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Methodological Approaches to Intertextuality in the Works of Contemporary Composers

Intertekstualumas šiuolaikinių kompozitorių kūryboje: metodologinės prieigos

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Abstract

In modern times, the practice of referring to a cultural heritage has become a particularly widespread phenomenon in the works of composers and has assumed a variety of forms. It implies the need to define the relationships that exist between musical works, identify those elements adopted from other works, and indicate what makes particular pieces one of a kind and unique. One approach to solving this particular research problem is the endeavor to systematize the rich world of artifacts by defining the relationships between works using various categorizing criteria. However, historical taxonomic divisions turn out to be insufficient when it comes to new forms of artistic expression. In my paper, I present selected approaches to intertextual relationships used in descriptions of the works of composers, which are used in Polish musicological literature. I also analyze the criteria underlying these systematics and their methodological usefulness for descriptions of contemporary music.
Keywords: works of contemporary composers, intertextual relationships, music systematic.

Anotacija

Šiais laikais nuorodų į kultūros paveldą praktika tapo ypač paplitusiu reiškiniu kompozitorių kūryboje ir vis įgauna įvairias formas. Tai reiškia, kad reikia apibrėžti muzikos kūrinių sąsajas, nustatyti elementus, perimtus iš kitų kūrinių, ir nurodyti, kuo konkretūs kūriniai yra išskirtiniai ir unikalūs. Vienas šios konkrečios tyrimo problemos sprendimo būdų yra pastangos susisteminti gausų artefaktų pasaulį ir apibrėžti kūrinių sąsajas, naudojant įvairius kategorizavimo kriterijus. Tačiau naujų meninės raiškos formų atveju istorinio taksonominio skirstymo nebepakanka. Darbe pateikiu prieigas, pasirinktas intertekstinių santykių tyrimui ir naudojamas lenkų muzikologinėje literatūroje kompozitorių kūrinių aprašymams. Be to, analizuoju kriterijus, kuriais grindžiama ši sistematika, ir jų metodologinį naudingumą šiuolaikinės muzikos aprašymui.
Reikšminiai žodžiai: šiuolaikinių kompozitorių kūriniai, intertekstiniai santykiai, muzikos sistematika.

Topicality of the issue

The need to define the relationships that exist between musical works, identify those elements adopted from other works, and indicate what makes particular pieces one of a kind and unique appears to be one of the crucial objectives for a researcher of musical works. "The art of making something new with something old" (Genette 2014: 421), that is, with something that already exists, has a long history and a rich tradition. Nevertheless, in modern times, the practice of referring to a cultural heritage has become a particularly widespread phenomenon in the works of composers and has assumed a variety of forms. This is due to, among other factors, the multiplicity of techniques, forms, and means of expression as well as material and stylistic connections applied in contemporary music.

One approach to solving this particular research problem is the endeavor to systematize the rich world of artifacts by defining the relationships between works using various categorizing criteria. However, historical classification divisions turn out to be insufficient when it comes to new forms of artistic expression, especially those making use of possible intertextual and intermedia connections. The experimental tendencies in twentieth-century music, with their transgressive norms, conventions, and roles, overturning what was given and established, turned artistic activities into a great contributor to the diversification and individualization of the forms of artistic expression in general. The results of crossing the borders of artistic practice included the introduction of new genres of music, entering into alliances with different fields of art and using the expression of the body, as well as the latest technologies of sound production, recording, and emission. The intermedia shift and the performative shift resulted in such genres as musical happening, instrumental theater, musical performance, sound sculpture, and installations. Transgressive activities also extended into the area of traditional genres.

In addition, methodological difficulties are exacerbated by the hybridization of musical forms and genres. Another debilitating factor is the loss of classification strength by genres in favor of musical works as individual artifacts shaped according to the artistic concepts designed by a composer. As a consequence, the creation

of new classifications or typologies is determined by the nature of the music described or the need to search for such categories that will most accurately characterize this music.

