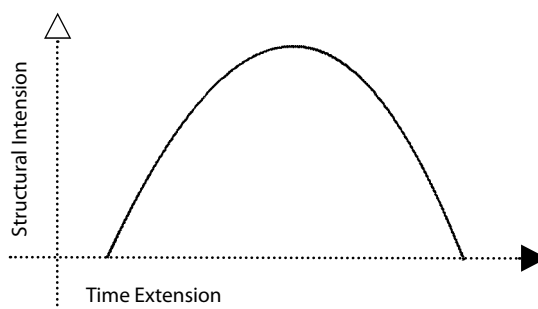


## Archetype, Anarchetype and Eschatype in the Dynamics of Musical Style

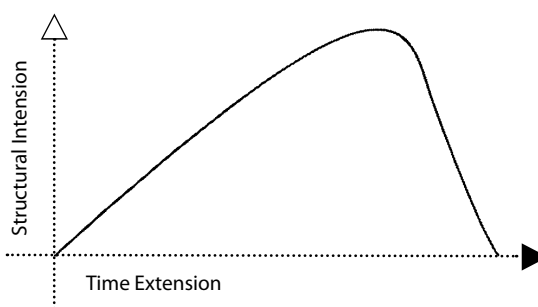
### 1. Discursive Dynamics of Musical Style

When speaking about the discursiveness of the evolution of stylistic changes, it is obvious that one must approach it in a wide, historical as well as systematic, perspective. The reason for this wide perspective is the fact that historical styles are the basic units of an evolutionary discourse, correlated with all the other values and areas of human culture. Historical sociology and psychology are accustomed to primarily treat evolutionary phenomena in a statistical way (by quantitative methods which also allow for qualitative conclusions), and secondarily by a mathematical-type evolutionary algorithm (probability chains, Markov chains, conditioned probabilities, non-linear programming, etc.). Regardless of the way of treatment, the conclusions are both synthetic and qualitative. Here one may recognize the limits and also the subtlety of the interpretation of the philosophy of history, which infers from quantitative aspects the basic vectors of evolution – a questionable procedure, yet the only validated one in historical research so far.

**A style is placed within an age as a collection – or rather “arsenal” – of techniques, coherent solutions, technologies, and procedures of accomplishment specific for the issues of that age.** Quantitatively, its evolution is subordinated to a general pattern, known in mathematics as the Gaussian bell-shaped curve. This particular function describes the statistic distribution of a great variety of phenomena with regard to the general state of the frame of reference. It has been confirmed that this statistic pattern configures a considerable class of real phenomena, modeling and describing both the momentary distribution, and the evolution of the phenomenon.



This is the ideal distribution according to mathematical algorithms. Placing on the vertical axis the intensity of the phenomenon (the quantitative measure) and on the horizontal one the extent in time (conventionally related to the measurement of time), the Gaussian curve is deformed in the direction of vectorial evolution, in our case to the right. In fact, any evolutionary phenomenon has a period of incubation, then of evolution, a climax (relatively constant – flat in depiction), followed by a mathematically inexplicable sudden fall, which is however perfectly normal in relation to the mentalities of the age.



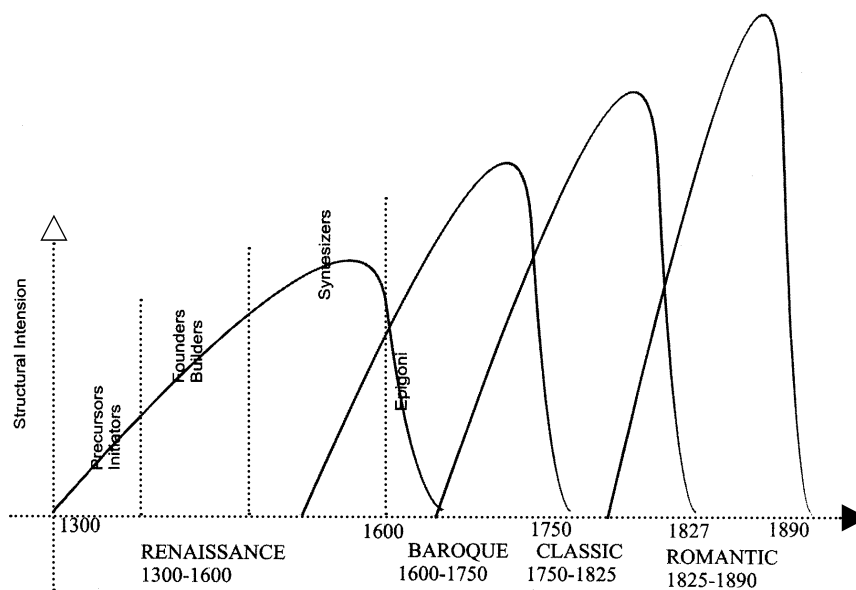
This deformation is even more justifiable given the fact that it is connected to a socio-temporal phenomenon with a quasi-biological evolution. A mental pattern will only be assimilated with difficulty, in time,

