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Playing Words, Speaking Music

An Autoethnographic Study on Intertextual Approach to Classical Composition

Taja Astar

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Luleå University of Technology
Department of Social Sciences, Technology and Arts

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Abstract

This master thesis is an autoethnographic study, wherein the author presents and analyzes her approach to composition practice through intertextuality. Drawing on previous research in literary and musical studies, she aims to identify and/or define the types of intertextuality that she uses in her compositional practice, and their interaction within compositions. She also investigates, in which ways different musical and literary texts can mutually influence and enhance each other, as well as how these forms of intertextuality function in specific performance settings. Finally, the author contemplates on the question how intertextual elements might mediate in translating the author's intentions to the audience, at least from the perspective of the composer. After a quick overview of ten of Astar's musical works, making use of intertextuality as a composition strategy, the study focuses on a detailed analysis of two pieces, *Escape* and *The Checkered Flag Villanelle*, that rely upon contrasting ways of building cross-textual relationships. The analysis utilizes, among others, the topologies found in the works by Genette, Burkholder and Kawamoto. The author also makes an attempt at extending the existing terminology by suggesting such new terms as *concept borrowing*, *interpermeating intertextuality*, *imposed intertextuality*, *transverbal prosodization* and some other. This terminology is applied in the work to describe the types of cross-textual strategies used in Astar's classical compositions that do not appear to be covered by any of the aforementioned topologies. The work also offers a first-person perspective at a close collaboration of a composer and a poet, where the result is a variety of artistic works, all of which employ multi-layered intertextuality and an intermedial approach.

Keywords: intertextuality, music, intertextuality in music, classical music, autoethnographic study, composition, intertextual composition, intermediality, artistic collaboration, music and poetry, compositional strategies, intertextual strategies, text and music

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1. Introduction

In my compositional practice, I invariably seek to integrate various levels and forms of intertextuality. This includes, first of all, multiple levels of referencing other cultural texts, in a broad sense of the word, that is incorporating works of literature as well as musical texts at different levels of visibility and formality. I also welcome other media, such as still images and video, acting, or dance—that are also considered as "texts" in contemporary thinking (as I discuss briefly below), and can thus introduce other forms of cross-textual relationships.

This Master's thesis, formed as an autoethnographic study, is built on a review of research on intertextuality, and applies its results in an analysis and representation of my creative output in relation to this theoretical framework. Through this approach, I hope to obtain better instruments for describing my compositional intentions and practices, and even more importantly, a better understanding of their further artistic potential.

As a composer, I do not believe that it is possible for an artist to perform in a vacuum, isolated from the social world and from the context in which art is shaped, developed and performed. Even when the creative process happens in absolute isolation, it is grounded in one's language, personal experience, background and expectations that are all socially and culturally constructed. Creativity cannot be seen outside of its social context. Contemporary research often considers it to be a result of many different kinds of interaction, such as communication, collaboration with others, as well as diverse influences of social media. A huge amount of effort spent between an idea and the final outcome is highly depending on interaction with other people. Then, the created work also does not exist in a vacuum, being both the product and an object of many "intertextualizations," when it comes in interaction with the listener and subsequent creators. And here, it is the task of the author to envisage the desired connection of the work to the audience and vice versa, and facilitate it via an intentional, *poietic* message encoded in the chosen compositional techniques.

One of the main goals of the performing arts, as I see it, is engaging audiences in collective and individual thinking processes, in posing questions, and providing multiple perspectives on everything that relates to humanity and its place in the world. An intertextual dimension can help in reaching that goal. I find it important to talk about prominent—as well as invisible—social issues in a way that would be relatable and digestible by audiences, and at the same time serious—in terms of its content and musical solutions. For me, trying to achieve that without multiple layers of references to other texts, both literary, musical, and beyond, would be an impossible and even undesirable enterprise.

Historically, music and speech can be seen as primary social activities that unite people. We can consider them as a kind of innate abilities available for most people to use. Music and words have the same strength: their power to influence people and their importance as a tool of communication are self-evident. Considering this, there is no doubt that, for many listeners, an integrated textual component may add motivation and willingness to listen to the music. It also plays an enormous role in attracting new audiences. This is one of the reasons why I often integrate some textual elements in my musical works, in one way or another. I believe that such an approach is an adequate and effective way to talk about many serious things, for which musical language interconnected with text can be immensely potent, and this is why I am eager to further study every aspect of intertextuality and find ways of expressing my musical ideas through intertextual strategies.

Most of my works are based on or draw upon poetry in some way. Even my instrumental pieces are often connected to some poetic material. Therefore, I can describe my

compositional style as “narrative music,” both in the sense that I prefer story-telling to abstract music, and also because I often use verbal models in my melodic lines, equating the function of musical phrasing with that of punctuation in language. This approach might be called “talking through melody,” a notion somewhat related to Mendelssohn’s *Songs without Words*, though, in my case, there always are—most often actual—words behind the music, even in my instrumental works. I can also sometimes integrate poetry into music as a structural component, as I experiment with using poetic forms for composing instrumental pieces.

While I was working on the thesis, three of my chamber works (two of which are not included into the scope of the paper), that all make use of intertextual strategies of different types, won prizes at competitions, including a song that won a Special Prize “Radio Classic FM” at the Third International “Syn(es)thesis” Composition Competition (that also required referencing the provided graphical work in the composition). Whether the intertextual approach I use helps in any way facilitate the process of communicating the artistic message to audiences, including professional ones, such as competition juries, is yet to be answered. This thesis project, however, has helped me deepen my understanding of such compositional practices, by further exploring them through the lens of the theory of intertextuality.

2. Aims and Research Questions

In this project, I aim to investigate the connections between different types of texts used in musical practice, and seek a better understanding of the role different intertextual relations can play in musical composition. One of the goals of this work is to compile a set of analytical instruments and terminology, allowing me to better outline and articulate, even to myself, my own artistic ideas, as well as to better analyze others' compositions through the perspective of intertextuality. The artistic goal of my research is to create a number of compositions, incorporating different types and levels of intertextuality, as well as analyze/describe them in these terms. My main research questions are:

What types of intertextuality can be identified in my compositional practice, and how do they interact within the composition?

In which ways can different musical and literary texts mutually influence and enhance each other?

How do these forms of intertextuality function in specific performance settings, as seen by the composer, by an improvising performer, or by a conductor?

How—if at all—might intertextual elements mediate in translating the author's intentions to the audience?

3. Methodology

The methods used in my research can be divided into two categories: theoretical (musicological) and artistic (compositional).

3.1. Theoretical Research Methods

A thorough review of available theoretical sources is necessary in the design of a piece of research. With the topic of intertextuality in composition, this task doubles up, since any musicological analysis is impossible without also reviewing the field of literary studies, where the concept was initially introduced. So, first and foremost, my theoretical methods include **comparative analysis** of previous research on intertextuality, both in literary and music studies, to create an analytical framework for my own research.

The next step in the design of this framework is **adopting terminology** for analyzing my own works, and/or **inventing terminology** for further research. At this stage, some level of literature (poetry) analysis of the chosen texts has also been useful.

From the purely musicological point of view, I, first of all, **analyze my own compositions**, while applying different strategies and methods I have acquired while studying the literature.

3.2. Artistic Research Methods

The Master's thesis is framed as an autoethnographic study, which means that I am conducting a so to say "field study" and analysis of my own practice as a composer. My main artistic method in the project is deliberate, though uninformed, **integration of intertextuality into the compositional process**. I composed several pieces prior to studying the theory, experimenting with how "theoretically unsupported" use of intertext may be integrated in the compositions. After a subsequent review of the theory, this experimentation provided me an opportunity to apply all the discovered intertextual strategies to the analysis of my compositions, in order to perform a retrospective study, as it usually happens in musicological studies, when the composing of the piece precedes its analysis.

Another artistic method is to **develop collaboration** with my co-author in order to explore various possibilities for integrating intertextuality and intermediality into our collaborative artistic process.

Rehearsals and performances of the pieces (where I do not participate as a musician) can also be considered as a type of research methods, because live communication with musicians gives a lot of additional information about how the intention of the author may be transferred by intertextual means, first to other performances, and subsequently to the audience; how the author's idea may be perceived and to what extend can it be transparently communicated to the musicians and listeners without additional explanations.

My own rehearsals and performances, both as a pianist and conductor, I consider to be one more research method that could help me to go deeper into understanding of my approaches to the performance (as a pianist); to learn how to translate the composer's idea for the musicians (as a conductor); and to choose what intertextual strategies in composition are helpful and which ones are not, from the performer's and conductor's points of view.

4. Theory

In my review of theoretical literature, I focus on defining such terms as intertextuality and transtextuality, as developed in literary and philosophical studies. I further show how these notions have been applied to musical analysis. By doing so, I attempt to outline the terminology best applicable for my own research and obtain tools for describing my chosen musical material.

4.1. The Notion of Intertextuality

Before going deeper into investigating intertextuality—the connection and interaction between various texts in a particular work—and various ways it appears in different fields of arts and studies, it is necessary first to indicate what is understood by "text" in any such discussion of "intertextuality" and in the term itself. In the contemporary discourse of intertextuality, the term "text" is used in an extended sense that embraces all the expressive media available. In the context of intertextuality in cultural studies, the notion of "text" has become "a conceptual metaphor for the interweaving of meanings and the interplay of discourses" (Kostka et al, 2021, p.4), which effectively encompasses all the instances of human expression throughout various media. This same thought is put by Kramer in this way: "[i]ntertextuality is not textual, although, paradoxically, this is so only because nothing is not textual. There is nothing that cannot be marked" (Kramer, 2021, p. 14). If anything can be given a "mark," a meaning, then it can be considered a "text," in this line of thinking.

Application of the word "text" to a non-verbal medium like music might sound unfamiliar to score-oriented approaches to musical practices. We should, however, understand that this concept goes far beyond the written word, which stems from the fact that the meaning of the word "text" itself has its origin in a metaphor that has never been the exclusive property of literary or language studies. It comes from the Latin word *textus* (from *texere*—"to weave") that makes associations more with a kind of network, web or tissue, rather than with something written with words.

The first association with "text," however, refers to something prescribed, so it is quite logical that the discussion of cross-textual relationships, which suggests seeing texts in relation to other texts, inevitably involves references to literary studies and philosophies, as these are the domains where such discussion initially evolved.

The term *intertextuality* was arguably coined in the 1960s by Julia Kristeva, a French literary theorist (Kristeva, 1967). The concept was further developed by a long line of thinkers, such as Roland Barthes, Jacque Derrida, Umberto Eco, Thomas Sebeok and many others, although the idea of interconnectedness of all texts shows up even earlier in the works by Bakhtin. Before that, for many years, any text had been seen as a self-contained entity, representing only (or at least mostly) the authorial voice and written in what Bakhtin labeled a "unitary language" (Bakhtin, 1984, p. 269–272).

The implied "unity" of a text had been considered the most significant criterion for its value for academic studies, and anything that disturbed this unity (for example, an external text) seemed to be unwanted in research and had been considered only in relation to the author's background but not as a source that directly influences and interacts with the original unity, as Solie (1980) put it. According to her, this "organic unity" had been the dominant idea for centuries. Bakhtin introduced a dialogic model that was later developed by Kristeva's suggestion that "any text is constructed as a mosaic of quotations; any text is the absorption

and transformation of another" (as quoted in Moi, 1986), thus shuttering the foundation of the "unitary" approach and denying the very idea of a text's autonomy. Discussing further the issue of autonomy, Nycz, who investigated the concept of intertextual poetics (in contrast with traditional poetics), claims that any piece of art is an "intertextual construct," and the category of autonomy is no longer relevant neither for the subject (both writer/artist and the work's recipient) nor for the work itself, for "their own status … depends on the recognition of conditioning influences of the world of art as constitutive factors for their identity" (Nycz, 2005, p. 18). In other words, no author of a work of art can be defined nor positioned other than through the pre-existing knowledge of all other earlier (and, shall I say, subsequent) authors and works.

Despite the fact that Kristeva's "mosaic" definition implied multiple interconnections between texts, in literary studies, intertextuality was often considered as mere juxtaposition of two intertexts, analysed in terms of paraphrase, quotation and other types of borrowing and intertextual incorporation. However, as Kawamoto suggests, Kristeva's "mosaic" suggests applying methods of intertextual analysis to more than two, practically to any, number of intertexts, and, indeed, to consider more than one relation between them (Kawamoto, 2006, p. 6). According to Kristeva, "the idea invites the reader to interpret a text as a crossing of texts," that is a point where different pre-existing texts meet and find a new meaning (Kristeva, 2013, p.10). Opposing herself to formalist or structuralist scholars that tended to see relationships between texts in terms of quoting and referring to sources, she embraces a new approach as "a way of introducing … history into the laboratory of writing," where all new texts appear to be emerging from the historical ground—and background—of all other texts created earlier.

After Kristeva, more and more scholars turned to considering the complexity of the text in the light of the fact that all texts are by their nature interwoven. Developing on the idea a few years later, Culler calls intertextuality "the general discursive space that makes a text intelligible" (Culler, 1981, p.106), implying that all texts actually are intertexts that cannot be understood by the reader without their (reader's) being within the same space as the text. This correlates with Kramer's suggestion that "intertextuality is a general condition of meaning. Or rather, … it is *the* general condition of meaning. Nothing is even perceptible unless intertextuality makes it so. There is no outside-the-intertext" (Kramer, 2021, p. 14). From this perspective, again, there is no more a clear boundary between text and intertext—everything is considered to be intertext. Intertextuality can appear in its more or less evident forms, carrying different sets of meanings (all of which forms are interconnected in this way or another), from the clearest representation, like a direct quotation or reference, to much stronger forms, like various types of allusions, metaphors, paraphrasing and so on.

4.1.1. Genette's Theory of Transtextuality

When the concept of intertextuality came into use more broadly, it introduced many attempts to represent further distinctions in this area—particularly, in literary studies, where the concept first appeared. One of the most notable scholars working in the field was the French literary theorist Gerard Genette. In his trilogy *The Architect: An Introduction* (1992), *Palimpsests: Literature in the Second Degree* (1997a), and *Paratexts: Thresholds of Interpretation* (1997b), Genette created a theory of textual transcendence, that is defined as "all that sets the text in relationship, whether obvious or concealed, with other texts" (Genette, 1992, pp. 83–84). He introduced the term "transtextuality" as a more involving synonym for "intertextuality," where intertextuality is just one of the types of the Genette's proposed

pentad that he used for systematical interpretation and analysis of the text: intertextuality, paratextuality, metatextuality, hypertextuality, and architextuality (Genette, 1997a, p. 5).

Here, the term *intertextuality*, according to Genette, is only used to describe one of the transtextual strategies that he defines as "a relationship of co-presence between two texts or among several texts" and as "the actual presence of one text within another" (Genette, 1992, pp. 1–2) and involves quoting, plagiarism and allusion.

The next type, *paratextuality*, explored in Genette's essay *Paratexts: Thresholds of Interpretation* (1997b), considers the so called "paratext," which, according to Genette, consists of a peritext (titles, chapter titles, prefaces, captions and notes) and an epitext (interviews, announcements, critical reviews, private letters, and so on) and is used to help the audience to understand the circumstances of the text's appearance: when it was published, who was publisher, what the goal of the text was, and how it should or should not be perceived. By taking paratext into account, Genette stresses the importance of intention of the author, as well as that of the socio-cultural context in which it emerged.

The third type of transtextuality, *metatextuality*, or commentary, represents explicit or implicit references in one text on another and "unites a given text to another, of which it speaks without necessarily citing it (without summoning it), in fact sometimes even without naming it" (Genette, 1997a, p.4). By explicit metatext, Genette understands clear references that show all details without leaving any doubts about the intended meaning. Implicit references, according to Genette, are something not stated, but obvious in what is expressed.

Hypertextuality, which is described in *Palimpsests: Literature in the Second Degree*, involves, as Genette puts it, "any relationship uniting a text B (which I shall call *hypertext*) to an earlier text A (I shall, of course, call it the *hypotext*) … that is not that of commentary" (Genette, 1997a, p. 5). Hence, hypertextuality is the relation between a texts or genres that includes some transformation, elaboration or extension like, for example, parody, sequel, translation and so on. According to Genette, all texts are to some extent hypertextual.

The last type, *architextuality*, refers to a text as belonging to a genre or genres, and includes as a very important factor, "the reader's expectations, and thus their reception of the work." These expectations are related to the so called "laws of the genre," the genre specific features that allow the text's receiver to classify the text belonging or not belonging to certain genres or their combinations.

In Genette's view, all the types of transtextuality cannot be completely isolated from each other because of their overlapping nature. Genette found music to provide great material for transtextual studies, as "in music, the possibilities of transformation are without doubt far greater than in painting and certainly, than in literature" due to the "greater complexity of musical discourse" (1992, p. 539). From Genette's perspective, quotation, transformation and imitation constitute the core of musical thinking, which, in a very natural way, implies different musical transtextual strategies such as parody, transcription, arrangement, transposition, recomposition, variations, paraphrasing and pastiche, as well as more recent approaches, such as adaptation, collage, polystylism, sampling, multitracking, remixing and so on. Genette's own studies of music were quite sketchy, which opens for musicologists an excellent opportunity to challenge themselves by further developing and forwarding his ideas in their field.

4.2. Intertextuality in Musical Studies

It should be mentioned that studies of intertextuality in music began much later compared to many other areas in the arts and humanities. This delay can be partly explained by certain general reluctance about any possibility of applying literary theories to musical studies. In 2021, discussing application of Kristeva's ideas to the field of musicology in his article "Intertextuality and a new subjectivity," Klein (2021) admits that "taking Kristeva's original conception of intertextuality into music is no simple matter (p. 60). That difficulty comes partly from the complexity of definition of "text" and "intertextuality" in Kristeva's works, as well as from the connected perplexity of applying them to material that is not written texts, which is still an issue outside literary studies.

Another reason, according to many scholars who study intertextuality, might be that in the musical field many researchers—and creators, we should add—still maintain the idea of textual autonomy, considering the (musical) work as a self-sufficient autonomous artistic object, as was the case earlier in traditional poetics studies as well. They are reluctant to accept a notion that this autonomy is more of an illusory socio-cultural construct, and the musical text represents absorption and transformation of other texts, in Kristeva's perspective. Many composers also advocate "pure", "autonomous" music despite of consciously taking resources from previous works, from the Middle Ages to their contemporaries, or use, for example, of mathematic formulae—although these practices are clearly intertextual.

That might find some explanation in the author's "anxiety of influence", the notion of which was introduced in the theory by Harold Bloom (1973) and further applied in music studies by Korsyn and Straus. The theory identifies six "revisionary ratios," connected to rhetorical tropes and psychological phenomena to show strategies a young poet may use to revise an earlier writer's poem, that define the author's anxious relation to their predecessors. This is a broad topic, which, again, brings up the question of the work's possible autonomy, and is interesting in itself and might give fruitful material for investigation. Though it cannot be included in great detail within the scope of this thesis, it seems worthy of mention that the theory is very instrumental for understanding the mental perception that composers might have for their precursors. This fear of influence music makers might have would not, however, sufficiently well explain why musical scholars—who are not at the same time music creators—should get it and abstain from objectively analyzing their material in terms related to intertextuality of any kind. Whether or not it happens by association that music scholars feel with music makers through studying the latter's work, the tendency appears to be something to be overcome.

Despite the late introduction in the field, there are quite a number of musicological studies that dive deeply into the intertextual discourse. In the last decades, music has become so much interwoven with other forms of art, and this is now much more obvious than it has ever been before, that the idea of intertextuality appears now to be more and more pronounced in the whole spectrum of arts beyond literature, including musical studies. Cook (2021), argues that the Viennese classics—the works that gave rise to the musicology, aesthetics and performance practices of autonomy—demonstrate values that nowadays would be associated with multimedial (or shall I say intermedial) ways of thinking, which, by nature, is closely related to intertextuality. Other modern scholars, such as De Castro (2021), claim that intertextuality has always been an important part of the musical experience, even when described with different words. He goes as far as suggesting that the history of music is the history of musical intertextuality, which corresponds with Beard and Gloag's claim that "all music can in some sense be seen and heard as intertextual" and that "in the context of

twentieth-century music, the inherent intertextuality has been enlarged upon as a compositional practice" (Beard & Gloag, 2016, p. 142).

One of the first attempts to investigate intertextual connections at the level of musical structure was made by Vladimír Karbusický (1983), who applied the concept of intertextuality to the sphere of musical texts, focusing on the connection between the structure of a musical work, its relation to the listener and the way this particular work could be investigated as a sign or set of signs within the context of other signs. This line of research was later followed by Robert Hatten, Günther von Noé and others. All these authors underlined the importance of considering intertextual relations in the musical work independently from the intratextual structure of music. They were, perhaps, the first to explore different ways in which various intertexts interact in music.

Despite the variety of intertextual approaches used in different humanistic fields, including literature, painting, sociology and many others, after the introduction of the term "intertextuality" in music (as it first was in the literature studies), scholarly approaches remained often generalized, and intertextuality was usually seen in the manner when all ways of using intertexts are treated as more of less similar. Intertext in music was typically considered as instances of the same technique with varying names, and researchers tended to look, mostly, at the connections between two specific works. Some see intertextuality literally only as musical borrowing, investigating the various ways composers take and apply music material from one or more earlier pieces.

Working with the issue of musical borrowing, the musicologist Martha Hyde, investigating a theory of neoclassicism, identified two main modes of the so-called "return to the classics": "antiquarianism" and "accommodation." She also defined two aspects of the latter mode: "allegory" and "metamorphic anachronism," which is, according to her, the less direct but more fascinating interplay in a musical composition with the music of the past. Metamorphic anachronism gave rise to the concept of *imitatio* (four basic types of imitation), taken from Thomas Greene's study of Renaissance poetry: reverential, eclectic, heuristic and dialectical[1] (Hyde, 1996, 206–35). This correlates in a way with Genette's notion of hypertextuality.

It seems helpful to differentiate the concepts here. Musical borrowing deals with historical influences of one author or work on another and the subsequent compositional process, so there should be clear evidence of that the later composer was familiar with the earlier piece (Burkholder 1994, p. 862). Intertextual relation, in contrast, may have no connection with the historical context. The audience can find a relationship between works whose authors were unaware of one another. The listener can reveal a kind of communication between pieces, getting new insights from their dialogue, despite the chronological order or any influence.

[1] While the notions of reverential and eclectic imitation look more or less transparent, the two latter terms may need some comment. Heuristic imitation, as defined by Hyde, "accentuates rather than conceals the link it forges with the past. It advertises its dependence on an earlier model, but in a way that forces us to recognize the disparity, the anachronism, of the connection being made" (Hyde, 1996, p. 214). By thus underlining the manifestations of belonging to two different historical times, as well as a clear distinction between them, it "provides composers a means to position themselves within a culture and a tradition." What matters dialectical imitation, it "implicitly criticizes or challenges its authenticating model, but in so doing leaves itself open to the possibility of unfavourable comparison. […] By withholding easy resolution, dialectical imitation acknowledges its own historicity and thereby protects itself from its own anachronistic fate" (Hyde, 1996, p. 222).

Another connection to Genette's theory Kumpf demonstrated by applying *metadiscourse* as a series of approaches for arranging "content by providing cues and indicators that both help readers proceed through and influence their reception of text" (Kumpf, 2000, p. 401). No doubt, the same strategies can be employed in music, and multidimensional composition has a great potential to create complex meanings, through a wide range of possible intertextual approaches. Richards identifies three possible metatextual situations in multimedia music: *authoritative*, when all modes generate strong agreement in the audience by reducing the possible number of interpretations; *weakly ambiguous*, when one component seems to be contradictory to others; and, finally, when the contradiction in a *strongly ambiguous* scheme that creates difficulties in the process of interpretation and requires more efforts for understanding (Richards, 2009).

Despite some periods of reactionary approach to musical intertextuality, there have also been, according to Kawamoto (2006), quite innovative endeavors in the field, as, for example, in David Metzer's Q*uotation and Cultural Meaning in the Twentieth-Century Music* (2003) that focused on musical quotation in different twentieth-century musical practices in both art and popular music fields. In that study, the specific "two-part design"–model was introduced. This new approach distances itself from the typical view on intertextuality in music as just a combination of quoted and quoting music. Instead, it offers a dichotomy of the original music (which is the music that is the source of quotation) and the transformation (when the quotation is being heard in the new context) (Metzer, 2003, pp. 5–6). This provides a new perspective at the process of musical quoting, the resulting material, and its perception.

Michael Klein's *Intertextuality in Western Art Music* (2005) has contributed one of the broadest discussions on intertextuality in music, based both on literature and music studies. The book proposes a new way of looking at intertextuality by providing new terms, such as *poietic* intertextuality (where intertexts are deliberately made by the author), *esthesic* intertextuality (where intertexts are determined by the society), *historical* intertextuality (where intertexts of the contemporary historic period are used), *transhistorical* intertextuality (where intertexts come from other periods in history), and *aleatoric* intertextuality (where intertexts are chosen freely from times) (Klein, 2005, p. 12). Such an analytical framework as this gives the researcher a comprehensive toolbox for analyzing musical works beyond mere relation between two particular authors or texts, but in social and historical contexts. This provides both for broader and deeper understanding of cross-textual relations.

Another system for analyzing relations between musical texts was suggested in "Making old music new" (2021) by J. Peter Burkholder who claims that intertextuality is not only multidirectional, but also multidimensional, and it means much more than just interconnection between particular works. He introduces six types of intertextual practices that might be applicable to music of various genres and even to non-musical works of art, such as poetry, literature, graphical works, and so on. These are:

1. *performance* of an existing musical work, including with improvisational or additional elements;
2. *arranging* a work for a new setting or introducing a new accompaniment, with the purpose to create a new version of the work;
3. *borrowing*, where a new piece is created with elements of some earlier work or works integrated into it;
4. *schemas* imply composing of a new work using a standard set of "schemas" or "formulas". It is worth mentioning that the theory of schemas were brought to music studies from the field of psychology in the 1980s by Robert Gjerdingen who defined "schema" as a stock formula used in the compositional process, where the formulas

work as "building blocks for the composition" (Gjerdingen, 1984). Combining schemas in different ways and applying a great deal of variability in musical embellishments, it is possible to create music that would sound fresh but still familiar;
5. *topics* is a strategy of inserting or referring to common styles of music with the purpose of defining the form and creating meaning through association implied by such styles. The idea of topics was first transferred into musicology from literary studies by Leonard Ratner (Ratner, 1991), who took the term from literary studies. According to Mirka (2014), topics are "musical styles and genres taken out of their proper context and used in another one" (p. 2). They are a sort of figures taken from various places, genres and forces to provide a set of musical signs that re-create real situations through the music associated with them. They make up what Allanbrook called "a miniature theater of human gestures and actions, which is crafted by imitating the kinds of music written to accompany these gestures" (Allanbrook, 1983, p.7); and
6. *intertextuality* encompasses these and other possible relations between musical works.

The notions of schemas and topics have been further developed by many other scholars. So, in his work "The Place of Intertextuality in Music Studies," Robert Hatten (1985) describes musical borrowing and (while not mentioning the term) the use of topics, considering them to be too generalized a concept that "have lost their individuality" and therefore "need not be construed as intertextual with respect to the many works which contain them" (p. 70). Klein, in turn, mentions connections between pieces that can be considered as schemas.

All these investigations of the relationships between a musical work and other music have in the background the idea that every new musical theme, performance, arrangement or composition represents a sort of variation on already existing musical pieces. And this is the central point of intertextuality: looking at a new text through the prism of the texts we already know (or may, for that matter, come in touch with through the texts we know, no matter how long the chain of associations), to find this multidimensional interconnection of meanings and open our minds to meanings we could otherwise miss. The research presented above indicates a good path for future research and also suggest that studies on intertextuality in music will receive increasing recognition in the coming years. Such a development would be very welcome, given that music studies have come to embrace these perspectives much later than in many other research fields.

4.2.1. Burkholder's Topology of Musical Borrowing

An important example of research related to the topic is "The Uses of Existing Music: Musical Borrowing as a Field" by Burkholder (1994) who studied in much detail the ways of musical borrowing in Charles Ives' music. In the article, Burkholder does not approach the issue of intertextuality directly, but discusses musical borrowing that he defines (in another publication) as "the many ways musicians create a new piece of music that uses elements from one or more other pieces" (Burkholder, 2021, p. 68), which, as we see, is touching quite close with the notion of intertextuality. In his earlier paper, Burkholder (1994) describes fourteen different procedures of musical borrowing in Ives's works and shows evolution of the composer's style through the six main stages of his career. These practices include:

1. *modeling* a new work or its part on an earlier piece, when such earlier piece serves as "model" for the new one, which includes borrowing its structure, some portion of its melodic material, and drawing on a similar form and composing techniques, and so on;

2. *variations* on a tune;
3. *paraphrasing* a pre-existing tune to create a new motif, theme, or melody;
4. *arranging* a piece for a new setting;
5. *setting* an earlier tune to a newly composed accompaniment;
6. *cantus firmus*: presenting a tune with longer note values, with a background texture moving faster;
7. *medley* of two or more earlier tunes, more or less in their entirety, when they are set one after another within one movement;
8. *quodlibet*: juxtaposing two or several existing tunes or their parts in counterpoint or in quick succession, which is often done as a joke or for a draft;
9. *stylistic allusion*, which refers not to some specific piece, but to a style or type of music in general;
10. *cumulative setting*: a complex strategy, where the theme (that can be a tune taken from another work or a paraphrase on one or more borrowed tunes) is not presented as a whole earlier than at the closing of a movement, before which it appears in an altered form and undergoes development of its fragments, as well as counterexposition against secondary melodies;
11. *programmatic quotation*: realization in music, through an existing tune, of an "extramusical program," such as a reference to an event, person or phenomenon;
12. *collage*, where the musical structure is built using the techniques of modeling, paraphrasing, cumulative setting, or a programmatic quotation and enriched with an intertwined set of melodic quotations and paraphrased melodies;
13. *patchwork*, where the composers combines bits of two or more tunes, made up either through paraphrase or through the composer's interpolations; and
14. *extended paraphrase*, where a piece's or its section's main melody is a paraphrase on an earlier tune (Burkholder, 1994, p. 854).

Burkholder is one of most prominent scholars in the field of musical intertextuality, and the discussed work provides an extensive analytical framework for research in the area. While dealing directly with musical borrowing, these strategies give a solid background for discussing intertextuality in music beyond the specific application for analysis of Ives' music. Some of the terms have proved useful for my own musicological analysis in the next section of the paper. While I do not use all of these notions, I consider it important to mention briefly all of them, to provide as broad a picture of existing research as possible. Despite the impressive scope and detail of Burkholder's system, it still leaves some types of intertextuality in music uncovered, which puts researchers like me in a position, where the existing theoretical nomenclature, while widely applicable, requires further development and extension.

4.2.2. Kawamoto's Types of Intertext

In his dissertation on forms of intertextuality in Keith Emerson's crossover music, Kawamoto (2006) distinguishes and describes several types of intertextual strategies that, according to him, are useful in the aim of properly identifying and analyzing the crossover style applied by Emerson in his creativity.

Background intertextuality represents a combination of different musical forms taken from different styles, in contrast with the "foreground intertextuality" that results from usage of different musical idioms on the surface of the piece, regardless of the background of the

music. A combination of different styles between background and foreground levels, like, for example, in such genres as "rock operas," Kawamoto calls *interlevel intertextuality*.

Dialectic intertextuality demonstrates a contrast between different materials and coordination between them. It can happen on different musical dimensions: for example, *horizontal contrast* between different sections and *vertical contrast* between different simultaneous voices, then *horizontal coordination* between different sections and *vertical coordination* between different simultaneous voices. Dialectic intertextuality is typically made of "thesis," "antithesis" and "synthesis" represented by particular musical material, and to fully understand such a complex presentation, it is critical to investigate it on the different levels, following the inner logic of various representations of intertextuality within a piece.

Revisionary intertextuality is aimed to create a newer style. It depends both on the earlier and on a later style, so it can be also considered as a transition between them. Kawamoto points out different strategies for such kind of a revision, referring to Leonard B. Meyer and Joseph Straus. Meyer (Meyer, 1989, pp. 122–134) uses such terminology as *displacement* (changing the position of a pattern), *permutation* (organizing components in different order), *combination* (using elements from various entities), *retrenchment* (simplification through removal of elements), *transcription* (re-creation of the sound) and *mimicry* (imitation of non-musical sound). Straus, in turn, operates terms such as *motivicization* (strengthening of the motivic substance), *generalization* (conversion of the motif into a simple pitch-class set), *marginalization* (replacement of the central content to the side), *fragmentation* (disconnection of elements), and so on (Straus, 1990, p. 17).

Subtle intertextuality differentiates from *sharp intertextuality* and should be in this context free of any positive or negative connotations. The word "subtle" means "not easily understood or perceived," and the word "sharp" is used just as an opposition to that, meaning "acute and clear." So, the sharp or subtle intertextualities can be defined in terms of convergency, perceptibility and consistency. A critical result of using such a hidden intertext is creating the effect when the audience is kept away from defining the "reliability" of the musical story from the very beginning, because the subtlety prevents listeners from indicating what, where, and how intertexts work within the musical material. It can make the listener feel lost, without any particular basis for any aesthetic judgment and unable even to start questioning the "reliability" of the narrative without any clear cue that helps to reveal any intertexts. In this case, the listener will have to give up on trying to find anything.

Multi-ply intertextuality is a form of intertextuality that appears hierarchically through division of one of several intertexts into more sub-intertexts, to provide a sort of tree diagram. We can name the original intertextuality as the source of a multi-ply intertextuality as first-level intertextuality, and the intertextuality that grows can be named second-level intertextuality and so on.

Framed intertextuality is placed within an "internal frame" of a piece. It should be differentiated from "framing intertextuality" that is situated outside the internal frame. In a musical piece, an internal frame can be, for example, created by a long pause or fermata. For example, in the "A-B-A" form A's are framing the B and the B is framed by the A's. The musical intertextuality in the B section will be called framed intertextuality, while the in A sections framing intertextuality occurs. When interacting with framing intertextuality, framed intertextuality, can create a competition that provides a new focus of attention.

In his work, Kawamoto argues that a wide range of musical practices can be better understood through an analysis based on intertextuality. It can be a study of different intertextual models that have more than two intertexts and/or demonstrate more than one

relation between intertexts provided. Another research could be an investigation of a particular musician's approach in musical intertextuality. According to him, this would allow for showing capability of even a single musician to use different types of intertextual practices, and thus demonstrating the limitations of a more simplified approach that considers intertext mostly as a set of "quotations." His methodology and terminology have proved to be good instruments for my own research. For example, I apply the notions of *background*, *revisionary* and *subtle* intertextuality for analysis of my different works.

5. Analysis of Artistic Output

In this section, I will employ an analytical framework based on theories of intertextuality as I describe and analyse my artistic output related to this thesis. In the first part of the section, I provide a brief overview of recent compositions in which I apply intertextual strategies. During my Master's studies, I worked on ten pieces that incorporate the idea of intertextuality, in one form or another. The scope of this thesis would not allow for considering all of them in detail, therefore, after a concise presentation of all the ten works, I provide a detailed analysis of two of them, *Escape* and *The Checkered Flag Villanelle*.

Since the original idea was to analyze my works in order to explore various strategies and forms of intertextuality I use in my compositional practice, from a musicological perspective, the process of composition itself has, somehow paradoxically, become a kind of experiment, and could thus be considered one of the research methods, along with the analysis of the ready piece. In the process of analyzing my work, I intend to apply the strategies discussed in the theory section, and also mention a few more approaches that, for various reasons, were not included there. I also make an attempt to bring up my own ideas and suggest additional terminology that might be applicable particularly to my works, or even for further broader research.

While examining the research related to the discourse of intertextuality, there might be a feeling of certain redundancy in the number of different terminologies and approaches, which naturally raises the question of whether any more attempts are needed to expand or concretize some moments of the concept. Of course, if one were to choose approaching this issue from the position of "not multiplying entities beyond necessity," then it is always possible to be satisfied with existing theories and practices. On the other hand, such an approach would contradict the very nature of the inquiring endeavor that defines science. Many researchers, such as Kawamoto, Burkholder, Klein, and many others, continue to argue for the need of developing the field of intertextual studies and seeking new approaches, despite the significant amount of research already done in this area. Therefore, I am eager to attempt at making a humble contribution to this field that interests me intensely.

Playing with two words, coming from the same root (Greek *poiētikos*—creative), I can say that intertextuality used in my compositions is often not only *poietic*, in Michael Klein's terminology (relating to the intertextuality created by the author) (Klein, 2005, p. 12), but also *poetic* (in my own terms), because in most of my works I somehow turn to poetry, which makes it also *intermedial* intertextuality. This form of intertextual relations will be considered more in details in the analysis of the piece *The Checkered Flag Villanelle*, but also made obvious in descriptions of many other pieces.

5.1. Intertextual Approach in My Compositional Practice—An Overview

In the review of my compositions below, the titles follow in chronological order. All the literary texts are written by my wife Anna Astar, poet, librettist and songwriter. For the sake of conciseness, I do not mention her name in connection to each text. All the analyzed works are accompanied by links to corresponding musical material (live recordings of midi renditions).

5.1.1. A Bridge Suspended (2020, 2022)

Link: a synthesized rendition of the piece.

This prize-winning[2] piece for string orchestra was initially planned to be written for Norrlandsoperan's symphony orchestra, but later, after some consideration, I rearranged it for a smaller orchestra. This work is supposed to be a part of a larger work—the *Walls and Bridges* oratorio (work in progress).

A Bridge Suspended seeks to convey a feeling of anxiety, strained nerves and emotional suspension to the edge of panic that people can experience in a situation of uncertainty, like the one we were facing during the corona pandemic. In the beginning of the pandemic, many people found themselves completely ungrounded and unbalanced emotionally, and felt as though everything had lost meaning and continuity, as though life was just a rope bridge, the end of which one cannot see and which can break down any second without warning. Despite the fact that this piece is completely instrumental, it is part of a vocal work and its musical material is connected with a poetic text, and its title refers to this poem:

> I thought a road.
> An open end, an open sky -
> above and everywhere.
> Now I find I'm on a bridge
> suspended in the air.
>
> A bridge,
> a tight entanglement of knots
> that sway, sway, sway
> A one-way lane
> from where I'm not
> to where I'm not again.

In this case, the poem chronologically followed the creation of the musical piece, as an inspired answer to the music, and strived to, in a way, decipher or interpret the meanings and emotions behind the music and convey them in words. Therefore, the interaction between word and sound can be seen here as explicitly *hypertextual*, in Genette's terms (Genette, 1997a), where the later text openly seeks to elaborate the musical work and transfer its meaning into another medium. Important here is, however, that the poetic text is not created to exist as an independent work, but is intended initially to become part of the combined piece of art, thus, in turn, retroactively enriching and giving new meanings to the precursory work, the music, in the same vein as music provides for better understanding of the poem. For lack of available options, I would suggest naming this type of hypertextual relationship, from the perspective of the musical piece, ***retrograde interpermeating*** intertextuality, and, from the perspective of the new, united intermedial piece, ***asynchronous interpermeating*** intertextuality. This type of relation occurs in some form in a few of my compositions, and I think it might deserve more space for analysis in a future study.

[2] The piece was a winner at the Swedish composition competition Diamonds in the Rough 2022.

5.1.2. Another Ocean (2021, 2022)

Link: a video recording of the concert performance with Norrbotten NEO, Piteå, 3 June 2022. Dir.: Maria Andrejic Bengtsson, narrator: Anna Astar.

This piece has two versions, one of which was written in 2021 for percussion and narrator (on tape), another one in 2022 for the Norrbotten Neo ensemble (flute, clarinet, piano, percussion, violin, viola, cello) plus narrator. The work is built around imagery found in a poem, which is integrated into the piece as a narrated part.

Whale's voice
against the membrane of the sea,
a song, a cry…
The one I carry inside of me
so alike
the beating longing
to reach for you, ten thousand miles
away,
another ocean.

Whale's voice
It calls
out of the membrane of the soul
but then
trapped in commotion
drowns in the drone of passing ships
the line of message
broken down
ten thousand snippets
nullified
lost in the fishing nets.

Whale's voice
against the membrane of the sea,
a song, a cry…
The one I carry inside of me
so alike.

The idea for the work was inspired by a film about whales. I got captivated by the story of how whales create their songs, weaving short fragments of "melody" into longer phrases and entire complex compositions. Lower frequencies of these songs can reach through the waters as far as over ten thousand miles and are thought to serve, among other things, as whales' means of finding a mate. The ability to send and receive these signals at such a distance is therefore crucial for their reproduction and survival. In our time, among other human factors that affect health of our oceans, noise pollution is an important factor, causing whales' calls to be interfered with and blocked. But humans not only prevent whales from hearing each other. Despite all our advanced communication technologies that can reach over any distance, we often fail to hear one another and to be heard in the everyday noise of our lives.

Though both pieces share the title, overlap thematically and, to some extent, share musical material, they nevertheless differ quite significantly from one another, so that they should rather be considered as two different works, rather than as two arrangements of the same piece. In the ensemble piece, the poetic text (narrator) is integrated into the structure of the work as a separate instrument. In the version for percussion, the narrative text also functions as a frame for the improvisational part, while in the ensemble piece the text brings about the general idea for the music and works as a tool for organizing the overall form of the work.

This can be seen as an example of Kawamoto's *revisionary* intertextuality, although not within the framework of a change in the compositional style as a whole, but in a narrower sense of revising and reworking the stylistics of the particular piece.

Another layer of intertextuality here is that the form and musical material are loosely based on the so-called "songs" of humpback whales—vocalizations characterized by a very structured form and use of pitches. In this case, we are faced with an interesting phenomenon. On the one hand, it is quite possible to think of this as an instance of Kawamoto's *background* intertextuality here, since a certain form is used as a basis for creation of another work, but, at the same time, an unexpected paradox arises: to what extent can one consider the vocalization of humpback whales namely as a "text," in the same sense as a human-made artifact? How can one evaluate subjectivity of whales in terms of authorship? At first glance, this question may seem funny, but we must also bear in mind that the use of, so to speak, "extrahuman" or "non-human" concepts occurs in various fields of art with a fairly large frequency. In the case of this piece, we deal with the use of the whale song form, which, precisely as a form, was identified and defined by scientists, so, nevertheless the "creativity" of whales is considered through the prism of human perception, and only then used as the basis for a musical work. I would call it ***imposed intertextuality***. In this case, I "impose" on whales' song the human perception of a "text" that can be integrated into the continuity of human-made texts, and on whales—ability and willingness to communicate with humans through texts, so as the very idea of any such interrelation between human- and nonhuman-made texts becomes conceivable. While this may be a far-fetched and somewhat delusive conception, it however appears to work well to create an illusion of texts "talking" to each other in the piece of music.

While it is hard to state with absolute certainty that this kind of intertextuality has not been considered at all in research, I have failed to find a description of cross-textual relations of this type in the literature. However, I suggest that this idea needs further investigations, and could, probably lay the ground for further research.

5.1.3. Fragments (2022)

Link: an audio recording from the workshop with the Norrlandsoperan symphony orchester, Umeå, 1 March 2022. Dir.: Mathieu Keith.

This piece for symphony orchestra compiles a series of fragments (as the title states) that represent material for a bigger work (an intended future opera). Here, another intertextual strategy is used. Besides a poetic text involved in one of the "fragments," different types of musical citations are used in the piece, including self-citations.

The work's structure itself represents an ironic allusion to the sonata form within a ten-minutes piece, as it consists of three parts with subtitles mockingly referring to traditional tempo designations in a sonata's three parts: "Allegro epico", "Adagio sbronzato" and "Scherzo volgare." Stylistically, and in length, however, the work deviates significantly from the classical sonata, drawing on various compositional techniques, characteristic of different subgenres of symphonic music. This type of relationship across musical texts may correlate with Kawamoto's *background* intertextuality, in that the piece "borrows" the external outline of a musical form, while the musical style is very remote from the classical sonata.

The musical material in the piece can also be understood as an example of Genette's *metatextuality* (explicit or implicit references of one text on another in a form of commentary) and somehow also as *hypertextuality* (any relation of text that is not commentary) (Genette, 1997a) through the implicit use of the "Serenade" and "Champagne

Aria" from Da Ponte and Mozart's *Don Giovanni*. The way this given intertext is used in the piece could be analyzed by applying both Meyer's and Straus's strategies with techniques like *displacement*, *permutation*, *motivicization* and, of course, *fragmentation*, as is reflected even in the title itself.

As mentioned, there is also a poetic component involved with the piece. In the first "fragment," I build the main musical theme on poetic lines, using the method that I discuss later in the paper as ***transverbal prosodization***. The used textual lines are as follows:

> Where in the universe does time land
> when it drifts away from us?
> Maybe, there's a place
> where all ways end
> and all ends wait…
> But what then?
> We are made of stars!

5.1.4. The Checkered Flag Villanelle (2020, 2022)

Link: a video recording of the concert performance with the Swedish Chamber Orchestra, Örebro, 25 May 2022. Dir.: David Björkman, piano: Taja Astar.

This piece is a toccata for piano and orchestra written for and performed by Swedish Chamber Orchestra under David Björkman in June 2022, with the author performing the solo piano part. This is an example of how my interest in mutually integrating poetry with music goes also to the matter of structure: in this work, I experiment with applying poetic forms to composition of the instrumental score. The toccata is built on a villanelle, which is a quite strict classical poetic form, characterized by a complex pattern of rhymes and refrains: A1 b A2 / a b A1/ ab A2 / a b A1 / a b A2 / a b A1 A2. This traditional form is reflected in the structure of the composition. I explain the form further and introduce the poem it is based on below, in the section dedicated to detailed analysis of the piece.

The work is based on two motifs as the poem is based on two rhymes, and the concept of the checkered flag with its integration of black and white colors is represented by playing these motifs one on the black keys, the other on the white keys, with the hands alternating. While the two main motifs must be played in a very strict order, the piece also employs aleatoric principles, in how material in between them gives a lot of possibilities for improvisation with their order, length and so on. However, the piece has a prescribed form for performers who are not ready to improvise, but it also can be performed in a more flexible way, with a great deal of improvisation. The orchestra part in this piece is completely written down, but my performance at the premier was improvisational, when only some short cues for the conductor were written down. The improvisation on the piano, though quite free, had, in any way, some kind of restriction: to play with one hand only on white keys and another hand only on the black keys, to follow the concept of black and white. During the rehearsal and performance, it was found that this setting is very comfortable both for the conductor and orchestra musicians, as well as for me as a pianist. Hence, I find this project to have successfully experimented with integrating intertextuality along with improvisation in an orchestral setting.

5.1.5. Ghost Valse (2022)

Link: an audio recording from the concert at Studio Acusticum (Piteå), 31 October 2022. Organ: Taja Astar.

This piece is a solo organ improvisation performed by me at the Halloween concert organized by Studio Acusticum in October 2022. It was quite an interesting experience of improvising on an instrument which was new to me, and I am very thankful to the organ teacher Aaron Sunstein who gave me such an opportunity. In this piece, I used both a direct quote from a well-known children's piece (*Flohwalzer*) and an original motif, which, however, considered characteristic features of music associated with Halloween.

This work became an experiment with improvisation in an intertextual context. During my studies, I worked on three pieces that combined improvisation and intertext in one way or another, using different strategies in each of them: *The Checkered Flag Villanelle*, *Ghost Valse* and *The Wind in My Heart*. *Ghost Valse* differs from the two others in that it is 100% improvisation, performed at a concert after only a few rehearsals. In this sense, the presence of quoted material—a children's melody—turned out to be a very structure-defining moment.

Unfortunately, within the framework of this paper, I have no opportunity to dwell on this piece in more detail, although it is a very interesting instance of improvisation in, so to speak, multi-contextual conditions.

5.1.6. Ukraïna, My Pain (2022)

Link: an audio recording of the concert performance of the piano trio version, Piteå, 10 December 2022. Piano: Taja Astar, violin: Arantxa Rodriguez Deroy, cello: Johanna Gronemann.

This piece was written for the Sinfonia 941 ensemble and eventually performed as a piano trio arrangement in December 2022. The work tells about one of the most painful topic for me personally, and its musical material is based on vocal motifs composed by Anna Astar on her poem, that later were reworked by me into an instrumental piece.

