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MUSICAL ENQUIRIES
A PORTFOLIO OF COMPOSITIONS
(VOLUME 1: WRITE-UP)

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DECLARATION OF AUTHENTICITY



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MUSICAL ENQUIRIES - A PORTFOLIO OF COMPOSITIONS

I hereby declare that I am the legitimate author of this Long Essay/Dissertation/Thesis and that it is my original work.

No portion of this work has been submitted in support of an application for another degree or qualification of this or any other university or institution of learning.

A handwritten signature in blue ink, appearing to be 'TB' with a flourish.

Signature of Student

TOM BORG

Name of Student (in Caps)

15 / 09 / 2015

Date

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DEDICATION

To Christine

ACKNOWLEDGEMENTS

First and foremost I would like to offer my sincerest gratitude to my tutors Dr. Reuben Pace who guided me on my portfolio, and Professor Kenneth Wain from the philosophy department, who guided me on the philosophical content of this dissertation. I would also like to thank all the lecturers at the Music Department, especially Dr. Albert Pace, Dr. Frederick Aquilina and Dr. John Galea who offered continual support throughout my studies. Above all, I owe my deepest gratitude to my parents, my brother and close friends for their help and motivation.

ABSTRACT

This volume shows in five chapters how four contrasting works featuring a variety of musical media were inspired by the unifying theme of Philosophy. Part I - Musical language and techniques - discusses the musical language that is employed throughout the portfolio and the procedures used to link music to extra musical references. The following parts explore in more detail how each link was formed through musical analysis, and compare and contrast the works of other composers who either employed similar musical forces, language, or programme. In addition to this, the approach, concept and technique of each piece is also discussed. Part II is a piano suite built from reflections on contrasting notions on three philosophical questions about delusions, which form part of Philosophy of Mind and Philosophy of Psychology. Part III features the largest medium used in the portfolio, a full orchestra, inspired from an extensive number of views about what constitutes justice. In Part IV a mixed ensemble is used to create four miniatures based on existentialist concepts. Part V is constructed from two songs incorporating a choir, two soloists, a piano, and is based on original poems which symbolise two diverging thoughts on the nature of time. Volume two presents the scores of these works in four parts.

The word "philosophy" literally means "love of wisdom" and is defined as the study of general and fundamental problems that are connected to reality, existence, knowledge, values, reason, mind and language. It is concerned with addressing such problems through a critical, generally systematic approach, and relies on rational argument.¹ The inspiration to combine music and philosophy emerged from studying the relationship between music and philosophy. Historically the connection is implicit, as when music has been associated with

¹ Jenny Teichmann, Katherine C. Evans, *Philosophy: A Beginner's Guide* (Blackwell Publishing, 1999), 1.

the divine in the context of magical incantations and dances. At other times, the connection has been more explicitly theory-linked, as in the case of many philosophers who have relied on musical concepts, experiences and practices to elaborate theories of ethics, metaphysics and philosophical psychology as well as other philosophical enquires into the general order of things. The philosopher Pythagoras (c.570 - c.495 B.C.) discovered the ratios that would eventually form the bedrock of the diatonic scale and associated conceptions of consonance and dissonance. This research opened the door for the suggestion that the numbers underlying the diatonic relationships were linked to the structure of the universe. Though it is not easy to determine the exact role that music played in the formulation of the Pythagorean Doctrine that all things are numbers, the connection between music and mathematical principles is also to be found in Plato's mythical account of the universe's creation in the *Timaeus*. On Plato's telling, the creator of the world constructs the world-soul (life) out of three constituents; Existence, Sameness and Difference, blended according to proportions corresponding to the intervals of the Greek Dorian Mode.

Subsequent philosophers were more bold in their claims. Arthur Schopenhauer (1788-1860 A.D.) argued that whereas the other arts copy or repeat Platonic ideas, which are the reality behind the phenomenal world, music copies the constantly striving inner nature of the world directly and completely. Music, he concludes, "expresses the metaphysical to everything physical in the world, the thing in itself to every phenomenon." If it were possible to express in concepts what music presents to us directly, Schopenhauer argues, we would have arrived at a true philosophy and for this reason one may say that music is an unconscious exercise in metaphysics in which the mind does not know it is doing philosophy.²

² Philip Alperson, *What is music? An Introduction to the Philosophy of Music*, (Pennsylvania State University Press, Haven Publications, Inc., 1987), 195-206.

In this portfolio the role of music in the activity of philosophy is primarily an instrumental one. The main force of the music is by direct virtue the reflection of (inspired from) philosophical concepts, and musical theory and practice. In this sense the portfolio can be regarded as a collection of musical enquiries.

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**PART I: MUSICAL TECHNIQUES AND
LANGUAGE**

As the music in this portfolio does not form part of the domain of the pure formal play with sounds (absolute music), the musical language employed throughout is of a representative nature, though not simply and solely in an imitative sense. Berlioz's thoughts on programme music further explains this, "The imitation of tones and noises of nature may be a means, but never an object; should be considered a complement to the musical idea, not the musical idea itself."³ Similarly, the notion of suggestiveness is used throughout the whole portfolio, since music can do without accuracy of imitation, but cannot do at all without musical beauty, which would have to be sacrificed if accuracy of imitation is the supreme aim. In other words this portfolio does not merely present tone-painting in the narrow or most common sense of the word, the visible outer world, but also the inner world, i.e. the moods, emotions, thoughts and imagination of the composer.

This suggestiveness is reflected in the music through the use of connotations or metaphors, which are the framework that is used to build all the pieces. Visible motion is reflected into audible motion and other musical components such as pitch, the major and minor modes of tonality, pitch-classes, pitch-sets, rhythm, meter, interval content, harmony, melody, themes, motifs, texture, timbre, and instrumentation are used to reflect or suggest a particular component of a programme. An effort must be made by the listener to understand the semantics underlying each piece. Therefore, ideally the programme and score should go hand in hand when experiencing the music, as it is vital for a careful and in-depth understanding of the relationship between the music and programme.

³ Professor Niecks, "Programme Music," *The Musical Times* Vol. 45, No. 733 (Mar. 1, 1904), 163-165. Published by: Musical Times Publications Ltd. Stable URL: <http://www.jstor.org/stable/903615>

Associations between musical elements and the programme may be in the form of a particular instrument that reflects a character or metaphor but may become more complex when corresponding to individual or sets of pitches for instance. Thus, it is through careful analysis of the connection of musical signifiers (score and sound) to non-musical signified (programme) that the musical experience becomes truly understood. An *ad hoc* and unique relationship is created for each piece and the connotations are only valid for a particular piece as stated in each programme. This means that the meaning or programmatic connotation of a musical component such as a diminished interval, may change from one piece to another, similar to a symbol that represents a letter in an alphabet or language that may change its role and meaning from one context to another.

As the main aim of the compositions is to produce a musical experience that is rich with meaning and to form a flowing style that constitutes musical logic, certain segments of music have the non-programmatic function of weaving and embellishing the composition, serving as an aid in the unfolding of the plot or programme. Thus the representational intentions embedded in the programme serve as pretexts for the invention of new discursive musical means which, in turn, take off and become stylistic features independent of their original function. Pitch and rhythmic motives and themes are vital for coherence, especially in the tone poem, as they form links that unify the piece. However, in other compositions, no traditional use of motives is evident.

In general, form is adapted and transformed according to the need of the programme but fundamentally a structure arises from the marriage of all aspects of the composition – such as the ordering of themes, motifs or other musical gestures such as harmonic structures, voice leadings, tonal and non-tonal motions, phrases, and textures. The focus of attention is on the

conceptual unity of the piece, not the degree to which a piece does or does not follow some abstract pattern. Every form of each piece is thus unique as it takes on specific characteristics according to the concept of the particular work, with the exception of one section in the composition *Compulsions*, due to the subject nature of the piece, exact repetitions of sections are avoided and the rest of the portfolio can be said to be through-composed.

A number of pieces use pitch in a tonal context, and follow conventional rules of voice-leading. Other pieces employ non-tonal pitch structures, such as whole-tone, chromatic and pentatonic scales, modes and synthetic scale formations such as pitch-sets, which are used to create less conventional melodies and harmonies. Distant harmonic relationships between consecutive chords and key areas, modal alterations and non-diatonic scales, and the avoidance of direct statements of basic functional harmonic progressions and voice leading create a dissolution of functional tonality that is exploited for a creative purpose.

Rhythm is used with consideration to four fundamental elements: meter, pace, accent and pattern. All the pieces in the portfolio feature numerous instances of metric modulations (or metre changes across an unchanging tempo), with the exception of *Alienation*, which keeps the same metre from beginning to end, and *Angst* which uses one metre change. Fixed pace (or tempo) or any modification through abrupt or gradual change is determined by the character or mood of the piece. Rhythmic patterns are used in regular (normal metrical divisions of a pulse) and irregular formats, as well as in simple (repeated patterns) and compound ones (changing patterns).

Different forms of accents are purposely manipulated through different forms of combinations and include the following:

- Dynamic accent: emphasis of pulses or beats by making them louder by means of a > sign or a dynamic sign (qualitative accent),
- Agogic accent: emphasis by means of duration (quantitative accent),
- Harmonic accent: emphasis by means of dissonance,
- Weight accent: emphasis by means of amount of texture,
- Pitch accent: emphasis through distance between highest and lowest note,
- Metric accent: emphasis through traditional primary pulses.

Different forms of texture are also employed, including: traditional monophonic, biphonic, homophonic, polyphonic, imitative, as well as layered textures that form multiple strata of sound. Long stretches of pure unaccompanied melodic writing is not evident as monodic instances are used for highlighting a specific concept as well as to create musical interest and contrast; the use of monadic gestures coming out from a complex texture is one such example. The concentration on one note with or without minor pitch fluctuations is also employed in the piece *Compulsions* and to a higher degree in *Existence precedes essence*, once again to highlight a programmatic concept.

Chord spacing is used to either thicken or diminish the texture, similarly octave doublings are also used to thicken the texture in some cases, but in others they are discarded and chord structures are used instead. Thus intervals or chord structures like cluster chords may have no functional harmonic quality and serve the sole function of adding resonance or reducing it; a method originally employed by Olivier Messiaen (1908–1992). The use of such textures is colour-oriented and not development-oriented, different sections may have distinctive sounds and their recurrence is practically always associated with the same colours. In general,

musical and programmatic ideas determine the textural density and the range between the lowest and highest pitches, and the relationship between the voices or instrumental parts, and not the other way round; thus the music cannot be defined as texture music.

The idea of musical contrast, and even opposition, is of paramount importance as most of the programmes correspond to conflicting philosophical views. This is inspired from Elliot Carter's (1908–2012) method of assigning certain intervals or pitches to individual or groups of instruments to give them a particular mood or character. Another type of texture inspired from Carter is *textural stratification*, which is the co-existence of different strands, each of which moves independently of all the others. Each textural component (i.e. an instrument or a group of instruments) moves at its own pulse, using its own characteristic intervals and expressive gestures. Another device that was also favoured by Carter is neutralisation. This is the opposite of stratification as contrasts disappear and conflict gives way to co-operation; the sharing of a pitch or the articulation of a common chord can become very poignant. These types of textures are very evident in the *Four Miniatures* of this portfolio particularly in the piece *Angst*.

In *A Quest for Justice* and *Song Cycle I*, the instrumentation used is mostly homogeneous, and the instrument techniques are more traditional; this can also be said for *Psychosis* which even though uses techniques as cluster chords does not use extended techniques. However, in the *Four Miniatures* the combination of timbres does contrast poignantly in some passages through the use of non-traditional pairings and groupings, and some extended instrumental techniques are also employed with the piano, such as playing inside the instrument. The miniatures feature an array of percussion instruments some of which are not very common, such as the waterphone, this is done to explore traditional practices as well as to create an

original combination of sounds and also to have more options to represent the philosophical concepts behind the pieces.

PART II: *Psychosis* – Piano Suite

2.1 Creative Stimulus

The piano suite *Psychosis* does not possess any of the characteristics of traditional Baroque suites and the term *suite* is simply used to denote that the three pieces are to be played at one sitting. The piano has been chosen as a solo instrument due to the influence from its expansive repertoire and the great capacities inherent in the keyboard itself – namely the ability to sound simultaneously at least as many notes as one has fingers, the capability of playing any note at widely varying degrees of loudness in response to changes in the force with which the keys are struck, thus permitting crescendos and decrescendos and a natural dynamic shaping of a musical phrase, its wide register, the expressive and sustaining capabilities of the pedals.

The main influences for the keyboard techniques and musical language used in this work come from the late nineteenth and twentieth-century composers: Claude Debussy (1862 – 1918), Béla Bartók (1881–1945) and Henry Cowell (1897–1965). Debussy's inventive approach towards the fundamentally percussive characteristics of the instrument permitted him to create a new form of pianism, resorting to sonority rather than attack, on refined dynamic shadings instead of a *cantabile* style. His music is distinguished for its range of colour within a *pianissimo* dynamic, reflected in a *Chopinesque* notation that outlines every degree of touch, as well as of dynamics and phrasing. Detailed pedalling markings are not common in his music, but the use of sustained bass notes suggested a new understanding of the possibilities of the sustaining pedal and of the minute differentiations that can be attained between the lucidity of legato pedalling and the blurring of undampened strings.

Debussy's use of parallel chords and intervals dilutes the sense of directed motion found in traditional progressions and this is the reason why they are used in a number of segments in the third movement of *Psychosis*. Like Debussy, the main method of composition that creates colourful harmonies in all three movements of *Psychosis* is the notion of what is pleasing to the ear rather than some rule of traditional harmonic practice. Thus ambiguous harmonies and tonal centres, which are sometimes combined with segments of non-functional progressions such as sevenths and ninths, lead to no resolution.

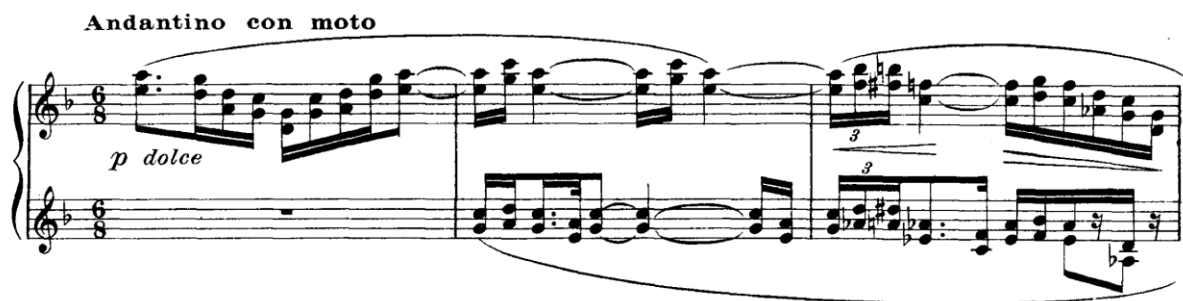


Figure 1: The use of parallel harmony in the opening of Debussy's Piano Etude III *Pour les quartes*

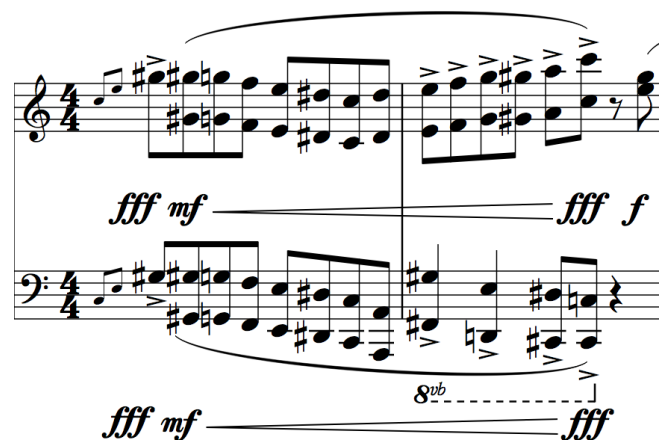


Figure 2: Example 1 of parallel harmony in *Dissociated self(s)*, b.28

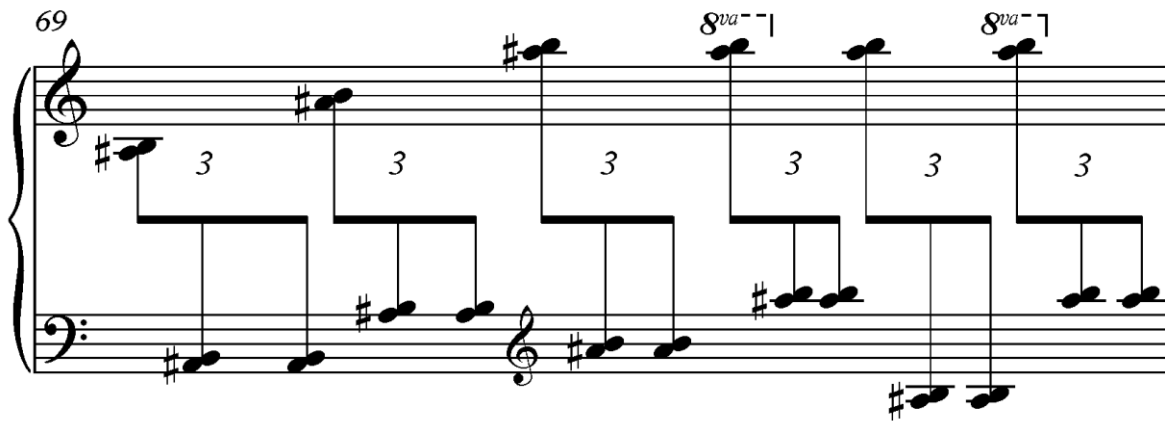


Figure 3: Example 2 of parallel minor seconds in *Compulsions*, b.69

On the other hand, other segments of music in *Psychosis*, like *Compulsions*, stress on the percussive aspect of the instrument through the use of ostinato rhythms. This compositional method was originally employed by Bartók who used the vibraphone-like qualities of a *laissez vibrer* that made expressive use of the suspension and the decline of sound as well as of its initial attack. Also influenced from Bartók, who continued the Beethovenian investigation of the sharply defined contrasts possible within the instrument's wide dynamic range, is the exploration of possible contrasts in sound quality through the exploitation of the instrument's extreme registers. Bartók had also continued Debussy's exploration of the resonances obtainable from overlapping and blurring harmonies that were further coloured by the sustaining pedal.

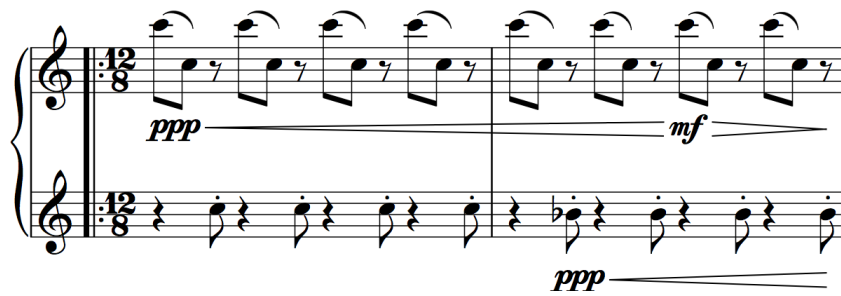


Figure 4: Ostinato motif that represents the notion of compulsions in the opening bars of the piece *Compulsions*



Figure 5: Bartók's use of ostinatos in the opening bars of *Mikrokosmos* no.146

The more contemporary sounds in the pieces are inspired partly by Henry Cowell's experiments with hand and arm clusters as a means of colouring and outlining melodic shapes and creating harmonic areas rather than defined chords; a technique directly reflected in the end of the first movement *Compulsions*. In addition to this keyboard effect, he later explored the production of sounds directly from the strings themselves, either as pizzicatos, glissandos on single strings or across the strings, as in his *The Banshee*, or in conjunction with silently depressed keys in order to produce arpeggiated chords or harmonics produced by the simultaneous stopping of relevant strings, as in his *Aeolian Harp* - some of these techniques are used and explored in the *Four Miniatures* of this portfolio.



Figure 6: Henry Cowell's use of cluster chords in the opening bars of *The Tides of Manaunaun*. It is not clear in the score if the composer intended to use white key cluster chords with a B-Flat, however this is unlikely.

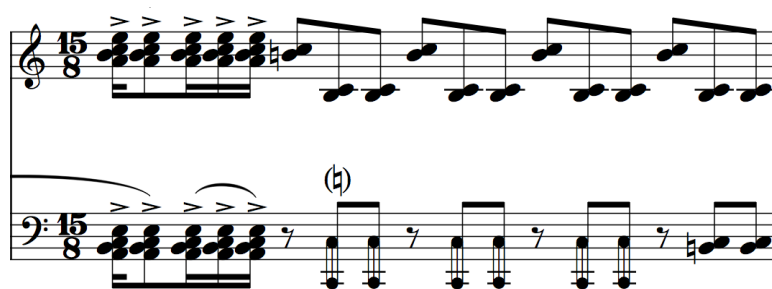


Figure 7: Combined use of ostinato cluster chords and percussive use of the piano in *Compulsions*

The suite *Psychosis* is built on three movements, which are linked to three respective philosophical questions on delusions that are each linked to different abnormal conditions of the mind. The questions on delusions are: 1) Can delusions be regarded as beliefs? 2) Are delusions irrational? and 3) Do delusions overlap with self-deception? The abnormal conditions that correspond to these philosophical questions in the compositions are: 1) Obsessive Compulsive Disorder, 2) Delusions of Persecution and 3) Dissociative Self Disorder. The title *Psychosis* refers to the impairments or disturbances in the understanding of reality due to these abnormalities, and to the delusions which may in turn affect psychological processes, such as thought, perception, emotions and various forms of communication.⁴

⁴Martin E. P. Seligman, Elaine F. Walker and David L. Rosenham, *Abnormal Psychology Fourth Edition* (W.W. Norton & Company, Inc., 2001), 417-418.

According to the *Diagnostic Statistical Manual of Mental Disorders*, delusion is considered to be a false belief that refuses to accept all disputes against it even though there would be a substantial amount of proof that would usually be enough to eliminate it.⁵ However, this definition is regarded as an oversimplification of the concept of delusions and as a result there have been a number of attempts to decipher the cognitive processes responsible for the formation of delusions in the attempt to create more empirically sound theories of what is generally considered as ‘normal cognition.’ If for instance one assumes that delusions are pathological beliefs, one would still have questions on how delusions are formulated, on whether they are some type of reaction to strange experiences, and whether delusional beliefs are formed as a result of some type of reasoning impairment.⁶ Such questions have attracted the attention of philosophers from the fields of philosophy of mind and philosophy of psychology who mostly enquire about intentionality itself and the connection between intentionality, rationality and self-knowledge.

2.2 Movement I - Compulsions

When confronted with the question: *Are delusions beliefs?* the majority of psychologists and psychiatrists on one side claim that if delusions can lead to actions, or can be spoken about with conviction they can be considered beliefs. On the other hand, some philosophers claim that this theory may lead to an incorrect conclusion about the nature of delusions.⁷ The second view presents an alternative definition of delusions is given, i.e. it is considered as an act of imagination or empty words with no intentionality.⁸ This enquiry serves as the subject

⁵American Psychiatric Association., *Diagnostic Statistical Manual of Mental Disorders Fourth Edition*, Text Revision (DSM-IV-TR, 2000)

⁶ J Marshall and P Halligan, *Method in Madness* (Hove Psychology Press 1996), 5–6.

⁷ J Radden, *The Philosophy of Psychiatry*, On Delusion (Abingdon and New York, Routledge, 2010)

⁸ G Currie, and J Jureidini, “Delusions, rationality, empathy,” *Philosophy, Psychiatry and Psychology* (2001), 159–162.

matter for the first movement *Compulsions*, which portrays the state of a mind obsessing over the philosophical question, *Are delusions beliefs?*

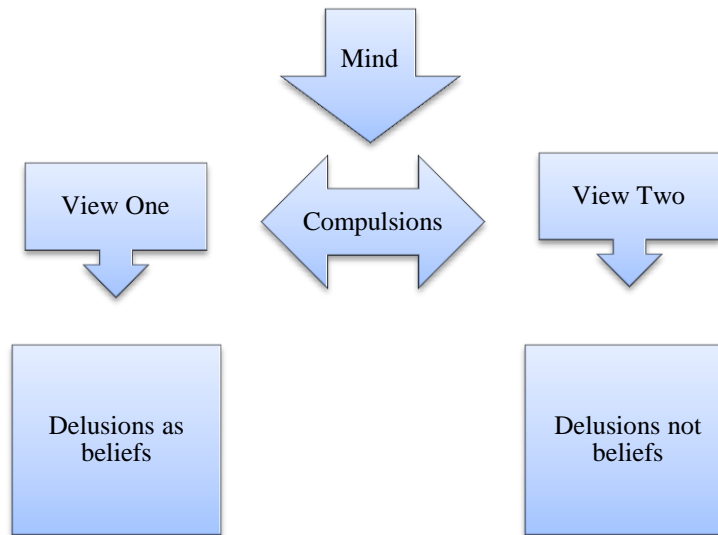


Table 1: The inspirational scheme of *Compulsions*

When one responds to obsessive intruding thoughts by performing rigid rituals such as repeating the same actions or words or phrases one is considered to suffer from obsessions (repetitive thoughts) which result in compulsions (repetitive responses). This condition is referred to as *Obsessive Compulsion Disorder*⁹. In the latest edition of the diagnostic and statistical manual of mental disorders - the DSM-V is approved by the American Association of Psychiatry - changes on *Obsessive Compulsive Disorders* include and emphasise the presence of delusions in some cases; this is the reason why compulsions are used as a link with delusions.¹⁰ A three beat motive is used throughout the composition with the addition of different forms of accents, therefore, this repetitive use of three beats represents a compulsive musical piece. This motive changes through different rhythmic figures of three, which vary in

⁹ Martin E. P. Seligman, Elaine F. Walker and David L. Rosenham, *Abnormal Psychology Fourth Edition*, 206.

