

Encoding the Archetype: The Cases of Repetition and Contrast in Music

Throughout time music has crossed distant road from music of first communities and civilisations to contemporary when this culture practice exist in three general categories or systems: traditional or folk, popular and artistic music. Every category has its regularities, but can be connected on basic level as well, just like popular music is in some sense ideal crossover from traditional to artistic music. However, there has to be some deeper connections among these practices, specific or generative musical features which are uprising in every one of them, without any exceptions. The question can be asked: Does all music have something in common, or those specifics were individually developed? Premise that archetype may be the key of conjunction can play major part in solving of stated problems.

At this point it seems that specific quest in looking for identical or similar elements and principals are in act. If we turnover on Jung's figures/symbols and principles, we can find some of the starting point in solving the problem. Jung's archetypes are mainly associated with visualisations or narrative models, and of course their semantic potential, so if we desire to transfer them and identify in another context system, like music, we have to make a systematic and accurate conversion, encoding visual symbol into auditive. This means that is necessary to define characteristics which maintain and represents the *meaning* of principals and their immanent attributes. If we take closer look at Anima and Animus then we can see that their mutual feature is dichotomy and the significance of contraposition or opposition in one entity (whole), and that main conception of those figures are based on same principle – contrast. Persona or Shadow can be referred as every type of deformation of basic structure or distortion, because Persona represents mask which disguise true identity, while the Shadow is in fact the dark side of the Persona. In addition, the archetype of Cora, as a symbol of infinity or indeterminacy can represent stated principal of depersonalisation or 'mask', and in most reductive sense follow the contours of contrast. If we recall that archetype of Water is in fact figure that reflects the state of transformation or the place of transfiguration, than it is obvious that this archetype can be determined as figure that carry potential of contrast in self. Maybe most transparent are symbols of (Great) Mother and Trickster which as most prominent characteristics points dualistic nature and prevalence of contrast as a result. Also, this principle can be noticed in Metempsychosis because it requests the identity change or contrast.

On the other side, other symbols or figures that Jung constructed represents the idea of something that is constant and in some sense monolithic. Figures of Child, Wise old man, and Mandalas are operating as factors of stability, fixation and everything that is in opposition to contrast. On one side the Child archetype represents syzygy of past and present, while Wise old man holds authoritative ratio toward past. Relation to past, as past itself hold potentials of fixation or repetition, and not just because we experience it as something completed and finished, but because it can define present and make influence on future. If we take Mandala as example we can be able to behold this figure, which is conceptualised as unity, stability and circling or totality, as obvious symbol navigated by principles of fixation, and finally encoding it to music repetition.

One of the most important and most frequent archetypal principles in music is repetition. Besides contrast, repetition is considered as one of the basic principles of musical form, communicating with the past events and anticipating the future at the same time (Encarta, Musical Form). Generally, repetition can be manifested in several ways: 1) exact or strict repetition, 2) variational repetition, 3) selective repetition (taking one motif or his part which can produce new repetitive module in advance), 4) developmental or contrastable repetition, which tends to induct new module. Above all those repetition 'formulas', one can say that this principle is present in every type of music from psalms of Gregorian choral to tribal chants.

In traditional music, repetitiveness is one of the most important factors of musical form. This principle is most evident in music which follows trance rituals, but in some other cases, i. e. rhyme songs or children music, songs of psalmody character (litany/recitative song types) etc. Repetition can be developed in several ways: repetition based on tone oscillation, continual repetition of one just one tone, which can be considered as a type of *logogenic*¹ repetition, but it can be comprised of several tones, conditioning

¹ Under *logogenic* music Curt Sachs understands 'use of melody as a mere vehicle for words and keep it in a medium pitch and a medium power of voice without emotional stress' (cf. 1943: 41).

the development of the repetition of higher order. However, repetition of specific melo-rhythmic patterns, precisely motifs can create conditions for organisation of repetition of higher order like ostinati, but after all it can be distinguished in formal distribution of thematic or motif material, considering this case as a eventual morphological repetition. It is necessary to emphasise that this principal can be accomplished with particular organisation of rhythm and melody, but with synergy of rhythm, melody, harmony, and in some cases even text as well. One of the indicative examples is monochordal Song of Superiors, sung during the ritual of adoration of the young man in Tierra del Fuego (South America), in which the melody has taken the stagnation (in sense of tone movements) or repetition, while the rhythm is acting like dynamic counterpart.