> Ukraïna, you my pain - wings in flight - bleeding -
> in the skies, in the blue, golden feathers swept.
> How to cry the wormwood taste out of my breathing,
> how to stitch the broken sky with flowers cut to death?
>
> Ukraïna, it will melt, the bitter wormwood smoke.
> Once again, the wounded wings in the height will glow.
> But the sky, my blue sky is forever broken,
> and I can't take the withered stems out of my throat.

This work is an example of an even more complicated intertextual relationship as it involves two co-composers, working on the piece consequently, and original motifs that strive to stylistically relate to Ukrainian folk tunes, thus bringing the folk tradition as one more (collective) co-author into the equation. While the latter technique is, quite clearly, an example of *stylistic allusion*, in Burkholder's typology (1994), the former is much harder to classify and gives rise to a question: how and to what extent can collaborative works be seen in terms of intertextuality? Such collaborations are ubiquitous, for example, in pop music and jazz, but also not an unknown, although not as frequent, phenomenon in classical music. Developing the material provided by one co-author, the other one definitely extends and

multiplies the meaning of the work, which definitely falls on the grounds of intertextuality. Can it then, perhaps, be called ***collaborative*** or ***cooperative intertextuality***?

Because the motifs are built originally on an actual text, though subsequently fragmented and re-positioned, the method can be referred to as ***transverbal prosodization***, which might be a good term to use and develop in future studies. Instead of making the text into a vocal line, the words are only "implied," being "encoded" in the instrumental musical texture.

5.1.7. Escape. Some Ways of Living Not (2022)

Link: a video recording of the concert performance with Norrbotten NEO, Piteå, 20 January 2023. Dir.: Taja Astar.

The piece was written for Norrbotten Neo in 2022 and performed by the ensemble in January 2023. This work is my attempt to contemplate on the effects of cognitive dissonance and lack of meaning that force people to escape reality in some way. The work consists of six main sections, flowing seamlessly one after another, of which one, "Running," is recurring and serves as some sort of connecting link between the parts. *Escape* is to a great extent an intertextual work, referring to several famous tunes, as follows:

- "Church" and "Art": *Die Internationale*, the famous anthem of the International Communist Party. Its verse is used in the Church section, and its chorus in the Art section. I integrated the tunes into the musical texture to show how ideology can be hidden everywhere, and how both in religion and art one cannot stay apart from politics and how these both can be used as a weapon.
- "Drugs": Hector Berlioz' *Rakoczy March*. Berlioz was, probably, the first composer who attempted to describe the effect of drugs in his music. In *Escape*, his music is partly used to make a reference to this well-known picture of an unstable state of mind.
- "War": Beethoven's "Ode to Joy" from the *Ninth Symphony*. In the piano part, the motif is played in both hands, alternating with a semitone difference, creating an ugly dissonant sound as an image of a heated conflict, when both sides believe that they are on the right side, which results in a complete chaos.
- "Death": the *Happy Birthday* popular song. Many belief systems consider death as a new beginning. So, why not?

The score of the piece also includes short poems used as musical instructions. I discuss the composition below in further detail, in the section dedicated to it.

5.1.8. The Wind in My Heart (2018, 2023)

Link: an audio recording (home recorded at an electronic piano). Piano: Taja Astar.

This piece is a solo piano improvisation based on an earlier work with a fully prescribed musical material. The improvised version was premiered in February 2023. The piece is based on three motifs from the previously composed solo piano piece. These motifs, in turn, are composed to three short phrases:

What is it, what is it singing...
What is it, what is it crying... ?
It's the wind in my heart...

In the piece, I apply again the technique of ***transverbal prosodization***, but this time I use the textual and melodic prosody not only to create a finalized musical piece, but to build a frame for real-life development of the themes. While improvisation on a given motif is nothing new in classical music, I consider the process of creation of the original motifs as more important for the piece.

Another layer of intertextuality found in the composition of the piece is the imitation of non-musical sounds of the wind in the musical material. On the one hand, the strategy refers to the topic of the text used, to its very *concept*. To describe the intertextual phenomenon, I suggest introducing a new term, ***concept borrowing***, which I discuss in more detail later, in the extended analysis of *The Villanelle*, and which, I think, could effectively complement Burkholder's topology. On the other hand, by doing so, the piece applies the technique of *mimicry*, as defined by Meyer (1989).

5.1.9. Ragged Time (2020, 2023)

Link: a video recording from the concert with the Sinfonia 941 ensemble, 19 February 2023. Dir.: Taja Astar.

The piece was arranged for the Sinfonia 941 ensemble and performed in February 2023. It is based on an abstract poem that expresses the feelings of uncertainty, anxiety and "let-it-be"-mood, when your life is about to change dramatically, and you don't yet know whether this turn makes sense.

From A
to B
to C
to next
From me to me
to fa-r
to X

From so and so
from flat, from A
to Y
to go
to Y
to stay

To cease to think
to let it roll
to trill, to sink
to rush, to bolt

To trip on U
and back to flat
with eyelids full
of sharps
of Z

To blink
to C
through stops
through bars
From me to me
so fa-r, so fa-r

The text plays with the meanings of words, where A and B stand both for points in space and time and the names of tones, while B also means "to be"; "me" is both "I" and the note "me" (E); C means the note's name and "to see." There are also non-musical letters U, X, Y, Z with double meanings. The absurdist music continues the game and develops melodic themes from the poetic phrases: from A to B to C to me to fa, and so on. The piece doesn't follow the poem's structure, but rather builds on its imagery, exploring and extending it. Despite the ragtime rhythm, traditionally associated with jolliness and entertainment, the music is intended to express mixed emotions of boldness and craziness, but also anxiety and melancholy from leaving something dear behind.

The process of creating the piece was quite interesting, because it was the first time when Anna and I worked simultaneously, so that the text and music (at least at the pre-arrangement stage) were developed in parallel. In the beginning, there was the word: "From A to B / to C to next," which Anna meant as a spatial metaphor of moving from one place to another. My first association was though with notes' names, and I thought it was a nice idea to begin a

motif with, and follow the natural rhythm of these lines. Anna took up the musical idea, and continued writing, intentionally integrating into the poem images with double/triple meanings and reflecting some features present in the music. I, in turn, tried to follow and deepen the poetry's imagery in the composition.

In this way, the text and music in the work were influencing each other throughout the compositional process, being thus inherently mutually intertextual. I would call this another instance of *interpermeating* intertextuality, as discussed above. This time, however, this is ***synchronous interpermeating***, as both the verbal and musical components were being created simultaneously, mutually enriching each other's message.

5.1.10. All the Power and Glory (2023)

Link: a video recording from the workshop with the Norrlandsoperan symphony orchester, Umeå, 27 April 2023. Dir.: Nickolaj Shugaev, soprano: Serafeia Mangou.

This piece for voice and orchestra was written for Norrlandsoperan Symphony Orchestra and soprano Serafeia Mangou. It was workshopped in late April 2023. In this piece, I reflect on things that are common and potentially uniting for people on Earth, and why they always choose to be divided and hostile to each other, in fact, even using these common things, such as longing for creativity and transcendental, to justify the aggression they channel towards one another.

all the power and glory
you have sought
since your hordes were roving
in the woods of your nascent world

from the beginning of time
you've been feeding the earth
your pains and your joys
wherever you set your foot
a song of countless voices grows
voices as longing as yours
up to the sky it ascends
from the seeds of tears as sharp as yours
from the seeds of sweat as hot as yours
straight to your heart it speaks
and still you seek
all the power and glory elsewhere

all the power and glory
you write with your whips
on the naked shoulders
with the blood that's as red as yours

all the power and glory
you inscribe on the swords
that you raise to bury
in the bodies as soft as yours

a song of countless voices
straight to your heart it speaks
and still you seek
all the power and glory elsewhere

The orchestral part of the song is built on numerous original motifs that are composed in various folk traditions. They intertwine to create an organic flow, where the shoots of creativity from various times, continents and peoples co-exist in perfect harmony. The work is intertextual on many layers. There, I do not only make multiple allusions to folk music, but also reference (or quote) two of my own earlier pieces that are, in turn, my reflections on fundamental topics.

5.2. Detailed Analysis of *Escape* (2022)

In this chapter, I provide a detailed analysis of the aforementioned piece *Escape. Some Ways of Living Not*.

Instrumentation: Flute (doubling Alto Flute and Piccolo), Clarinet in B♭ (doubling Bass Clarinet), Mallet Percussion (Tubular Bells, Vibraphone, Orchestra Bells), Auxilary Percussion (Suspended Cymbal, Tom-Toms, Tam-Tam, Wind Chimes, Bass Drum), Piano, Violin, Viola, Violoncello.

Link: a video recording of the concert performance with Norrbotten NEO, Piteå, 20 January 2023. Dir.: Taja Astar. The score of the piece can be found in Appendix A.

5.2.1. General Considerations

Perhaps this work is the most evident example in my practice of a conscious use of complex and multi-layered intertextuality in musical composition. This applies both to the general concept, the strategy of the composition process, the form of the piece, as well as the organization of musical material within it. Intertextuality is, as it were, the central and defining idea of the work, providing opportunities for a hidden dialogue at various levels of perception, creating connections and allusions, and allowing for maintaining the main narrative line during the whole piece.

The central idea of the piece is a "story" of an abstract "Self" (Protagonist) that is permanently in the state of escape from cognitive dissonance of life, both external and internal. Trying to avoid the dissonance condition, the Protagonist turns to religion ("Church"), the world of esthetic self-delusion ("Art"), the world of illusions fed by chemical substances ("Drugs"), the condition of aggression and fight ("War"), and finally, into ceasing to live ("Death"). These are the five parts, or stations, of the piece. The sixth one, "Running," opens the piece and returns as a transition between all other parts.

Considering the existence of a background story, use of intertextuality would seem a necessary condition for introducing a moment of hidden irony, or even sarcasm, into the musical material. Intertextuality in this case is also necessary for creating a narrative, since this piece is certainly structured as a narrative expressed by musical means. A narrative in music is absolutely not an unusual element. It can be found in many works of different styles and social/historical contexts, where music quite frequently is analyzed from the perspective of explicit or implicit narration. For example, a narrative analysis of music can be seen in Gregory Karl's analysis of Beethoven's *Appassionata* in which the functions of musical themes, and their development, is shown through the dialogue between the roles of protagonist and antagonist (Karl, 1997).

In *Escape*, which can be analyzed following a similar model, the role of the Protagonist is given to the piano. The general narrative—the running of a "lost soul" from the dissonant

reality,—along with the form, in which this escape is represented, include intertextual allusions, both musical and literary. Musically, *Escape* relates to Mussorgsky's *Pictures at an Exhibition*. Mussorgsky's piece consists of six promenades and ten pictures organized in a kind of ritornello, or rondo form, with variations in the promenades, as Fried (1975) describes. In *Escape*, there is the "Running" that can be compared with the "Promenade," with its musical theme that appears over and over, with variations and modifications, uniting the six different musical "stations," each of which is represented by its own musical material. The form of *Escape* can be seen as a shortened allusion on the form of *Pictures*, although with some differences. This is, first of all, that all the work's parts, though they differ quite dramatically in terms of musical content, still are not independent pieces, as in Mussorgsky's cycle, but are united in a flow, forming one single piece of fifteen minutes.

Applying intertextual analysis to the musical form here, we can speak of *intertextuality* as proposed by Genette, in the form of *allusion*, and also *hypertextual* connection between the musical works, with a relationship uniting (including some transformations) *Escape* (hypertext) and *Pictures at an Exhibition* (hypotext).

From a literary perspective, this work, to some extent, can be likened to a short *inversion* of much larger works in the genre of, as it is sometimes called, "pilgrimage literature." Usually, such literature involves a fictional narration in allegorical form, wherein all characters and places have a symbolic meaning, creating a general symbolic message through the narrative. In many cases this entire narrative symbolizes a spiritual journey through different allegoric places from the human world to Heaven, or from simple life to enlightening. Some striking examples of this genre are *The Pilgrim's Progress from This World, to That Which Is to Come* by John Bunyan (1678) or the Persian poem "The Conference of the Birds" or "Speech of the Birds" by the Sufi poet Farid ud-Din Attar (1177).

Not unlike those and many others similar narratives, the Protagonist of *Escape* runs through the five symbolic shelters, though, as it was said above, the piece should be considered as an inversion of the spiritual journey, because it represents a regress rather than progress of the "pilgrim." So, looking at *Escape* through the prism of Metzer's theory (2003) we can see how the concept of intertextual *utopia* is reversed, and how a kind of musical ***dystopia*** is created by intertextual means. Another kind of two-level intertextual material here is hidden in a *peritext* with short poems (by Anna Astar), written in the form of musical instructions.

So… Let's run!

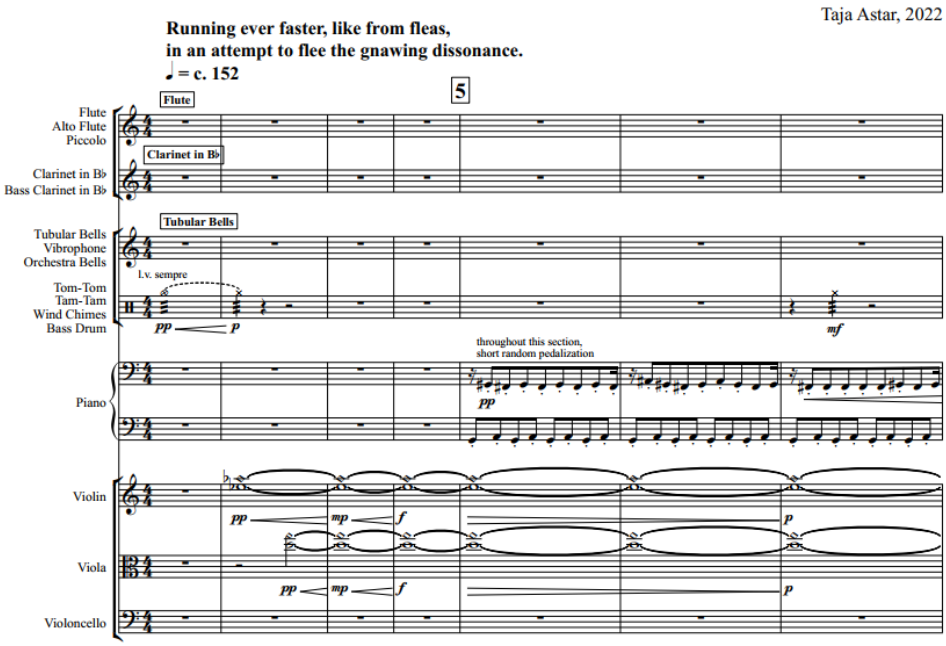
5.2.2. Part 1. "Running"

The heading text (poem) of the part runs as follows:

> **Running** ever faster, like from fleas,
> in an attempt to flee the gnawing dissonance.

Because *Escape* is a narrative and descriptive piece, it starts with a representation of two general ideas: Dissonance and Running, both of which are a common theme, with some transformations, through the entire work, uniting it both musically and conceptually. The representation of Dissonance in the beginning (and mostly throughout the piece) is simply a minor second played simultaneously by two (or more) instruments. Initially, the viola and violin play *pp* two high harmonics providing a rather uncomfortable background sound. **Figure 1** below shows these representations: Dissonance is presented in bars 2–7 (00:29 in the strings, while bars 5–7 (00:33) of the piano part demonstrate the Running theme.

Figure 1. *"Escape." The representations of the Dissonance and the Running theme*



As already mentioned above, throughout the piece, the piano part represents the Protagonist, and Running is the Protagonist's most prominent feature. The effect of running is expressed by the *martellato* piano technique that in very high tempo in the low piano register seeks to evoke an impression of nervous, but constant motion. The musical material of the Running sections is fully original, to emphasize the individuality of the Protagonist's Self, except in the "War" part. In the beginning, the Running continues with heightening hysteria, until it is interrupted by the bells' sound, which symbolizes the arrival of the Protagonist in the first "shelter"—religion.

5.2.3. Part 2. "Church"

Church. Plunging into the tranquillizing absolute.
Piously, inhibiting, telling a fable of bliss.

The musical material in "Church" (from bar 48, 01:53) is reminiscent of choral music, the most emblematic representation of religious music in Western culture. It is played by the piano accompanied by the strings that hold long notes, to create an atmosphere of calm and stability. The flute and clarinet play short motifs, stylized representations (not a quotation) of the Hymn Theme in the "The Bogatyr Gates (In the Capital in Kiev)" from *Pictures at an Exhibition*, to provide one more hint at interconnection between these two compositions. **Figure 2** below demonstrates Mussorgsky's theme (Mussorgsky, 1960, p. 40), while **Figure 3** shows the allusion to it and the choral-like accompaniment in the piano part in *Escape* (from bar 51, 02:03).

Figure 2. *The Hymn Theme from Mussorgsky's "Pictures at an Exhibition"*

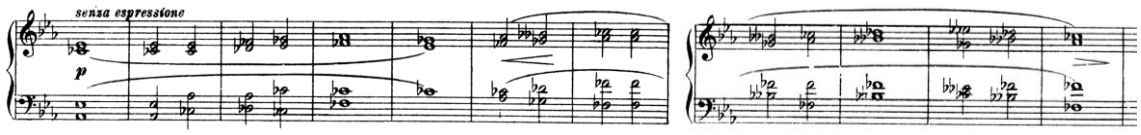
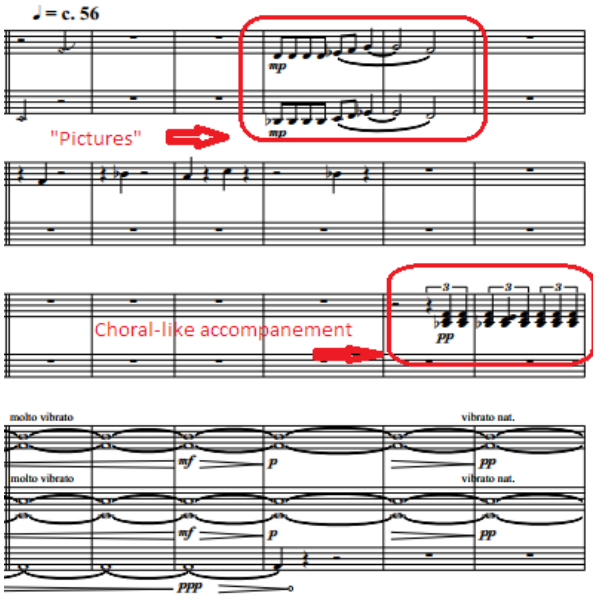


Figure 3. *"Escape." The "choral" and the allusion to Mussorgsky in "Church"*



Music in this part can also be considered as an example of Genette's *architextuality*, because architextuality considers a text as belonging to a genre or genres, closely linked to the recipient's expectations. The choral sounding music would seem to perfectly meet the listener's expectations in the part called "Church."

This is, however, not the only intertext provided here. As *Escape* represents a kind of dystopia, some "shelters" are multi-intertextual, to provide a hidden message. And here, it is also worth considering to what extent the intertextual material can be perceived. The transparence of a message can be defined in terms of how the intertext is incorporated. With a considerable amount of transformation, it can be, according to the literary theorist Michael Riffaterre, be called an "implicit" intertext, which is hidden and not easily perceived. If an intertextual material is used with a very little or no transformation, that corresponds to an "explicit intertext" (Riffaterre, 1978, pp.133–134). Going further, we can say that when the message has to be implicit, it can be considered as Kawamoto's *subtle* intertextuality (Kawamoto, 2006).

The next score excerpt (**Figure 4**) shows development of the music in the part. As can be seen, the vertical structure remains similar: the choral-like accompaniment in the piano part, the choral-like motifs in the winds, and long stable tones in the strings. However, in the horizontal structure, in the string section, a few slightly dynamically highlighted notes form the augmented and rhythmically modified motif from *The Internationale*, the famous communist hymn—to show the presence of a hidden ideology (from bar 136, 02:16). The same motif, only more divided into separate notes, is played by the tubular bells. The original *Internationale* tune is presented in **Figure 5** below (De Geyter & Meyer, 1888). In *Escape*, the theme appears in a reworked form, by using a kind of *generalization* strategy, according to Straus' theory (conversion of the motif into a simple pitch-class set) (Straus, 1990, p. 17). This motif is, obviously, not easily recognizable for the listener, and it is not supposed to be so. But, as some listeners said, once heard, it becomes hard not to recognize its presence.

Figure 4. *"Escape." The introduction of "The Internationale" in "Church"*

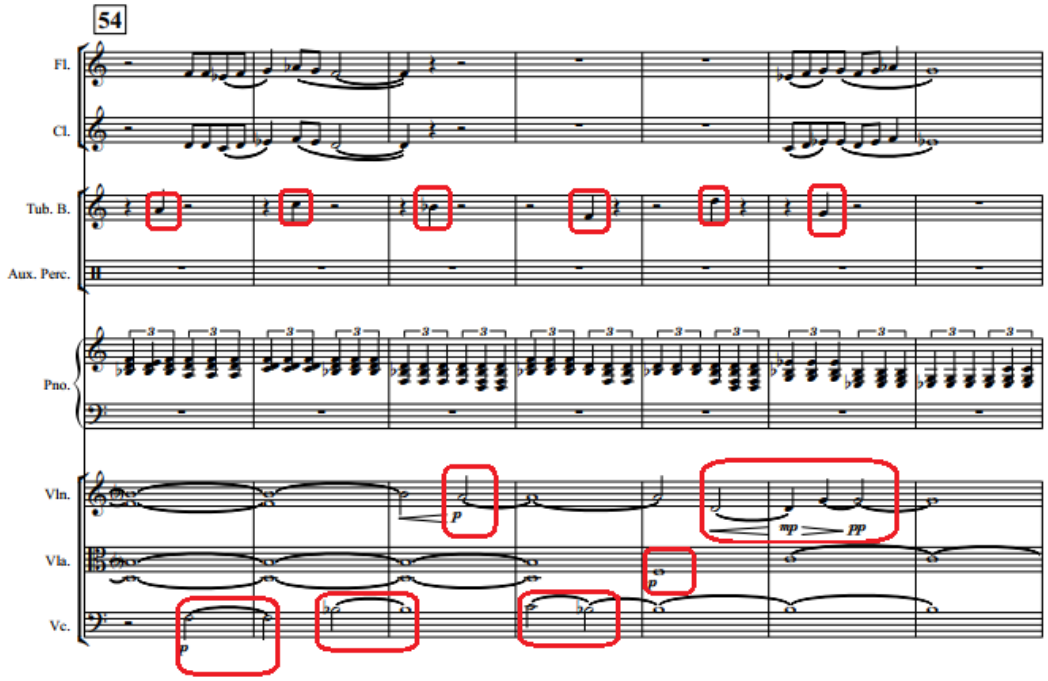
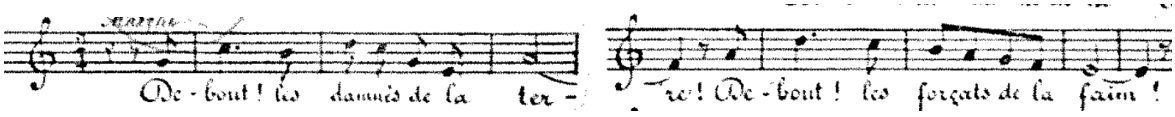
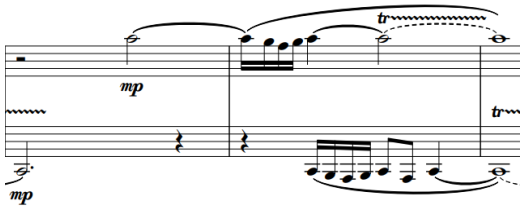


Figure 5. *The referenced (original) Internationale theme in C dur*



As the music develops, the sound of the Internationale choral becomes more and more festive (from bar 64, 02:55), but then it cannot keep its edge, and the dissonant sound, provoking to start Running, enters the musical texture again (at bar 80, 03:59), though not for too long. Along with the continuing Dissonance, a nice motif starts to sound (e. g. bar 102, 04:50), as a little enticing siren (**Figure 6**). The Running in the piano slows down eventually, and then ceases, to finally find place in a new shelter.

Figure 6. *"Escape." The enticing motif in "Church"*



5.2.4. Part 3. "Art"

Art. Playing the elite. The daintiness.
The gleam, like of a marble goldfish pond.

The form in "Art" is AB, where the parts draw on independent material, both in style and texture. In part A, the piano (the Protagonist) stops playing, and turns from the acting persona into a listener, in front of which the string section, the flute and the clarinet perform a nice stylization, combining stylistic features of baroque and Viennese classicism, which brings to mind three of Genette's types of transtextuality, occuring simultaneously: *intertextuality* in

the form of *implicit allusion* (Genette, 1992) to Boccherini's minuet, *hypertextuality* (the relation between a texts or genres that includes some transformation) in the form of *parody* and *architextuality* (the listeners' expectations about a particular genre) (Genette, 1997a).

In this section of the piece, the protagonist appears to be enchanted by the music, and, after this short episode played by the strings and winds, joins the ensemble, starting to perform a virtuoso piano part a la "Rachmaninov's piano concerto," enthusiastically supported by the rest of the ensemble. Here, we also meet all the types of intertextuality, mentioned above, that is allusion, hypertextuality and architextuality. The "Art" part is supposed to sound beautifully, in the classical sense of the word, both with its delicate charm, splendor and pomp, and it could maybe provide a good shelter for a struggling soul, but…

Here, I would like to mention that composing the music was a kind of triple task. First, it was necessary to choose well-known melodies that would be familiar to most listeners (of an average Western background). Secondly, they had to be integrated into the musical fabric in such a way that they would not be heard clearly, but instead would cause a vague feeling of something familiar but not recognizable. And the third challenge was to achieve that, once recognized, they would at once become absolutely obvious. And finally, with all this, it was desirable that the music could hold attention and provide a dialogue even with a listener unfamiliar with the concept of the work, who would simply perceive the music in an abstract way.

In **Figure 8** (from bar 112, 05:16), the random red areas represent the distributed notes of the chorus from *The Internationale*, the original tune of which (De Geyter & Meyer, 1888) is presented in **Figure 7**. The introduction of *The* Internationale here symbolizes, again, hidden ideological content as a metaphor for the impossibility to absolutely protect art in general as well as its creators and receivers personally from the social and political context. It needs to be stressed that *The Internationale* here represents not so much the communist ideology, but rather a generalized idea of dogmatism. These fragments of the melody might look chaotic, but, nevertheless, flowing from one instrument to another, together they form characteristic (though not instantly audible) musical material, which, again, becomes obvious and even dominant once it is first recognized. **Figure 9** shows the continuation of *The Internationale* chorus in the musical texture.

Figure 7*. The referenced original "Internationale" chorus in C dur*

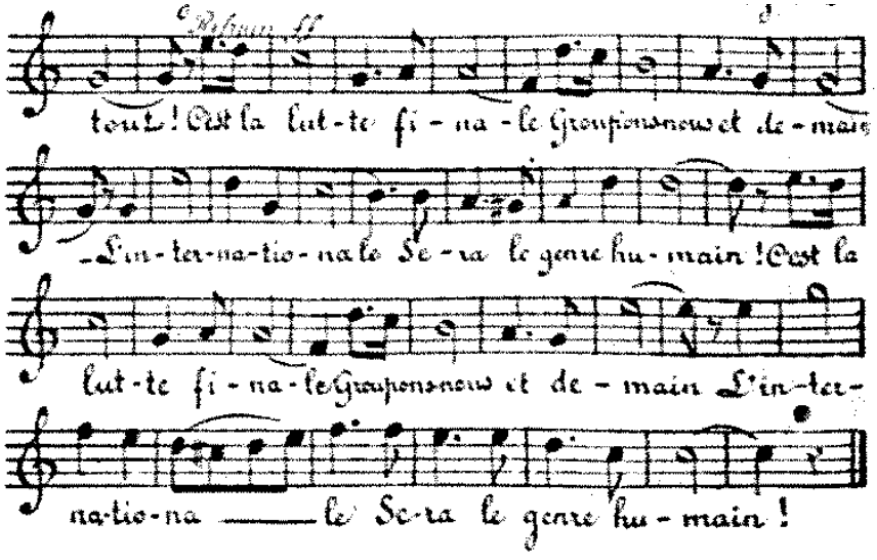


Figure 8. *"Escape." "The Internationale" in "Art"*

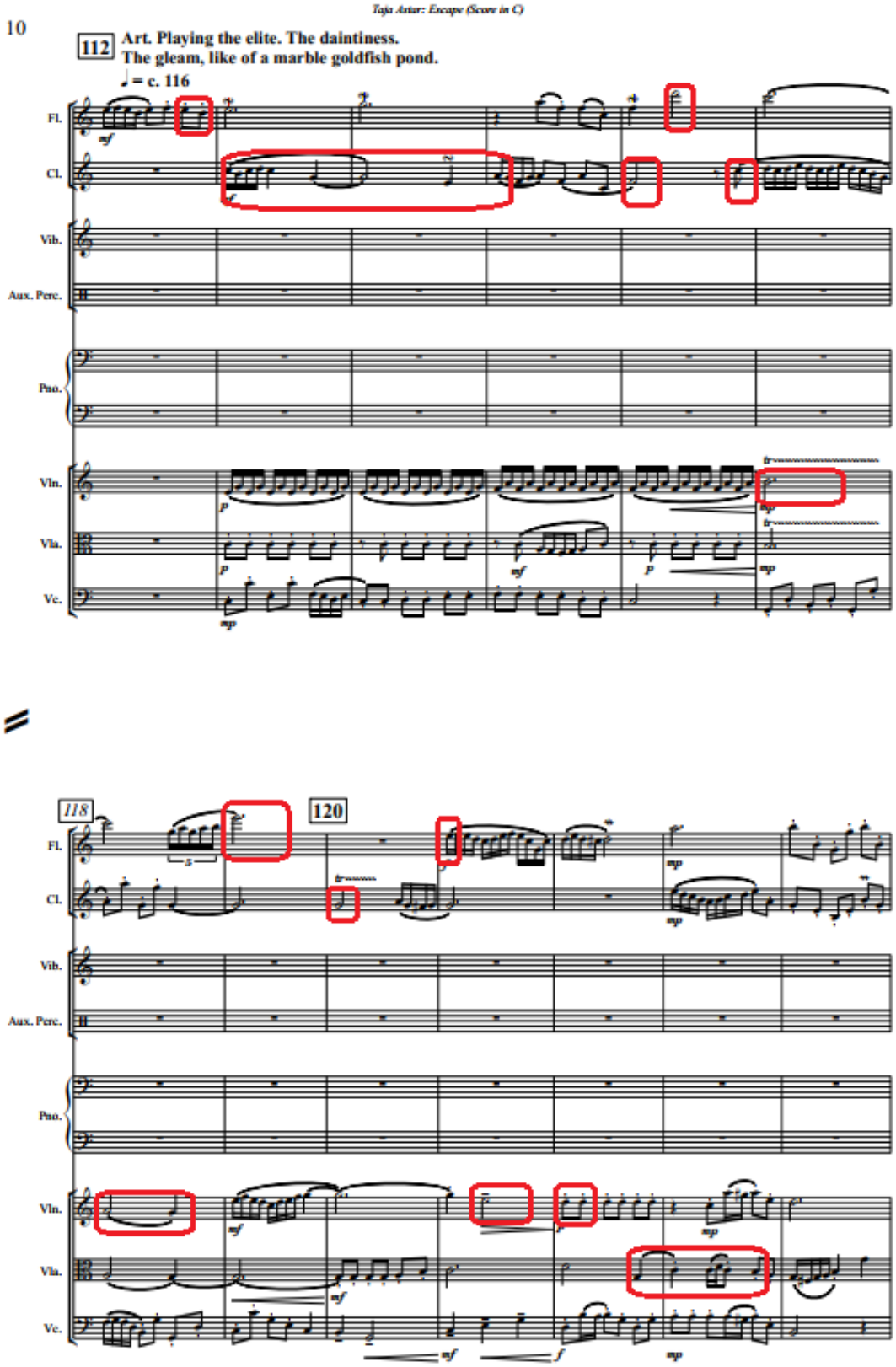
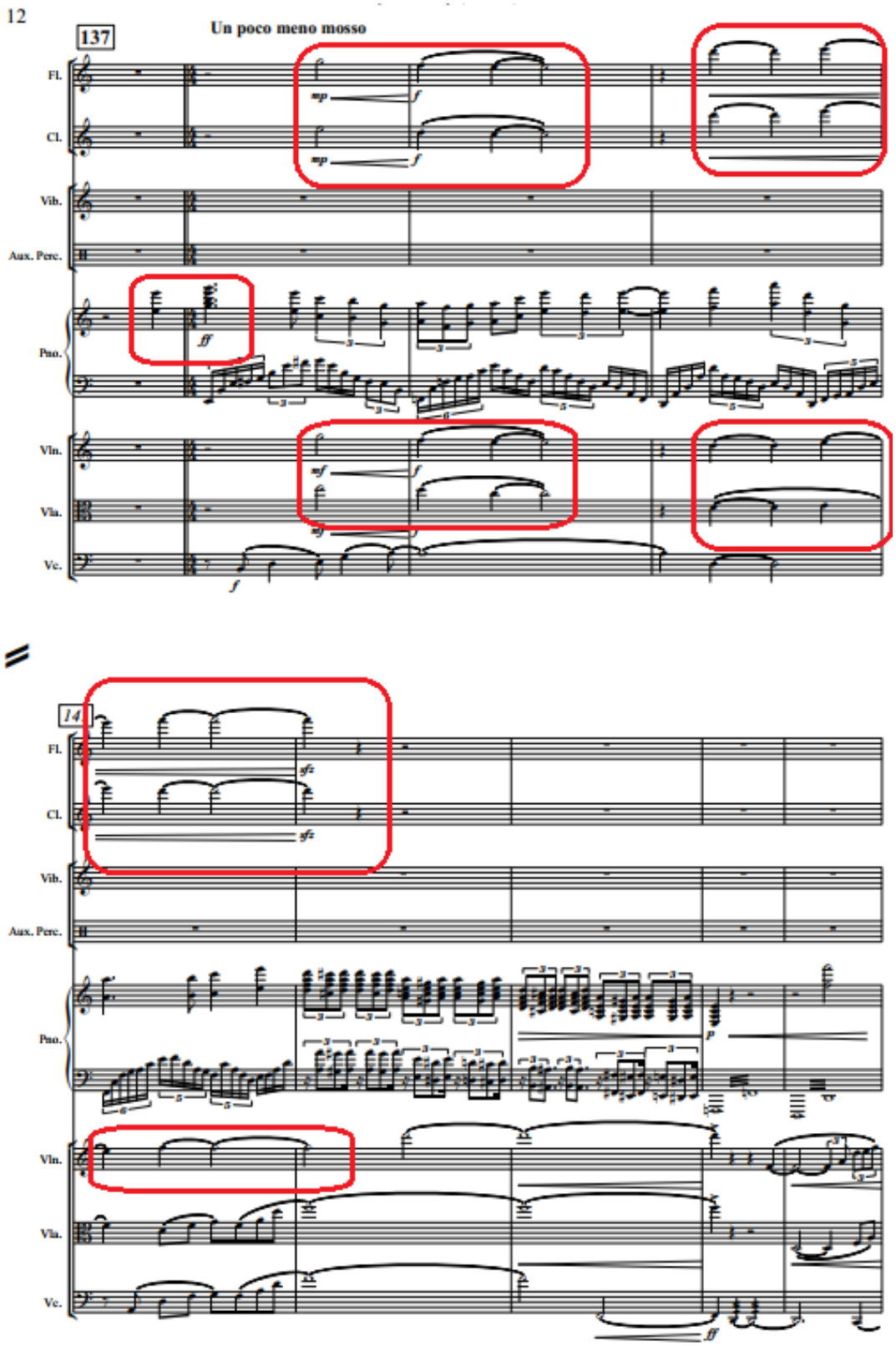


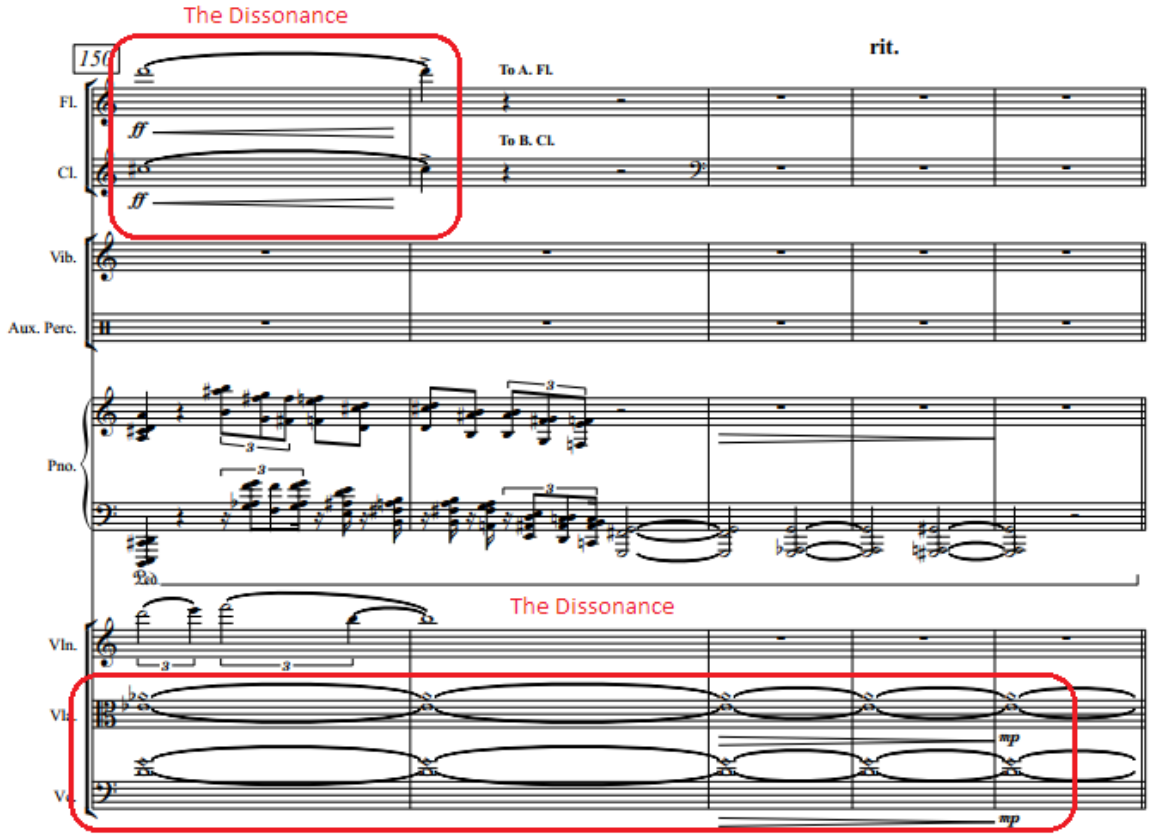
Figure 9. *"Escape." "The Internationale" chorus in "Art"*



In bar 138, 06:00 (**Figure 9**), the music develops into the "Rachmaninov piano concerto" part, where *The Internationale* is revealed with less transformation, where only some rhythmical augmentation is present, and that only for a few bars. Thereafter, Dissonance again enters, and the piano breaks the flow of the music with some awkward chords (bars 150–153, 06:40),

as sometimes might happen, when a pianist, disappointed with the performance or the very piece, angrily beats the keys or throws the hands on the keyboard without caring about hitting the right notes.

Figure 10. *"Escape." The entrance of the Dissonance at the end of "Art"*



Having thus failed with the Art, the Protagonist (this time, without a long Running motif) tries to soothe the restless soul with the help of…

5.2.5. Part 4. "Drugs"

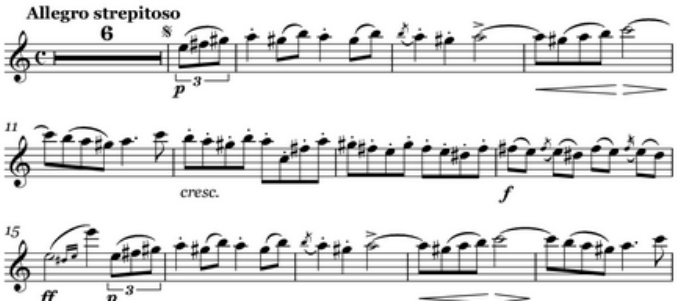
Drugs. Plucking the neon strings,
walking the fuzzy valleys. Glitchily.

As already mentioned in the brief presentation of the piece, Berlioz was one of the first who addressed the issue of narcotic visions in his *Symphonie fantastique: Épisode de la vie d'un artiste... en cinq parties* (*Fantastical Symphony: Episode in the Life of an Artist … in Five Sections*), and this is why I chose the composer as an influence for some material to be used in this part of *Escape*. My piece can also be seen as alluding to *Symphonie Fantastique* in another respect, since *Symphonie Fantastique* also builds on a narrative of a wandering soul. Therefore, there is an allusion both to the form of an earlier work as a whole (a narrative), as well as an allusion to the general topic of the earlier work (drugs) in a separate part of the later piece.

Nevertheless, since one of the necessary conditions for the melody to be used in the allusion was its recognizability for the public, at least at the level of "I heard it somewhere," I chose not *Symphonie Fantastique*, but the "Hungarian March" (also called "Rákóczi March") that

Berlioz used in his *The Damnation of Faust*, as it is a very popular and often performed work, characterized by very memorable motifs. **Figure 11** below presents the "Hungarian March" theme that is referenced in *Escape*.

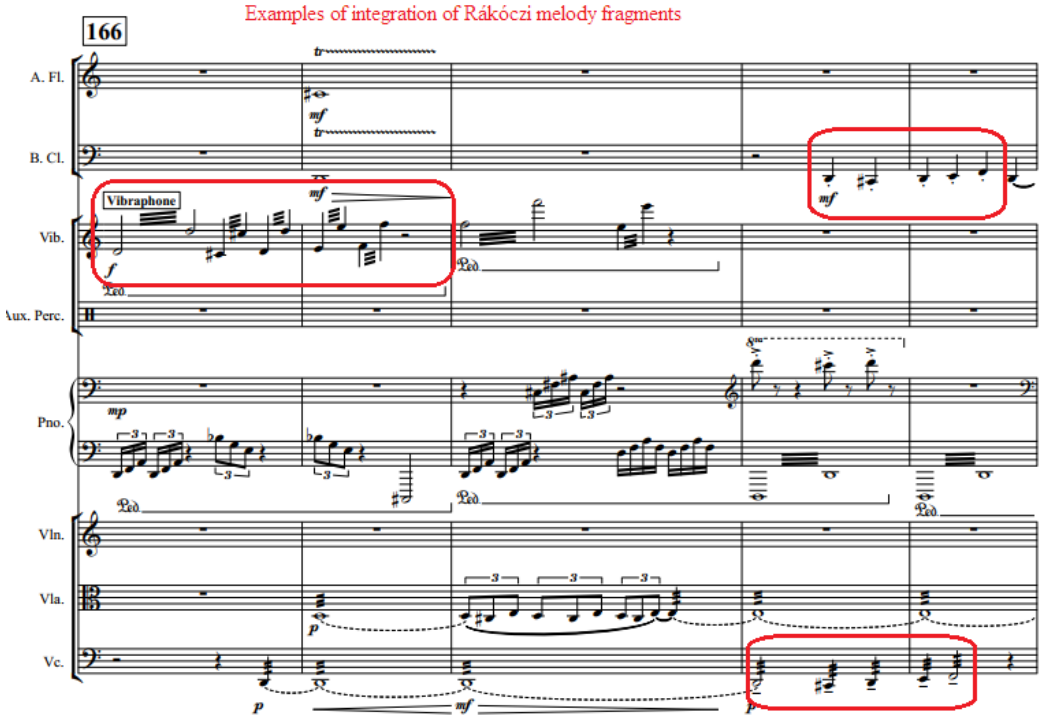
Figure 11. *The referenced motif from Berlioz' "Rákóczi March"*



Of course, Berlioz was not directly the author of the melody of this work. He rather popularized a Hungarian folk melody by making an orchestral arrangement, and tying this motif to Berlioz may seem a little far-fetched, especially since this motif was used by many other composers. However, the theme of the *March* is so strongly associated with Berlioz that many continue to consider him as the author of this work. Perhaps, if *Escape* will be reworked somehow in the future, the "Drugs" part might be rewritten with another musical material, but now it appears to be a kind of double intertext stretched through times and genres.

The "Drugs" part itself also has a complex form that consist of A (bars 155–176, 07:00), B (bars 177–184, 07:54), A1 with transitional material (bars 184–191, 08:38), and C (bars 191–199, 09:00) sub-parts, where A, A1, and C are based on the *Rákóczi* melody (**Figure 12**), and B represents completely different musical material.

Figure 12. *"Escape." The Rákóczi melody in "Drugs"*



Sub-part B (bars 177–184, 07:54) is based on two other tunes: the traditional *Jingle Bells* and the *Eternally* tune by Charlie Chaplin from the movie "Limelight" (**Figure 13**). The two referenced tunes are presented in the following figures: *Eternally* in **Figure 14** (Charlie Chaplin, 2017) and *Jingle Bells* in **Figure 15** (Boney M., 2021).

Figure 13. *"Escape." The modified tunes in "Drugs": "Jingle Bells" and "Eternally"*

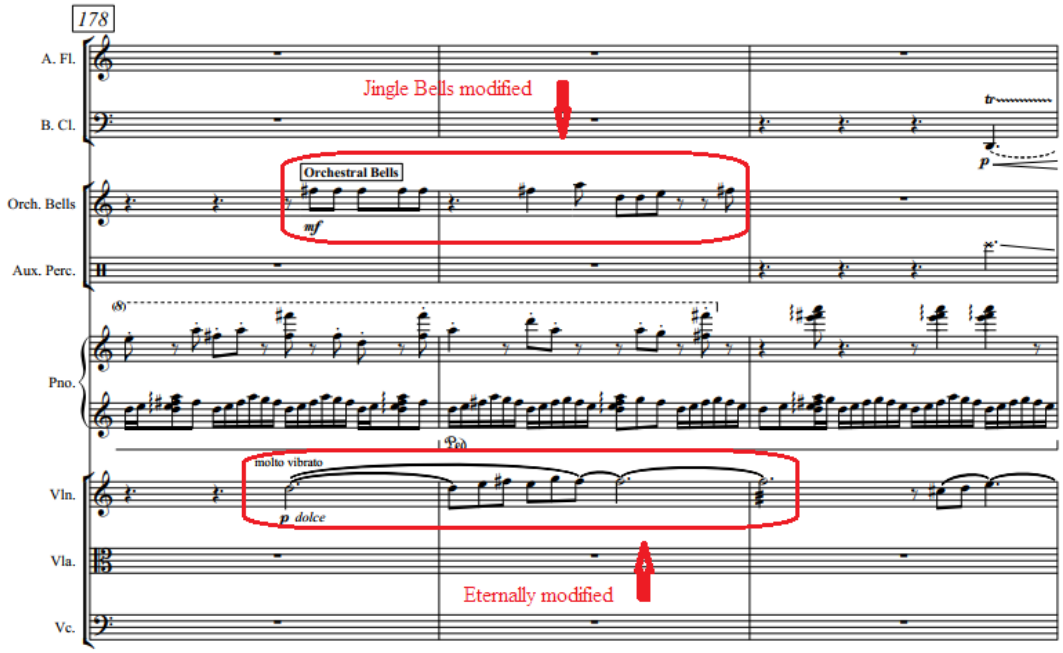


Figure 14. *Chaplin's "Eternally" tune*

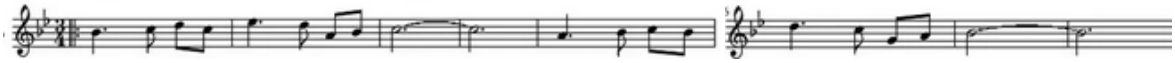
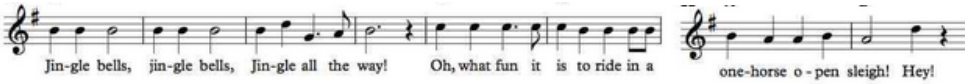


Figure 15. *The traditional "Jingle Bells" tune*

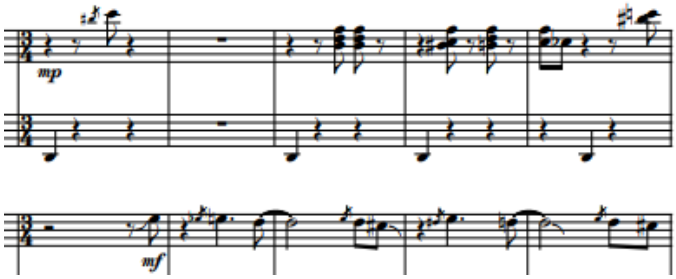


These two themes were originally supposed to represent another "shelter," "Fairy Tales," a picture of illusory worlds where people escape from reality. However, time constraints for the project did not allow for the inclusion of this musical material as a separate part, and instead only a small fragment of it was used in "Drugs," like a moment of blissful hallucination, forming a kind of story within a story, or an "embedded narrative."

