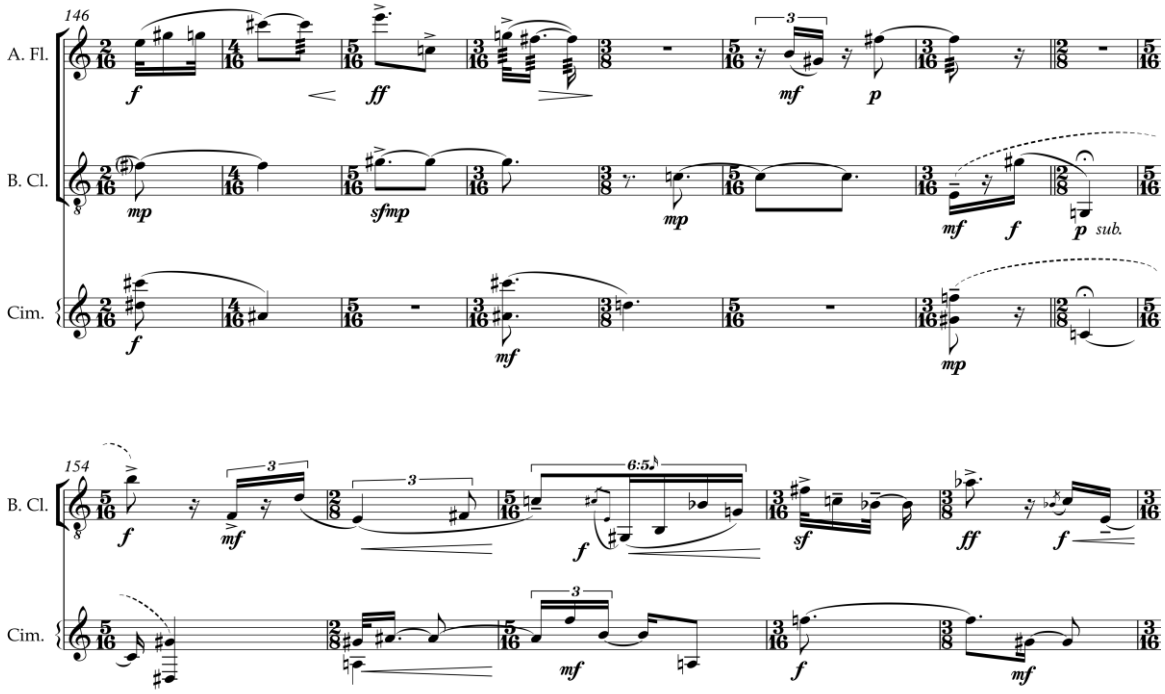


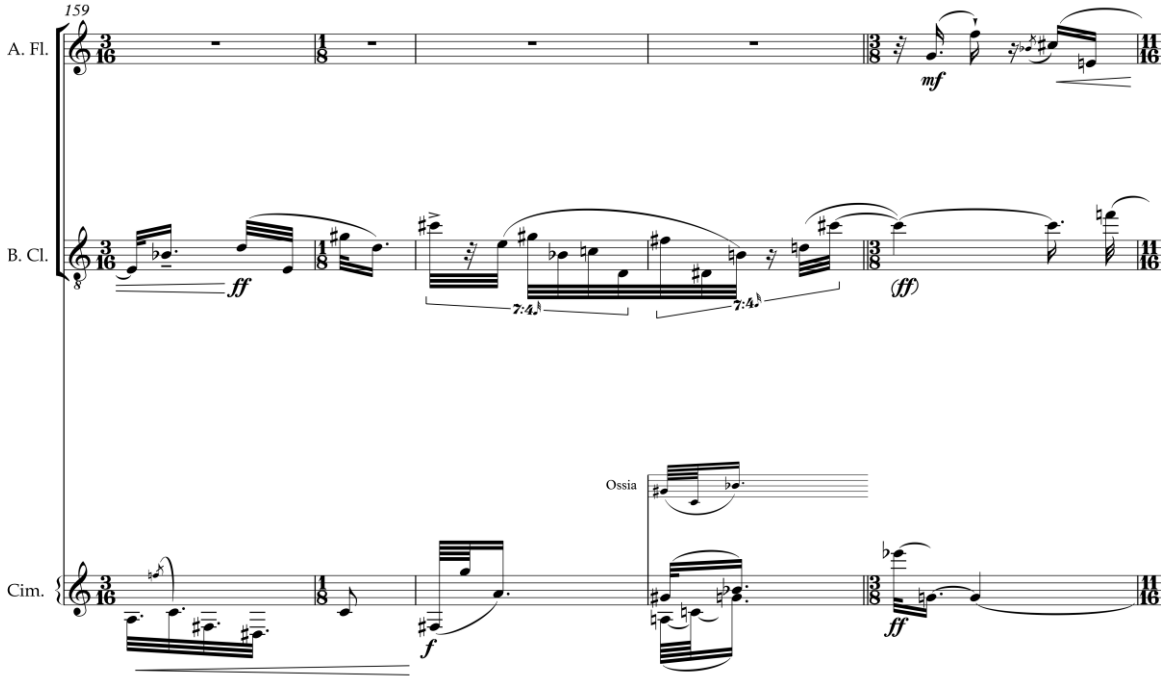
1. Bar 115, 117 and 119:
Relatively long notes (ca. 3-5 sec.); durations are free, non-measured.