Yamana, *Talauwaia* (death lament), Tierra del Fuego (South America), after Hornbostel. F. Bose, Op. cit., p. 165.



Although rhythm is diverse in this example, repetition can be noticed in both music components – melody and rhythm, like i.e. in melody of Botokudos (East Brazil), formed on bichordal base (g1–f1), constantly insisting on exposing just one motif.

Botokudos, after Strelnikov. Sachs, Op. cit., p. 32.



Another step in that direction can be demonstrated with one Russian song structured of one bichordal motif whose tones are in intervallic distance of fourth (note that four is considered as archetypal nominal value).

Chuvash (Russia), according to Wiora, Op. cit., p. 194.



Of course, repetition is absolutely not just specific feature of vocal but instrumental traditional music as well, i. e. in Aboriginal *didgeridu* music.

Besides so-called ‘primitive’ music we also mentioned music which accompanied trance rituals. Such music is generally based on high frequencies of repetition modules. Suggestive rhythm, which creates ecstatic states, is often performed on some percussion instrument, while vocal examples are very rare (i.e. mystical *kûrtâna* songs in Bengal; cf. Rouget, 1985: 105). The dynamism of those monolith rhythmical patterns is mainly achieved with dynamical (mostly with crescendo) or agogic means, such as *staccato*. However, their distinctive nature is repetition, which is highly related to context or specific ritual needs.

In the area of popular music we can notice the exact or same importance of repetition like in traditional music. As a form-creating principal it is present in almost every genre, although in some of them repetition is much more evident and important, such as in technomusic, where one motif can be repeated throughout entire song. Karen E. Collins, dealing with problems of industrial music, dystopia and machine aesthetics, believe that repetition is the central point in aesthetics of the machine, always demanding standardisation and automatism (2002: 377). However, that repetition can create high tension, because in the atmosphere is present the notion and feeling of *erwartung* (expectation) of change, even though that change might not happen at all (cf. Ibid., 382). In Collins’ study she argues that in that sense impulsive rhythmical *ostinati*, especially those in bass or drum line, is contributing the impression of rigorous and unstoppable process or, in final instance, the feeling of doom which is out of every control (Ibid.). As it has been already noticed, in specific electronic genres repetition of single motif can last through entire song, but it can be noticed in some non-progressive or even non-electronic genres of popular music. As one of the examples we can recall of John Williams’ Imperial March (Darth Vader’s Theme) from Star Wars movie (1977).

Williams, Star Wars, "Imperial March" (Darth Vader's theme)

III. The Imperial March (Darth Vader's Theme)

JOHN WILLIAMS

Ala Marcia (♩ = 112)

Flute 1 2
Piccolo (Flute)
Oboe 1
Oboe 2 (English Horn)
B♭ Clarinet 1 2
B♭ Bass Clarinet
Bassoon 1 2
F Horn 1 2 3 4
B♭ Trumpet 1 2 3
Trombone 1 2
Bass Trombone
Tuba
Timpani
Percussion 1 2
Harp
Piano/Celeste
Violin I II
Viola
Violoncello
Contrabass

Ala Marcia (♩ = 112)