The various concepts of explaining inter-compositional relationships that we find in musicological articles and books draw inspiration both from the existing systematics of music and methodologies adapted from theories of literature, philosophy, and other areas of the humanities. Their methodological usefulness depends on the classification criteria adopted by researchers and the type of music that is analyzed.

The choice of theoretical concepts discussed in the article is determined by two criteria: (1) their methodological difference, the source of which includes inspirations drawn from various scientific theories, and (2) their reception in the Polish musicological literature. The range of influence of individual classifications of authors representing different scientific communities is diverse. Some classifications have gained international reception, while others have turned out to be theoretical proposals inspiring narrow circles of researchers seeking appropriate research methods to describe music and explain interdisciplinary relationships. Systematics and typologies found in the works of Polish musicologists, on the basis of *pars pro toto*, also allow us to show various ways of solving particular research issues and confirming its continuing methodological validity.

Mieczysław Tomaszewski's "music within music" systematics

One way of organizing various forms of musical derivates[1] as well as inter-compositional relationships proposed in contemporary Polish musicological literature, which has also gained wide resonance among the authors of musicological works, is Mieczysław Tomaszewski's "music within music"[2] systematics.

As the "music within music" systematics endeavors to capture and prioritize all possible links between works, it seeks to identify the essence of individual forms of reference, and thus to establish clearly defined classification categories. This is achieved by means of four criteria, from which, in turn, 16 classes of musical derivatives are distinguished. The first criterion is the source of borrowings, that is, what precisely has been adopted from tradition, for example, the entire work, a section of that work, the musical language of the era, or the musical language of a particular composer. The second criterion concerns the functions these acquired elements are assigned in the new work. The third criterion is the form of a musical derivative, its genre and/or formal specificity. The fourth criterion is the degree of autonomy enjoyed by derived works compared to the original pieces. On the basis of the above, Tomaszewski created a classification grid showing the various "ways and types of coexistence – in one work – between its heterogeneous components" (Tomaszewski 2005: 23) and arranged them into three overarching categories (A, B, C), each covering two subcategories made up of two or three separate classes of musical derivates (See Table 1).[3]

Table 1. Mieczysław Tomaszewski's "music within music," "the ways a text occurs within a text."

A. Works in which *primary* music is present u n d e r n e a t h their new sonic outlook. A *palimpsest* situation	1. *Transferred* (transposed) music
	    (1) **Transcriptions** from one instrument to another
	    (2) **Instrumentations** from an instrument to an orchestra
	    (3) **Intabulations** from a voice to an instrument

	2. *Complemented* (redefined) music
	    (1) **The creation of tropes** in instrumental works
	    (2) **Vocalizations** of instrumental works
	    (3) **The harmonization** and **arrangement** of monodic works

B. Works in which *primary* music serves as a point of reference for new music. An *inspiration* situation	3. *Developmental* music, which finds its *starting* point in primary music.
	    (1) Forms based on **cantus prius factus**
	    (2) **Variations** on a theme from an outside source
	    (3) **Paraphrases** and **fantasies** on given themes

	4. *Imitation* music, which has its point of *conclusion* in the primary music
	    (1) **Epigonic** music: direct imitation
	    (2) **Retroverse** music: indirect imitation
	    (3) **Stylized** music: "copycat" imitation

C. Works in which primary music enriches new music. An *incrustation* situation	5. *In-clusive music*, which absorbs fragments of *primary* music
	    (1) **Quotations**
	    (2) **Allusions** and **reminiscences**

	6. *Ex-clusive* music, which treats *primary* music as a foreign body
	    (1) **Quodlibets**
	    (2) **Collages**

The first category (A) contains "works in which 'primary' music is present underneath their new sonic outlook." Tomaszewski defines this scenario as a "palimpsest situation" and further divides this category into two subcategories covering the following elements:

- Subcategory one – encompasses "transferred" (transposed) music, that is, 1) transcriptions from one instrument to another, 2) instrumentations from an instrument to an orchestra, and 3) intabulations from a voice to an instrument;
- Subcategory two – encompasses "complemented" (redefined) music, including: 1) the creation of tropes in instrumental works, 2) vocalizations of instrumental works, 3) the harmonization and arrangement of monodic works.