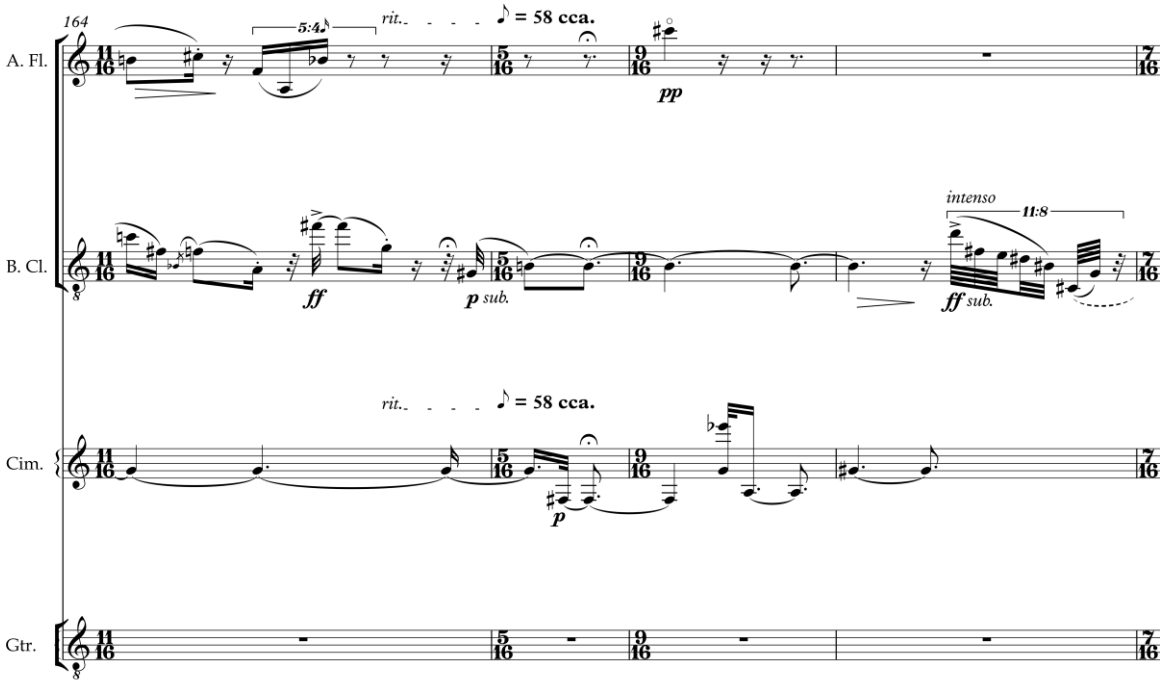


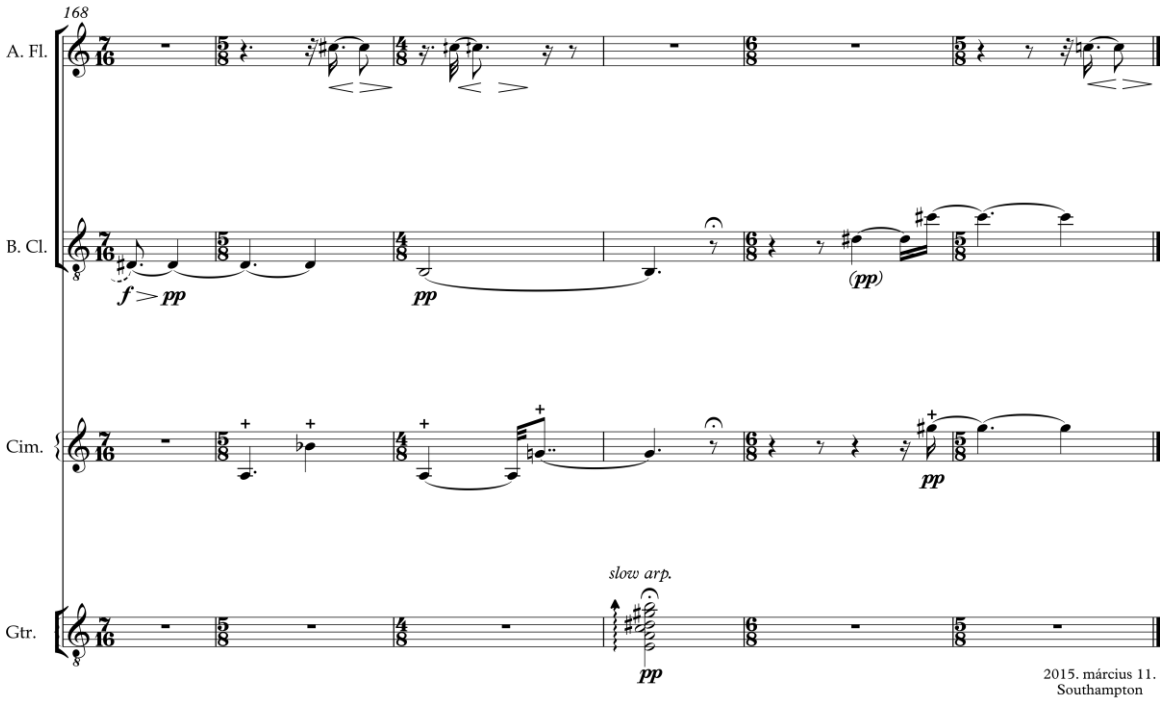










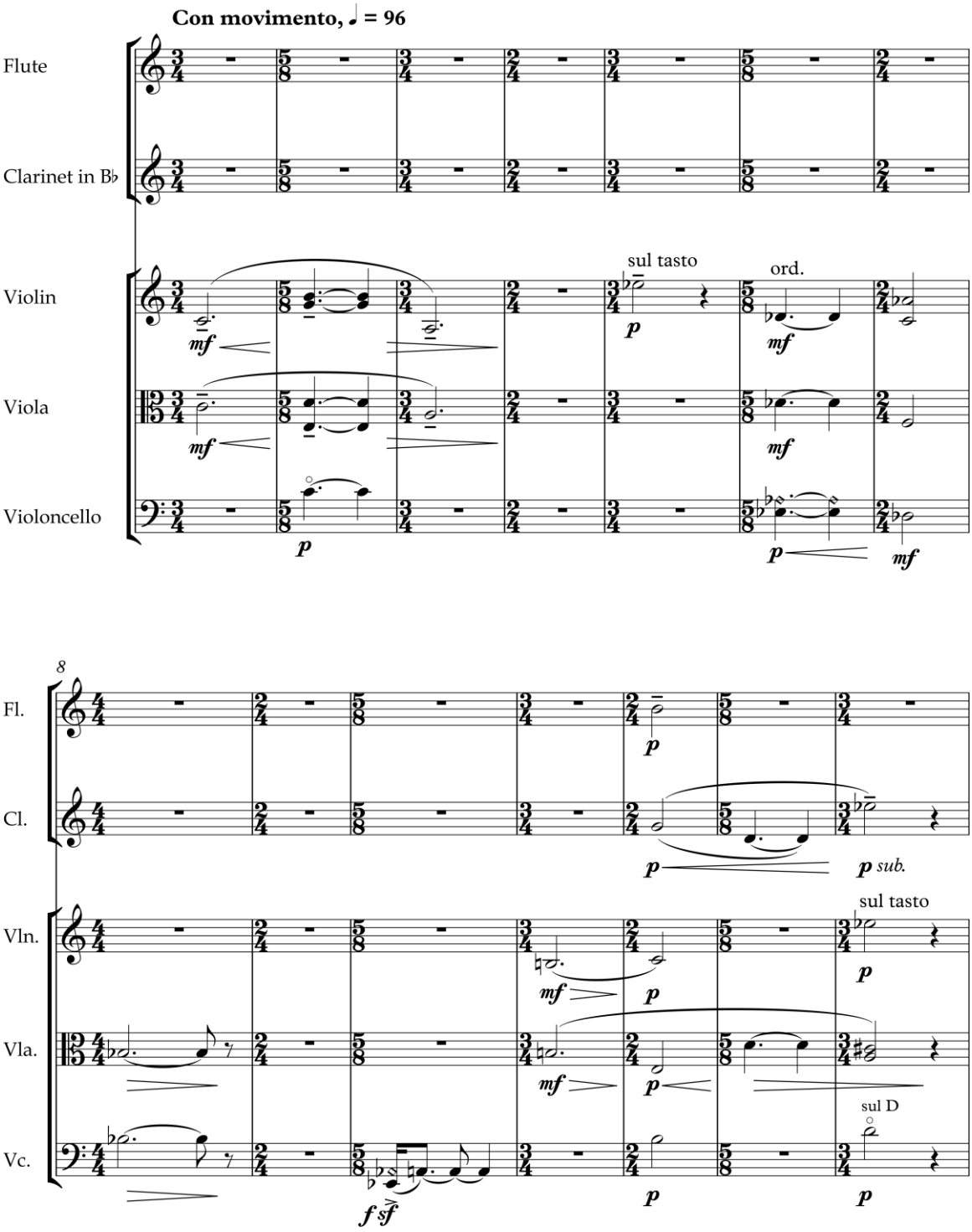


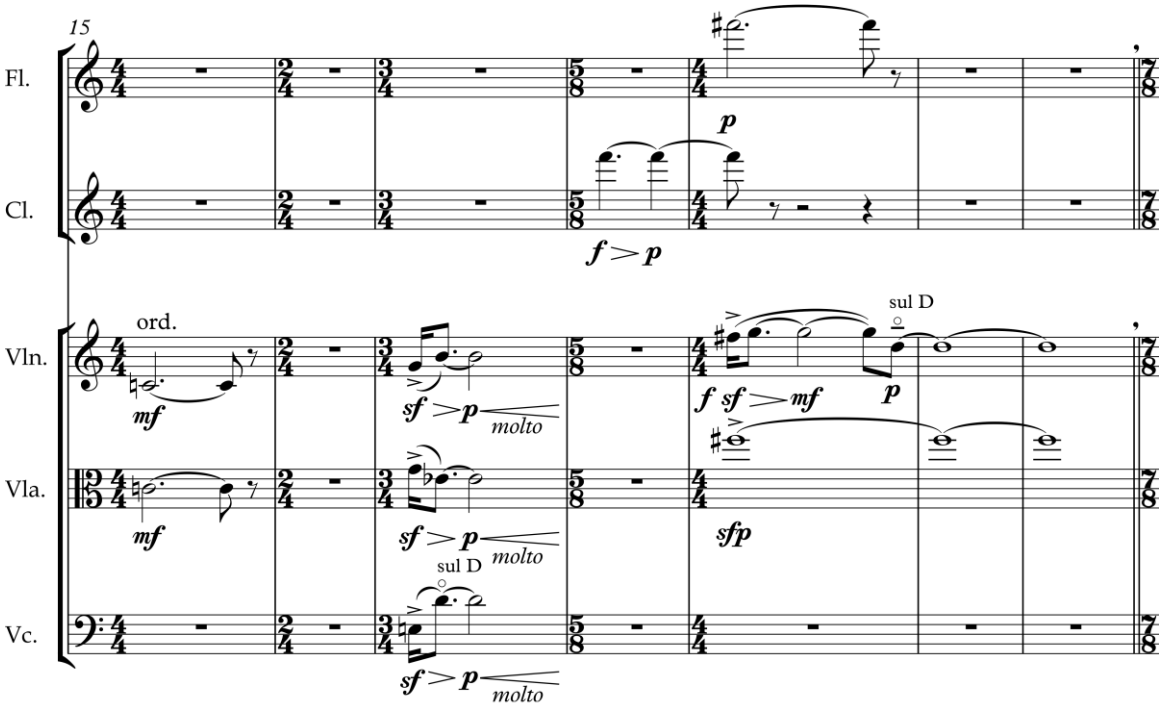
2015. március 11.
Southampton

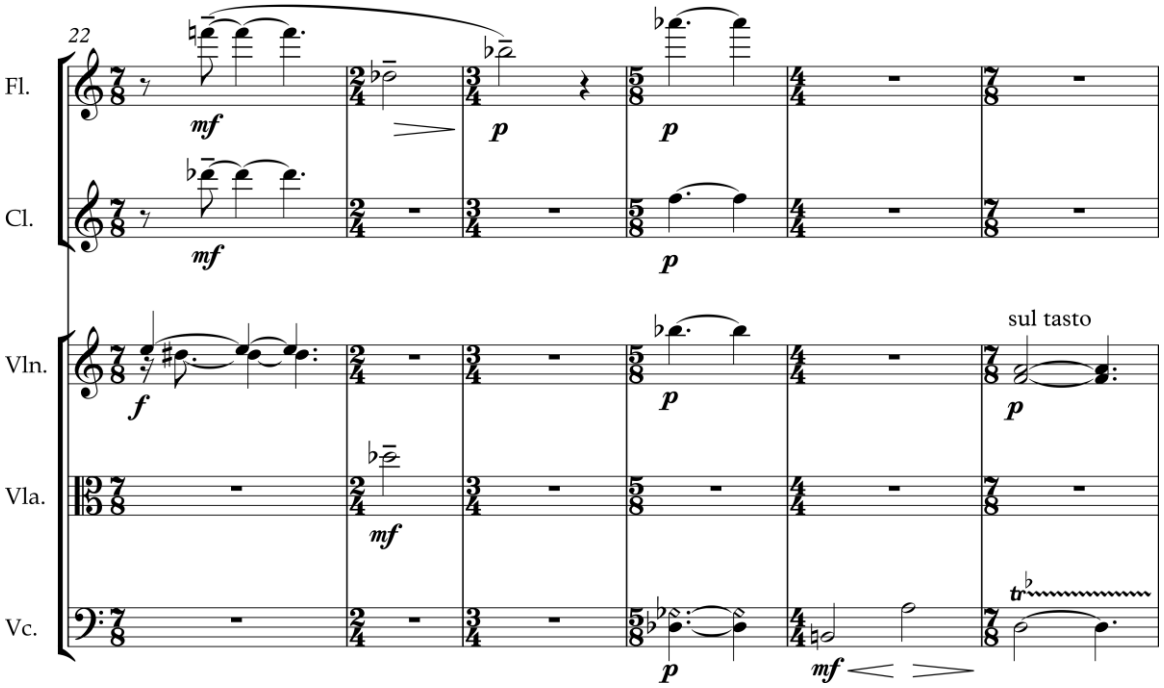
SCORE in C

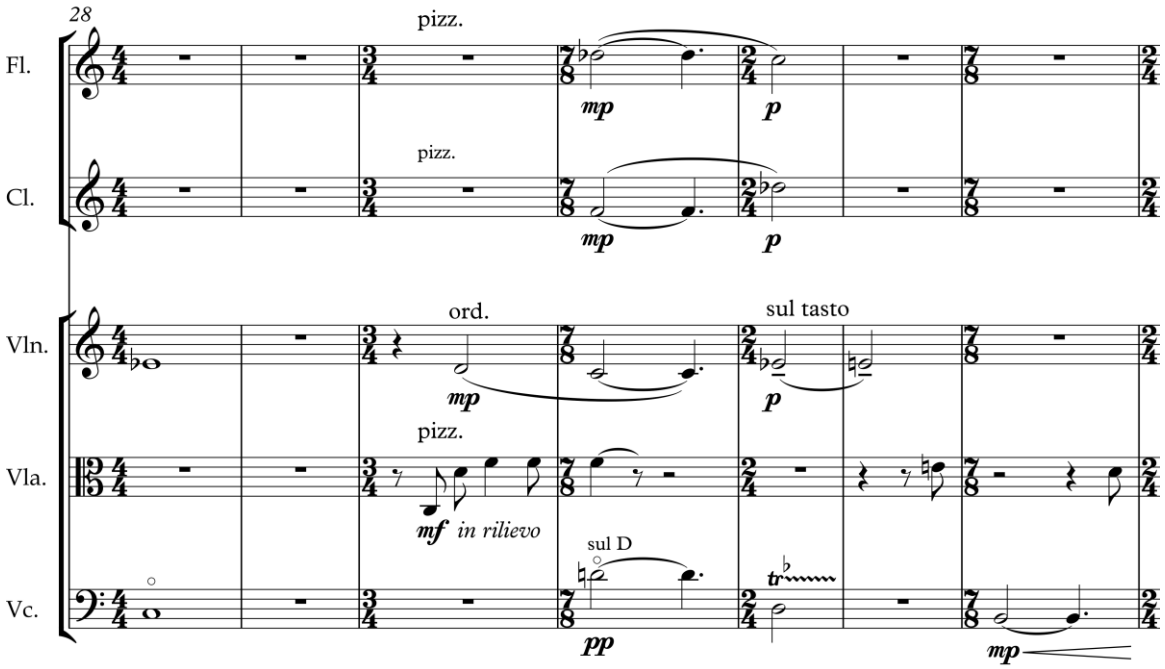
La cinquiéme chanson de Jaufré Rudel

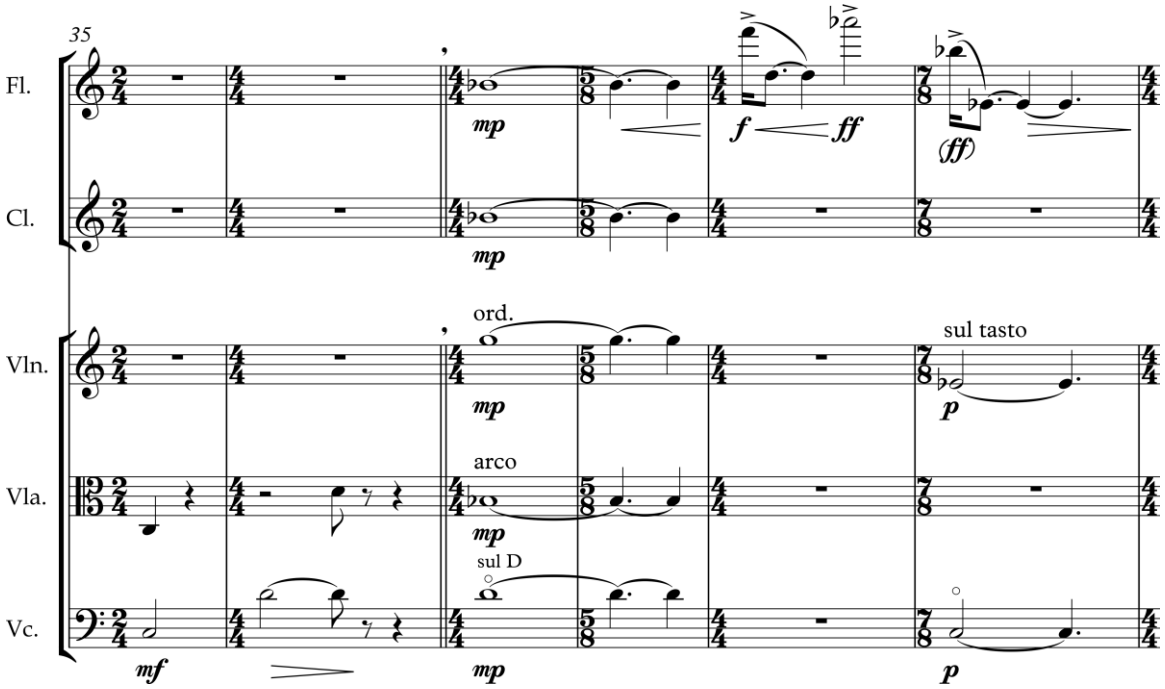