¹⁰ J Grohol, (2013). *DSM-5 Changes: Obsessive-Compulsive and Related Disorders*. Psych Central, from <http://pro.psychcentral.com/dsm-5-changes-obsessive-compulsive-and-related-disorders/004404.html>, Retrieved on August 11, 2014

their durational value, harmony and form of accentuation. The following table outlines the structure of *Compulsions* as well as its programme. *Compulsions* abandons conventions of forward motion, development and diatonic harmonic resolution and moves towards techniques developed by Olivier Messiaen where chords and single pitches are used simply for colour. The unification of *Compulsions* depends on the programme's signifiers, which ultimately lead the listener to a whole coherent understanding. Consideration is still given to the weight of harmonic dissonance, which is used as a form of accent to depict the increasing frustration depicted in the piece.

Table 2 outlining the structure and meaning of *Compulsions*

Concept	Signifier	Section and bar number
Pondering mind.	Un-harmonised three-beat motive, moderate tempo & soft dynamic.	Section A bb. 1-4
First view: Delusions considered as beliefs.	Ostinatos are used in the upper stave while chords with occasional resolution are used in the lower stave.	Section B bb. 5-19
Second view: Delusions as acts of imagination or empty words with no intention.	Ostinato pattern is sounded by the left hand in the bass clef and blended with the sustaining pedal; chords are now formed in the left hand.	Section C bb. 20-31
Both views have been explored and the initial calm mood changes to an ever-growing degree of frustration. The search for an answer continues with no definitive answer found.	<i>fff</i> dynamic and acceleration of tempo.	Section D bb. 32-39

Hysterical conversion is experienced for the first time.	Abrupt transpositions, dynamic alterations and extreme register shifts.	Section E bb. 40-46
Return of pondering mind, which is now restless.	Restatement of the original three-beat motive with <i>mf</i> dynamic.	Section F bb. 47-53
Second hysterical conversion due to frustration.	Abrupt transpositions, dynamic alterations and extreme register shifts.	Section G bb. 54-60
Peak of hysteria is reached and thoughts are blurred, leading to the final expression of frustration and exhaustion from compulsive searching.	Clusters blur the pitch definition and the most accentuated metamorphosis of the three-beat motive is used.	Section H bb. 61-73

The opening of the piece introduces the mind in a compulsive state dwelling on the philosophical question *Can delusions be regarded as beliefs?* The mood is initially calm as the mind has not yet started to reflect on the opposing arguments to the question. This transpires from a three beat motive that is not harmonised, and a moderate tempo with soft dynamic. Section B (b.5) continues to feature the same rhythmic motive, this time supported by harmony in the lower stave, representing the mind that is starting to think about the first view i.e. that delusions can be regarded as beliefs. This section reflects that delusions have to lead to concrete actions and be spoken about with conviction to be regarded as beliefs. The introduction of the second view, which regards delusions as acts of imagination or empty words with no intention rather than beliefs, uses the ostinato from the third beat of b.20 four octaves lower than before, thus changing register, clef and hand and introducing a long sustained pedal to define a different character. In section D (b.32), the *fff* dynamic symbolises that both views have been explored and the initial calm mood changes to frustration due to

inability to reach a conclusion. From b.32 to b.39 an ever-growing frustration is evident through the acceleration of tempo. The search continues far and wide and is represented through a number of transpositions, dynamic alterations and extreme register shifts. The imminent hysteria cannot be averted, as its magnetism increases, so does the tempo, and eventually the three figure motive morphs once again, this time into a sub-divided triplet figure to give way to the middle climax of the piece, Section E (b.40). Here a full-blown hysteria is portrayed through constant alteration of the previously consistent three beat motive. The mental turmoil is further emphasised by the strong dynamics and different forms of accentuation as illustrated in tables 3 and 4.

Section F (b.47) is a respite from the hysteria, as the initial original three beat motive figuration of section A returns; hysterical withdrawal often accompanies hysterical conversions. Section G (b.54) features a second hysterical conversion that leads to the coda section H (b.61). At this point the peak of the hysteria is reached through the allegoric use of the clusters' harmonic weight; this is further accompanied by rhythmic changes that incorporate moments of silence to reflect the loss of clear sensory response. The piece ends with a final three beat thump, which is the point at which the three beat motive is most accentuated, as illustrated in table 4. Table 3 shows the different types of accents that help to give life to the programme as well as to shape the structure of the piece. Table 4 shows how the piece progressively increases the combination of these accents to illustrate how the level of frustration increases throughout.

Table 3: Accents used in *Compulsions*¹¹

Dynamic accent	Emphasis of pulses or beats by making them louder by means of a > sign or a dynamic sign (qualitative accent).
Agogic accent	Emphasis by means of duration (quantitative accent).
Harmonic accent	Emphasis by means of dissonance.
Weight accent	Emphasis by means of amount of texture.
Pitch accent	Emphasis through distance between highest and lowest note.
Metric accent	Emphasis through traditional primary pulses.

A particular accent may vary in its degree of intensity. For instance an agogic accent which uses duration to produce emphasis, is defined as such due to the durational contrast with the previous musical material. This may be followed by an even longer agogic accent. The latter is also considered agogic as its occurrence contrasts once again with the duration of any previous musical material. Similarly, harmonic accents may also vary due to the different intensity of the intrinsic dissonance. For instance a cluster chord would be of greater harmonic accent than a seventh chord, but a seventh chord contains more harmonic weight than a previously sounded perfect fifth interval. This procedure is used for all the other forms of accents found in table 3, for a gradually intensification of frustration.

¹¹ Paul Creston, *Principles of Rhythm* (Belwin Mills Publishing Corp, 1964), 29-33.

Table 4: How accents are used in *Compulsions*

Types of accents	Sections in <i>Compulsions</i>							
	A	B	C	D	E	F	G	H
Dynamic accent				✓			✓	✓
Agogic accent								✓
Harmonic accent			✓	✓	✓	✓	✓	✓
Weight accent								✓
Pitch accent					✓		✓	✓
Metric accent	✓	✓	✓		✓	✓	✓	

The following excerpts illustrate examples of the accents listed in table 3:

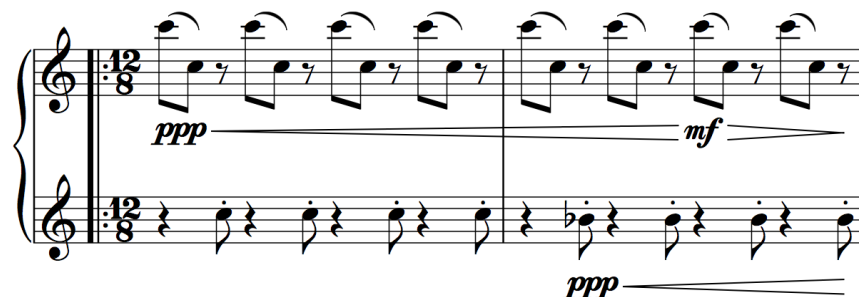


Figure 8: Metric accent in *Compulsions* Section A, bb.1-2

A tempo ♩ = 66

B

5

8^{va}

ppp

Ped. * Ped.

Figure 9: Metric accent in *Compulsions* Section B, b.5

27

Figure 10: Metric and harmonic accents in *Compulsions* Section C, b.27

33

f

ff

Figure 11: Dynamic accents in *Compulsions* Section D, b.33

E

40

3

3

Figure 12: Metric, harmonic, dynamic and pitch accents in *Compulsions* Section E, b.40

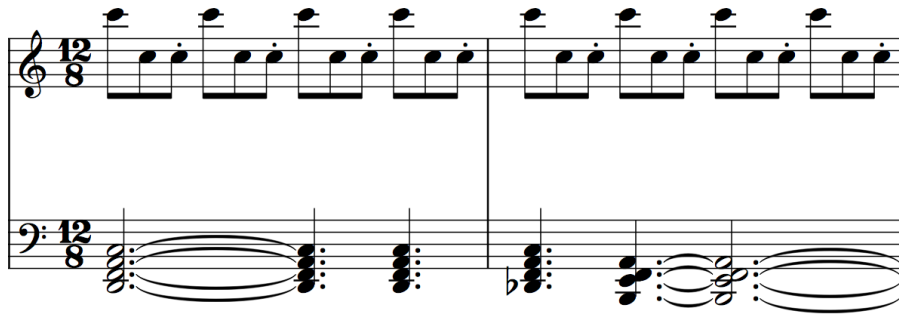


Figure 13: Metric and harmonic accents in *Compulsions* Section F, b.51



Figure 14: Metric, harmonic, dynamic and pitch accents in *Compulsions* Section G, b.56

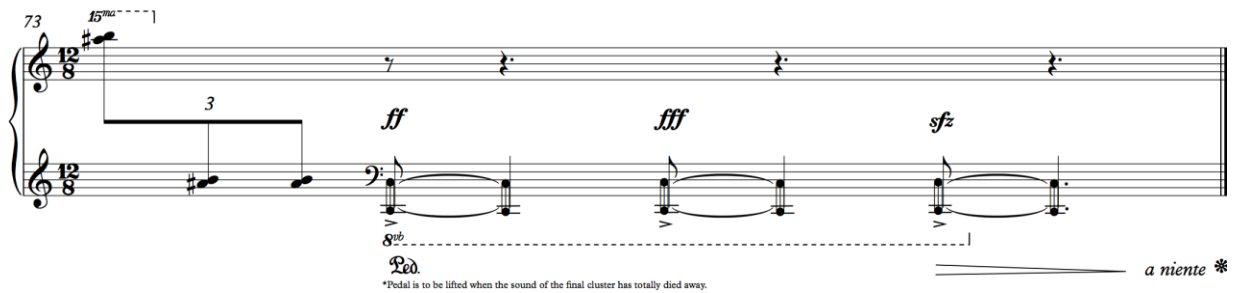


Figure 15: Harmonic, dynamic, pitch and agogic accents in *Compulsions* Section H, b.73

2.3 Movement II - Persecution

This movement represents a mind pondering on whether a delusion of persecution is rational or not. Delusions of persecution are defined as entailing false fears that an individual, group, or organisation intends to cause harm. At the heart of the delusion there may either be someone specific such as an acquaintance, or it may be an ambiguous “they.”¹² In its search for an answer, the mind explores two opposing arguments given by philosophers in this debate. In the *Diagnostic Statistical Manual of Mental Disorders*, the definition of delusion is characterised as an irrational belief, but this classification is challenged by a number of counter-arguments. One such argument is the psychologist Brendan Maher’s (1924-2009) claim that delusions are not to be considered as 'ill-formed beliefs', and speaks about the rational relationship between delusions and experiences; the abnormality of a delusion is directly linked to the abnormality of an experience.¹³

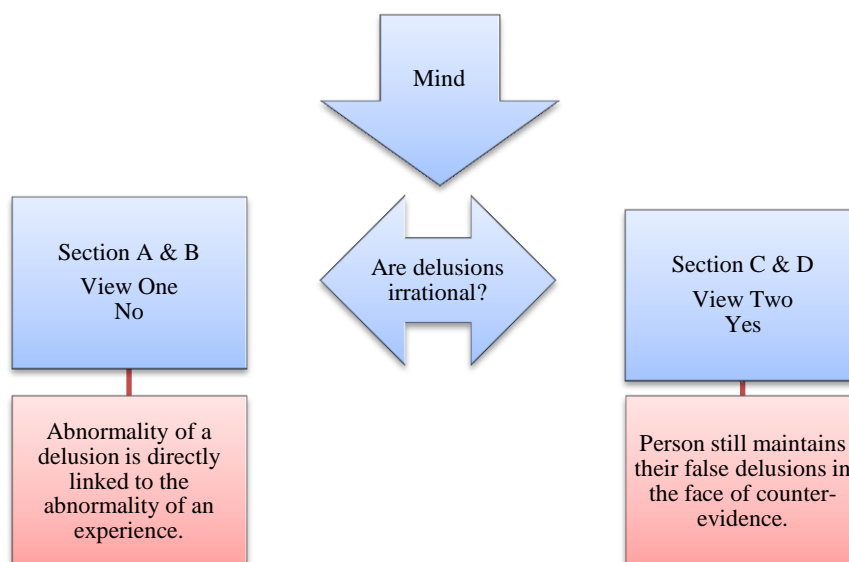


Table 5: The inspirational scheme of *Persecution*

¹² Martin E. P. Seligman, Elaine F. Walker and David L. Rosenham, *Abnormal Psychology* (W.W. Norton & Company, Inc., 2001), 419.

¹³ B.A. Maher, “Anomalous experience and delusional thinking: The logic of explanations,” in T.F. Oltmann and B.A. Maher (eds.), *Delusional Beliefs*, (New York: Wiley, 1988), 15–33.

The idea of Maher's concept of an initial abnormal experience is formed in section A, through the unfolding of musical material in the higher staff which responds to the musical material of the lower staff. Both staves feature different phrasings and dynamics, and the higher staff's statements are followed (or persecuted) by the lower staff. Section B (b.35), materialises the delusion as the tempo becomes faster, the staves of the piano do not overlap and the lower staff continues to chase the upper staff in a number of different rapid motions. The diminished fifth interval is constantly used along with dissonant harmony. Thus conceptually section A and B are linked as the abnormality featured in section B follows that of section A (the abnormality of an experience).

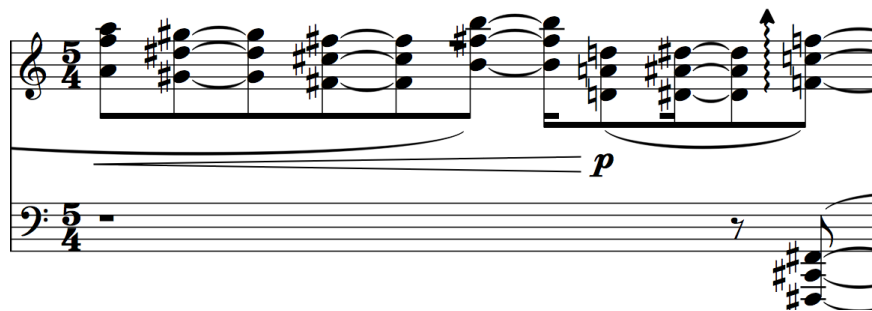


Figure 16: Lower staff following the higher staff to symbolise the abnormal experience in *Persecution's* Section A, b.5

A challenge to this argument is that Maher fails to explain why people still maintain their false delusions in the face of counter-evidence, as it is in this regard that their delusions become irrational.¹⁴ This second view is realised in section C (b.36) as the consecutive octaves, which alternate with tertian chords, are combined with a slower tempo to create a calmer atmosphere that suggests a sound mind presenting counter-evidence to a delusional mind. The occasional deviations found in b.43, bb.46-47, b.49 and b.51, consist of a reminiscent fast tempo and diminished fifth interval, suggesting a delusional mind similar to that of section B. As the main obstacle with Maher's argument is the irrationality of

¹⁴ Philip Gerrans, "A one-stage explanation of the Cotard delusion," *Philosophy, Psychiatry, & Psychology* (2002), 47–53.

maintaining a false delusion in the face of counter-evidence, section D, merges the slow tempo with soft dynamics of the counter-evidence section C with the diminished 5th interval of the delusional section B.



Figure 17: Delusion of persecution in *Persecution's* Section B, b.11



Figure 18: Counter-evidence in *Persecution's* Section C, b.37



Figure 19: Merging of delusion and counter-evidence in *Persecution's* Section D, b.53

Table 6: The structure and meaning of *Persecution*

Concept	Signifier	Section and bar number.
An abnormal experience is presented, which is the initial abnormal experience that forms part of Maher's argument (first view is hinted). Tension starts to increase.	Treble staff (right hand) gradually being followed by the bass staff (left hand). Different dynamics and phrasing are used to further emphasis the distinction between staves. Tempo gradually increases.	Section A bb.1 - 10
Section B presents a delusional mind (first view is fully materialised).	The tempo becomes faster, the staves of the piano never overlap and the lower staff continues to chase the upper staff in a number of different rapid motions. The diminished fifth interval is constantly used as well as dissonant harmony.	Section B bb.11 - 35
Second view is presented; counter-evidence is portrayed and occasionally diluted with delusional episodes.	Slower tempo section with parallel octaves and more consonant harmony features periodical fast tempo passages.	Section C bb.36 - 52
Musical features representing delusion and counter evidence are merged to represent that delusion is still maintained in the face of counter evidence. Thus underscoring the opposition to Maher's argument that was featured in sections A and B.	Slower tempo is used in combination with passages that incorporate the diminished fifth interval (feature of section A and B).	Section D bb.53 - 58

2.4 Movement III - Dissociated Self(s)

Dissociative Self Disorder, also known as Multiple Personality Disorder, is characterised by the manifestation of two or more divergent identities, generally referred to as "personalities" or "alters" in the same person, each of which has an established life of its own and periodically takes full control of the person's character. This is a disorder in which amnesia plays a major role. The disorder may begin with a childhood trauma that is repressed, with other identities generated as a defence against the trauma. Child abuse is generally claimed to be the main trigger for the disorder.¹⁵

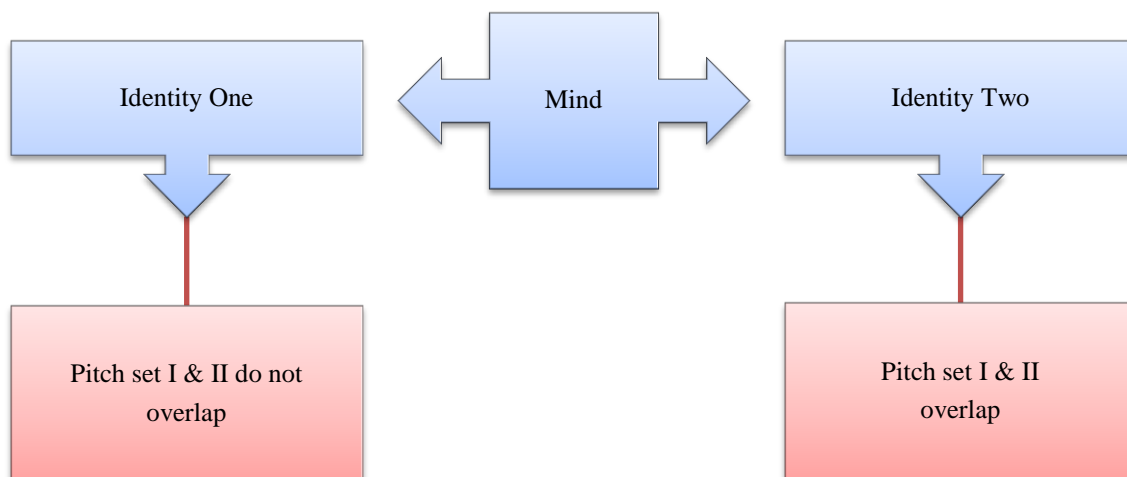


Table 7: Inspirational scheme of *Dissociated Self(s)*

This movement represents a state of mind that forms two such identities who have different views about whether delusion can overlap with self-deception. Each identity makes use of two pitch-sets to manifest the relationship between delusion (pitch-set I) and self-deception (pitch-set II). Identity one presents pitch-set I in section A, and pitch-set II in section B, (b.35). Pitch-set I consists of the following pitch-classes: C, D sharp, E, F, G, G sharp and A.

¹⁵ Martin E. P. Seligman, Elaine F. Walker and David L. Rosenham, *Abnormal Psychology* (W.W. Norton & Company, Inc.,2001), 237.

Pitch- set II consists of pitch-classes C, C sharp, D, F sharp, A sharp and B, therefore, pitch-class C is the only common pitch-class in both sets. The pitch-sets are initially independent of each other, reflecting the first view that delusion and self-deception coexist but do not overlap. This distinction corresponds to the traditional consideration that self-deception results from motivational elements, and delusions on the other hand are mainly thought of in neurobiological terms. According to this notion delusion development involves perceptual or cognitive deficiencies.¹⁶

Permutations of the subsets are combined with the use of sustain pedal to indicate either a change from the concept of delusion to self-deception, or an identity change. In addition to pitch-set differences, the independence of the identities from each other and their character differences are reflected through the use of different *tempi* and textures. This corresponds to the characteristic and physiological differences that the different identities of a single person may have. These include memories, wishes, attitudes, interests, learning abilities, knowledge, orientation, age, rate of speech, heart rate, and blood pressure amongst others.¹⁷

In section C (b.51), the second identity merges the two pitch-sets to create a parent-set. This reflects the second view that delusion overlaps with self-deception, a concept advocated by Vilayanur Subramanian Ramachandran (1951-), a neuroscientist known primarily for his work in the fields of behavioural neurology and visual psychophysics. Ramachandran puts forward the notion that some delusions can be considered as extreme cases of self-deception and that they have a protective and adaptive function. He claims that certain behaviours, which give rise to cerebral disturbances and delusions, are an exaggerated form of normal

¹⁶ Lisa Bortolotti, *Delusions and Other Irrational Beliefs*, (Oxford University Press, 2009)

¹⁷ Martin E. P. Seligman, Elaine F. Walker and David L. Rosenham, *Abnormal Psychology* (W.W. Norton & Company, Inc.,2001), 240.

defence mechanisms that have the adaptive function of allowing the creation of a coherent system of beliefs.¹⁸ The piece ends with section D (b.69), which still maintains the parent set but mostly uses the unresolved minor major seventh chord and its transpositions. As in the other three pieces in *Psychosis* no resolution is found to the philosophical question so the music ends in a sombre unresolved mood.

Table 8: The structure and meaning of *Dissociated Self(s)*

Concept		Signifier		Section and bar number
Identity one first presents the idea of delusion.	View One	Pitch-set one is presented.	Tempo is <i>Presto e rigido</i> and texture is contrapuntal.	Section A bb.1-34
Identity one then presents the idea of self-deception.		Pitch-set two is presented.		Section B bb.35-50
Identity two merges the ideas of delusion and self-deception as delusions are considered as an exaggeration of normal defence mechanisms; these have an adaptive function which allows for the creation of a coherent system of beliefs.	View Two	Pitch-set one and two are merged to form a parent-set. Tempo is <i>Grave</i> , and arpeggiated chords are used for the first time. Texture is generally melody-dominated homophony.		Section C bb.51-68
As the other two in <i>Psychosis</i> no resolution is found to the philosophical question so the music ends in a sombre unresolved mood.	Conclusion	Same parent-set is maintained, but the music is mostly built from the unresolved minor major seventh chord and its transpositions.		Section D bb.69-75

¹⁸ V.S. Ramachandran, "The evolutionary biology of self deception, laughter, dreaming and depression: some clues from anosognosia," *Medical Hypotheses*, (1996), 347–362.

**PART III: A *Quest for Justice* - Tone Poem for
Orchestra**

3.1 Creative Stimulus

The tone poem *A Quest for Justice* is inspired and influenced by two main constituents: tone poems and political philosophy; the musical language and techniques of *A Quest for Justice* are influenced by four main composers of orchestral programme music: Berlioz, Wagner, Liszt and Strauss. The origin of the symphonic poem can be traced back to the programme music of Hector Berlioz (1803-1869) who utilised his *idée fixe* to link a musical idea to something extra musical through its almost obsessive use. In 1830 he applied this method to the principal theme of his *Symphonie fantastique* to represent the artist's fixation with his loved one. The theme recurs in each of the five movements of the symphony and initially supplies the main thematic material of the Allegro. Successively it is altered to fit the circumstance of each movement, for instance into a waltz for the ball and into the grotesque dance for the final '*Ronde du Sabbat*'. Berlioz evoked the theme in the follow-up to the symphony, *Lélio*, and another recurrent theme is also evident in his *Harold en Italie*. In *A Quest for Justice* such recurring musical ideas are presented and transformed to create musical as well as extra-musical associations. Some of the orchestration practices used by Berlioz, which were previously associated with opera, such as the use of harps, bells and English horn, are also employed.

Another important influence for tone poem composers were Richard Wagner's (1813–1883) music dramas - including his *Ring cycle* as a group which is also structured around various themes and motives that are each associated with a particular person, object, emotion, or concept. Musicologists who studied Wagner's music dramas have termed such representative musical gestures as *leitmotif* or leading motive. The association is established by sounding the *leitmotif*, usually in the orchestra, at the first appearance or mention of the subject, and by its



Figure 21: Siegfried leitmotif is consequently broader and more richly orchestrated than its earlier appearances, suggesting the emergence of Siegfried's heroic character

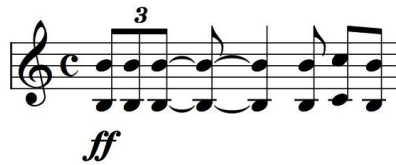


Figure 22: Motive associated with Plato's *Philosopher King* in *A Quest for Justice*

Traditionally the early symphonic poem fulfilled two main objectives: to relate music to the outside world and integrate multi-movement forms, often by fusing them into a single movement. The form and musical content of symphonic poems were usually inspired by either a painting, sculpture, literature, character, or something extra musical, which was usually identified by the title or program, a compositional scheme which *A Quest for Justice* also follows. Between 1848 and 1858, Franz Liszt (1811–1886) composed twelve such orchestral works adding a thirteenth between 1881-82. Similar to *A Quest for Justice*, each of these works is a single programmatic movement with segments of divergent characters. The main difference is that Liszt presented a few themes and developed, repeated, varied or transformed them while *A Quest for Justice* constantly uses new material but maintains certain motifs that sustain their meaning throughout. Liszt's pieces are also symphonic in sound, weight, and developmental techniques, and are defined as "poems" through their association to literary poems. Their form has traces of traditional structures such as the sonata form, and the type of dissimilarities in mood and tempo are inherent to a typical four-

movement symphony.¹⁹ *A Quest for Justice* however does not have any traces of symphonic structure and its form can be said to be through-composed as each new philosophical concept brings with it new music. For instance, Liszt's *Faust-Symphonie*, which is considered an orchestral masterpiece, is divided into three character sketches after Goethe's literary works:

1. *Faust* (Allegro, Quick), the disillusioned doctor whom the devil tempts into worldly powers and passion.
2. *Gretchen* (Andante, Walking pace), a sweet, innocent maiden.
3. *Mephistopheles* (Scherzo), the devil, an evil trickster.