but it is rapidly left behind on becoming aware of, and accepting new values. Any style in particular can be analyzed according to this pattern, and its evolution will entirely obey the configuration of the function. This means that:

- a. the function describes with sufficient precision the intensity- and diachronic evolution of a style;
- b. by its generalness, it constitutes an evolutionary pattern of musical styles.

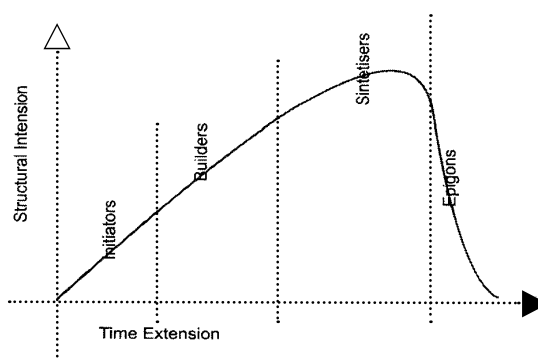
The problem is that the styles do not succeed each other mechanically, successively eliminating the previous one. Most times the appearance of a style coexists with the highest period of the preceding style in an indistinguishable synthesis.

From the point of view of musical history this means that the pre-requisites of the following style are already present in the period of adulthood of the existing one.



Furthermore, the consequences of this approach clearly state that there is no isolated, “in vitro” style, but there is always a filiation, a superposition of simultaneously existing patterns.

Every style can be divided into four main periods of evolution:



a. The **precursors or initiators**, those who imagine new algorithms, new formal patterns, in a (sometimes violent) contrast with the accepted and generalized mentalities of the age. This is the territory of the “revolutionaries”, who are recognized as such only occasionally, and with a delay. It is here that the new ideas about the structure and the discursive patterns of display are born. The examples are: Giovanni and Andrea Gabrieli for the Baroque, Tartini and Stamitz for the Galant style, or Dittersdorf and Altdorfer for Classicism, etc.

b. The **founders or builders** mark the second period, that of the fixation and generalization of the procedures. At this time appear the correlations between the subject matter and the new rhetorical patterns of representation, along with the technical solutions of the achievement of new forms and genres. This is the period of the slow, yet persistent ascendance of each style. Examples are: Monteverdi and Bardi for the Baroque, C. Ph. Em. Bach, Galuppi, and Stamitz for Classicism, Beethoven for the third period of Romanticism, and so on.

c. The **synthesizers** accomplish in their works both the formal patterns, and the intimate relationship between form and content on the highest level of esthetic and especially artistic achievement. In the first period, the (a) coordination between esthetic, stylistic, and artistic value was practically absent, while in the second one (b) it was only materialized on a stylistic and artistic level. In the third stage, (c) the coordination is complete, all values tend towards the same “fugal point” of esthetic perspective, achieving the greatest possible synthesis of the three aspects. This is the subliminal cause which makes the **style** of the great synthesizers to be *a posteriori* identified with the style of the entire age. Although this is historically false, it is esthetically true nonetheless, because in this approach the historical reality is modified according to its finality, and the value of the work of art is judged not by the evolutionary, but by the actual highest criteria of outstanding achievements. This also lies at the basis of the intense conflict between a highly personalized individual style of great artists and the historical style as a common practice of the entire artistic guild. Here the examples can be identified with the essence of the historical style: Palestrina and Lassus for the Renaissance, Bach and Händel for the Baroque, Mozart and Beethoven for Classicism, Schubert, Schumann, Liszt, Wagner, Brahms for Romanticism, and so on.

d. The **epigones** mean in fact the period of extinction of a style. Due to the great achievements which instantaneously form the universal patrimony of culture and the prestige of a pattern of artistic and esthetic achievement, the style continues its (already non-viable) perfectly understandable existence by the epigones. The epigones are usually mostly ignored because of the prestige of the founders and the synthesizers, and also because of the lateness and lack of “originality” of their own work. They are especially remarked for belated theoretic generalizations. The examples are: Zarlino (1620) and J. J. Fux (1725!) for the Renaissance, (Padre) Martini, Rameau for the Baroque, Kirnberger and Mattheson for the Galant style, etc.