Máté SZIGETI

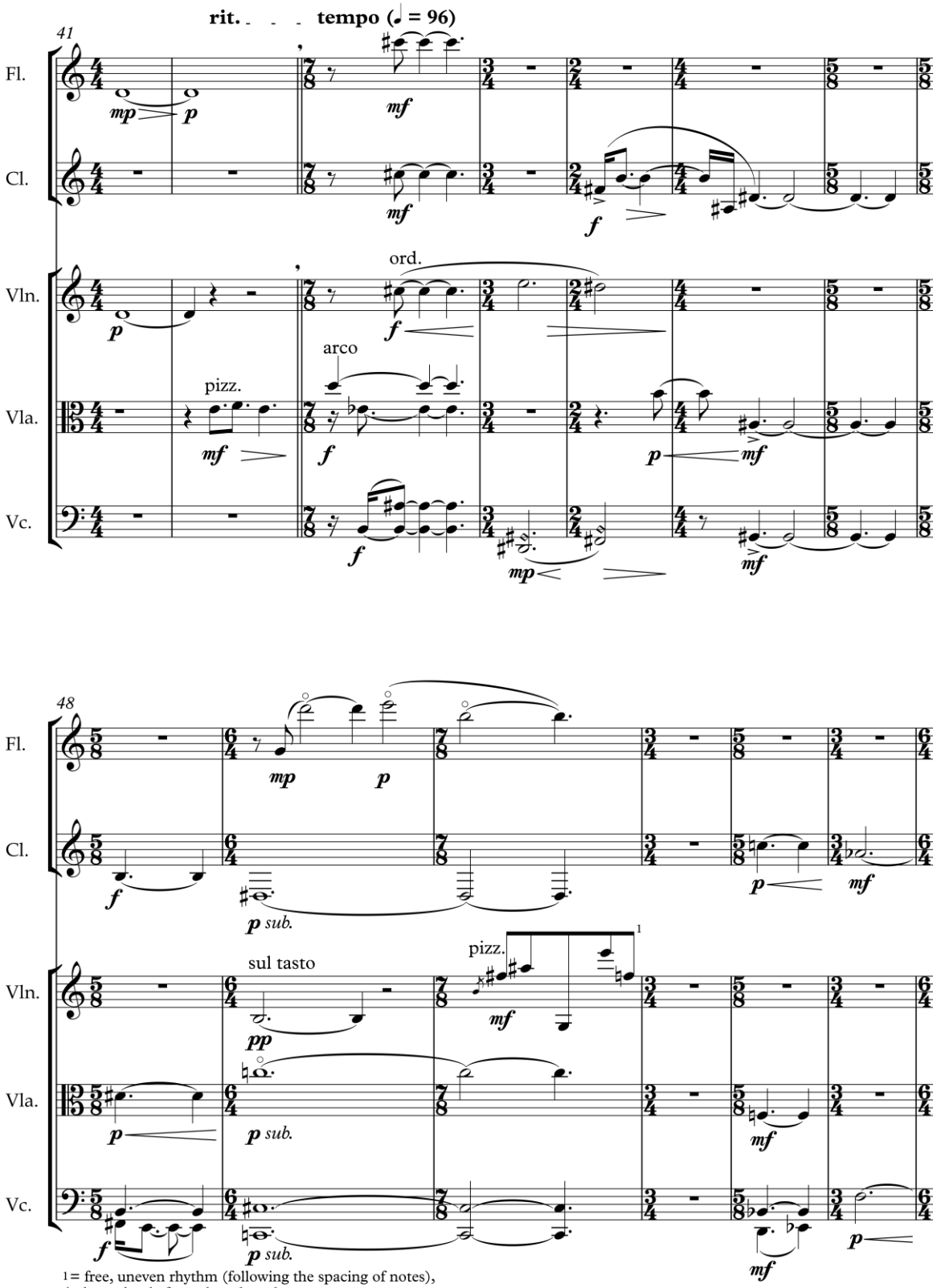


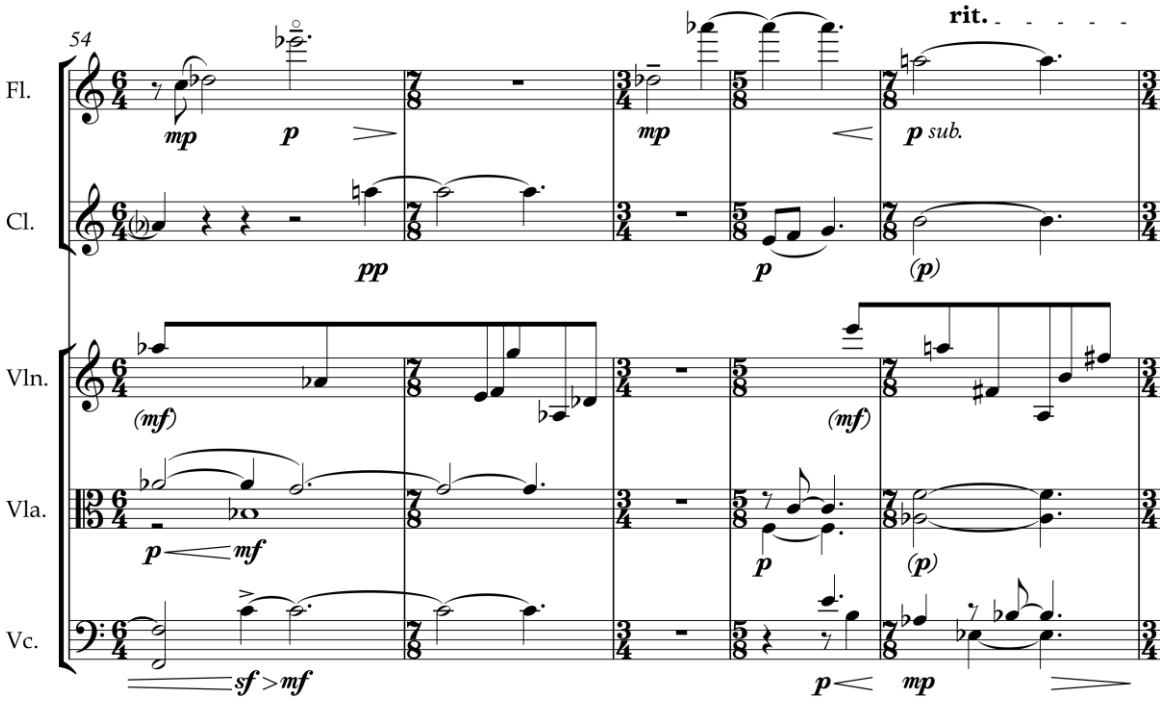

15
Fl.
Cl.
Vln.
Vla.
Vc.
ord.
sul D
molto
sul D
molto
molto

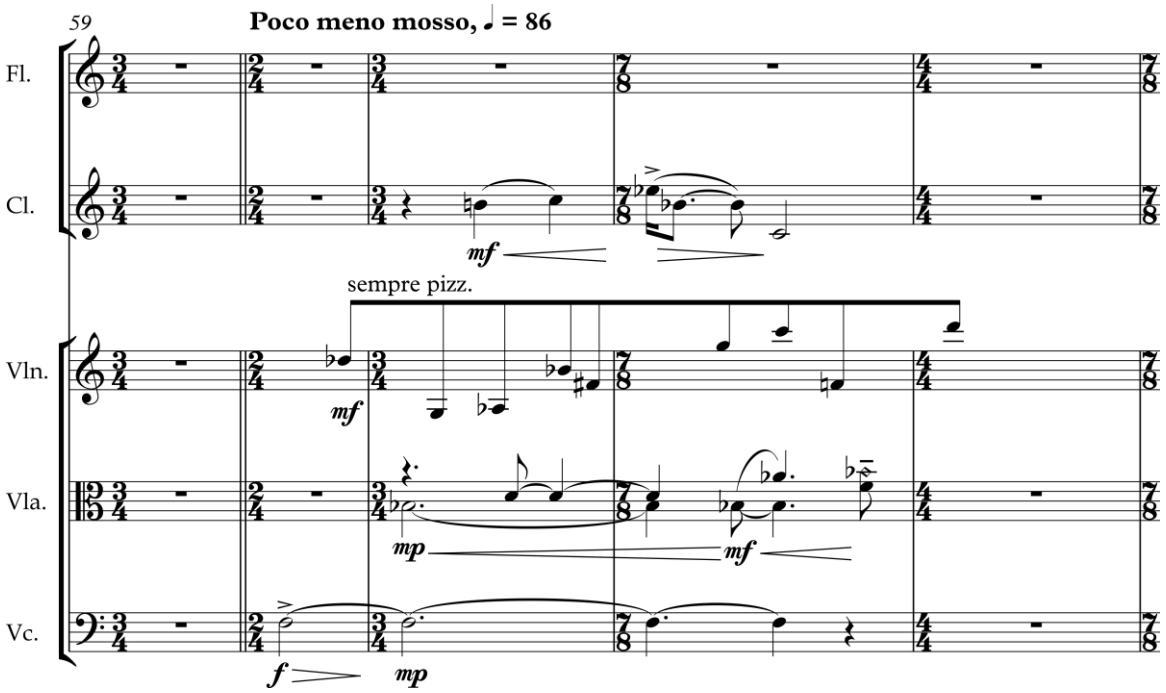

22
Fl.
Cl.
Vln.
Vla.
Vc.
sul tasto

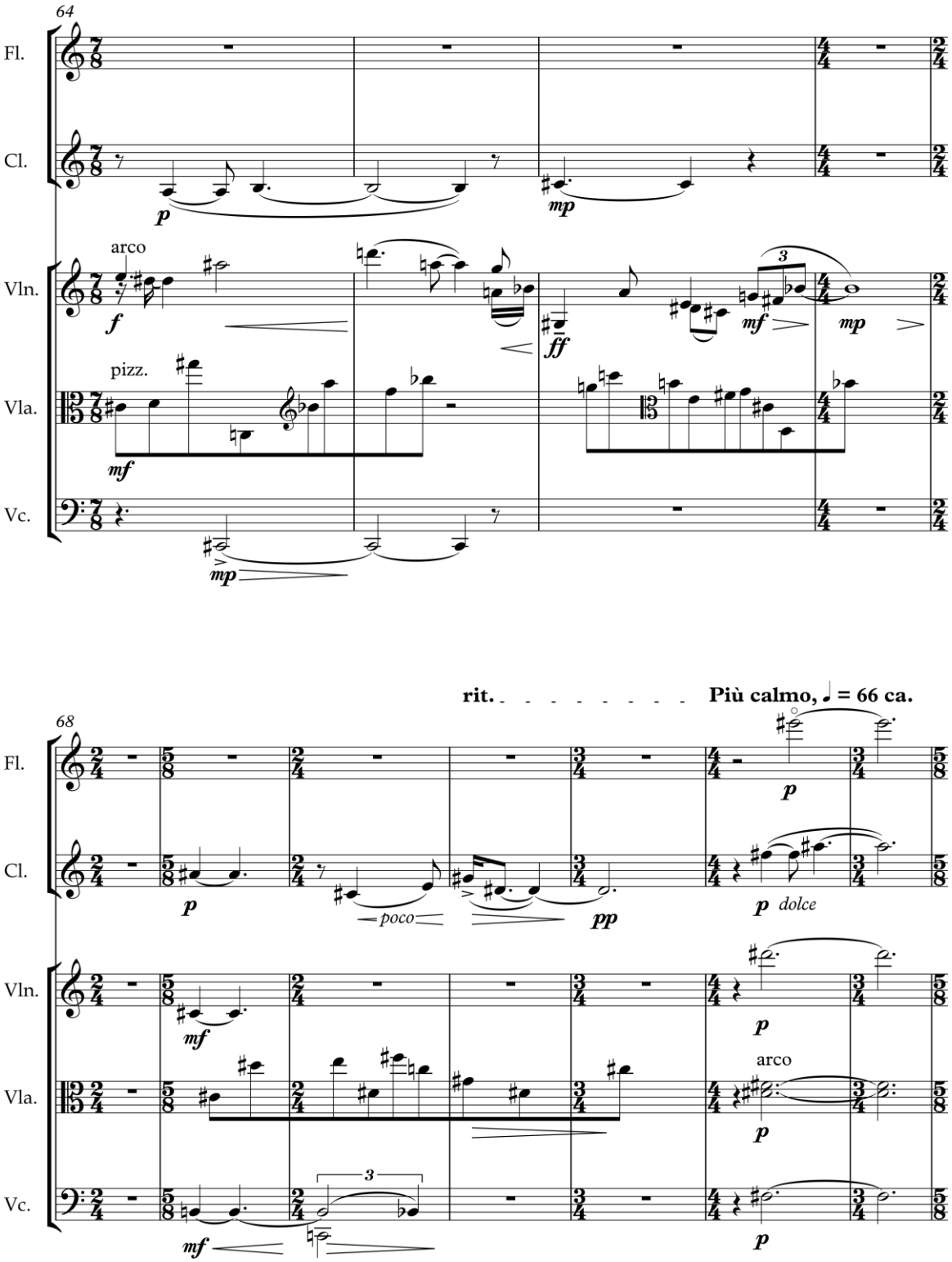

28
Fl.
Cl.
Vln.
Vla.
Vc.
pizz.
mp
p
ord.
sul tasto
mf in rilievo
sul D