In contrast to Wagner, Liszt does not attempt to narrate the plot of a drama, but rather produces musical portraits of the three main protagonists; a procedure used similarly in *A Quest for Justice* to portray the diverging thoughts on what constitutes justice. Liszt's work, *Faust*, opens with an ambiguous tonal centre depicting the protagonist as a thinker, reflecting about the cosmos; some musicologists have identified in this segment not only a descending sequence of augmented chords, but one of the first cases of a twelve-note row in a musical work. Liszt's original method of thematic transformation is ideal to highlight the opposing sides of Faust's personality as the listener is subjected to a number of contrasting motifs such as the ones representing doubt and love. In the finale, for instance, Mephistopheles is represented as the spirit of negation and since he cannot invent, but just obliterate, Liszt does not assign him a theme, but allows him to penetrate those of Faust through different forms of distortion with the aid of permutation (transposition or modulation, inversion, and retrograde), augmentation, diminution, fragmentation and even a fugue to represent Faust's flight from Mephistopheles. The fugue is an appropriate choice since the word itself denotes

¹⁹ J. Peter Burkholder, Donald J. Grout, Claude V. Palisca, *A History of Western Music* (London: W.W.Norton & Company, 2006), 728 – 729.

‘flight’, and the main subject of the fugue is a metamorphosis of the doubt motif, Faust’s most susceptible characteristic.²⁰ Such thematic transformations or quotations are also used in the tone poem *A Quest for Justice*, to either depict a philosopher’s political ideology which shares common concepts with that of another philosopher, or else to emphasise a detachment from another philosophy, as in Nietzsche’s section which quotes motivic fragments from past philosophers and then morphs or discards them to form a new theme which represents a turn to a new way of doing philosophy.

(a) Opening theme
Lento assai
 va, vc
 mix Dämpfer
f \rightarrow *p*



(b) Doubt motif
 cb
p dolente ck
 vn
p



(c) Love motif
Affetuoso poco andante
mf cantando



(d) Fugue subject (metamorphosis of (b))
Allegro
f



Figure 23: Some of Liszt’s thematic use in *Faust-symphonie*

²⁰ J. Peter Burkholder, Donald J. Grout, Claude V. Palisca, *A History of Western Music* (London: W.W.Norton & Company, 2006), 728 – 729.

Richard Strauss's (1864-1949) principal compositional references for program music were the works of Berlioz and Liszt. He sought similar luscious orchestration, transformation of themes, and kinds of programs.²¹ *A Quest for Justice* and the rest of the portfolio, was inspired and constructed in a very similar way to Strauss's compositional methods. When he was working on a large-scale tone poem such as *Ein Heldenleben* and *Don Quixote*, he would write in his sketchbooks, alongside any themes and their development, narratives for the particular segments of music:

“As adagio the longing for peace, after the battle with the world. Flight into solitude, the idyll... (a) after the love-scene, the envious and the critical cease to be heard. He remains immersed in D-flat major. (b) war-cry B-flat major; he bestirs himself and looks and sinks back into G-flat major (accompanied by the war-cry, trumpets *con sordini* – doubt, disgust)”²²

Also, similar to the procedure of writing on philosophical texts any musical ideas that came to mind for *A Quest for Justice*, Strauss would do so on a libretto's margin as the words instantaneously suggested or inspired music. However in contrast to the compositional methods of this portfolio, Strauss also had colour in mind when composing, for instance, while writing *Also Sprach Zarathustra* he wrote, “Passion theme in A-flat (brass, dark blue).”²³ In his composition, Strauss was mainly interested in Nietzsche's proposed self-justification of the individual. As Strauss described *Also Sprach Zarathustra* as a tone-poem ‘freely after Nietzsche,’ controversies and arguments pursued over whether he meant that the music was about Nietzsche and his philosophy or about Strauss's musical ideas that were formed after reading it. The Superman in *Zarathustra* is the individual who rejects the values

²¹ J. Peter Burkholder, Donald J. Grout, Claude V. Palisca, *A History of Western Music* (London: W.W.Norton & Company, 2006), 733.

²² Kennedy, Michael, *Richard Strauss: man, musician, enigma*, (Cambridge: Cambridge university press 1999), 103 – 104.

²³ Loc. cit.

of herd-like religion and Strauss illustrated this ‘life affirmation’ with the use of a waltz that does not correspond to bourgeois relaxation but expresses dynamism; a technique which would be used again in his other works *Salome* and *Elektra*. The most important parallel between *A Quest for Justice* and *Also Sprach Zarathustra* is that both are not an attempt at writing Philosophical music. In Strauss case the music was meant to convey the various phases of change, religious as well as scientific, up to Nietzsche’s idea of the *Übermensch* (*Superman*). *A Quest for Justice*, on the other hand, conveys various western political ideologies, which include scientific and religious influences that existed from antiquity. Ultimately though the music also reaches its end with the idea of the *Übermensch*.

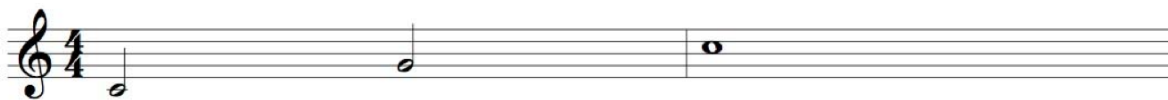


Figure 24: *Also Sprach Zarathustra*'s Nature Motive, bb. 5-6



Figure 25: *Also Sprach Zarathustra*'s Disgust Motive, bb. 150-3

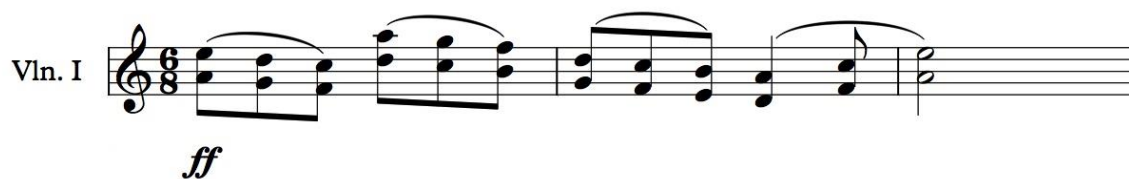


Figure 26: Part of the *Übermensch* theme in *A Quest for Justice* Section O, b. 1053

The significant inspiration from *Also Sprach Zarathustra* is that similar to a lot of the political philosophies used in *A Quest for Justice*, the music is about abstract concepts. Strauss wrote to his French friend Romain Rolland (1866 –1944) that he ultimately wanted to convey the hero's incapability to fulfil himself with humour, religion or science when challenged with the conundrum of nature and existence.²⁴ As a musical signifier Strauss associates Zarathustra's theme and the use of the tonality of B with Man, and the opposing nature's tonality with C. As Strauss stated, "I only wanted to show that it is impossible to bring B minor and C major together. The entire piece demonstrates all possible attempts, but it does not work. That is everything!"²⁵

In general, *Also Sprach Zarathustra*'s harmonic arrangement is complex, and is considered by some musicologists as *avantgarde* for its time as dissonance is unresolved and the dissolution of tonality is somewhat foreseen; this also evident in *A Quest for Justice*. The piece is divided into nine sections played with only three definite pauses. Strauss named the sections after selected chapters from Nietzsche's book, not to disclose the manner in which Nietzsche had guided his thought in composing it but as a means of illustrating the structural basis of the work in performance. The following list provides the eight headings included in the full score of *Also Sprach Zarathustra* (the opening intro has no title and is generally understood to be identical with the book's opening which makes it nine sections), together with translations, indications of their place within the tone poem, and the number of the corresponding section in Nietzsche. The following tables show the contents of *Also Sprach Zarathustra* and *A Quest for Justice*.

²⁴ Kennedy, Michael, *Richard Strauss: man, musician, enigma*, (Cambridge: Cambridge university press 1999), 111 – 113.

²⁵ Loc. cit.

Table 9: The structure and concepts in *Also Sprach Zarathustra*

SECTIONS OF MUSIC	TRANSLATION	BARS
1.) Intro	“Prologue ”	1 - 21
2.) “Von der Hinterweltern”	“Of the Afterworldsmen” Part I	22 -74
3.) “Von der Grössen Sehnsucht”	“Of the Great Longing” Part III	75 - 114
4.) “Von den Freuden und Leidenschaften”	“Of Joys and Passions” Part I	115 - 163
5.) “Das Grablied”	“The funeral Song” Part II	164 - 201
6.) “Von der Wissenschaft”	“Of Science” Part IV	201 - 286
7.) “Der Genesende”	“The Convalescent” Part III	287 - 408
8.) “Das Tanzlied”	“The Dance Song” Part II	409 - 875
9.) “Das Nachtwanderlied”	“The Night Wanderer’s Song” Part IV	876 - 979

Table 10: The structure, musical signifiers and concepts in *A Quest for Justice*

Name of Sections	Philosophers	Musical signifiers and Concepts	Sections and bar numbers	Periods
<i>The First Dawn</i>	The playwrights of Athens	<p>Tonality / Modality based on C.</p> <p>The ancient world is musically conveyed in the opening of the piece with the use of the harp and alto flute to recall the Lyre, and the Aulos, which are respectively an ancient Greek harp and flute. The pentatonic scale on which the music initially starts is also another allusion to this period.</p> <p>Different instruments emerge successively at different points to suggest the emergence of questions about political obligations and justice.</p>	Section A bb.1–75	
<i>Battle for the Ideal State</i>	Plato	<p>Tonality / Modality based on B.</p> <p>According to Plato, in an ideal state, the knowledgeable philosopher should be leader (<i>Philosopher King</i>) and this is the notion on which the <i>Republic</i> (the ideal state) can be built. The motif with the notes B, C, B, A, B, A, F is sounded from b.76-b.86 with the horns and later with brass instruments represents this form of royalty.</p> <p>Since Plato viewed reality as constant or absolute, the use of the Locrian mode from b.87 - b.106 is based solely on the modal centre B. The Sophists who are represented as from b.109 are not as rigid in their outlook as the absolutists, in this section the texture becomes more contrapuntal as more melodic lines begin to form. In addition to this the centre B changes to A sharp from b.128, thus the modal change introduces a sense of change; this reflects the Sophists' ideology that there is no single ideal form.</p>	Section B bb.76-149	Ancient Greece
<i>The Golden Mean</i>	Aristotle	<p>Tonality / Modality shifts again to B.</p> <p>Central to Aristotle's political philosophy is the idea of a golden mean (or proportionality), which is a position that falls between extremes; this contrast or disproportionality is depicted with the use of musical polarities. The first polarity starts in Section C (b.150), with a sparse texture that is formed by parts of the melody that are sounded in turn by different instruments with soft dynamics. The second polarity is illustrated by an abrupt degree of change in b.193, with an orchestral <i>tutti</i> statement and strong dynamics, thus creating a contrast in textural density as the larger number of concurrent instruments thickens the musical fabric. The music from b.209 onwards shifts to moderate dynamics and a more balanced texture, representing the golden mean.</p>	Section C bb.150-245	

<p><i>The Divine City</i></p>	<p>Augustine</p>	<p>Tonality / Modality moves from B to C.</p> <p>Augustine succeeded in making Christian thought politically legitimate by stating that politics should act in accordance to religion; which he did by modifying Platonic political philosophy to Christianity. The ‘divine’ or ‘Godly’ influence in politics is represented for the first time in section D (b.246) with the use of bells that allude to church bells; this divine association is maintained throughout the whole piece.</p> <p>The role of double bass, which transposes the Violin’s note F-Sharp in b.258 to the bass, is to represent the dark depths that humanity found itself in after the fall from God’s grace, as the city of man is debased by sin.</p> <p>Christian emphasis on individual free will, which is represented in the music by the horn solo, also produced a form of individualism that was not present in earlier political philosophy (b.285 –b.320).</p> <p>From b.360–b.433 the music uses minimalist traits such as static instrumentation and dynamics to create the sense of infinity attributed to God. As there is no end to the notion of ‘God’ this section does not have a definite marked ending but an abrupt shift to the following section.</p>	<p>Section D bb.246-433</p>	<p>Ancient Rome</p>
<p><i>Reasoning out Faith</i></p>	<p>Aquinas</p>	<p>Arabic scale is built on the centre B.</p> <p>Aquinas built his philosophy on Aristotle’s outlook on human nature, which restored a more benevolent and social outlook of people’s role in politics, which contrasts the tainted portrayal of man found in Augustine’s philosophy.</p> <p>A re-statement of the motif that was first heard in Aristotle’s section (section C) is sounded again in a different cast. With the use of a Hijaz maqam (an Arabic scale) and the tambourine, the theme is given an Arabic flavour, which is still underscored by bells that represent Christianity.</p> <p>The merging of Christianity with Aristotle can be considered to have set the stage for the demise of the medieval world. Even though reason helped Christianity set sounder and stronger foundations, it would also in turn attack religious philosophy.</p>	<p>Section E bb.434-448</p>	<p>Medieval</p>

<p><i>Adapting to the Blindness of Fortune</i></p>	<p>Machiavelli</p>	<p>The musical centre is mainly B and passages become more chromatic.</p> <p>In this section the virtuous individual has priority status over the collective, a position that people should be treated in a manner based on their traits, such as their selfish motives. Values are also subordinate to the individual who should escape the blindness of fortune.</p> <p>This emphasis on the self (or the individual) is represented in the score from rehearsal mark F (b.449) onwards with the use of an extended violin solo; its highly chromatic melodies and virtuosic gestures texturally take prominence over the rest of the orchestra. The five-note 'individual' motive (D, C-sharp, B, F-sharp, B), which opens the section initially in the violoncellos and double basses, is used in the consequent sections of the tone poem as reference to individuality.</p>	<p>Section F bb.449-472</p>	
<p><i>Reformation</i></p>	<p>Luther</p>	<p>The musical centre shifts to A and chromaticism is again used throughout the section.</p> <p>Musically, from rehearsal mark G, (b.473), the political tensions caused by the reformation and the objection to traditional dogmas, are reflected in the <i>marcato</i> articulation of the solo violin, which is accompanied by the snare drum's attack. As in Machiavelli's section, the solo violin and five-note motif highlight the importance of the individual but in this case, the bells signify religious autonomy, reflecting Martin Luther's claim for individual interpretation of the bible. This shift would prove to be the driving force for the development of individualism that would be later reinforced by other forces emerging in society.</p>	<p>Section G bb.473-491</p>	<p>Modern</p>
<p><i>Recasting the Universe</i></p>	<p>Copernicus, Bacon, Descartes, & Newton</p>	<p>The musical centre remains on A and chromaticism is still evident in some passages.</p> <p>As science and rationality casted doubt on the ability of God and religion to provide the sole basis for morality and authority, political philosophy started to shift its focus away from religion. This is reflected in the instrumentation from b.504, as the bells are sounded for the last time and only reappear in Locke's section and towards the end of <i>A Quest for Justice</i> in Nietzsche's section.</p> <p>As political philosophy sought the need for a new foundation on which old values could be rebuilt and chose scientific reason to form it on, a portrayal of this new dawn is depicted with the use of different forms of truncations, augmentations and inversions of the five-note individual motif as indicated from b.503 till the new section I, (b.519). The flute trill in b.507 is suggestive of birds singing to this second dawn.</p>	<p>Section H bb.492-519</p>	

<p><i>The Awakening of the Leviathan</i></p>	<p>Hobbes</p>	<p>Music is mostly centred around C and chromatic melodies are also used.</p> <p>For Hobbes, a civil commonwealth is like a Leviathan due to its vast size and strength through the unification of the collective will of many people. Section I musically illustrates the strength and power of such a beast awakening. The solo violin (representing individuality) that had dominated the previous sections is engulfed by the strong dynamic and instrumental thump initiated by the brass section, bass drum, timpani, low strings and low winds. The power of the collective instruments greatly contrasts the individual strands that had formed the previous texture and eventually the rest of the orchestra comes in to support further and intensify this allusion. From b.561 to b.567, the brief gesture by the solo trumpet represents Hobbes's view that the rules of the contract can only be revoked by individual opposition.</p>	<p>Section I bb.520-574</p>	<p>Modern</p>
<p><i>Tabula Rasa</i></p>	<p>Locke</p>	<p>Music is centred around C and B.</p> <p>Through reason and experience Locke suggests that one should doubt the extreme view that human nature is selfish. From section J the softer dynamics of the sparser texture suggest a more tranquil state of nature, one that is anarchistic and tense but not as savage and warlike as Hobbes's.</p> <p>The different use of the three-note motif that was used in Hobbes's section (B, B, C) also represents this difference. Initially the motive was used by loud instruments such as the brass, and in Locke's section it is used by more mellow instruments such as the Harp.</p>	<p>Section J bb.575-631</p>	
<p><i>The General Will</i></p>	<p>Rousseau</p>	<p>Music is centred around C-sharp and E initially but becomes very chromatic towards the end of the section.</p> <p>Rousseau rejects reason in favour of the patriotic feelings that guide the masses to a collective unity. According to him civilizations were established so that people could secure unequal shares of private property, thus civilization shackled people to the chains of inequality.</p> <p>From section K, (b.632) the music starts to depict Rousseau's solution to pursue real liberty. As the tempo accelerates the snare drum comes in to signify a march towards this liberty. Since people must form part of a larger unified society at b.756 all the instruments in the orchestra homophonically unite.</p> <p>Historians claimed that Rousseau may have inspired the 'French Revolution's Reign of Terror,' which is alluded to with the diminished chord progression from b.756 and the final thumping chords from b.813 to b.837 which symbolise the slashing of the guillotines.</p>	<p>Section K bb.632 -847</p>	<p>Neo-modern</p>

<p><i>The Critics of the Enlightened</i></p>	<p>Hume, Burke & Kant</p>	<p>The three critics of social contracts are represented with three statements of a new melody that is sounded three consecutive times with a differing instrumentation to distinguish them. All three philosophers opted for social conventions, customs, or an alteration of social contract theory to back their opinions. This link to the past is musically mirrored with the melody revolving around the pitch B, which was used as a modal centre in the beginning of the piece; especially in Sections A and B.</p> <p>The first statement of the melody that is sounded at b.855 in the violins represents Hume, who was the first to doubt science and reason as a sound political foundation.</p> <p>The second statement that is sounded in the violas and cellos at b.859 represents Burke, who agreed with Hume and rejected any ideas that humans can produce a political science in a similar fashion to mathematical proofs. As social contracts for Burke should be produced over time to seek to weave together the diverse incidents and customs of a culture and its present and future, the tempo of section L (b.853) is <i>Largo</i>, thus contrasting the fast flow of the previous <i>Agitato</i> section which represented the swift social changes that led to the French revolution.</p> <p>The third statement that is sounded by the flute and clarinet at b.863 represents Kant's political ideas, which consist in the protection of individual freedom. However, Kant draws a limit on freedom, stating that it does not comprise in contravening authority. Like Hume, Kant believed that there are restrictions to human understanding. Certain concepts can never be proven, neither empirically nor rationally. Thus for him it may be necessary to refute knowledge and make room for faith, which is alluded to in b.864 with a very brief re-introduction of bells at the end of the phrase; religion as the basis of morality also reflects a reverting back to conventions.</p>	<p>Section L bb.848-866</p>	
<p><i>Three Spheres of Liberty</i></p>	<p>Mill</p>	<p>Modal / tonal centre of E and A.</p> <p>From b.865 different individual instruments from the wind, horn and brass families in turn take on melodies and counter melodies to reflect Mill's form of individuality. In playing at the same time they collectively unite, but their different timbres and melodies retain autonomy. The violins and violas do not play until b.880 as they form the majority in an orchestra, and Mill was against the 'tyranny of the majority', as it has the power to silence the individual who is different.</p> <p>From section M (b.867), the three musical statements unite and collectively form a link to Mill's notion of the three Spheres of Liberty. He defines three principles of a person's life that do not harm anybody and believes that they are to be totally unrestricted from public authority.</p>	<p>Section M bb.867-896</p>	<p>Neo-modern</p>

		<p>The first is “freedom of speech, the press, and theology,” represented from b.867-869 with a musical statement by the English horn that sounds the main melody while being accompanied by other woodwinds.</p> <p>The second is “liberty of tastes and pursuits,” presented from b.870-874 with a second statement by the horns and brass.</p> <p>The third is “liberty of combination,” which suggests the permitted meetings of individuals who, “unite for any purpose not involving harm to others”, which is musically suggested from b.876-879 with the English horn’s melody but in this case it is also combined with that of the flute to allude to the notion of ‘combination’.</p> <p>The limited use of the strings in this section ultimately appears in b.880, to represent a limited government that serves as a partner of the individual.</p>		
<i>Revealing the Past’s Message</i>	Marx	<p>Modal / tonal centre of A.</p> <p>Marx analysed history and asked why there is injustice in the world, he then pointed towards the end of materialism in the future. Private property and the industrial revolution are viewed as part of the problem that Capitalism created. The disappearance of class distinctions may be achieved through a revolution from the proletariat, which according to him is the only solution to try to achieve true equality. Marx believed that the symbiotic relationship that was established over centuries between the upper-class lords who owned property and businesses and the lower class peasants who were employed to work was shattered.</p> <p>As he aimed at bringing to light the dire conditions of the working class of his time, especially of those working in the appalling conditions of mine excavations and factories, from section N, b.897 phrases built from the A melodic minor scale depict this sorrowful state. The trilled quavers sounded by the <i>divisi</i> strings represent the hammering of miners, which is accompanied by the repeating descending three-note motive (E, D and C) on the celesta that reflects the monotony of the miners’ work.</p>	Section N bb.897-916	Neo-modern

<p><i>The End of Reason</i></p>	<p>Freud and Nietzsche</p>	<p>The whole-tone scale forms the musical material from b.939 till 944. The music becomes very chromatic from then on.</p> <p>Freud and Nietzsche can be considered as the ultimate blow to the defence of reason in the modern era. Freud defines a person's psyche as being partially controlled by fundamental human drives, such as sexuality and aggression, which according to him have to be pleased. According to Freud there are three main components that effect the adult mind: the <i>Id</i>, <i>Ego</i>, and the <i>Superego</i>, depicted from b.927.</p> <p>The playful gestures of the solo flute represent the first component, the <i>Id</i>, which embodies all rudimentary human appetites such as the sexual impulses that every individual experiences.</p> <p>The different rhythmic activity that follows (b.932-934), represents the subduing or controlling of this otherwise dangerous <i>Id</i> by another component, the <i>Superego</i>, which symbolizes any social pressures that can be induced by anything from the immediate family, to religion (again alluded to by bells in this passage) to the government.</p> <p>After interplay between these two elements, the third element, the <i>Ego</i> is introduced in b.939. This is the balance created between the two 'extreme' polarities as the <i>Ego</i> tries to juggle both. Musically this is represented with an amalgamation of the melodic fragments and playful gestures that represented the <i>Id</i> with the rigid rhythmic rigidity that represented the <i>Superego</i>. According to Freud the arational opposing human needs perpetually challenge the rational order of society and threaten conflicts and anarchy forever.</p> <p>Nietzsche's philosophy stems from the contrasting notions of what he calls master and slave moralities. The former is the result of a tough, liberated, life-affirming dominant class, boasting the virtue of a powerful warrior that honours human nature. The latter prefers the feeble and the deprived as a source for ideals.</p> <p>At rehearsal mark P (b.945), the music starts to echo the slave morality with its <i>transalvation of values</i>. According to him this started when Socrates, the Jews, and the Christians substituted the noble values of the ancients with those of slaves and the feeble, who negated the power and energy of true human nature and praised instead a set of unearthly moralities; this continued till modernity and its ideal offshoots, liberalism, democracy, and socialism. This is musically illustrated with the re-introducing of morphed motifs that originally formed part of earlier motifs and themes that represented the ideologies of previous philosophers. The original melodic and rhythmic motives are either truncated or augmented and sounded by different instruments, and together with the use of different tempos, dynamics and harmonies serve as a form of</p>	<p>Section O</p>	<p>Post-modern</p>
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		<p>reprise.</p> <p>In b.1016, the music's shifts from the on-going motivic and thematic reprise to mirror Nietzsche's self assigned mission of designing a new philosophy with new values. As it cannot be an ordinary human who incorporates these values it must be a leader or <i>Overman</i> (supermen), who declares this "will to power." The arrival of this philosopher-warrior is announced by the brass at b.1040 in a manner similar to the <i>Philosopher-King</i> in Plato's section. The final theme of the tone poem, which portrays a strong and energetic driving force that corresponds to the values of the master morality, is then sounded.</p>		
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The political philosophy that inspired *A Quest for Justice* can be traced back to man's quest for understanding how to live, which started over two thousand years ago when political philosophers stated that the 'good society' represents a 'just' society. However, throughout history there has been far less agreement about what justice represents. Justice is an ethical notion: that which is 'just' is surely ethically 'good', and to name something 'unjust' is to denounce it as ethically 'bad'. Nonetheless, justice does not solely mean 'ethical', it denotes a particular type of ethical verdict, in particular one about the sharing or distribution of rewards and punishments. Justice is ultimately about giving each individual what he or she is 'owed', but it is much more problematic to define what that 'owed' is. Thus no established or objective model of justice exists, only contending notions.²⁶ *A Quest for Justice* is built from the representation and inspiration of some of these notions, their political literature and ultimately their quest for justice. Their questions and answers are linked to human nature, metaphysics, religion, history, science and psychology, stimuli which have lead thinkers to argue about what forms of ideologies, economic structures, administrations and types of government would prove to be the most just.²⁷ In this tone poem, the motifs, themes,

²⁶ Andrew Heywood, *Political Theory Third Edition* (New York: Macmillan, 2004), 73.

²⁷ Donald Tannenbau and David Shultz, *Inventors of Ideas: An introduction to Western Political Philosophy, Second Edition*, (Canada: Thomson Learning, 2004), 3-4.

harmonies, textures, and different forms of orchestration are either used only in one section or permuted in the next to form or break links between sections. This reflects the writings of political thinkers who borrowed from, developed on or discarded the philosophical motives of their precursors and contemporaries.