Unexpectedly, it proved somewhat difficult to find a proper label for the strategy used to organize the musical texture in this part, in the theoretical literature. To some extent, I see an analogy with Burkholder's *quodlibet*, a combination of two or more tunes in counterpoint, sometimes as a joke (Burkholder, 1994).

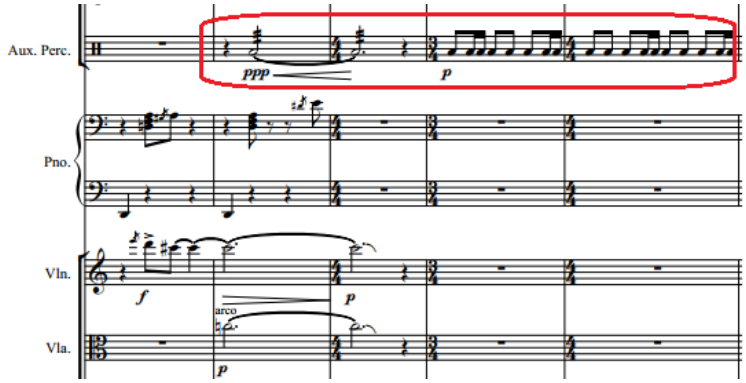
Though the C sub-part returns back to the "Rákóczi March", another motif is used here, and represented with a different texture. Now, it is only the piano and violin (bars 191–199, 09:00) that are playing (using glissandi and uneven rhythm) a kind of "drunken waltz" (**Figure 16**)…

Figure 16. *"Escape." The "drunken" theme at the end of "Drugs"*



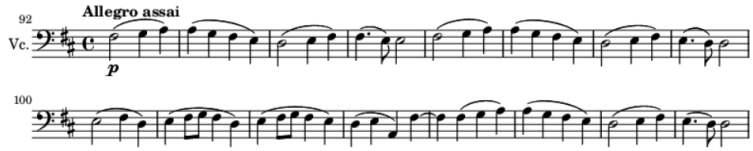
…that suddenly is interrupted by the drumming sound in bar 197 (09:16) (**Figure 17**):

Figure 17. *"Escape." The drumming at the end of "Drugs"*



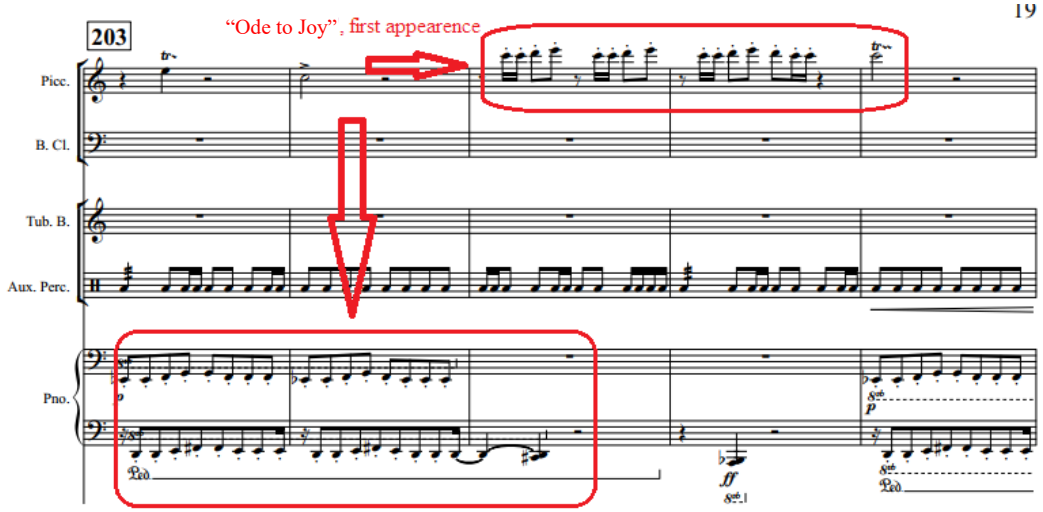
Thereafter, the "Running" starts again, but now it is rather marching, because it is determined by the rhythm provided by the tom-tom. The music of this "Running" has lost its originality, because it is already based on Beethoven's "Ode to Joy" from the *Ninth Symphony*, which is presented in **Figure 18** below (Symphony No. 9, 2024)

Figure 18. *Beethoven's "Ode to Joy" theme*



The first representations of it appear in the piano and piccolo parts (bars 203–207, 09:30), see **Figure 19**.

Figure 19. *"Escape." Introduction of "Ode to Joy" before "War"*



Here, we have a clear *stylistic allusion*, as it is defined in Burkholder's theory (Burkholder, 1994). The combination of the drum and piccolo creates an immediate association with military music, and prepares the musical journey for the next section.

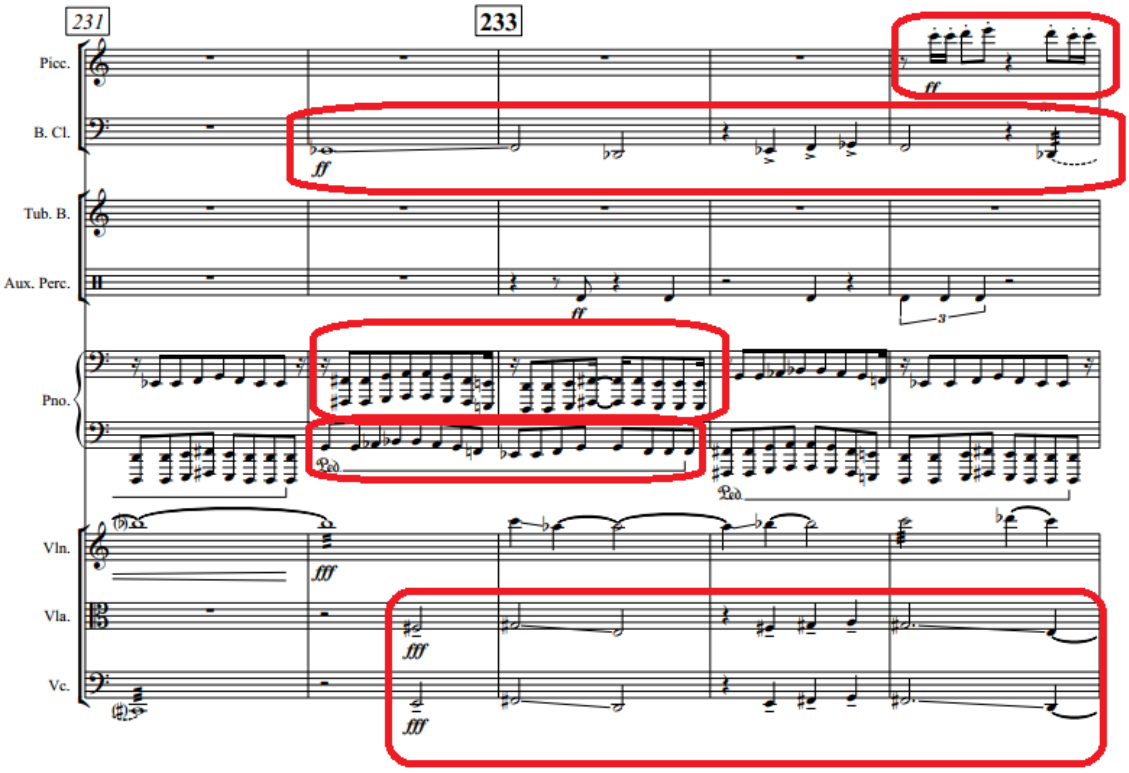
5.2.6. Part 5. "War"

> **War.** With a ferocious glee. The ears shut.
> Blasting away on a trumpet dripping blood. Bull-mindedly.

This is the most sarcastic and "scary" (as some listeners described it) part. Nearly all the material in it is based on the main motif of Beethoven's "Ode to Joy." It begins in bar 220 (10:10) in the bass clarinet part, and continues from bar 224 (10:18) in the piano part, where the motif is performed in both hands, with a semitone distance, using the martellato technique in the low register (the same technique as is used in the original "Running," a feature that can be considered as *revisionary intertextuality* on a very fine level of detail).

The choice of "Ode to Joy" can seem strange here. As said, however, it is a sarcastic piece, and the awful dissonant sound, created by all the musicians who play different parts of this melody in different keys simultaneously (starting from bar 225), provide an analogy for a real-life conflict, when every side believes that they are the ones who fight for truth, piece, joy, and a better life, which results in a complete chaos. The **Figure 20** shows this conflict in the instruments later in the part (round bar 233, 10:35).

Figure 20. *"Escape." Fragments of "Ode to Joy" in "War"*



What can also appear as a strange choice here is representing war as a "shelter" from life. And yet, even without going too deeply into psychology, one can observe that aggression in one form or another, all the way up to a full-scale war, is a typical way for people to compensate for a lack of meaning in their lives. It is especially pronounced in societies,

where the dissonance between the living conditions and personal expectations is too drastic, and where the cult of power is dominating.

This is the case, for example, in contemporary Russia, where a considerable part of the (first of all, male) population is so disoriented and deprived of any meaningful content, goals and perspectives in life, that they are quite ready to take part in the war against Ukraine, as meaningless for them as any other aspect of their being, but giving them a clear picture of what to do with their lives right now. Service in the army and war organizes, as it were, people's everyday existence, providing them, if temporarily, with a purpose and a structure. At the same time, just as substances, war frees one from the necessity to make independent decisions and take on responsibility for one's life, as well as for the life of their communities. This part of *Escape* is one of my "composer's commentaries" on present day events in the surrounding world. As mentioned above, I cannot see a possibility of living and working in society without reacting to its life.

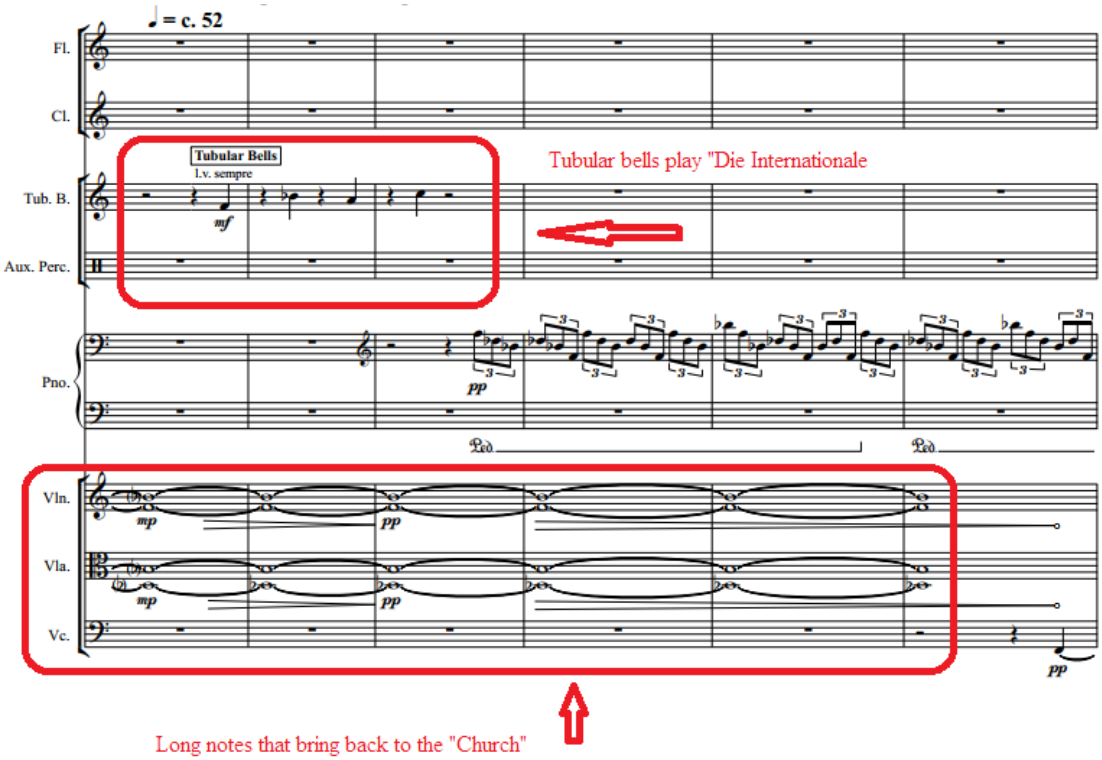
5.2.7. Part 6. "Death"

No wonder that for *Escape*'s Protagonist the journey results in…

> **Death.** Not without sadness. With relief and solemn plea. With a hope for future.

Musically, the beginning of this part somehow correlates with the "Church" section: the same sound of the bells (playing pitches from the *Internationale* motif), then the long, stable harmonies in the strings, and a triple rhythmical pattern in the piano accompaniment, from bar 253, 11:30 (**Figure 21**). Now, however it is B♭ minor instead of B♭ major as in "Church." This creates a sort of arch for the whole piece, and can also be seen as a kind of revision of the previous material.

Figure 21. *"Escape." Cross-section allusions in "Death*



The choice of B♭ minor is also an allusion on Chopin's famous "Funeral March," the third movement of his *Piano Sonata No. 2*.[3] Chopin's "Funeral March," in turn, also brings up allusions to and reminiscences of Beethoven's *Sonata No. 12*, whose third movement is also a funeral march, an indication of intertextuality in action in a very interesting way.

But intertextuality in the "Death" part does not end here. As in the other parts, and with the same strategy as in the "Church" section, the motif of the *Happy Birthday to You* song (**Figure 22**) is hidden here (**Figure 23**), from bar 262 (12:10), which raises the level of irony even further. Or even without any irony—nobody knows, what happens to us there AFTER…

Figure 22. *The Traditional "Happy Birthday to You" tune*

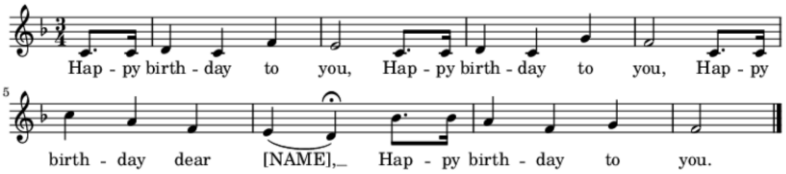
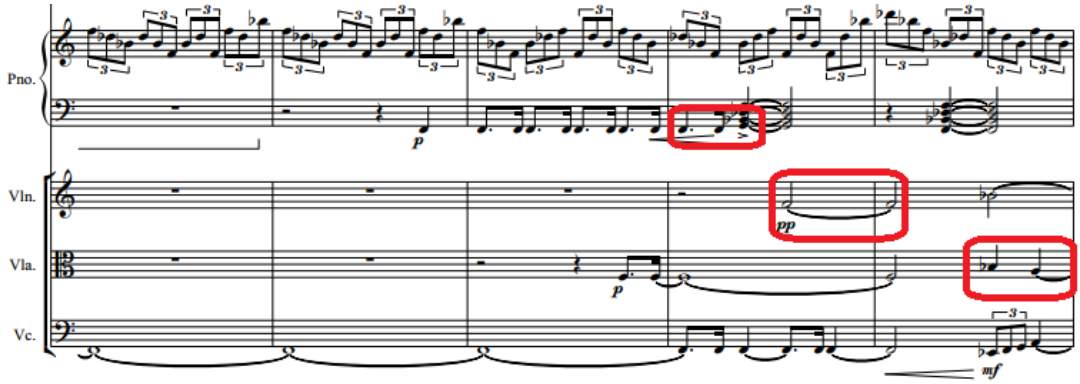


Figure 23. *"Escape." The "Happy Birthday" motif in "Death"*



It needs to be mentioned that, despite that this part is in a minor key, the *Happy Birthday* tune remains in its original major, though it is not recognizable in the beginning. Step by step, the major key starts to take over, and closer to the end, it becomes a glorious hymn (from bar 270, 12:55), when all the tunes previously used are exposed again (**Figure 24** and **Figure 25**), in a sort of allusion on the so-called "life review" phenomenon that reportedly happens during close-to-death experiences, and is usually described as "the whole life flashing before one's eyes." As an intertextual strategy, it can be related to Burkholder's *collage*, a set of quoted or paraphrased motifs added to a narrative musical structure (Burkholder, 1994).

[3] Alluding to a key as an intertextual relation, though very implicit, appears to be quite a common practice in classical composition, and might be an interesting topic to be further explored. For example, Ives's *Second Symphony* comes to mind, where the second pastoral theme is written in F major, which is a very typical pastoral key (e.g., used in Beethoven's *Pastoral Symphony*).

Figure 24. *"Escape." The recurring motifs in "Death"—1*

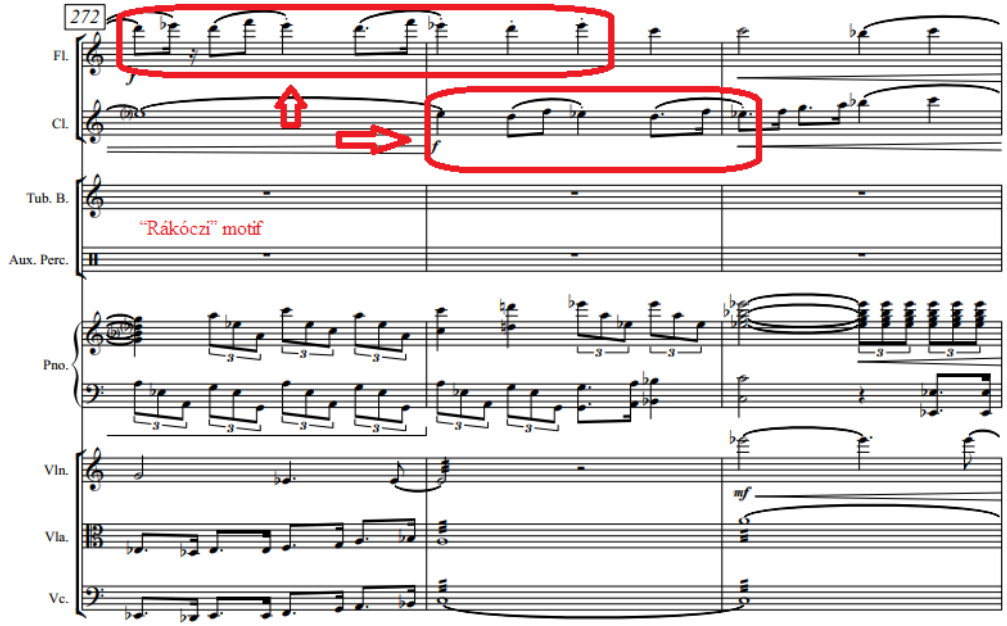
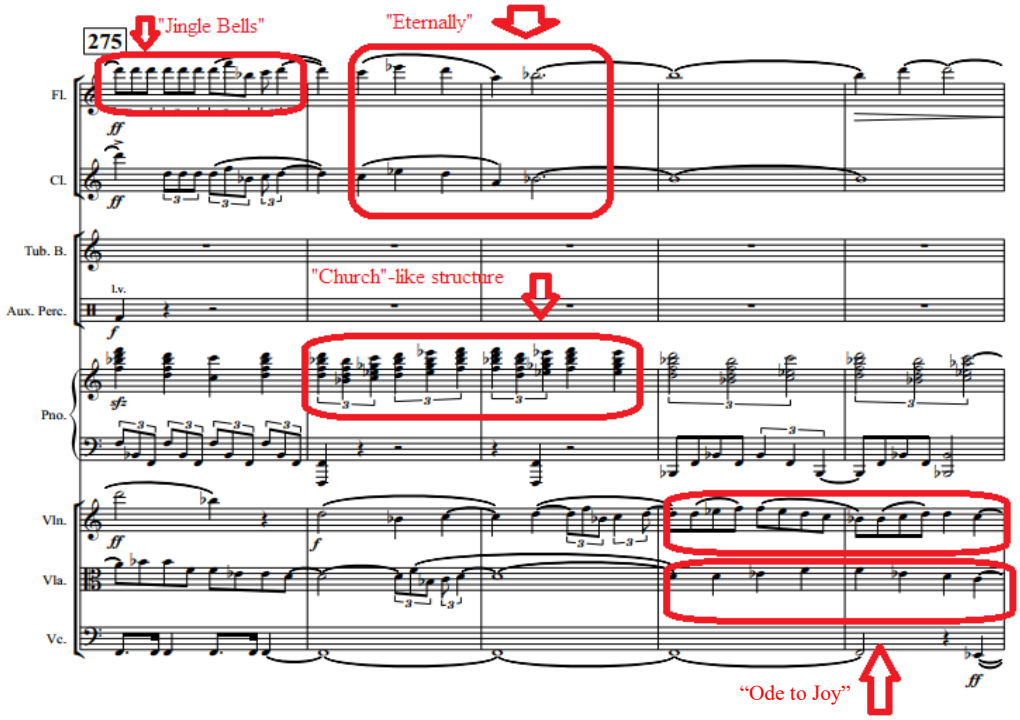
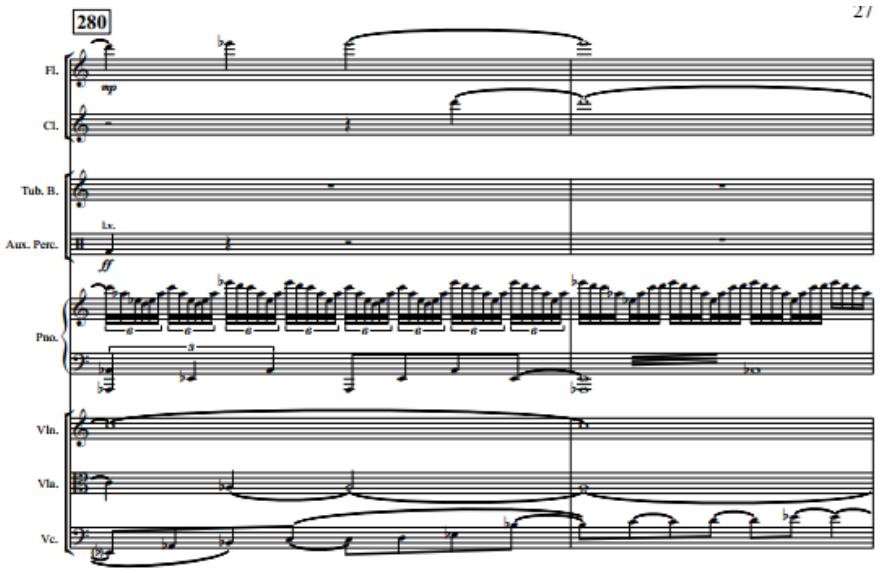


Figure 25. *"Escape." The recurring motifs in "Death"—2*



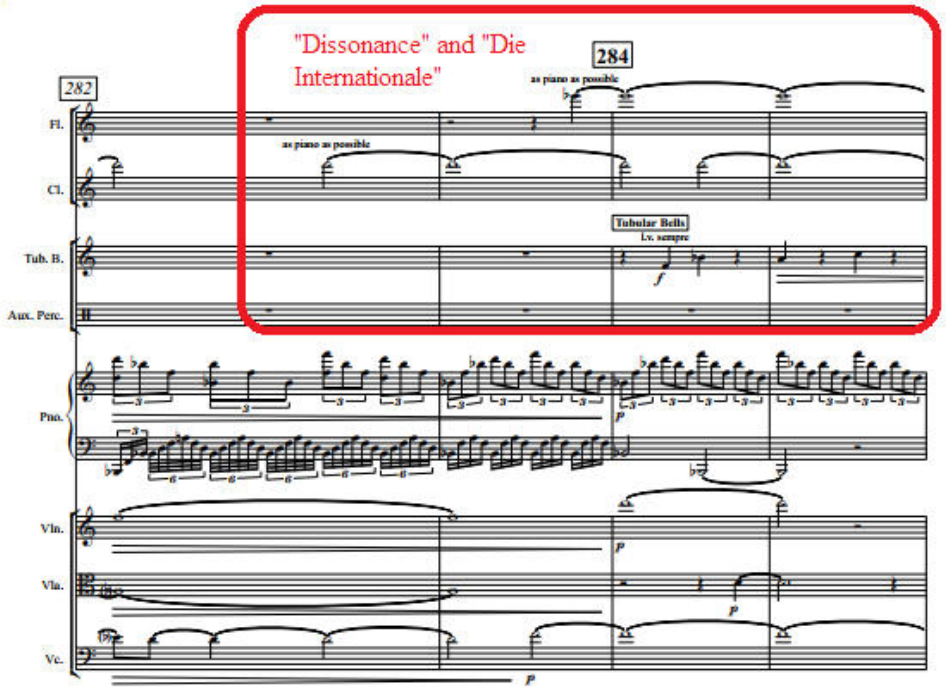
At the end of the section, a new material appears in the piano part. It reminds the virtuoso "a-la Rachmaninoff" moment, but brings with it a musically fresh sound (around bar 280, 13:35), to create an impression of a spiritual rebirth of the Protagonist, which, together with the ascending passage in the cello part, can symbolize the Protagonist's raise to Heaven, or some other better world (**Figure 26**).

Figure 26. *"Escape." The refreshing material in the piano part in "Death"*



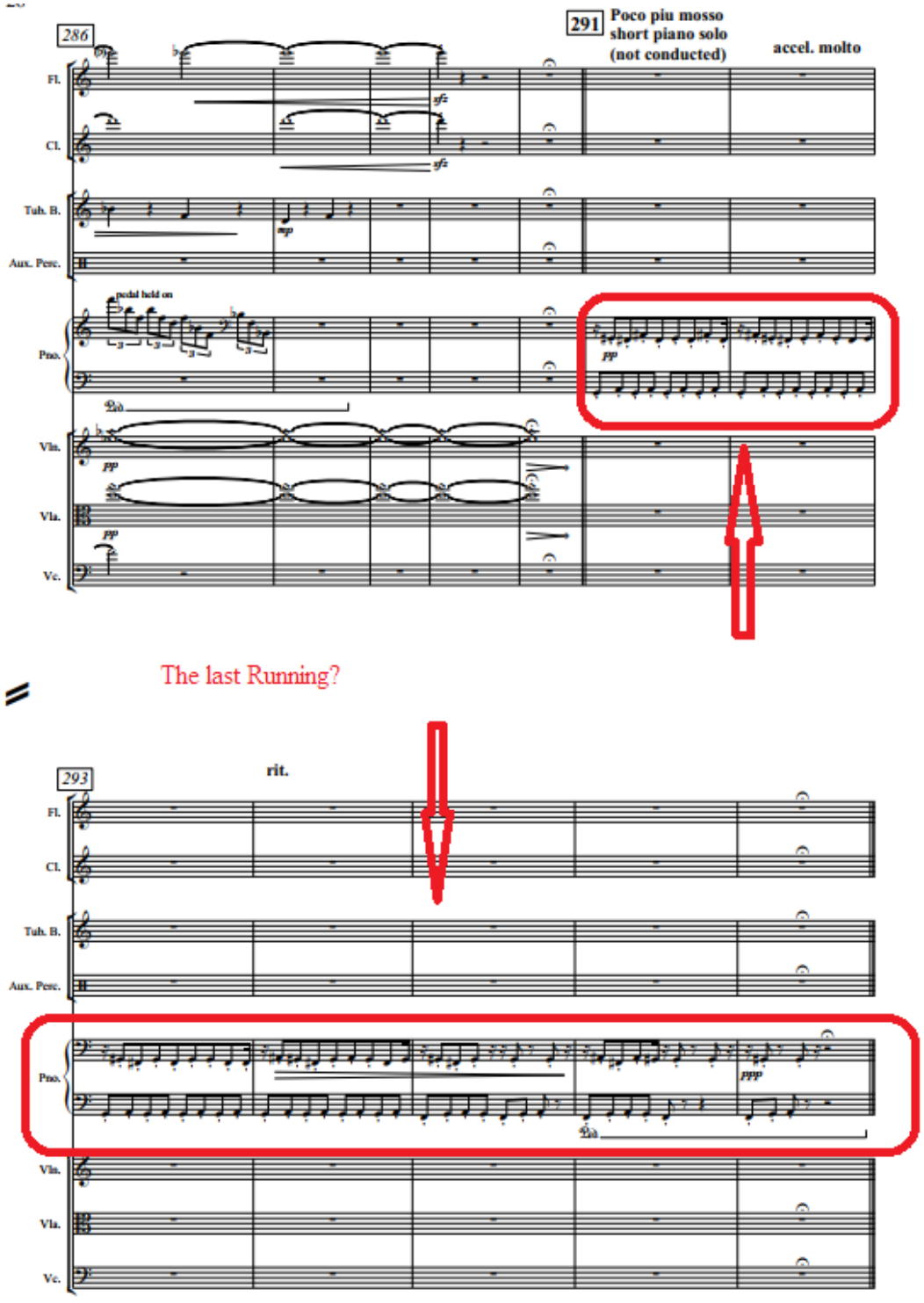
Perhaps, this could have been the actual ending. However, the Dissonance enters in the background, accompanied by the bells (around bar 284, 14:00), playing the old *Internationale* motif (**Figure 27**).

Figure 27. *"Escape." "The Internationale" in "Death"*



The piece concludes with a last Running theme in the piano part (bar 291, 14:33) (**Figure 28**).

Figure 28. *"Escape." The "Running" theme at the end of "Death"*



But does the end of the piece necessarily mean the end of the story? Or…

…To be continued?

5.3. Detailed Analysis of The Checkered Flag Villanelle

Link: a video recording of the concert performance with the Swedish Chamber Orchestra, Örebro, 25 May 2022. Dir.: David Björkman, piano: Taja Astar.

5.3.1. Improvisational Poetry or Poetic Improvisation?

Szymańska-Stułka writes that intertextuality "applies to works within the vast space of cultural texts that include not only other works in the same medium but also forms of expression drawn from other fields of art" (Szymańska-Stułka, 2021, p.103). Poetry is definitely a field of art that has a long and profound history of interaction with music, but, despite this obvious connection, there is surprisingly little research on intertextuality looking at the integration of poetic and musical texts. Perhaps, to some extent, this is due precisely to the obviousness of this relationship.

Another reason might lie in the psychological aspect associated with the rather widespread rejection among composers for the use of textual elements in instrumental works. It stems out of the claimed desire to preserve greater "autonomy," "purity," and "abstraction" of the musical material, which is shared, perhaps, by many researchers. Despite the fact that the concept of intertextuality, if not completely negates, then significantly narrows the scale of autonomy of an individual work (as discussed in the theory chapter), this rejection still exists, and it is absolutely explicable in the light of Harold Bloom's concept of anxiety of influence, since language, in any case, turns out to be a prior or at least equal medium in the creative process. Opposing Monelle's thought about perfect transparence and efficiency of music in "signifying its own semantic level" (Monelle, 2000, p.19), Klein (2021) pointed out that in semiotic terms, language is still the primary semiotic system that suppresses all other systems, and despite all the transparency of music, it can be translated to others only by means of language. On the other hand, Kristeva in *Revolution in Poetic Language* (1984) argues for a constant dialectic between music and text, wherein music aspires to language and language aspires to music. Nevertheless, this area is a very wide field of study, since the text is often the source and basis for musical works. These are primarily, of course, vocal pieces—from songs to operas and oratorios—but also instrumental music.

Studies of intertextual contexts in the field of improvisation are also relatively rare and are mostly limited to jazz, which is quite simply explained exactly by the fact that in the twentieth century field of classical music, improvisation was almost completely excluded from the performance practice, and was associated and considered exclusively as one of the main attributes of jazz. It seems incredible how quickly improvisation was forgotten in classical music performance, given that the ability to improvise was seen in the nineteenth century as an absolutely essential musical skill. And, what is really interesting, it often used to be precisely intertextual improvisation, because someone's musical or literary works were taken as a basis for it.

For me, as an author and performer, both the dialectical tension of the relationship between language and music, and between the prepared performance and improvisation have always appeared only from the perspective of their fruitful and mutually enriching synthesis. Therefore, by no means closing for myself as a composer the "only music" approach, and for me as a performer the "precise" performance of a score, I often chose this poetry-music-improvisation integration in my compositional and performance practices, which always allows for finding new facets of creativity.

The toccata for piano and orchestra *The Checkered Flag Villanelle* is one of the examples of exploring ways of integrating intertextuality into composition, while uniting poetry, composition and improvisation in an orchestral setting.

5.3.2. Interpermeating Intertextuality in "The Villanelle"

As mentioned above, all the texts I have used in my compositions have been supplied by Anna Astar, my wife and artistic partner. My cooperation with Anna is a constant source of new ideas. Sometimes, it is difficult to determine retrospectively what served as the initial impetus in the creative process. In the case of *The Villanelle*, the multi-stage process of working on the piece began with a simple piano improvisation, when I played, for fun's sake, with the right hand only on the black keys, and with the left hand only on the white keys. It could have been forgotten as many other improvisations I use as warming up exercises, because it was played without any intention of turning it into a finished work. But Anna got inspired by both the musical motif, and the idea of combining the black and white colors. She decided to write a villanelle, which in itself was somewhat unexpected, because villanelle, with its exceptionally strict writing rules and complex form, is, in my view, not the most obvious choice with such kind of free improvisation that I played.

A1	It's sport: you're playing white, I'm playing black
b	and always seem to move one step behind.
A2	The game's about who takes the checkered flag.
a	We race across the board and down the track.
b	Fate on piano sets the tempo high,
A1	his right hand playing white, left playing black.
a	Two lines now clash, now kiss, now throttle back.
b	Hands changed, this time it's I who's playing white,
A2	but I don't care about the checkered flag.
a	I move and watch the patterns interact,
b	their smart confusion capturing my mind -
A1	all mixed: who's playing white, who's playing black…
a	And suddenly, our ways that zig and zag
b	from light to night, then back, get justified
A2	and fill the matrix of the checkered flag.
a	And you, my darling. When you start to lag,
b	I slow my pace, to tango by your side.
A1	You'll see: one playing white, the other black,
A2	it takes us both to weave the checkered flag.

The idea of the villanelle, with its imagery, and also its strict structure and form gave me further motivation to work on the piece. Villanelle has six stanzas organized according to this formula:

A1 b A2 / a b A1/ a b A2 / a b A1 / a b A2 / a b A1 A2

where the lines "A1" and "A2" rhyme with each other. They are introduced in the first stanza and repeated alternately in stanzas 2 to 5, after which they conclude the poem in stanza 6. The lines "a" share the same rhyme with "A1" and "A2," but always contain new material. The lines "b" provide another rhyme and are also varying in content. The poem is thus built on two rhymes, and around two repeating lines that determine its topic and pathos. In the

classical villanelle, these "A1" and "A2" lines used to be repeated without any change at all, while modern poets take the freedom of making some variations in these lines also, while keeping the same ending and imagery. In this case, Anna chose to alter the repeating lines in some ways, while keeping their main content similar. In *The Checkered Flag*, the repeating lines always have the phrases "playing white, playing black" ("A1") and "the checkered flag" ("A2") as refrains:

I wrote down both tunes that I originally played on the black and white keys, added a few other musical ideas, and later structured my improvisation following the villanelle's form, A1 being the motif played on the white keys, and A2 the black-key motif (**Figure 30** and **Figure 29**).

Between the repeated motifs, there is new material, corresponding to the lines "a" and "b" in the poem and sometimes based (though quite loosely) on both main motifs. Subsequently, the two elements of the work, the poem and the music, were being created and developed side by side, for some time, mutually influencing each other, as another example of ***synchronous interpermeating*** in tertextuality in my work.

Figure 30. *"The Villanelle." The black-key motif*

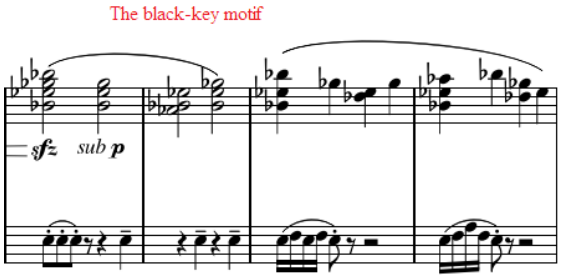
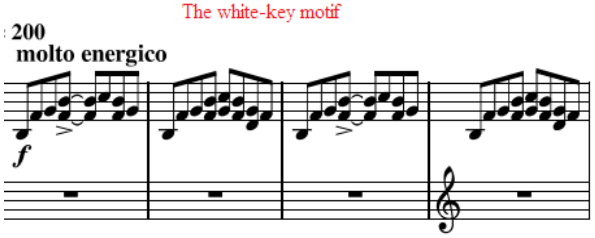


Figure 29. *"The Villanelle." The white-key motif*



5.3.3. On Improvisation in "The Villanelle"

Surprisingly, the form of villanelle, which is considered exceptionally complex in poetry, turned out to be quite convenient and comfortable for improvisation, including playing it (as a piano solo piece) even in the conditions of a concert performance.

However, by the time the project with the Swedish Chamber Orchestra began, the piece was still only a piano draft with some ideas partly developed (for improvisation, however, so I did not need a fully written down material). Working with the orchestra provided a unique opportunity not only to complete the piece, both the solo piano and orchestrated versions, but also to experiment with improvising with the orchestra in rehearsals and in a concert setting.

My main idea was to write the work in such a way that the pianist could freely improvise throughout the piece, without creating difficulties for either the conductor or the orchestra musicians. In doing so, my task was to continue, as far as possible, to follow both the concept of black and white, and the form of a villanelle. It was, however, no longer an easy task, since I wanted to keep a few improvisational solo cadences, which did not quite fit into the form.

An even more challenging task, as already mentioned, was to combine the orchestral part and piano improvisation, considering the very high tempo of the piece (♩=180), as well as the very short time appointed for rehearsals. Taking all this into account, my decision was to keep the solutions as simple and transparent as possible.

5.3.4. Realization of a Poetic Form in an Orchestra Piece

In terms of realizing the villanelle form in the orchestral setting, it seemed to be the easiest solution to make the first solo cadenza a kind of preamble, after which the villanelle actually begins, and to put the second cadenza already at the very end of the piece, building it on the last A2 motif, therefore practically without deviating from the form. Here, it should still be clarified that I interpret the musical villanelle much more freely in terms of material, since the villanelle as poem requires exact or almost exact repetition of refrains, which, of course, cannot be combined with the improvisational nature of the musical piece. Therefore, *The Checkered Flag Villanelle* toccata is more of an idea of villanelle than an exact reproduction of the poetic form.

5.3.5. Concept Borrowing as a Means of Integrating Poetry into Music

For dealing with such kind of intertextuality, when a concept of an earlier piece is used for intertextual framing of a subsequent work, or the concept for the new piece is created based on a previous work, I suggest, as earlier mentioned, introducing a new term, ***concept borrowing***. I would consider such an approach to composition, combining poetry and music, as quite common, but this requires more research. An example of such compositions could be *The Lark Ascending* by Vaughan Williams, about which the composer's wife, Ursula, wrote that Williams had "taken a literary idea on which to build his musical thought … and had made the violin become both the bird's song and its flight, being, rather than illustrating the poem from which the title was taken" (Williams, 1964, p.156). In fact, she describes here the same principle of borrowing a concept from another text, to build a new work upon, an approach which I think of as *concept borrowing*.

In the case of *The Villanelle*, the concept of combination of the black and white keys as well as the idea of racing were the two basic concepts, on which the whole material was built. Even in the orchestra part, the motifs were distributed between the different sections of the orchestra, to imitate playing on the black and white keys (which, though, was not very obvious for the musicians) (**Figure 31** and **Figure 32**): the idea of the white keys in the strings (from bar 5, 02:07) and the idea of the black keys in the woodwinds (from bar 36, 02:52). In the orchestra, this division is not followed very strictly, but in the piano part, it was an obligatory rule to follow: one hand plays only on the white keys, another—on the black ones. These roles may change between hands, but not in a single moment throughout the piece does one hand touch both the black and the white keys.

In a way, this piece, though completely different in idea, has some intertextual connection to (intertextual in itself) Debussy's *Étude 1 pour les Cinq Doigts d'après Monsieur Czerny* (*Etude 1 for Five Fingers after Monsier Czerny*), in which Debussy used the juxtaposition of "black" and "white" to creation a humoristic effect of imitating a student practicing on the piano. Perhaps, Debussy's piece refers to some of Monsieur Czerny's etudes for beginners. In this case, *The Villanelle* represents a kind of second-generation intertextuality in relation to *Etude 1*.

Figure 31. *"The Villanelle." The "white keys" idea in the strings*

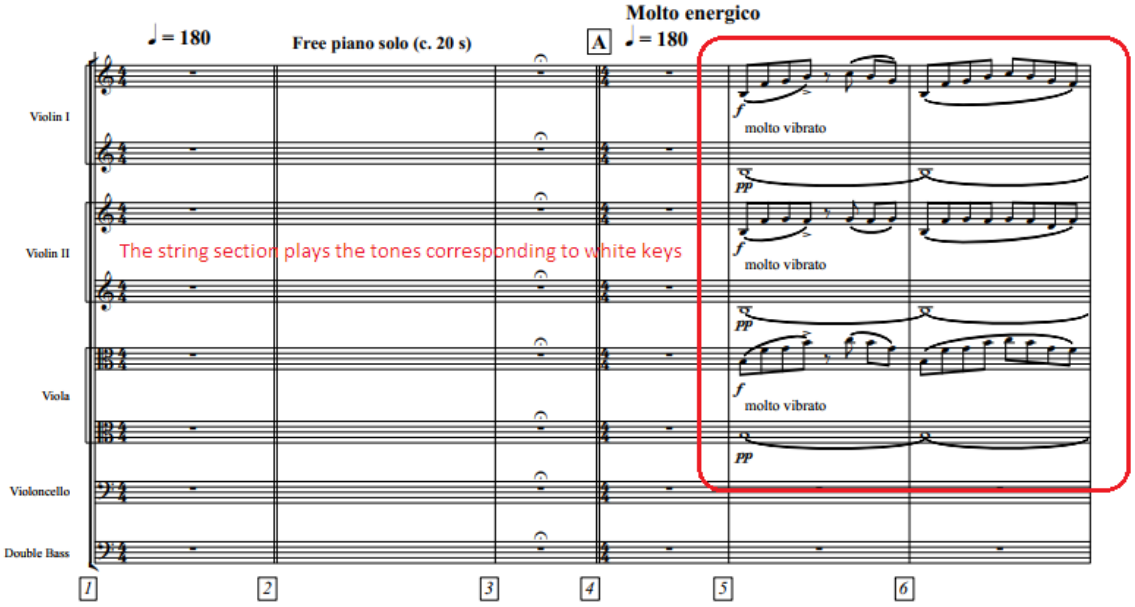
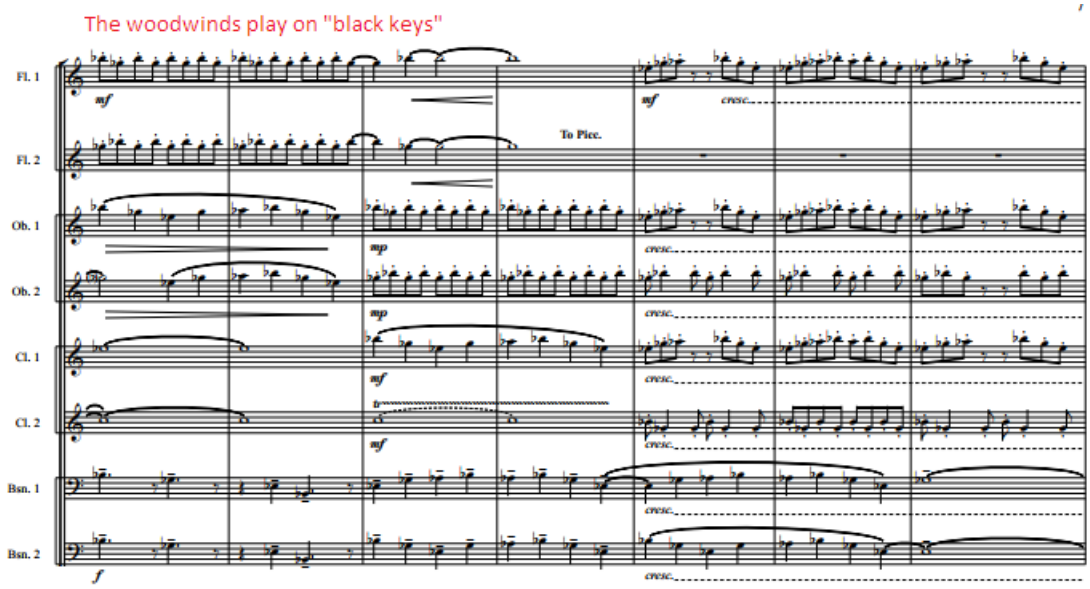


Figure 32. *"The Villanelle." The "black keys" idea in the woodwinds*



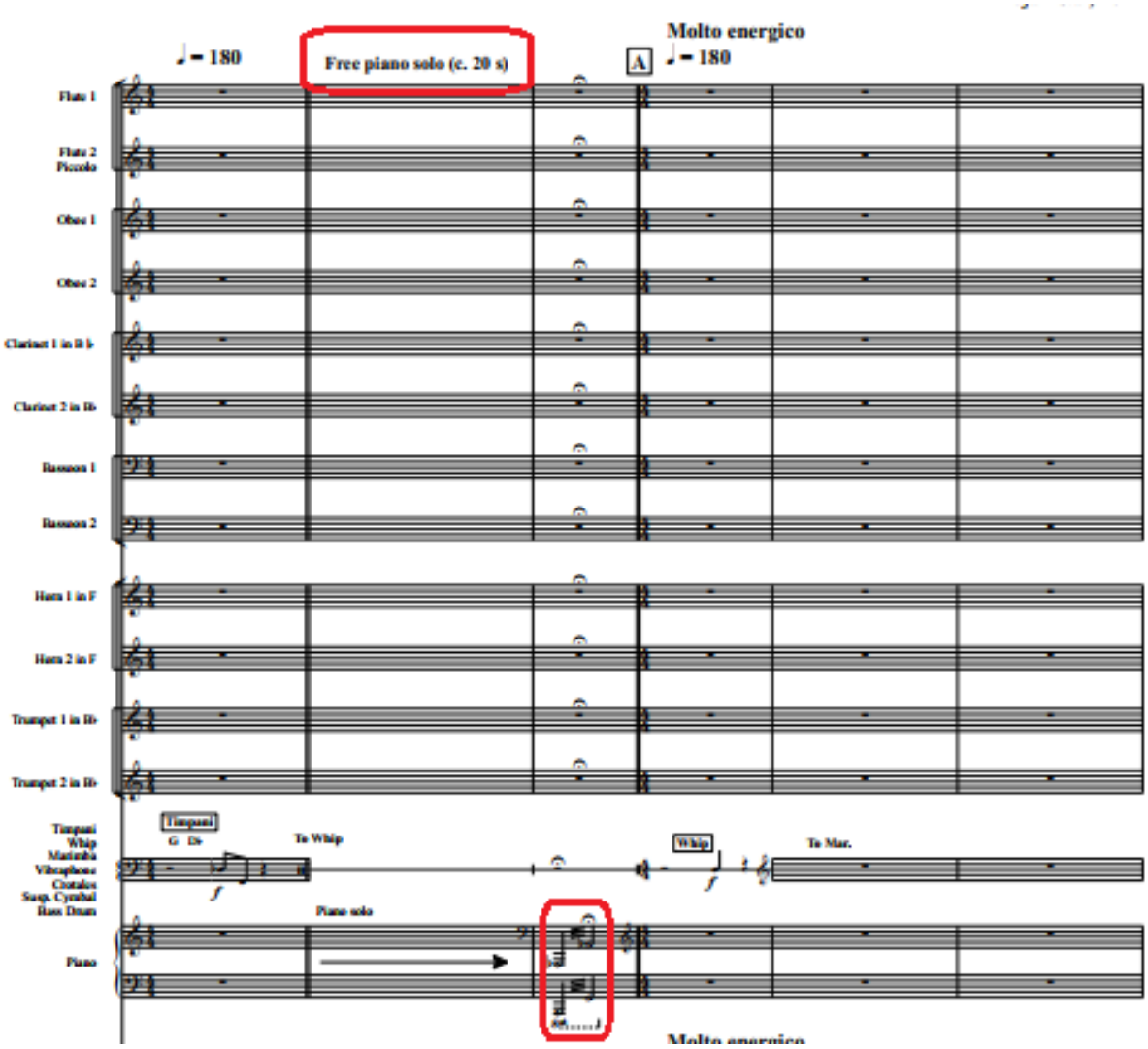
5.3.6. From the Conductor's Perspective

As mentioned earlier, creating the symphonic surrounding for a free piano improvisation was a kind of challenging task, especially considering that I only had one rehearsal with the orchestra before the premiere. Therefore, the task was to compose a very transparent and easy to follow (for me as well) structure, that would be comfortable for all the participants. It was an enormous aid for me that I had the opportunity to study conducting in Piteå. The possibility to look at the score from the conductor's point of view helped me to find the simplest solutions to provide cues for the conductor, while leaving enough space for my improvisations. I've got from the David Björkman, who premiered the piece, a highly positive feedback about the clear and well organized structure of the score. Even a better acknowledgement for me was however that during the rehearsal and performance we,

musicians, did not encounter a single problem in getting along with each other—so, we managed to premiere the piece quite successfully.