04490057
STAR WARS Suite for Orchestra - 57

From the Lucasfilm Ltd. Production - A Twentieth Century Fox Release THE EMPIRE STRIKES BACK
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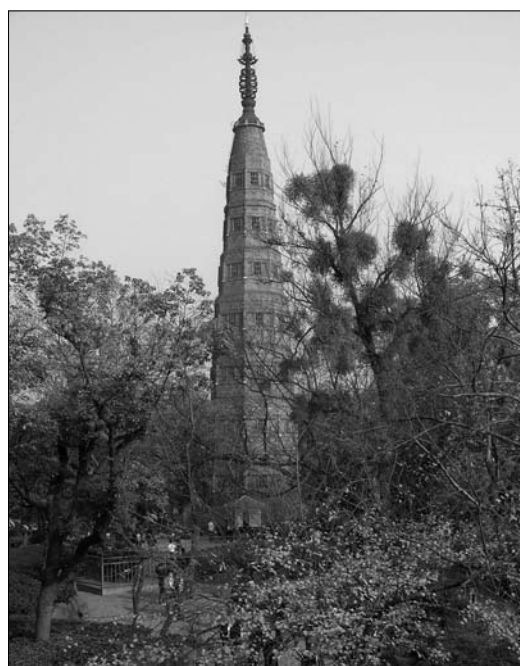
Examples of repetition in classical music are numerous. This archetypal principle can be followed from Renaissance to music of the 20th century, especially minimalism in which resource reduction imply the reduction of all musical parameters. If we listen to Steve Reich's *Music for 18 Musicians* (1974–1976) it is obvious that can be easily compared with some song that follows shamanistic or trance ritual. Poetics of many 20th century composers headed that direction in creating specific ritual atmosphere in their works, in what the repetition was one of the most important factors in actually doing this.

Besides mentioned examples of repetition it is necessary to stress on drones as symbolic and special type of repetition. In two general categories drones can be formed as 1) continual (which lasts without interceptions or breaks), and 2) rhythmised (which can have developed rhythmical structure). Although there are some cases of drones based on two or several pitches, it can be considered that its basic appearance is as continual duration of one tone. Having on mind that drones emphasise on one side duration, almost on the principal level, and insistence of one tone, on the other, it can eventually be said that drones are one of the specific forms of repetition, and finally that it can be argued as one of the archetypal figures in music.

Another type of archetypal relations can be formed through different means which are not dealing with musical elements as sound factors, but as pure sound symbols as well. The structures that in one form connects musical elements or musical symbols from different, or even diametric time periods can be also argued as one of the musical archetypes. Elements of 'old' and already affirmed or fixed can provide ideal conditions for entering and affirming some 'new' element. It can be said that adaption of 'new' element is being done on the 'burden' of 'old', because it is matter of implementation with the help of credibility of that 'old', established element, doing that this 'old' element becomes instrumental value which is subjected to progress. This particular act can be founded in almost, if not every area of human culture, and examples can be found in everything that culture comprises. One of the most evident culture areas on which this idea can be easily demonstrated is certainly visual arts and architecture. For example, in postmodern architecture 'old' elements can be expressed with different – 'new' sources. This means that traditional fixed form has selected and accepted new content, which must fit in to that archetypal matrix. One characteristic example can be The Petronas Towers, currently highest building in the world, located in Kuala Lumpur (Malaysia): American architect (originally Argentine) developed his creation with combining traditional Malaysian – Islamic architectonics and contemporary materials, such as stainless steel etc (see pictures 1 and 2). Realisation of *Sacra Sindone* dome, which embraced architectural technique of old Persian



