

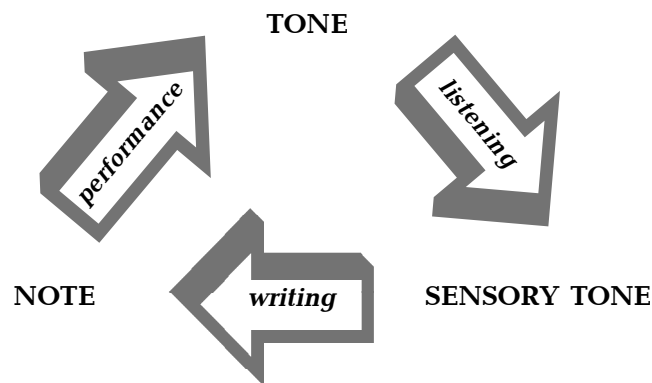
The Aspects of the Signification of a Musical Text

It is reasonable to think that the problems related to the signification of a musical text can better open out themselves investigating the space and time of the composing relationship (Janeliauskas, 2001).

Before the analysis of the space-time of the composing relationship, we would like to draw attention to the scheme of the creative cycle proposed by R. Parncutt.

Making an attempt to base the theory of the perception of music, Parncutt, under the influence of the philosopher Karl Popper, chooses the so-called "three-worlds conception" for a paradigm and not because it is ideal (it is not such), – writes the musicologist, – but because it clears up a multidisciplinary mosaics of the perception of music" (Parncutt, 1989, p. 21). The mentioned three worlds are these: 1) material (energy), 2) experience and 3) information. All these worlds, or spaces, are of equal value, real and autonomous. Besides, each of them is analysed by its own method and their interrelations are based on complementation. Thus, it is a tone (physical existence), its perception (psychic) and a note (informational) that correspond to these worlds. Such a delimitation of perception spaces enable Parncutt to bring out the cycle of musical creation (Scheme 1):

Scheme 1



Although all the spaces of the creative cycle expand independent of each other, thus automatically and equivalently, Parncutt does not more detalize the complementation consequences of the mentioned spaces. The point is that each of the marked components must not necessary develop from each other, compose an obligatory causal chain "for good" and "unavoidably" participate in a compositional cycle. *Vice versa*, a compositional cycle of spaces can be greatly mobile. Here are some cases of such mobility.

Different from a classical equilibrium of all the three spaces (Parncutt's scheme), the composing practices of ancient (atonal) and contemporary music demonstrate a wide variance of the creative cycle in respect of the quality of spaces. For example, ethnomusic is not written down but improvised. An opposite case is also possible, it can be found in today's conceptual art – a work of music (full score) exists as an unrealizable project. It is also known that a piece of music can (at least for some time) exist only in a composer's conscience. On the other hand, under certain circumstances, a piece of music can have no listener, not to speak of performers and even the composer proper. Music can be also found in nature. Such variance witnesses that a creative cycle emerging from a composing relationship can show itself in any space of sounding, i. e. physical, psychic and informational. Besides, in qualitative terms such a cycle can embrace all the spaces or only part of them. The mobility of a compositional cycle also depends on the importance of every space, i. e. their quantitative and qualitative contribution. It is possible to virtuously improvise on the basis of a "laconic outline" or canonic references (jazz, *ragga*), great music can sound exploiting few sounds (minimalism), the consumer of music can be represented by a mass or elite listener and the like. For the sake of evidence, we present the scheme of a possible variance of a creative cycle (Scheme 2):

Scheme 2

Spaces a composing relationship	Type of a compositional cycle
1, 3 (ob., inf.)	Classical model
2, 3 (sub., inf.)	Improvisation
1, 2, 3 (ob., sub., inf.)	Nature (Cosmos) as music
1, 2 (ob., sub.)	Unrealised project
1 (ob.)	"Carried" work
3 (inf.)	Misunderstood work

Summing up one can say that the mobility of creation, to be more exact of compositional cycles, is closely connected with a quantitative or qualitative sound recording or unrecording, fixation or non-fixation, experience or ignoring.