This dynamics of the mixture and superposition of the styles shows both a quantitative and a qualitative increase in which the dynamics of the procession and application of previous stylistic models in a new approach turns to concreteness in new syntheses.

The philosophy of history and the studies on the psychology of the mentalities of historical ages do not offer an exhaustive explanation of the succession of styles, yet they observe their permanent acceleration. While the musical art of the Middle Ages encompasses a period of approximately 700 years (600–1300), the Renaissance extends to a period of approximately 300 years (1300–1600), the Baroque to a period conventionally established as 150 years (1600–1750), Classicism to a period of 77 years (1750–1827), and Romanticism to a period of 50 years (1825–1875); this illustrates (even if lacking a demonstration) the acceleration of the succession of stylistic periods. Actually, musical styles, as well as artistic, and more generally speaking, esthetic styles are subordinated to the general dynamics of history, which tends in the last millennium to display an emphatic and **permanent** acceleration.

The later development of the phenomenon of music (post-Romanticism, Impressionism, Atonalism, and all kinds of neo-trends, then the appearance of unique artists, embodying styles of reference in themselves – Stravinsky, Schönberg, Bartók, Messiaen, etc.) no longer obeys this generalized dynamics of the evolution of styles. It is possible that our approach is too close in time to this age (actually, the last 80 years), or that the ever more accelerated evolution no longer allows the establishment of the necessary congruence for the definition of a historical style. There are phenomena related to schools (the serialists or the post-Webernians), then phenomena connected to the emulation of a great model (Stravinsky’s epigonal imitation or Messiaen’s Parisian school), but there are no generalizations of a musical style on the level of an entire age.

There are two main possibilities of interpretation for this situation. Firstly, this is an *a posteriori* historical permanence. The previous periods are “frozen” into immovable configurations (even if sometimes false) and are taken as *a priori* truths. Thus historical styles appear as a point of reference in relation to which the present is always incoherent and insufficiently thick/compact in its meanings as connected to these idealized aspects.

Secondly, if we take into consideration the present unfolding of strictly contemporary musical phenomena and its accompanying manifestations, we may draw the conclusion that this is also a permanence (this time a different kind of permanence, however!) of the experience of history. The difference between the French and German school of the Baroque probably marked for the contemporaries a distance just as significant as that of the national cultures during Romanticism, or that of individual styles in the present age. One may conclude (with due circumspection) that the **historical style is an *a posteriori* idealized reality**, and in fact it does not even exist (as a determination in its strict contemporariness).

The conclusion is drastic enough to be also problematic at the same time. However, it still marks the impossibility of a “true” view of contemporariness, implicitly sending to Gödel’s mathematical concept. A system cannot be **simultaneously complete and non-contradictory**. If we search for comprehensiveness (the entirety of the experience and achievement of values in one’s own, contemporary age), the result will necessarily be contradictory (actually, the “live work”, which is always ontic, and not gnoseologic); and the other way round, if we search for a coherent system, we will have to ignore (consciously or unconsciously) the specific particularities of a certain age. In fact, this sends us again, once more, to the dialectics of unilateral contradiction. Without the illusion of comprehensiveness, I will attempt nevertheless to sketch a synopsis of the stylistic features of the musical art of the past six centuries of continuous stylistic evolution and transformation of European musical art, based on certain defining elements of the language of music.

It is the luck (or ill-luck) of the researcher who (subsequently) investigates a phenomenon which has already left the viability of musical practice, to be able to construct a system valid for his contemporariness, creating his own private view over the prior discursive and evolutionary phenomenon of a certain art.

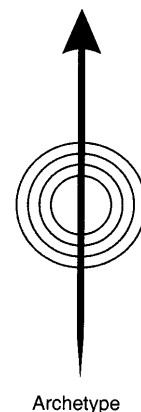
The analyzer must accept his limits, while the conclusions drawn from the examination of a style must bear the mark of imprecision and non-predicability, characteristic for the analysis of esthetic phenomena. Actually, art criticism and analysis continue to remain, as Kant and later Riemann had observed, a matter of taste. “The old ones had expressed the same ideas as we did, but in a shorter and better way.” And, finally, it can be stated together with G. Bachelard (see the motto of this chapter) that superficiality and simplifying explanations are usually imprecise!