Picture 1. Cesar Pelli, The Petronas Towers, Kuala Lumpur, Malaysia

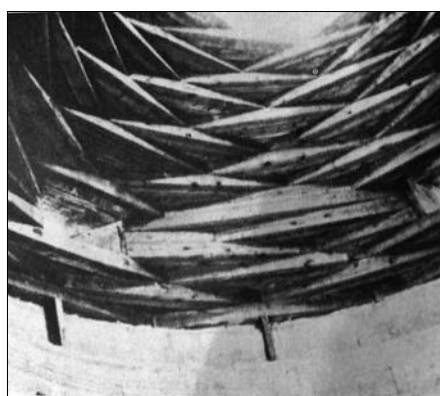


Picture 2. Baochu Pagoda, Java

wooden mosque from Erzerum (Anatolia, Turkey; see pictures 3 and 4), or Louvre pyramid (museum entrance), which represents contemporary, glass made Egyptian-originated building structure, certainly can be added as some of the specific examples of connecting past with present in one form (see pictures 5 and 6). In music really exists so many examples of this particular idea, from models like *maqam* or *raga* in traditional, citations in classical to using samples in popular music. From those examples it is evident that 'new' elements must have support of the 'old' ones, which like echoes resonates throughout newborn whole. But this cannot be considered as a question of conflict or dichotomy, because it is in fact a case of coalition of two temporal distanced narratives that symbolise one crossection of time. In that pooling form 'old' elements represents past, and something that is proven and understand, while new is taking the shape of that resonance, and for that reason whole form of relations can be marked as *diachronical archetype*. Although every archetype resonance or morphic resonance in name already imply diachrony, under this term can be considered forms based on implementation of traditional elements, or 'samples' which are adapted in new, contemporary context.



Picture 3. Guarino Guarini, Capella della Sacra Erzerum, Sindone, Torino (1668–1694)



Picture 4. Woden dome, Ul mosque, Seljuk, cca 1150 A.D



Picture 5. I. M. Pei, Louvre Pyramid, Paris



Picture 6. Sneferu Red Pyramid, Dahshur, Egypt

The second mentioned archetypal principal is the contrast, a principle which is developed on the bases and relations of dichotomy. We are able to observe a great deal of musical factors which bears the contrast potential. Some of the most evident dichotomies in music which can be considered are tonal relations or positioning such as high-low, or upper-lower pitched tones, but also with a melodic leap, which can produce strong symbolical effect in specific melody. The nature of this contrasting figure can be comprised with the concept of intensity and relaxation, which is, according to most musicologists, considered as basic and immanent feature of music itself. German musicologist Fritz Bose suggests that 'during the singing after intense and dynamically strong there is always relaxed tone which succeeds' (1989: 63). It seems that this type of contrast effluents from physic attributions or habits of the music interpreters, which subsequently means that this archetype can be considered as one of the so-called 'biological archetypes'. If we observe

Meyer's gap-fill archetype more closely we can be in the position to see that this figure is based on certain contrast, comprised of fourth/fifth leap on the beginning of the melody, representing intensity, while the compensation of particular leap, with skipped tones, can be considered as a relaxation. However, contrast is certainly not present just in linear/melodic component but can be essential for rhythm as well. Even in the context of repetition domination, contrast can be introduced and presented very subtly, and influence on melody and sound colour as same as on time flux. Arguing on Harold Davis' experience, Curt Sachs as one of the hypothetical ideas of instrumental music origin quotes one illustrative example of rhythmical contrast:

There can be no doubt that a species of rhythmic intoxication is the natural consequence of this vigorous clashing; and many cases have been experienced by the writer where an unwillingness to sing on the part of the native has been overcome by beating together a couple of boomerangs. In every case it acts as a stimulant to greater enthusiasm. Man does not listen to the seconds of his watch or the jolts of his railway car without decomposing the endless sequence of uniform beats into an alternation of accented and unaccented beats. He organizes monotonous tick-tack into a sequence of tick-tock periods and would even unite every two of these periods to form a higher unit: tick-a tock-a. Tick-a tock-a is more than just strong-weak/strong-weak. It is also light-weak/dark-weak, or bright-weak/dull-weak. Two of new elements have entered rhythmic organization: timbre and pitch. (1980: 46)

However, rhythmical contrast can be realised with velocity and flow frequency/rhythmical pulse, like, i. e. in shamanistic or trance rituals. In addition to this, if we mention dynamical contrasts 'strong-weak' (*crescendo-decrescendo*), than the totality of this principle is rounded and accomplished.