The second category (B) encompasses "works in which 'primary' music serves as a point of reference for new music." Tomaszewski defines this scenario as an "inspiration situation" and distinguishes two subcategories:

- Subcategory one – defined as "developmental" music, which finds its starting point in primary music. It includes: 1) forms based on cantus prius factus, 2) variations on a theme from an outside source, and 3) paraphrases and fantasies on given themes;
- Subcategory two – characterized as "imitation" music, and which has its point of conclusion in the primary music, includes: 1) epigonic music (direct imitation), 2) retroverse music (indirect imitation), 3) stylized music ("copycat" imitation).

The third category (C), defined as an "incrustation situation," encompasses works in which primary music enriches new music." It also comprises two subcategories:

- Subcategory one – referred to as "in-clusive music," which absorbs fragments of primary music via 1) quotations and 2) allusions and reminiscences;
- Subcategory two – characterized as "ex-clusive" music, which treats primary music as a foreign body and includes: 1) quodlibets and 2) collages.

The relationships between primary and derivative music are simultaneous (vertical) or successive (horizontal) in character. In the former case, a composition which chronologically precedes the other one is present in the latter work as a whole or partially, significantly shaping its form. This relationship primarily manifests itself in category A works ("palimpsest situation") and, to some extent, also in compositions from category C ("incrustation situation"). In the latter case, neither the original work as a whole nor some of its structures inspired by the composer determines the resulting form of the work. This is the case with category B works ("inspiration situation").

In the first category (A), the term "palimpsest-like state," as used by Tomaszewski, forms an analogy to the literary device from which the term was drawn. Here, the genetic aspect of a piece is underlined. This is only a palimpsest-like state, not a real palimpsest, since the primary text is fully preserved. Its autonomy remains intact. The autonomy of the derived secondary text, on the other hand, is based on the primary text. For example, the piece *Pictures at an Exhibition* orchestrated by Maurice Ravel remains the creation of Modest Mussorgsky. No one forgets that the piano cycle is the Russian composer's work despite the Frenchman's brilliant instrumentation.

The second category (B) involves different scenarios. Primary music only functions as a point of reference for new music. The resulting piece is fully autonomous. This is a horizontal relationship in which a new artifact is created, only related to the original in certain areas. In subcategory one (developmental music), the new work takes over the themes and other structures from its predecessor. In subcategory two (imitation music), the newly written work tries to imitate the style of another piece.

The third category (C) comprises what Tomaszewski refers to as "incrustation" situations, where primary music enriches new music. In this case, the inclusion of fragments of a different piece in the emerging composition leads to a scenario in which the new composition is enriched with a layer of meanings outside of the work itself (quotation, allusion) or where a new sense and function, for example, a satirical tone (quodlibet), is added to the music.

Tomaszewski introduced his classification with the following remark:

> There is a clearly infinite number of what, from the perspective of historical time, is ancient, *resp.* new, and of what, from the perspective of cultural space, is different or, *resp.*, one's own.
>
> There is also a significant variety of principles whereby, in a single work, there is a coming together of what is new with what is ancient or of what is different with what is one's own. (Tomaszewski 2005: 23)

With a view to systematizing – based on the given criteria – historical genres and musical forms existing in the guise of various types of musical derivate, Tomaszewski included a new, additional category that comprises references to music from earlier eras that became characteristic features of contemporary music. He labelled this category "retroverse music," whereby "as a criterion separating one's own style from stylization, we could adopt what we might term the 'natural' character of a work" (Tomaszewski 1994: 75). By means of this category Tomaszewski was able to fine-tune his definition of Krzysztof Penderecki's style from the 1970s and 1980s, in which Penderecki made references to the musical language of the neo-romantics from the second half of the nineteenth century (Wagner, Bruckner, Brahms).