## 2. Archetype, Anarchetype, Eschatype

The problem of archetypes has long been debated in the fields of philosophy, esthetics, art philosophy, and also psychology, sociology, psychoanalysis, or even the more recent fields of research, such as mathematical esthetics and imagology. The ARCHETYPE, as a logical, configurative state of any kind of discourse, had appeared relatively early in European culture, having been articulated already in Platonic philosophy, which has turned this typology into one of the central concepts of the intellectual structure of the discourse, as well as of the logic and teleological meaning that it had implied from the very beginning.

Theoretically, the archetype is a mental and psychological structure which guides, orientates, and determines a pattern of the development of the discourse, which can take on countless forms, but in which one may recognize a dominant typology both at the level of the specific content, and especially on that of the form of display. In this sense, the musical discourse also contains hierarchically different entities which can be characterized as archetypes. The slow, then more and more rapid development of the succession of stylistic configurations of European musical art always contains typical morphological elements, as well as syntactic relationships of a generative force to be found within the musical discourse. This is not the place to cite them in detail. Generally speaking, they are the conclusive essence of an analytic work on the musical discourse which is concentrated on the “stylemes” (stylistic elements) specific to every different style and language. “Wherever there is constancy, there are stylemes, and wherever there are stylemes, there is style.”<sup>1</sup>

What is interesting indeed is not so much the fact that each style (Renaissance, Baroque, Classicist, Romantic, post-Romantic, etc.) can be characterized by its specific stylistic elements which may be raised to the dignity of an archetype in the sense of structural patterns and logical and compositional operations, but rather the internal dynamics of change



<sup>1</sup> Herman, Vasile, *Formă și stil în noua creație românească* (Form and style in new Romanian art), Editura Muzicală, București, 1982.

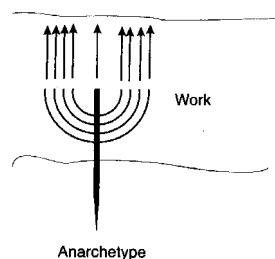
of these real stylistic paradigms which correspond to a wider dynamics of the change of the images and conceptions of the world, simultaneously present in science as well as in myths and imagology.

The way in which an archetype exhausts its “energy of formation” and is necessarily replaced by other archetypes in a new age, is connected to a complex configuration of factors which cannot always be completely determined; what is more, using a mathematical parallel, one could even speak here of “equations with multiple and/or undetermined variables”. At any rate, the most important aspects of musical archetypes are contained, paradoxically, not within their complete application during the dominant periods of a style and in its most valuable works, but in the periods of a stylistic interregnum, which are usually more feverish, frenetic, innovative, and original.

For more than two millennia we use the idea of archetype in a generalized fashion in analyzing literary, artistic, and even musical works, creating fundamental patterns from the level of compositional syntax to that of musical form and even to the organic whole of the musical genre.

My proposition is the widening of the concept of archetype into two more dynamic aspects, because not all musical works and not all creative concepts and esthetic orientations are subject to order, unity, and the organic; instead, for more than a century, new models of creation have appeared more and more insistently.

The second aspect is the ANARCHETYPE. Evidently, the anarchetype, having the same etymological root, means the negation of the previous concept. It must be highlighted that the attachment of the negative preposition ‘an’ to the verb ‘archein’ – to command, to rule, to organize – causes the negation of the original or primary model offered by the archetype, by changing its fundamental meaning. Thus, it corresponds to an “anarchic” pattern, and it is in fact an “anti-archetype”. The temptation of the anarchetype is already present at Plato, who in the *Parmenides* places before Socrates the alternative of ideal, separate, distinct forms; for insignificant things the alternative is obviously explicitly rejected. The matter appears again in the *Sophist*, posing the same questions once more, this time with reference to the art of image: an art which reproduces the model (*eikon*) with precision and fidelity or, conversely, an imaginary modality which gives birth to inexistent creations (*phantasma*).