One of the best examples of art music conveying political philosophy are the “Ring” operas of Richard Wagner.²⁸ Wagner portrays two personalities for the state of Nature (a state with no laws). The first is depicted through a personification that is naive and innocent, essentially at peace, even napping. This kind of state of Nature suggests an idyllic anarchy rather than horrible chaos; this contrasts the Hobbesian view of a state of Nature, which will be explained in more detail in the following analytical sections of *A Quest for Justice*. This first nature is presented in the first scene of the first of the “Ring” operas, *Das Rheingold*, through the three water-nymph maidens who are guarding a treasure, which is however stolen by the dwarf Alberich. Nature’s second personality is characterised through another character, Siegfried, who has a type of anarchistic personality that is very angry and revengeful. Wagner’s depiction of rebellion possibly echoes the ideology of anarchists such as Michael Bakunin (1814–1876), but at the same time some of the thoughts of the revolutionary socialist Karl Marx (1818-1883) who also wrote in the same period for the necessity to use forcefulness as a compound for revolution.²⁹

This mixture of both violent and passive components of revolution and anarchy may be the result of the combination of influences on Wagner. Not all the anarchists in Wagner’s time were sympathetic towards a violent downfall of civilisation. The French politician Pierre-

²⁸ Courtney Brown, *Politics in Music: Music and Political Transformation from Beethoven to Hip-Hop* (Atlanta: Farsight Press, 2008), 29.

²⁹ *Ibid.* 50-51.

Joseph Proudhon (1809-1865) whose works Wagner read and esteemed, viewed the concept of anarchy as a natural and serene progression from civilisation in which order has been already established through authority. By this definition anarchy is not chaos, but a new and improved phase in social advancement. Nonetheless, Wagner seemed to embrace both Proudhon's utopian idea of a blissful anarchistic civilisation based on intentional collaboration, as well as the use of power to coup a corrupt government.³⁰

Traditionally there are two principal ways by which music can convey a political message, the first being representational, which is a direct way of connecting music with a political idea. Representational political music puts forward a lucidly outlined idea that links with the composer's music. This can be achieved through the lyrics of a song or national anthem. On the other hand, associational political music is somewhat of a reflected image of its representational equivalent. Associational political music is the outcome of actions by those who do not have anything to do with the conception of the original music. This happens when a person or a group create a link between pre-existing music and a political idea. An example of a composer's work being used to back a political agenda long after his passing away, was the use of Beethoven's music by Germany's Nazi Party even though the composer never stated a single clear political philosophy or ideological viewpoint.³¹

A Quest for Justice cannot be defined as associational since the music is original, nor as representational, since it does not convey a specific political intent. Neither can it be defined as Nationalist or patriotic music. Nationalist music tends to depict a culture, or at least some of its properties while patriotic music is not a simple portrayal of a culture, but is forceful and

³⁰ Courtney Brown, *Politics in Music: Music and Political Transformation from Beethoven to Hip-Hop* (Atlanta: Farsight Press, 2008), 54-55.

³¹ *Ibid.* 4-5.

occasionally aggressive in regards to national defence. Overall, nationalist music can express many cultural standpoints, from the representations of folk traditions to urban life. Hence, everything that is depicted is to be connected globally or partially to a culture that has distinguishable borders. Patriotic music can be recognised through its resolute attitude towards the categorical protection of a nation.³²

3.2 The First Dawn (The Playwrights of Athens and the Pre-Socratics)

A Quest for Justice opens with a depiction of the world of the Ancient Greece, which was one of myth, and Gods and their customs were the accepted justification for the fluctuations within their reality. Natural forces, which can today be explained scientifically, were considered as interventions by supernatural forces.³³ This ancient world is musically conveyed in the opening of the piece with the use of the harp and alto flute to recall the *Lyre*, and the *Aulos*, which are an ancient Greek harp and flute respectively. The pentatonic scale on which the music is based is another allusion to this period. The Greeks perception of reality eventually started to change with the Pre-Socratics³⁴ efforts to understand the world through a rational approach. As Aristotle would later state, “all men by nature desire to know.”³⁵ This historical change would come to be referred to as the dawn of philosophy.

Plays by Sophocles (*Antigone*, 496-406 B.C.) and Aristophanes (*Lysistrata*, 447-385 B.C.), were the first to question whether the political obligations of the time towards family and religion were necessary. The plays inquire the reasoning behind the law and the government

³² Courtney Brown, *Politics in Music: Music and Political Transformation from Beethoven to Hip-Hop* (Atlanta: Farsight Press, 2008), 67-68.

³³ Henry Frankfort, *Before Philosophy* (New York: Penguin, 1966).

³⁴ 5th and 6th century BC Greek thinkers.

³⁵ Aristotle, *Metaphysics, in the Basic Works of Aristotle*, ed. Richard McKeon (New York: Random House, 1941), 692.

to examine why people should be required to abide by their rules. This in turn leads to questions on when, if ever, can civil disobedience be justified. The sequential emergence of such questioning is musically illustrated in *A Quest for Justice* by various instruments entering successively at different points in section A.

3.3 The Battle for the Ideal State (Plato)

The historical social conflicts of the West would reveal that these plays would in fact foreshadow some of the most important themes in both ancient Greek philosophy and Western political thought for the next two thousand five hundred years.³⁶ Consequently, Plato (c. 427-347 B.C.), through reason, tried to rectify the injustice that his teacher and friend, Socrates, had suffered from the politicians of the time who executed him for asking disconcerting questions about those in authority. Plato's *Republic*, regarded as one of the most important writings in Western political literature, argues for the awareness of Socratic understanding, and refuses materialistic wealth and power politics, which use might or force to persuade or control people.

Plato writes about two groups of philosophers in his *Republic*, the first consists of Socrates who represents Plato's absolutism. This is a belief in a 'heaven' of true ideal forms which exists independently of our fluctuating needs and of which all constituents of our world, including objects and concepts (such as justice) are a less perfect image. According to the absolutists, we have the responsibility to pursue these ideals and live accordingly. The second group of philosophers in Plato's *Republic* are the Sophists, who he considered as relativists. Relativism in this context claims that no truth can be certain or permanent; everything is

³⁶ Arlene W. Saxonhouse, *Fear of Diversity: The birth of Political Science in Ancient Greek Thought* (Chicago: University of Chicago Press, 1992), 1-2.

relative to a particular situation and based on nothing more than what is customary. The clash between the two groups starts from b.87, with the *Marziale* (warlike) *marcato* instructions.

Since Plato suggested that behind what we consider changing material objects there is an ideal reality that is constant or absolute, the use of the Locrian mode from b.87 - b.106 is based solely on the modal centre B. The Sophists who are represented as from b.109 are not as rigid in their outlook as the absolutists. The texture becomes more contrapuntal as more melodic lines begin to form. In addition to this the centre B changes to A sharp from b.128, thus the modal change that is introduced by this modulation introduces a sense of change that reflects the Sophists' ideology that there is no single ideal form. Nonetheless, the thematic material still maintains a sense of conflict. Plato's reference to ideal forms may seem to diverge from politics, but since he believes that every form is a universal concept, and that how one ought to live is universal, such knowledge can only be known by a "divine intellect." "With reason, only the philosopher can be guided to a higher purpose, and thus is able to know the standard of the "good," or in other words, the ideal justice. '

*'For you have been told that the highest object of knowledge is the essential nature of the Good, from which everything that is good and right derives its value for us. So the order of our commonwealth will be perfectly regulated only when it is watched over by a Guardian who does possess this knowledge.'*³⁷

According to Plato, in an ideal state, the knowledgeable philosopher should be leader (*philosopher king*) and this can serve as the sole base on which the *Republic* (*the ideal state*) can be built. This ideology suggests that although this utopic dream may never be realised in practice, it can still be considered beneficial for forming questions about the role of

³⁷ Plato, *The Republic of Plato*, trans. F.M Cornford (London: Oxford University Press, 1972), 505a, 506b.

governments. This idea of the *philosopher king* is represented in the music at b.76 with a motif sounded by the brass, making an association with royalty.

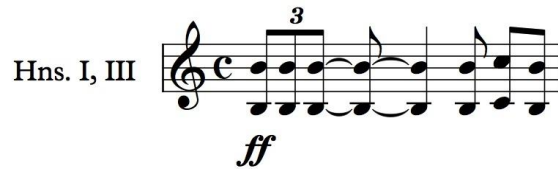


Figure 27: Motif associated with the *Philosopher King* in Section B, b.76

The *Republic* does not provide many answers, but in a true Socratic manner it trail-blazes until an acknowledgment of the problems that people face in pursuing justice is reached. Consequently, the *Republic* is not only Plato's reaction to the Sophists but one of the most critical political questions ever.³⁸

3.4 The Golden Mean (Aristotle)

Aristotle (384-322 B.C.) who was a student of Plato's Academy, outlined in his *Politics* questions on why the Greek polis, a city-state, had deteriorated and what could be done to rectify the matter. An area of strong disagreement with Plato, amongst others, is the ruling by a *philosopher-king*, objecting to a rule governed by the belief in ideal forms. Aristotle proposes that practical understanding coming from experience would be a sounder basis for ruling. Contrary to Plato's reality, which consists of eternal forms found in 'heaven', Aristotle believes that the true nature of elements and concepts can never be found outside of the object itself. According to Aristotle, only by focusing on the highest end or goal of an object can its true reality be known. This is what he refers to as *telos*, the principle function

³⁸ Donald Tannenbau, David Shultz, *Inventors of Ideas: An Introduction to Western Political Philosophy* (Canada: Wodsworth/Thomson Learning, 2004), 34-37.

that can be witnessed when anything is actualised, for instance when a crop's potential growth is complete it shows its full ability for development. With this reasoning he brings Plato's ideology to a more practical, and scientific level.³⁹ Central to Aristotle's political philosophy is the idea of a golden mean (or proportionality), which is a position that falls between extremes. In the *Politics*, Aristotle criticizes the Spartan Polity for the disproportionate elements in their constitution; e.g., they trained the men and not the women, and they trained for war but not peace.⁴⁰ This disproportionality is depicted in *A Quest for Justice* with the use of musical polarities. Section C (b.150), opens with a sparse texture as parts of the melody are sounded with soft dynamics by the different instruments in turn. This is followed by an abrupt degree of change in b.193, with an orchestral *tutti* statement, and strong dynamics creating a contrast in textural density as the larger number of concurrent instruments thicken the musical fabric. The music from b.209 onwards shifts to moderate dynamics and a more balanced texture, representing the golden mean.



Figure 28: Aristotle motif used in Section C, b.159

This judgement was also directed towards the extremes of Plato's utopian ruling by a single person, which Aristotle was suspicious of, as he believed greater corruption may result from the rule of the few. He shifts his political concern from justice to the community, which does not mean a loss of interest in the former but that he considers that it is to be found within the

³⁹ Donald Tannenbau, David Shultz, *Inventors of Ideas: An Introduction to Western Political Philosophy* (Canada: Wodsworth/Thomson Learning, 2004), 48-49.

⁴⁰ Stephen G. Salkever, *Finding the Mean: Theory and Practice in Aristotelian Political Philosophy* (Princeton, N.J.:Princeton University Press, 1990)

community itself, here on earth, rather than in a 'heavenly place.'⁴¹ With law serving the legitimate authority of a collective power a healthy polis is achieved. Out of all of the forms of government that are mentioned in the *Politics*, polity is the best form of constitution for Aristotle, as it reflects reason and moderation. It mixes quality and quantity, giving a balanced but effective control to a virtuous middle class.⁴²

3.5 The Divine City (Augustine)

St. Augustine of Hippo's (354-430 A.D.) contribution to political thought was a new direction for political theory that would leave an influential enduring heritage. Through his *Confessions* and *The City of God*, Augustine succeeded in making Christian thought politically legitimate by stating that society should act in accordance to religion, which he did by modifying Platonic political philosophy.⁴³ The 'divine' or 'Godly' influence in politics is represented for the first time in *The Divine City* section D (b.246) with the use of bells that allude to church bells. This intrinsic divine association is carried throughout the whole piece. The role of double bass, which transposes the note violin's F-Sharp in b.258 to the bass, is to represent the dark depths that humanity found itself in after the fall from God's grace, as the city of man is debased by sin.

For Augustine, politics had lost its own special role when the secular and spiritual were combined in an unfit amalgamation. Even though this new role of politics was founded on subordination to a state, which is morally directed by the church, the Christian emphasis on

⁴¹ Donald Tannenbau, David Shultz, *Inventors of Ideas: An Introduction to Western Political Philosophy* (Canada: Wodsworth/Thomson Learning, 2004), 52.

⁴² Ibid. 57.

⁴³ Ernest L. Fortin, "St. Augustine," in *Trends in Medieval Political Thought*, ed. B. Smalley (Oxford: Basil Blackwell, 1965), 9.

individual free will which is represented in the music by the horn solo, and the subjective choice to pursue redemption also produced a form of individualism that was not present in earlier political philosophy. The horn is chosen in this case for purely musical purposes, to create musical diversity, as the instrument did not have such a prominent role in the previous sections. The true republic for Augustine is in fact the city or kingdom of God, which similarly to Plato's forms, is a 'commonwealth' that cannot be found on earth.⁴⁴ The musical link between Plato and Augustine is formed with the pitch B. Plato's section represents Plato's absolute beliefs which are based on forms found in the 'heavens' or out of this world, and in Augustine's section the rising figure (E, F-sharp, B) that is initially used by the solo horn (b.285 –b.320) and then taken up by most of the other instruments, represents yet again the seeking of a new philosophy, this time based on a divine city that is found beyond our world; hence melodic figures rising up towards the pitch B.



Figure 29: Augustine rising figure in Section D, b.317

The individual entries of the instruments weave a polyphonic texture representing the autonomous individuals who collectively form the strength of the community. From b.360–b.432 the music uses minimalist traits such as static instrumentation and dynamics, along with a steady beat to create the sense of infinity attributed to God. As there is no end to the notion of 'God' this section does not have a definite marked ending but an abrupt shifting to the following section.

⁴⁴ St. Augustine, *Concerning the City of God against the Pagans*, trans. H Bottenson (New York: Penguin, 1977), 179.

3.6 Reasoning Faith (The Influence of Islam on Thomas Aquinas)

On the other hand, Aristotle's philosophy would be merged with Christianity through Thomas Aquinas's (1225-1274) contributions. This re-introduction of Aristotle's works was also due to Arab Philosophers such as Alfarabi (873-950 A.D.), Averroes (1126-1198), and Avicenna (980-1037 A.D.) who presented Christian thinkers with the challenge of combining divine law with human law, and thus providing a framework for politics upon which to place theology.

*"The spiritual and the secular power alike derive from divine power, and that, as a result, secular power is subject to spiritual power insofar as God so disposes, i.e., in those things pertaining to the salvation of souls. In such matters, one should obey the spiritual rather than the secular power. But in those things which pertain to civic welfare, one should obey the secular rather than the spiritual power: "Render to Caesar the things that are Caesar's."*⁴⁵

This re-introduction of Christianity into a more practical-based theology would ultimately leave its mark on medieval political philosophy. Aristotle's outlook on human nature also restored a more benevolent and social outlook of people's role in politics, which contrasts the tainted portrayal of man found in Augustine's philosophy.⁴⁶ In section E, (b.434-b.448), a re-statement of the motif that was first heard in Aristotle's section (section C) is sounded again in a different cast. With the use of the *Hijaz maqam* [B, C, D-sharp, E, F-sharp, G, A, B], which is an Arabic scale, and the use of the tambourine, the theme is given an Arabic flavour, which is still underscored by bells that represent Christianity.

⁴⁵ Thomas Aquinas, "Tolerance and Church-State Relations," in *On Law, Morality, and Politics*, ed. W.P. Baumgarath and R.K.Regan, (Indianapolis: Hackett, 1988), 259-60.

⁴⁶ Donald Tannenbau, David Shultz, *Inventors of Ideas: An Introduction to Western Political Philosophy* (Canada: Wodsworth/Thomson Learning, 2004), 101.



Figure 30: Aristotle's original motif in Section C, b.159



Figure 31: Aristotle's motif morphed with the use of the *Hijaz Maqam* in Aquinas' Section E, b.434

The merging of Christianity with Aristotle can be considered to have set the stage for the demise of the medieval world. Even though reason helped Christianity set sounder and stronger foundations, it would also in turn attack religious philosophy.

3.7 Adapting to the Blindness of Fortune (Machiavelli)

Niccolò Machiavelli's (1469-1527 A.D.) political theory was founded on the relationship between: the monarchy and common people, wealth and virtue, power and deception, stability and freedom, tyranny and the state, the individual and the collective people. He was one of the first political philosophers to underpin the significance of a nation-state. He did not only speak of his home country Italy, which united three hundred years later, but also of the whole world. In *The Prince* and the *Discourses*, Machiavelli seeks to use amoralism as a tool with which to construct a steady free nation-state. He proposes a hard, cohesive, yet complex vision of reality, based on a combined view of politics in which a virtuous person has deserved significance. As political affairs are what Machiavelli considers important, all else that encompasses values or principles such as religion or ethics, while still significant, are

reliant on the sentiments of people. There is no longer an expectation that the state is to foster the soul and create flawless people like Aristotelian virtues do. A new idea of what virtue is emerges and elevates power, desire, freedom, and puts the values of the self as being equal to the communitarian values promoted by his precursors. This philosophy is derived from Machiavelli’s claim that fortune “blinds the minds of men when she does not wish them to oppose her designs.”⁴⁷ He describes fortune as the enemy of political order, responsible for human misery. People act according to circumstances, driven by the tensions between free will and opportunity. The concepts of fortune and virtue co-exist as opponents, wherein fortune sets the conditions for success and virtue realises them.

This emphasis on the self (or the individual) is represented in the score from rehearsal mark F (b.449) onwards with the use of an extended violin solo; its highly chromatic melodies and virtuosic gestures such as slides and double stops, texturally take prominence over the rest of the orchestra.



Figure 32: Part of Machiavelli’s extended solo features the use of slides and chromatic runs to depict a virtuosic individual, Section F, b.466

The five-note motive [D, C-sharp, B, F-sharp, B], which opens the section, initially in the violoncellos and double basses, is consequently used by different sections of the orchestra. This motive represents the amorality of Machiavelli, which is also used as a tool, in a musical way, which helps to form the section through its modifications.

⁴⁷ Niccolò Machiavelli, *Discourses*, trans. Christian Detmold, (New York: Random House, 1950), bk.2, ch.29 title.

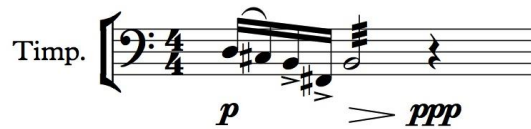


Figure 33: Individual motive that is first used in Machiavelli's Section F, b.451

Even though Machiavelli views religion as being an instrument to be used where it is most politically efficient, especially when assisting the medieval relationship between religion and politics, he unknowingly sets the path for political philosophers of the Protestant Reformation, notably Martin Luther. His criticism on the practicing of force and deception by the Medieval and Renaissance Catholic church helped dissolve the customary connection between politics and papacy.⁴⁸

3.8 Reformation (Luther)

"If all who are in the church are priests, how do these whom we now call priests differ from layman? I answer: Injustice is done those words "priests," "cleric," "spiritual," ecclesiastical," when they are transferred from all Christians to those few who are now by mischievous usage called "ecclesiastics." Holy Scripture makes no distinction between them, although it gives the name "ministers," "servants," "stewards" to those who now are proudly called popes, bishops, and lords....Although we are all equally priests, we cannot all publicly minister and teach."⁴⁹

The Protestant Reformation destroyed the uniformed order of medieval Christianity and left in its place several new concepts in political philosophy. Martin Luther (1483-1546), changed the rapport between church and state, and eventually the latter achieved far more independent power. Through Luther's nailed *Disputation on the Power and Efficacy of Indulgences*

⁴⁸ Donald Tannenbau, David Shultz, *Inventors of Ideas: An Introduction to Western Political Philosophy* (Canada: Wodsworth/Thomson Learning, 2004), 128-130.

⁴⁹ Martin Luther, "The freedom of a Christian," in *Martin Luther: Selections from his writings*, ed. John Dillenberger, (Garden City, N.Y.: Anchor, 1961), 66.

(known as *Ninety-five Treatises*), Protestant considerations, in their battering of the totalitarianism of the pope, voiced a philosophy that would become progressively vital in the future.



Figure 34: The combination of percussion and solo violin that represent the Protestant reformation in Section G, b.477

This reformation is associated with the evolution of different forms of constitutionalism and social-contract ideologies of the state that followed. Power was placed in the hands of the individual who now had the right to choose their own set of moralities, and the right to act accordingly when leaders were unsuccessful in respecting boundaries. Musically, from rehearsal mark G, (b.473), this tension caused by the reformation and the objection to traditional dogmas, is reflected in the *marcato* articulation of the solo violin, which is accompanied by the snare drum's attack. As in Machiavelli's section, the solo violin and five-note motif highlight the importance of the individual but in this case, the bells signify religious autonomy, reflecting Martin Luther's claim for individual interpretation of the Bible. This shift would prove to be the driving force for the development of individualism that would be later reinforced by other forces emerging in society.⁵⁰

⁵⁰ Roland Bainton, *Here I stand: A life of Martin Luther* (New York: AbingdonCokesbury, 1950)

3.9 Recasting the Universe (Copernicus, Bacon, Descartes, & Newton)

“Although there are so many authorities for saying that Earth rests in the centre of the world that people think the contrary supposition is ridiculous and inopinable: if, however, we consider the thing alternatively, we will see that the question has not yet been decided and is by no means to be scorned.”⁵¹

In his book, *On the Revolutions of the Celestial Spheres*, Copernicus (1473-1543) challenges Christianity’s viewpoint of man at the centre of the universe, which would have critical consequences on Western political thought.⁵² Francis Bacon (1561-1626) suggests in his *Novum Organum*, that the universe does not necessarily have a purpose as in the Christian way of thinking. Bacon’s writings depict religion in a new light. For him the Christian and Augustinian standpoint that faith is needed to back reason is flawed, and depicts faith and religion as adversaries of reason.⁵³

Likewise, René Descartes (1596-1650), in *The Discourse on Method*, deliberately sought to create a new dawn for science and knowledge based on rationality. He understood that the human mind is prone to make mistakes, and necessitated for a method to rectify them. He believed that by starting to doubt everything, he could find something that couldn’t be questioned. This method leads to the famous philosophical statement “*Cogito, ergo sum; I think, therefore I am.*”⁵⁴ Thus one cannot doubt one’s own existence because fundamentally

⁵¹ Nicholas Copernicus, “On the Revolution of the Celestial Spheres,” *In Man and the Universe: The Philosophers of Science*, ed. Saxe Commins, and Robert N. Linscott, (New York: Random House, 1942), 51.

⁵² Hans Blumberg, *The Genesis of the Copernican World* (Cambridge, Mass.: MIT Press, 1987)

⁵³ Francis Bacon, *Novum Organum*, in *Man and the Universe: The Philosophers of Science*, ed. Saxe Commins and Robert N. Linscott (New York: Random House, 1942), 129.

⁵⁴ René Descartes, *The Discourse on Method*, in *Descartes Philosophical Writings*, trans. N.K. Smith (New York: Modern Library, 1958), 183.

the ability for reasoning cannot be separated from existence itself. Therefore, the thinking self became the starting point for reconstructing politics.⁵⁵

Isaac Newton (1642-1727) in his *Principia Mathematica*, or *Mathematics Principles of Natural Philosophy* also reformulated assumptions on how the universe interacted. Prior to Newton, gravity had been understood as an attraction for objects to fall toward the centre of the universe. For him God is an architect and once He created the universe it started running on its own. This redefinition meant that a separation from the understanding of the functions of the physical world from moral claims was necessary.

As science and rationality casted doubt on the ability of God and religion to provide a sole basis for moral and authority, political philosophy started to shift its focus away from religion. This decline in religious importance is reflected in the instrumentation as from b.504 as the bells are sounded for the last time and only reappear later in Locke's section and at the end of the piece as reference to a past philosophy. As political philosophy sought the need of a new foundation on which old values could be rebuilt and chose scientific reason to form it⁵⁶, a portrayal of this new dawn is depicted with the use of different forms of truncations, augmentations and inversions of the five-note individual motif as indicated from b.503 till the new section I, (b.519). The flute trill in b.507 is suggestive of birds singing to this second dawn.

⁵⁵ Donald Tannenbau, David Shultz, *Inventors of Ideas: An Introduction to Western Political Philosophy* (Canada: Wodsworth/Thomson Learning, 2004), 147-153.

⁵⁶ A. Robert Caponigri, *A history of western philosophy: Philosophy from the Renaissance to the Romantic Age* (Notre Dame Ind.: University of Notre Dame Press, 1963), 295.

Figure 35 is a musical score for a section of a work, likely a symphony or concerto, in 5/4 time. The score includes parts for Harp (Hp.), Solo Violin (Solo Vln.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#), and the time signature is 5/4. The score is divided into two measures. The first measure shows the Solo Vln. and Vln. I parts with dynamics *p* and *mf*. The second measure shows the Solo Vln. and Vln. I parts with dynamics *mf* and *p*, and the Vln. II, Vla., Vc., and Cb. parts with dynamics *mf* and *p*. The Hp. part in the second measure is marked *fff*. The score also includes performance markings such as *arco*, *expressive*, and *(C / G)*.

Figure 35: One of the transformations of the individuality motive; in this example it is truncated in Section H, b.506

Figure 36 is a musical score for a section of a work, likely a symphony or concerto, in 5/4 time. The score includes a single staff for a solo instrument, likely a violin or flute. The key signature is one sharp (F#), and the time signature is 5/4. The score is divided into two measures. The first measure shows a trill on the note G#4, marked *I*. The second measure shows a trill on the note G#4, marked *p*.