Figure 33 represents an example of integration of the first piano cadenza at the very beginning of the piece (bar 1, 01:44): the both-hands tremolo in the low register followed by a fermata gives to the conductor a clear sign to start the new tempo.

Figure 33. *"The Villanelle." The first piano cadenza*



According to the orchestra players, whom I also asked for some feedback, the integration of improvisation did not disturb their performance at all. There were also some funny moments: for example, after the concert I was asked by a string player, who maybe missed my presentation of the piece: "Taja, I've noticed that you played differently every time. Is it supposed to be so?" He, nevertheless, said that it was not awkward, but only added some moment of extra curiosity.

I do not aim to go deeper in detail with this piece, because I include it here more as a suggestion for a future research topic about integration between intertextuality and improvisation. I consider this project in general as highly successful, resulting in a great experience of using poetic intertext as a basis for composition and improvisation, and finding good strategies to integrate improvisation into the setting of a classical orchestra performance. This Master Thesis gave me one more opportunity to analyze the score with the fresh eyes

and find some new things to ponder on, as well as some mistakes (though minor) that it could be good to avoid in the future projects. There is only one little thing to add about…

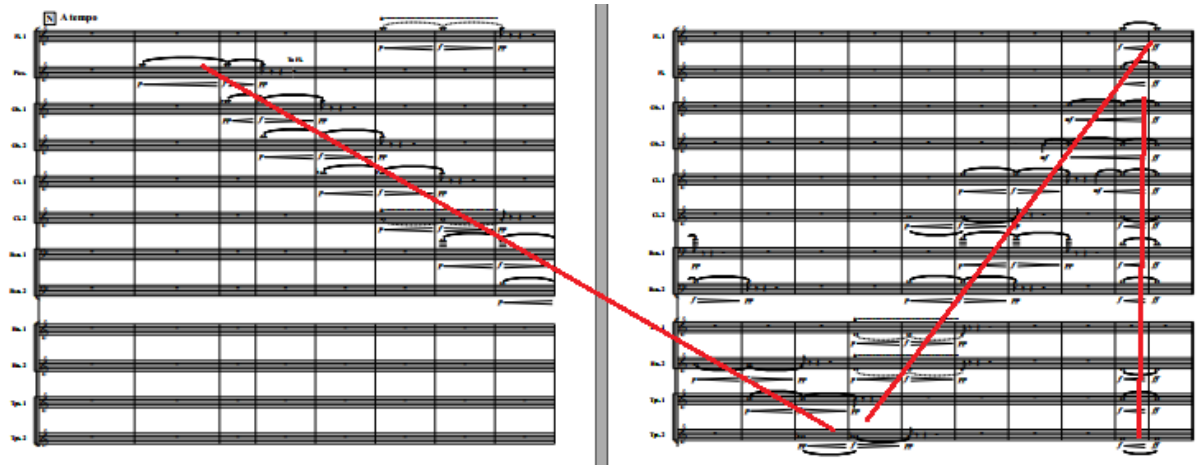
5.3.7. Intertextuality and Unawareness

Once composing the piece, I only used the concept of racing and the black-and-white checkered flag. I did not aim to create any narrative by following the story of the poem, but now, looking at the score after some time, I have noticed an interesting moment. The fifth verse in the poem goes like this:

> And suddenly, our ways that zig and zag
> from light to night, then back, get justified
> and fill the matrix of the checkered flag.

Surprisingly, at the same place in the musical material, considering its form (as I said, I followed the form of villanelle as accurately as I could), there is a pattern that looks like a zigzag, which I integrated in the score without any conscious intention (Figure 26).

Figure 34. *"The Villanelle." The zigzag pattern in the musical material*



Of course, it could be nothing more than a funny coincidence, but on the other hand, who knows, how our brain works, and how big an amount of unconscious influences could be found in all works of art? No doubt, such kind of unconscious intertextuality would be very hard to investigate. The composer's perspective, when combined with the researcher's, could, however, shed some light at this area:

> You'll see: one playing white, the other black,
> it takes us both to weave the checkered flag.

6. Discussion

For a person who already has, so to speak, an interdisciplinary mindset, and also initially prefers a multimedial approach to creativity, a study of intertextual theories provides a kind of scientific confirmation of what has always been taken for granted. But even despite the perception of certain "non-newness" of the concept of intertextuality itself, an overall look at it offered essential conditions for the kind of autoethnographic research that forms the basis for this thesis. One of the goals for this project was to provide a general overview of a wide scope of topics in the theory of intertextuality, in order to possibly choose a direction for further research.

I should note that I have found my approach to intertextuality, combining research and composition, to be a promising path. Initially educated as a classical pianist (Master's equivalent Diploma in Piano Performance), I later then took studies in Musicology (Master in Music, Mind and Technology), after which I got a broad experience as a teacher, and currently I am doing a Master's in Composition, while also studying conducting. Above that, at the same time as I was studying composition, I also began to improvise, and very successfully, which gave me one more way to creatively express myself.

In this way, my cumulative experience allows me to consider the theory of intertextuality and its applications in the artistic process simultaneously from several points of view: that of a classical performer, an improviser, a teacher, a musicologist, a composer and a conductor. Most of the times all these roles work in harmony with each other, allowing me to see the whole picture of the investigated topic, and opening up new ways to explore it, but at some points different facets of my background come into conflict, which, nevertheless, in the end also turns out to be very productive, since an attempt to unite different approaches and views usually opens up new perspectives in all of them. As a result, several potential avenues for further research can be identified, each of which is very promising and not yet well explored in the field of intertextual studies.

6.1. The Composer's Perspective

To the general question—does the author need to know all this extensive terminology in order to create a new work—the answer would be "no." For a composer, intertextual approach is not about memorizing the names for various techniques in intertextual topologies. There have been many composers in the last century and now who have referenced other texts in their music, such as Dmitri Shostakovich, Wolfgang Rihm, Alfred Schnittke, Salvatore Sciarrino, Paweł Szymański, Michael Daugherty, Thomas Adès, and many others. Many of them haven't, probably, studied intertextuality at all, but used it in so many various ways. I see my advantage, however, in that I have a possibility both to apply and create intertextual techniques in my own creative process, but also analyze and label these techniques and strategies, as well as provide the artistic material for future research.

Kawamoto (2006) argues that further research on particular composers (including contemporary ones) is needed for the development of the field of study, with specific reference to a more detailed study of intertextual strategies used by composers of musical works. From this point of view, autoethnographic studies done by the composers themselves can present various methods of integrating intertext into a musical work, and provide new techniques and analytical concepts.

This thesis can be an example in this direction. During this study, I came up with and defined several new concepts and terms: *imposed* intertextuality, *transverbal prosodization*, *concept borrowing* and *interpermeating* intertextuality (with sub-types). Each of them could become a possible topic for a more detailed investigation. And not only this: research, provided by a composer, allows also for looking at the very creative process from various perspectives, giving a deeper immersion and more insights for understanding of how music is composed in intertextual settings. They imply not only finding already existing connections, but also creating new ones, and this master thesis is an attempt at providing research of this type.

6.2. The Performer's Perspective

Even if the connection between intertextuality and performance practices looks not as obvious as with composition, it can become very evident at a closer look. Burkholder in his work "Making Old Music New. Performance, Arranging, Borrowing, Schemas, Topics, Intertextuality" (2021) considers intertextuality as a great possibility for performers as well, because awareness of these principles deepens their perception of the music and adds more interest and motivation while studying a piece of music. It also helps to clearly categorize and make the right distinctions, be more open for learning from each other, and enhance communication between the fields, in order to contribute to and develop new terminologies, methods, and approaches. Intertextuality builds bridges through time and space, and (from my point of view, as a performer with classical background) helps to maintain closer connections with the composers and their ideas, because of its much less "authoritarian " and broader culture-historical vision on creativity. This is why it encourages more freedom in interpretation of scored music.

To study how intertextuality could be integrated in the study of performance practice, could be one more option for future studies, although it is not my personal primary interest, because I find it even more enchanting to go deeper into the following domain:

6.3. Poetry and Potential Intermedial Projects

An important part of my creativity is the collaboration with my wife Anna Astar, poet, librettist, composer and researcher with degrees in linguistics, literature studies and musicology. Our collaboration is intertextual and intermedial in nature, and could be the perfect basis for any intertextual, intermedial and interdisciplinary research, both in the scholarly and artistic field. As mentioned above, the integration of literary text and music still has a potential for further explorations.

Another interesting direction for further research might be studies on simultaneous mutual interinfluence, such as I experience with Anna all the time while working on our projects. The variety of artistic output in such collaboration can be literally unlimited: from small instrumental pieces till major works, like operas and oratorios.

6.4. Improvisation—What about Improtextuality?

During my compositional studies, I tried out a few different strategies of integrating intertextuality into improvisation, and I have found all of them to be very helpful and inspiring, and not only for myself as a pianist. For example, soprano Serafeia Mangou, when singing Anna's and my *Felix Aria* for soprano and concert orchestra (this piece is not

mentioned in the list of works in this thesis because it is of a more entertaining style), also performed an intertextual improvisation in the orchestra setting, similar to what I did in *The Villanelle*—and it was very successful, both from her own experience as well as from the listeners' point of view. She considered such an improvisation to be a really liberating and inspiring experience. I see bringing the improvisational moment back to classical music to be one of the important aspects in educating a new generation of performers. Improvisation in classical setting now is investigated quite broadly, though there is an obvious gap in research on improvisation connected with intertextual approach. I am absolutely sure that studying improvisation from the intertextual point of view ("*impro*textuality," as it were) could really have an essential impact on development of performance practices.

6.5. Transferring Intertextual Message—Challenges and Limitations

One more aspect that I found to be important, challenging, and having a potential for future research is perception of the intertextual message from the musicians' and audience's perspective. Composers who use in their works some outside musical material have to rely on the performer's and listener's ability to recognize it, with all the content and message it possesses—which is a necessary condition, if one aims to create any sort of narrative. And it is not an easy goal to achieve. The authoethnographic methods I used cannot shed light at ho how intertextual practices might facilitate the audience's perception of the composer's intentions.This study can therefore answer my forth research question (how might intertextual elements mediate in translating the author's intention to the audience?) only partly: namely, from the perspective of the author, but not the audience. While a composer like me can find incorporation of such elements in his work beneficial for transparency of their ideas, it remains to be found whether the practices are similarly beneficial for the performer and the listener. To answer the questions, a different set of research tools is needed, and this is an intriguing direction for investigation.

The intertext in a piece of music has to create a kind of intentional, audience-oriented dialogue that brings a specific message, perceivable for the listener. But how can the explicitness of this message be created? During my work on the Master's Thesis, this question—how to transfer the intent of the author to the audience—appeared to be very challenging. How can the audience and musicians be guided easily across the intertextual message? How could composers imply in the musical texture some intertextual signs in order to create a particular meaning and to provide the audience with the right direction? It is hard to find an answer that would not be trivial or vague. Of course, that can be direct message put in the paratext (in terms of Genette's topology). Such titles as *Variations on a Theme of Haydn* or *Paraphrase on "Rigoletto"* could provide a very simple solution for the audience with sufficient amount of competence. But what if we consider some complex structure, as one in *Escape*, for example, where one intertext is hidden somewhere between or behind other (inter)texts? In an optimistic case, this gives the listener limitless opportunities for interpretation. But quite often it just leaves the audience unaware about its presence, and therfore lost and unable to perceive the message. How those standards for intertextual "explicitness" could be defined, when there is no clear border between explicit and implicit text, because this parameter is highly dependent on how active, conscious, informed and competent the performers and listeners are when dealing with the particular piece of music.

Working on *Escape*, I had a wonderful opportunity to not only have my piece performed by such a wonderful ensemble as Norrbotten NEO, but also to work with the musicians as a conductor. As a result, I got one more evidence about how big an impact awareness of the

original intention of the composer can have on the final performance, and how important it is to be clear with this message from the very beginning. I should add that it is not at all necessary to combine all the roles listed above, since, in fact, the synergy that arises from combining different approaches can make even more multifaceted research possible, such as in the work on *The Villanelle*, for example.

6.6. Concluding Notes

As I mentioned above, in the "Theory" chapter, intertextuality in music is a relatively new field of research, but, considering that in literary studies intertextuality has become well acknowledged and widely used, there is no doubt that it will find a stable place in the field of musical research.

De Castro claims that intertextuality is a "quiet revolution" that removed the distinction between the "inside" and "outside" as well as the "musical" and "extra-musical" (de Castro, 2021, p.132). Although the word "revolution" might sound a little too strong when applied to the influence of intertextuality on the general discourse of musical analysis, the concept of intertextuality definitely brings the discussion in the musical research to a new level. And because of relative novelty of this theory, there is still a wide range of new possible topics to investigate along with the possibility of going deeper in already existing fields of research from new perspectives.

Music research is becoming increasingly diverse and manifold, and our perception of music is perhaps even broader and more multi-dimensional than one could previously have imagined, due to the impact of recording technology and the access we have to musics from any part of the world and across centuries. Intertextuality therefore becomes a deeply integrated factor in the experience of music, and much more so than in earlier times.

Since the number of studies (even provided during last decade) of different intertextual approaches in composition is still limited, going deeper in this direction would be a real contribution to the development of modern-day theories, including the continuation of the new conversation between musicology and other fields of research including history, literature, aesthetics, psychology and performance studies, along with compositional practices, of course. As Castro says: "The task of constantly keeping texts in motion is probably the ultimate cultural task: preventing texts that matter to us from dying" (De Castro, 2021, p. 140). Hopefully, this master's thesis can bring some input to development of intertextual studies, and thus—contribute to fulfilling the "ultimate cultural task."

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7. Appendix A. Artistic Output: Score of *Escape*

Escape. Some Ways of Living Not

for Norrbotten NEO
By Taja Astar
Score in C
dur. ~15 min.

Instrumentation

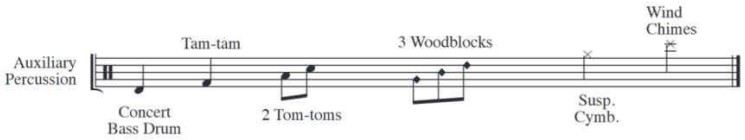
Flute
Clarinet in B ♭
Percussion (1)
- Mallet Percussion:
  - Tubular Bells
  - Vibraphone
  - Orchestra Bells
- Auxiliary Percussion:
  - Suspended Cymbal
  - Tom-Toms
  - Tam-Tam
  - Wind Chimes
  - Bass Drum

Piano
Violin
Viola
Violoncello

Performance notes

1. All trills are to be played to the closest diatonic pitch.
2. Dynamic hairpins without given resulting dynamic marks mean slight changes within given dynamics.
3. Piano: free usage of pedal in places when pedal is not specified.
4. Piano: in sections from bar 5 till bar 47 and from bar 85 till bar 108 the piano part can be played as written or improvised while maintaining the general pattern.

Notation for the auxiliary percussion:



Program note

This piece is my attempt to contemplate on the effect of cognitive dissonance and lack of meaning that force people to escape reality in some way. The work consists of six main sections flowing seamlessly one after another, of which one, Running, is recurring and serves as some sort of connecting link between the parts. *Escape* is to a great extent an intertextual work, referring to several famous tunes, as follows:

Church and **Art**: *Die Internationale*, the famous anthem of the international communist party. Its verse is used in the Church section, and its chorus in the Art section. I integrated the tunes into the musical texture to show how ideology can be hidden everywhere, and how both in religion and art one cannot stay apart from politics and how these both can be used as a weapon.

Drugs: Hector Berlioz' *Rakoczy March*. Berlioz was, probably, the first composer who attempted at describing the effect of drugs in his music. In *Escape*, his music is partly used to make a reference to this well-known picture of an unstable state of mind.

War: Beethoven's "Ode of Joy" from the *Ninth*. In the piano part, the motif is played in both hands, alternating with a semitone difference, creating an ugly dissonant sound as an image of a heated conflict, when both sides believe that they are on the right side, which results in a complete chaos.

Death: the *Happy Birthday* song. Many beliefs consider death as a new beginning. So, why not?

Parts of the work
(based on the poem by Anna Astar):

Some Ways of Living Not

Running ever faster, like from fleas,
in an attempt to flee the gnawing dissonance.

Church. Plunging into the tranquillizing absolute.
Piously, inhibiting, telling a fable of bliss.

Art. Playing the elite. The daintiness.
The gleam, like of a marble goldfish pond.

Drugs. Plucking the neon strings,
walking the fuzzy valleys. Glitchily.

War. With a furious glee. The ears shut.
Blasting away on a trumpet dripping blood.
Bull-mindedly.

Death. Not without sadness. With relief
and solemn plea. With a hope for future.

Score in C

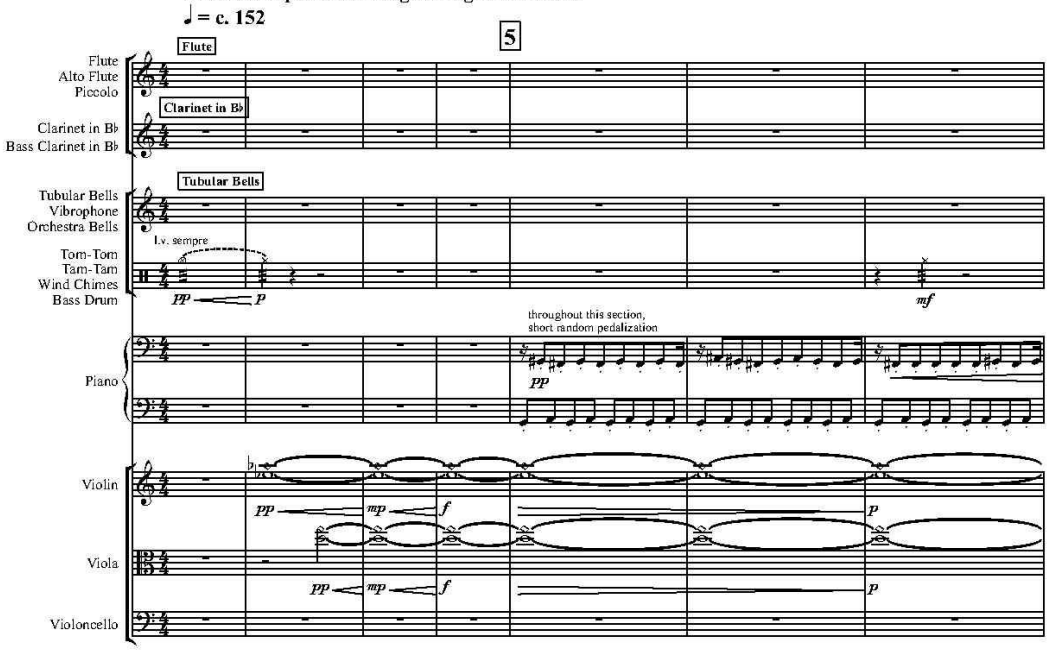
Escape

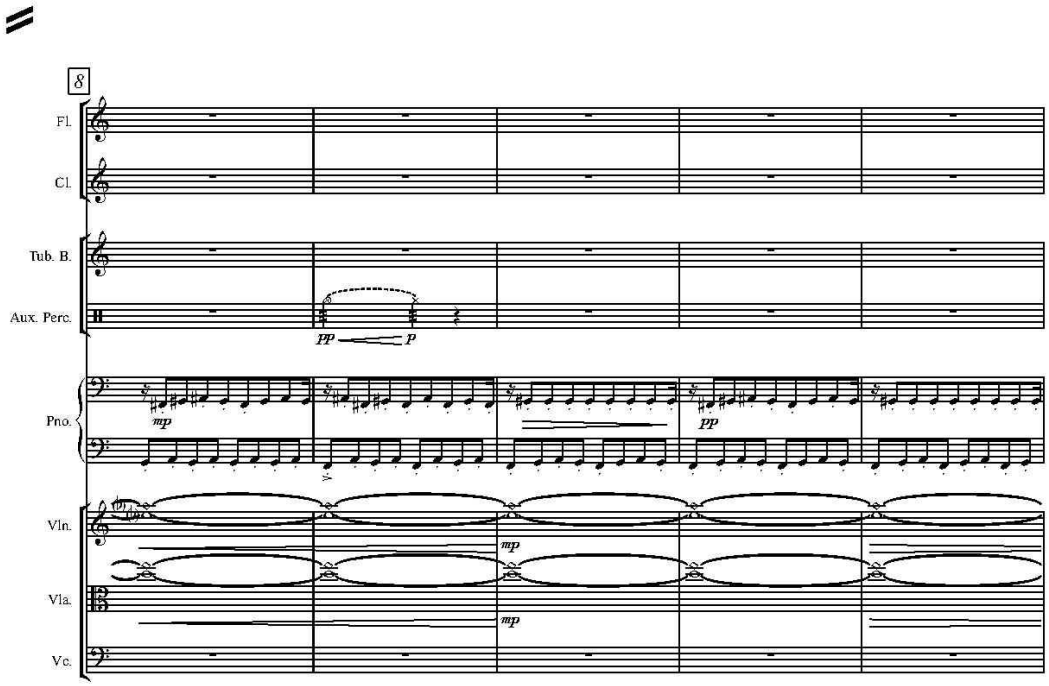
Some Ways of Living Not

for Norrbotten NEO

Taja Astar, 2022

Running ever faster, like from fleas,
in an attempt to flee the gnawing dissonance.
♩ = c. 152





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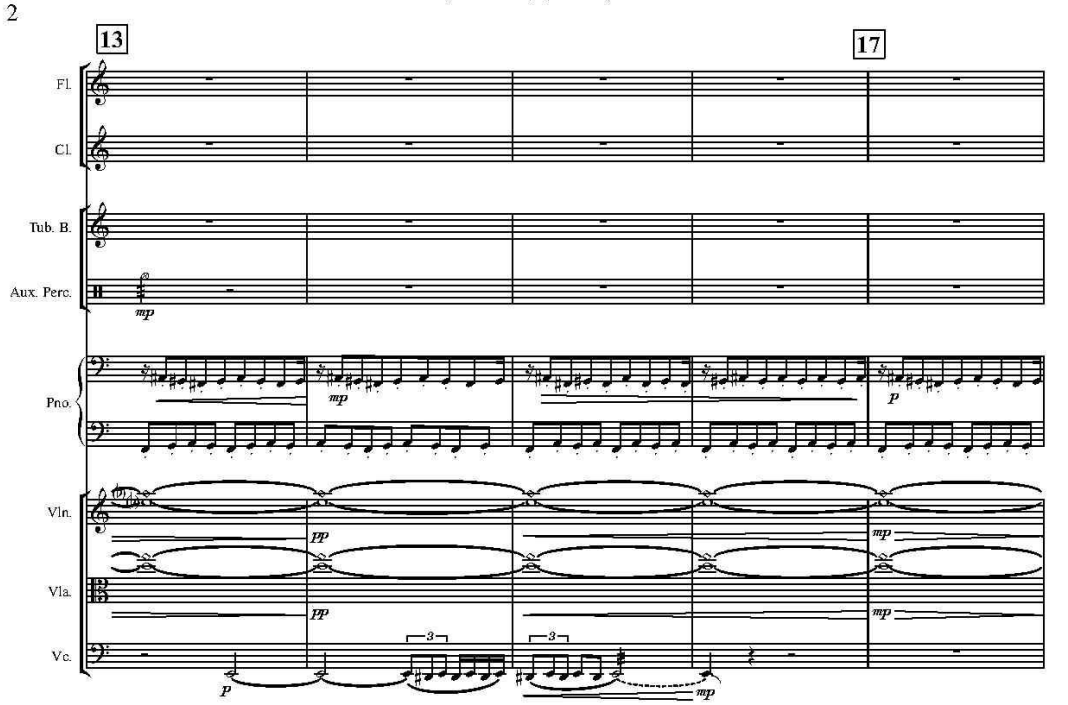
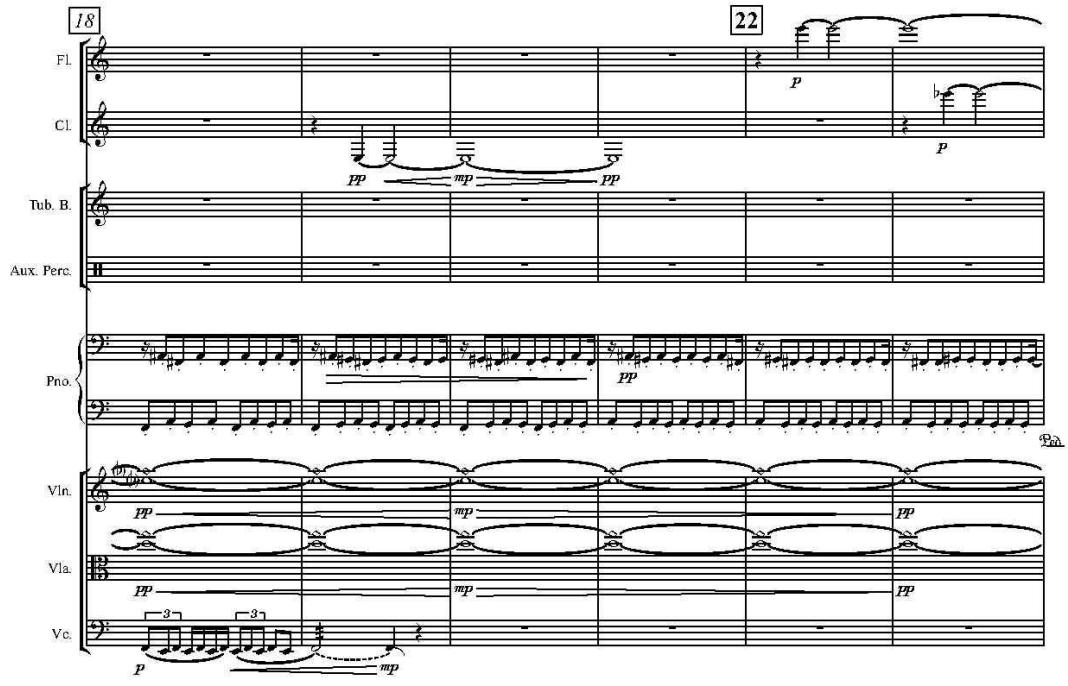

13
17
Fl.
Cl.
Tub. B.
Aux. Perc.
Pno.
Vln.
Vla.
Vc.


18
22
Fl.
Cl.
Tub. B.
Aux. Perc.
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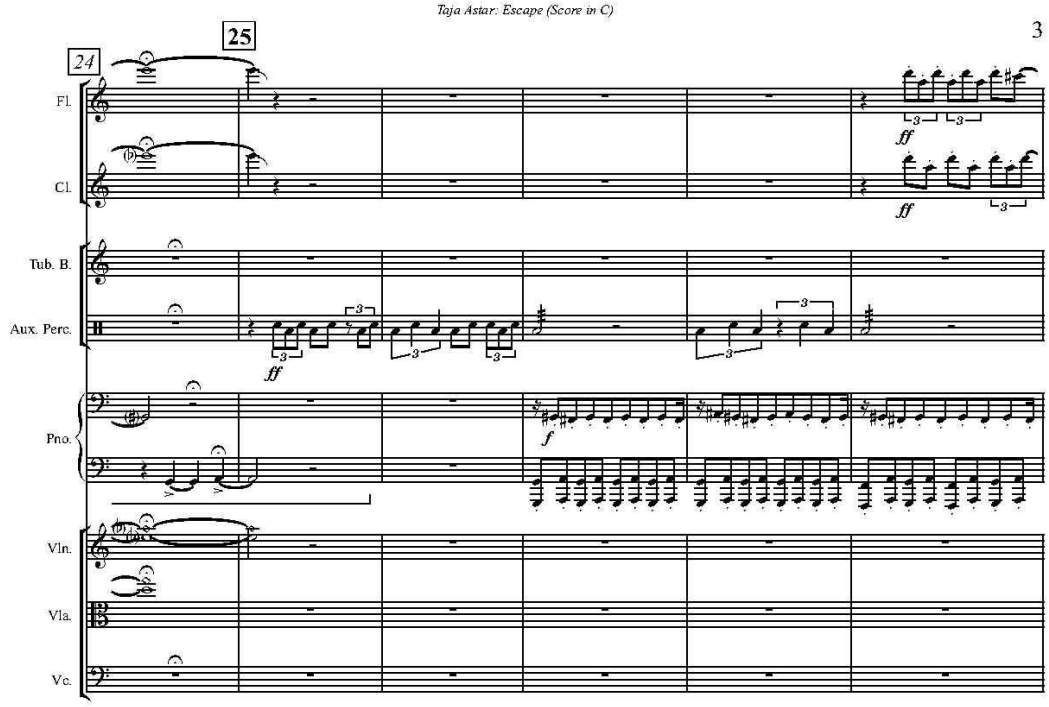

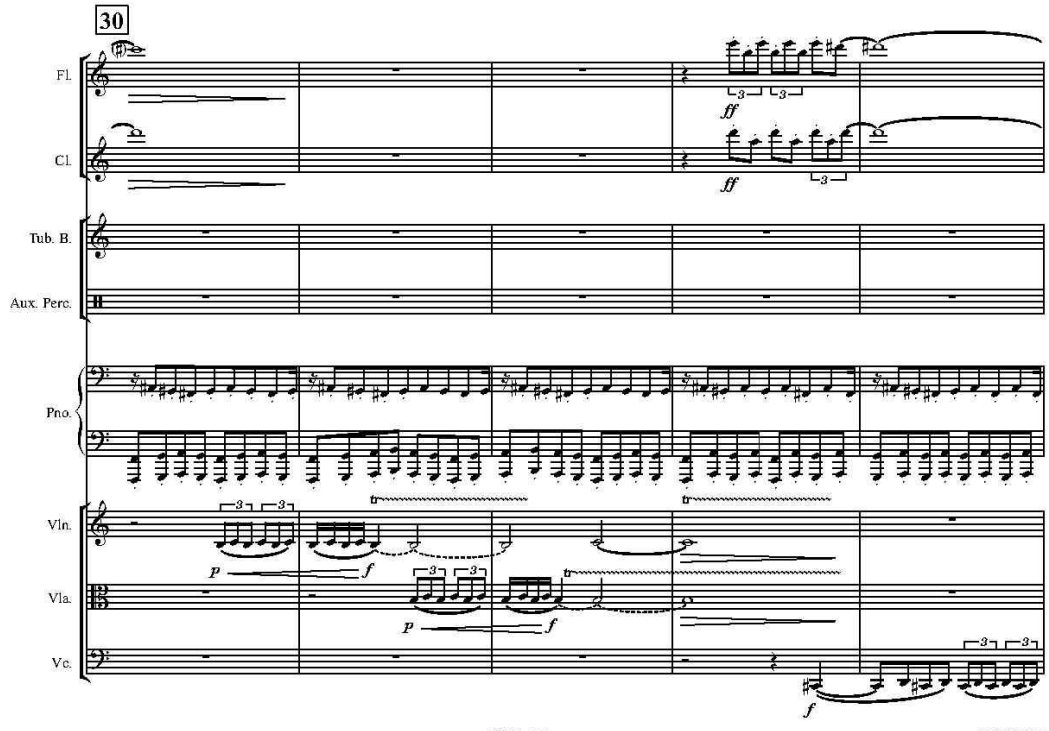

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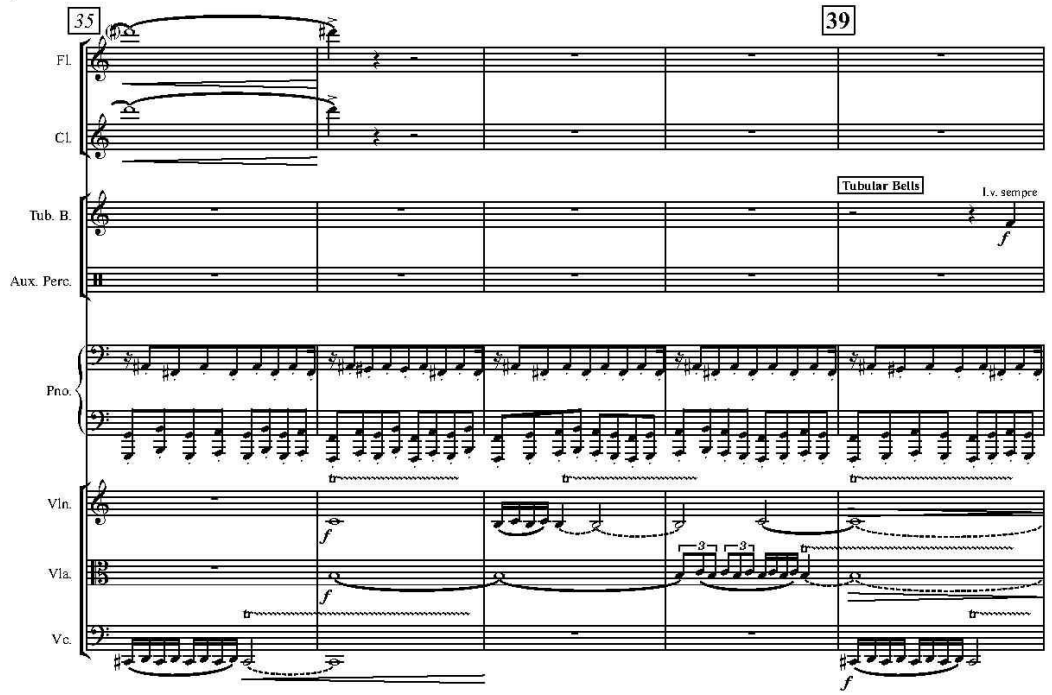
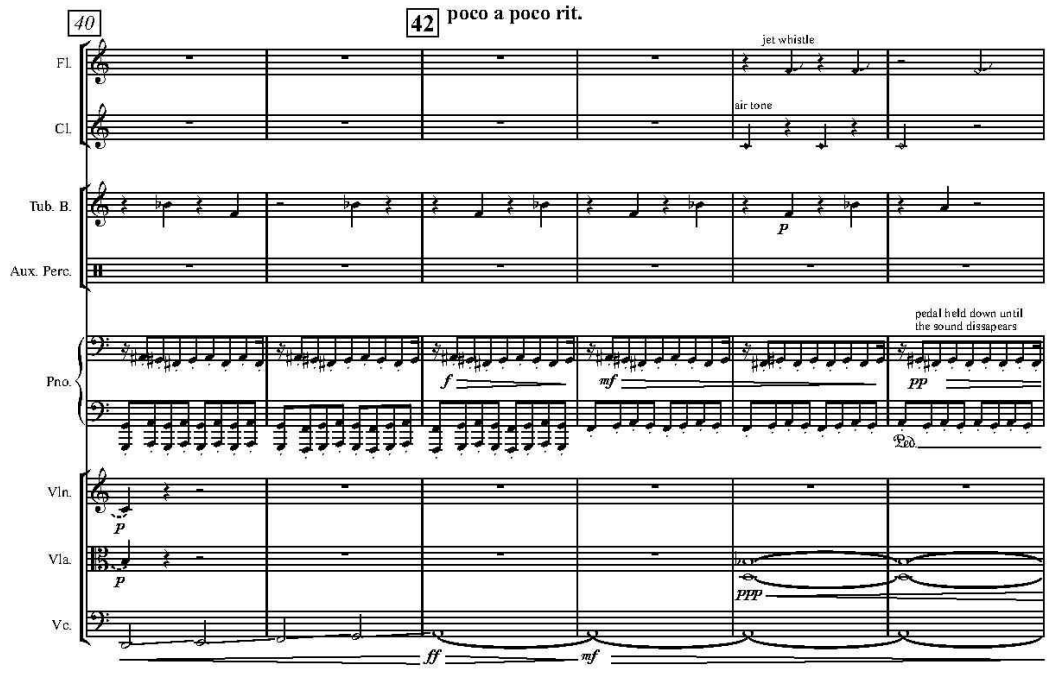
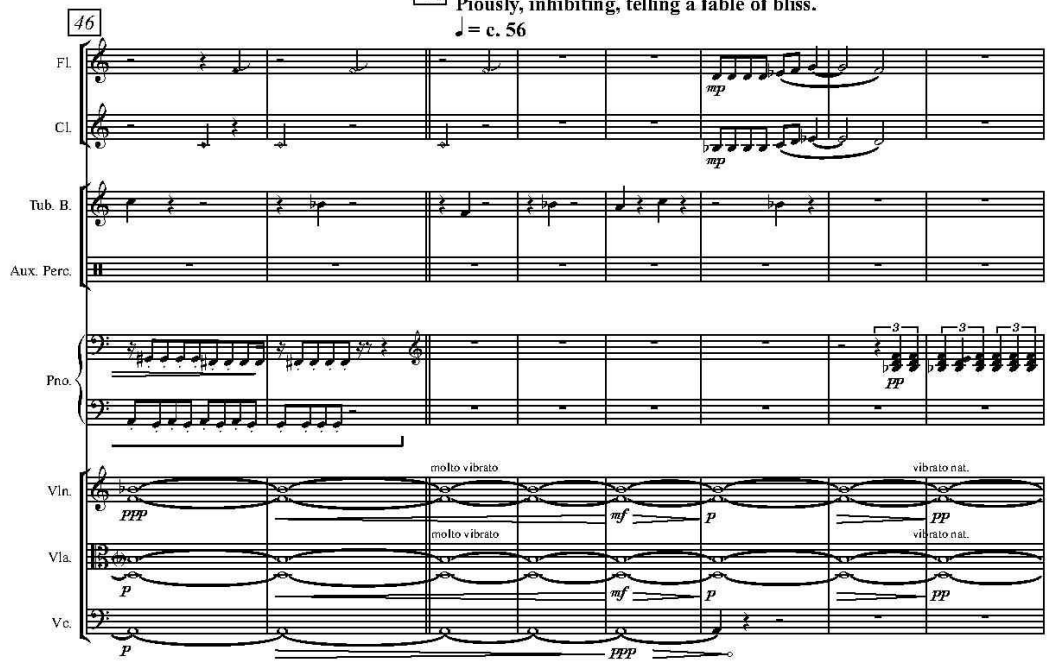
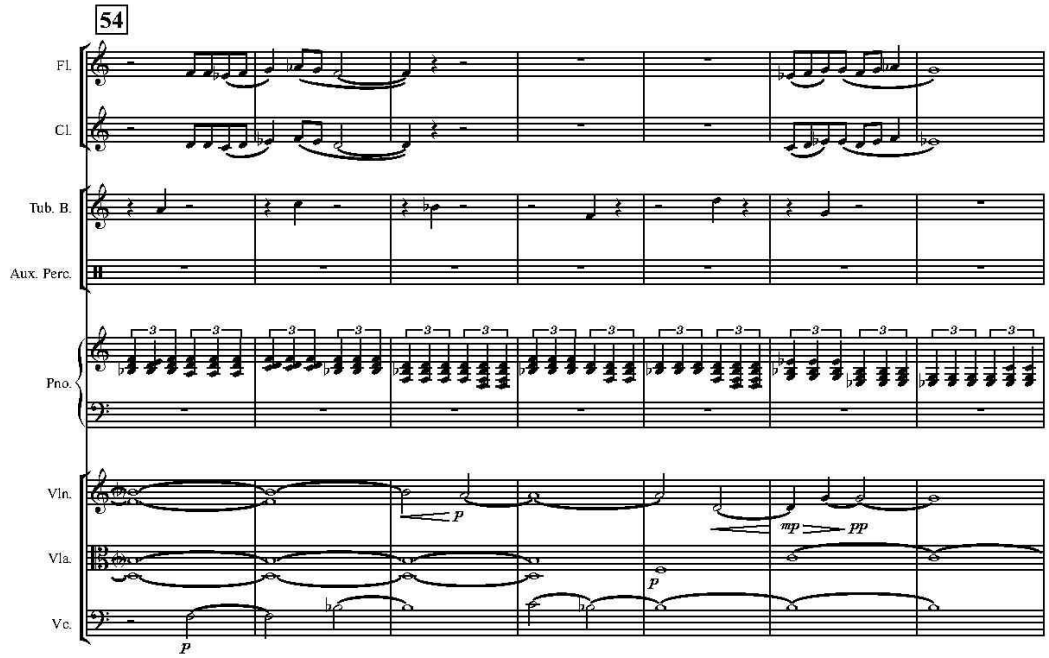

35
39
Fl.
Cl.
Tub. B.
Tubular Bells
l.v. sempre
Aux. Perc.
Pno.
Vln.
Vla.
Vc.


40
42
poco a poco rit.
Fl.
jet whistle
Cl.
air tone
Tub. B.
Aux. Perc.
pedal held down until
the sound dissapears
Pno.
Vln.
Vla.
Vc.

48 **Church. Plunging into the tranquillizing absolute.**
Piously, inhibiting, telling a fable of bliss.
♩ = c. 56





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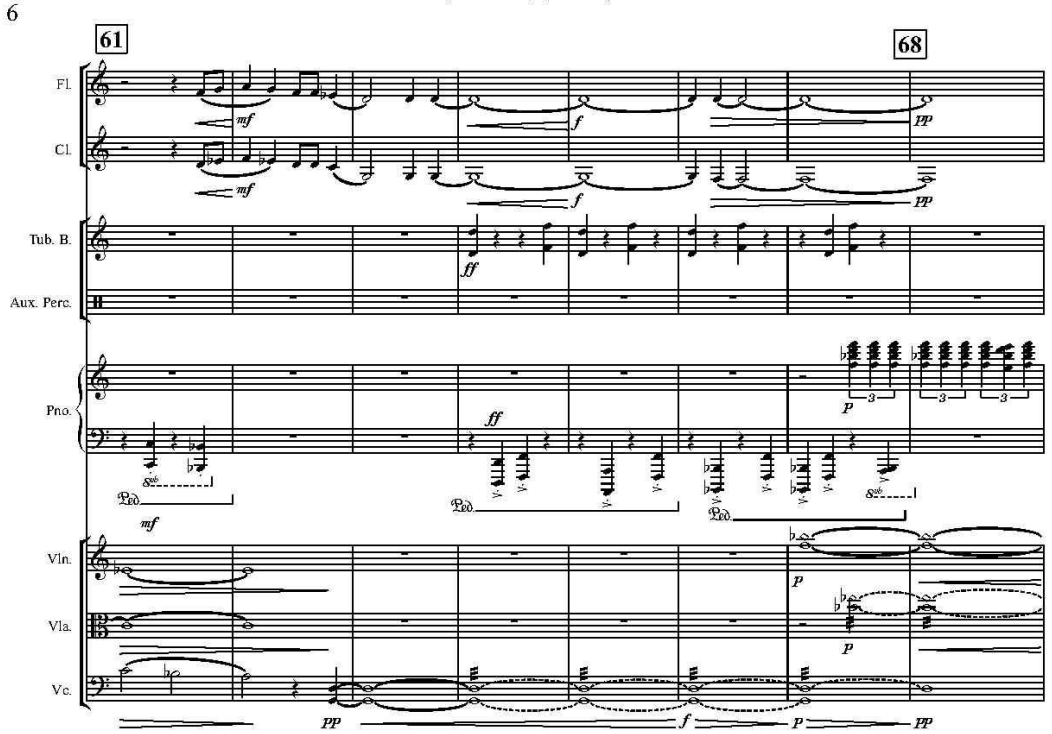
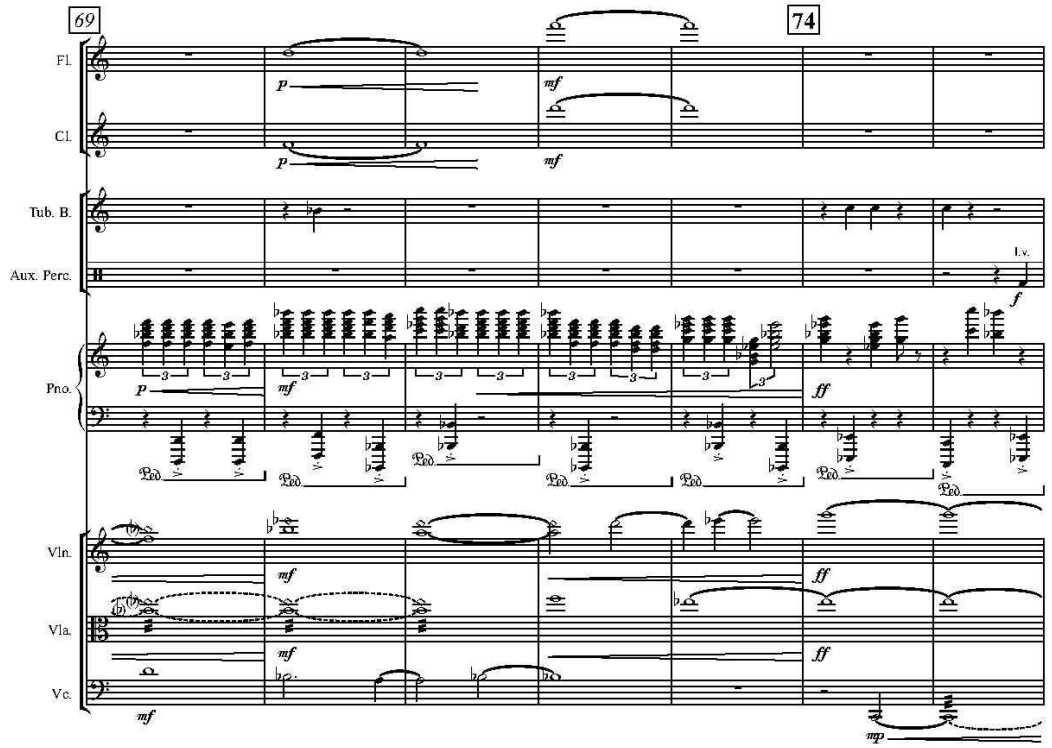
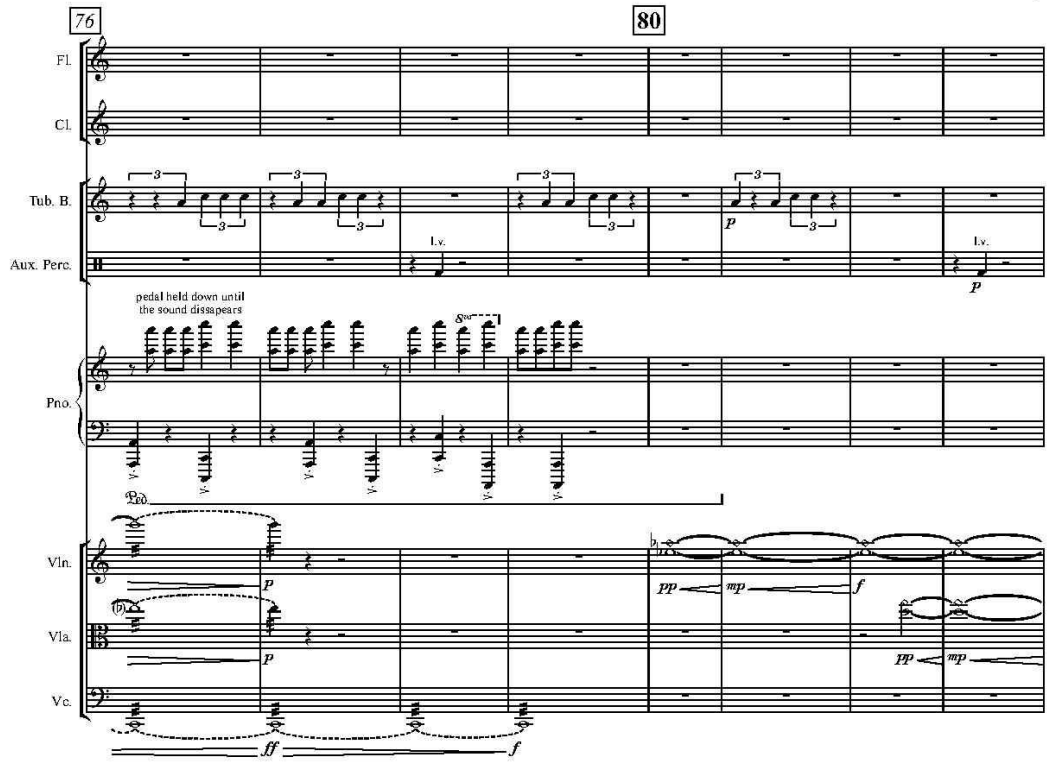
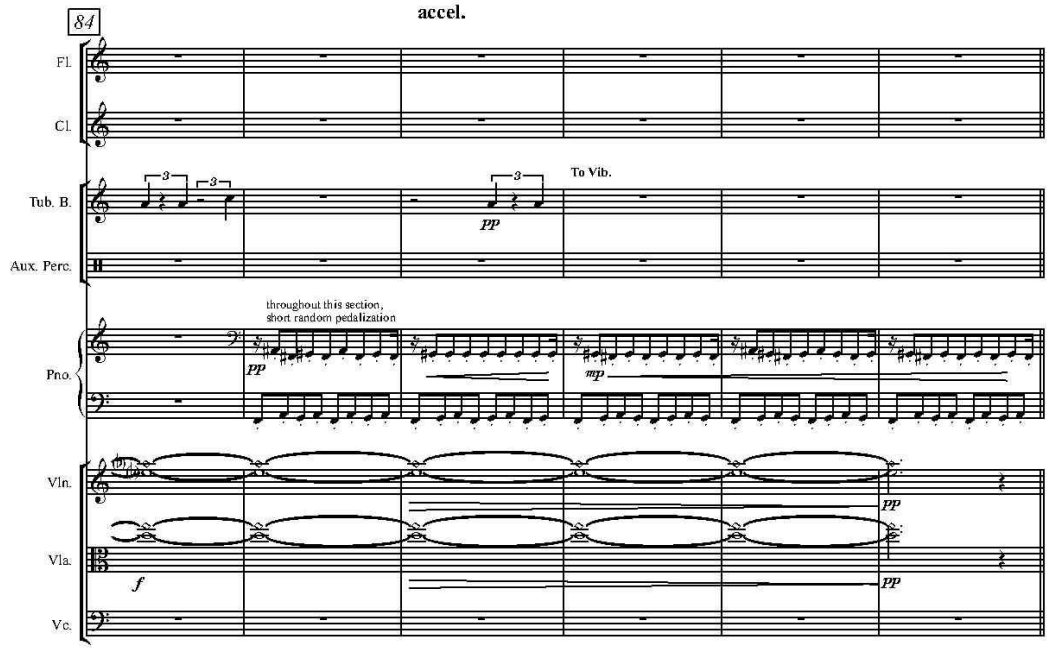

61
68
Fl.
Cl.
Tub. B.
Aux. Perc.
Pno.
Vln.
Vla.
Vc.