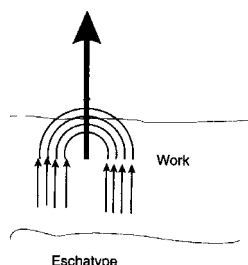


Naturally, such an alternative is all the more rejected as it brings about inconsistent and even monstrous images. This has been a matter of esthetics obsessively discussed from Aristotle to Plotinos, then Augustine, Thomas Aquinas, Massilio Ficino, Descartes, Leibniz, Kant, Hegel, and on the threshold of modernity, at Nietzsche and Baudelaire. The statement of the rights of imagination, of the works of imagination had to endure an obstinate and determined resistance for over two millennia. The creation of new premises in a period of rapid philosophical as well as conceptual changes – I mean here musical post-Romanticism – and then the sudden announcement of modernity at the beginning of the 20th century by the “four knights of the musical Apocalypse” (Scriabin, Schönberg, Bartók, Stravinsky) have created important mutations in the treatment of the artistic discourse. Even if the archetype has preserved its rights, the anarchetype as a creative possibility also insinuates itself next to it. The anarchetype imposes exactly the avoidance of a pattern or any dominant structural relationship, and, consequently, the abandoning of any integrative concept or the wish to endow a work with a unique and coherent meaning. The appearance of certain baffling works, such as those of Satie, Varese, Boulez, Xenakis, Cage, and others are all due to these anarchic and anarchetypal concepts.

We are not speaking merely about the negation of unity or the rejection of a past-oriented concept, but also about the acceptance of an anarchic creative pattern being just as rightful, and containing the same validity of expression than the archic one. Today the works of contemporary composers are considered as relatively normal, reaching beyond any doubt to an expressive and artistic, and not merely conceptual, value.

It can be clearly seen that the archetype and the **anarchetype** creates a polar duality. The former, in order to impose a principle of finiteness, closure, and completeness; an archetypal work has an equilibrium which does not allow any uncontrolled, arbitrary digressions or amplifications, developments. An **anarchetypal** work, on the contrary, shows openness, non-finiteness, and incompleteness. Naturally, a new concept is present here, connected to Gödel in scientific thinking and to Umberto Eco in its artistic discourse.

However, there is a possibility of a third model of typology which eliminates both the *arche* and the *archein*, stating a principle which at the beginning seemed completely different and original.



There are works of art which start from indetermination, from a quasi-arbitrary articulation (with several examples in literature, cinematography, fine arts and even music), and which gain their meaning only by the exhaustion of the discourse.

This meaning is not a uniquely determined one, but it is suspended by a possible hermeneutic interpretation which leaves nevertheless these discourses in a position of exception and a non-canonic condition. In his great synthesis entitled *Anatomy of Criticism*, Northrop Frye finds one more possibility of integration of the discourses due to the “techniques of disintegration”. There certainly are historical precedents in the imaginative exuberance of many writers, becoming more and more frequent during the 20th century. Such a discourse will only find its meaning at its conclusion; therefore, while the first pattern offers a clearly teleological (archetypal) perspective from the very beginning, the second offers a just as clear rejection of the teleological (anarchetypal), and in the third aspect the pattern is left to be clarified only as the discourse is entirely passed through, and the perspective is no longer a positively or negatively teleological, but an eschatological one. The old Latin *adagium*, “*cuius modus videtur ad finem*”, could be paraphrased here by stating that the “conceptual modality” will only be freed, crystallized at the end of the work.

While the archetype and the archetype generate, as previously shown, a dual polarity, the eschatype, although related to both of them, offers a new and independent mode of structuring the discourse. Once these shades of the concept of archetype are accepted, let us try to apply it to the periods of archetypal mobility: that of the stylistic interregnum.

### 3. Stylistic Codes and Cultural Patterns

Taking into consideration DEGEN’s categorical assertion, that “each genre, each formal prototype can only be understood from the perspective of the given time, from a **single given period**”<sup>2</sup>, one may just as well reverse the terms and thus the meaning of the statement. This is so because, analogously, each given period of art history can be understood through its genres and formal structures raised to the level of prototypes. Actually, this would correspond to a rather inductive definition, starting from typologies and arriving to the age in general, in opposition to the one cited above, which is clearly deductive.

Interfering into this context with Jacques ATTALI’s<sup>3</sup> notion of artistic “prefiguration”, by which he understands the fact that the patterns, codes, and artistic structures of an age reveal the global essence of that age, one may witness a possible communication between the various types of communication which tend towards a common ground.