Figure 36: Trill used to represent the sounds of birds singing to the new dawn in section H, b.508

Copernicus, Bacon, Descartes, and Newton believed that when reason was directed by the correct rules it had the capability of removing false truths, dogmas, superstitions, and

prejudices that were in the way of reason. This change would later lead philosophers to question reason's capability and role in securing justice.⁵⁷

3.10 The Awakening of the Leviathan (Hobbes)

The individual is again the centre of political philosophy in Thomas Hobbes's (1588-1679) *Leviathan*. For him people should be understood as isolated beings due to three fundamental motives: all individuals are self-centred and directed by their hedonistic wishes, they are engulfed in their own personal interests as they compete for scarce or limited goods such as wealth, and they seek power and control of others to protect themselves and their goods as they do not trust others. Hobbes was the first philosopher to relate these characteristics to an explicit state of nature, which results from the chaos that reigns without authority and security.

The sovereign, as the title *Leviathan* suggests, is a mortal God - mortal because the office is a purely artificial creation of consenting individuals, godlike because the necessary powers conferred on it are absolute, indivisible and perpetual. Once a contract is created a sovereign becomes the source of all guarantees, all law, and all rights. The term *Leviathan* was inspired by the Biblical description in the Book of Job, Chapter 41, of a huge sea-creature possessing tremendous strength and power. For Hobbes, a civil commonwealth is like a *Leviathan* in its vast size and strength, because it unifies the collective will of many people.⁵⁸ Section I (b.520), musically illustrates the strength and power of such a beast awakening. The solo violin (representing individuality) that had dominated the previous sections is engulfed by the

⁵⁷ Donald Tannenbau, David Shultz, *Inventors of Ideas: An Introduction to Western Political Philosophy* (Canada: Wodsworth/Thomson Learning, 2004), 155.

⁵⁸ Thomas Hobbes, *Leviathan*, edited by J.C.A. Gaskin (Oxford: Oxford University Press, 1996), 104.

strong dynamic and instrumental thump initiated by the brass section, bass drum and timpani, low strings and low winds. The power of the collective instruments greatly contrasts the individual strands that had formed the previous texture. Eventually the rest of the orchestra comes in to support further and intensify this allusion. From b.561 to b.567 a solo trumpet represents Hobbes's view that the rules of the contract can only be revoked by individual opposition, which can collectively plunge society back into the state of nature.⁵⁹



Figure 37: Solo trumpet representing the contract that can only be revoked by individual opposition, Section I, b.561

The central philosophical question in Hobbes's *Leviathan* is: on what grounds should people have a government that exerts authority once society is no longer based on values formed by community and the individual is to be given priority? For Hobbes an original consensus activates the contract that subsidizes individual freedom to sovereignty or any other form of authority, and an enduring consensus sustains its validity. A government only needs to be as forceful as necessary to protect the law-abiding. Its true role should be limited to providing a harmonious setting in which citizens can determine themselves what is important and personal objectives should not be the interest of the government. Hobbes is considered to be the first of the modern contract theorists and through his suggestions individuals can pursue liberty, be it political, personal or religious. In other words, liberty that does not clash with peace becomes conceivable.⁶⁰

⁵⁹ Ibid. ch.27.

⁶⁰ Wolin.S.S, *Politics and Vision: Continuity and Innovation in Western Political Thought* (Boston: Little, Brown, 1960), 241.

3.11 Tabula Rasa (Locke)

When John Locke, (1632-1704), wrote his two *Treatises of Government*, he was mostly in agreement with the purposes of governmental authority that the other early-moderns such as Machiavelli and Hobbes stated, but the differences are the crucial aspect of his philosophy. Similarly to them, Locke was a materialist but he softens his strong materialist sense with a divinity that incites individualism and a rational communal cooperation in state formation.⁶¹ As he sought a purely empirical basis for human knowledge, one that followed the approach of modern science by using observation and experience, his method of thinking about politics begins with the human mind at birth. To use a Latin phrase often identified with Locke, the mind is a *tabula rasa*, a clean slate void of ideas. People are not born with any innate ideas, such as Plato's forms or Aristotle's *telos*. Rather than essences planted by a divine power, individuals have potential tendencies or capacities. Ideas stem from individual experiences acting on the senses, subsequent actions flow from those rational ideas. To Locke, individuals are all born free and equal and form part of the larger creation of God; the biblical quotations of Locke are alluded to by the bells that again represent religion.

"The State of Nature has a Law of Nature to govern it, which obliges every one: and Reason, which is that Law, teaches all Mankind, who will but consult it, that being all equal and independent, no one ought to harm another in his Life, Health, Liberty, or Possessions."⁶²

Through reason and experience Locke suggests that one should doubt the extreme illustrations of human selfishness of his predecessors. Locke's concepts became satisfactory to those pursuing a more appropriate method to modern individualist politics than that

⁶¹ Martin Seliger, *The liberal Politics of John Locke* (New York: Praeger, 1969)

⁶² John Locke, *Two Treatises of Government*, ed. Peter Laslett (New York: Cambridge University Press, 1988), Second Treatise, sec.6.

Machiavelli or Hobbes presented. From section J (b.575), the softer dynamics of the sparser texture of the music, portray a more tranquil state of nature, one that is anarchistic and tense but not as savage and warlike as Hobbes's. The different use of the three note motif [B, B, C] also represents this difference, as initially in Hobbes' section, the motive was used strongly by being sounded with brass instruments then in Locke's section it was sounded by less stronger instruments such as the Harp.

Figure 38: Three-note motive sounded in Locke Section J, b.584

Figure 39: Three-note motive sounded in Hobbes Section I, b.529

Like Hobbes, Locke is a contract advocate who considers governments as being human creations based on intentional consensus. He proposes a civil society with a government built on an aggregate view of politics that uses a series of measures that include a limited and representative government, the division of powers and legislative control. Most importantly Locke insisted on a collective right for people to change administrations⁶³ which is musically marked with the emerging and receding alternating phrases between woodwinds, horns and trumpets, thus representing limited and shifting musical power between the different sections of the orchestra. The collective strings on the other hand, which were earlier silent, homophonically represent the masses from b.593.

3.12 The General Will (Rousseau)

Jean-Jacques Rousseau's (1712-1778 A.D.) *Social Contract*, is mainly concerned with the grasp that civil transition has on people, and promotes the belief that the egoistic individuals of Machiavelli, Hobbes and Locke need to be replaced by a political system that discards the materialism of the early-modern philosophers and takes on the idealism of the ancients. He rejects emphasis on reason in favour of patriotic feelings that guide the masses to collective unity.

*"Man is born free and everywhere he is in chains."*⁶⁴

Rousseau believes that at some point in time primitive existence began its gradual transformation, moving towards civilization. For a number of reasons, isolated primitives left

⁶³ Donald Tannenbau, David Shultz, *Inventors of Ideas: An Introduction to Western Political Philosophy* (Canada: Wodsworth/Thomson Learning, 2004), 186-187.

⁶⁴ Jean-Jacques Rousseau, *The Social Contract*, trans. Gerald Hopkins, in *Social Contract: Essays by Locke, Hume and Rousseau*, ed. Ernest Barker (London: Oxford university Press, 1960), bk.1, ch.1.

their solitary, wandering state, to form nuclear families. Thus it was not the fear of the consequences of a lawless world that drove people out of the state of nature. As language, speech and reason entered into the equation, they struck a blow to natural freedom. Reason leads to human enslavement and one must substitute feeling for reason to truly understand human affairs and discover remedies for its deficiencies. Rousseau saw reason as a practical device to improve the human condition but condemned it as the foundation of an immoral society that promotes luxury and dependence on other people and products. Rousseau stated that the first man who enclosed a piece of land, took into his head to say that it was his and found people simple enough to accept this, was the true founder of civil society. Civilizations were established then, as Locke too suggested, so that people could secure long-term guarantees of unequal shares of private property for themselves. To do so they created a lie, which was the basis of inequality. People entered civil society and established government to perpetuate it. In turn as masses became manipulated by an elite minority, the laws and rules which Hobbes and Locke supported replaced pity as the basis of morality. By such means civilization shackled people to the chains of inequality. As human nature progressed from primitive to transitional, there was no possibility for people to return to the state of nature. From section K, (b.632) the music start to depict Rousseau's solution to transform again and pursue the road to real liberty, as the tempo is accelerated the snare drum initiates the march towards unification.

However, Rousseau's problem goes beyond the logistics of composing a new government. For him as long as people object to a subordination of their private goals to a common good they cannot lead the best of lives. They must form part of a larger unified society and obey only their inner selves and not an external entity. Every person forfeits his/her rights to a new sovereign authority that is shaped by the society that formulates it. This is represented from

b.756 as all the instruments in the orchestra homophonically unite and forfeit their independent melodic lines; thus the general will is actualised. For Rousseau, the general will is the only legitimate source for government decisions and government actions and it becomes the basis of legislative power once the contract is founded.⁶⁵ As the legitimate standard of justice, the general will ennoble people's feelings and elevate their souls as it tells people what to do to make everyone happy rather than seek what they individually want. While the contracts of Hobbes and Locke required public consent only at election time the general will requires continuous public approval, hence, the music homophonically unified till the end of the section.

Historians and consequent philosophers claimed that Rousseau's philosophy inspired the horrors of the French Revolution's Reign of Terror, which is alluded to with the diminished chord progression and final thumping chords from b.813 to b.837, symbolising the slashing of the guillotines. The question of how responsible he was for instilling in the people the revolutionary spirit which led to such ruthless behaviour from some of his self-styled followers revolves around an issue that he does not clearly address, i.e. how far the control of the general will extends and whether its authority is meant to be total or not.⁶⁶

3.13 Critics of the Enlightened (Hume, Burke & Kant)

David Hume's (1711-1776) *Treatise of Human Nature*, Edmund Burke's (1729-1797 A.D.) *Reflections on the Revolution in France* and Immanuel Kant's (1724-1804) *Critique of Pure Reason* question the historical reality of social contracts as well their ability to produce a

⁶⁵ Roger D. Masters, *The political philosophy of Rousseau* (Princeton, N.J.: Princeton University Press, 1968)

⁶⁶ Andrew Heywood, *Political Theory* (New York: Palgrave Macmillan, 2004), 242-243.

morally acceptable means of procuring individual submission to the state. They also reconsider what freedom and justice are and how morality and politics interrelate, as all three philosophers present different ideas of what the basis of political society should be. To reflect this, at rehearsal mark L (b.848), three statements of a new melody are sequentially sounded, each time differing in orchestration. All three philosophers opted for social conventions, customs, or an alteration of social contract theory to back their opinions.⁶⁷ This link to the past is musically mirrored with the melody revolving around the pitch B, which was used as a modal centre in the beginning of the piece, especially Sections A and B, and thus musically recall the past.



Hume suggests that even though factually the two are the same, the difference is that morality is attributed to one but not the other by the human mind and its emotions. As reason cannot validate any truths of morality and nor is there a way to prove that there is a form of natural law setting a common morality, reason can only inquire about certain claims but not support them.⁶⁸

The second statement that is sounded in the violas and cellos at b.859 represents Burke, who agreed with Hume and rejected any ideas that humans can produce a political science in a similar fashion that they can formulate proofs in mathematics. His view is that society is a social contract, although a much diverse one than those suggested by Hobbes, Locke, and Rousseau. As social contracts for Burke should be produced over time to seek to weave together the diverse incidents and customs of a culture and its past, present and future, the tempo of section L (b.853) is *Largo*, thus contrasting the fast flow of the previous *Agitato* section which represented swift social changes that led to the French revolution.⁶⁹

The third statement that is sounded in the flute and clarinet at b.863, represents Kant's political ideas which consist in the protection of individual freedom and he argues against individuals submitting to someone else's authority as the final judge of truth and knowledge. However, Kant draws a limit on freedom, stating that it does not comprise in contravening authority. Like Hume, Kant believed that there are restrictions to human understanding. Certain concepts can never be proven, neither empirically nor rationally. For Kant, proof of the presence of God through reason as pursued by Rene Descartes, were impossible. Thus for him it may be necessary to refute knowledge and make room for faith, which is alluded to in b.864 with a very brief re-introduction of bells at the end of the phrase; religion as the basis

⁶⁸ David Hume, *A treatise of Human Nature* (Oxford: Oxford University Press, 1980), 496.

⁶⁹ Edmund Burke, *Reflections on the Revolution in France* (New York: Pelican, 1969), 150-151.

of morality also reflects a reverting back to conventions. According to Kant some concepts should be acknowledged or acted upon as if they were factual and his idea of freedom is unlike the freedom of Hobbes and Locke who viewed it as being an absence of some form of restriction or limitation. For Kant it is in fact an ethical and rational liberty to make moral choices.⁷⁰

Hume, Burke and Kant investigated various ways to guard both reason and politics from reason itself. However, a problem is evident. If there were no such things as social contracts formed by individuals, how could a true sound relationship between the individual and the state preserve liberty? The predicament of reason and the shift towards traditions and customs opened up the prospect of yet another rethinking about the relationship between politics, science, morality, and social resolutions, but if society simply rested on customs, how could social progress transpire?⁷¹

3.14 Three Spheres of Liberty (Mill)

Central to John Stuart Mill's (1806-1873) *On Liberty*, is personal liberty, the heart of a social progress that he seeks by uniting individualism and collectivism. From b.865 different individual instruments from the winds, horns and brass families in turn take on melodies and counter melodies to reflect individuality in a new light. In playing at the same time they collectively unite, but their different timbres and melodies retain autonomy. The violins and violas do not play until b.880 as they form the larger part of the orchestra, which represents

⁷⁰ Andrew Heywood, *Political Theory* (New York: Palgrave Macmillan, 2004), 117.

⁷¹ Donald Tannenbau, David Shultz, *Inventors of Ideas: An Introduction to Western Political Philosophy* (Canada: Wodsworth/Thomson Learning, 2004), 236.

the idea of a majority, and Mill was against the ‘tyranny of the majority’, the power of society or government to silence the individual who is different.⁷²

To Mill, liberty is acting as one sensibly wants without hurting others; this is characterised in the music with the use of consonant intervals in the phrases of this section. According to him there should be a part of someone’s life that is only of interest to them and outside the authority of others, particularly the government. Thus the role of the government is simply restricted to preventing harm to others.⁷³ Similar to the early moderns he differentiates between ‘public and private spheres of action,’ but he undertakes in part a utilitarian philosophy that refuses the concept of a state of nature, which moved society towards a political or social contract. Mill’s limited government serves as an associate to the individual, defending each being from dangers to their life and assets, chiefly from the threat that a tyrannical majority poses to freedom.

From section M (b.867), the three musical statements that unite individualism and collectivism form a link to Mill’s notion of three *Spheres of Liberty*. He defines three principles of a person’s life that do not harm anybody and believes that they are to be totally unrestricted from public authority; the silent strings in this section reflect this omission of public authority. They are spheres in which freedom is an unconditional right for each person. The first is “freedom of conscience,” which encompasses one’s expression and or publications of subjective views. This incorporates what individuals call, “freedom of speech,” the press, and theology, represented from b.867-869 with a musical statement by the English horn that sounds the main melody while being accompanied by other woodwinds.

⁷² Donald Tannenbau, David Shultz, *Inventors of Ideas: An Introduction to Western Political Philosophy* (Canada: Wodsworth/Thomson Learning, 2004), 242.

⁷³ *Ibid.* 244.

The second is “liberty of tastes and pursuits,” which comprises in choosing forms of enjoyment and occupation, presented from b.870-874 with a second statement by the horns and brass. The third is “liberty of combination,” which suggests the permitted meetings of individuals who, “unite for any purpose not involving harm to others”, the third musical statement suggests this from b.876-879 which is again sounded with the woodwinds but this time the English horn’s melody is also combined with that of the flute to allude to the notion of ‘combination’.

The strings appear again in b.880, to represent a limited government that serves as a partner of the individual. The notion of social advancement is not a model that emerges from the submission of an individual’s freedom, nor is any form of collective authority endorsed to order or demand such a renunciation. Mill’s philosophy remains very much an individualist notion, and a compliant socialist view that undoubtedly contrasts total collectivism. One however still asks how successful his efforts were to resolve the fundamental problems between the individual and the collective.⁷⁴

3.15 Revealing the Past’s Message (Marx)

Karl Marx’s (1818-1883) was a neo-modernist who merged a zealous idealism and organic politics with a materialist examination of the industrial revolution. He aimed at bringing to light the dire conditions of the working class of his time, especially of those working in the appalling conditions of mine excavations and factories. From section N, b.897 phrases built from the A melodic minor scale depict this sorrowful state. The rhythmic quaver sounded by

⁷⁴ Donald Tannenbau, David Shultz, *Inventors of Ideas: An Introduction to Western Political Philosophy* (Canada: Wodsworth/Thomson Learning, 2004), 253-254.

the *divisi* strings represents the hammering of miners while the repeating descending three-note motive [E, D and C] on the celesta reflects the monotony of the miners' work. Marx believed that the symbiotic relationship that was established over centuries between the upper-class lords who owned property and businesses and the lower class peasants who were employed to work was shattered. As the realities that Marx faced then were excessively unfair and linked to the industrialised society, he was induced to ask why some people lead a life of privilege while others are doomed to toil in destitution.



Figure 41: Repeating figures illustrate the monotony of the workers in Section N, b.897

*“When, in the course of development, class distinctions have disappeared, and all production has been concentrated in the whole nation, the public power will lose its political character. Political power, properly so-called, is merely the organised power of one class for oppressing another.”*⁷⁵

Influenced by the German philosopher G.W.F. Hegel (1779-1831), Marx supposed that history was a sequence of essential problems with a well-defined aim, that of an egalitarian society free from classes that provides economic fairness for everyone. An additional setback for Marx was the establishment of owning private property, which goes back to ancient times and thus along with Rousseau he is considered as one of the major critics of capitalism. In this day and age people are conscious of mistreated people all over the world. Some face shortages, high number of deaths, illnesses, forced work, conflicts, or incarceration and death

⁷⁵ Robert C. Tucker, *The Marx-Engels Reader*, 2d ed. (New York: Norton, 1978), 618-52.

for objecting to such injustices.⁷⁶ This brings one to question whether we would note and care about such social situations without Marx's motivation, without the ethical incentive articulated in his philosophy. Until and if a true ideal emerges and the 'ought' becomes the 'is,' considerate people will keep insisting as Marx did, that something should be done about the injustices and inequalities experienced throughout the world and most importantly how to go about them.⁷⁷

3.16 The End of Reason (Freud & Nietzsche)

Historically political philosophers accused the West of having degenerate values, which were considered as either debased, materialistic, or even destructive. Both Rousseau and Marx examined the foundations for promoting individual self-interest and the subsequent isolation of people from their real origins. For them nothing but a thorough and sweeping social shift could create true justice. However, as the twentieth century loomed, a new confrontation of thoughts was coming from those who doubted the concept of progression. The modern values that were encouraged and the critique of reason stated in the literature of the psychologist / psychoanalyst Sigmund Freud (1856-1939) and the philosopher Friedrich Nietzsche (1844-1900) can be considered as the ultimate blow to the defence of reason in the modern era. From rehearsal mark O, b.917, the whole tone scale is used to represent the unconscious state that Freud studies in his psychoanalysis.⁷⁸

⁷⁶ N.Scott Arnold, *Marx's Radical Critique of Capitalist Society: A Reconstruction and Critical Evaluation* (New York: Oxford University Press, 1990)

⁷⁷ Donald Tannenbau, David Shultz, *Inventors of Ideas: An Introduction to Western Political Philosophy* (Canada: Wodsworth/Thomson Learning, 2004), 273-274.

⁷⁸ *Ibid.* 277-281.

In *The Ego and the Id*, and *The Complete Introductory Lectures on Psychoanalysis*, Freud defines a person's psyche as being partially controlled by fundamental human drives, such as sexuality and aggression, which according to him have to be pleased. He explains that juvenile clashes with parents eventually create three main components in the adult mind: the *Id*, *Ego*, and the *Superego*, depicted from b.927 onwards. The playful gestures of the solo flute represent the first component, the *Id*, which embodies all rudimentary human appetites such as the sexual impulses that every individual experiences.

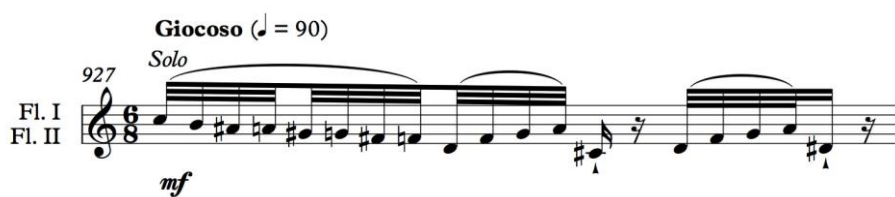


Figure 42: The *Id*'s playful gestures by the flute in Section O, b.927

The different rhythmic activity and character of the passage that follows (b.932-934), represents the subduing or controlling of this otherwise dangerous *Id* by another component, the *Superego*, which symbolizes any social pressures that can be induced by anything from the immediate family, to the church (again alluded to by bells in this passage) to the government.

Piu mosso e rigido (♩ = 75)

The image shows a musical score for measures 932-939. The tempo is marked 'Piu mosso e rigido' with a quarter note equal to 75 beats per minute. The score includes parts for Clarinet (Cl.), Bassoons (Bsns.), Trombones 1 and 2 (Tbn. 1, 2), Timpani (Timp.), Snare Drum (S. D.), and Chimes (Chim.). The Cl., Bsns., and Chim. parts are marked *mf*. The Tbn. 1, 2 part is also marked *mf*. The Timp. and S. D. parts are marked *p*. The S. D. part features two seven-measure rests.

Figure 43: The *Superego*'s rigid character in Section O, b.932

After interplay between these two elements, the third element, the *Ego* is introduced in b.939. This is the balance created between the two, 'extreme,' polarities, as the *Ego* tries to juggle both. Musically this is represented with an amalgamation of the melodic fragments and playful gestures that represented the *Id*, with the rigid rhythmic rigidity that represented the *Superego*.⁷⁹

⁷⁹ Charles Brenner, *An Elementary Textbook on Psychoanalysis* (New York: Doubleday, 1957), 18.

941

Fl. I
Fl. II

Hns. I, II
espressivo
p

Tpts. 1, 2, 3
III con sordina

Timp.

B. D.

Chim.
mf

Glock.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score for orchestra, starting at measure 941. The score is written for various instruments. The Flute I and II parts (Fl. I, Fl. II) are in the top staff, playing a melodic line with a key signature of one sharp (F#) and a time signature of 8/8. The Horns I and II (Hns. I, II) part is in the second staff, marked *espressivo* and *p*, playing a sustained note. The Trumpets I, 2, and 3 (Tpts. 1, 2, 3) part is in the third staff, marked *III con sordina*, and is silent. The Timpani (Timp.) part is in the fourth staff, playing a rhythmic pattern. The Bass Drum (B. D.) part is in the fifth staff, playing a rhythmic pattern. The Chimes (Chim.) part is in the sixth staff, marked *mf*, playing a sustained note. The Glockenspiel (Glock.) part is in the seventh staff, playing a rhythmic pattern with a key signature of one sharp and a time signature of 8/8. The Violin I (Vln. I) part is in the eighth staff, playing a sustained note. The Violin II (Vln. II) part is in the ninth staff, playing a sustained note. The Viola (Vla.) part is in the tenth staff, playing a sustained note. The Violoncello (Vc.) part is in the eleventh staff, playing a sustained note. The Contrabass (Cb.) part is in the twelfth staff, playing a sustained note.

Figure 44: The balancing of the two extreme polarities by the *Ego* in Section O, b.941

In his most pessimistic literature on human nature, *Civilisation and Its Discontents*, Freud applies his theory of psychoanalysis to political philosophy. He puts forward his idea of human nature, a portrayal of how people are at conflict with social progress, and indeed their own psyche. As every human pursues contentment, Freud states that what dictates the direction of one's life is the happiness factor. This influences the function of the mind from its onset, but this human longing for contentment is obstructed by three elements: our own

body, our peripheral surroundings, and the relations with other humans. The third element is the main reason for human hardships as it has a conflicting character. As a consequence of following one's survival instinct and erotic drive, civilization and social rules are produced through a need for individuals to preserve themselves from any consequences that may result. Yet civilisation also frustrates the *Id* and the satisfaction of other human desires as it ultimately exasperates human nature, presenting a struggle between the instinct of life and the instinct of destruction. According to Freud people seek civilization and society to be content, yet both are the cause of misery. Individuals are at conflict with civilization but more importantly this rivalry is between their own souls, by seeking to subdue the non-rational and unconscious. He views the arational opposing human needs as perpetually challenging the rational order of society, thus threatening conflicts and anarchy forever.⁸⁰

Nietzsche has a similar view on culture and human nature, but unlike Freud, who considered all types of culture as constraining, he names Christianity and early-modern ideals as the main reasons for choosing social depravity over true human nature. Shadowing Kant's disbelief in reason being the answer to political problems and offering a sound base for moral ideals, Nietzsche sees modernity as subverting itself and creating nihilism. Nietzsche's philosophy stems from the contrasting notions of what he calls master and slave moralities. The former is the result of a tough, liberated, life-affirming dominant class, boasting the virtue of a powerful warrior, honouring human nature; the latter prefers the feeble and the deprived as a source for ideals. At rehearsal mark P (b.945), the music starts to echo this *transvaluation of values*. According to him this started when Socrates, the Jews, and the Christians substituted the noble values of the ancients with those of slaves and the feeble, who negate the power and energy of true human nature and praised instead a set of unearthly

⁸⁰ Sigmund Freud, *Civilization and Its Discontents* (New York: Norton, 1989), 25.

moralities. This continued till modernity and its ideal offshoots, liberalism, democracy, and socialism, which for Nietzsche are all symptomatic of slave morality as all endorse the position of the weak and deny the life-affirming values of human nature, resulting in the denial of freedom and the production of weak and resentful individuals. This is musically illustrated with the re-introducing of morphed motifs that originally formed part of earlier themes that represented, Nietzsche’s ‘weak’ ideologies. The following illustrations depict the original excerpts followed by the morphed versions found in Nietzsche’s Section O.