69
74
Fl.
Cl.
Tub. B.
Aux. Perc.
l.v.
Pno.
Vln.
Vla.
Vc.





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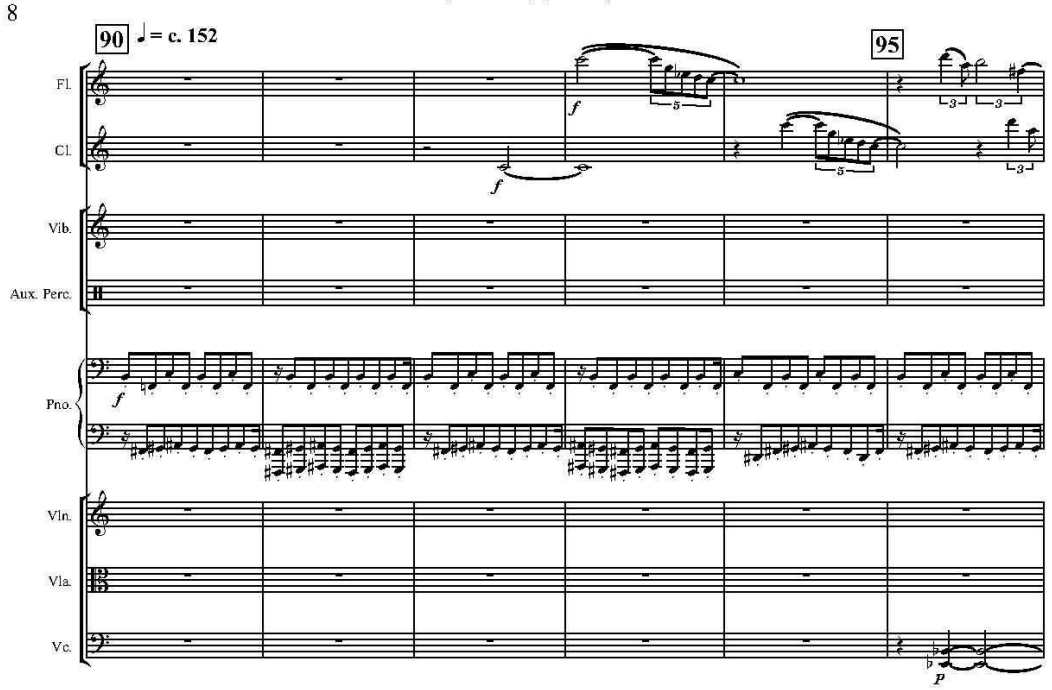
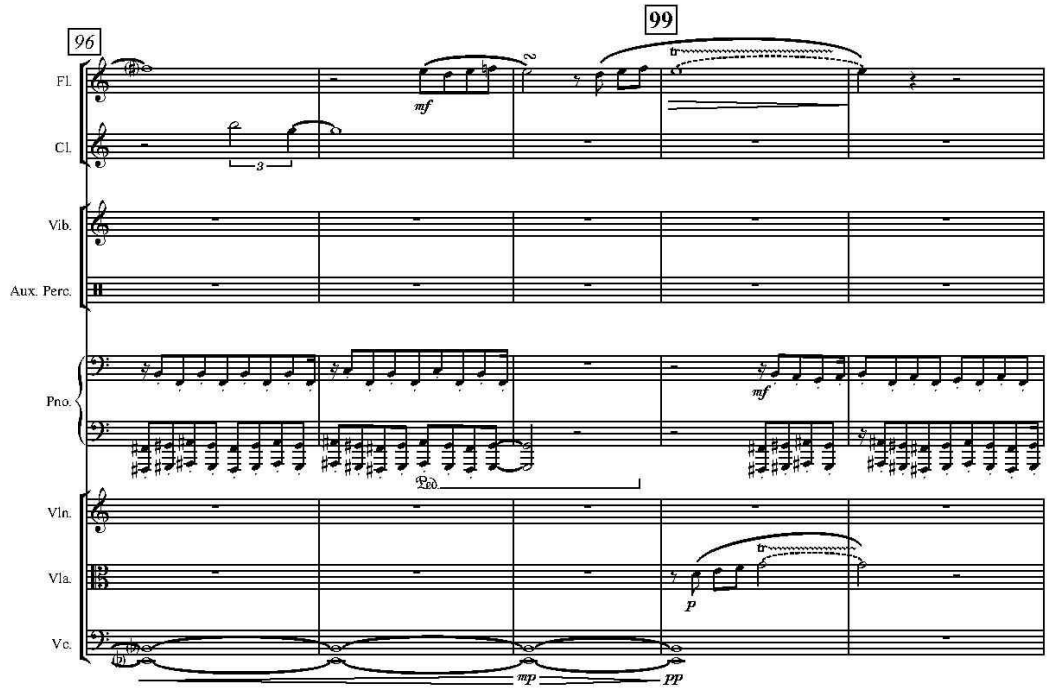
8





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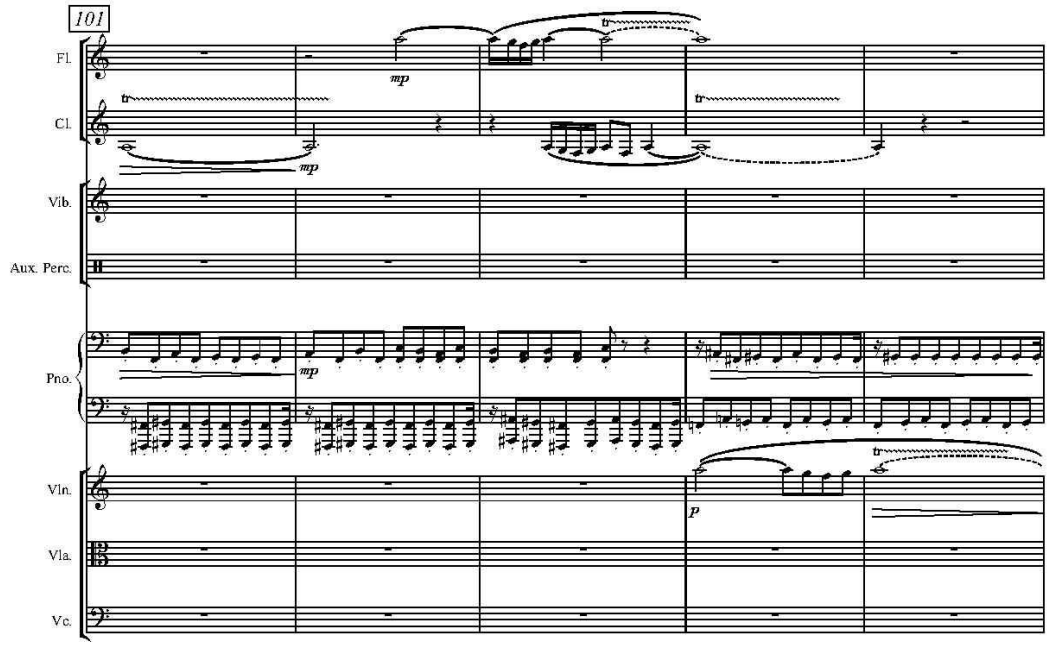
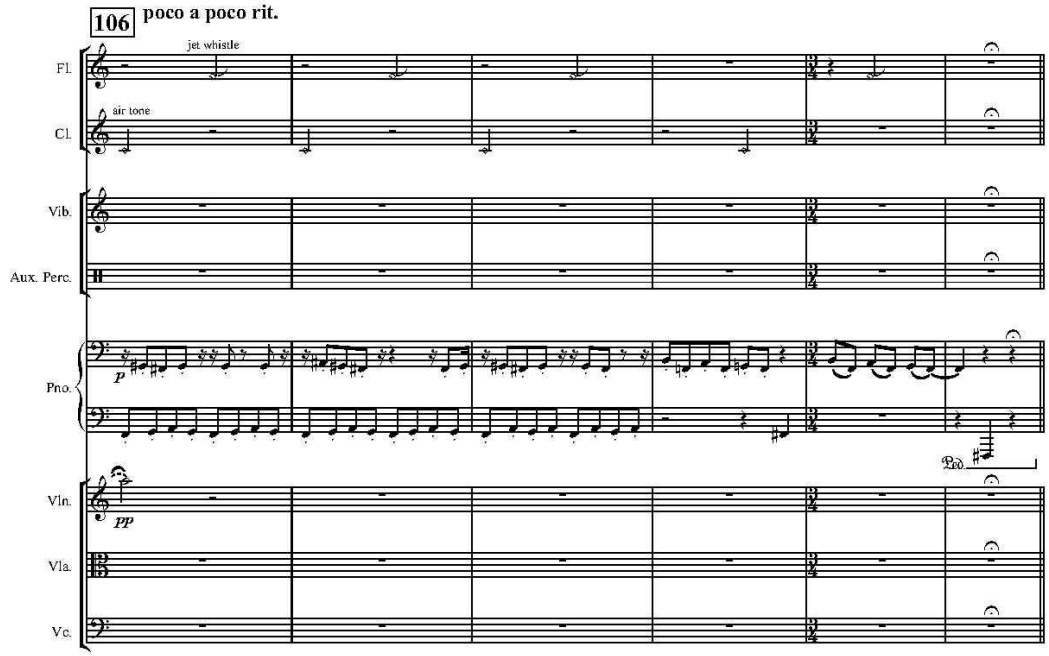
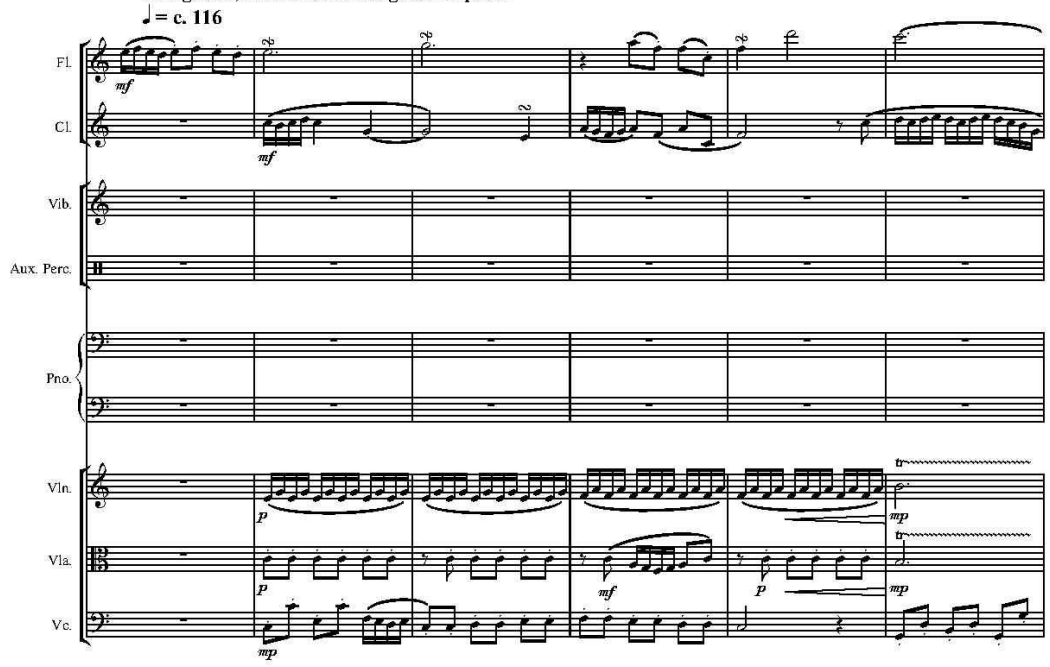
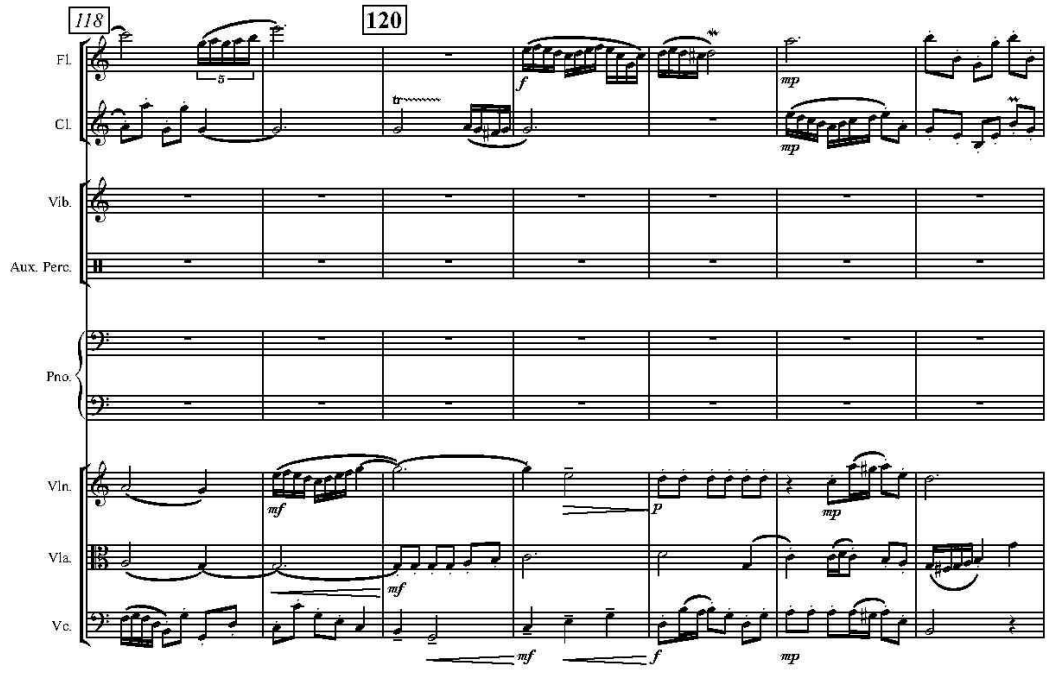

101
Fl.
Cl.
Vib.
Aux. Perc.
Pno.
Vln.
Vla.
Vc.
mp
p

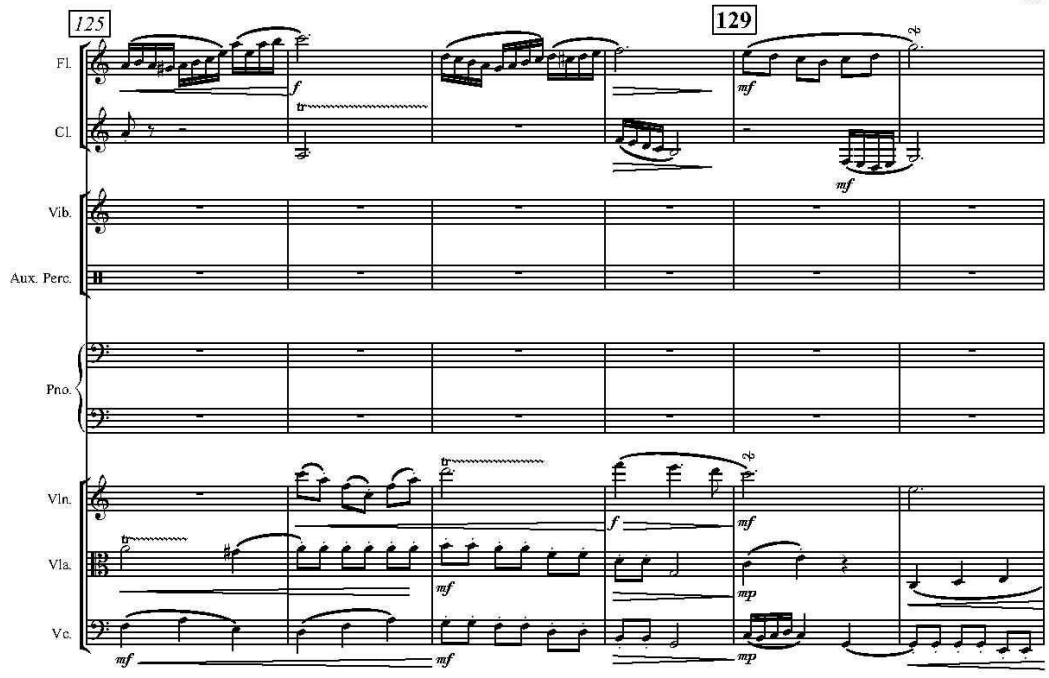

106
poco a poco rit.
jet whistle
air tone
Fl.
Cl.
Vib.
Aux. Perc.
Pno.
Vln.
Vla.
Vc.
p
pp
Ped.

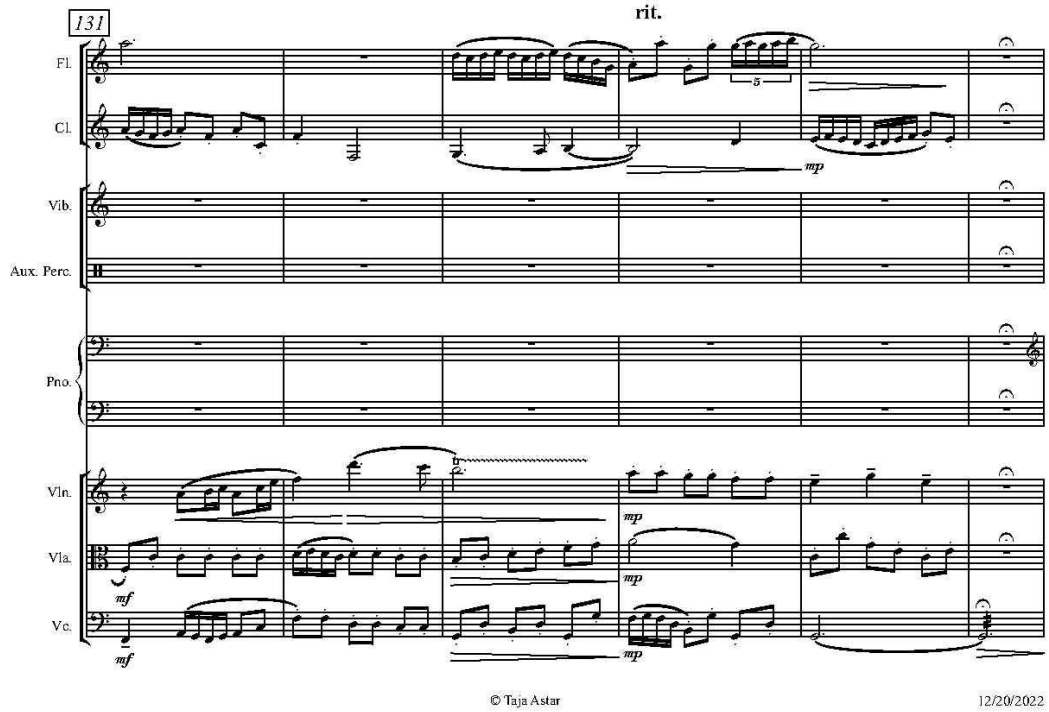
10

112 **Art. Playing the elite. The daintiness.**
The gleam, like of a marble goldfish pond.
♩ = c. 116









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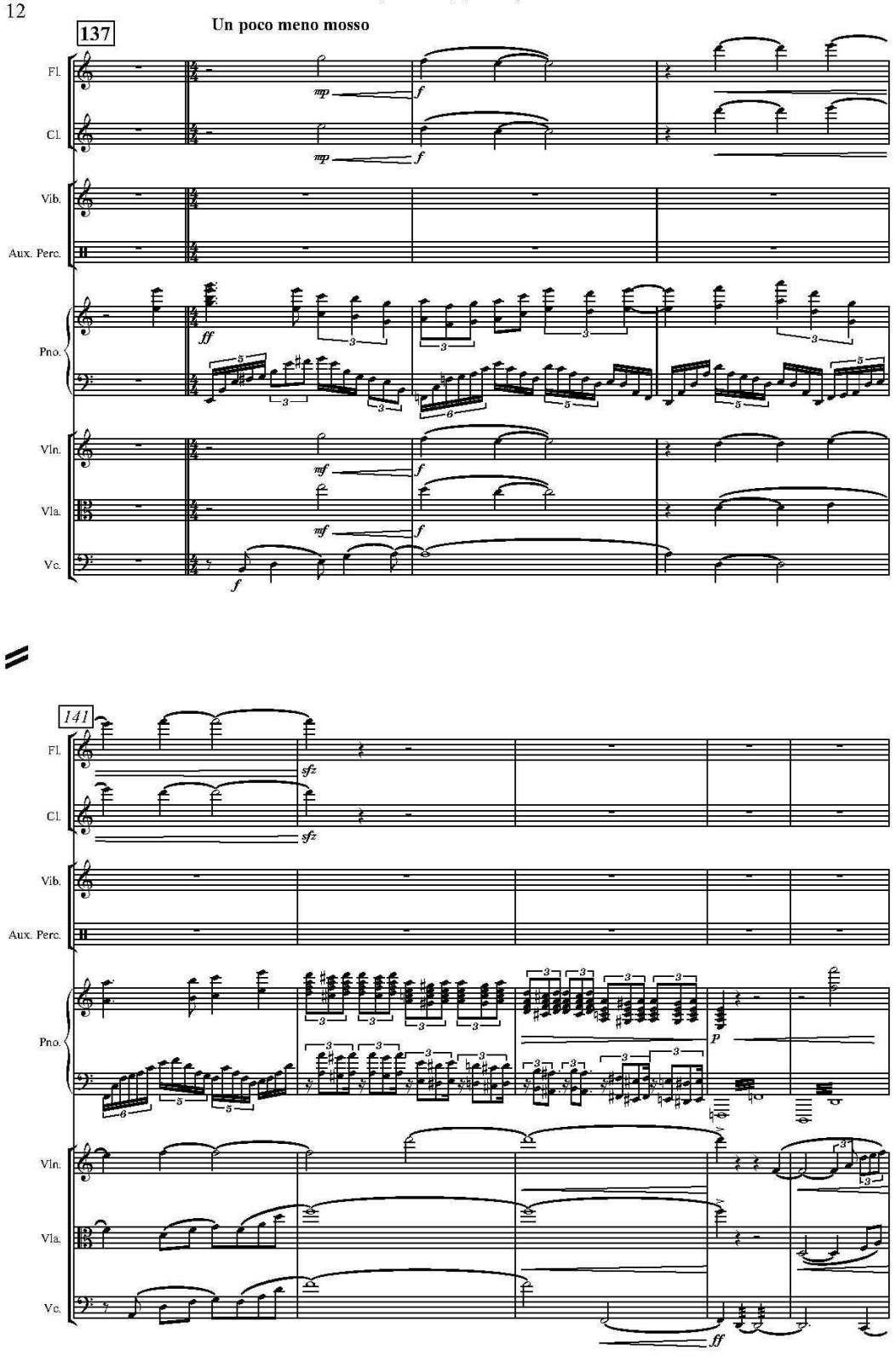
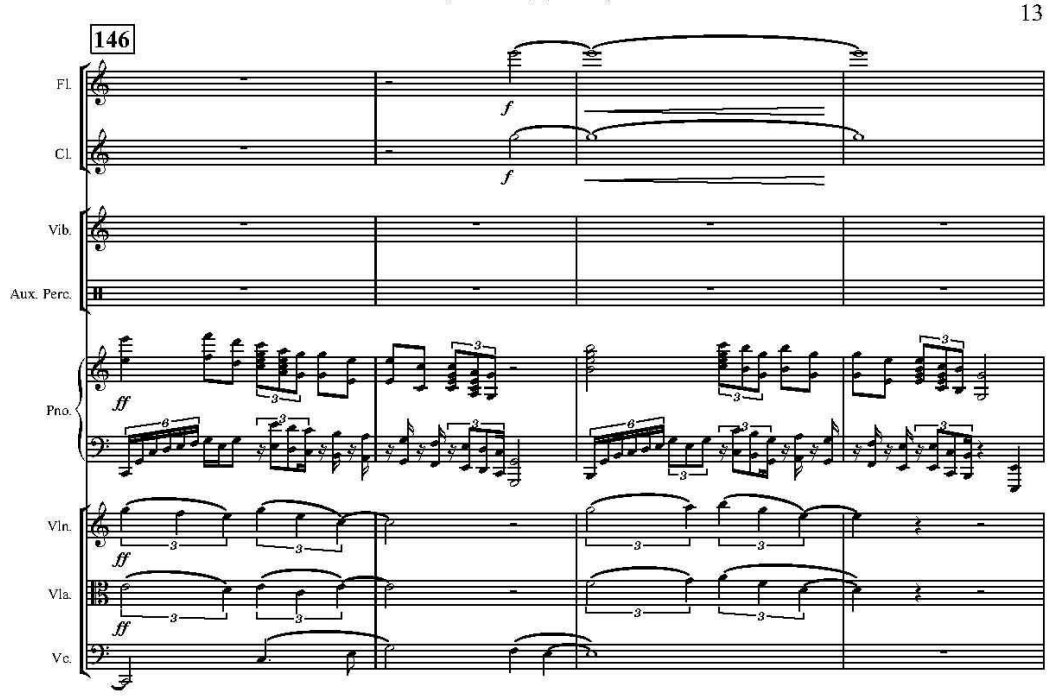
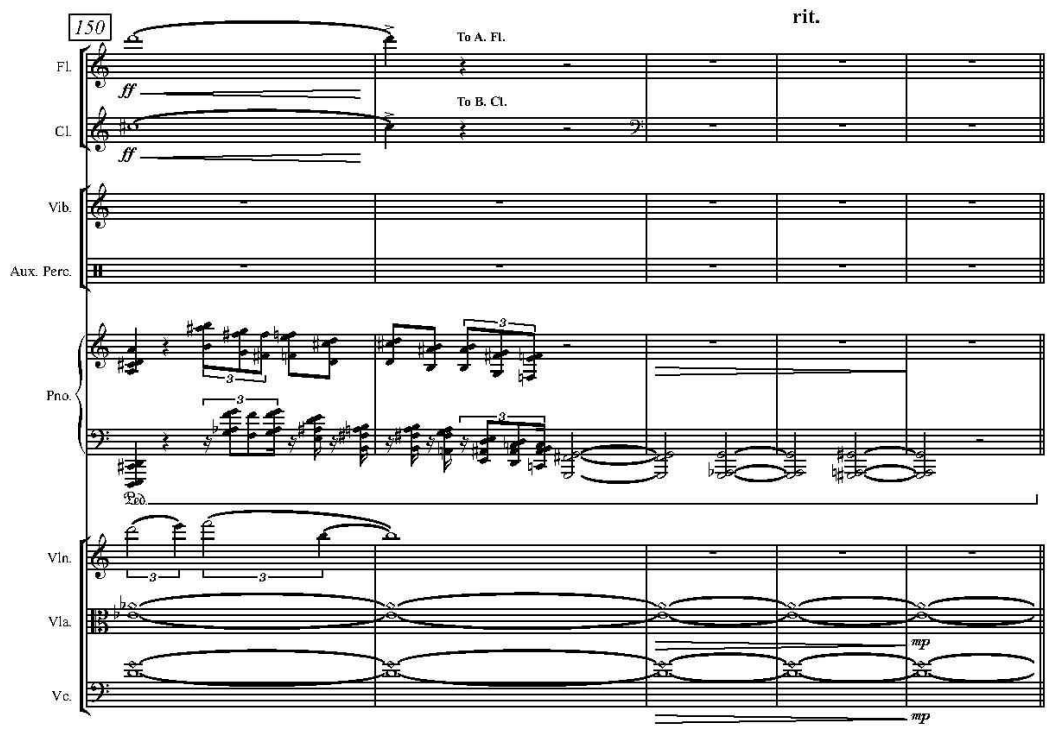
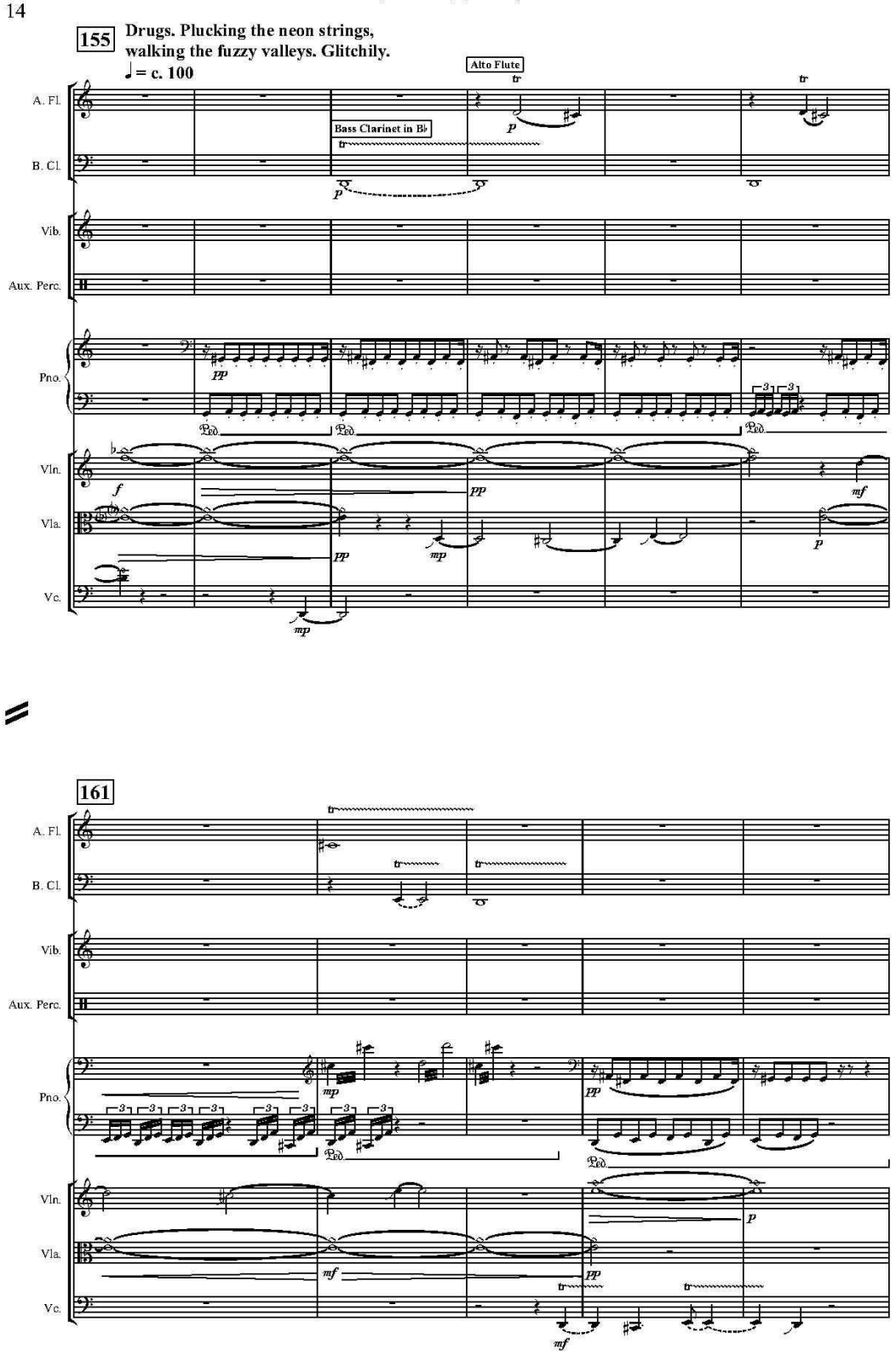
12

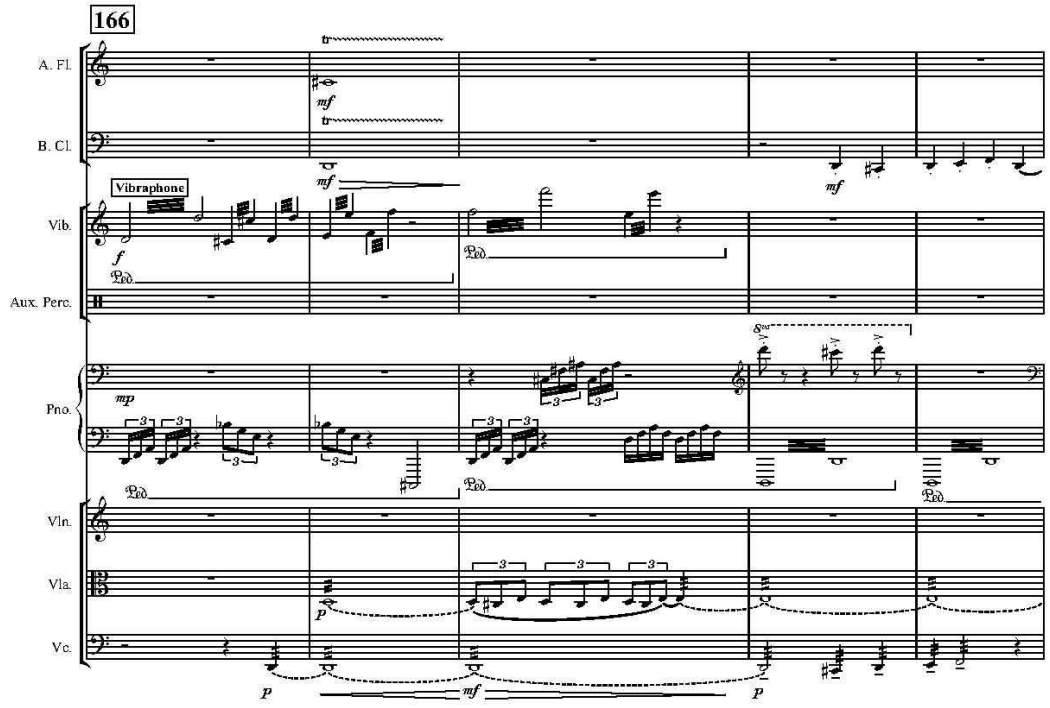


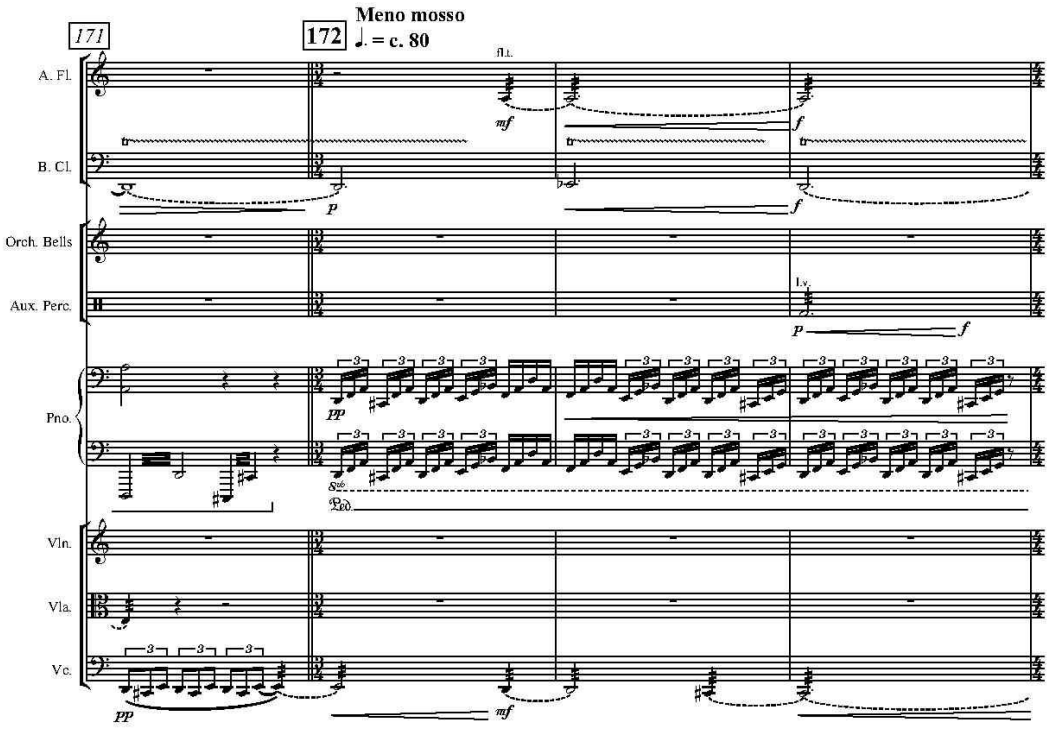

146
Fl.
Cl.
Vib.
Aux. Perc.
Pno.
Vln.
Vla.
Vc.
f
ff


150
rit.
To A. Fl.
To B. Cl.
Fl.
Cl.
Vib.
Aux. Perc.
Pno.
Vln.
Vla.
Vc.
ff
mp

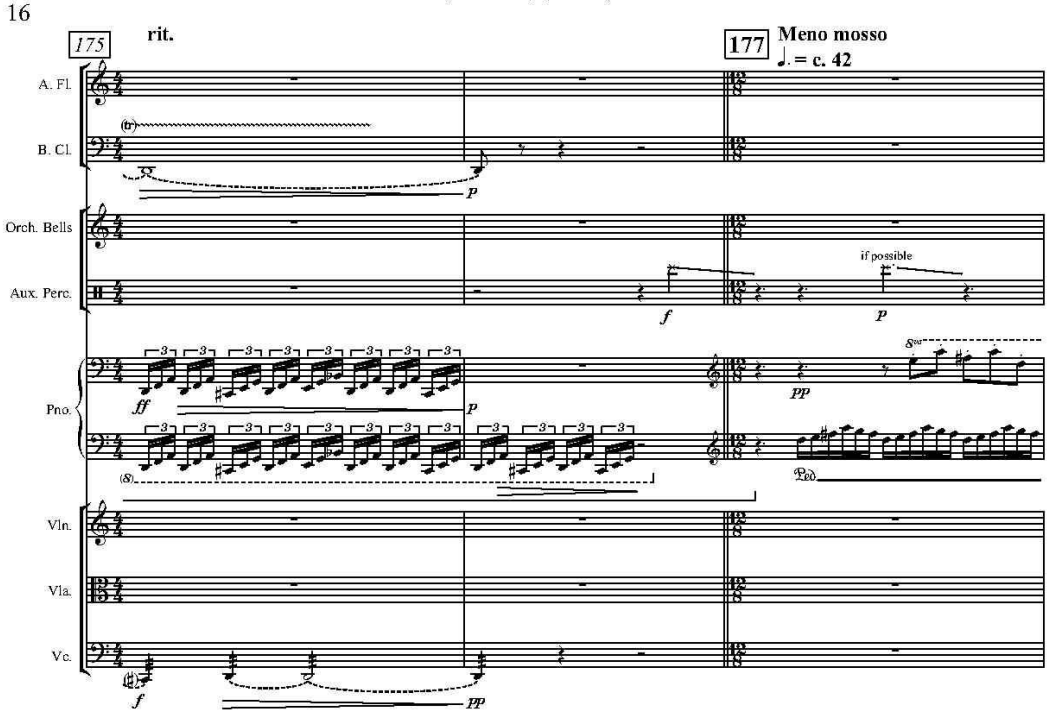
14

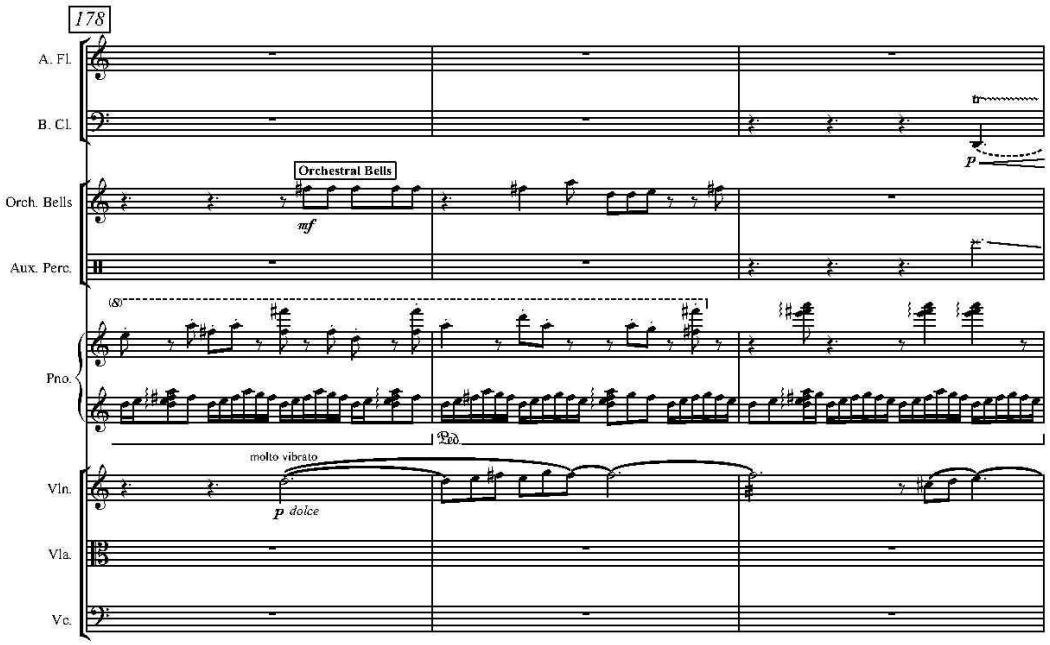


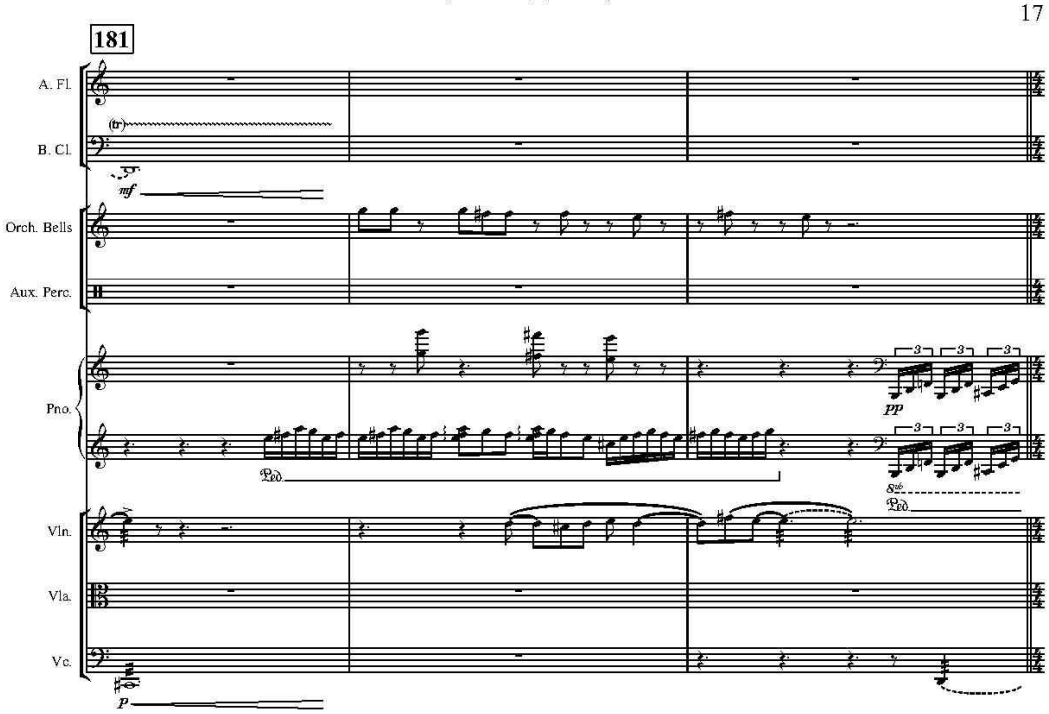

166
A. Fl.
B. Cl.
Vibraphone
Vib.
Aux. Perc.
Pno.
Vln.
Vla.
Vc.

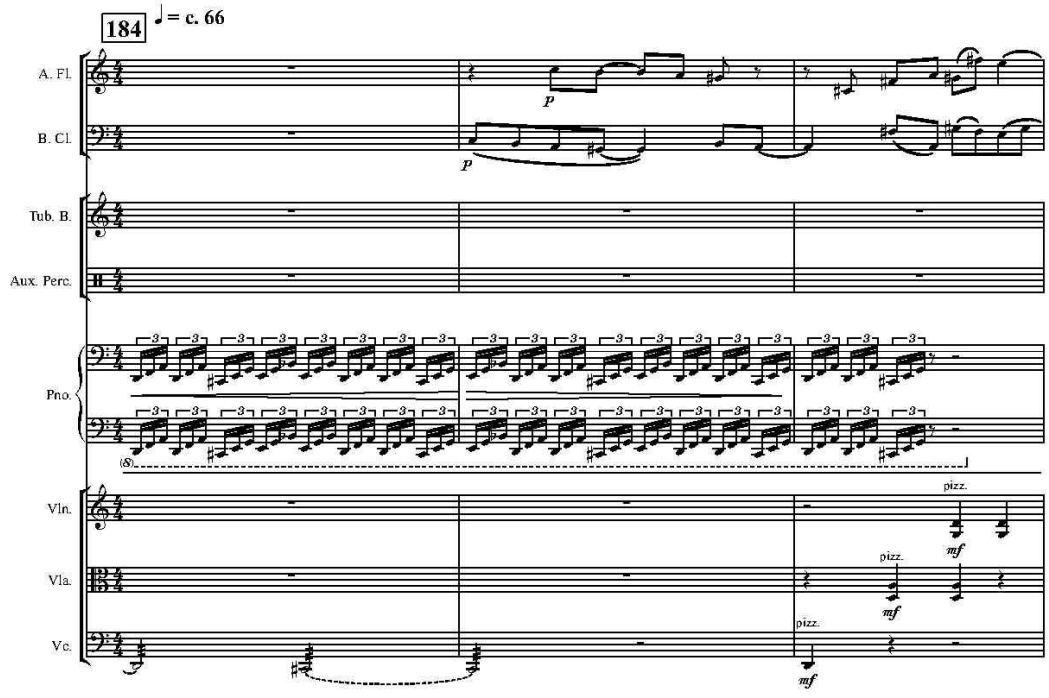

171
172
Meno mosso
♩. = c. 80
A. Fl.
B. Cl.
Orch. Bells
Aux. Perc.
Pno.
Vln.
Vla.
Vc.