When we analyze the works of other contemporary composers, Tomaszewski's systematics do not always provide an adequate definition of the specific nature of a particular piece or the nature of its references to a particular musical heritage. One example is Hanna Kulenty's opus,[4] which includes a series of works with identical titles. One such instance is Kulenty's series of compositions entitled *A Cradle Song*.

- *A Cradle Song* for voice (1982)
- *A Cradle Song* for violin, cello and piano (1993)
- *A Cradle Song* String Quartet No. 4 (2007)

The composer used this title for:
1) a song she wrote after her first daughter was born,
2) her Trio for violin, cello and piano, and
3) her String Quartet No. 4.

An analysis of these works exposes a number of interesting material dependencies. The melody of the lullaby (1982) became the basis for the Piano Trio eleven years later (1993). It was the first piece Kulenty wrote after her daughter's tragic death. Several years later, the power of expression emanating from this composition attracted the attention of the Kronos Quartet. They asked Kulenty to transpose the Piano Trio into an arrangement for a string quartet (2007). However, Kulenty decided to compose the work anew, using all the material from the existing composition. Despite preserving the dramatic outline of the Trio, the expanded narrative of the Quartet (it lasts 16 minutes, while the Trio is 10 minutes long), appears to be a fresh embodiment of the musical idea that was first borne in the lullaby.

If we were to classify these works using the classification of specific musical derivates that Tomaszewski included in his systematics, the only question that needs to be addressed is whether *A Cradle Song* should be categorized as the primary text for the Trio and the Quartet, which, in turn, should be categorized as "developmental music." However, they are neither musical paraphrases of the song nor musical fantasies. The composer referred to their genre in their given titles. Defining the relationship between the Trio and the Quartet is even more difficult. We can equally place the Quartet in the category of "complemented music" and "developmental music."

For researchers of contemporary compositional works, three overarching categories of Tomaszewski's systematics have proven to be especially inspiring: the "palimpsest situation" (A), the "inspiration situation" (B), and the "incrustation situation" (C). Their general character offers an explanation to many specific forms of intertextuality that can be found in the works of the twentieth and twenty-first centuries. For example, Agata Stojewska referred to these categories in her own typology. In her analysis she describes how Karol Szymanowski's musical approach has resonated in the works of Polish composers from both the twentieth and twenty-first centuries. Stojewska interprets the various ways in which this music has been received and introduces three levels of intertextual relationships, which are described using Tomaszewski's terms: "music within music," "music from music" and "music about music" (Stojewska: 2019).

Typologies inspired by theories of intertextuality in literature

New media and new concepts of creating music from heterogeneous elements are sometimes difficult to characterize by referring to typologies that organize mainly historical forms of musical derivatives. Due to the inefficiency of systematics based on traditional musical derivates, researchers dealing with contemporary compositions began to adopt typologies or classifications used in other disciplines connected to the arts. In this regard, the theories of intertextuality presented in the works of historians and theoreticians of literature, including Michael Riffaterre (1988), Gérard Genette (2014), Michał Głowiński (1986), Stanisław Balbus (1996), and Ryszard Nycz (2000), proved particularly valuable.

A discourse based on the notion of intertextuality in literature clearly led to the emergence of different typologies and names for individual categories. The greatest discrepancy in their scope arose from the notion of intertextuality; some treated it as a superior category while others viewed it as no more than a variant of an extratextual representation in a literary work.

1. Stanisław Balbus's typology

Stanisław Balbus's typology divides intertextual practices in literature into two groups (see Table 2). The first group included "primary allegative" strategies: (A) active continuation, (B) restitution of form, (C) epigonism and (D) overt imitation; the second group comprised "primary conversational" strategies (Balbus 1996: 137): (E) reminiscence stylistic, (F) cultural thematic transposition, (G) stylization and its varieties, and (H) para-stylization strategies of intersemiotic controversies (Balbus 1996: 102–104).

Table 2. Typology of Intertextuality by Stanisław Balbus.