pp
tr
mp

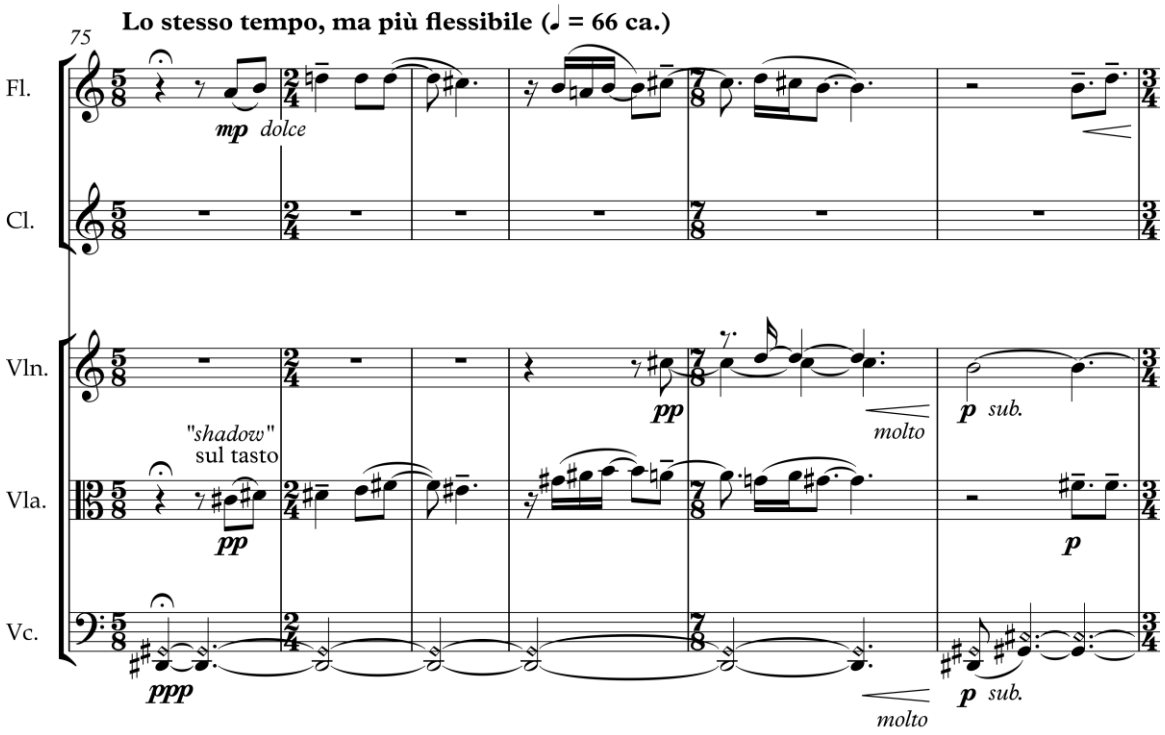

35
Fl.
Cl.
Vln.
Vla.
Vc.
mp
f
ff
(ff)
ord.
sul tasto
p
arco
sul D
mf

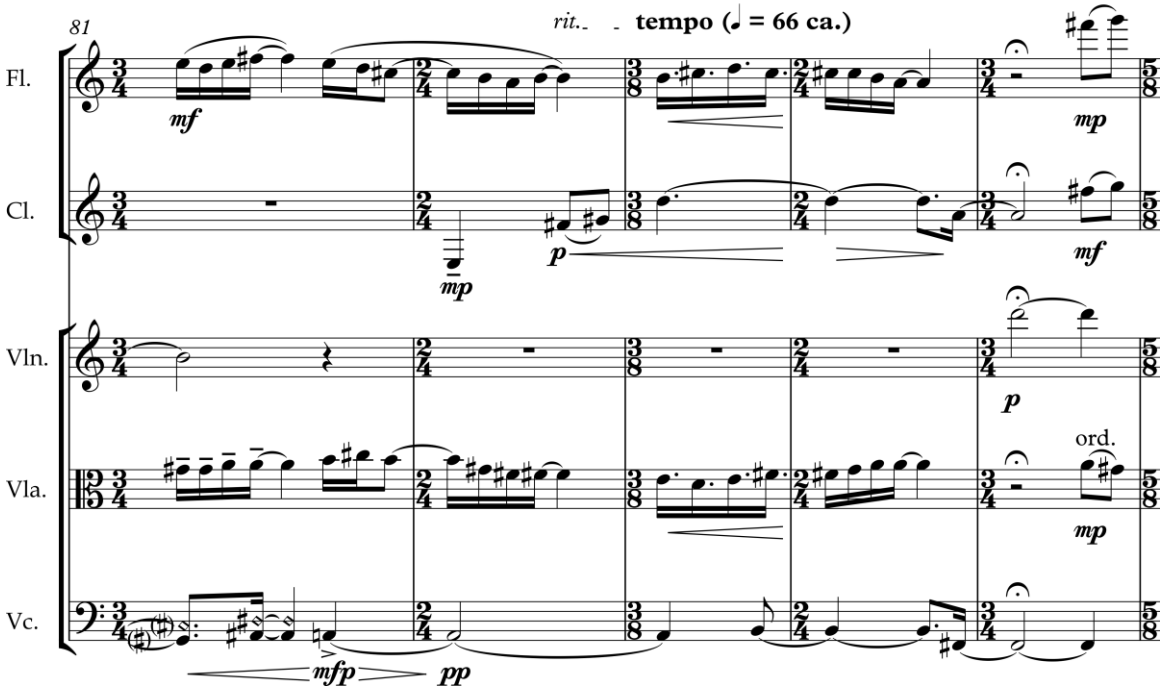

rit. - - - tempo (♩ = 96)
41
Fl.
Cl.
Vln.
Vla.
Vc.
mp
p
mf
f
ord.
arco
pizz.
48
sul tasto
pizz.
p sub.
pp
1 = free, uneven rhythm (following the spacing of notes), independently from the other players