16

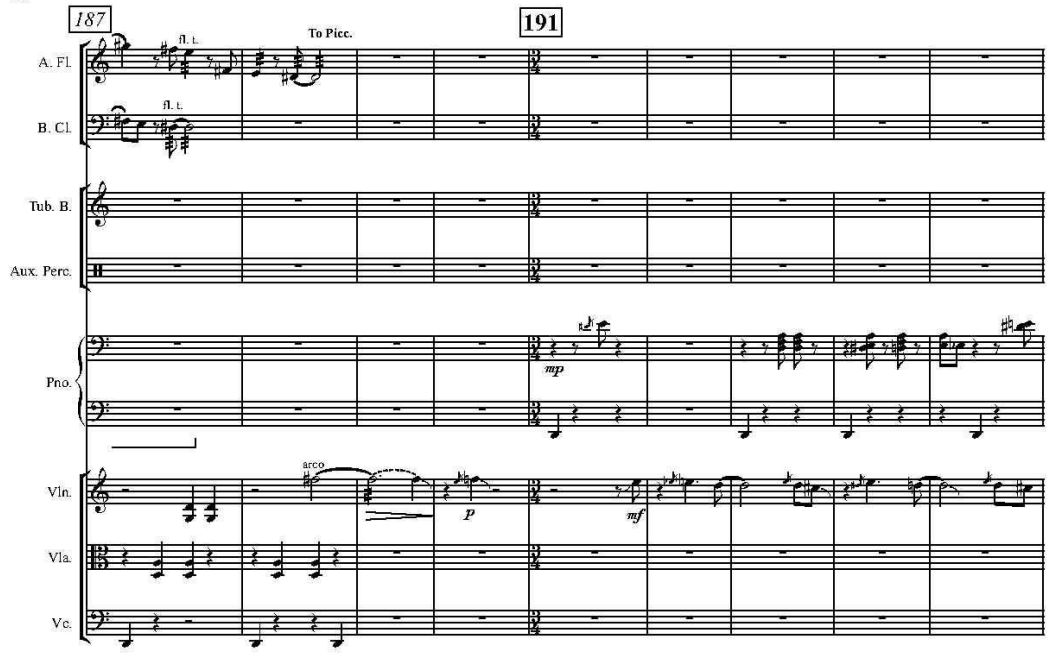


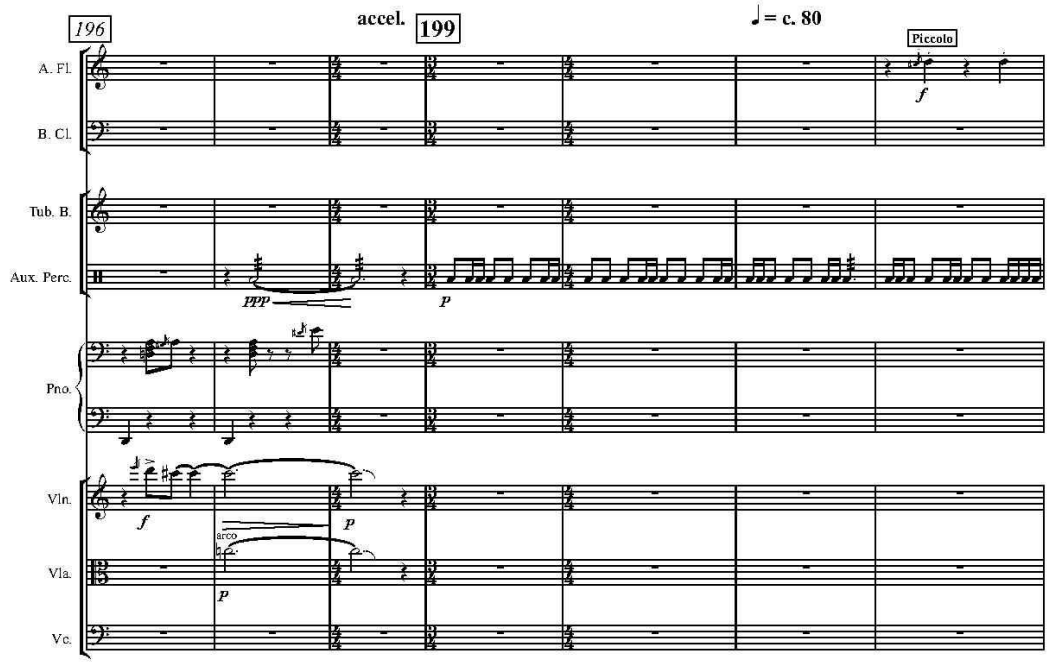


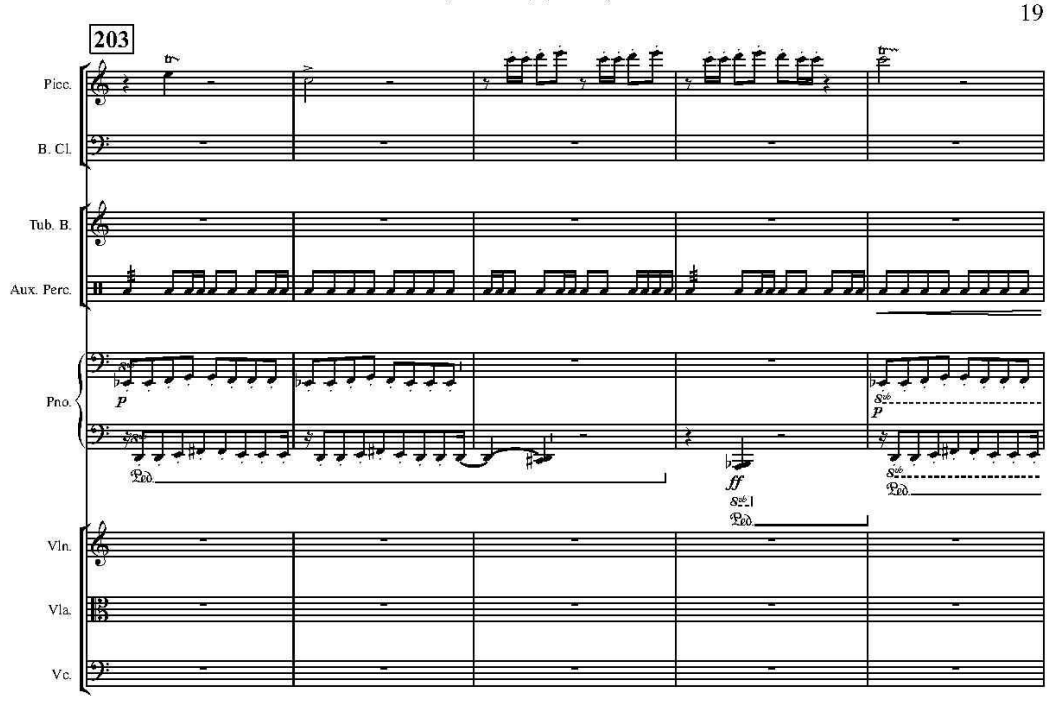

181
A. Fl.
B. Cl.
Orch. Bells
Aux. Perc.
Pno.
Vln.
Vla.
Vc.
(tr)
mf
pp
p

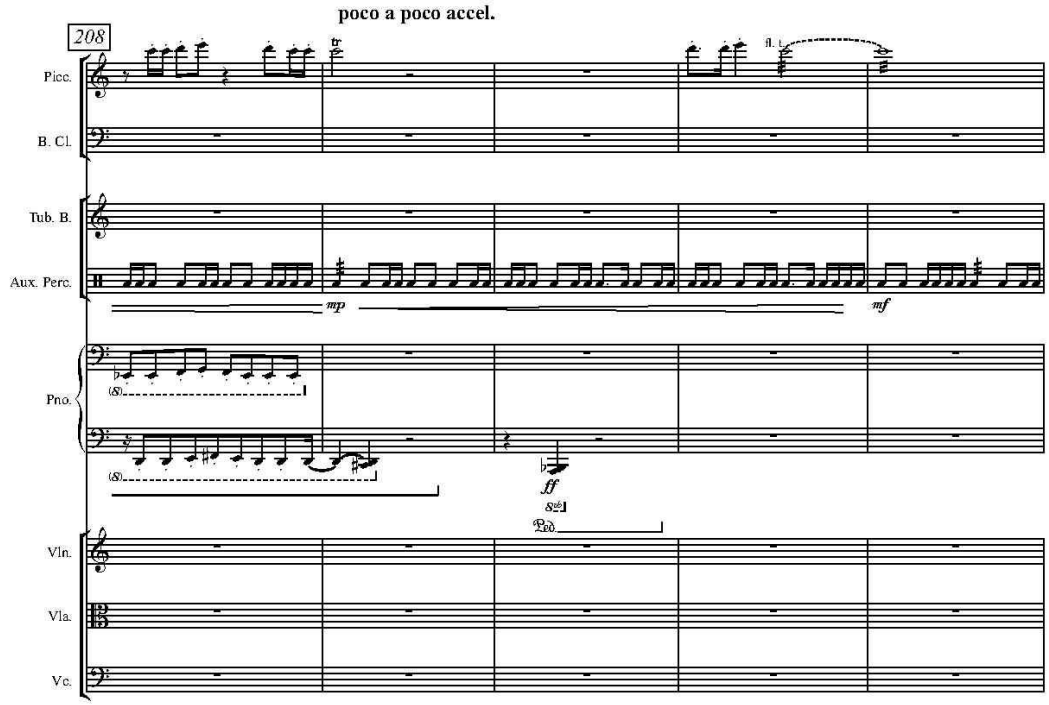

184
♩ = c. 66
A. Fl.
B. Cl.
Tub. B.
Aux. Perc.
Pno.
Vln.
Vla.
Vc.
p
pizz.
mf

18

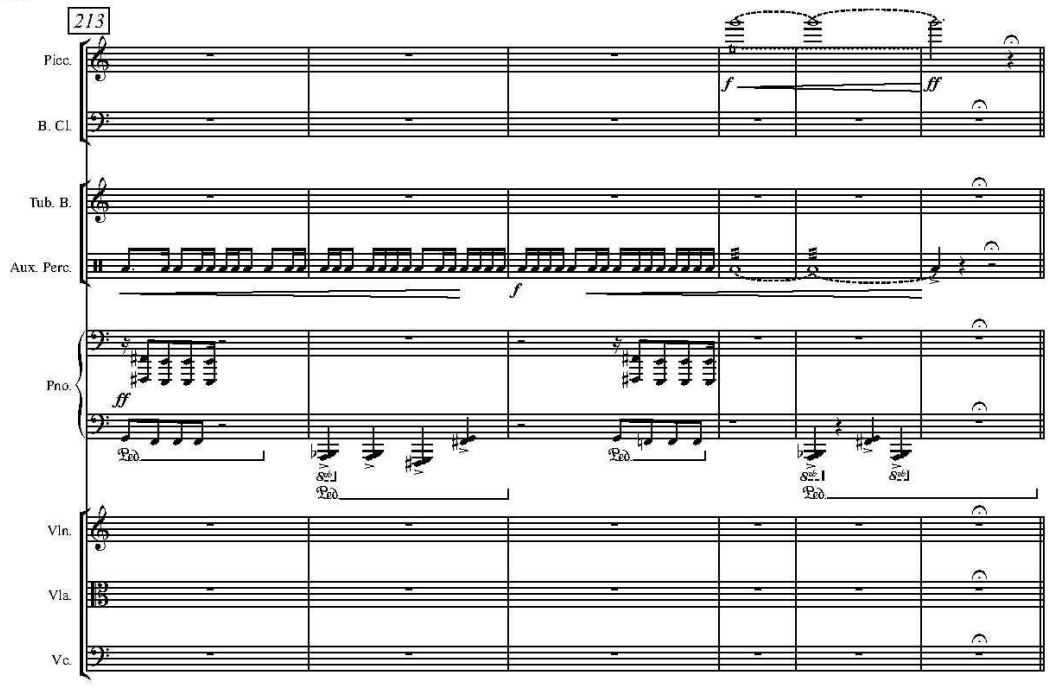




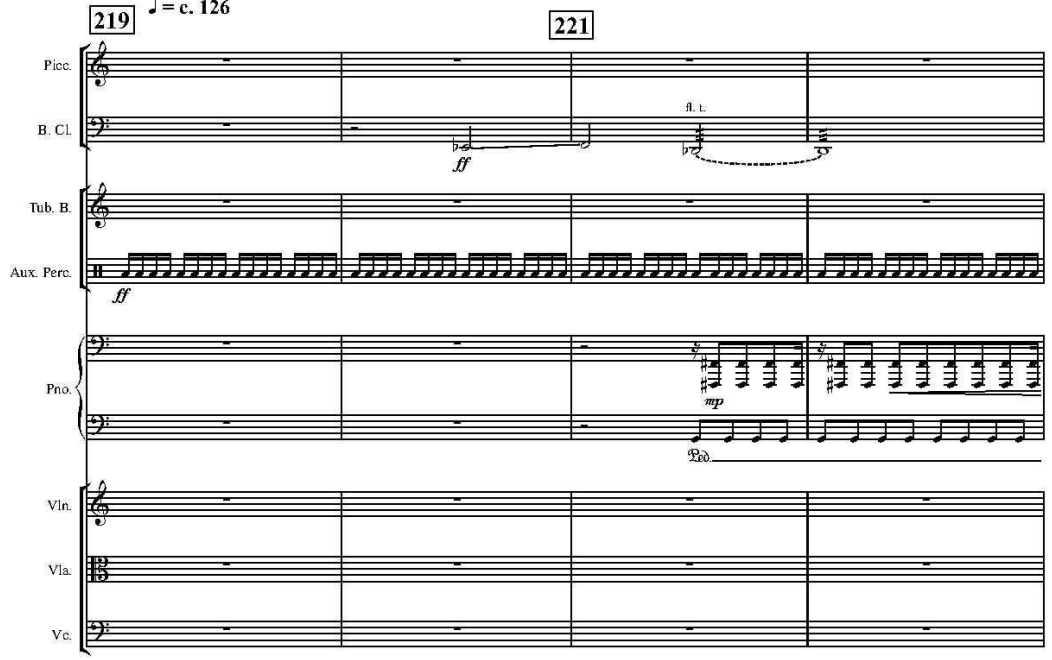

203
Picc.
B. Cl.
Tub. B.
Aux. Perc.
Pno.
Vln.
Vla.
Vc.
p
ff
Ped.

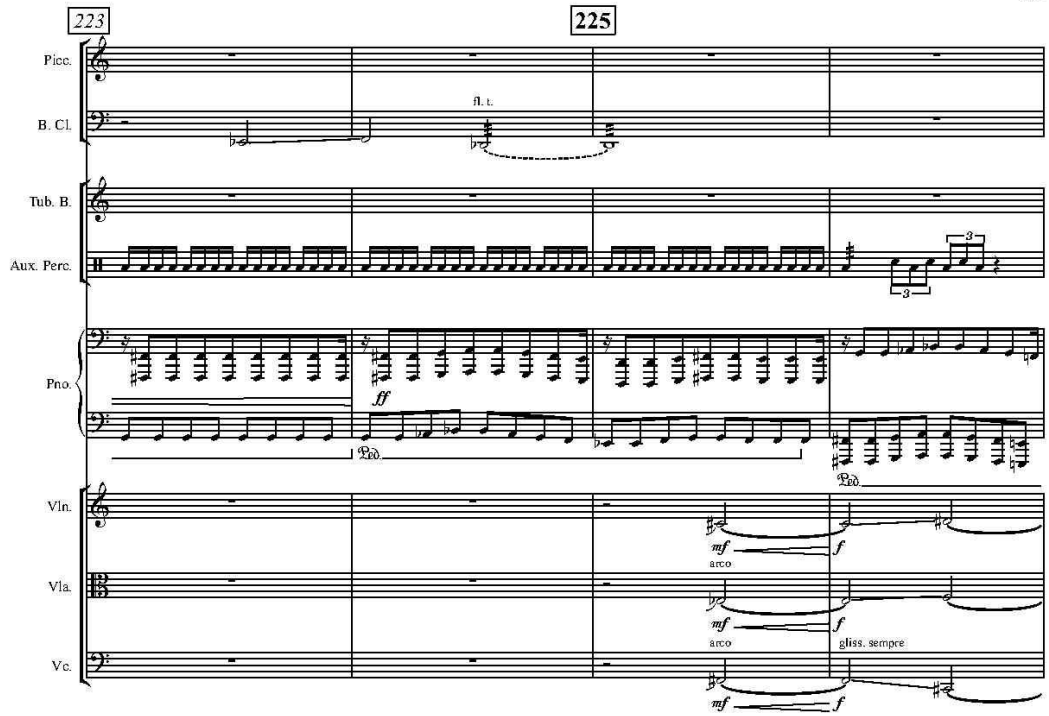

poco a poco accel.
208
Picc.
B. Cl.
Tub. B.
Aux. Perc.
Pno.
Vln.
Vla.
Vc.
mp
mf
ff
Ped.

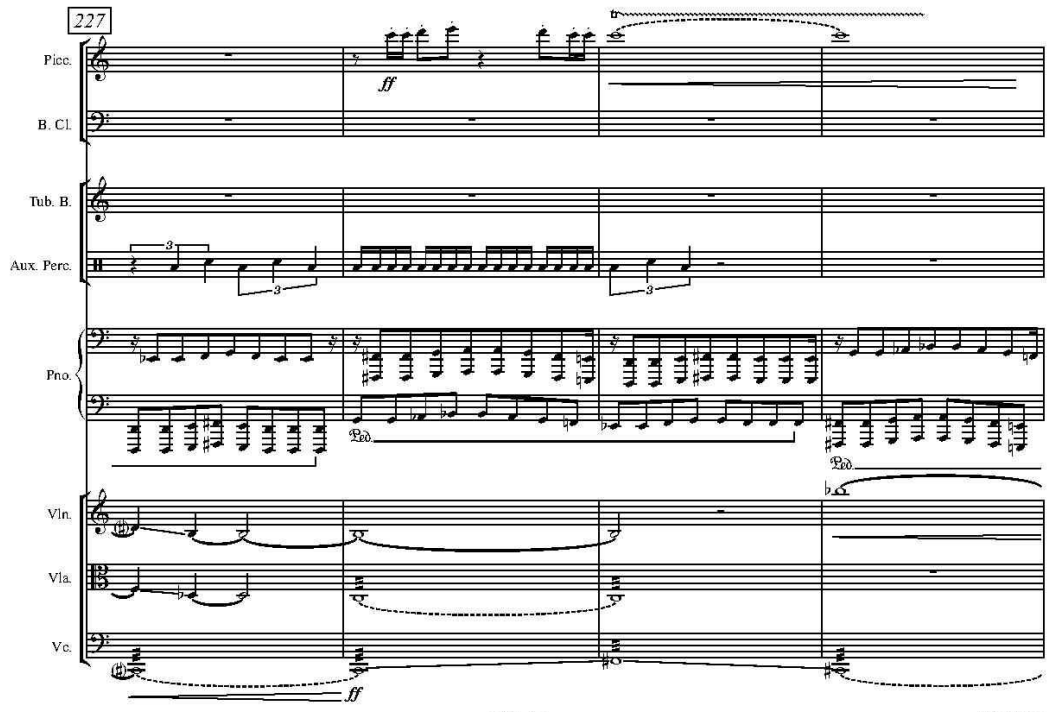
20



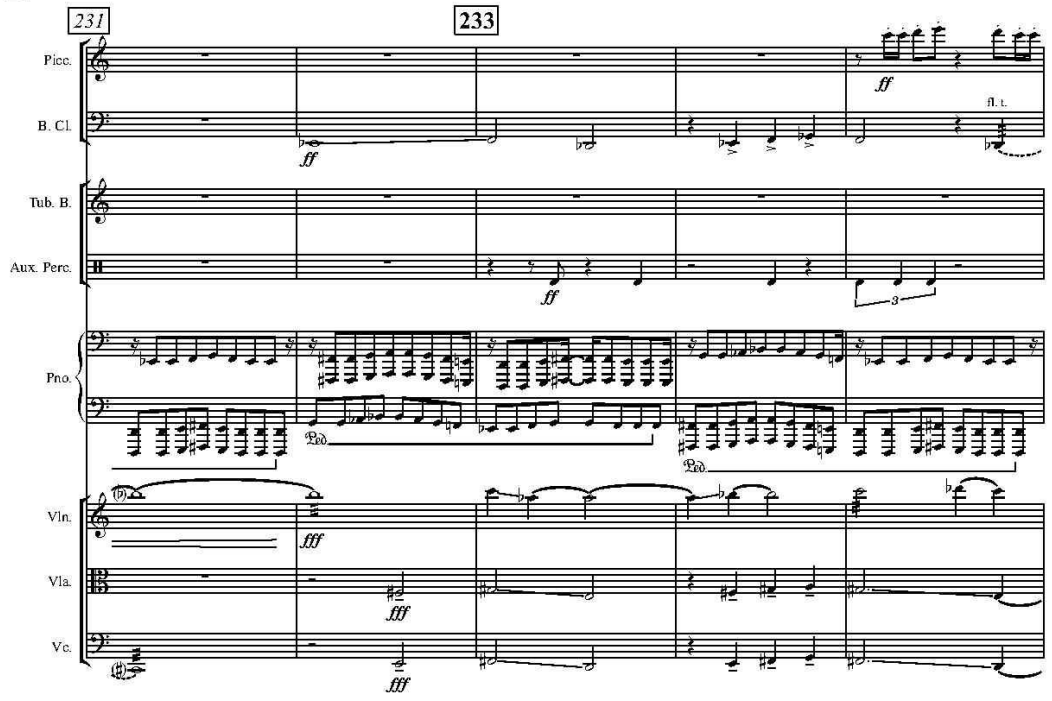
War. With a ferocious glee. The ears shut.
Blasting away on a trumpet dripping blood. Bull-mindedly.
♩ = c. 126

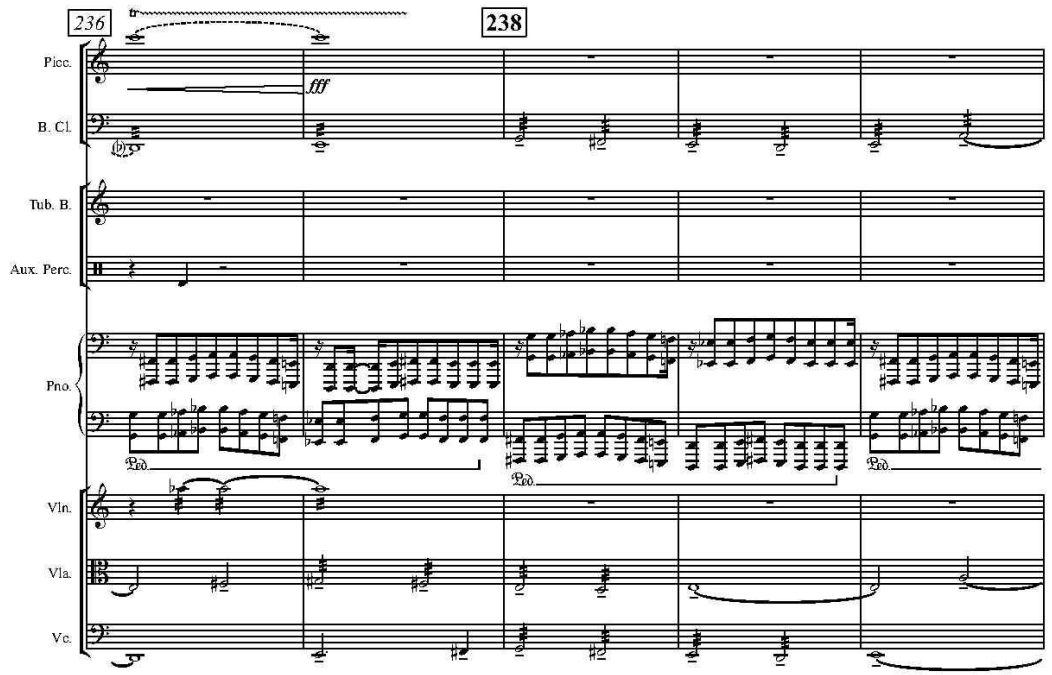


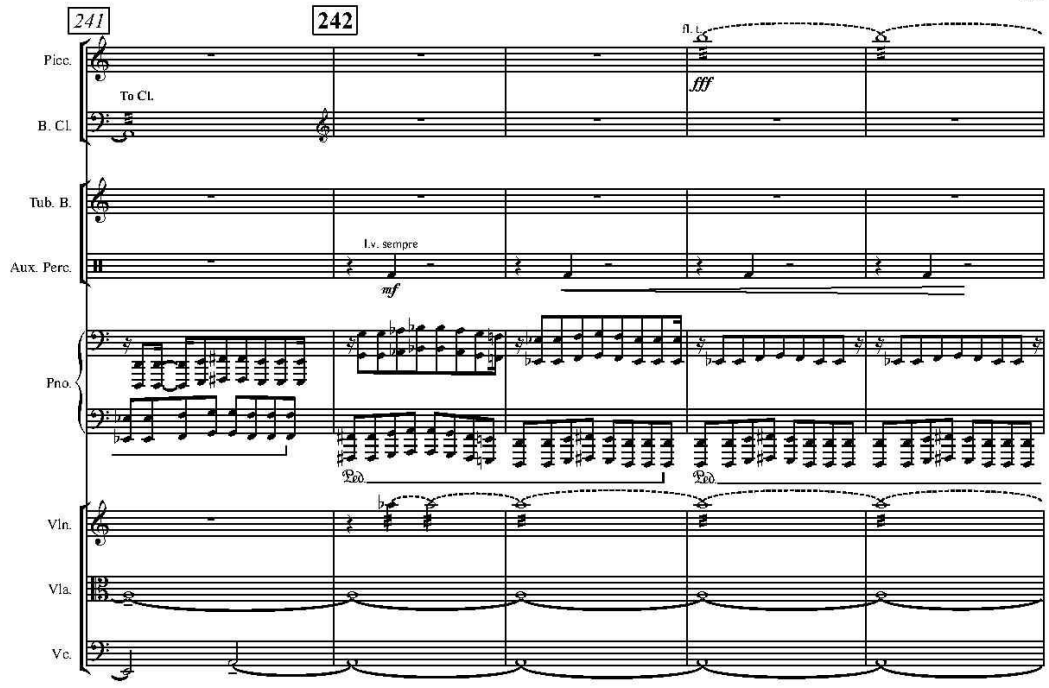

223
225
Picc.
B. Cl.
fl. t.
Tub. B.
Aux. Perc.
Pno.
ff
Ped.
Vln.
Vla.
Vc.
mf
arco
f
gliss. sempre

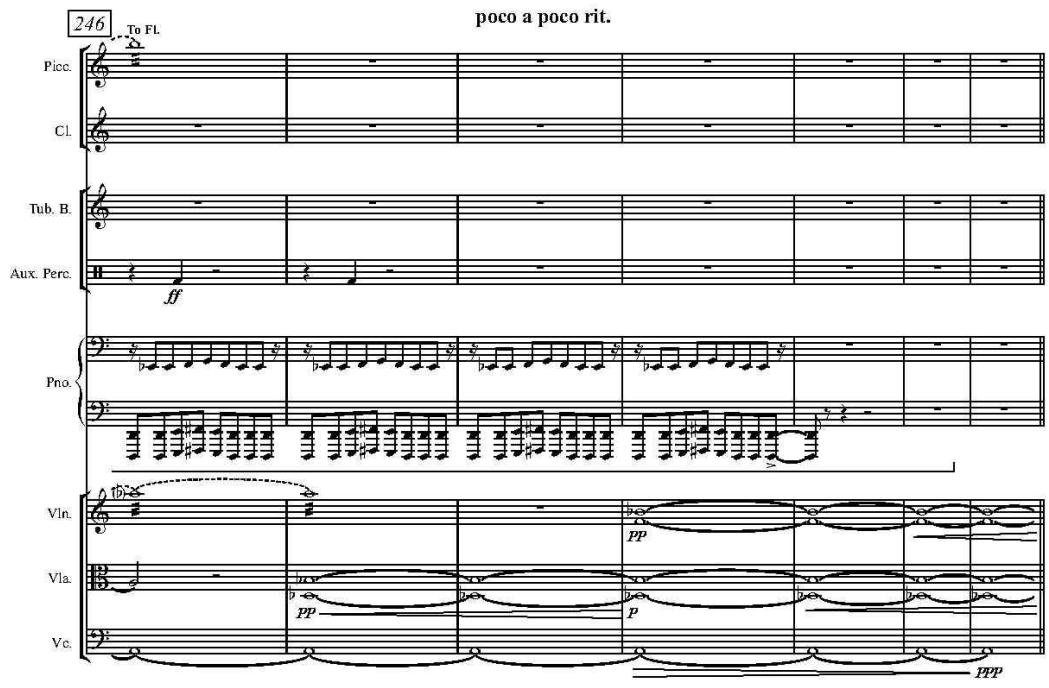

227
Picc.
B. Cl.
Tub. B.
Aux. Perc.
Pno.
ff
Ped.
Vln.
Vla.
Vc.

22

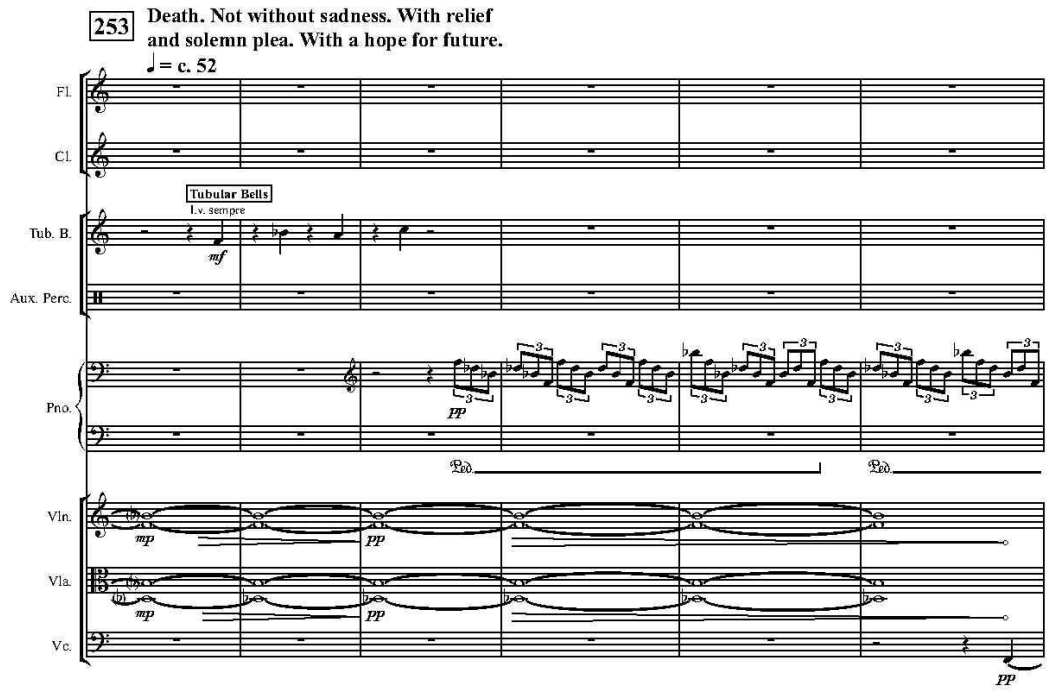


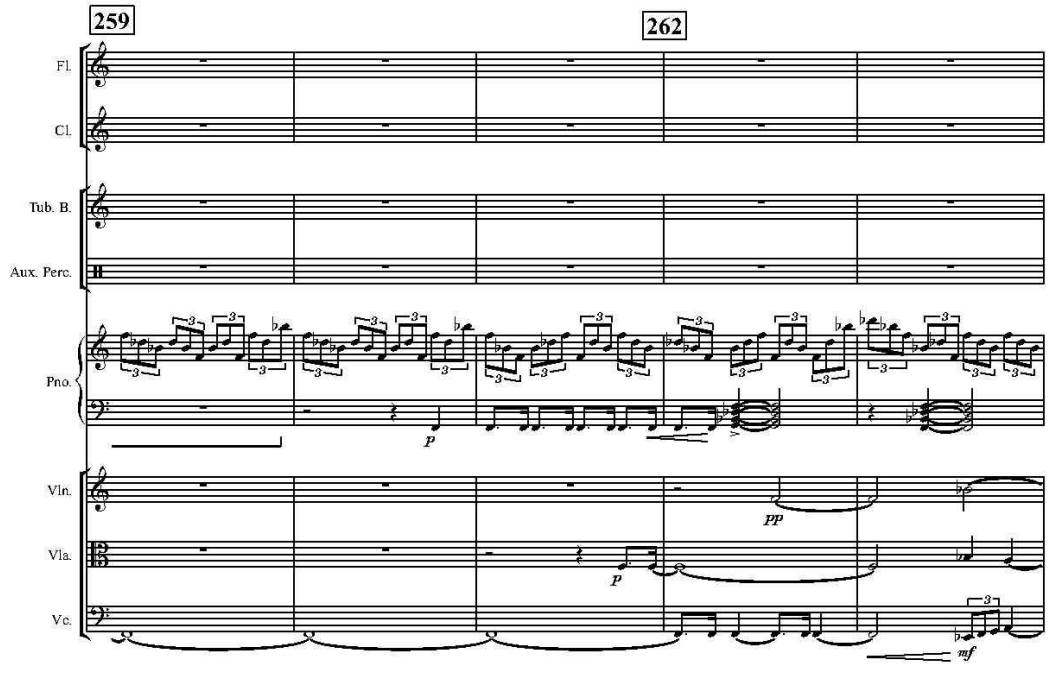


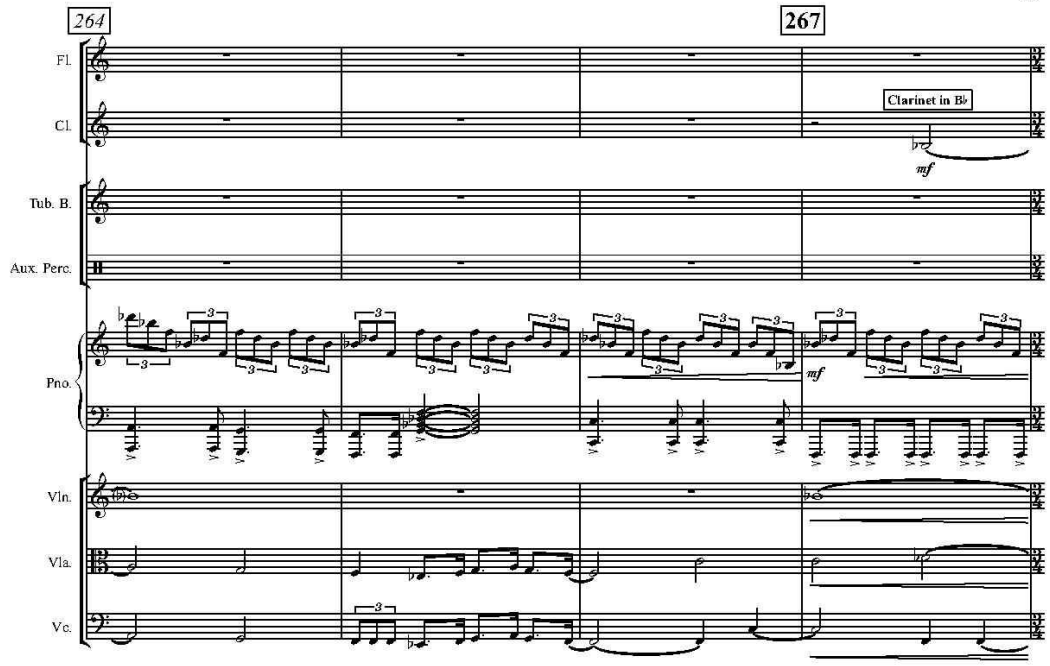

241
242
Picc.
To Cl.
B. Cl.
fl. l.
fff
Tub. B.
Aux. Perc.
l.v. sempre
mf
Pno.
Vln.
Vla.
Vc.

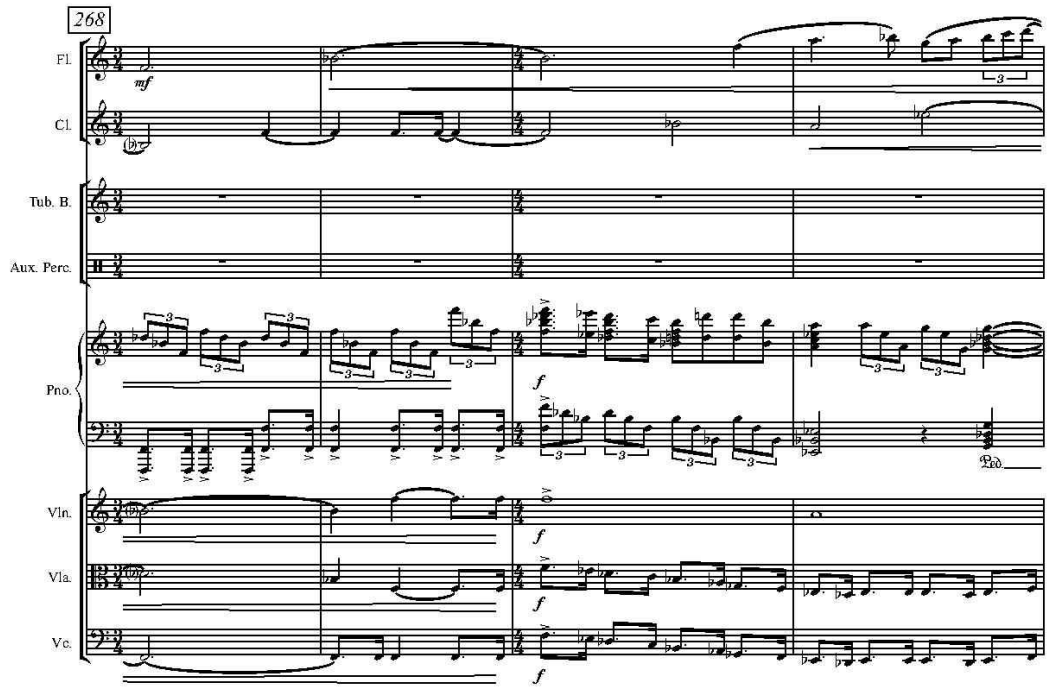

246
To Fl.
poco a poco rit.
Picc.
Cl.
Tub. B.
Aux. Perc.
ff
Pno.
Vln.
pp
Vla.
pp
p
Vc.
ppp

24

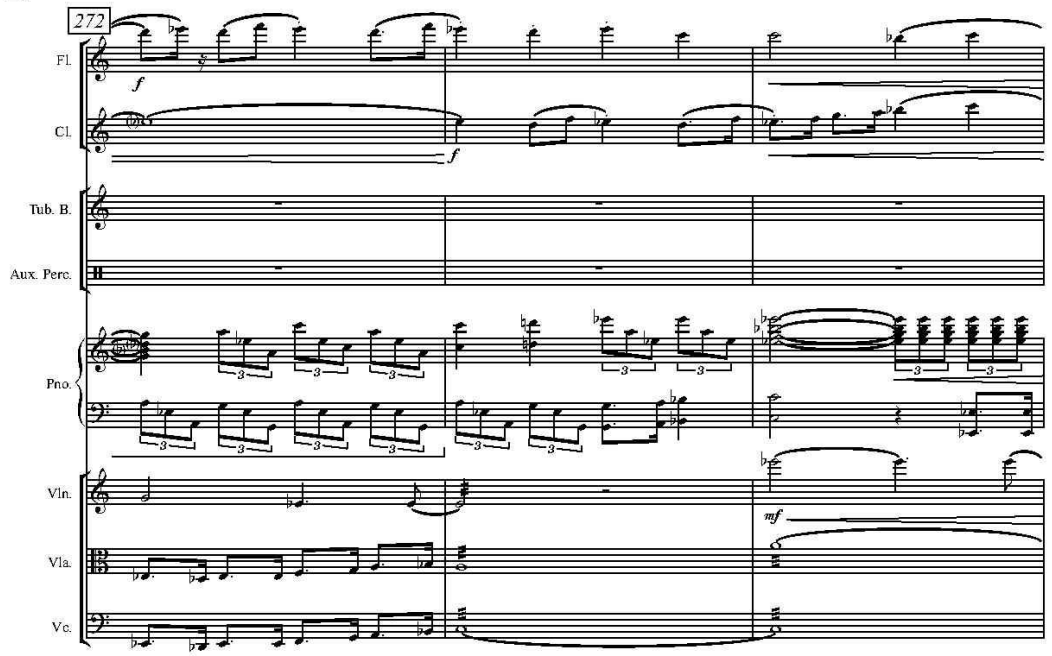


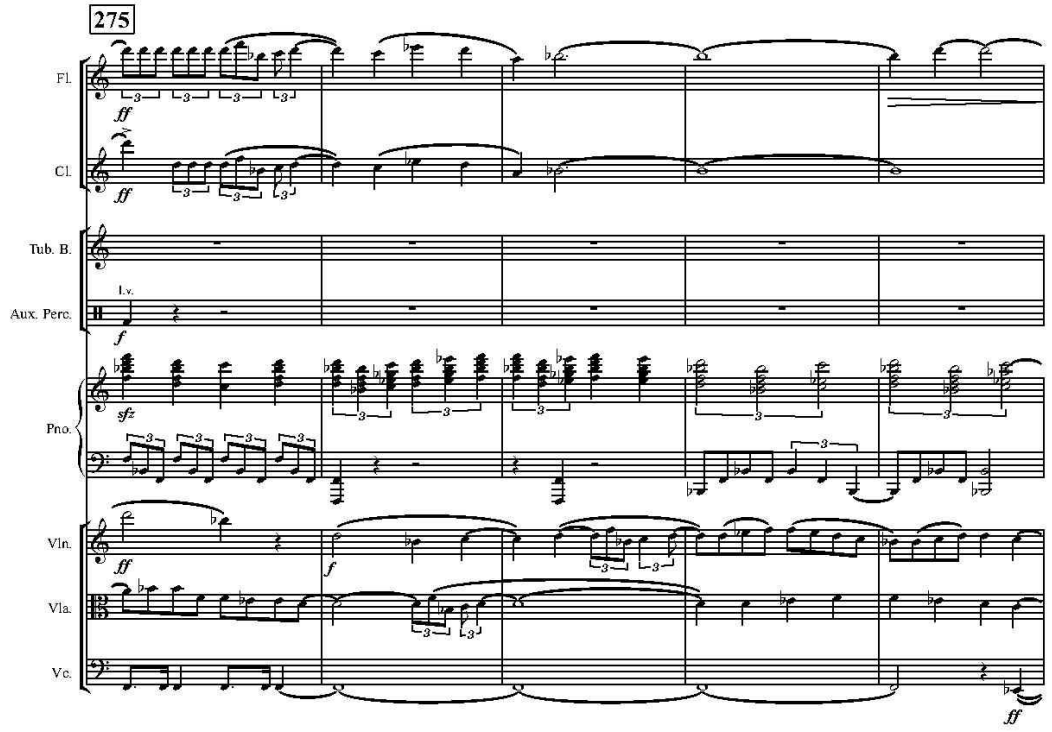


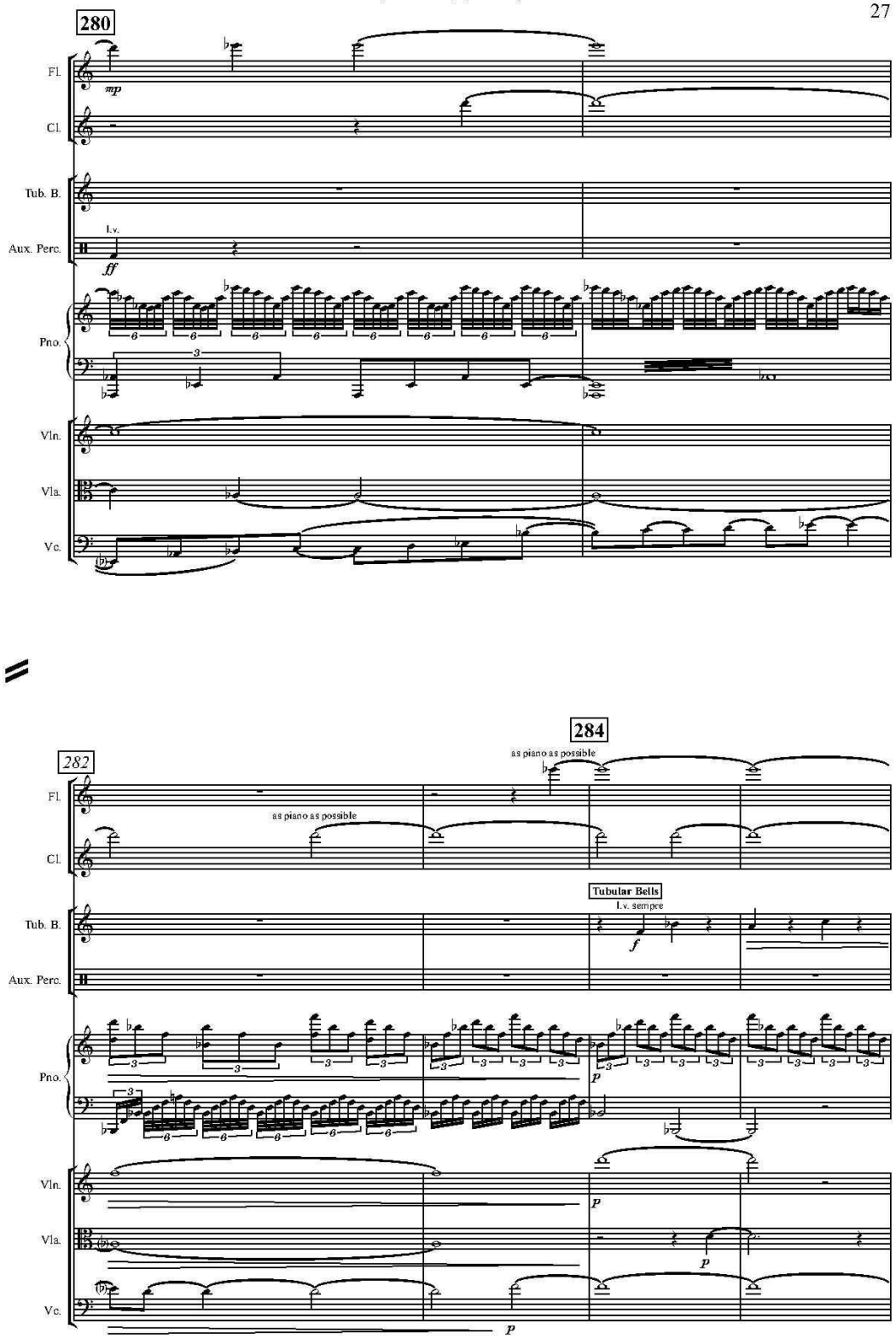

264
267
Fl.
Cl.
Clarinet in B♭
mf
Tub. B.
Aux. Perc.
Pno.
mf
Vln.
Vla.
Vc.