Each major change in the history of music was prefigured by (or itself prefigured – see Attali) great spiritual changes in the ways to perceive the world. One can identify thus the real “synchronisms” of cultural-spiritual patterns also in the music of a given period:

<sup>2</sup> DEGEN, Helmuth: *Handbuch der Formenlehre*, 1957 (apud S. TODUTA – *Formele Barocului...*, vol. II, p. 19). Emphasis mine, P. P.

<sup>3</sup> ATTALI, Jacques: *BRUIITS*, Paris, P. U. F., 1977.

- a. The “revolution” in meter, rhythm, and form of the ARS NOVA is contemporary to that what historians call “the industrial revolution of the Middle Ages” (end of 12th, beginning of 13th century).
- b. The passage from Renaissance polyphony to the aria with accompaniment, and finally to homophonic music occurs simultaneously with the period of the European consciousness stepping outside itself, and exceeding “geographic provincialism” – the age of great geographic discoveries.
- c. Musical temperament, which was to open up great perspectives by the technique of transposition and the tonal level (which for P. Hindemith was “the greatest revolution of the art of music”) coincided with a new vision of the world – the cone-shaped projection of maps representing the globe. Even more so, as the “author” of the two views is the same person: Mercator.
- d. Harmonic “rationalization” (Rameau 1724), which orders harmony into a greatly logical and efficient simplicity and elegance, is contemporary with the works of Newton, Huygens, or Leibniz. The analogy is also noted in intellectual history as a truism: tonal functional harmony is analogous to the theory of universal attraction.

The analogies may as well continue, since art and science are nothing else than the specific answers of an age to the same problems. And in the works of great creators of the art of music one will equally find the ardent contemporary questions of sciences or the humanities. Here are some of the possible relevant analogies:

WAGNER	– theory of thermodynamics (BOLTZMANN, MAXWELL)
DEBUSSY, MAHLER	– psychoanalysis (FREUD, ADLER)
SCHÖNBERG	– quantum theory (RUTHERFORD, PLANCK)
STRAVINSKY	– theory of relativity (EINSTEIN)
WEBERN	– uncertainty principle (HEISENBERG)
VARESE	– wave-particle duality (DE BROGLIE)
MESSIAEN	– genetics (WATSON, CLARK)
THE POST-WEBERNIANS	– information technology (SHANNON, TURING, WIENER), etc.

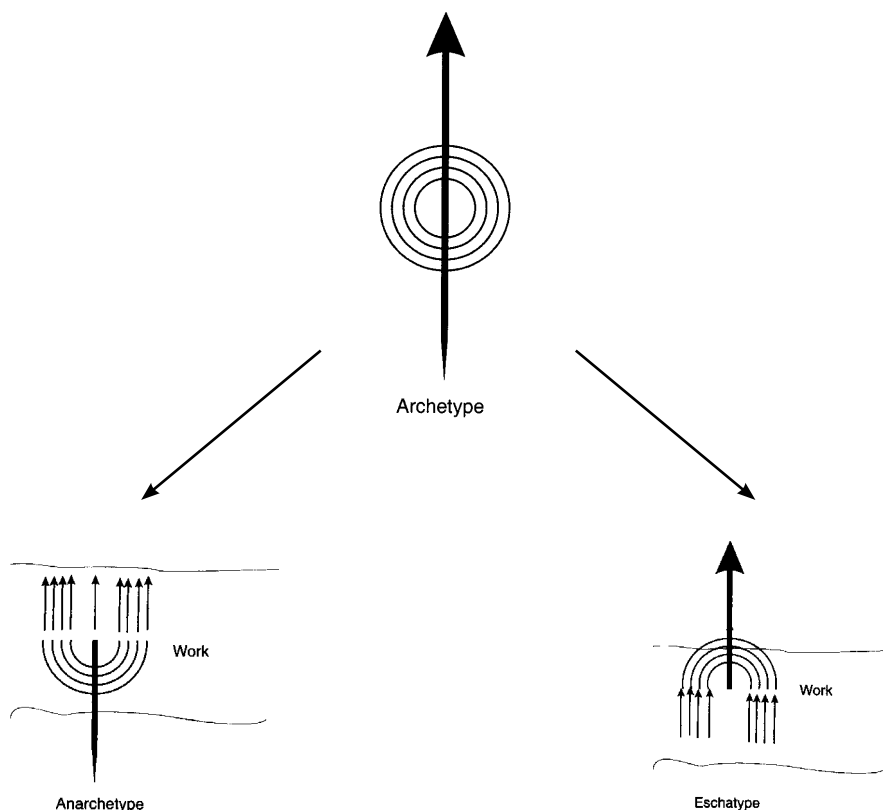
#### 4. Conclusions – Archetips and Anarchetips in Music