Figure 45: Original *Philosopher King* motif in Section C, b.76



Figure 46: *Philosopher King* motif in Section O, b.955



Figure 47: Original *Aristotle* motif in Section C, b.159



Figure 48: *Aristotle* motif in Section O, b.965



Figure 49: Original Augustine motif in Section D, b.325

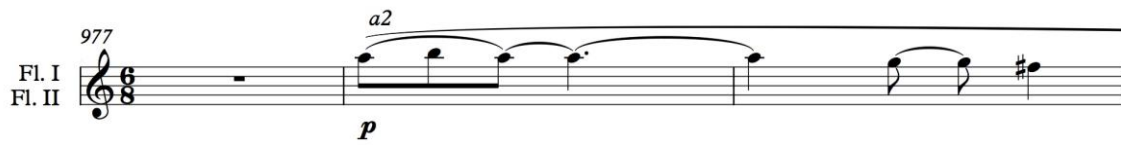


Figure 50: Augustine motif in Section O, b.977



Figure 51: Original Hobbes motif in Section I, b.527



Figure 52: Hobbes motif in Section O, b.990

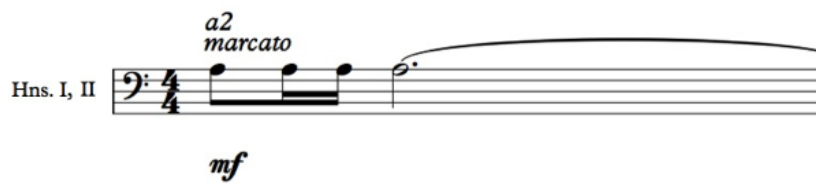


Figure 53: Original Locke motif in Section J, b.585



Figure 54: Locke motif in Section O, b.991



Figure 55: Original Critics of the Enlightened motif in Section L, b.857



Figure 56: Critics of the Enlightened motif in Section O, b.997



Figure 57: Original Mill motif in Section M, b.892



Figure 58: Mill motif in Section O, b.1005



Figure 59: Original Marx motif in Section N, b.897



Figure 60: Marx motif in Section O, b.1006

The original melodic and rhythmic motives are truncated, augmented and sounded by different instruments and together with the use of different tempos, dynamics and harmonies, which are also modified, serve as a form of reprise; this musically serves the role of reinforcing the structure of the entire piece. Nietzsche saw a major problem with basing morality on science because he thought of the latter as incapable in differentiating between right and wrong in a fair manner. He also applied this notion to the faith that was advocated by religious philosophers, since there was no such concept as an unchallengeable truth. In b.1016, the music's shifts from the on-going motivic and thematic reprise to mirror Nietzsche's self assigned mission of designing a new philosophy with new values. As it cannot be an ordinary human who incorporates these values, it must be a leader or, "Overman" (supermen), who declares this "will to power." The arrival of this philosopher-warrior is sounded by brass in b.1040 (in a manner similar to the philosopher-king in Plato's section) and leads to the final theme of the tone poem, which portrays a strong and energetic driving force that corresponds to the values of the master morality.⁸¹ As both Freud and Nietzsche believed that reason had an incomplete capability of regulating human nature, outline social policies, and control political conduct, they left a type of heritage that was to instigate political actions in the twentieth century. This shied away from science and reason and sought the formation of a postmodern political philosophy that addressed the limits of modernity. The non-rational characteristics of humans demonstrated these limits, and their goal was to recuperate instincts, self-awareness, fulfilment and liberty by understating how these characteristics work, and thus establish how they can help our true necessities.⁸²

⁸¹ Friedrich Nietzsche, *Beyond Good and Evil* (New York: Vintage, 1966), 204, 207.

⁸² Donald Tannenbau, David Shultz, *Inventors of Ideas: An Introduction to Western Political Philosophy* (Canada: Wodsworth/Thomson Learning, 2004), 284.

PART IV: *Four Miniatures* - For Mixed Ensemble

4.1 Creative Stimulus

The *Musical Miniatures* are inspired from three aspects: modern painting, mainly the symbolist and the expressionist, the old and vast tradition of chamber music, and existentialist philosophy. Each miniature uses representative music produced by an ensemble to connect the concept of an artwork to a theme from existentialist philosophy. The symbolist painters were obsessed with the exploration of the soul's depths and were influenced by Darwin's theory of man's descent or displacement from the centre of the cosmos, and by modern psychology, which negates the idea of man being master of his own ego.⁸³ The expressionist painters, on the other hand, produced emotionally charged works that outran the 'shadow' of academic rules and bourgeois tastes.⁸⁴ The choice of using a chamber or ensemble group was derived from the notion that the music may engage the perceiver on a different platform than that of a full orchestra. As the chamber performers are enclosed in a mesh of intense musical conversations with each other, their parts are not as numerous as to confuse the clarity of the single instruments. Traditionally the concept behind chamber music was the music itself; through intermingling melodies and harmonies, the design of its form, and the timbre of sonic amalgamations. However, chamber works such as the *Four Miniatures* would eventually also form part of programme music.⁸⁵

The *Four Miniatures* is built on the idea of the Septet utilising novel combinations of instruments as used by Beethoven in Op.20 (1799); a work in E-flat major for Clarinet, Bassoon, Horn, Violin, Viola, Cello, and Double Bass. This composition was very influential on consequent chamber works and septets. Beethoven's septet consists of six movements that

⁸³ Hans Werner Holzwarth and Laszio Taschen, *Modern Art Volume 1 1870-1944* (Taschen 2011), 73.

⁸⁴ *Ibid.* 143.

⁸⁵ James M Keller, *Chamber Music: A listener's guide* (New York: Oxford University Press, 2011), Introduction

follow the form of a traditional *divertimento*, with an added *Andante* (Theme and Variations) and *Scherzo* that expand the four movements. Thus its structure was still rather conservative when compared to his later chamber music and that of later twentieth century composers.⁸⁶ Bartók's Sonata for Two Pianos and Percussion (1937) is such an example. This work is set in a three-movement arrangement, which is customary for a sonata; the initial movement being twice as long as the as rest of the movements. The first movement features a standard sonata-allegro form, with clearly defined sections – introduction, exposition, development, recapitulation and coda – but Bartók avoids the traditional connections between keys, by beginning the movement in F- sharp and finishing in C major, with digressions into numerous unanticipated keys. This structural tritone connection is not unusual for Bartók as it is also used in other works, including the initial movement of his well-known work, Music for Strings, Percussion and Celesta. The second movement of *Sonata for two pianos and percussion* adheres to straightforward ternary A-B-A plan. The third is a rondo starting and finishing in C major, the pianos introduce the movement, followed by the xylophone. At the end of the work the last notes of the pianos die away, there is a concluding duet for snare drum and cymbal, and the sonata ends extremely quietly.⁸⁷

Bartók's instrumentation in this piece is the main influence on the *Four Miniatures*, as his work is scored for two pianos and a range of percussion instruments played by two musicians: three timpani, xylophone, side drum with snares, side drum without snares, suspended cymbal, pair of cymbals, bass drum, triangle and tam-tam, incorporated further changes in what constitutes instruments in a chamber work. Prior to the premier of his Sonata, Bartók stated in his introduction to the work, that he had originally intended to use a single piano but decided to use two for the following reason:

⁸⁶ James M Keller, *Chamber Music: A listener's guide* (New York: Oxford University Press, 2011), 43-44.

⁸⁷ *Ibid.* 28.

“To better balance the frequently very sharp tones of the percussion instruments...The role of the percussion sounds varies: sometimes they reinforce the most important accents; in places they carry motifs serving as counterpoint to the piano parts; and the timpani and the xylophone frequently play themes that act as principle subjects. Only two players are required for the seven percussion instruments. Both of them play all the instruments.”⁸⁸

In the *Four miniatures* when balance is required it is achieved through the single piano, the string, wind instruments, and the pitched percussion. Similarly to Bartók’s piece, only two players are needed for the different percussion instruments. The timbre that Bartók achieves in this work was innovative as he mainly avoids the lyrical capabilities of the piano, and stresses instead the percussive aspect of the instrument; at certain points the listener may perceive the piece as a quartet for four percussionists.

I BÉLA BARTÓK

The musical score shows the following details:

- Piano I:** Starts with a *pp* dynamic, playing a complex, rhythmic pattern in the right hand and a more active line in the left hand.
- Piano II:** Remains mostly silent until the 6/8 section, where it enters with a *pp* dynamic, playing a rhythmic pattern in the right hand and a more active line in the left hand.
- Percussion I (Timpani):** Features a series of rhythmic motifs, including a prominent roll in the 6/8 section.
- Percussion II:** Plays a rhythmic pattern in the 8/8 section, which then changes to match the 6/8 and 9/8 sections.

Figure 61: Bartók’s percussive use of the piano in the first movement of *Sonata for two pianos and percussion*

⁸⁸ James M Keller, *Chamber Music: A listener’s guide* (New York: Oxford University Press, 2011), 28.

The image shows a musical score for the piece "Existence Precedes Essence". The score is in 4/4 time and starts at measure 8. The instruments and their parts are:

- Hn. (Horn):** Plays a melodic line in the bass clef, starting with a sharp sign and ending with a *ff* dynamic marking.
- S. D. (Snare Drum):** Plays a rhythmic pattern of eighth notes, then rests, with the instruction "To Tamb." above it.
- Chim. (Chimney):** Plays a melodic line in the treble clef, starting with a *mf* dynamic marking, then rests, with the instruction "To Xyl." above it.
- Pno. (Piano):** Shows percussive chords in both hands. The right hand has a chord marked with a vertical line and a note. The left hand has a chord marked with a vertical line and a note. There are markings for *8^{vb}* and *Ped.* (Pedal).
- Vln. (Violin):** Plays a long, sustained note in the treble clef.
- Vc. (Violoncello):** Plays a melodic line in the bass clef, starting with a sharp sign.

Figure 62: Percussive use of the piano and the use of two percussionist in *Existence Precedes Essence*

One of the most renowned works inspired by paintings, are Modest Musorgsky's (1839 – 81) *Pictures at an Exhibition* which do not only convert Victor Hartmann's (1834–73) illustrations and designs into music, but animate them, producing miniature episodes. This composition can be placed among the best of the piano miniatures assembled by nineteenth-century composers such as Schumann, Smetana, Grieg and the master of the miniature, Chopin. Other examples of compositions inspired by visual art include Liszt's *Sposalizio* and *Il penseroso* from the *Années de pèlerinage*, Stravinsky's *The Rake's Progress*, Respighi's *Trittico botticelliano* and Vaughan William's *Job*; a wider connection also exists between Debussy and the Impressionist painters. The compositional method used in *the Four*

Miniatures is mostly similar to that of Musorgsky, who effectively transformed pictures in a sequence of musical events. The main contrast lies in the fact that he tended to focus on a single thing or person portrayed in the painting rather than being directly concerned with the artwork as a whole. For example, in the section *Gnomus* he is more focused on the awkward gnome than the nutcracker, in *Baba-Yaga* more with the witch than the clocks, in *Castello* more with the troubadour than the Mediterranean castle.

Another difference is the overall structure and continuity of the piece, as while the *Four Miniatures* can be played separately or in any order due to the existentialist theme of individuality and freedom underlying them, *Pictures at an Exhibition* portrays the composer strolling round the exhibition, viewing and reflecting on each picture.⁸⁹ Musorgsky presents this through a recurring *Promenade* theme that creates an overall sense of connectivity and a drive towards the concluding climax in the section *Kiev*.



Figure 63: Promenade Motif in the *Pictures at an Exhibition*

The key-scheme as well as the harmony and motives characterise each musical depiction and create a connection from one section to another. Similar to the method used in the *Four Miniatures* and the rest of the portfolio, Musorgsky's music comes to be through the formation of a balance between the programmatic manifestation and musical logic. Thus, the

⁸⁹ James M Keller, *Chamber Music: A listener's guide* (New York: Oxford University Press, 2011), 30-31.

structure and experience of the music must be approached from both the musical perspective and the programme.⁹⁰

Table 11: The structure of *Pictures at an Exhibition* and the corresponding keys in E-Flat major / minor

1 st	<i>Promenade</i>	B-Flat major
No. 1	<i>Gnomus</i>	E-Flat major
2 nd	<i>Promenade</i>	A-Flat major
No. 2	<i>Castello</i>	G-Sharp minor
3 rd	<i>Promenade</i>	B-major
No. 3	<i>Tuileries</i>	B-major
No. 4	<i>Bydlo</i>	G-Sharp minor
4 th	<i>Promenade</i>	D-minor / F-major
No. 5	<i>Chicks</i>	F-major
No. 6	<i>Goldenberg</i>	B-Flat minor
5 th	<i>Promenade</i>	B-Flat major
No. 7	<i>Limoges</i>	E-Flat major
No. 8	<i>Catacombs</i>	B-minor
No. 9	<i>Baba-Yaga</i>	C-major
No. 10	<i>Kiev</i>	E-Flat major

As illustrated in the table above, E-flat is the principal tonic throughout *Pictures at an Exhibition*. Not only is it the key of the concluding picture, but it is also the common factor, as it is the tonal centre to which the other keys correspond; when considering the enharmonic equivalents, most of the keys in the piece relate to E-flat major or minor. In a way the piece can be said to be cyclic composition because of the recurring returns and metamorphosis of

⁹⁰ Michael Russ, *Musorgsky: Pictures at an exhibition* (Cambridge: Cambridge University Press, 1992), 3-4.

the *Promenade* theme.⁹¹ Musorgsky used different methods to musically represent the paintings and Vladimir Stasov (1824-1906) explained each of musical illustrations, including the lost images; Stasov worked at the art department of the St Petersburg Public Library and was an artistic advisor to Musorgsky. After the first promenade the illustration *Gnomus* is presented, an image which is now lost, and was considered by Stasov as a “fantastic lame figure on crooked little legs, a child plaything.” This piece portrays the bizarre, with a hint of misfortune, as the music depicts the dwarf’s awkward leaps and grotesque cries of suffering and pleas. A second *Promenade* provides tranquillity and stability after *Gnomus* as it concludes on the dominant in anticipation of the next picture. *Castello’s* serenade that features a guitar-like accompaniment turns into a “Russian song without words,” strongly influenced by Russian folk music, and the only reference to the southern European location is the use of a Sicilian rhythm.⁹²

The third occurrence of the *Promenade* sounds gloomier as it moves from G-sharp minor to its relative B major, in preparation for now lost *Tuileries*, which Stasov recounts the scherzo as being based on an image of children playing with their young nurse at the Tuileries Gardens in Paris. The ambiance is lighter than *Castello* and the *tessitura* is higher and more open chords are featured, with the calls and sneers of the children recalled through the repeated falling third figure. Another lost illustration is depicted soon after the light, playful and quiet end of *Tuileries*, *Bydlo* (Polish for Cattle), which is introduced through a *fortissimo* dynamic that represents the large cart of the animal. This is one of the most mournful and Russian sounding pieces, characterised by its dense, heavy, left-hand chords, suggesting the reverberation of the wheels and the steps of the hooves, which are set against a folk-like

⁹¹ Michael Russ, *Musorgsky: Pictures at an exhibition* (Cambridge: Cambridge University Press, 1992), 34.

⁹² *Ibid.* 36-37.

melody sung by the cart driver.⁹³ *Promenade* four changes to D minor, which intensifies the number of melodic tritones to create an uneasy atmosphere. At the end *Chicks* is anticipated as the dominant note of D converts to the mediant F. In *Chicks* there is a move from the darkness of *Bydlo* into light, from a deep bass register to high translucent writing. Effective use of high percussive piano sounds emulate the chicks tapping to open their shells and the petite calls as they come out. Following this, challenging pianissimo trills illustrate their plumage as they stagger about. Next in *Goldenburg*, Musorgsky uses the rhythm of speech to initially represent the rich Jew in a self-assured, loud-mouthed way, which is accompanied by an oriental and rhythmically embellished ornamentation and augmented intervals. The first Jew converses leisurely and clearly with a deep overriding voice, in equal measures that break for breath. Then the poor Jew *Schmuyle* whimpers almost frenziedly in a high-pitched voice along a triplet tremolo that represents his body quivering. In this piece, Musorgsky's desire is not to show off his ability at thematic permutations, but to reflect the non-reconciled situation of the two characters.⁹⁴

The *Promenade* theme moves into its last phase with its fifth entry as a restatement of the opening *Promenade* but this time with extra doubling that augments its ceremonial characteristic. *Limoges*, another lost illustration, is according to Stasov: "Old women quarrelling at the fair in Limoges," a French town which Hartmann visited often. Most striking are the calls and shouts – some compromised of whole tone material – that interrupt the piece's progress. Finally the coda of this illustration leads the listeners from a busy market place to the Parisian catacombs. *Catacombs*, with its dissonant and unbalanced chords, suggests the glowing of the skulls that are depicted in a large cage that is stacked full with them. Musorgsky must have been inspired from the light of the lamp which reflects on

⁹³ Michael Russ, *Musorgsky: Pictures at an exhibition* (Cambridge: Cambridge University Press, 1992), 38-39.

⁹⁴ *Ibid.* 40-43.

the skulls.⁹⁵ *Baba-Yaga* is based on the Russian fairy-tale of a witch-like woman living in a hut shaped as a clock resting on hen's legs. The witch lives deep in the woods and the legs allow the hut to rotate to face the doomed, such as lost children who end up eaten. The mechanical rhythm of the piece gives the impression of a giant clock and the central section mixes diminished and augmented harmonies to create a tonal ambiguity that suggests an atmosphere of spookiness. The last piece *Kiev* features a reworked hymn with strong national connections, as the original hymn setting by Glinka does not reveal a very deep understanding of what ancient Russian church music was like. Musorgsky matches the grandness of Hartmann's concept, with *Kiev* being represented as a collage of hymn and bell sounds which represent the birthplace of Christianity in Russia, where in AD 988 Vladimir of Kiev became Christian and ordered the baptism of his people.⁹⁶ The following are the only six designs and illustrations which can be identified with certainty to relate to *Pictures at an exhibition*:



Figure 64: V.Hartmann, Canary Chicks in their Shells, sketch for Gerber's Ballet *Trilbi*.
Watercolour;17.6x25.3cm

⁹⁵ Michael Russ, *Musorgsky: Pictures at an exhibition* (Cambridge: Cambridge University Press, 1992), 44-45.

⁹⁶ *Ibid.* 46-49.



Figure 65: V.Hartmann, A Rich Jew in a Fur Hat. Pencil, sepia, lacquer; 25.6x19.9cm



Figure 66: V.Hartmann, A Poor Jew. Pencil, watercolour; 14x10.5cm



Figure 67: V.Hartmann, Paris Catacombs (including Hartmann, V.Kenel and guide with lantern). Watercolour; 12.9x17cm

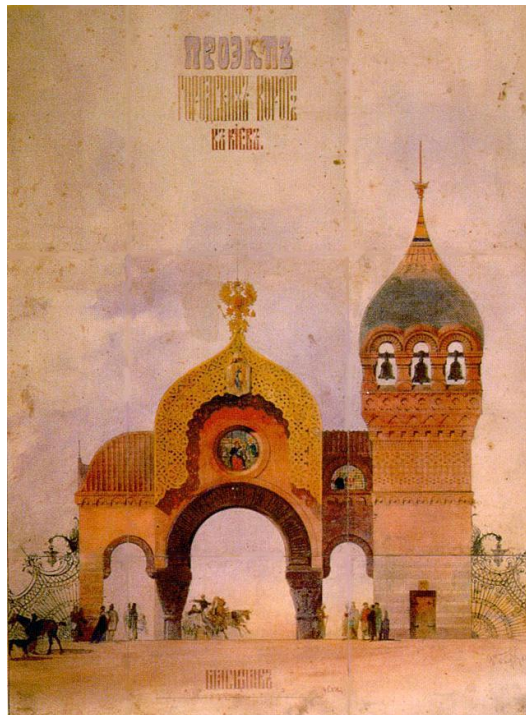


Figure 68: V. Hartmann, Design for Kiev City Gate: Sketch for a clock in Russian style. Pencil; 23.5x31.8cm



Figure 69: V. Hartmann, Baba-Yaga's Hut on Hen's Legs. Pencil, watercolour; 42.9x60.8cm

Pictures at an Exhibition is divided into folk-inspired pieces with diatonic, conjunct melodies and a simpler harmonic style; such as *Promenade*, *Castello*, *Bydlo*, and *Kiev*, and the more chromatic ones which also incorporate more advanced harmonic techniques, where the influence of folk music is less explicit; such as *Gnomus*, *Tuileries*, *Chicks and Limoges*. The folk element is mostly evident through modal modifications, a narrow range, heterophony, parallelism and the use of pedals.⁹⁷ Musorgsky's controlled use of passing and auxiliary notes and the almost complete non-appearance of suspensions are indicative of a technique in which each vertical gesture has harmonic prospective. Little or no imitative counterpoint is evident, while the type of free polyphonic writing that derives from folk heterophony and two-part writing are common, rigorous imitative counterpoint, or quasi-fugal writing do not occur in Musorgsky.⁹⁸

⁹⁷ Michael Russ, *Musorgsky: Pictures at an exhibition* (Cambridge: Cambridge University Press, 1992), 32-34.

⁹⁸ *Ibid.* 63-64.

His style can be said to be very economical as each piece appears to be formed by a method of continual melodic variation, derived from the repetition and recasting of tiny cells from Russian folk music and using the German method of developing variation. Most of the pieces feature disturbances and breaks, which are part of the procedure of the variation method. The transformation of the *Promenade* theme provides a good example of this practice. As the melody grows out of the motifs through the process of permutation, inversion and transposition, each phrase emerges out of its precursor until b.21, when a restatement of the opening theme is sounded.⁹⁹

Promenade is frequently quoted as an example of Musorgsky's Russian metric flexibility, but it is not a broad attribute of this composition as most sections use only a single metre. The efficacy of the *Promenades* is partly due to their metric flexibility that is contrasted with the regular metres of the rest of the pieces. Rhythmic patterns are mostly unsophisticated, and only *Goldenberg* features a degree of complexity and each piece incorporates its own characteristic rhythmic patterns.¹⁰⁰

Similarly to *Paintings at an exhibition*, the paintings chosen for the composition of the *Four Miniatures* are conceptually linked through the existentialist traits that they portray, however the music itself is not linked in any way except for instrumentation. Existentialism is a label that was given to the works of the late nineteenth and twentieth century philosophers, such as: Soren Kierkegaard (1813-1855), Friedrich Nietzsche (1844-1900), Edmund Husserl (1859-1938), Martin Heidegger (1889–1976), Maurice Merleau-Ponty (1908-1961), Albert Camus

⁹⁹ Michael Russ, *Musorgsky: Pictures at an exhibition* (Cambridge: Cambridge University Press, 1992), 57-58.

¹⁰⁰ *Ibid.* 61-62.

(1913-1960) (who did not consider himself a philosopher but was regarded as one),¹⁰¹ and Jean-Paul Sartre (1905–1980).¹⁰²

Notwithstanding the great philosophical dissimilarities between their theories, all these philosophers collectively believed that philosophical thinking should not begin with the rational subject, but with the individual self. They moved away from the traditional contemplation on existence, in search of new categories to define it. They believed that human beings are not to be considered as entities with fixed properties or as subjects interacting with a universe of objects, and although they never intended to negate the value of the sciences, they believed that people should not be defined by scientific truths alone. In addition to this, existentialism holds that a definition of beings cannot be achieved by augmenting our scientific notions about people with ethical ones. The different classifications of ethical concepts such as intention, blame, responsibility, character, duty, and virtue, do constitute crucial features of the so called ‘human condition,’ but neither ethical concepts which are directed by the standards of ‘good,’ nor the scientific thinking which is directed by the standards of truth, suffice.¹⁰³ As the *Four Miniatures* are inspired from images in addition to philosophical notions, the listener experience is only complete if images of the paintings are available.

¹⁰¹ Ronald Aronson, *Camus and Sartre: The Story of a Friendship and the Quarrel That Ended It* (Chicago University Press, 2004)

¹⁰² Warnock Mary, *Existentialism* (Oxford: Oxford University Press, 1970), 1-22.

¹⁰³ Loc. cit.

4.2 Miniature I - Existence Precedes Essence



Figure 70: George Grosz, *The Funeral (Dedicated to Oskar Panizza)*, oil on canvas, 1917, Staatsgalerie Stuttgart, Germany.¹⁰⁴

¹⁰⁴ Hans Werner Holzwarth and Laszio Taschen, *Modern Art Volume 1 1870-1944* (Taschen, 2011), 182.