268
Fl.
mf
Cl.
Tub. B.
Aux. Perc.
Pno.
f
Ped.
Vln.
f
Vla.
f
Vc.
f

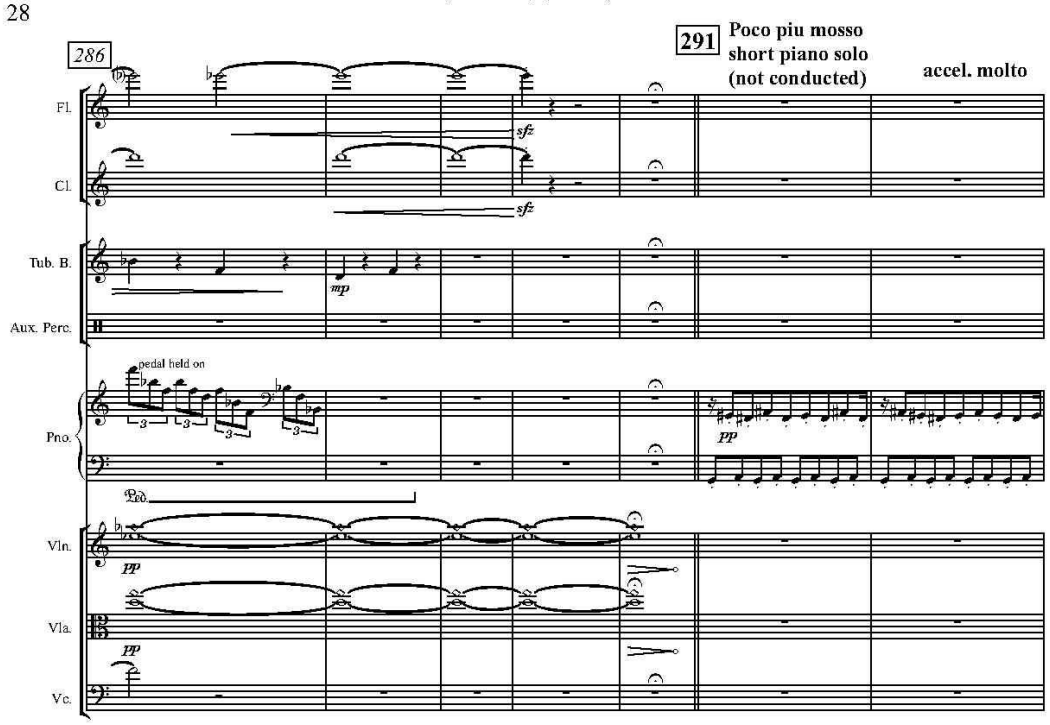
26

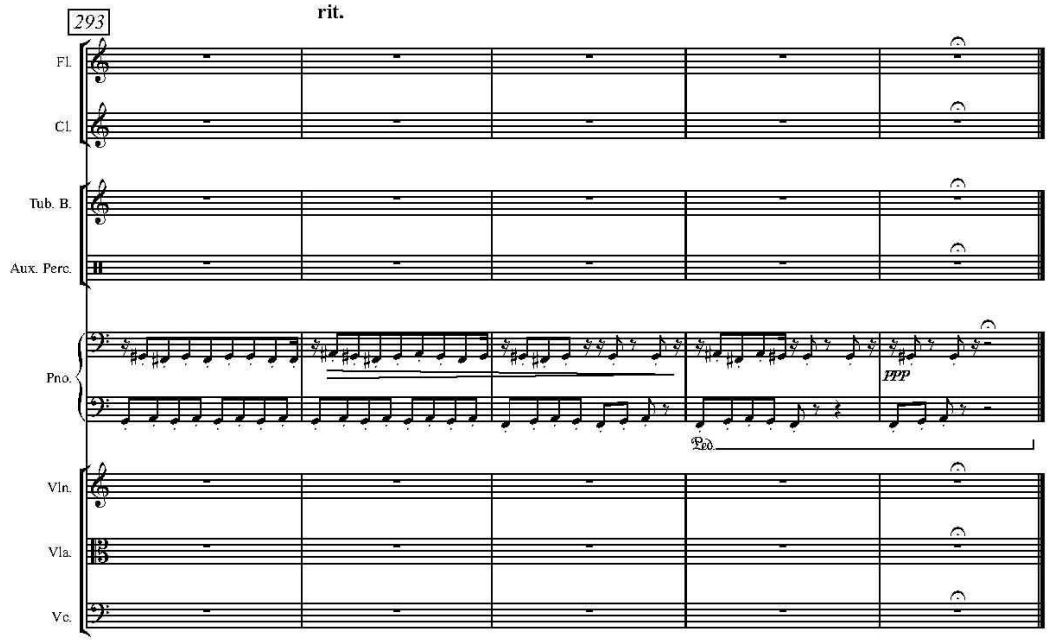




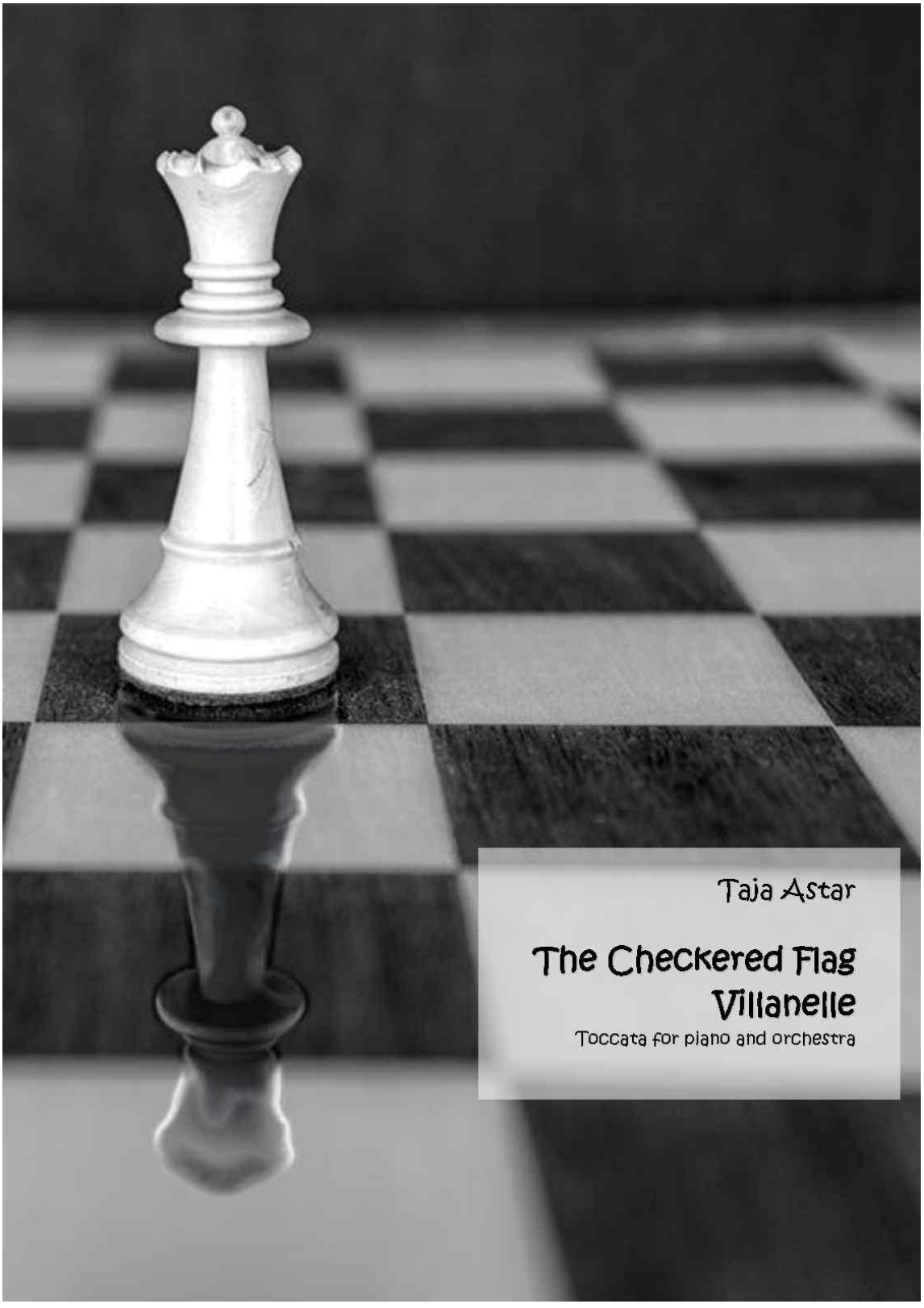

280
Fl.
Cl.
Tub. B.
Aux. Perc.
l.v.
Pno.
Vln.
Vla.
Vc.
282
284
as piano as possible
as piano as possible
Tubular Bells
l.v. sempre

28





8. Appendix B. Artistic Output: Score of *The Checkered Flag Villanelle*



Score in C

THE CHECKERED FLAG VILLANELLE

Toccata for piano and orchestra

by Taja Astar

2022

Duration ~ 7 min

INSTRUMENTATION

Flute 1	Fl. 1
Flute 2 (doubling Piccolo)	Fl. 2 (Picc.)
Oboe 1	Ob. 1
Oboe 2	Ob. 2
Clarinet 1 in Bb	Cl. 1
Clarinet 2 in Bb	Cl. 2
Bassoon 1	Bsn. 1
Bassoon 2	Bsn. 2
Horns 1 in F	Hn. 1
Horns 1 in F	Hn. 2
Trumpet 1 in Bb	Tpt. 1
Trumpet 2 in Bb	Tpt. 2
Percussion (1 player)	
Timpani	Timp.
Whip	Whip
Marimba	Mar.
Vibraphone	Vib.
Crotales	Crot.
Suspended Cymbal	Cym.
Bass Drum	B. D.
Strings	
Violins I	Vln. I
Violins II	Vln. II
Violas	Vla.
Violoncellos	Vc.
Double Basses	D. B.

THE CHECKERED FLAG VILLANELLE - *IERFORMANCE NOTES*

1. Piano part is going to be mostly improvised. It consists of material for improvisation and some cues for the conductor and musicians. Even the notated elements are not obligatory to be performed completely as written.
2. Hairpins without a new dynamic mark indicate slight changes within the given dynamics.

FROGRAMME NOTE

This piece is both an exploration of integrating improvisation techniques in an orchestral setting and an attempt at intertextuality in uniting poetry and music. The work correlates with the topics dealt with in a villanelle by Anna Astar (below), and tries somehow to reflect in its structure this traditional poetry form, characterized by a complex pattern of rhyming and refrains. It plays also with the concept of a checkered flag with its combination of black and white colors. The piano part represents a continuous improvisation based on two motifs, one of which is played on the black keys, the other on the white keys, with the hands alternating, when one hand touches rather only black or white keys.

The Checkered Flag *by Anna Astar*

It's sport: you're playing white, I'm playing black
and always seem to move one step behind.
The game's about who takes the checkered flag.

We race across the board and down the track.
Fate on piano sets the tempo high,
his right hand playing white, left playing black.

Two lines now clash, now kiss, now throttle back.
Hands changed, this time it's I who's playing white,
but I don't care about the checkered flag.

I move and watch the patterns interact,
their smart confusion capturing my mind -
all mixed: who's playing white, who's playing black…

And suddenly, our ways that zig and zag
from light to night, then back, get justified
and fill the matrix of the checkered flag.

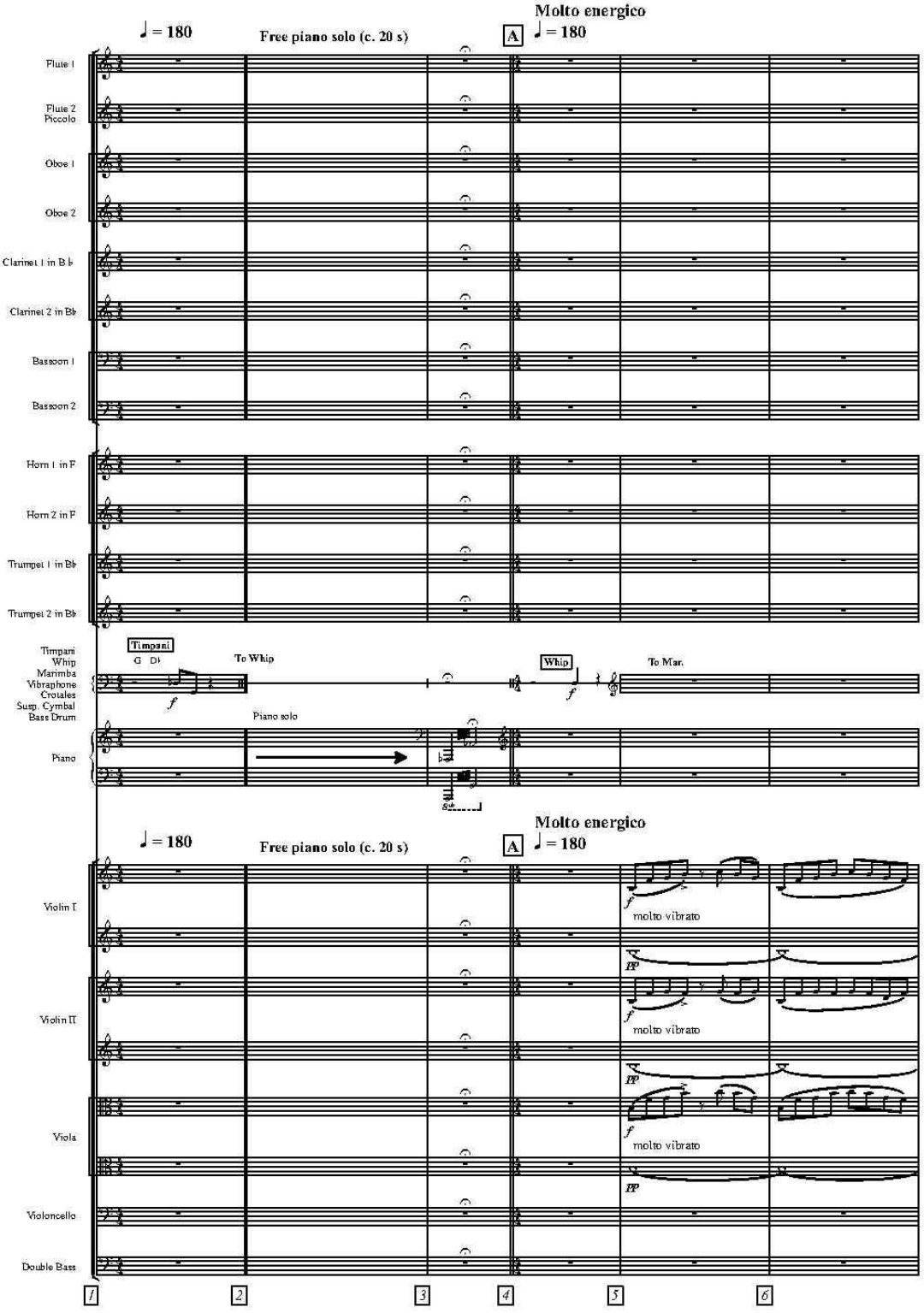
And you, my darling. When you start to lag,
I slow my pace, to tango by your side.
You'll see: one playing white, the other black,
it takes us both to weave the checkered flag.

Score in C

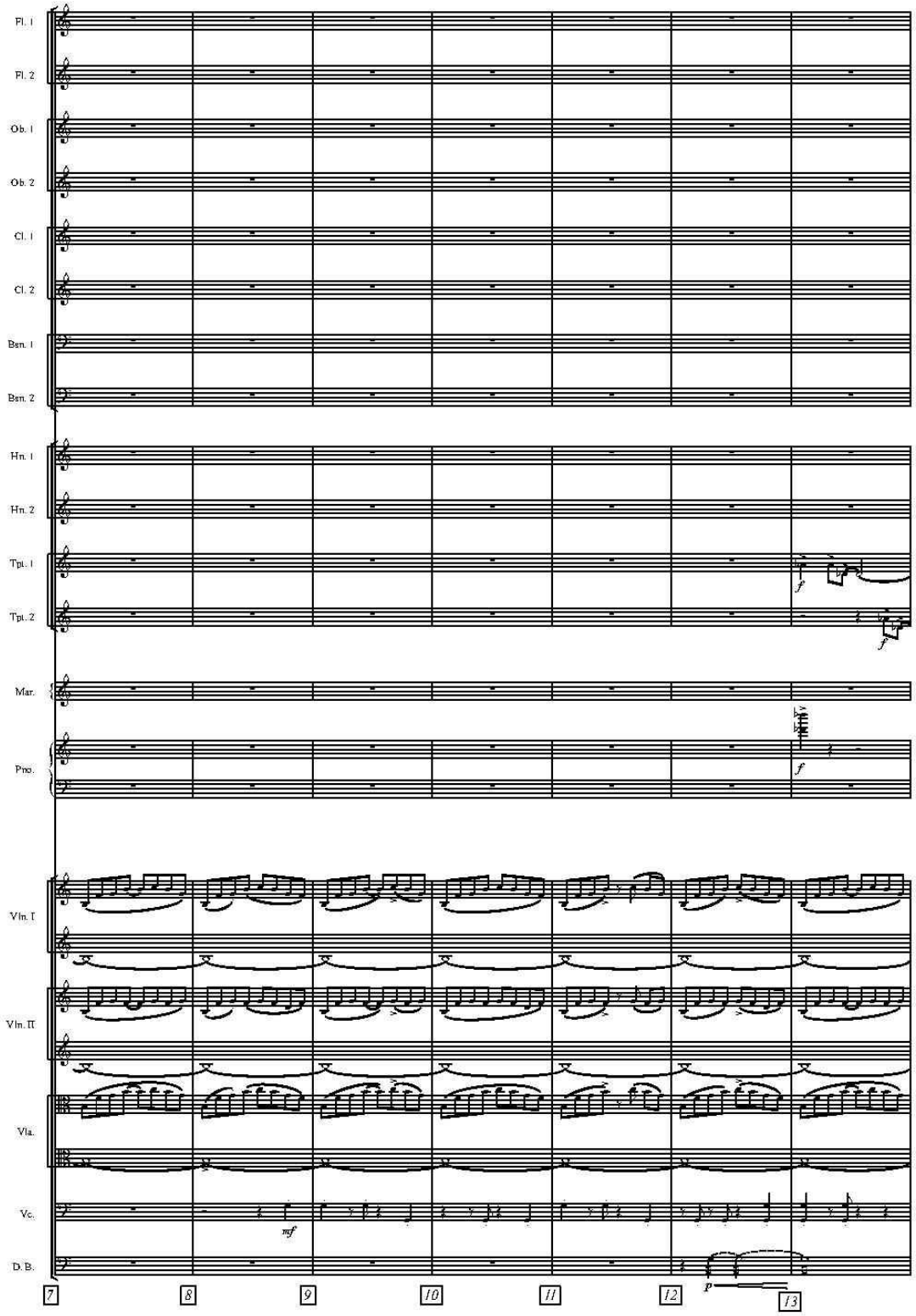
The Checkered Flag Villanelle

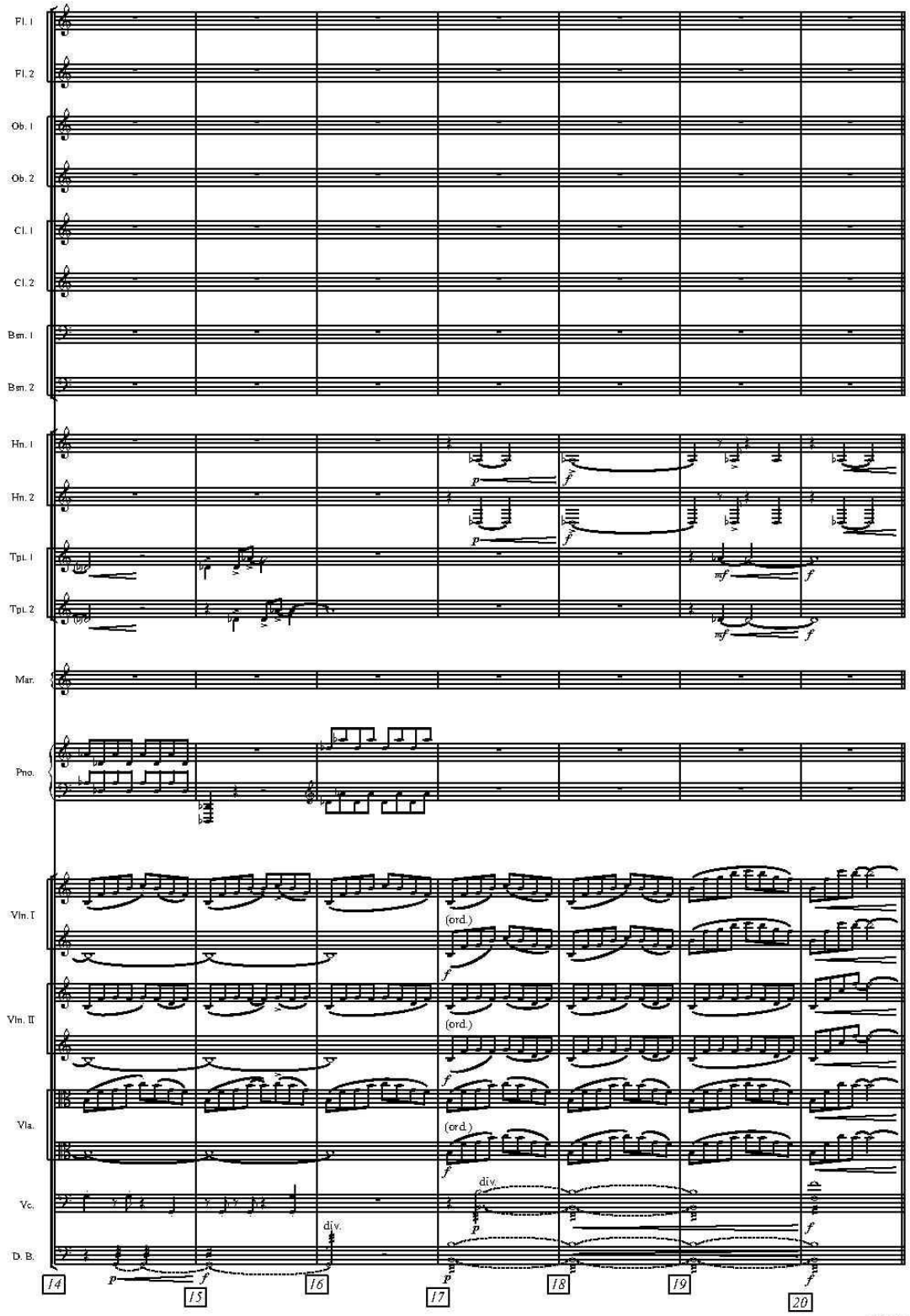
toccata for piano and orchestra

Taja Astar, 2022



4/11/2022


Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Mar.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.
f
mf
p
7
8
9
10
11
12
13



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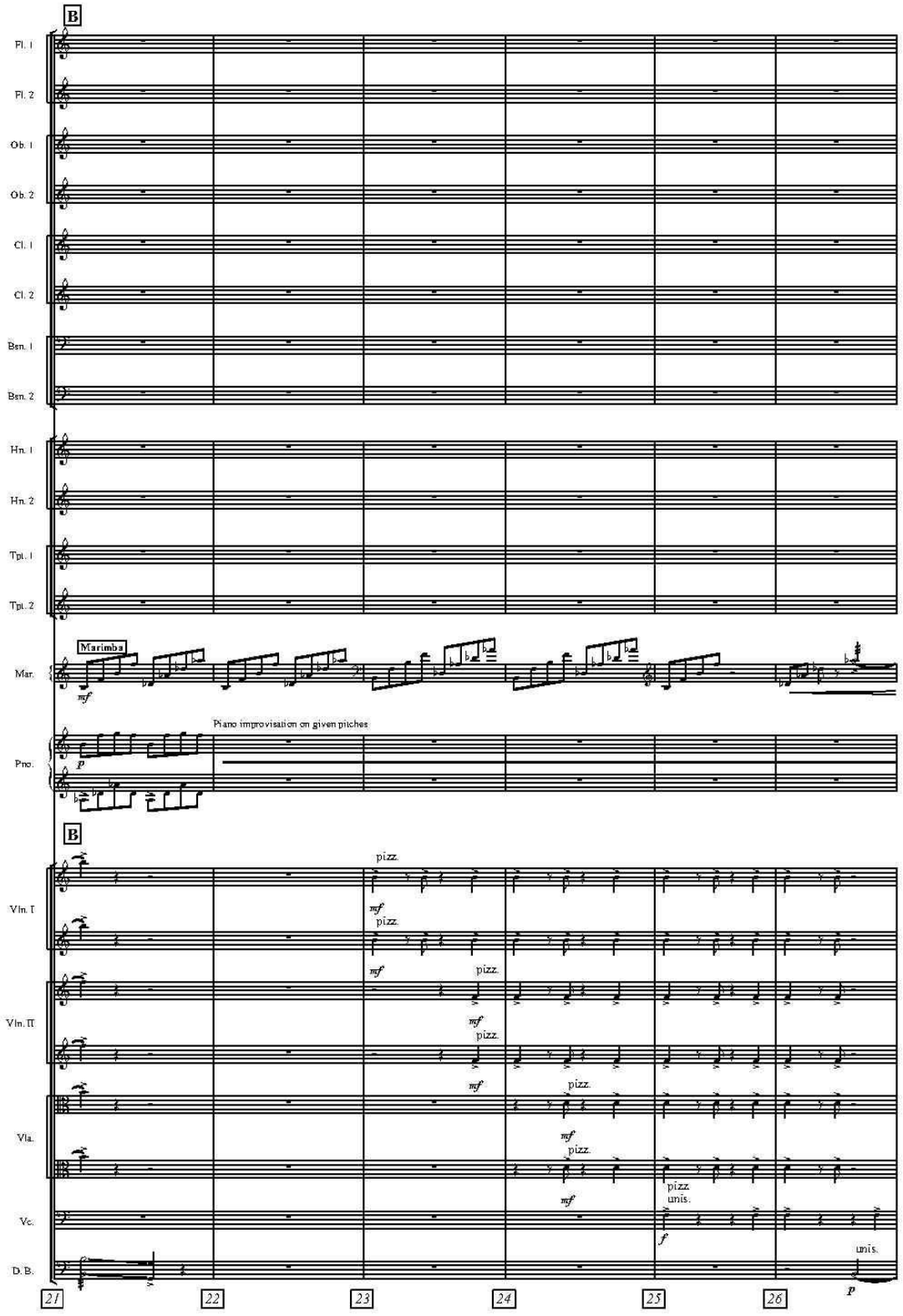
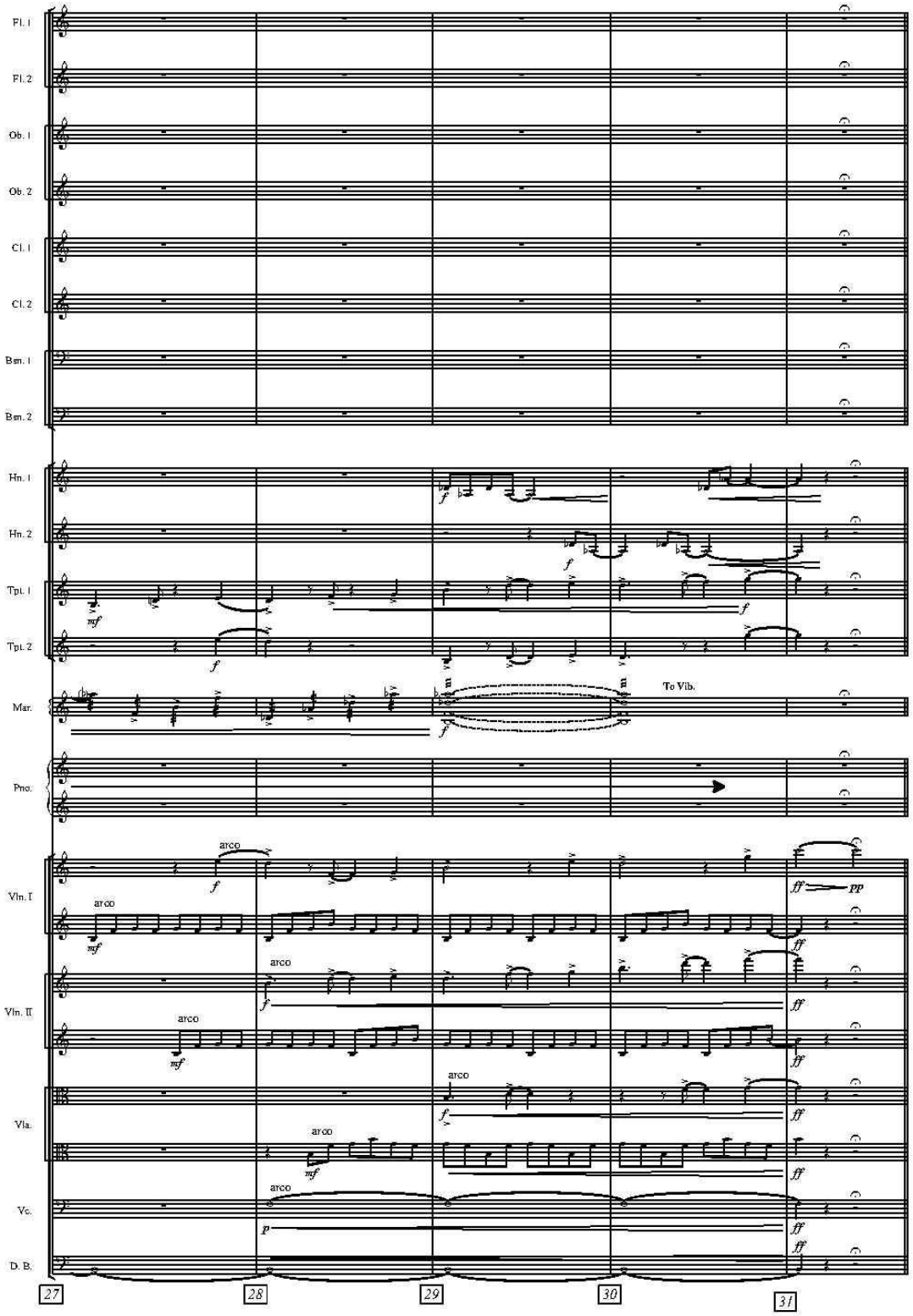

B
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Marimba
Mar.
mf
Piano improvisation on given pitches
Pno.
p
B
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.
mf
unis.
f
p
21
22
23
24
25
26



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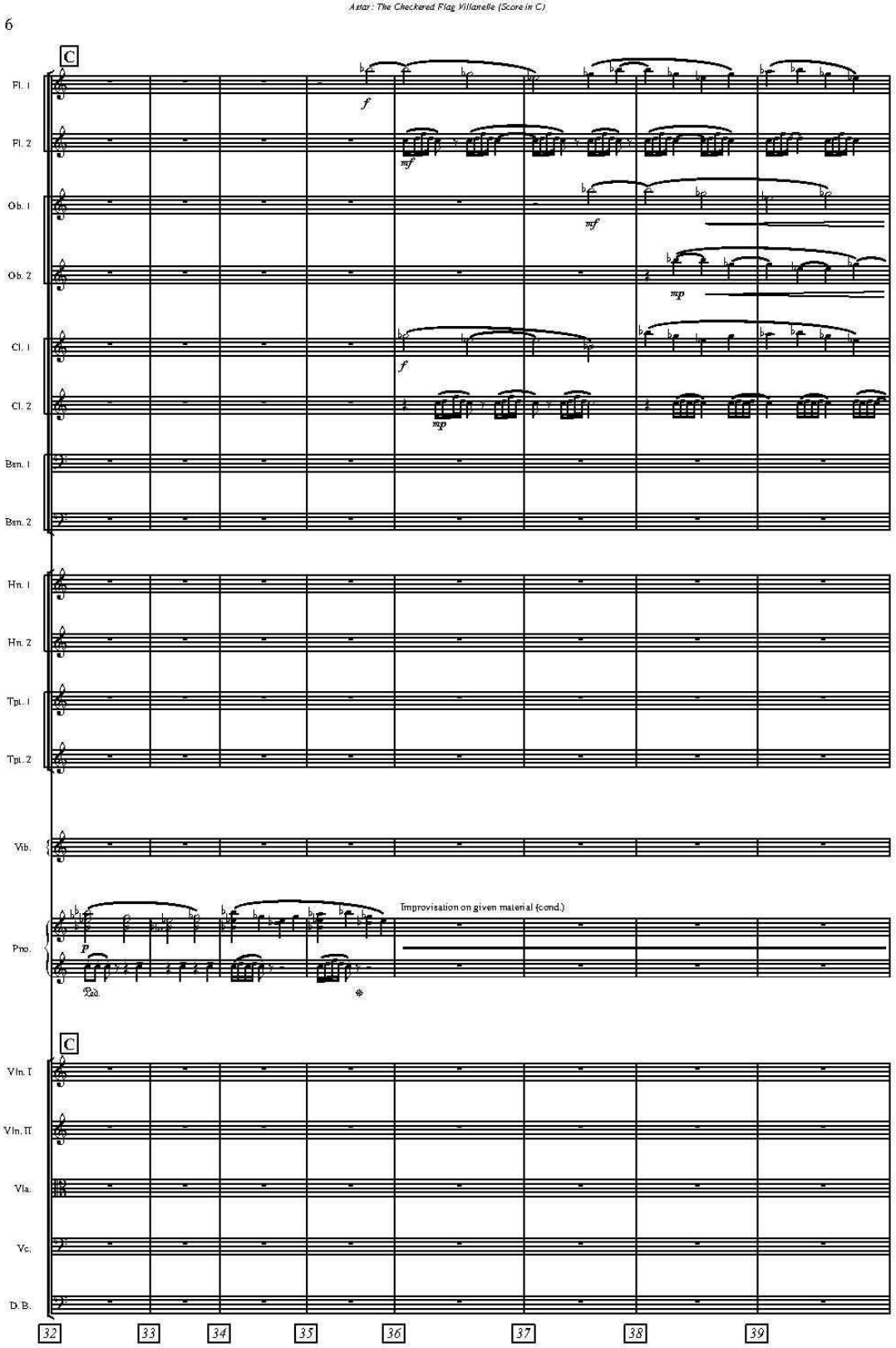
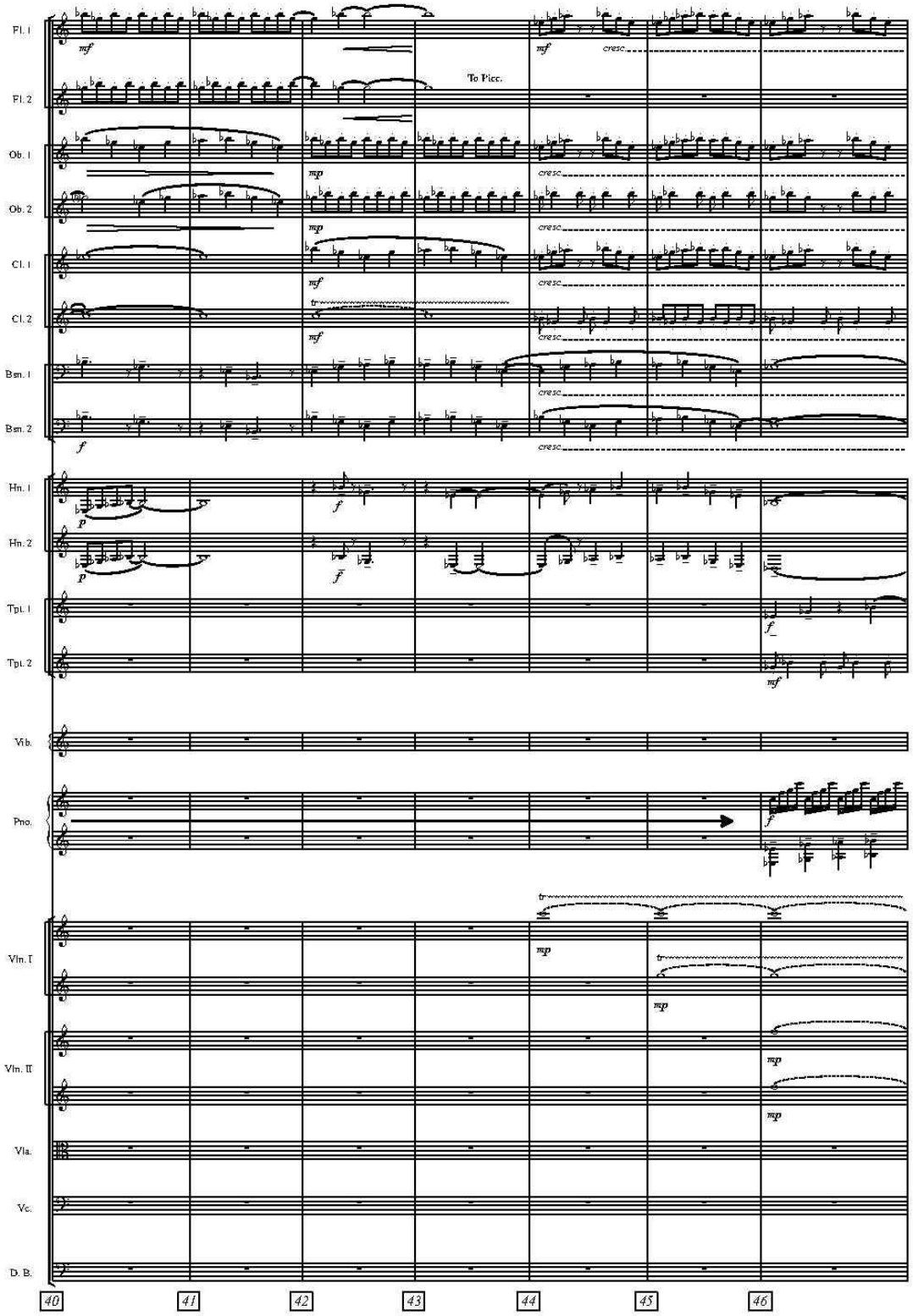

6
C
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Vib.
Pno.
Improvisation on given material (cond.)
Ped.
C
Vln. I
Vln. II
Vla.
Vc.
D. B.
32
33
34
35
36
37
38
39



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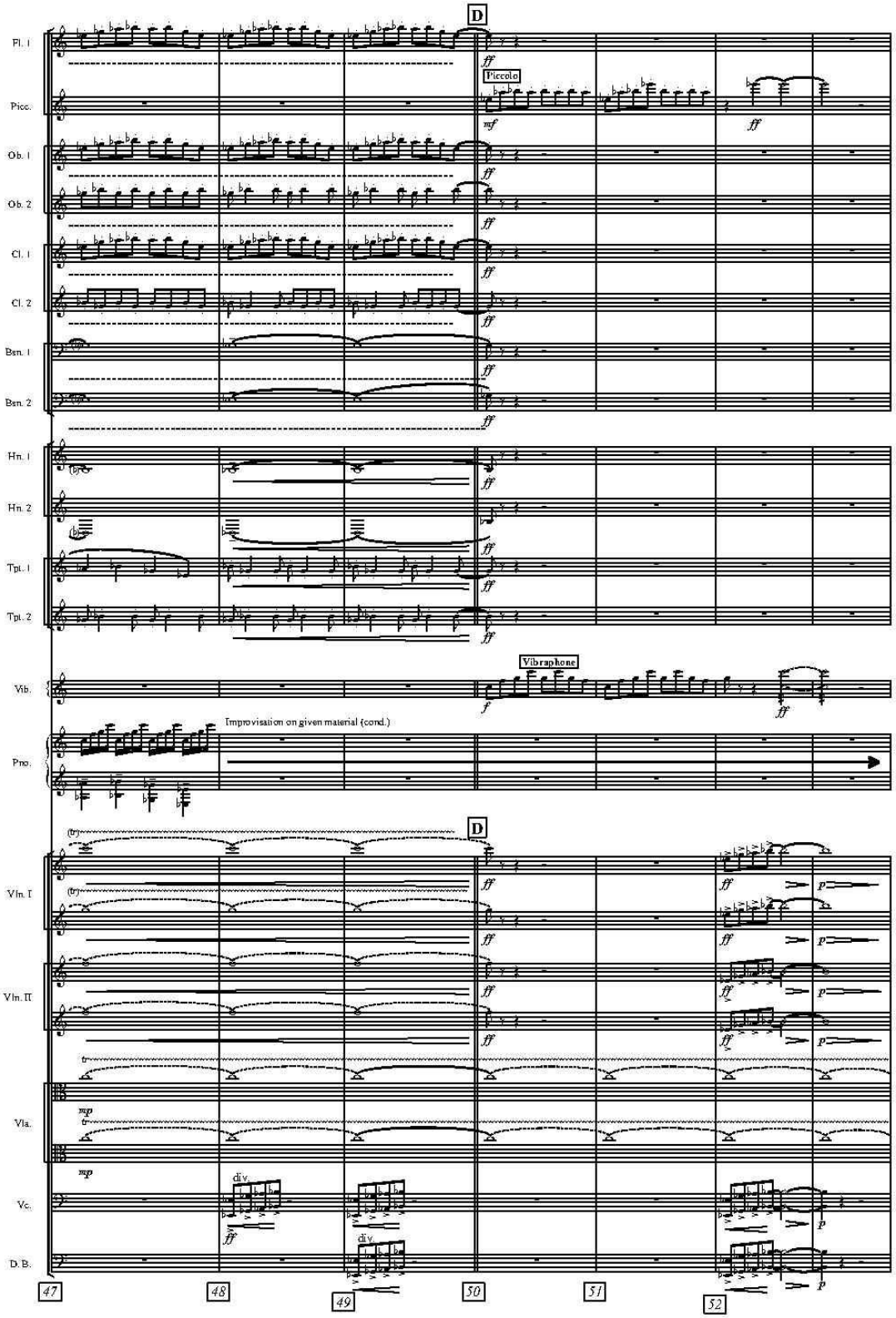
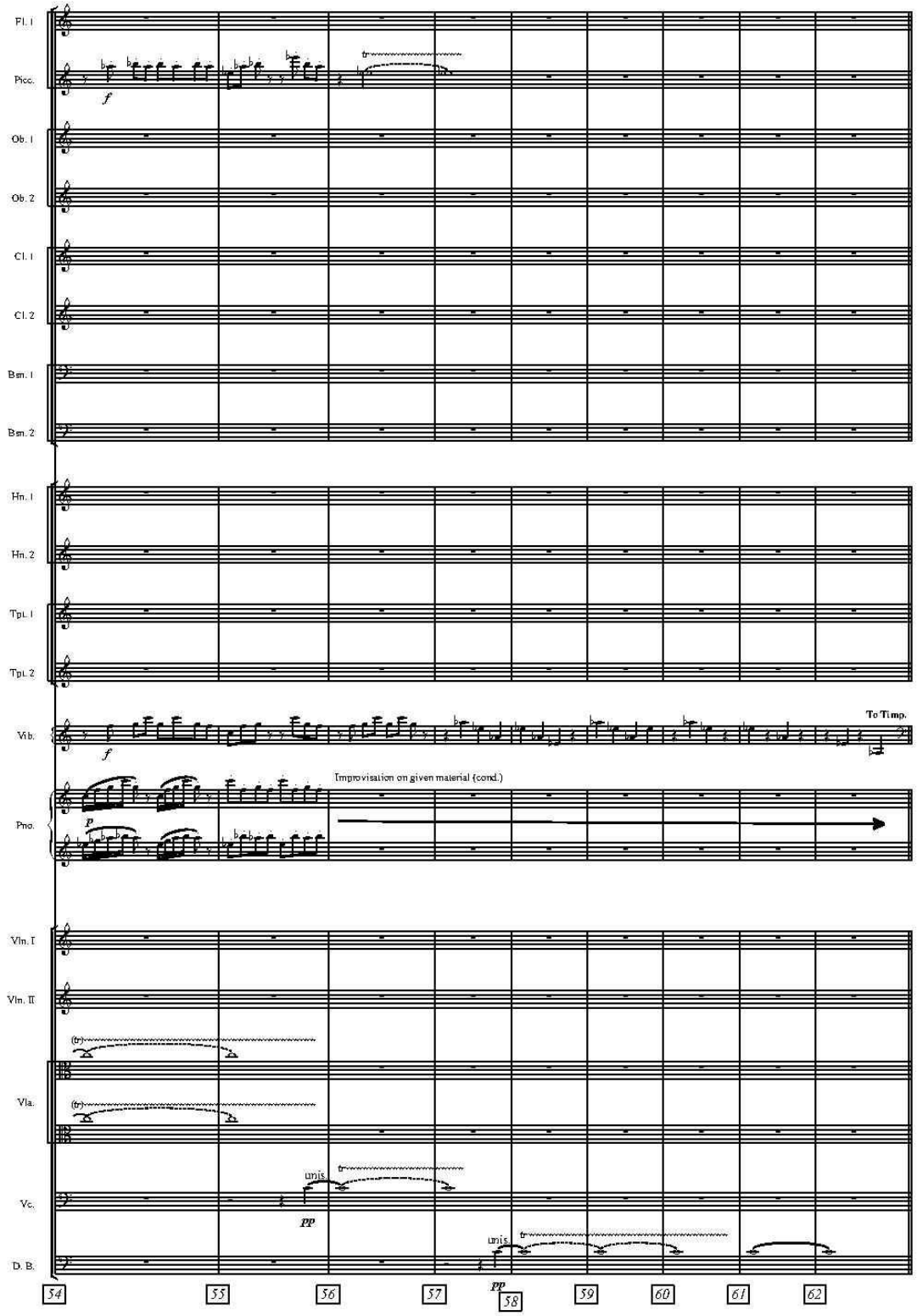

D
Fl. 1
Picc.
Piccolo
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Vib.
Vibraphone
Improvisation on given material (cond.)
Pno.
D
Vln. I
Vln. II
Vla.
Vc.
D.B.
div.
47
48
49
50
51
52