1. "Primary allegative" strategies	A. Active continuation B. Restitution of form C. Epigonism D. Overt imitation
2. "Primary conversational" strategies	E. Reminiscence stylistic F. Cultural thematic transposition G. Stylization and its varieties H. Para-stylization strategies of intersemiotic controversies

The above topology emphasizes the meaning-forming function of intertextual and interstylistic relationships. Tomaszewski's systematics also takes this function into account, but it seems to emphasize the delimiting role of cultural ontology and artistic techniques through which the original text is transformed. It is based on forms developed by composers in their works. As a consequence, despite not covering all of its contemporary manifestations, it defines precisely what was known throughout history. Balbus's methodological approaches were adopted to study the dynamic relationship between the past and the present in order to trace the evolution of the composer's style and to characterize works with a clear generic qualification.

Meanwhile, the usefulness of the typologies of intertextual strategies proposed by Balbus, as well as their application in describing various forms of coexistence in a musical work of an artist's own creation with elements borrowed from other works, began to be discussed and even questioned (Dziadek 2017). This was because there were significant differences between two distinct semiotic systems – the language of literature and the language of music. Hence, strategies that allowed for a convincing interpretation of relationships between works or references to existing musical styles were adopted in analyses of musical works, such as active continuation, restitution of form, epigonism, stylization, and overt imitation.

2. Gérard Genette's typology

Among other methodological approaches to intertextuality employed in literary studies, particular importance has been ascribed to categories suggested by Michael Riffaterre[5] and Gérard Genette. The concept of extratextual representations promoted by Gérard Genette in his monograph *Palimpsests. Literature in the Second Degree* remains popular in musical research due to its clarity in terms of categories and its general compatibility with compositional strategies found in musical pieces. Genette's general category, encompassing "everything that connects [...] [a given text] in a visible or hidden way to other texts" (Genette 2014: 7), is transtextuality (See Table 3). It comprises five types of relationship: intertextuality, defined as the "actual presence of a particular text in a different text" (Genette 2014: 8),[6] paratextuality, meta-textuality, hypertextuality, and architextuality. Genette's theoretical reflections focused primarily on different varieties of hypertextuality, defined as "any relationship linking text B [referred to as 'hypertext'] with an earlier text A [referred to as 'hypotext']" (Genette 2014: 11). Genette placed this multilayered derivative practice within two strategies: the transformation and imitation of a primary text.

Table 3. Typology of Transtextuality by Gérard Genette.

1. Intertextuality
2. Paratextuality
3. Meta-textuality
4. Architextuality
5. Hypertextuality
   - The transformation strategy
   - The imitation strategy

Should we follow Genette's example, the methodological dilemma as to which term should be used to define the relationship between Hanna Kulenty's compositions referred to above would be resolved. String Quartet No. 4 *A Cradle Song* appears in this typology as a transformation of the Piano Trio of the same title. The strategies of transformation and imitation make it possible to explain the essence of many techniques of combining heterogeneous elements in a contemporary work, similar to the situations of palimpsest, inspiration and incrustation in Tomaszewski's systematics.[7]

3. Ryszard Nycz's typology

Among other theoretical approaches to categorizing intertextual relationships in literary works, we should mention the methodological approach, which became an inspiration for explaining the essence of inter-compositional relationships, namely the methodological suggestions of Polish theorist and literature historian Ryszard Nycz (See Table 4). His understanding of intertextuality is broad:

> [Intertextuality is] a category encompassing this aspect of the totality of properties and relations of a text which indicates the dependence of its production and reception on the knowledge of other texts and "architexts" (genre rules, stylistic and expressive norm) by participants of the communication process" (Nycz 2000: 83).

Nycz links intertextual relationships to three areas of the communication processes:

1) texts, in which the object of research is the text – text relationship;

2) the text and the system, or the relationship regarding style, genre, and tradition;

3) the text and reality, that is, the text and its social, historical, and cultural contexts.

Table 4. Typology of Intertextuality by Ryszard Nycz.