Jean-Paul Sartre's statement that existence precedes essence adds to the idea that there is no standard definition of what a human being is as that meaning is ultimately decided through existence itself. This means that the most significant reflection for an individual is that one is an independently acting and responsible conscious being (this is labelled by Sartre as existence), instead of the tag, position, category, description, or any other predetermined idea that the individual may fit in (labelled as essence). Therefore, the actual life of the individual is one that is created and determined by its true essence and not an inaccurately ascribed essence that other people use for their own definition.¹⁰⁵

George Grosz's (1893-1958) painting *The Funeral (Dedicated to Oskar Panizza)* can be interpreted as portraying Sartre's existentialist notion; Oskar Panizza (1853-1921) was a German psychiatrist and avant-garde author, playwright, novelist, poet, essayist, publisher and literary journal editor. The painting depicts a violence that is evident not just in the motifs that are illustrated but also in the radiant reds and the aggressive energies that surge throughout the painting. Even the solid building is filled with a gripping vitality. The apparently infinite street is bursting with a mob of figures that traverses and intersects itself. In the mayhem of pushing and shoving, people with masklike expressions seem to have lost awareness of any form of direction. The first miniature *Existence Precedes Essence* represents this through the agitation of the fast passages that burst into life from the very onset of the piece. Grosz's wildly gesturing mob is not the only excuse for this urban chaos. Many forms of modern day influences on one's existence are portrayed, which are evident from the tiny church and clergyman who is holding high a cross (an allusion to religion which is represented in the music with chimes in b.6) to the nightclubs, bars and office buildings (allusion to society in general which is represented through the different instruments that

¹⁰⁵ Jack Reynolds, *Understanding Existentialism*, (London: Acumen, 2006)

confabulate throughout the piece), to a highly ranking army officer who is swaying his sword (allusion to different forms of authority, which are depicted through the use of the snare drum and police whistle). The music corresponds to Grosz description of his painting, “In a strange street by night, a hellish procession of dehumanised figures mills, their faces reflecting alcohol, syphilis, plague...I painted this portrait against a humanity that had gone insane.”¹⁰⁶

This ‘insane reality’ is interpreted in *Existence precedes essence* as corresponding to an individual (in this case the painter) who is surrounded by influences (the essences of others), thus, awareness that existence precedes essence helps the individual escape any determinate category that might restrict a ‘true existence.’ This is depicted in the music by the violin that represents existence as it opens the piece unaccompanied, preceding any other instrument, and sustains the same note, an open G, till the end. Even though the cacophony of the other instruments (essence) texturally surpasses the violin, the latter maintains the same dynamic throughout. Therefore, the violin maintains its own true ‘existence’ and is not influenced by the essence of the other instruments. Similar to Messiaen’s method, the music is created not from a consideration of relationships between tonalities, pitches or chords, but from colouristic and resonant choices, which are splattered on the score to reflect the paintings. Throughout the piece, the choice of chords reflects a dissonant preference that depicts the ‘noise’ in the painting. Patterns are used to represent the on-going confabulation in the crowd. The piano part revolves around a single pitch through different rhythms to reflect the allusion to the theme of individuality in existentialism. The stream of people in the image is represented through the repeated four-semiquaver pattern found on a number of instruments such as violoncello, chimes, xylophone as well as the piano.

¹⁰⁶ Hans Werner Holzwarth and Laszio Taschen, *Modern Art Volume 1 1870-1944* (Taschen, 2011), 182.

Table 12: The meaning of *Existence Precedes Essence*

Concept	Signifier
<p>The tiny church and clergyman who is holding high a cross.</p>	<p>Chimes.</p>
<p>The activity of the nightclubs, bars, office buildings and wild activity of the people in general.</p>	<p>Instrumental confabulation throughout the piece. Different musical patterns and calls from percussion instruments are combined.</p>
<p>A highly ranking army officer who is swaying his sword.</p>	<p>Snare drum.</p>
<p>Depiction of the different forms of authority such as police.</p>	<p>Police whistle.</p>
<p>An insane reality is interpreted as corresponding to an individual (in this case the painter) who is surrounded by influences (the essences of others), thus, awareness that existence precedes essence helps the individual escape any determinate category that might restrict a 'true existence.'</p>	<p>This is depicted by the violin that represents existence as it opens the piece unaccompanied, preceding any other instrument, and sustains the same note, an open G, till the end. Even through the cacophony of the other instruments (essence) that sounds an array of pitches and texturally surpasses the violin, the latter maintains the same dynamic throughout. Therefore, the violin maintains its own true existence and is not influenced by the essence of the other instruments. Thus existence precedes essence.</p>

4.3 Miniature II - Alienation

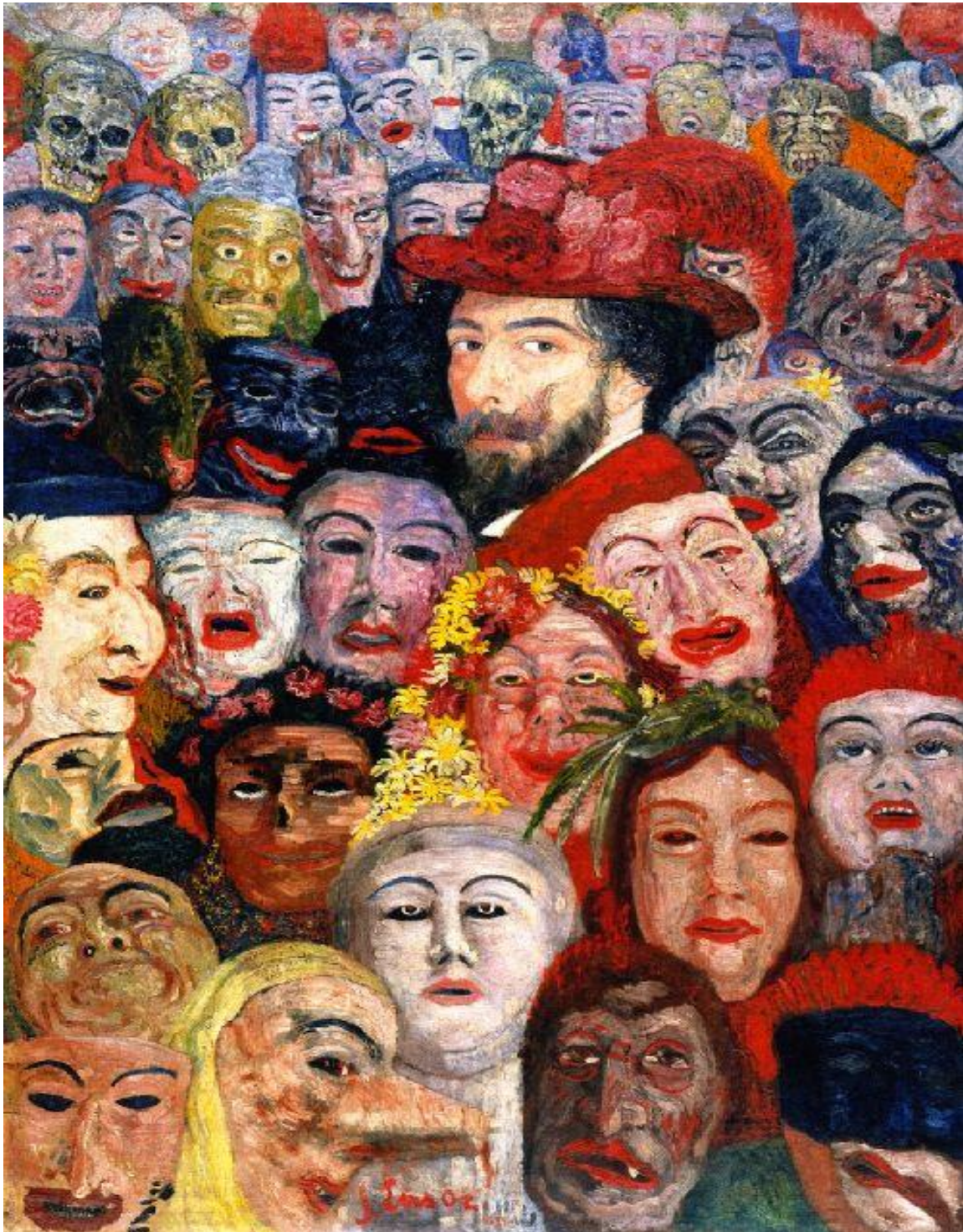


Figure 74: James Ensor, *Self portrait with masks*, oil on canvas, 1899, Menard Art Museum, Komaki, Japan¹⁰⁷

¹⁰⁷ Hans Werner Holzwarth and Laszio Taschen, *Modern Art Volume 1 1870-1944* (Taschen, 2011), 94.

Miniature two, *Alienation*, is inspired from James Ensor's (1860-1949) *Self-portrait with Masks*, a painting which portrays the contrast between the individual (or the self) and others (people with masks which may represent the rest of humanity) and creates a sense of alienation on canvas. In the painting, Ensor is practically engulfed by the masked people whose pale faces and red tinted lips exemplify the artist's fascinations with his self being obliterated by the rest of humanity.¹⁰⁸ This concept corresponds to the existential notion of alienation, which is considered as the estrangement of the self from both its surrounding world and ultimately also itself.

According to Sartre's analysis of his notion 'the other', it is through one's activities that reality takes on meaning, but the world itself is not brought into existence merely through one's activities and thus constitutes a sense of 'otherness'. As the world is made up of other human beings, the self is not the only entity which reveals the world or who brings the world to existence, as this is also revealed in the activities of others. Therefore, 'I am' is not solely a being of one's own activities, but a "being-for-others." In the miniature *Alienation*, the piano represents the self while the other instruments are the 'others.' This dependence upon others for the definition of oneself is manifested in the opening of the piece by the piano accompanied by the violin.

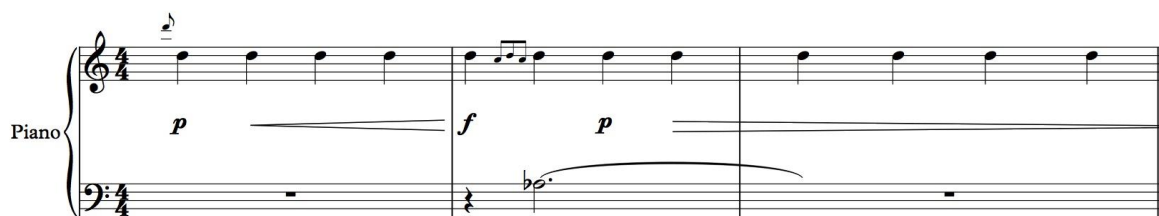


Figure 75: The allusion to individuality in *Alienation*; as in *Existence Precedes Essence*, the piano revolves around a single pitch.

¹⁰⁸ Hans Werner Holzwarth and Laszio Taschen, *Modern Art Volume 1 1870-1944* (Taschen, 2011), 94.

When one is caught up in an activity, one is alienated from the outside reality, and does not regard one's own activities from an external viewpoint. This notion is depicted by the piano from the beginning of the piece to b.11 with the use of the repeated note D. In b.11 the violin plays a *glissando* to the high C6 and the piano changes from its static repetitions to accelerating and modulating gestures. This corresponds to Sartre's concept of the change in behaviour when one is made conscious of being looked at, and becomes aware of being, or of its own activity.¹⁰⁹

Through his use of the example of a *voyeur*, Sartre suggests that it is due to the existence of other beings that a person can have a third person perspective of oneself. However, this reveals the self as being alienated from one of the dimensions of its being, as who I am in a detached or unbiased sense can be revealed only by the, 'Other.' In addition to this, that which contributes meaning to the self belongs to the world that owes its origin to cultures (or societies) in which the self finds itself. Though it is myself, it is not 'my' as my own.¹¹⁰ Such an idea, sensation or experience diverges greatly from the ancient belief of a cosmos in which people had a seemingly properly structured place and points to a meaningless reality leaving us feeling alienated. This is represented in the end of the piece from b.24 onwards, at which point the piano is left unaccompanied and ends the piece with an unresolved (alienated) chord.

¹⁰⁹ Warnock Mary, *Existentialism* (Oxford: Oxford University Press, 1970), 114.

¹¹⁰ Loc. cit.

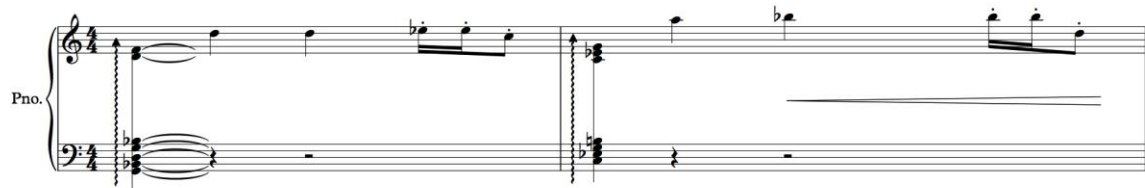


Figure 76: Repeated patterns of two crotchet and arpeggios in *Alienation*, b.15



Figure 77: Other example of repeated crotchet in *Alienation*, b.13



Figure 78: Augmented repeated crotchet pattern maintains the notion of two consecutive beats, in *Alienation*, b.21

The music is chromatic throughout and no definitive centre is maintained or conceived as the music follows the concept of the programme. Arpeggiated sevenths, ninths, elevenths and thirteenth chords make up most of the music in the piano. Their pitch content supplements the rest of the parts in the score, which in turn individually make up their own gestures; this also alludes to the fact that even though people may form part of the same humanity (the use of the same pitches between instruments) their individuality alienates them (independent musical gestures). The percussion's role is mainly to create a weary atmosphere that reflects the strange feeling of the 'myself' that is not truly my own.

Table 13: The meaning of *Alienation*

Concept	Signifier
<p>As the world is made up of other human beings, the self is not the only entity which reveals the world or who brings the world to existence, as this is also revealed in the activities of others. Therefore, ‘I am’ is not solely a being of one’s own activities, but a “being-for-others.”</p> <p>When one is caught up in an activity, one is alienated from the outside reality, and does not regard one’s own activities from an external viewpoint.</p> <p>Sartre’s mentions the change in behaviour when one is made conscious of being looked at, and becomes aware of being, or of its own activity.</p> <p>Myself, it is not ‘my’ as my own. Such an idea, sensation or experience diverges greatly from the ancient belief of a cosmos in which people had a seemingly properly structured place and points to a meaningless reality, leaving us feeling alienated.</p>	<p>The piano represents the self while the other instruments are the ‘others.’ This dependence upon others for the definition of oneself is manifested in the opening of the piece by the piano being accompanied by the violin.</p> <p>This is depicted by the piano as from the beginning of the piece to b.11 with the use of the repeated note D.</p> <p>In b.11 the violin plays a <i>glissando</i> to the high C6 and the piano changes from its static repetitions to accelerating and modulating gestures.</p> <p>This is represented in the end of the piece from b.24 onwards, at which point the piano is left unaccompanied and ends the piece with an unresolved (alienated) chord.</p>

4.4 Miniature III - Angst

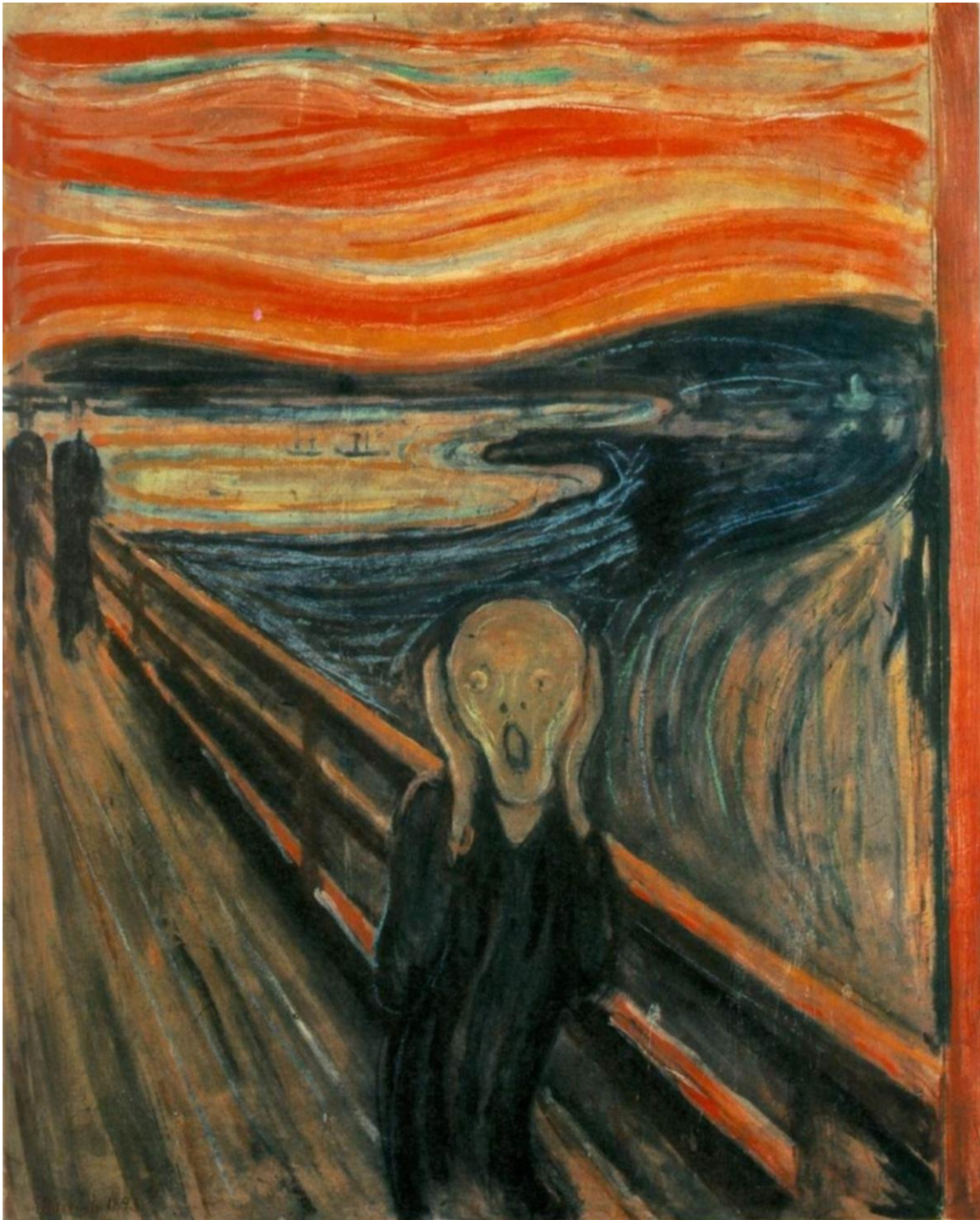


Figure 79: Edvard Munch, *The Scream*, oil, pastel, tempera on cardboard, 1893, National Gallery, Oslo.¹¹¹

¹¹¹ E.H. Gombrich, *The Story of Art* (London: Phaidon Press Limited, 1995), 564.

What initially put off the public's perception of Expressionist Art was that art had moved away from the realisation of beauty. Traditionally artists sought to idealise when depicting people or objects. Expressionist artists such as Munch, however, realised that it was a dishonest consideration to only observe the attractiveness of life. They wanted to face the realities of human existence and bring forward their empathy for the dreadful. The miniature *Angst* is inspired by the painting *The Scream* by the Norwegian painter Edvard Munch (1863-1944). It aims to express how a sudden anguished realisation transforms all our awareness. All the strokes in the painting seem to lead towards the main focus of the work, the screaming anguished head - a shouting person portrayed as being distorted, similar to a face of a caricature with ogling eyes and deep cheeks reminiscent of death.¹¹²

This is reflected in the structure of *Angst*, as the music builds up to the final and only outburst in b.16, in which all of the previously independent parts unify through doublings and unisons to form a climax; a technique originally used by Elliot Carter. The cello in particular leads the way as it gradually increases tension and creates a sense of motion through the use of chromaticism. The extended techniques such as flute key clicks (from b.3 onwards), the scraping and plucking of the strings of the piano, together with the use of the gong, waterphone, the horn (alternating between a muted and open sound), and the string pizzicato and glissandi, play the role of creating a texture that imitates the different strokes of the painting. These form a pointillistic texture, the technique used though does not vary in timbre such as the music of Pierre Boulez (1925-), but only features linear isolations within the same instrument.

¹¹² E.H. Gombrich, *The Story of Art* (London: Phaidon Press Limited, 1995), 564.

Figure 82 is a musical score for six instruments: Flute (Fl.), Horn (Hn.), Gong, Piano (Pno.), Violin (Vln.), and Viola (Vc.). The score is in 4/4 time and consists of two measures. The Flute part features a melodic line with trills and triplets. The Horn part has a low, sustained note with a dynamic marking of *pp*. The Gong part starts with a *ppp* dynamic and transitions to *p* and then *mp*. The Piano part includes a box labeled "Simile" with a downward-pointing arrow and a dynamic marking of *8^{va.}*. The Violin and Viola parts feature melodic lines with trills and triplets.

Figure 82: The independent activity that makes up most of *Angst*, b.5

Figure 83 is a musical score for seven instruments: Flute (Fl.), Horn (Hn.), Woodwind (W. Ph.), Trumpet (Tri.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The score is in 2/4 time and consists of two measures. The Flute part starts with a trill and a dynamic marking of *ff*, followed by a *sfz* dynamic. The Horn part has a dynamic marking of *ff* and a *simile* marking. The Woodwind and Trumpet parts have a dynamic marking of *ff* and a *sfz* dynamic. The Piano part has a dynamic marking of *ff* and a *sfz* dynamic. The Violin and Viola parts have a dynamic marking of *ff* and a *sfz* dynamic. The score is marked "Subito brillante" and "L.v." (Lento).

Figure 83: The unison and doubling climax at the end of *Angst*

The music is mainly made up of chromatic runs and extended techniques that shape a texture that leaves the listener feeling uneasy (angst).

Table 14: The meaning of *Angst*

Concept	Signifier
<p>Strokes in the painting that eventually lead to the scream.</p> <p>The centre of attention suddenly becomes the scream, as there is sudden realisation.</p>	<p>Extended techniques such as flute key clicks, pointillistic use of pitches, harsh intervals, the scraping and plucking of the strings of the piano, together with the use of the gong, waterphone, the horn (alternating between a muted and open sound), and the string pizzicato and glissandi.</p> <p>Abrupt change of texture through the use of unisons and doublings and strong dynamics.</p>

4.5 Miniature IV - The Absurd

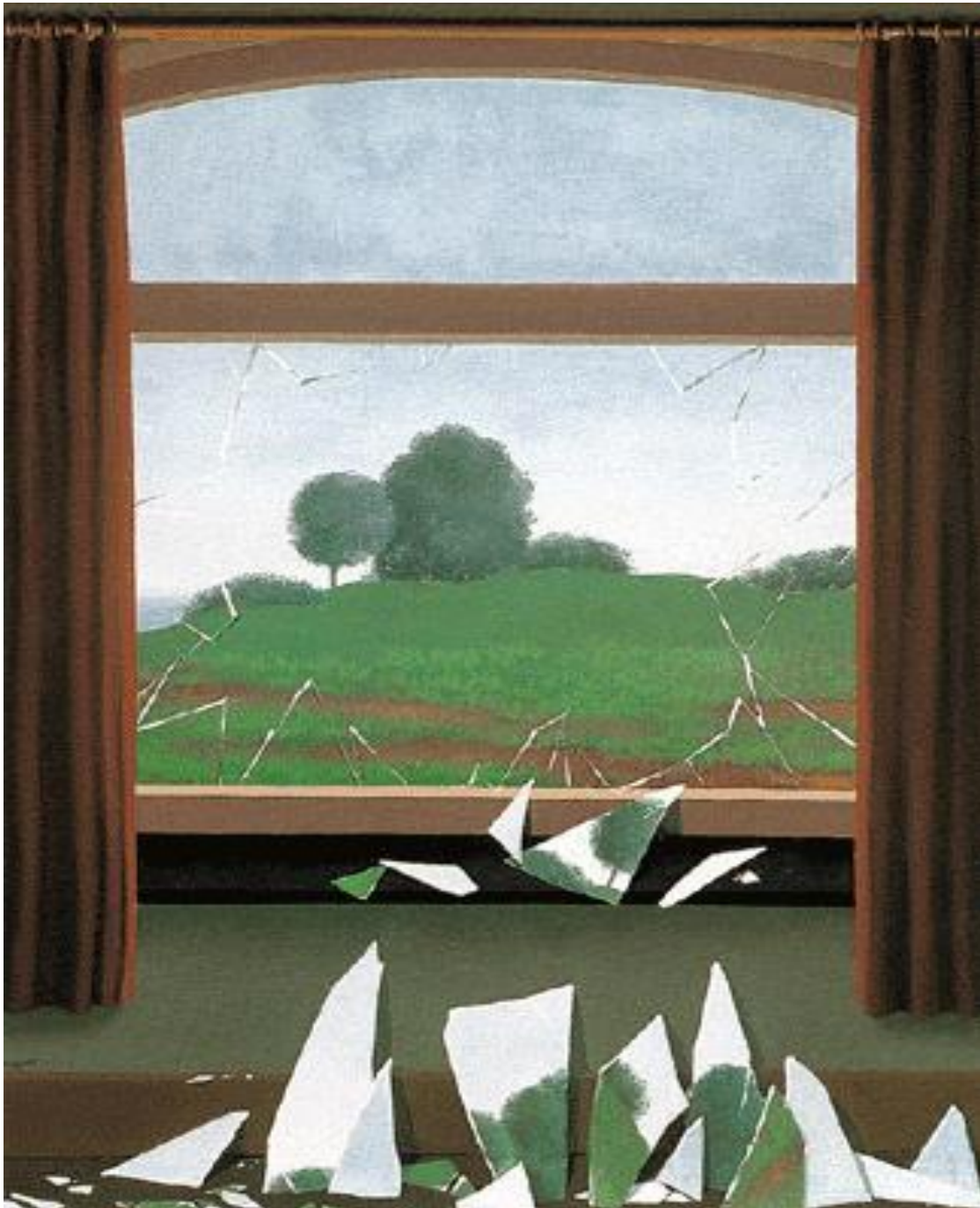


Figure 82: Rene Magritte, *The door to freedom*, oil on canvas, 1936, Thyssen-Bornemisza Collection, Madrid, Spain.¹¹⁴

¹¹⁴ Hans Werner Holzwarth and Laszio Taschen, *Modern Art Volume 1 1870-1944* (Taschen, 2011), 344.

The concept of the *Absurd* encompasses the notion that there is no meaning in the world apart from what meanings and definitions we give to it. An example of this is when bad things happen to good people, as generally it is believed that what happens to a ‘bad’ individual should not happen to a so-called ‘good’ person. Another absurdity is that any given time anything can happen to any individual, and thus a disastrous event could plunge anyone into a direct experience with the absurd.¹¹⁵ This existential theme of focusing on the individual is reflected throughout the *Four Miniatures* and in *The Absurd* this is no exception as occasional reference to a single pitch is made at different points in the piece and ultimately the piece finishes with the piano again revolving around a single pitch.