Actually, wherever two kinds of stylistic configurations are superposed, there is always a struggle between a **dominant archetype** which intends to resist, and the **innovating anarchetype**, which appears as a need for evolution. In fact, what appears here are the new patterns, new typologies, and new paradigms – actually, the “new structural archetypes”. One must not forget that these still are “anarchetypes” from the perspective of an existing contemporary stylistic period, which only mean to deconstruct, destroy, and cancel the previous, and still stable, order. What is important here is the capacity of the new (still mobile and indefinite) to impose itself as a new configurative and stylistic standard.

As for the **eschatypes**, they are extremely rare. They are not part of the normal order of evolution, but appear in a random-like, unexpected, and destructive way. Usually, by the removal of the very idea of order, they are marginal, and almost always interpreted as a gratuitous, unconstructive, and negligible “aggression”. These are *avant la lettre* phenomena, and are usually ignored by contemporaries. We may refer to the Venetian monk, who in the 11th century applied the *chromatic total*, or to the typologies of proportional canons of the French-Flemish school; or, later, we may refer to Gesualdo, Satie, or Varèse, who remain unconnected to their contemporaries, and have no direct heirs. The **eschatypes** are the great exceptions which do not fit into the rules of the dynamic evolution of the STYLE.

This is why the archetypes are carriers of **configurative restrictions – of stability and redundancy**, while the anarchetypes will always carry the **innovative elements of the breaking, dissolution, and later evolution of musical style – of pure stylistic entropy**.

This is why one can speak about the universality and coherence of a style only in the field of configurative archetypes, while in the field of anarchetypes, of stylistic freedom and dispersion. Actually, the history of music is nothing else than the discursive succession of dramatic confrontations between tradition and innovation, coercion and freedom, configuration and imagination. And this is achieved by the integration of new, innovative Anarchetypes as New configurative Archetypes. We think that this polarity can be objectively found only by distinguishing the explicit and implicit aspects, by the evolutionary dialectics of the **Archetype** and the **Anarchetype** within the concept of MUSICAL STYLE.



### Santrauka

#### Archetipas, anarchetipas ir eschatipas muzikos stiliaus raidoje

Muzikos stiliaus raidoje yra ypatingų laikotarpių, apibūdinamų kaip inter-stilistiniai, sustojusių tarp „dar ne“ ir „jau čia“. Šie laikotarpiai valdo ir padaro įmanomą perėjimą iš vieno konkretaus stiliaus į kitą. Muzikologiniu požiūriu jie suteikia daugybę galimybių ir žavi savo ypatingu laisvumu, stulbinančiomis naujovėmis, o labiausiai – savo įtaka tolesnei muzikos meno plėtrai.

Šiais laikotarpiais – ilgesniais ar trumpesniais – sukuriama naujos tipologijos, atrandami nauji sprendimai, atsakantys į klausimus, iškilusius ir susikaupusius beišsisemiant kokiam nors muzikos stiliui. Paprastai tokie sprendimai jau būna naudojami „pažangiųjų“ kompozitorių, tačiau dar nebūna nusistovėję ir/ar teoriškai suklasifikuoti. Tai kūrybos ir mąstymo erdvė, kurioje bus sukurti nauji struktūriniai modeliai, taikytini muzikos rašymui ir muzikos formų bei žanrų kūrimui.

Struktūriniai modeliai, perteikiantys muzikos stiliaus tapatybę, iš tikrųjų yra archetipai, ryškiai sąlygojantys muzikos tekstų tipologiją. Muzikologas gali stebėti, analizuoti ir identifikuoti, bet vaizduotėje susikurti modeliai negali paaiškinti muzikos meno fenomenų visumos, o dar mažiau – pačios didžiosios muzikinės kūrybos esmės.

Taigi mes siūlome du naujus mąstymo modelius – anarchetipą ir eschatipą, kurie išbaigs subtilaus ir dinamiško muzikinės kūrybos ir muzikinio mąstymo proceso vaizdą. Jų funkcionalumas, nors įprastai ir ignoruojamas, pateikia labiau holistinį muzikinės kūrybos aiškinimą.