1. Texts, relation: **text – text**
2. The text and the system, relation: **text – architext**
3. The text and its social, historical, and cultural contexts, relation: **text – reality**

In order to achieve a full reading of the work, Nycz considers it necessary to analyze not only the relationship of a given text to other texts and archi-texts, but also to their contextual background. This aspect of his methodological approach has been incorporated in various descriptions of contemporary music.

Typologies of intermedia relations

Transgressive experiments in the art of the twentieth and twenty-first centuries also concerned intermedia crossing borders. They resulted in new, transgressive forms of artistic expression. Determining their specific nature, including their media distinctiveness, took place, inter alia, through referencing traditional genres and creating classifications or typologies based on other categorization criteria. One such classification is the "Typology of Intermedia Relations" by Hans Lund and Kibedi Varga (See Table 5). It distinguishes three basic types of intermedia relationships due to the functions of the media or artistic forms involved. These relationships should consist of the following:

1) Juxtaposition, addition (i.e., combination),
2) Synthesis (i.e., fusion, integration),
3) Transformation.

Table 5. Typology of Intermedia Relations by Hans Lund and Kibedi Varga.

1. Juxtaposition, addition (combination)
  • Mutual references
  • Mixing
2. Synthesis (fusion, integration)
3. Transformation

The weakest link in terms of the integration of media includes two types of intermedia relationships: 1) Mutual references, for example, a musical piece and its title, and 2) Mixing, for example, vocal-instrumental forms or stage forms such as opera, ballet, or theater instrumental. An example of synthesis in which media cannot be separated is sound poetry. An example of transformation is musical ekphrasis. There is a difference in the degree (not the essence) of integration between intermedia compounds of type (1) (juxtaposition) and type (2) (synthesis). It shows the fluidity of the border between these types. The above typology is also characterized by indicating the artistic effect obtained as a result of combining the diverse media.

The Lund-Varga typology turned out to be useful when it came to defining the space of intermedia music and literature, including a number of paradigms of musicality to be found in poetic texts, extra-work representation in musical pieces, and an explanation of the specific nature of music in terms of the meanings and emotions as well as the subjectivity it provides.[8]

Typology inspired by philosophical theories

Postmodernism has provided various theoretical tools for detecting traces of earlier music in the work of contemporary composers as well as for identifying the various forms such music takes. One of these conceptual approaches is hauntology, a term invented by the deconstructionist Jacques Derrida (Derrida 1994) and discussed at length in Polish philosophical literature. Andrzej Marzec regarded it as "a useful tool for the analysis and interpretation of the philosophical thought and cultural texts of the 20th century" (Marzec 2015: 10–11), while Krakow musicologist Agnieszka Draus treated it as a method for studying twentieth- and twenty-first-century music, especially the works of the latest generation of Polish composers in the context of "resurrecting and recalling what is past/absent and finished" (Draus 2020: 11). The distinctiveness of this concept lies in its different approach to the metaphysics of ontology, which, due to specters "polluting the present with the weak presence of the past" (Marzec 2015: 14), gives rise to a situation in which "most artistic works turn out to be new and old at the same time" (Marzec 2015: 15).

Agnieszka Daus focused on four forms of existence assumed by Marzec's "specters": conditional hospitality, unconditional hospitality, absolute hospitality, and nostalgia (See Table 6). Based on these forms, she created four interpretive categories (See Table 7): (1) "metaphysical aporia – the restitution of music in music," (2) "reincarnation – the revival of music in music," (3) "incorporation – the absorption of music into music," (4) "reposition – the nostalgia for what is/has not been experienced" (Draus 2020). Such a typology made it possible to explain the existence of individual musical entities in a contemporary environment and, most importantly, identify the reasons why these entities have made themselves present. It is by means of this approach and ignoring classification methods based on historical musical forms and genres or intertextual categories that Draus explained the essence of contemporary cultural works. Through their occurrence in the aforementioned compositions such phenomena as reinterpretation, reconstruction, quotes, *cover* technique and others become the embodiment of "the haunted present" and "the past that refuses to go away" (Marzec 2015: 250).