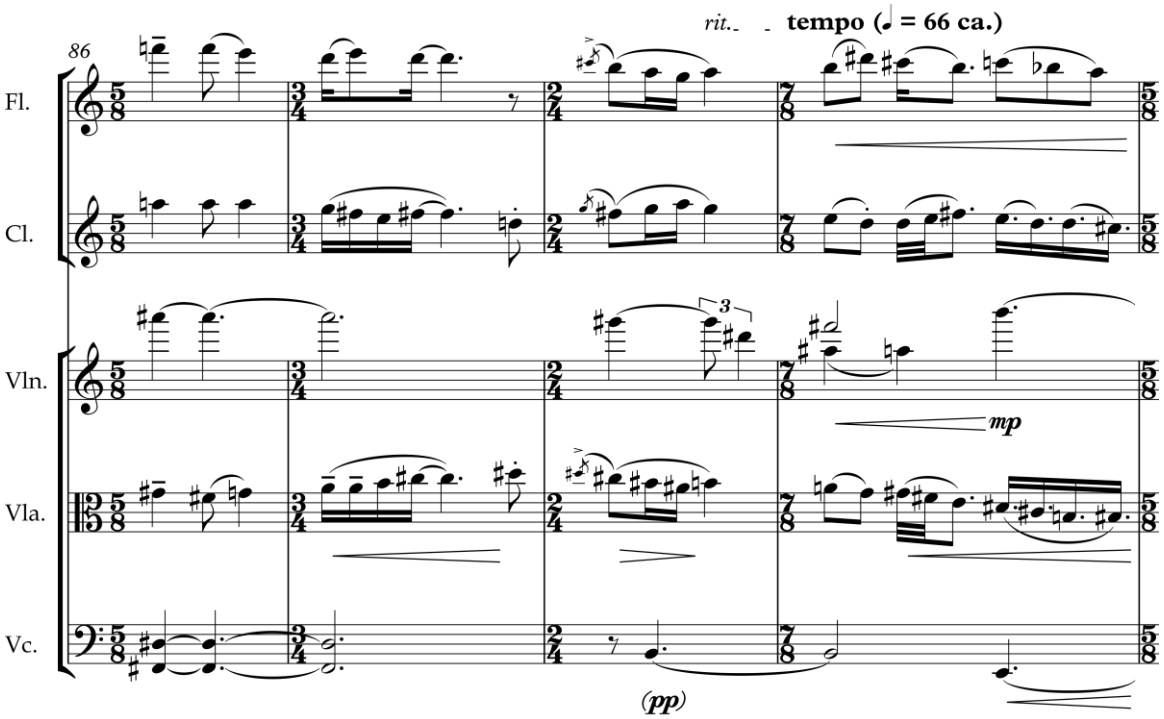

54
rit.
Fl.
Cl.
Vln.
Vla.
Vc.
mp
p
pp
mf
sf > mf
p sub.
(p)
(mf)

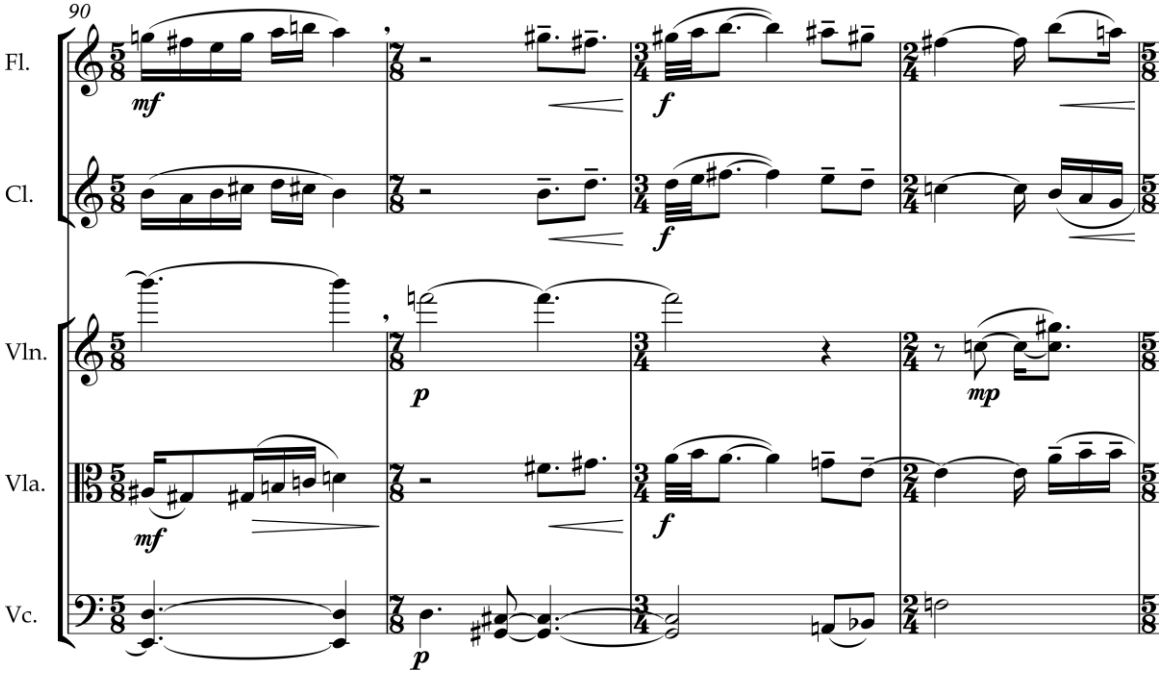

59
Poco meno mosso, ♩ = 86
Fl.
Cl.
Vln.
Vla.
Vc.
sempre pizz.
mf
mp
f

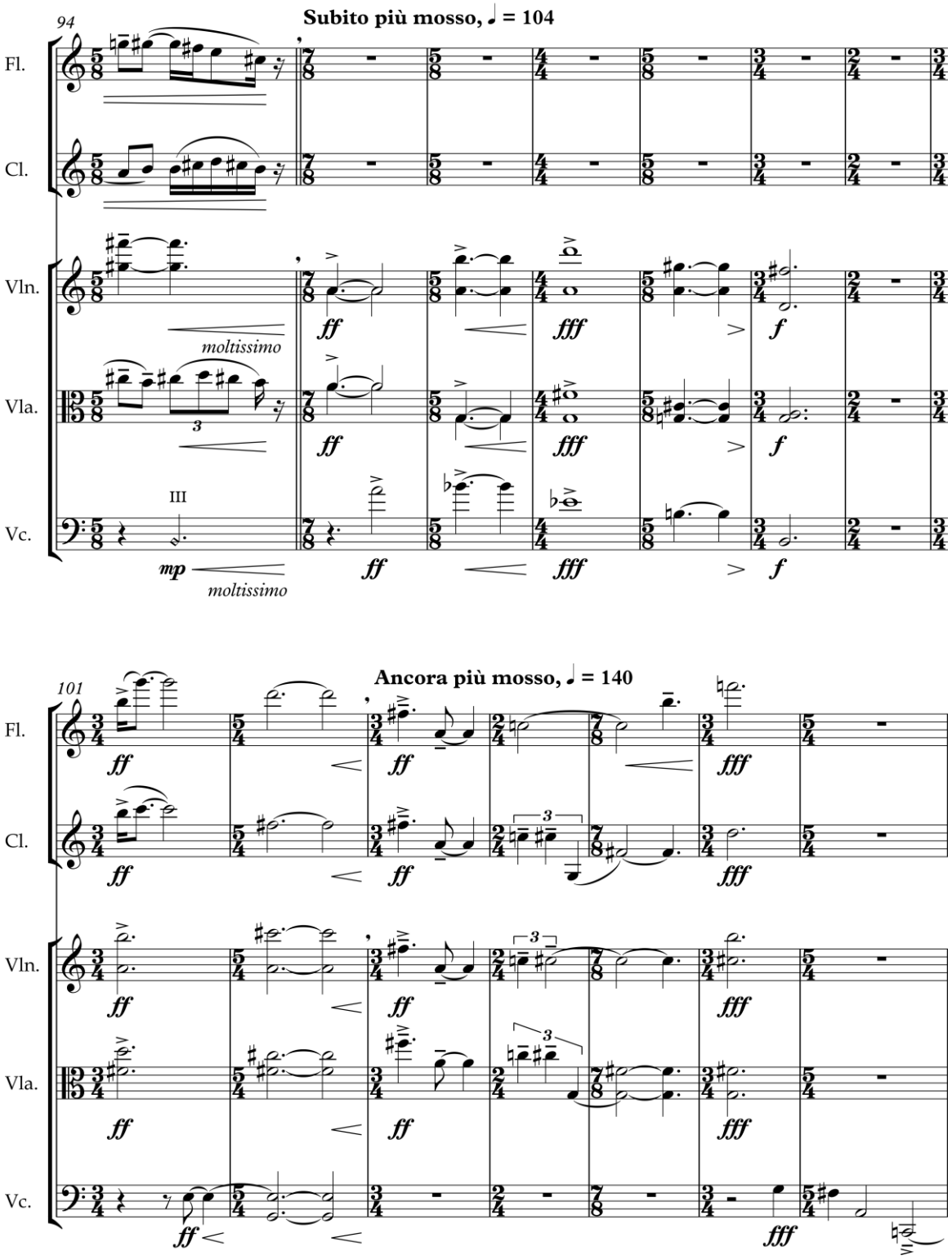

64
Fl.
Cl.
Vln.
Vla.
Vc.
arco
pizz.
rit.
Più calmo, ♩ = 66 ca.
68
poco
dolce
arco

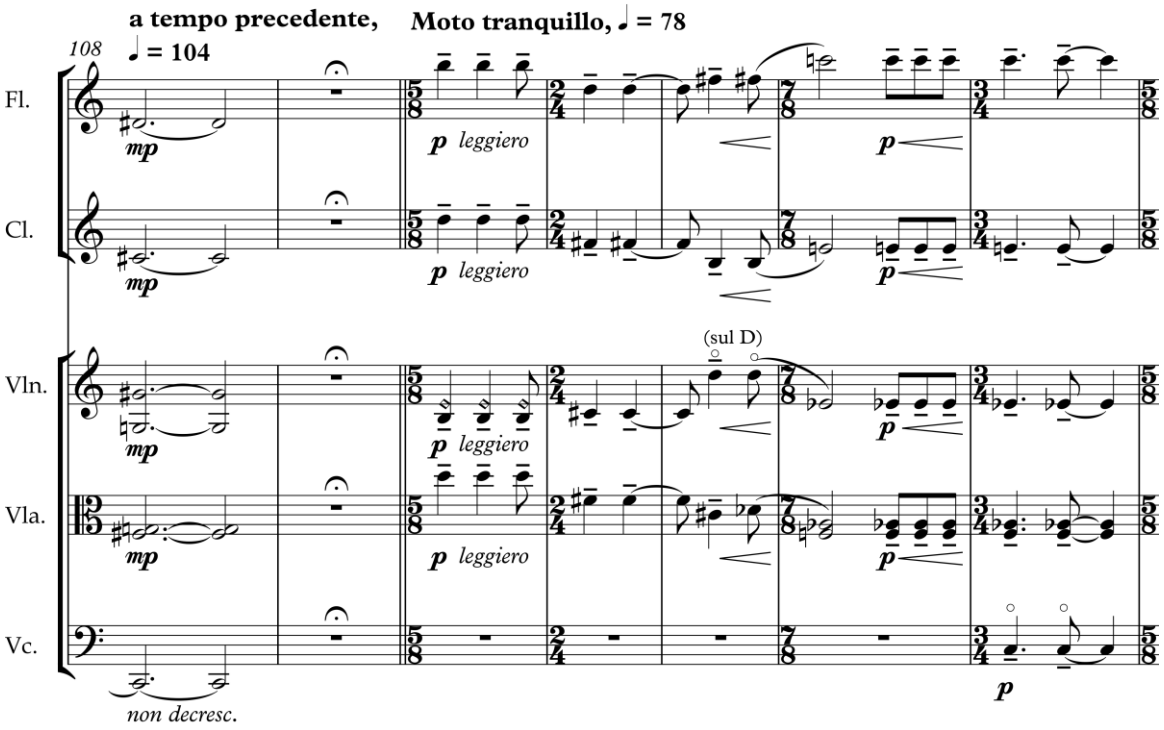

75
Lo stesso tempo, ma più flessibile (♩ = 66 ca.)
Fl.
Cl.
Vln.
Vla.
Vc.
mp dolce
"shadow"
sul tasto
pp
ppp
molto
p sub.
p
molto
p sub.