But, archetype can engage the domain of tonal dynamics as well. As a specific case we can abstract the use of transposition, practice known to all musical types and forms. If octave can be considered more as 'sound spreading' than as polyphonical element, in similar ways of expression transposition can be considered as 'spreading' of tonal area. Although Bose considers that this kind of 'spreading' is realising when the 'principal motif is being repeated on one pitch down' (1989: 64), we cannot be sure that the transposition would not occur in some other intervallic model. Hence, it can be considered that transposition can be formed on any intervallic relation, although some relations can be more typical for some music cultures, which can be considered as their local archetypal features. However, it is also necessary to emphasise that tonal change (in western music meaning of the term) is not recognised in traditional music because most of such music very often doesn't have 'pure' (or diatonical), but special types of tonal organisation and intonation as well. Walter Wiora distinguishes that transposition should not be identified with modulation, yet to rather be considered as 'motif which with all of his material is being sung/played on different tone pitches' (1959: 201). Melodies of such tonal organisation Wiora is naming as *ladder melodies* in which 'motif of several tones is being perceived on higher or lower pitches until voice again make another step upwards and transpose the motif several times again' (Ibid.). Considering that in classical music this is quite often practice, we need to stress that in popular music transposition is one of the main factors of dinamisation, and that in some genres (i.e. pop music) second up transposition in last refren execution has become routine.

As one more indicative example of contrast as archetypal musical principle we can mention a special manner of performance, which can be described as 'voice masking'. Such masking can be accomplished with specific timbre, or distortion of natural voice colour and register, and it's been often used in music of the so-called 'primitive' societies, and indigenou people; let's just remember shamanistic rituals and mask wearing during the performance which can significantly alter the voice qualities. Sachs quotes that 'primitive' singer often

refrains from utmost pitch and power; but when frenzy pushes him to extremes, his singing is strained: it is, and is meant to be, unlike the performer's speech voice; it is expected to be superhuman; indeed, supernatural. He ventriloquizes, sings through the nose, cries and yodels, yells and squawks, but is never what modern singers strive to be: at liberty and natural. Primitive singers even have used special devices to veil their inborn voices – voice masks might be appropriate term. With the Chukchi in Northeastern Siberia, 'the shaman uses his drum for modifying his voice, now placing it directly before his mouth, now turning it at an ablique angle.' (1980: 23)

Except this example we can quote typical manner in playing didjeridu among Australian Aborigines as well, which can consider production of sounds that can be described as murmuring, growling, roaring effects, overtones or other mimetic sounds, imitating sounds produced by birds and other animals. If we add drone, deep tones to this soundscape, produced with air insufflations into the tube of the instrument than we couldn't say that it can sounds very natural. In the same manner we can treat overtones which can be considered as voice distortive elements as well. Some of the examples of this type of distortion can be found in Tuvan or Mongolian overtone or throat singing or distortion of natural voice timbre in specific

songs among Vlachs in South eastern Serbia. On the other side, some instrumental pieces can contain elements of untypical timbre or register usage. Such example can be specific style of interpretation on pipe (frula) in Serbia, but also other musical cultures, realised through air insufflations in the instrument and at the same time using guttural sounds that complements to instrumental sounds, and creating specific latent polyphony or accompaniment.

Čačak, on pipe (frula); Zaplanje – Southeastern Serbia – after recordings of M. Zakić; transcription by R. Jakovljević

♩ cca 83

Pipe

Guttural tones

Although the distortions of instrumental sounds are frequently used in popular music, special semantic meanings have distortions comprised of numerous sound effects. The emergence of those distortive sounds can be considered as a need of creating specific atmosphere, but it can be understood as the need of creating the voice of the Other, unnatural and transcendent voice. The meaning of these phenomena of ‘voice mechanisation’ Karen Collins sees not just in creating of physical otherness or strangeness, but also psychical because it creates special dystopian atmosphere (2002: 400). Serge Lacasse has dedicated whole study on the problems of specific forms of mutation or voice distortion in popular music such as reverberation, echo, overdubbing, phasing, velocity modifications etc. It seems that the need of alterations of sound quality, performed vocally in most cases, is highly spread in popular music. We can say that the function is (almost) the same as in traditional music, which leads us to believe that this figure can be argued as universal and archetypal.