Different from a compositional cycle, where part of the spaces can be practically unnoticed, physically unembodied, to put it briefly, possessing the status of potential "silent" spaces, the composing relationship can be defined only on the basis of all the three complementary spaces. The following examples serve for elucidation. When improvising, one can do without notes, but it does not mean that music is uninformative. Incidentally, an improviser, before the performance of some work, should imagine what kind of notes will sound. In a very similar way, a composer, before writing down the notes and "carrying" his work only in his conscience, exactly foresees acoustic peculiarities of sounds. When writing music, composers often take into consideration a potential listener and his possibilities of emotionally feeling the work. Therefore, all the three spaces, if not concretely, then potentially, unavoidably participate in a composing relationship. This phenomenon can be consistently explained by the complementary principle of the spaces of sounding, which serves as an original constant of a composing relationship. In the absence of one of the spaces, a composing relationship does not get formed. It is not perceived and felt. Hence, the mentioned spaces compose the content of the composing relationship, its sense and characterizes its unity. Furthermore. It is only the unity of all these spaces of sounding from which diverse, variant compositional cycles can stem. They are distinctive through different dominants of the spaces of sounding, muffling or covering potential, implied ones.

As the conception of complementary musical spaces is particularly relevant for the basing of a composing relationship, we shall make an attempt to examine it more thoroughly.

It is expedient to classify the spaces of a composing relationship into objective or physical (acoustic), subjective or psychic (aural) and unrelated to object and subject, i. e. informational (in Scheme 2, these spaces are indicated in their abbreviated forms: ob., sub., inf.).

The objective space of a composing relationship embraces everything related to a physical existence of sounding. We learn about this existence on the basis of objective acoustic mathematical methods of analysis. For example, J. Fourier's spectral analysis method serves for the establishment of the amplitude and phase of a sound wave, the measuring of the oscillation frequency of the body and the like. In addition, a composer can exploit for his work sounding peculiarities not yet more thoroughly analysed by the science of acoustics.

The subjective space of a composing relationship, on the contrary, opens itself in psychic sensations of acoustic sounding. We can judge about a tone sensation (Parncutt, 1989) or sensory tones (Terhardt, 1979) according to a subjective introspective message. The generalization of the introspective message by an experiment makes possible to measure the loudness, pitch and duration, to characterize the timbre etc. The emotionality provided by a price of music also belongs to this space.

The informational space of a composing relationship is reflected by the symbols of sounding fixation: the notes denoting pitch and rhythm, signs of dynamics, orchestration as well as the full score of the whole work, its idea and theory about it. A work can be written down as an instructional metatext for a performance by a computer program, a graphic image, a verbal text, etc.

Worthy of taking into consideration is also complementary semantics of the spaces of a composing relationship. Complementations of spaces can be of three kinds. A complementation between an objective and subjective space is formed like practically between incompatible methods of analysis. The first of them is measured by objective physical values, while the other is disclosed

through a subjective, introspective expression. This complementation is marked in its abbreviated form ob./sub.

The complementation of an objective and informational space is characterized by the principle of indetermination: it is impossible to exactly measure something without respectively effecting that what is being measured. Although the indetermination principle was formulated in the medium of modern quantum mechanics (V. Heizenberg), it is also topical of composing theory. The complementation of a physical and informational space is marked ob./inf.

The complementation of a subjective and informational space is most evidently expressed by a thesis that it is impossible to completely identify a feeling and sensation with a word. Thus, a sensual space can be only complemented by informational one, i. e. sub./inf.

Complementation of Informational Space

The informational space is directly associated with a musical text, which can be read differently. Here also a particular influence of the criteria of a variable and constant time makes possible to perceive a musical text in two, one another complementing, ways: a musical text is perceived as a recollection (recognition of the text structure and relationships) or it is lived through as a certain state (change of sensations initiated by the text structures). The informational space of a musical text, subject to the shift of time, can be disclosed adapting the methodology of hermeneutics, whereas constant, in-depth relationships are outlined in a structuralist way. Both the rational (variable) and intuitive (constant) informational space aspects are topical not only in respect of recession but also in that of the being composed text.