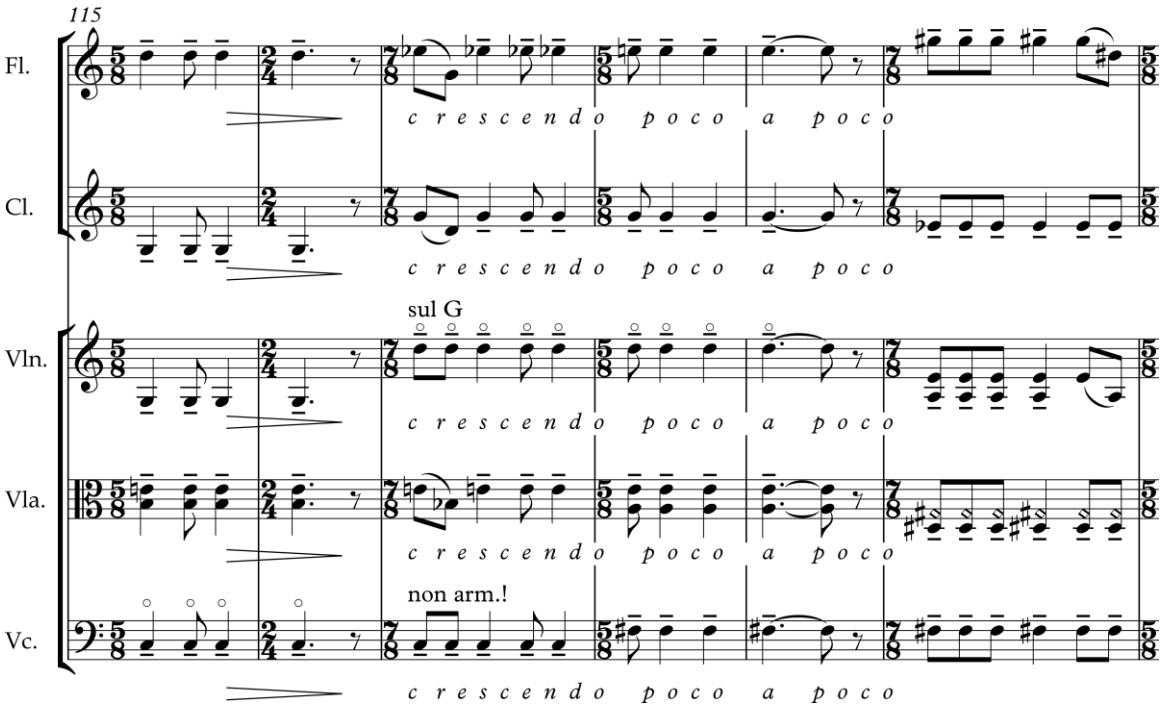

81
rit.
tempo (♩ = 66 ca.)
Fl.
Cl.
Vln.
Vla.
Vc.
mf
mp
p
mp
mf
p
ord.
mp
mfp
pp

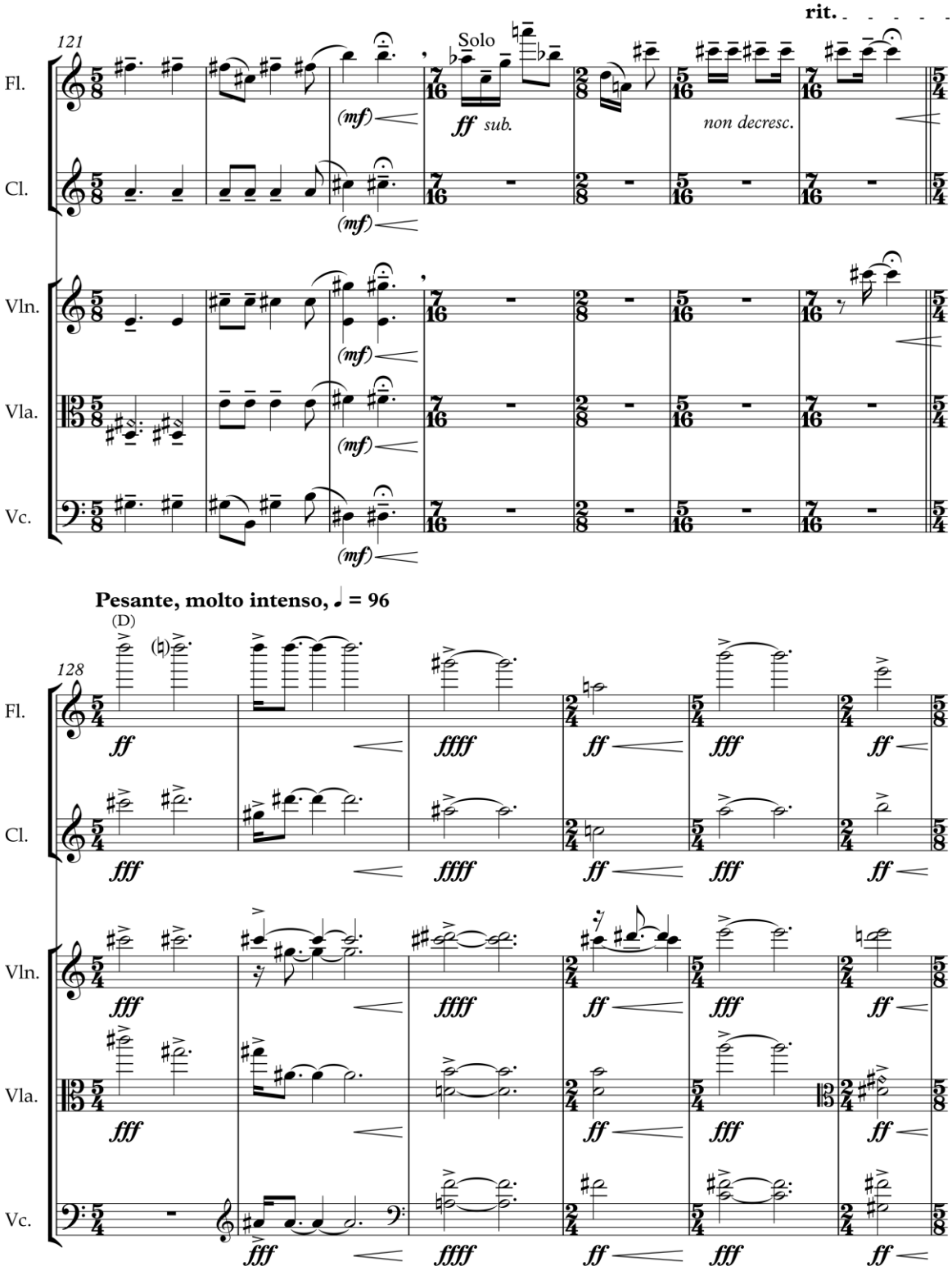

rit.
tempo (♩ = 66 ca.)
86
Fl.
Cl.
Vln.
Vla.
Vc.
3
mp
(pp)