Table 6. Jacques Derrida's hauntology. Forms of existence by "specters."

• Conditional hospitality • Unconditional hospitality • Absolute hospitality • Nostalgia

Table 7. Typology by Agnieszka Draus.

- Metaphysical aporia - restitution of music in music
- Reincarnation - revival of music in music
- Incorporation - absorption of music into music
- Reposition - nostalgia for what is has not been experienced

Conclusions

The pluralism inherent in the cultural universe of the contemporary world, which manifests itself not only in a multiplicity of techniques and artistic means of expression, but also in the wealth of meanings embodied in musical works, has become the driving factor in the search for tools that can reveal the individuality of particular compositions and their distinctiveness from other artifacts. This methodological situation, as many factors seem to indicate, is a response to changes in the ontological status of the musical category of genre, which may be described as "an algorithm that does not automatically produce various textual forms, but rather is a kind of social semiosis, an open and dynamic constellation of directives" (Grochowski 2018: 320), which – we ought to add – weakens its categorizing power. Moreover, the situation described above appears to be a reaction to composers' search for forms and means of expression that allow them to fully express their own artistic subjectivity, which, in turn obliges researchers to diagnose the nature of created output by means of notions and typologies.

The typologies and systematics presented in this paper are helpful instruments for describing various musical derivates and functions performed by elements in a composer's own work as well as elements borrowed from different pieces. These classifications have been selected in order to reveal the changing rules of the research procedure. They highlight the dynamics of this process as well as show the overriding goal of researchers – to find explanatory strategies that bring us closer to gauging the essence of contemporary compositional works.

The legitimacy of such explorations is confirmed by one of the research postulates of Polish philosopher Barbara Skarga:

> Science must expand its subject, embrace the phenomena it has so far avoided, the entire field of the deepest, most intimate human experience. Everything that has its source in human spiritual experience must be co-opted in one way or another into the system of knowledge [...]. (Skarga 2015: 422–423).

An important implementation of this research postulate was introduced into the Polish musical community in the form of a series of seminars and music symposiums under the name *"Music Within Music* Musical Meetings in Baranów."* They took place in 1977 in the castle in Baranów Sandomierski.[9] The main initiator and promoter of these "meetings" was Mieczysław Tomaszewski who, while opening the first symposium which brought together a group of the most outstanding representatives of the musicological milieu of the time, justified the idea behind the event as follows:

> The problem "as old as music itself" (R. Stephan) was reintroduced in our times by Adorno. His famous, unrestrained attack on Stravinsky was based mainly on the fact that the creator of *King Oedipus* and *The Symphony of Psalms* was making "music within music." [...]
>
> If the topics of "music within music," "music about music" (Lissa), "music according to music" (Adorno) or "music squared" (Borys de Schloesser) are both interesting and disturbing, it is probably also because they seem to focus on the basic musical issues; such issues seem to stem from relations rather than from extracted facts, from considering the interval rather than from the sound itself [...] from the tensions that arise between what is given and what is taken over. (Tomaszewski 1980: 23–24)

The other academic protagonist of those seminars, Michał Bristiger, completed Tomaszewski's thought with an ascertainment confirming the lasting topicality and importance of these issues:

> Music within music, about music, from music – it is an aesthetic problem which sometimes happens to be a historical one (Bristiger 1980: 33).

Endnotes

1   Musical derivates is a term I use to describe pieces that refer to an existing musical heritage. The etymology of the term comes from the Latin word *derivatus,* meaning "something derived, separated." Derywat [Entry], *Słownik języka polskiego PWN*: https://sjp.pwn.pl/slowniki/derywat.html [accessed on 09.02.2022].

2   The first, abbreviated version of Mieczysław Tomaszewski's article, entitled "Musical Work from the Intertextual Perspective" was published in Polski Rocznik Muzykologiczny (Tomaszewski 2004: 95–112). The author refers to the extended version of the paper, "Musical Work in the Context of Its Time and Place" (Tomaszewski 2005: 11–36).