It is known that a text in hermeneutic terms is not an object, but only a phase of the realization of coming to an understanding. Therefore, it is reasonable to think that the text, fixing the initial report, should be recreated maximally authentic. Interpretation, which makes possible to associate a factual text with various message – surrounding circumstances, are often employed for a correct understanding of the text. It was in this way that the Russian musicologist J. K. Zakharov, basing himself on the precondition that the juxtaposition of two realities can turn the elements of one of them into the signs of the other, makes an attempt to recognize and interpret the messages of a musical text (Zakharov, 1999). According to the musicologist, one should look on a musical work as a text, when it becomes an instrument of that reality, existing in conscience in the shape of conceptions and images. Whereas the content of conscience reflects interaction experiences between man and world (here the musicologist follows A. Losev – a meaning as the reflection of reality). Projecting the heard music into an appropriate system of the images of perception, mutual noticed connections are interpreted. It turns out that any musical word or term can become a semantic seme (a linguistic term), for example: silent – loud, short – long, solo – non-solo, a leap in the fourth – octave, etc. The musicologist concentrates his attention mostly on the message of a musical theme. In his opinion, themes as cultural phenomena integrate diverse ideas into certain semantic fields. The intersection of these fields forms each man's phenomenological world image in his conscience. As semantic themes acute to man manifest themselves in created texts, the musicologist, therefore, confronts verbal themes (evil – good, tears, earth, spring, etc.) with musical ones and interpretes their semantics. It enables him not only to partly establish the wholeness of a musical piece but also the semantics of the text detail and to form the so-called hermeneutic interpretation ring.

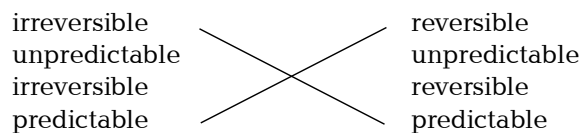
The hermeneutic methodology partly confirms a semantic open anonymity of a musical text which, paraphrasing the philosopher A. Šliogeris' thought, can be characterized as follows: musical texts, unfolding themselves in the medium of sounding, do not belong to any composer and lead their own life like any other fact of the world (Šliogeris, 1996, p. 145).

It is but natural to ask what distinguishes a musical text from anonymous surroundings and makes it extraordinary and transcendental. Semioticists structuralists partly explain it. Different from hermeneuticists, they do not analyse the semantics of text but search for in-depth structures, making an attempt to find some ways for the creation of meaning. Structuralists managed to some extent to combine various outer features of the text into one constant basic meaning. The Finnish musicologist E. Tarasti, under the influence of the ideas formulated by the famous French (Lithuanian émigré) semioticist structuralist A. J. Greimas, makes an attempt to basically solve the problem of a musical discourse. In his opinion, a musical semantic density (*Verdichtung* – A. Einstein's term)

depends on the "specific intersection of memory and anticipation paradigms [...]" (Tarasti, 1985, p. 114). He states: "one of the principal peculiarities of the music passage of time is its irreversibility". Therefore, perceiving a musical text, memory is marked by a constant expansion tendency, whereas an anticipation paradigm, on the contrary, during a work constantly gets shorter, because a possibility of choosing decreases depending on how it works its way through other possible paradigms (ibid., p. 113). At the moment of the intersection emerges a particular text – feeling state characterized by the musicologist as follows: "It happens so when a memory paradigm is maximally wide and when (speaking about an anticipation paradigm) we find ourselves in an unbearably moving situation of choice, incapable of guessing the composer's chosen decision" (ibid., p. 114).