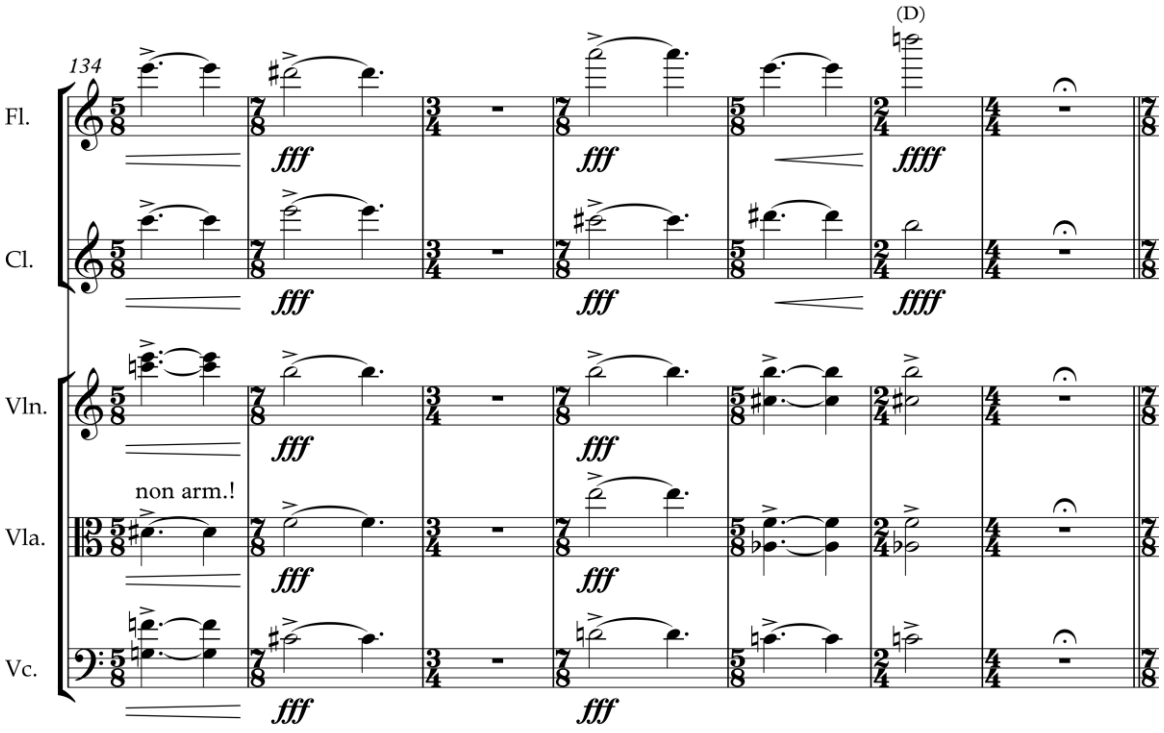

90
Fl.
Cl.
Vln.
Vla.
Vc.
mf
f
p
mp

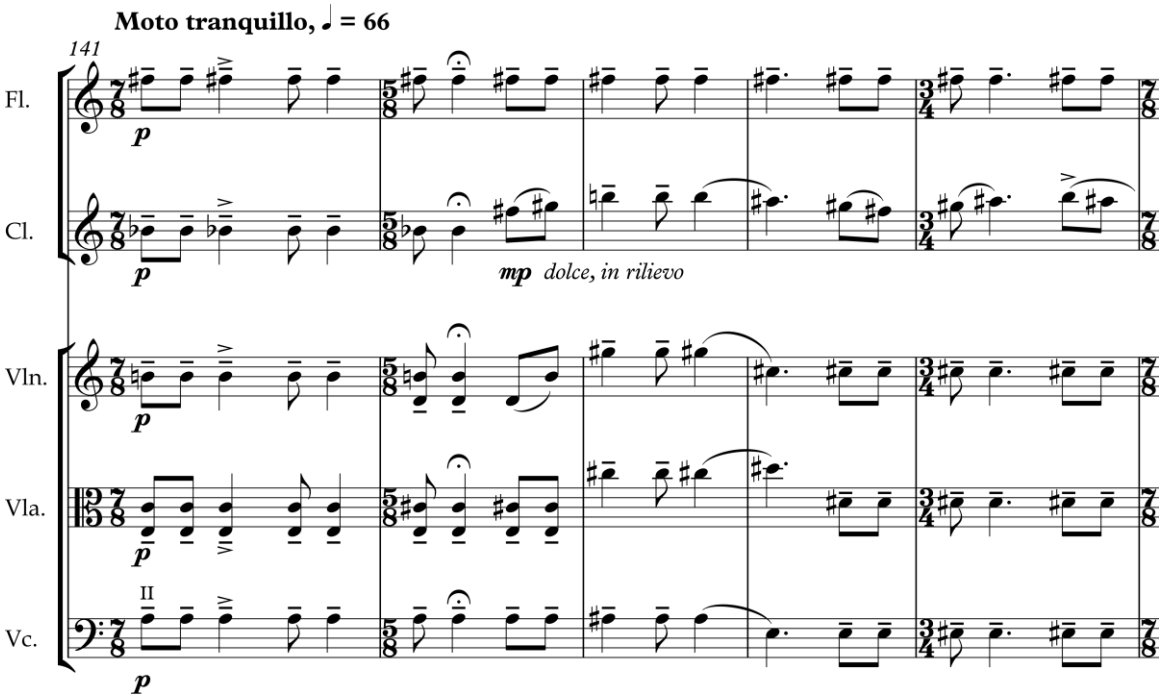

94
Subito più mosso, ♩ = 104
Fl.
Cl.
Vln.
Vla.
Vc.
moltissimo
III
mp
moltissimo
ff
fff
f
101
Ancora più mosso, ♩ = 140
3

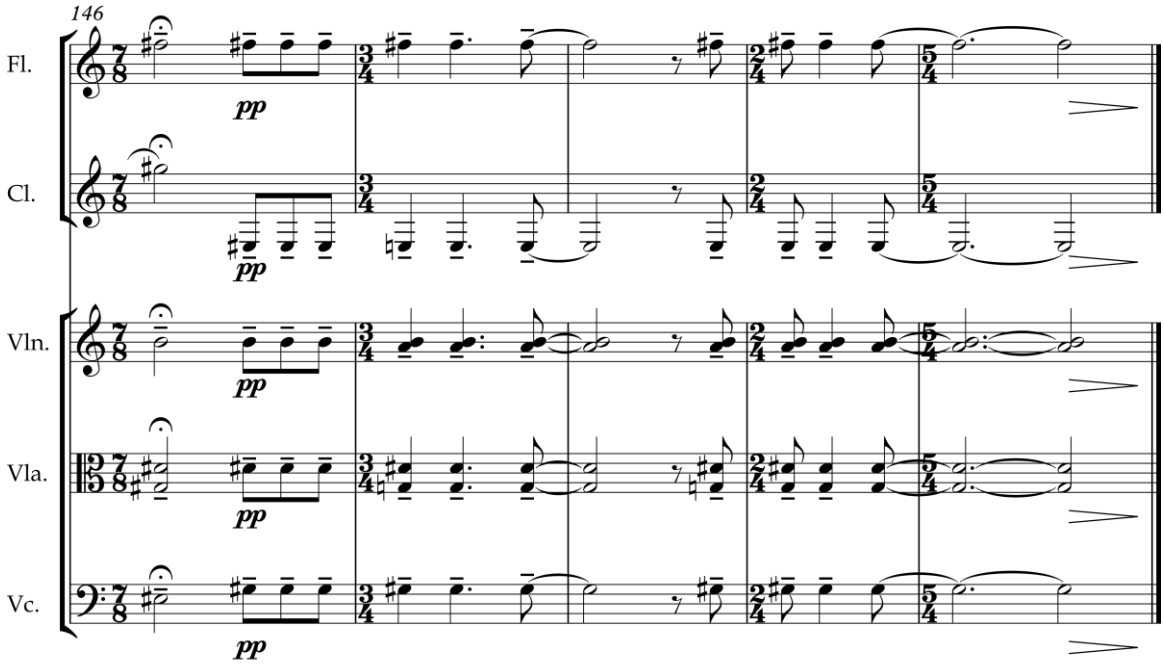

a tempo precedente,
♩ = 104
Moto tranquillo, ♩ = 78
108
Fl.
Cl.
Vln.
Vla.
Vc.
mp
p leggiero
(sul D)
non decresc.


115
Fl.
Cl.
Vln.
Vla.
Vc.
sul G
non arm.!
c r e s c e n d o p o c o a p o c o


rit.
121
Solo
Fl.
Cl.
Vln.
Vla.
Vc.
(mf)
ff sub.
non decresc.
Pesante, molto intenso, ♩ = 96
(D)
128
ff
fff
ffff