At the end of this discussion one can ask a question is it possible to appoint analogies between ‘past’ and ‘present’ archetypes? Do these similarities can be considered as elements of archetypal in music? The answer can be brought in several directions; if we consider archetypes as unchangeable acts, emerging from anything that we have around us and that we create, the acts that represents natural inevitable, that means that alteration of the context would not harm the structure and meaning of the archetype. Secondly, we can assume that archetypes are just one way in reading present through the past or they can be considered as a pure aesthetical artefact which tries to find answers on how can we read our biological/natural codes. In any case, the archetypes may have different contexts, different ways of expression, but they still repeat the same message, representing resonances of the past. This paper should be considered as one of the possible ways of their constituting, encoding and reading in diverse musical systems, and it should be argued as on possible view on the problems of musical archetypes as such.

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Santrauka

Užkoduojant archetipą: pasikartojimas ir kontrastas muzikoje

Studijuojant muzikinius archetipus ryškėja, kad tarp visų rūšių muzikos egzistuoja glaudžios ir reikšmingos sąsajos. Tačiau muzikologai iki šiol šiek tiek vengia muzikos archetipų klausimo, o dėl jo sudėtingumo, informacijos miglotumo ir tinkamos metodologijos trūkumo nesugeba išnaudoti visų teorinių galimybių. Todėl šiandienos mokslas, reikalaujantis dar kartą patvirtinti ir naujai suformuluoti jau įsigalėjusias ar atmetas teorijas, įnešė naujų perspektyvų ir pažangos į jų (re)interpretaciją. Kadangi archetipai C. G. Jungo teorijoje iš esmės apibrėžiami kaip vizualinės ir simbolinės figūros, tai neturint jokių rodiklių, kaip juos perkelti į muziką (o ką jau kalbėti apie muzikinių archetipų nustatymo problemą), vienas iš uždavinių yra numatyti muzikinių archetipų modelių formavimo būdus ir nustatyti, kaip jie atitinka minėtas C. G. Jungo figūras.

Prieš nustatant, kokie yra nemuzikiniai archetipai ir kokios jų prasmės užkoduotos muzikoje, būtina išskirti būdingas paties archetipo savybes. Trumpai tariant, vienos vizualinės/simbolinės archetipinės figūros prasmė turi būti tiesiogiai perkelta į muzikinę/klausos plotmę. Nors muzikiniai archetipai nėra tokie pat aiškiai suprantami kaip jų vizualiniai atitikmenys, jie turi daug ką bendra, ypač pirminiame lygmenyje: abiejų rūšių archetipai pasižymi dviem esminiais principais – pasikartojimu ir kontrastu. Šie principai gali būti laikomi archetipinio muzikinio mąstymo pamatu, ir ne tik dėl savo universalumo, bet dar ir dėl to, kad jie yra savarankiški ir būtini pačios muzikos principai. Tačiau nors tradicinėje, klasikinėje ir populiariojoje muzikoje pasikartojimas ir kontrastas pasireiškia pačiais įvairiausiai būdais, pagrindiniai jų tikslai išlieka tie patys.

Pranešime pristatomas efektyvus muzikinių archetipų tyrinėjimo būdas, sutelkiant dėmesį į pagrindines pasikartojimo ir kontrasto charakteristikas. Pasikartojimo klausimas sprendžiamas nagrinėjant tokius charakteringus muzikos elementus ir technikas kaip garsinis/ritminis pamatas (arba motyvai), ostinato, burdonas ir diachroniniai archetipai, o kontrasto klausimas – nagrinėjant įtampą/atoslūgį, tonacinę dinamiką ir deformacijas. Nagrinėjant specifinius (daugiausia tradicinės muzikos) pavyzdžius ir kartu laikantis įprasto požiūrio, ši metodologija grindžiama C. G. Jungo ir vėlesnėmis teorijomis, kognityviaja psichologija, etnomuzikologija ir kitomis įprastomis muzikos teorijomis. Siekiant esminių išvadų, idėjos yra taikomos autentiškiems analitiniams modeliams. Pagrindiniai tikslai – pasiūlyti muzikinių archetipų analizės ir jų užkodavimo kryptis, prisidėti prie diskusijos apie muzikinių archetipų nustatymą ir suformuluoti archetipinio muzikinio mąstymo teorijos pagrindus.