Thus following Tarasti, a constant transcendental semantics of a musical text, or to be more precise, an artistic truth, opens itself at a particular moment of the contact between the past (memory) and the future (anticipation), as Šliogeris would say: "in the eternal present". Tarasti models a possible state of going through a musical text by a universal semiotic square (Greim's term) (ibid., p. 110) (Scheme 3):

Scheme 3



The hermeneutic and structuralist methods are particularly relevant for the recession of a musical text. In respect of a composing text, the importance of these methods is not direct but rather retrospective. It is possible to notice that the entire creative change in a musical text is also marked by the print of time, and its informational space constantly changes, narrows or widens, depending how the composer – from one or another period – perceives and understands the symbolics of notation as well as the possibilities of acoustic materialization of the musical text. For example, a symbolic notation can be read through slightly differently in every epoch, sometimes lending an ear to relevant musical issues. On the other hand, the production of new and the restoration of old instruments can also adjust the vision of the sounding of the text. On the whole, both the text marked by notes (or the symbols as their substitutes) and the recorded one (audio) usually condition each other, composing an inseparable mutual unity. Historically, however, this unity is more characteristic of the tonal music of the New Ages. Other epochs manifested a more inconsistent development of the mentioned factors. For example, the dominant of an audio musical text is peculiar to all improvised music. The same is true of the music existing due to an acoustic recording (feature of an electronic epoch). Besides, there are known avant-garde music texts, when the notation and "meta" commentaries prevail in comparison with a possibility of making a sound recording. To them can be attributed a graphic score ("Augen music") or computer-created images of sounding and the like.

The inconstant character of making and sound-recording factors stop the process of a musical text and can seriously disturb the balance between creation and recession. For example, a performer can fail to perceive the fixed text and an improviser – to remember music. In addition, similar musical texts can be unmanagable, "dead" in terms of a performance-type interpretation (recordings of electronic music) or become "graphics for themselves".

It is impossible to fix in music everything in writing. However that what is written down belongs to the sphere of stereotypes. Traditional texts of notes are rather conventional, read by literate musicians. A composer, however, sometimes carried away by new musical ideas lend "unheard" musical meanings even to conventional notation symbols. Such meanings can be read "between the lines of a formal text". When traditional notes do not satisfy a composer's needs, unconventional notation devices can be invented, unfortunately, it is hard to avoid shortcomings. Unconventional notation slows down recession of the work. Despite various perfections and a complex evolution of notation, lots of things remain unmarked. The interpreters of a musical text, therefore, have their hands full, because there remains a wide space for the complementation of information. On the other hand, the creation of a musical text is most of all "pushed" by the

composer's disposition or that particular state which imbues the text with long-lasting, transcendental semantics. It is worth remembering here Šliogeris' reasoning about a philosophical state: "A text without a state is empty and deceptive as if a mask having nothing behind it [...]. A philosophical state is a mediator, associating things with language, the existence with thinking, transcendence with a text. [...] A philosophical state individualizes object, word and subject alike" (Šliogeris, 1996, p. 145). Paraphrasing the philosopher, one can say that due to the mediation of the composer's state (it equals philosophical) it is only a transcendental in-depth and constant semantics of a musical text that can emerge. Thus an informational composing space, as we had a possibility of making sure, is marked by a rational and intuitive complementation of the rudiment. This space is first of all represented by a musical text charging the structures of sounding with meaning. Discussing the aspect of the recession of a musical text, complementation is particularly evident in the methodological analysis of the tenets of a musical text. A hermeneutic approach makes the aspects of the authenticity of information more topical, associating a message with the changes in circumstances, whereas structuralistic makes an attempt to grope constant, eternal aspects, those that evidence the rudiment of transcendence.

The composing of a musical text also distinguishes itself by the complementation of a rational, changing (sound recording conventions) and intuitive, long-lasting (flash of the state) rudiment.

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Santrauka

Muzikos teksto įženklavimo aspektai

Muzikos teksto įženklavimo problematika, manytume, pilniau atsiskleidžia tyrinėjant komponavimo santykio erdvę ir laiką.