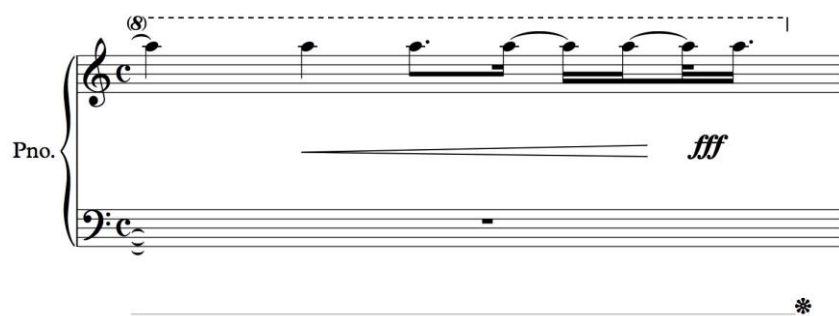


Figure 83: The revolvment around an individual pitch in *The Absurd*, b.27

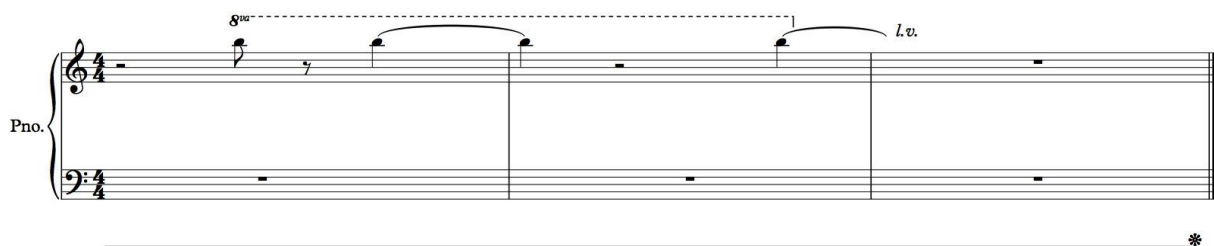


Figure 84: *The Absurd's* ending that also revolves around a single pitch

¹¹⁵ Reynolds Jack, *Understanding Existentialism*, (London: Acumen, 2006)

Existentialists also hold that the world and our existence as a whole, has no purpose or solid reason for existing. Even though our reality can be somewhat explained in specific scientific terms, these explanations still remain deficient of value and meaning. Albert Camus, for instance, held that: “There is only one serious philosophical problem, and that is the contemplation of suicide.” For him, determining whether a human life is worth existing or not is the most fundamental question in philosophy, as all other enquiries stem from and follow it. Camus’s main reasoning behind his observation on suicide arose from the absurdities of life. He considered it absurd to repeatedly look for answers and truths about life when there were none.¹¹⁶

Absurdity is also evident in the realistic style of the Belgian painter Rene Magritte’s (1898-1967), *The door to freedom*, which upon first glance may seem like the plain grammar of a language that has no significance. After close examination however, the underlining concept of this work is revealed. It is a remarkable example of the concealed presence of something enigmatic. Through an ordinary window one can view a calm scene, a wide meadow that extends uphill and several trees standing below a clear blue sky. At the same time the broken fragments that fall to the floor are not transparent but show slices from the view. This leads one to ask if the landscape was either painted on the windowpane itself, whether the fragments are mirrors, and whether the whole thing including the glass fragments are part of a painting (therefore a painting of a painting). As all options appear simultaneously to the viewer no single clear clarification is possible and the painting seems to be meaningless. This corresponds to Camus’s idea that it is absurd to repeatedly look for answers when there are none to be given.

¹¹⁶ J Foley, *Albert Camus: From the Absurd to Revolt*, Montreal, (McGill-Queen's University Press, 2008)

Miniature four, *The Absurd*, opens with the piano playing a whole-tone scale supported by the bell tree and the water-phonograph to represent the shattering of the window. The whole-tone scale is used melodically for its consequent major second intervals that are blended with the upper register of the piano, the bell tree and water-phonograph, to create the effect of falling glass. The notion that the fallen fragments may be parts of a mirror is represented in the music's score as a form of musical cryptogram. Through the chord progression in b.6, all the instruments follow mirror harmony through symmetrical reflective interval movement in contrary motion. Thus one half of the mirror chord is an exact and simultaneous inversion of the other half even though there are enharmonic and pitch variances.

The possibility for multiple interpretations of the painting is represented by two contrasting musical themes that alternate with each other throughout the piece. The first theme (occurring initially in b.7 to b.10) is characterised by a fast tempo and a hexatonic blues scale. The second theme (occurring initially in b.11 to b.13) is defined by a slower tempo and uses mostly diatonic scales. No definite centre is established and the piece proceeds by alternating the two themes up till b.32, where both themes are superimposed to represent the simultaneous existence of multiple interpretations of the painting. Similar to a viewer who tries to reconstruct the absurdity of the painting but cannot with any complete conviction, the listener of the last segment of *The Absurd* (from b.33. till the end) is confronted with an aural absurdity. As one tries to clarify the themes or distinguish the tonalities that form the polytonality of this section one hears and encounters the same absurd experience that a viewer encounters when viewing the painting.¹¹⁷

¹¹⁷ Hans Werner Holzwarth and Laszio Taschen, *Modern Art Volume 1 1870-1944* (Taschen 2011), 344.

Figure 85: The superimposition of the two themes in *The Absurd*, b.44

Table 15: The meaning of *The Absurd*

Concept	Signifier
The shattering of the window.	Piano playing in its high register the whole-tone scale supported by the bell tree and the water-phone.
The option that the fallen fragments may be parts of a mirror.	Represented in the music's score as a form of musical cryptogram. Through the chord progression in b.6, all the instruments follow mirror harmony through symmetrical reflective interval movement in contrary motion. Thus one half of the mirror chord is an exact and simultaneous inversion of the other half even though there are enharmonic and pitch variances.
The possibility for multiple interpretations of the painting.	Two contrasting musical themes clash with each other throughout the piece. The first theme (occurring initially in b.7 to b.10) is characterised by a fast tempo and a hexatonic blues scale. The second theme (occurring initially in b.11 to b.13) is defined by a slower tempo and uses diatonic scales.
Simultaneous existence of multiple interpretations of the painting.	The piece proceeds by alternating of the two themes up till b.32, where both themes are superimposed.
The viewer who tries to reconstruct the absurdity of the painting but cannot with any complete conviction.	The listener of this section of <i>The Absurd</i> is confronted with a 'musical' absurdity as the themes and tonalities form polytonality; in a traditional or conventional musical context it would be absurd to use such a technique.
This existential theme of focusing on the individual.	Revolvement around a single pitch.

**PART V: *Song Cycle I* - For Vocal Soloists, Choir
and Piano**

5.1 Creative Stimulus

From songs to choral works and opera, several leading genres integrate music and text. In setting words to music, composers traditionally sought to draw out the inner meanings and feelings suggested in the poetry or libretto; many instrumental works also bore inseparable links to words through a descriptive title or program. The effort to find musical effect capable of expressing an idea or program often led to innovations in harmony, melody, and instrumental colour. Voice and piano (played by singer or accompanist) was the preferred medium, which offered a wide expressive range with minimal forces, hence the choice of instrumentation in *Song Cycle I*.

Songs varied from simple settings with chordal accompaniment, and the same melody for every verse, to artful through-composed miniature dramas in which the accompaniment rivalled the voice in importance; the method used in *Song Cycle I*. In the nineteenth-century the German lied was in many ways the quintessential Romantic genre: a fusion of music and poetry, centring on the expression of individual feelings, with descriptive musical imagery.¹¹⁸ Ludwig van Beethoven's (1770 – 1827) *An die ferne Geliebte* (To the Distant Beloved) can be said to have inaugurated the genre of the song cycle, a group of songs performed in succession that tell or suggest a story; earlier published song collections had little or no continuity from one song to the next.¹¹⁹ The details of the formal scheme Beethoven devised for this song cycle have obscured his primary organisational principle.

¹¹⁸ J. Peter Burkholder, Donald J. Grout, Claude V. Palisca, *A History of Western Music* (London: W.W.Norton & Company, 2006), 605.

¹¹⁹ *Ibid.* 587.

These well-known details include the innovative transitional passages, which link the six songs together, the circular key scheme (E-flat, G, A-flat, A-flat, C and E-flat), and the return of music from the opening song in the last. Largely on strength of these foreground characteristics, *An die ferne Geliebte*, has enjoyed a reputation as a pivotal work for integrated, multi-movement compositions. Within individual songs Beethoven depends on variation techniques for diversity, supporting the strophic repetitions of the vocal line with a series of fugal variations in the piano accompaniment. Only the climatic fifth song departs from this methodical plan, as the piano becomes subservient to the singer for three consecutive stanzas. Yet beyond stringing together individual strophic variations, Beethoven surreptitiously employs motivic transformations to derive songs two through six from the melody of the first song.

Variation and transformation compliment each other. Beethoven relies on figural variations to provide diversity within songs and on motivic transformations for a subtle continuity between them. Melodic material for the entire cycle exists in the first ten bars of the song *Auf dem Hugel*. Successive motives in this stanza later return one-by-one, systematically transformed into principle themes of the remaining five songs. In addition to the four motives present in the vocal line (one for each line of text), a fifth appears in the initial notes of the piano. Thus *An die ferne Geliebte* can be conceived as an elaborate set of variations on a disjointed theme.¹²⁰

¹²⁰ The Representational Impulse in Late Beethoven, I: *An die ferne Geliebte* Christopher Reynolds
Acta Musicologica Vol. 60, Fasc. 1 (Jan. - Apr., 1988) , pp. 43-61 Published by: International Musicological Society, Stable URL: <http://www.jstor.org/stable/932699>



Figure 86: Beethoven's use of motives in *Auf dem Hügel*'s, bb. 1-10

Franz Schubert (1797–1828), who wrote over six hundred Lieder, always chose forms that suited the shape and meaning of the text. When a poem sustains a single image and mood Schubert typically uses strophic form, with the same music for each stanza. Contrast or change is often depicted with modified strophic form, in which music repeats in some strophes but in others it varies or changes completely. Some songs use ternary form (ABA or ABA') or bar form (AAB). Longer narrative songs may be through-composed with new music for each stanza. Schubert had a gift for creating beautiful melodies that perfectly capture the poem's character, mood and situation. Many songs use a simple quality of folk song to suggest a rural setting or uncomplicated feelings, others are suffused with sweetness and melancholy or are declamatory and dramatic. The following excerpts illustrate some of the variety of Schubert's accompaniments. The figurations project the poem's mood and the personality of the protagonist, from a simple alteration from the bass note and chord in *Heidenröslein*, to dramatic tremolos and octaves in *Der Atlas*.

Lieblich. $\text{♩} = 69.$

Singstimme.

Sah ein Knab' ein Rös - lein_ stehn, Rös - lein auf der Hei - den,
 Kna - be sprach: ich bre - che_ dich, Rös - lein auf der Hei - den,
 Und der wil - de Kna - be_ brach 'sRös - lein auf der Hei - den;

Pianoforte.

pp

Figure 87: Bass note alteration in the opening of Schubert's *Heidenröslein*

CANTO.

PIANO.

f

mf

И зло - по - луч - ный Ат - лан - ть, я зло - по - луч - ный
 Ich un - glück - sel' - ger At - las, ich un - glück - sel' - ger

Figure 88: Tremolos in the opening of Schubert's *Der Atlas*

Schubert's accompaniment usually reflects the imagery in the poem, especially images of action, like the strolling motion in *Das Wandern* or the serenader plucking a guitar in *Ständchen*.

Mäßig.

Lei-se fle - hen

Figure 89: The guitar like accompaniment in the opening of Schubert's *Ständchen*

Mäßig geschwind.

Singstimme.

1. Das

Pianoforte.

mf

Figure 90: The strolling motion in opening of Schubert's *Das Wandern*

In addition to the musical imagery, harmony also supports the poetry, for instance, the sweet melancholy of *Ständchen*, is conjured by interchanging minor and major forms of a key or triad; such an effect has become a distinctive device of Schubert and is also evident in *Song Cycle I* of this portfolio. In the first song *Absolute Time* the music interchanges between minor and major forms to underscore a melancholic word such as death in b.22.

The image shows a musical score for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The music is in 4/4 time and features a modulation from G minor to G major. The lyrics are 'life death good'. Dynamics range from mezzo-forte (mf) to forte (f). The score illustrates how the change in key affects the mood of the word 'death'.

Figure 91: The interchanging minor and major forms that underscore a melancholic word such as death in *Absolute Time*, b.22

In other works, he underscores a poem's different qualities through distant modulations. In *Der Atlas*, a diminished seventh chord is used to create an abrupt change from G minor to the distant key of B major, then, the music is progressively works its way back through E minor to G minor. This type of key scheme shows Schubert's inclination to modulate by third instead of by fifth, a characteristic that is also evident in his other instrumental music. His preference for odd harmonic relationships exposes his use of harmony as a significant device, since in his songs the unusual tends to have more representational potential than the traditional; on the other hand in *Song Cycle I* modulation by second is utilised for purely musical reasons rather than programmatic ones.¹²¹

¹²¹ J. Peter Burkholder, Donald J. Grout, Claude V. Palisca, *A History of Western Music* (London: W.W.Norton & Company, 2006), 607 – 610.

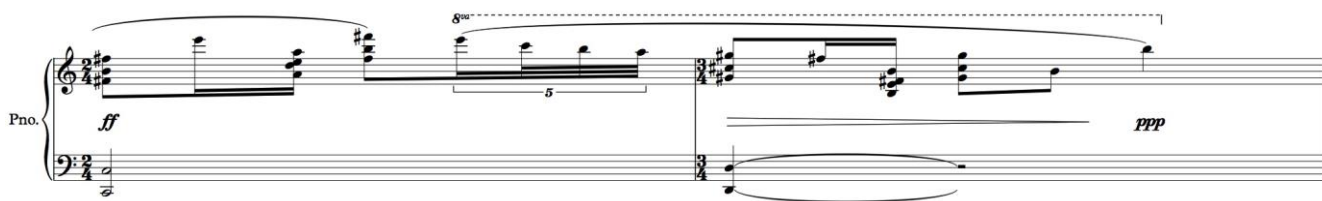


Figure 92: The transposition by major second in *Absolute Time*, b.36



Figure 93: The transposition by minor second in *Absolute Time*, b.34

Differently from Schubert, Robert Schumann (1810–1856) believed in a more balanced relationship between voice and piano. Schumann often gave the piano long preludes, interludes, or postludes, to show that the instrument is no simple accessory; the opening piano prelude in *Absolute Time* (till b.14.) is evident of this balance that is also used in *Song Cycle I*. However, the general compositional methods used in the formation of Schumann’s songs are similar to that of Schubert’s; the use of repetition of a pattern without alteration, either at the same pitch or at a different one (sequence), and of repetition in an altered form (variation) – both derived from folk-song. Thus repeating and varying materials exemplify most of his songs, the exception being those that are through-composed. Patterns are also used in *Song Cycle I*, but they are mostly not repeated in later segments of the music due to the through-composed nature of the songs.¹²²

¹²² J. Peter Burkholder, Donald J. Grout, Claude V. Palisca, *A History of Western Music* (London: W.W.Norton & Company, 2006), 607 – 610.

Arnold Schoenberg's (1874–1951) melodramas – songs that accompany action – such as *Pierrot lunaire*, also serve as a point of reference due to the principles it first articulated, however, not all of its methods are employed in *Song Cycle I*. Schoenberg included considerable changes to the tradition of song, such as: flexible instrumentation within the chamber ensemble; the so-called “Pierrot ensemble”- consisting of flute, clarinet, violin, cello, and piano – plus or minus certain instruments which provided the inspiration for numerous twentieth century songs, the re-thinking of established musical genres such as melodrama, new vocal techniques, and most influential to the songs in this portfolio, the use of new harmonic and melodic techniques. Similarly to Schoenberg's songs, *Song Cycle I* does not alter the deep-rooted *Lieder* tradition of syllabic text setting,¹²⁴ which is a method that Schoenberg also employs in his other cycles and his other vocal works. This is due to the fact that traditionally text setting should parallel natural speech inflection (vocal variants) in order to maintain clarity. Traditionally, as can be noticed in one of the very first song cycles, Beethoven's *An die ferne Geliebte*, the recapitulation of musical material in the final song often served as a unifying tool. Schoenberg also employed a musical recapitulation in *Pierrot lunaire*, but instead of winding up the work with it, he used it directly before the last scene of the second part; *Song Cycle I* does not use any form of reprise since the nature of the songs are contrasting, due to one representing absoluteness and the other the relational aspects of time. Schoenberg further deviated from the customs of the *Lieder* tradition in more substantial means. First, is the independence from the rules of tonal harmony, which *Song Cycle I* also employs through a high level of chromatic use which complements the through-composed structure of the songs. Secondly, was his new employed vocal expression, which was later denoted to by his student Alban Berg (1885–1935) as *Sprechstimme*. According to Schoenberg's instructions in the score of *Pierrot lunaire*, the soloist should hinge between the

¹²⁴ Music with one note per syllable is known as ‘syllabic setting’ and that with many notes per syllable as ‘melismatic setting’; text-setting in which new syllables are enunciated at regular intervals (regardless of the number of notes per syllable) is referred to as ‘isochronic’.

domains of the lied and popular song, therefore, the singer must clearly differentiate between speech, song and the new technique, in which speech takes a musical procedure but at the same time not recalling song. In Schoenberg's musical notation, *Sprechstimme* is usually indicated by small crosses through the stems of the notes, or with the note head itself being a small cross.¹²⁵

The image shows a page of a musical score for the first movement of *Pierrot Lunaire: Mondenstrunken*. It features five staves: Flöte (Flute), Geige (Violin), Violoncell (Cello), Rezitation (Recitation), and Klavier (Piano). The Flöte and Geige parts are marked with a tempo of 'Bewegt (♩ ca 66 - 76)'. The Geige part includes markings for 'pizz.' and 'pp mit Dämpfer'. The Violoncell part is marked 'pp'. The Rezitation part is also marked with the same tempo and includes the lyrics 'Den Wein, den man mit Augen trinkt, gießt'. The Klavier part is marked 'pp'. The score uses Sprechstimme notation, with note heads represented by small crosses and stems marked with small crosses.

Figure 97: First movement of *Pierrot Lunaire: Mondenstrunken*, featuring *Sprechstimme* in the vocal part

This technique is not used in *Song Cycle I* though, as similar to what Schoenberg believed, every piece of music can be almost *sui generis*, determining its own instrumentation and sound world, harmonic vocabulary, and formal structure; both *Absolute* and *Relational* time portray the poem in a more traditional context as the initial melodic segments that inspired the rest of the songs were originally in a sung style.

¹²⁵ Jonathan Dunsby, *Schoenberg: Pierrot lunaire* (Cambridge: Cambridge University Press, 1992)

5.2 Song I – *Absolute Time*

This dyad song cycle is built on two poems I was inspired to write on absolute and relational views on time; the two contrasting views of Isaac Newton (1642–1727) and Gottfried Wilhelm Leibniz (1646–1716). Both philosophers enquired whether time is: ‘relational’, or ‘absolute’ in some way, whether it is a substance in its own right or simply a resulting property of some form of another substance that is reliant on the relations of objects.

Absolute Time

*Time, strict time,
related to nature’s seasons, the agile, sluggish, long, short, day, night.*

*Time, rigorous time,
indifferent to backward, forward, before, after, life, death, good, bad.*

*Time, free time,
identical to what is about to be and has been.*

*Time, binding time,
ever omnipotent, pervasive, infinite and universal.*

*Time, celestial time,
boundless not limited,
common inside and out,
permanent not temporary,
real not fake.*

Song I, *Absolute Time* is built on a poem inspired from Isaac Newton’s ideas on time. His *scholium* at the beginning of his *Principi*, lays out his ‘absolute’ ideas on time and makes a distinction between ‘absolute’ and ‘relative time,’ as for him the latter refers to the various ways by which we measure time; such as days, hours and so on which are alluded to in the

second verse of the poem. Word painting is very evident throughout the song. For instance, in b.17, the word agile is signified through rapid semiquavers sung by the sopranos, while the word sluggish is sounded with quavers by the basses. Consequently in b.18, the word 'long' is signified with sustained notes and the word short with brief ones. The words 'death' and 'evil' in the fourth verse of the poem are implied in b.23 and b.24 through the first instances of relatively dissonant harmonies.

All the three stanzas that make up the poem correspond to three distinct sections of music that feature a different tonal centre. The first section features the voices from b.16 onwards in a major key and a *Largo* tempo. The second section which starts from Section C (b.27) initially has a more sparse texture and is built on minor key harmonies that form chant-like passages that use repeated notes, these represent the glorification of time as the tool of God. The final section from b.34 onwards features modulating passages in major keys to represent a boundless tonality that mirrors 'boundless time.' For Newton, time is absolute, true, and mathematical and most importantly, possesses its own existence and passes by without any reference to anything external. As time is embodied by the piano in both songs, to emphasise Newton's unrestricted portrayal of time in the song *Absolute Time*, the piece opens and ends with a prelude on the piano, thus reflecting a continuation beyond the vocal parts that represent external elements.¹²⁶

¹²⁶ Isaac Newton and I. B. Cohen., *The Principia: Mathematical Principles of Natural Philosophy*, I. B. Cohen and A. M. Whitman (trans.) (Berkeley; London: University of California Press, 1999)

Table 16: The meaning of *Absolute Time*

Concept	Signifier
<p>Time.</p> <p>For Newton, time is absolute, true, and mathematical and most importantly, possesses its own existence and passes by without any reference to anything external.</p> <p>Time glorified as the tool of God.</p> <p>A boundless tonality that mirrors ‘boundless time.’</p>	<p>Piano.</p> <p>Longish prelude and short postlude, therefore, piano starts and ends not as an accompaniment but as an entity of its own with no intrusions.</p> <p>Sparse texture and is built on minor key harmonies that form chant like passages that use repeated notes (section C from b.27.).</p> <p>Modulating passages in major keys (b.34. onwards).</p>

5.3 Song II – Relational Time

Relational Time

Time, fanciful time

an arrangement, structure, construction, framework, plainly relative to all events.

Time, affiliated time,

a conceptual sequence, succession, progression, impetus.

Time, subordinate time,

a slave, pawn, prisoner, hostage.

Time, derivative time,

not a craft or ark on which existence drifts.

Time, secular time

not an agent or device that dwindles, contradicts, or curtails the revered inventor.

Song II is based on the poem *Relational Time* and reflects the thoughts of Gottfried Wilhelm Leibniz who disagreed with Newton's notions. He expressed his objections in the correspondences with Samuel Clarke (1675–1729) who wrote on behalf of Newton. In the five letters that Leibniz wrote before his death he was able to propose not only the reasons for opposing Newton's idea of absolute time, but also managed to draw a different conclusion and reason as to why it is to be considered as an abstract systems of relations.¹²⁷ The first stanza of the poem corresponds to what he famously writes to Clarke in his *Third Paper*:

“As for my own opinion, I have said more than once, that I hold space to be something merely relative, as time is, that I hold it to be an order of coexistences, as time is an order of successions.”¹²⁸

Leibniz explains in his *Fifth Paper* the idea that time is similar to a family tree. Dissimilar from the connection between a tree and its leaves, a genealogical tree is not an object which subsists as a thing separately from its other constituent members, but forms part of an abstract system of relations between siblings, offspring and so on. This is reflected in the music from b.16 when all the members of the choir enter with the first stanza of the poem and form contrapuntal activity with the soloist and thus mirror the notion of a genealogical tree, as even though they are melodically separate from each other they are, nonetheless, connected harmonically. In b.26, the third verse begins to feature three forms of word painting: swiftly changing harmonic progressions that signify the words ‘progression’ and ‘succession,’ a tempo that is *piu mosso* to underscore the word ‘impetus,’ and sequences that emerge to emphasise the word ‘sequence’ while at the same time building momentum. The second stanza continues with the same drive that the previous stanza created to emphasise Leibniz’s idea of space and time not being defined as vessels in which objects are literally situated and

⁴ G.W. Leibniz and S. Clarke, 1715–1716, *The Leibniz–Clarke Correspondence*, H. G. Alexander (ed.) (Manchester, UK: Manchester University Press, 1956)

¹²⁸ Ibid. Third Paper, paragraph 4; G VII.363/Alexander 25–26.

across which they exist and move, but as an abstract structure of relations in which objects and reality are embedded. The final attack against Newton’s concept of absolute space and time in the last verse of the poem is directed to the divine qualities ascribed to it. Leibniz argues on what he understands to be an immoral implication by Newton who implies that time may be considered a divine tool, such as an organ, with which God makes use of to perceive objects. Leibniz states that if God stands in need of any tool to perceive objects by, it naturally follows that such tools would not depend upon Him, and thus results in them not being created by Him, which would in turn go against the notion and definition of God.¹²⁹ To reflect the idea that time is in a sense ‘fabricated’, *Relational Time* begins and ends with solos sung by the mezzo-soprano to represent time as a human creation; in this song time is again embodied by the piano but as subordinate to the voices.

Table 17: The meaning of *Relative Time*

Concept	Signifier
<p>Leibniz explains in his Fifth Paper the idea that time is similar to a family tree. Dissimilar from the connection between a tree and its leaves, a genealogical tree is not an object which subsists as a thing separately from its other constituent members, but forms part of an abstract system of relations between siblings, offspring and so on.</p> <p>Time is ‘fabricated,’ a human creation.</p>	<p>This is reflected in the music from b.16 when all the members of the choir enter with the first stanza of the poem and form contrapuntal activity with the soloist and thus mirror the notion of a genealogical tree, as even though they are melodically separate from each other they are, nonetheless, connected harmonically.</p> <p>Relational Time begins and ends with a vocal soloist. The notion of time is again embodied by the piano, but contrasts the role that was used in <i>Absolute Time</i>, as it is now subordinate to the voices.</p>

¹²⁹ Ibid. First Paper, paragraph 3; G VII.352/Alexander 11

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