134
(D)
Fl.
Cl.
Vln.
Vla.
Vc.
non arm.!
fff
ffff


Moto tranquillo, ♩ = 66
141
Fl.
Cl.
Vln.
Vla.
Vc.
p
mp dolce, in rilievo
II

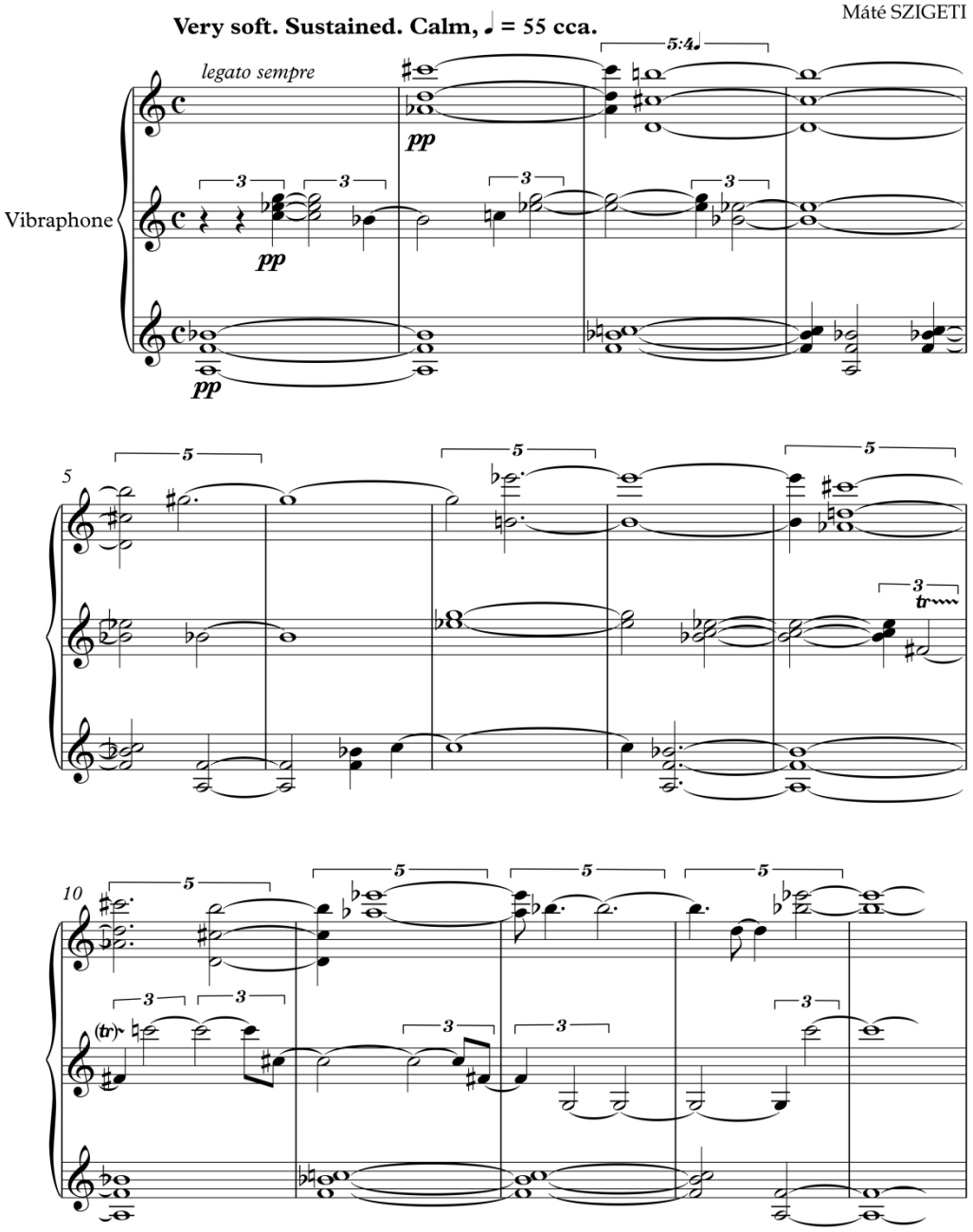


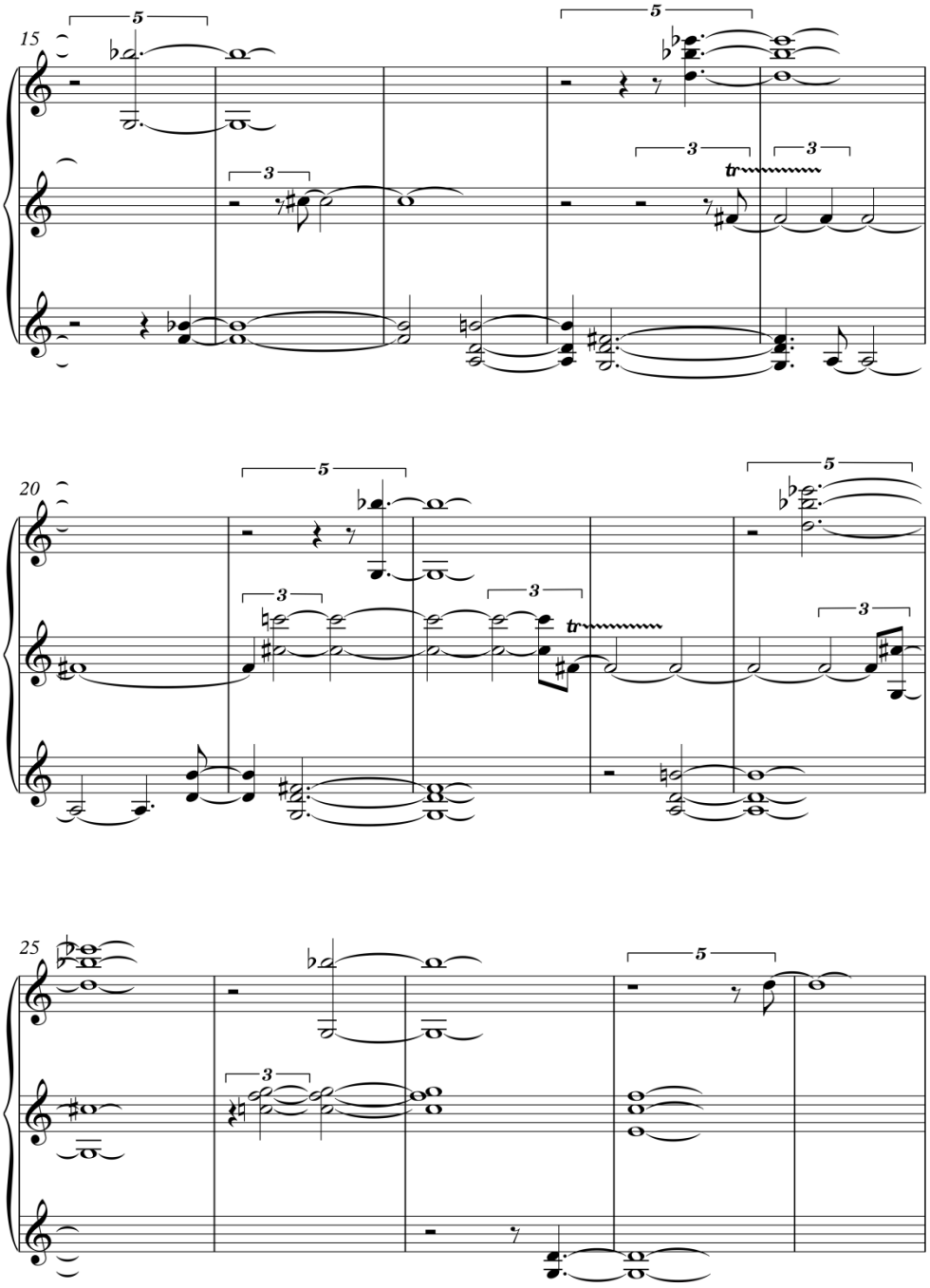
2015. június 19.
Kirkwall

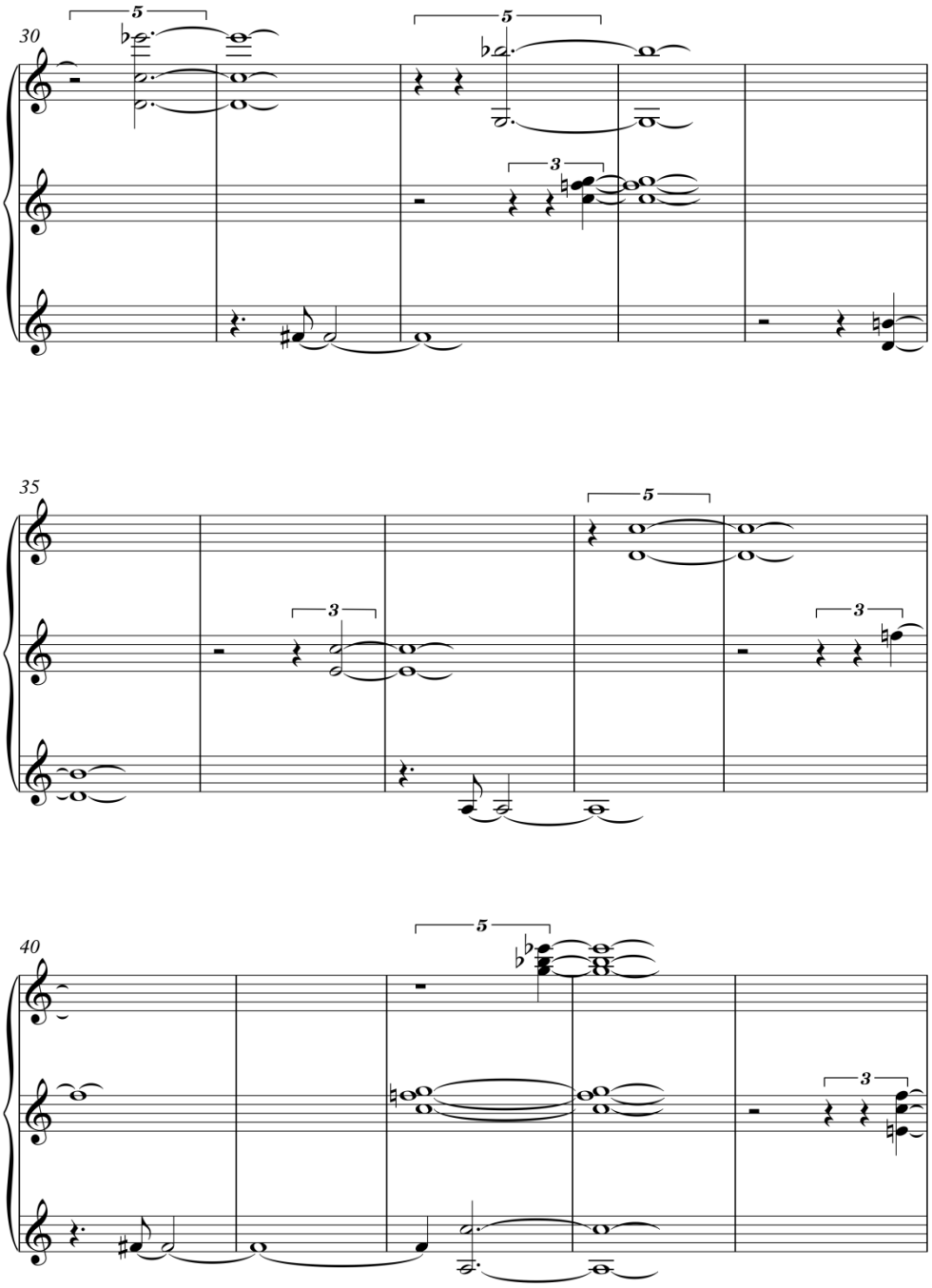
for Dagmar Misselhorn

Niemandsland

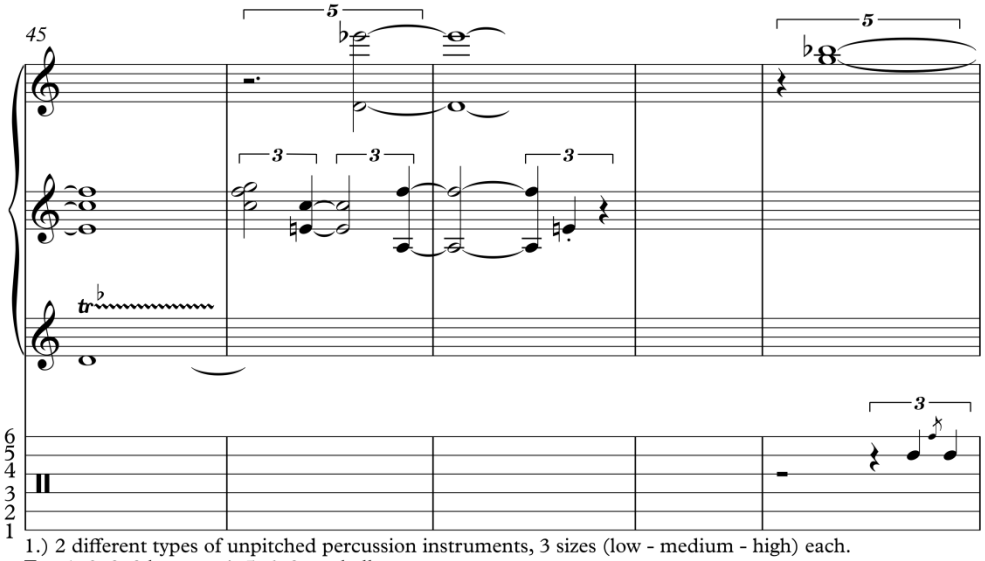
Máté SZIGETI



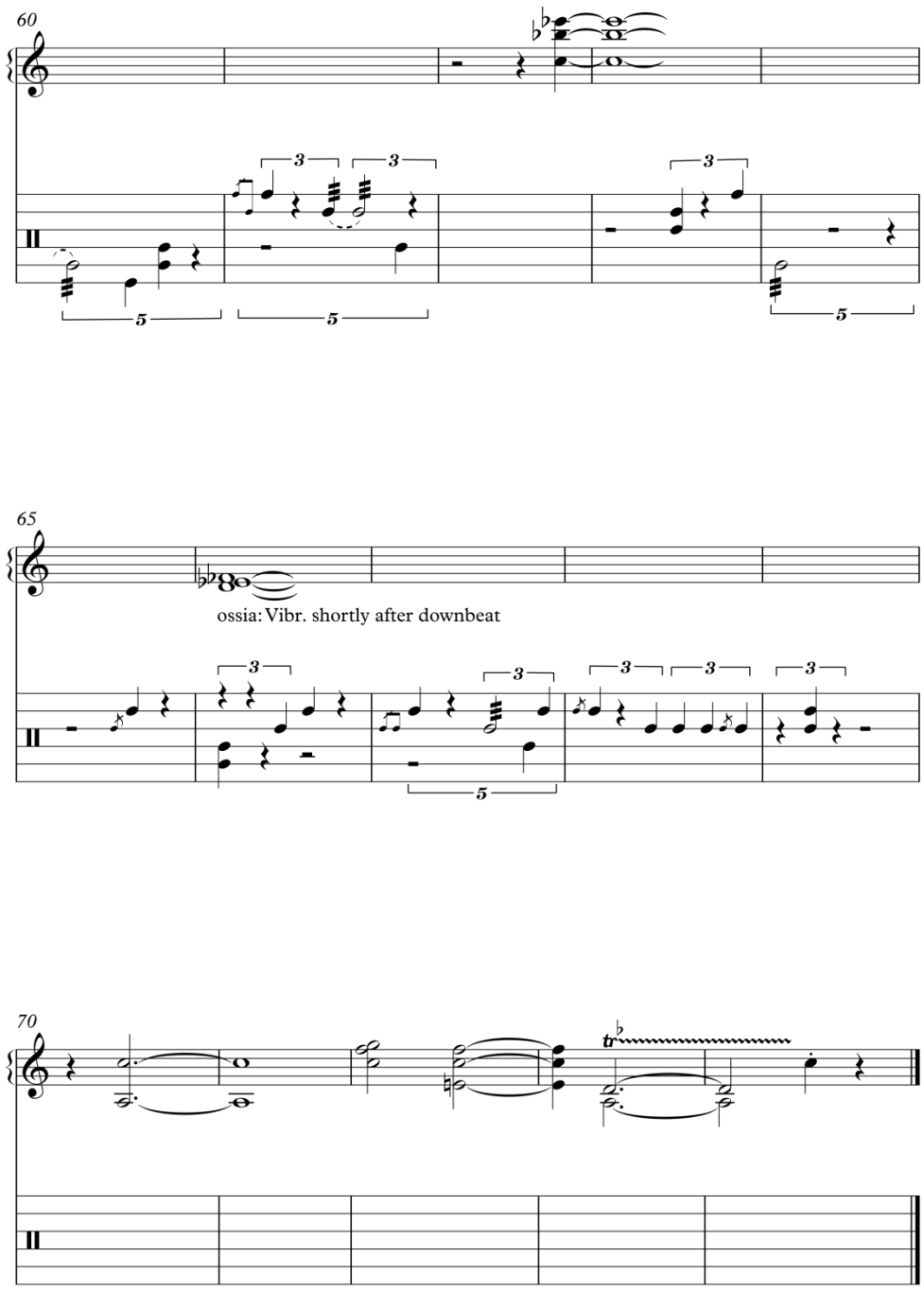

15
5
5
3
3
3
tr
20
5
5
3
3
3
tr
25
5
3


30
5
5
3
35
5
3
3
40
5
3

4



1.) 2 different types of unpitched percussion instruments, 3 sizes (low - medium - high) each.
E.g. 1, 2, 3: 3 bongos, 4, 5, 6: 3 cowbells.
2.) 6 different types of percussion instruments, scaled from less resonant (1) to resonant (6).
E.g. leather - wood - metal
3.) Most preferably any 6 different objects collected from the surroundings of the performance venue.
The choice of objects is left to the performer's discretion, however they should represent the character (natural, industrial, etc.) of the actual environment.


60
65
ossia: Vibr. shortly after downbeat
70