3   The terms defining individual derivate classes are taken from the article discussed in this paper (Tomaszewski 2005: 23–28).

4   Hanna Kulenty (born 1961) is a Polish composer of contemporary classical music. She works as a freelance composer and has been a recipient of numerous commissions and scholarships. Kulenty has composed two operas, 12 works for full-size orchestra, and more than 80 musical pieces of different kinds.

5   Michael Riffattere's theory of intertextuality was used to analyze the compositional technique of Paweł Szymański by Violetta Kostka (Kostka 2018).

6   A narrowed-down understanding of intertextuality.

7 Among the examples of the implementation of Genette's categories to analyze contemporary music is the article by Teresa Malecka, *Intertexts in Henryk Mikołaj Górecki's music* (Malecka 2017).

8 An example of the implementation of the typology of intermedia relations is the essay by Magdalena Wasilewska-Chmura: *Literature and music in intermedial space. Music as a model and material in Swedish poetry of the late modernism and neo-avant-ga*rde (2011).

9 Baranów Sandomierski – a town in the southeast of Poland known for its Renaissance palace-park complex.

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Santrauka

Šiais laikais nuorodų į kultūros paveldą praktika tapo ypač paplitusiu reiškiniu kompozitorių kūryboje ir vis įgauna įvairias formas. Tai reiškia, kad reikia apibrėžti muzikos kūrinių sąsajas, nustatyti elementus, perimtus iš kitų kūrinių, ir nurodyti, kuo konkretūs kūriniai yra išskirtiniai ir unikalūs. Vienas šios konkrečios tyrimo problemos sprendimo būdų yra pastangos susisteminti gausų artefaktų pasaulį ir apibrėžti kūrinių sąsajas, naudojant įvairius kategorizavimo kriterijus. Tačiau naujų meninės raiškos formų atveju istorinio taksonominio skirstymo nebepakanka. Darbe pateikiu prieigas, pasirinktas intertekstinių santykių tyrimui ir naudojamas lenkų muzikologinėje literatūroje kompozitorių kūrinių aprašymams. Be to, analizuoju kriterijus, kuriais grindžiama ši sistematika, ir jų metodologinį naudingumą šiuolaikinės muzikos aprašymui. Aptariamos šios klasifikacijos:

1) Mieczysławo Tomaszewskio „muzika muzikoje" sistematika, suskirsčiusi įvairias muzikos vedinių formas į tris visa apimančias kategorijas („palimpsesto situacija", „įkvėpimo situacija", „inkrustavimo situacija", kiekviena jų apima dvi subkategorijas, sudarytas iš dviejų arba trijų atskirų muzikos vedinių klasių);

2) Stanisławo Balbuso tipologija, intertekstines praktikas literatūroje suskirsčiusi į dvi grupes: „pirmines teigimo" strategijas ir „pirmines pokalbio" strategijas;

3) Gérarďo Genette'o tipologija, apimanti santykių tipus: intertekstualumą, metatekstualumą, hipertekstualumą ir architekstualumą;

4) Ryszardo Nyczo tipologija, intertekstinius santykius siejanti su trimis komunikacijos procesų sritimis: 1) tekstu ir tekstu, 2) tekstu ir sistema, 3) tekstu ir tikrove (socialiniai, istoriniai ir kultūriniai kontekstai);

5) Hanso Lundo ir Kibedi'io Vargos intermedinių santykių tipologija, kurioje išskiriami trys pagrindiniai šių santykių tipai: 1) sugretinimas, papildymas, 2) sintezė, 3) transformacija;

6) Agnieszkos Draus tipologija, paaiškinanti individualių muzikos kūrinių egzistavimą šiuolaikinėje aplinkoje: 1) metafizinė aporija, 2) reinkarnacija, 3) inkorporacija ir 4) pozicijos keitimas.

Darbe pateikiamos tipologijos ir sistematika parodo svarbiausią tyrėjų tikslą – rasti aiškinamąsias strategijas, kurios priartintų prie šiuolaikinių muzikos kūrinių esmės įvertinimo.