Bandydamas pagrįsti muzikos suvokimo teoriją, R. Parncuttas kaip paradigmą pasirenka vadinajamą „trijų pasaulių“ koncepciją. Šie trys pasauliai – tai 1) medžiaga (energija), 2) patyrimas ir 3) informacija. Visi šie pasauliai lygiaverčiai ir autonomiški. Be to, kiekvienas iš jų ištiriamas savitu metodu, o tarpusavio santykiai pagrįsti papildomumu. Toks erdvių atribojimas leidžia išryškinti muzikinės kūrybos ciklą.

Skirtingai nuo klasikinės visų trijų erdvių pusiausvyros, senosios (netonalios) bei šiuolaikinės muzikos komponavimo praktikos demonstruoja platų kūrybos ciklo variantiškumą erdvių kiekybės atžvilgiu. Pavyzdžiui, etnomuzika nėra užrašoma, bet improvizuojama. Galimas priešingas atvejis, aptinkamas konceptualiajame šiandienos mene – muzikos kūrinys (partitūra) egzistuoja kaip neįgyvendinamas projektas. Taip pat žinoma, kad kūrinys (bent jau kurį laiką) gali egzistuoti vien tik kompozitoriaus sąmonėje. Kita vertus, susiklosčius atitinkamoms aplinkybėms, kūrinys gali neturėti klausytojo, neišskiriant nei atlikėjų ir dargi paties kompozitoriaus. Muzika gali būti atrandama ir gamtoje. Toks variantiškumas rodo, kad kūrybos ciklas, kylantis iš komponavimo santykio, gali pasireikšti bet kurioje skambesio erdvėje – fizikinėje, psichinėje, informacinėje.

Objektinė komponavimo santykio erdvė apima viską, kas susiję su skambesio fizikine būtimi. Apie šią būtį sužinome taikydami objektyvius akustinius ir matematinius tyrimo metodus.

Subjektinė komponavimo santykio erdvė, priešingai, skleidžiasi psichinėse akustinio skambesio pajautose. Apie skambesio pojūtį sprendžiame pagal subjektyvų introspekcinį išsakymą.

Informacinę komponavimo santykio erdvę atspindi skambesio fiksavimo simboliai: aukštų bei ritmą žyminčios natos, dinamikos ženklai, orkestruotė, taip pat viso kūrinio partitūra, jo idėja, teorija apie jį.

Informacinė erdvė tiesiogiai susijusi su muzikiniu tekstu, kuris gali būti skirtingai perskaitytas. Čia ypatingas kintamo ir pastovaus laiko kriterijų poveikis leidžia suvokti muzikinį tekstą dviem

vienas kitą papildančiais būdais: muzikinis tekstas suvokiamas kaip prisiminimas (teksto struktūrų ir santykių atpažinimas) arba jis išgyvenamas kaip tam tikra būseną (teksto struktūrų inicijuojama pojūčių kaita). Laiko kaitai pavaldi informacinė muzikinio teksto erdvė gali būti atskleista adaptuojant hermeneutikos metodologiją, o giluminiai, pastovūs teksto santykiai nusakomi struktūralistiniu būdu.

Hermeneutinis ir struktūralistinis metodai ypač aktualūs muzikinio teksto recesijai. Komponuojamo teksto atžvilgiu šių metodų reikšmė nėra tiesioginė, o greičiau retrospektyvi. Galima pastebėti, kad visa kūrybinė muzikinio teksto kaita taip pat yra pažymėta laiko įspaudu, o jo informacinė erdvė nuolat kinta, siaurėja arba plėtėja priklausomai nuo to, kaip vieno ar kito laikotarpio kompozitorius suvokia muzikos užrašymo simboliką bei natų teksto akustinės materializacijos galimybes.

Hermeneutinis požiūris suaktualina informacijos autentiškumo aspektus, susiedamas pranešimą su aplinkybių pokyčiais, o struktūralistinis bando užčiuopti tai, kas pranešime pastovu, amžina, atspindi transcendentalumo pradmenį.

Muzikinio teksto komponavimas taip pat pasižymi dviejų pradmenų – racionalaus, kintamo (užrašymas, įgarsinimo konvencijos) ir intuityvaus (būsenos blyksnis) – tarpusavio sąveika.