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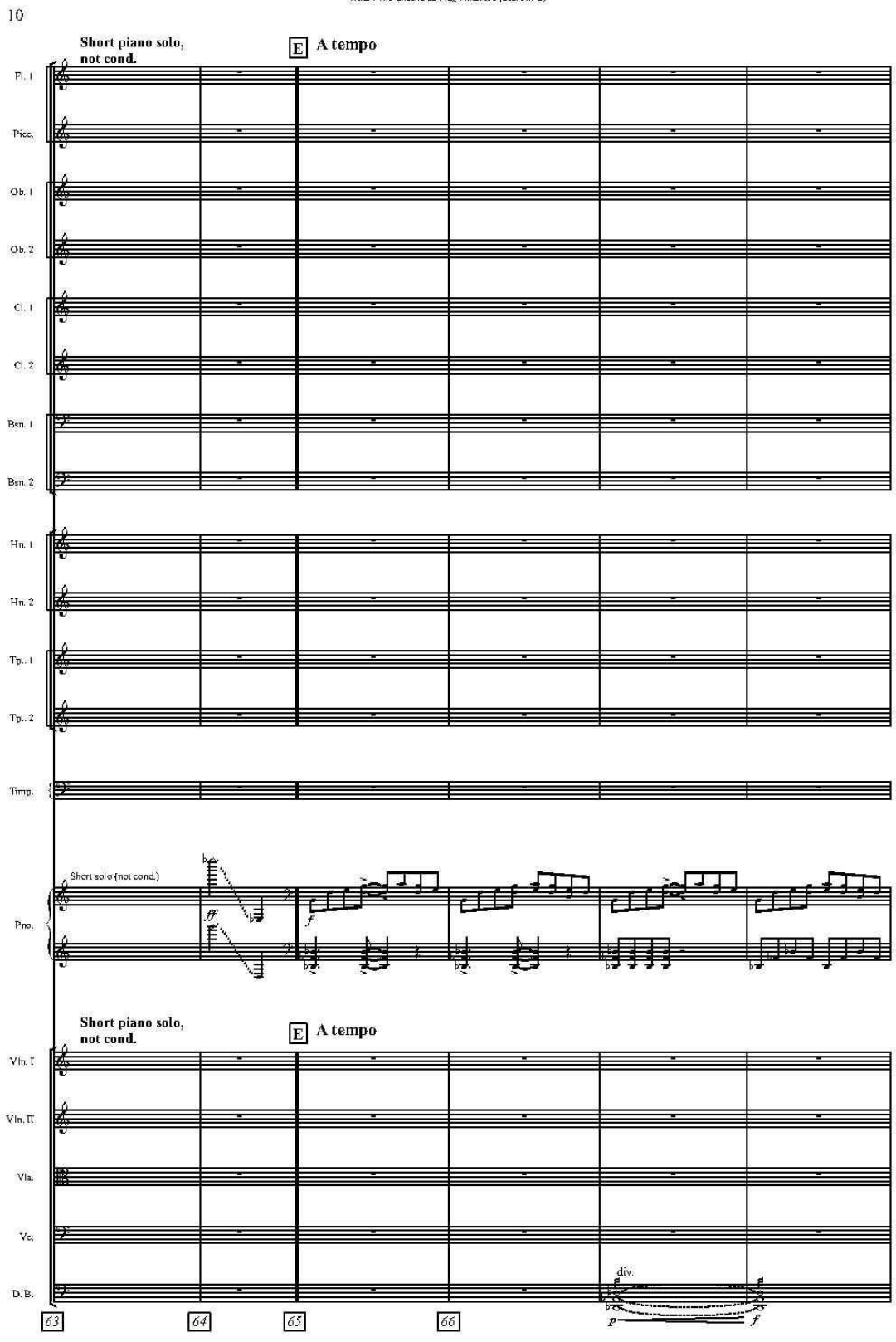

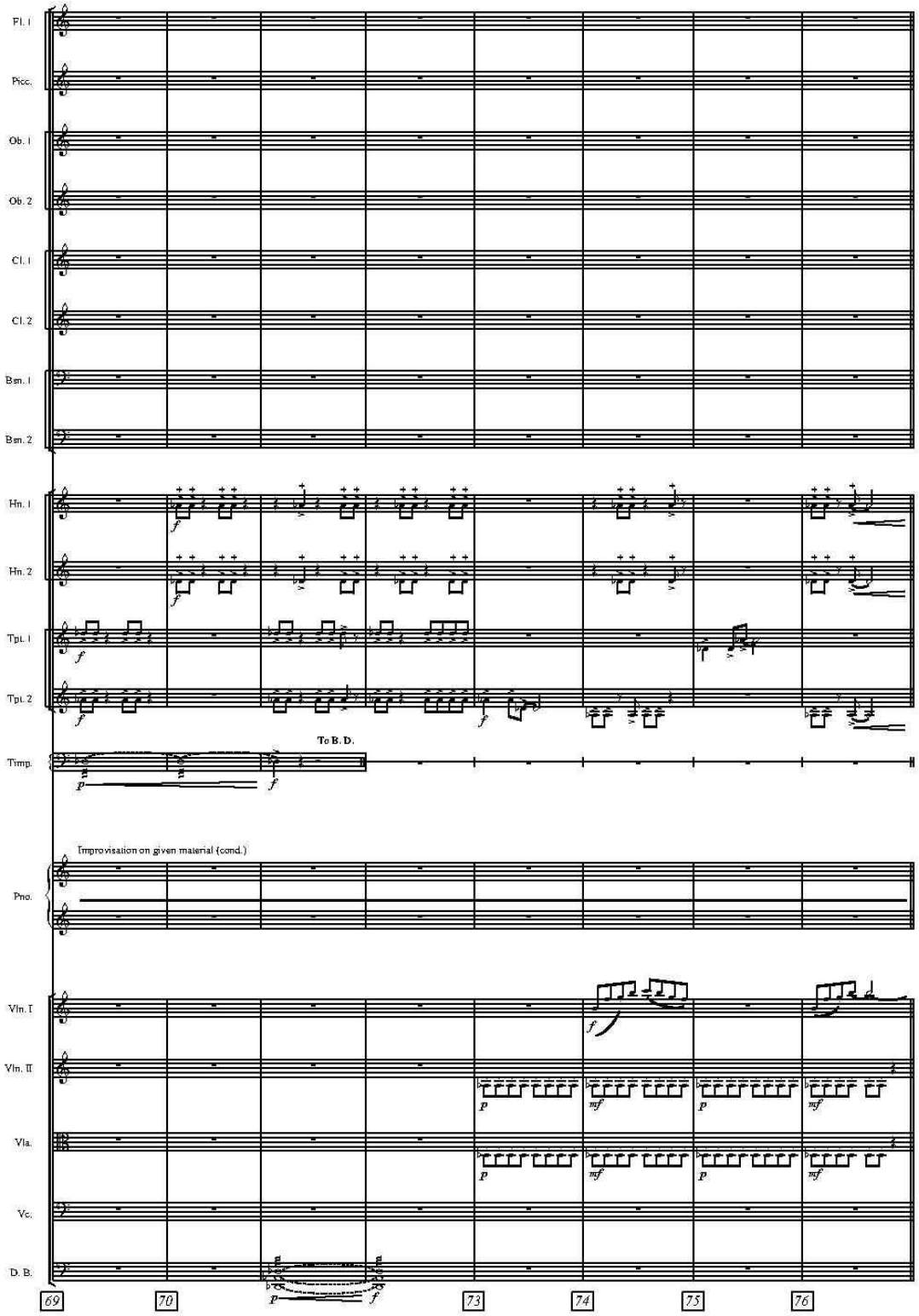

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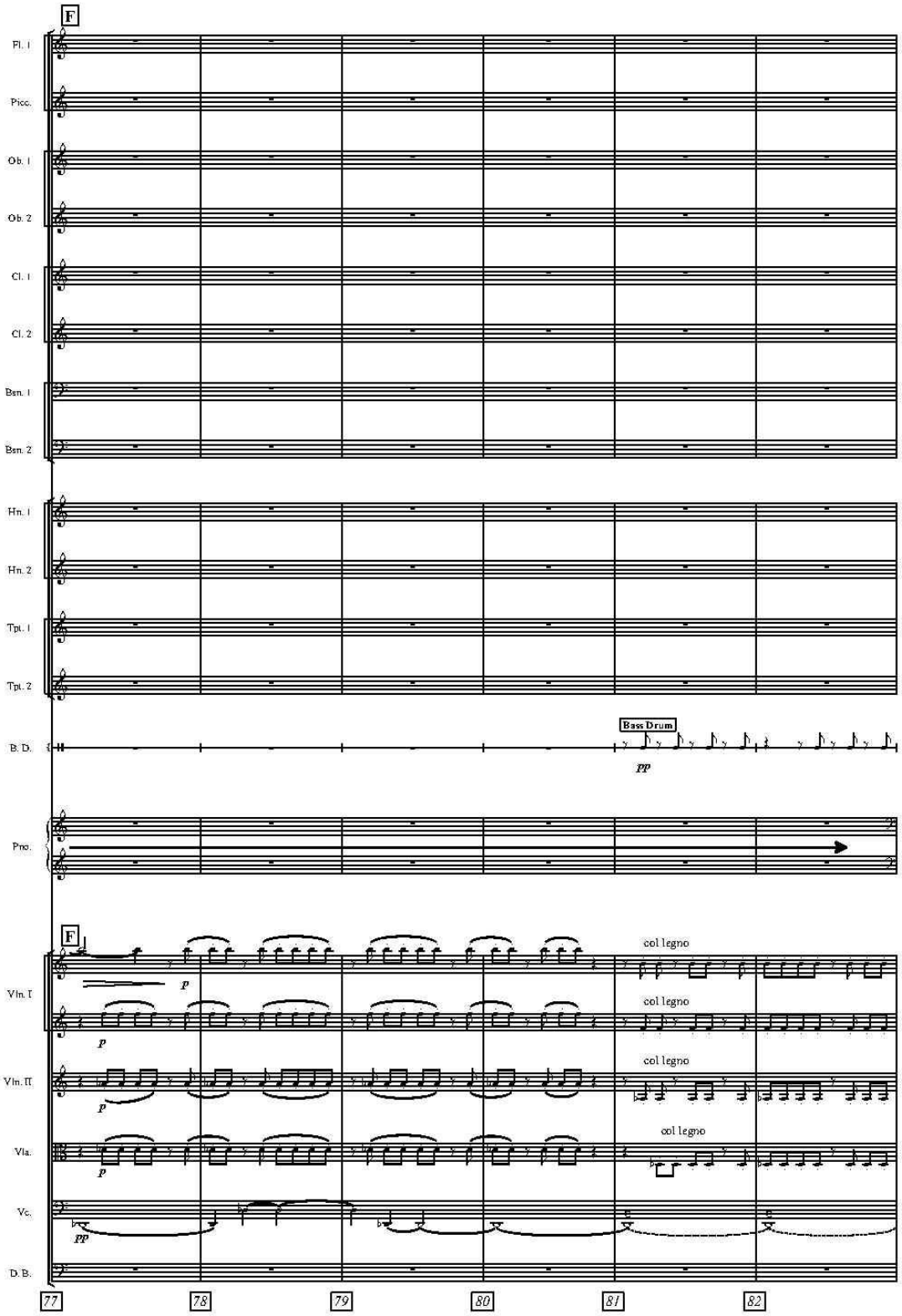
12



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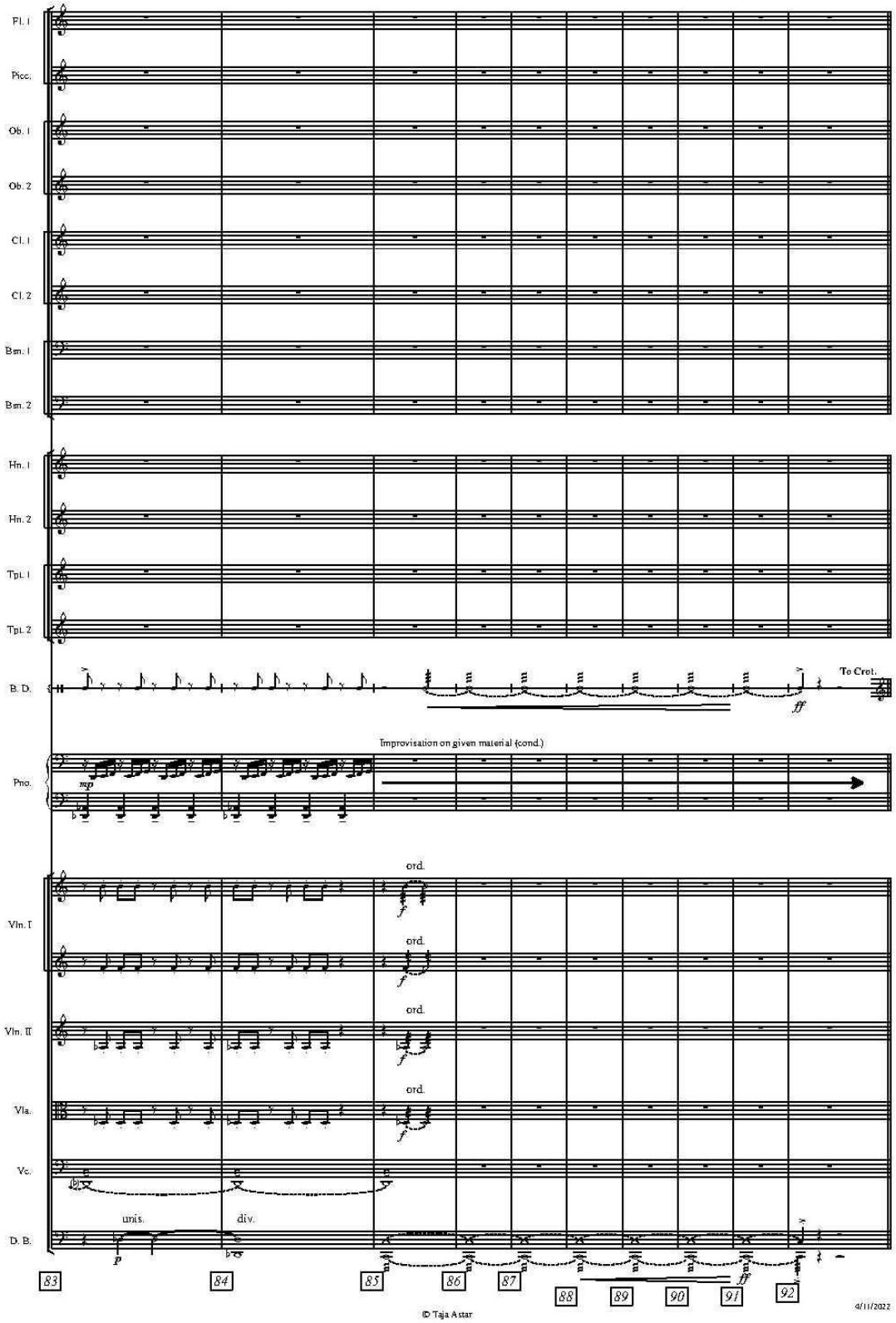
Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. D.
To Crot.
ff
Improvisation on given material (cond.)
Pno.
mp
Vln. I
Vln. II
Vla.
Vc.
D. B.
ord.
unis.
div.
p
f
ff
83
84
85
86
87
88
89
90
91
92
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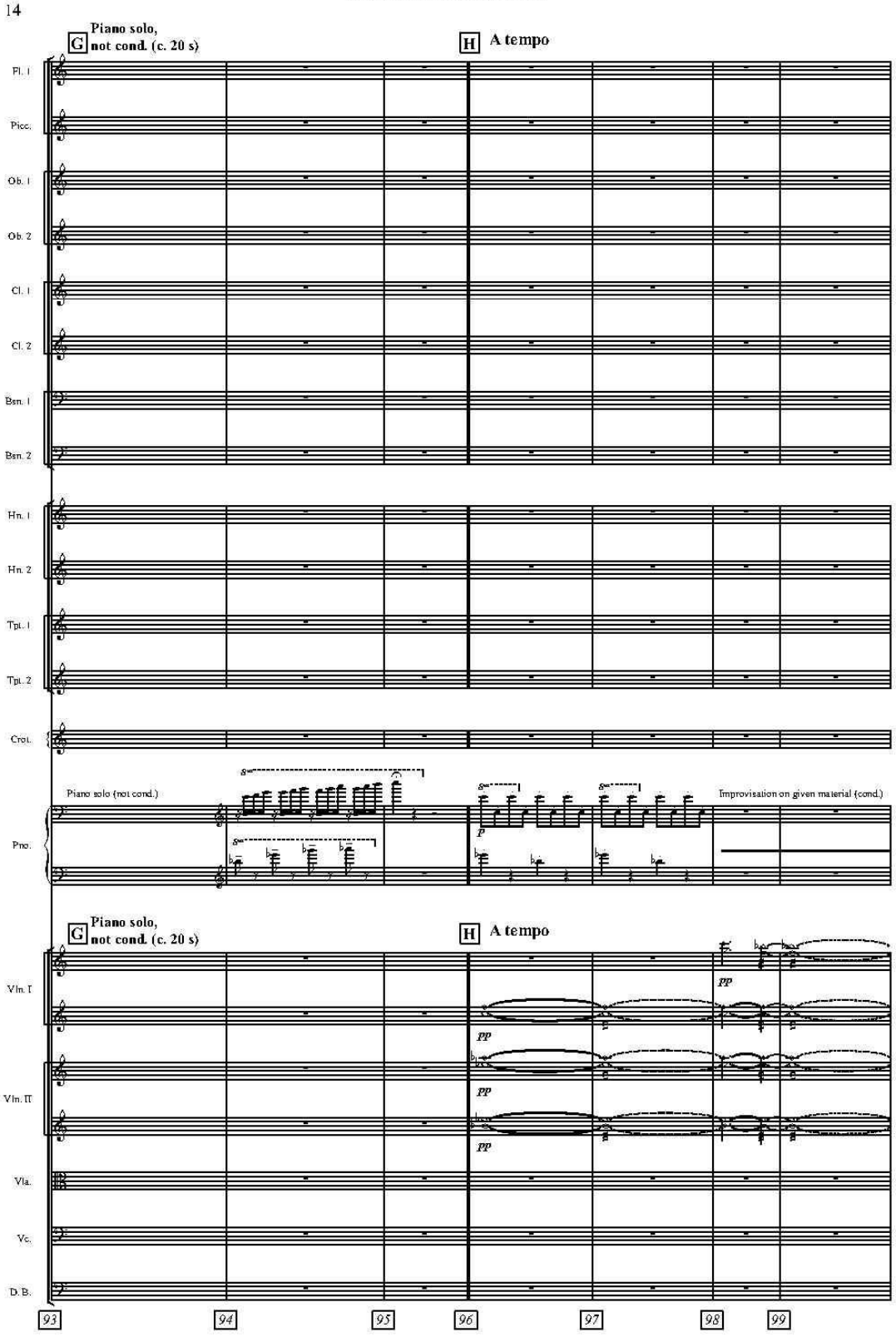

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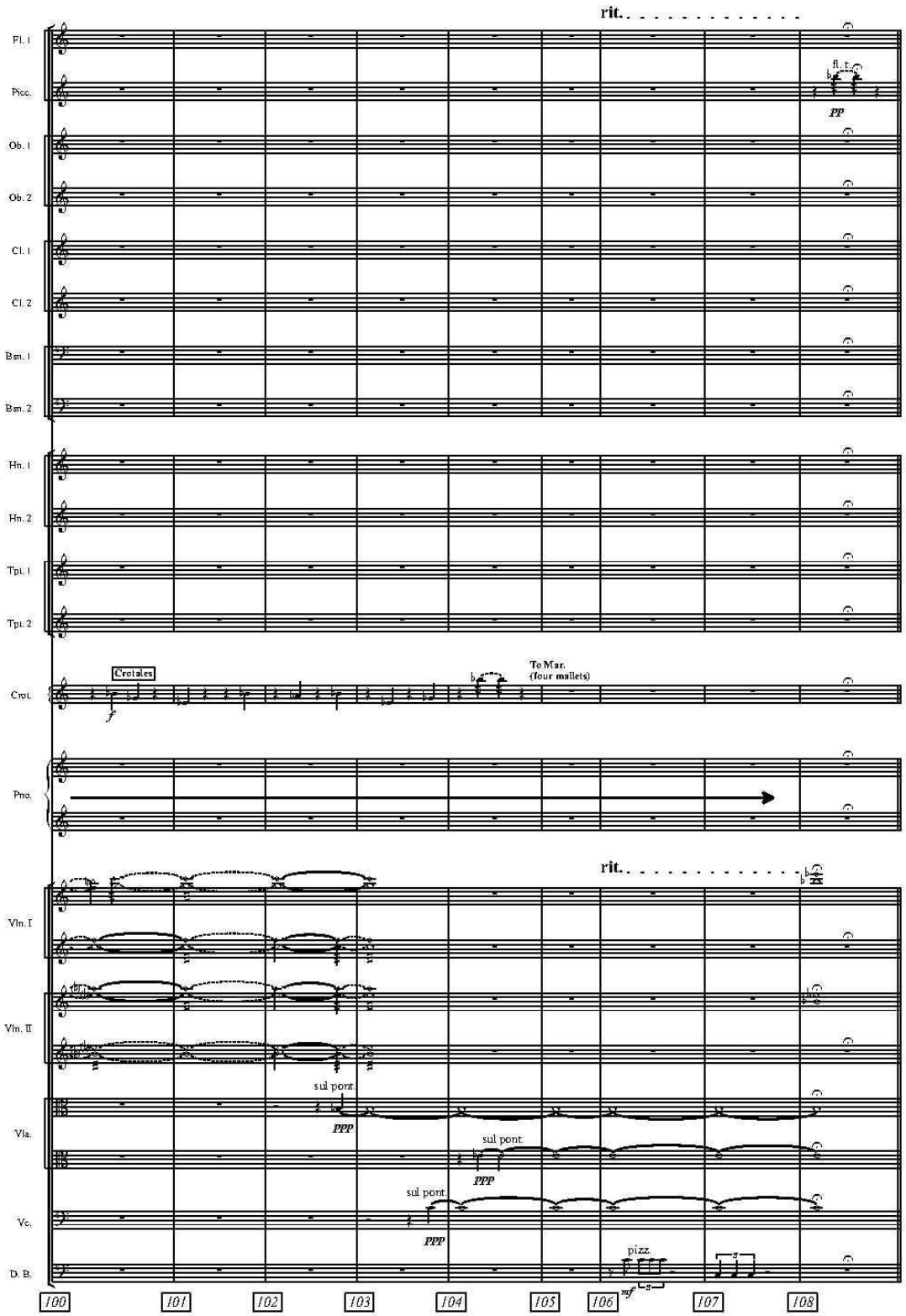

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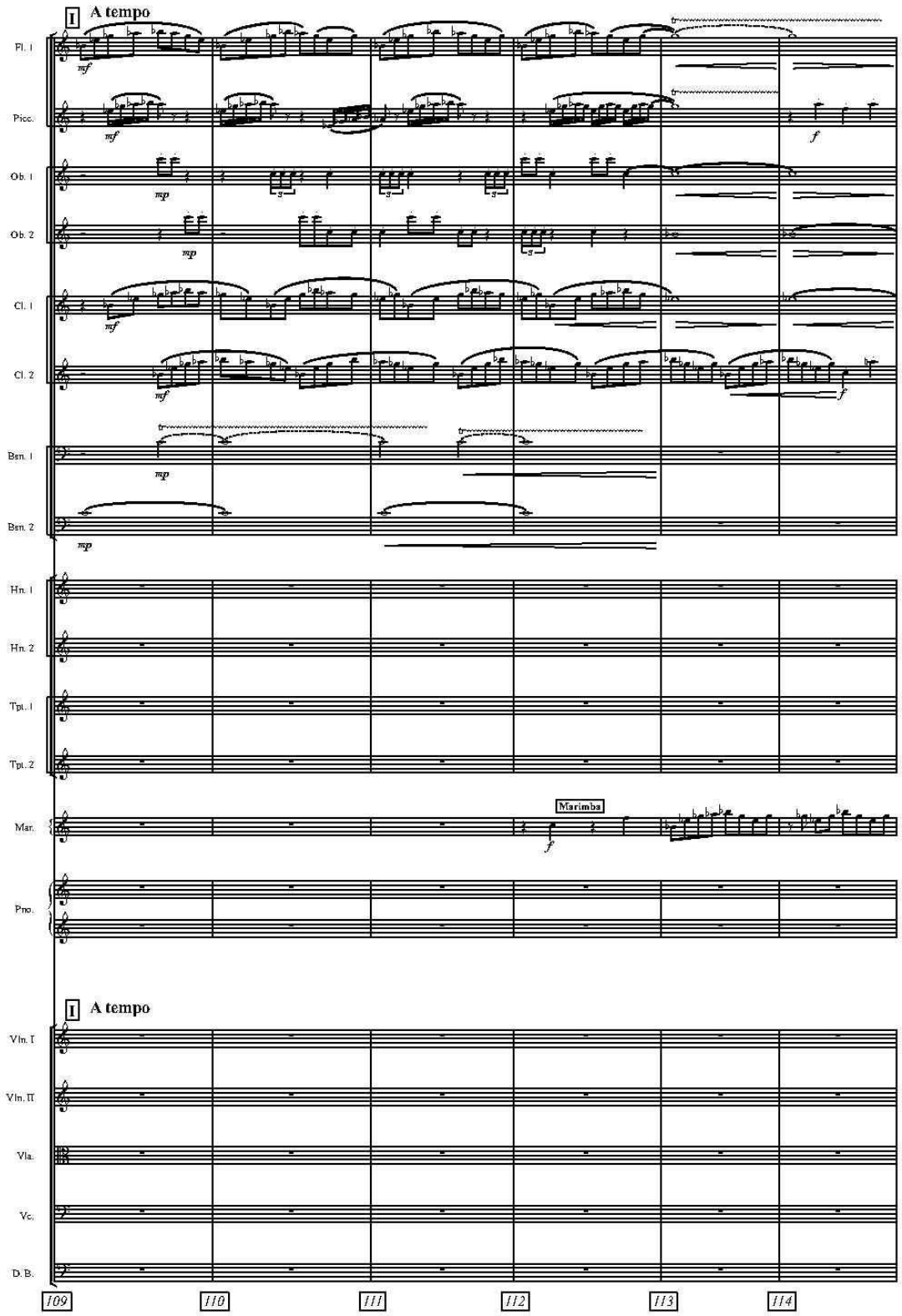
16



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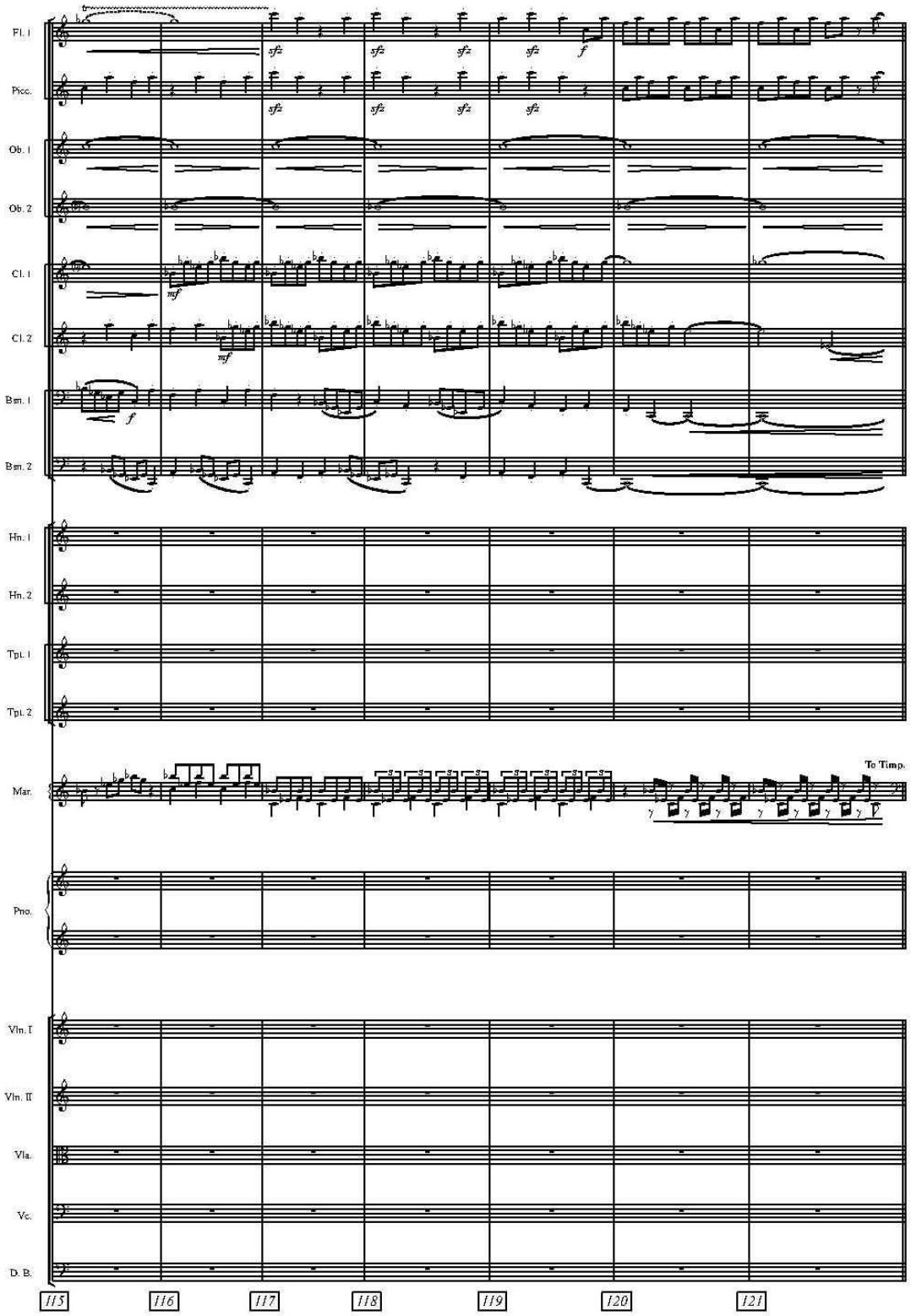

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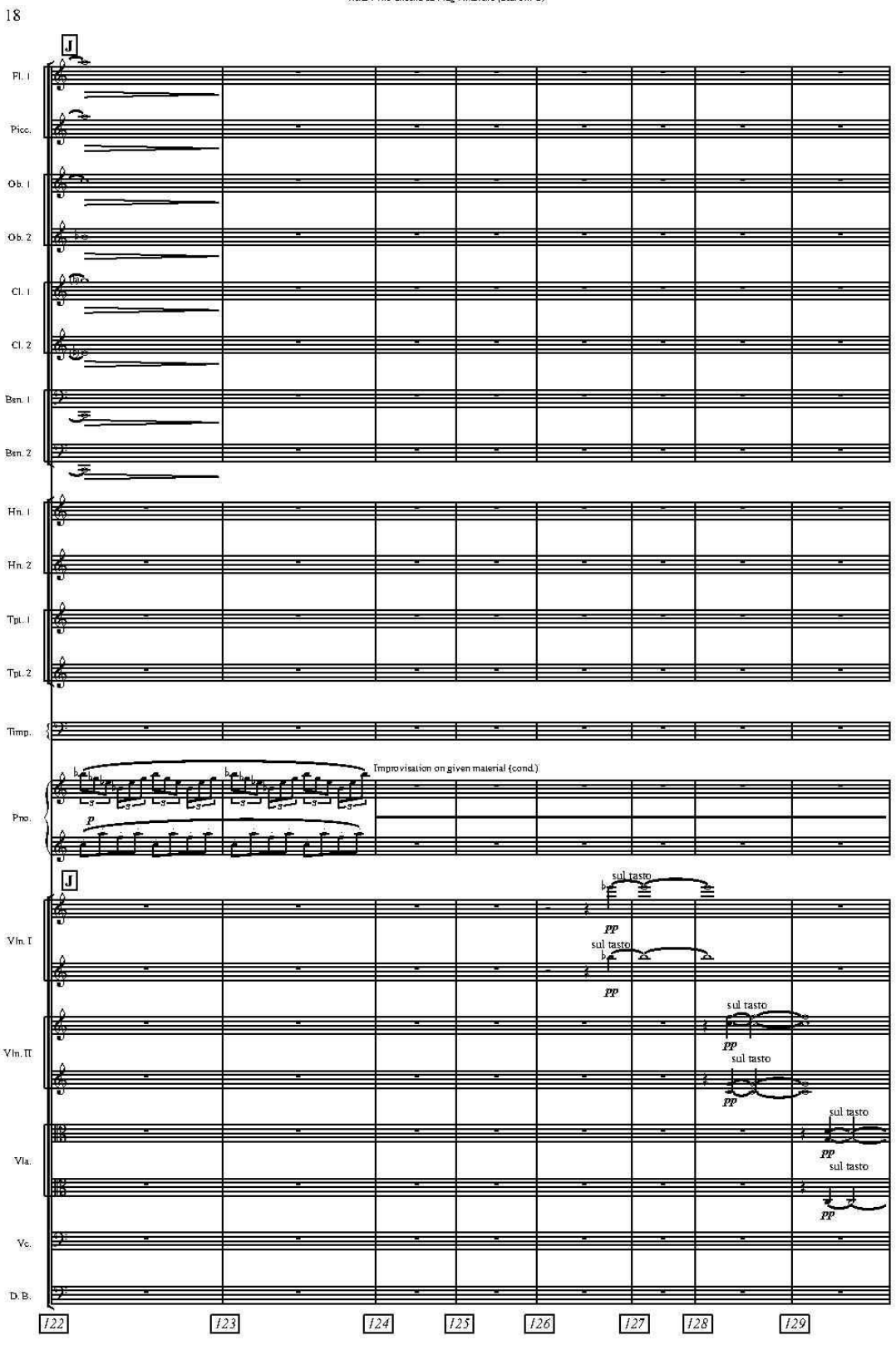
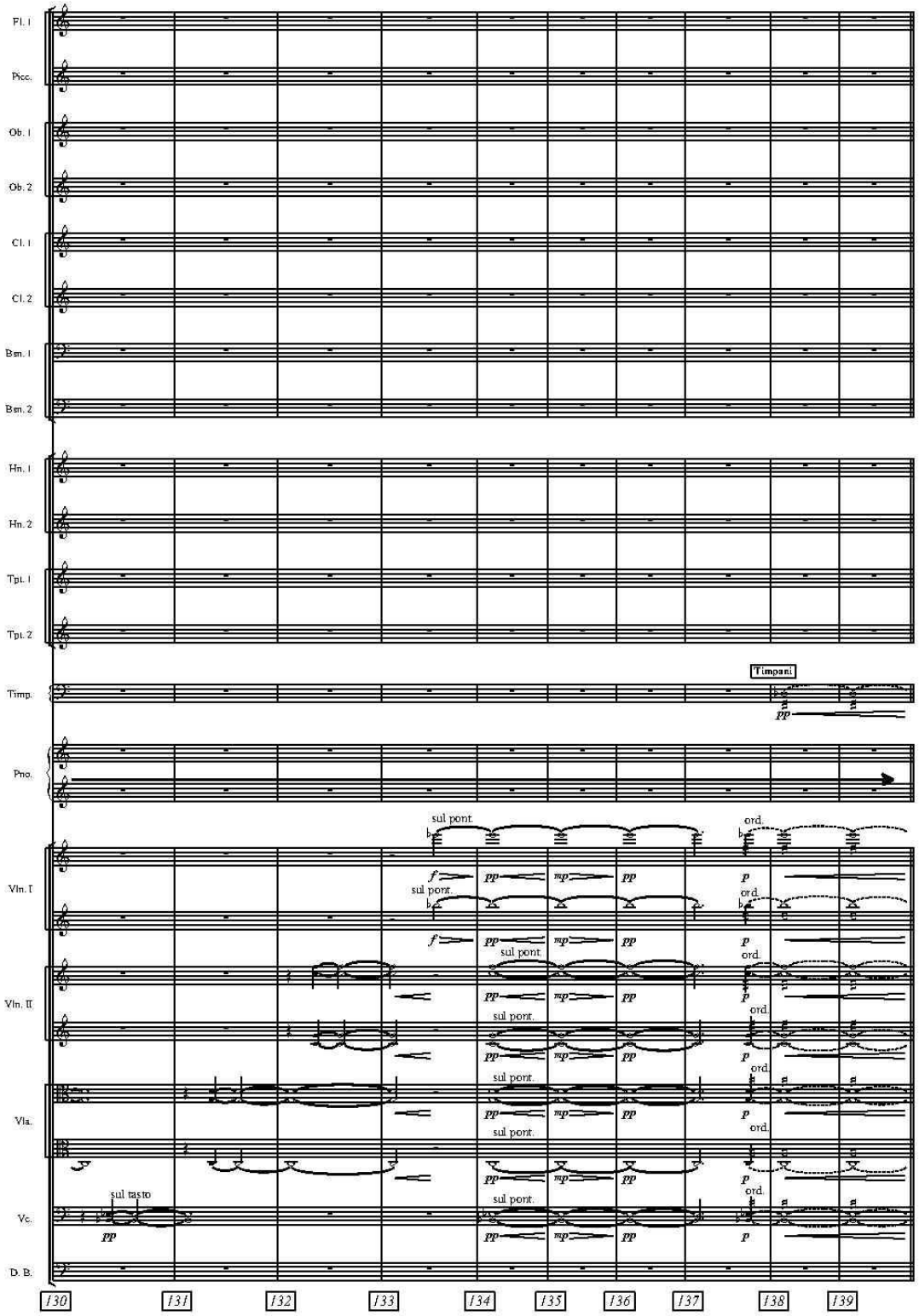

18
Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Improvisation on given material (cond.)
Pno.
p
Vln. I
Vln. II
Vla.
Vc.
D. B.
sul tasto
pp
122
123
124
125
126
127
128
129



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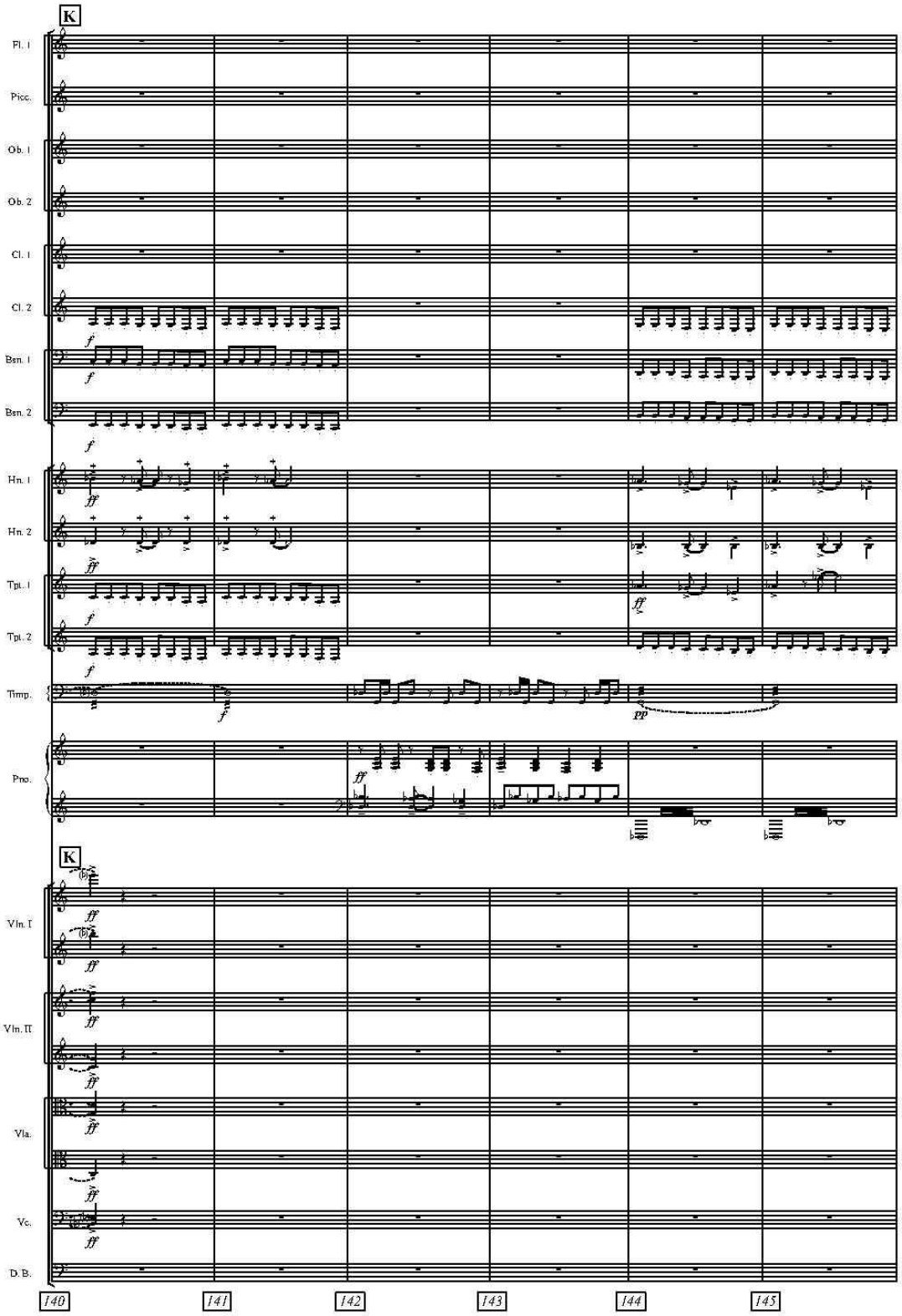
20



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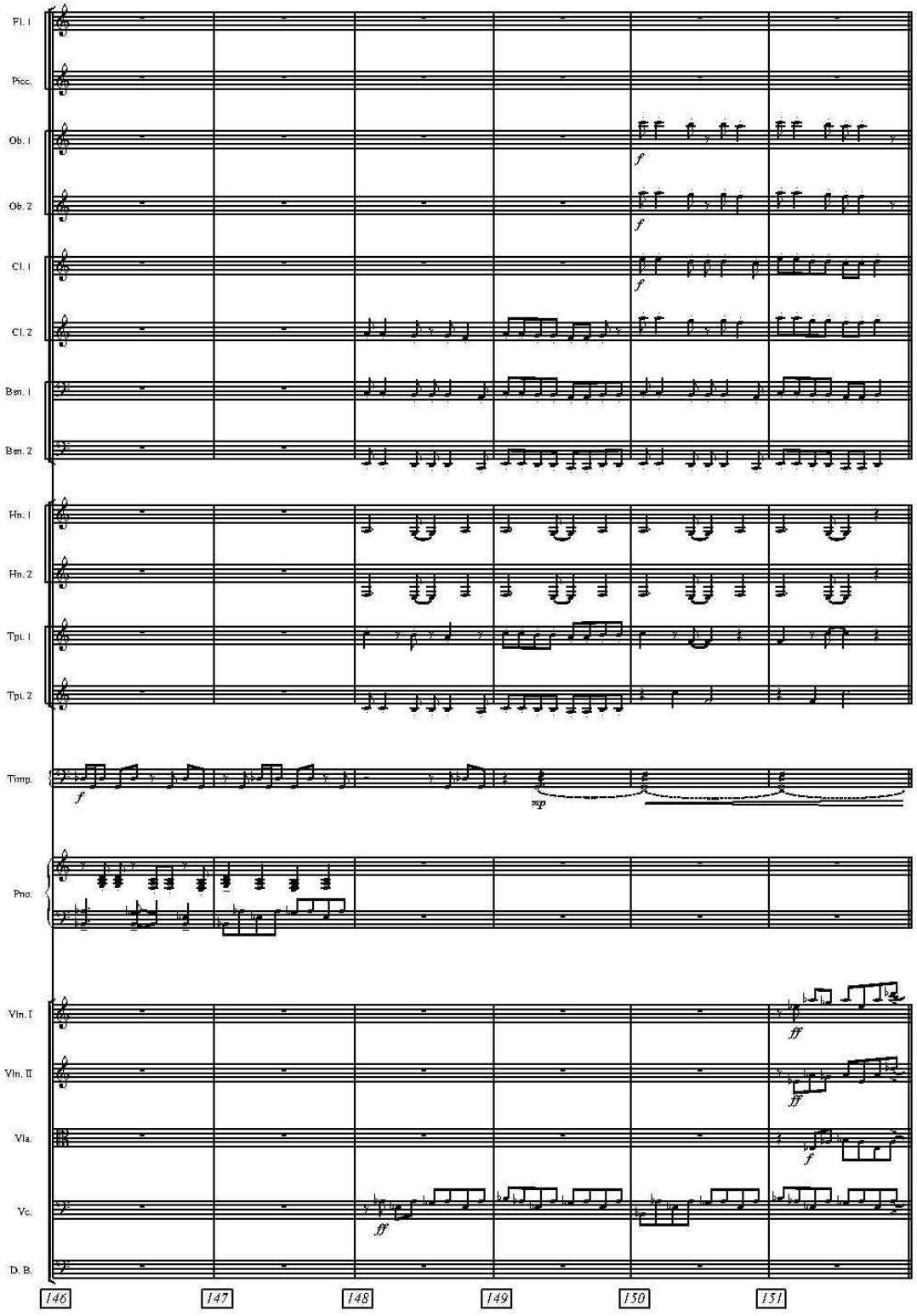

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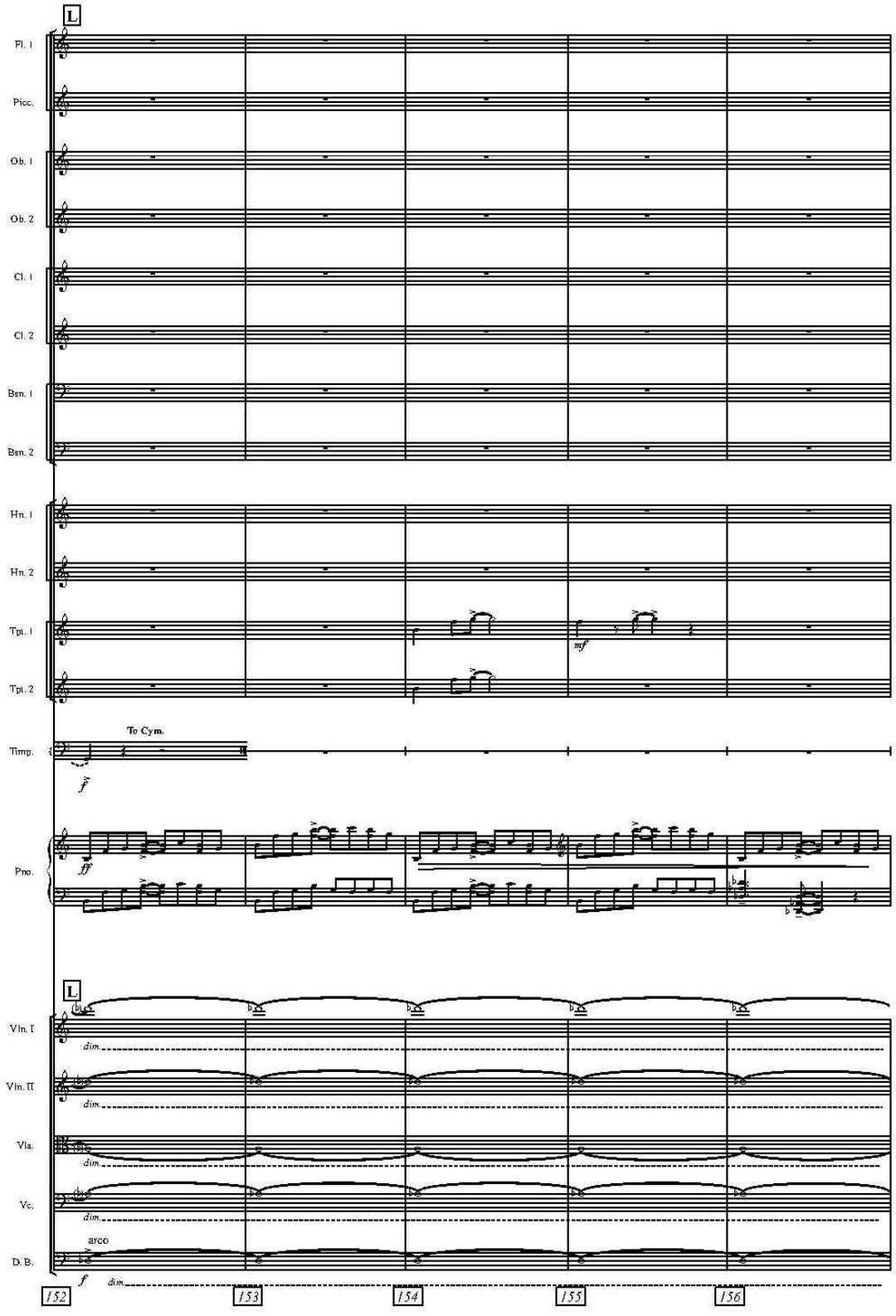

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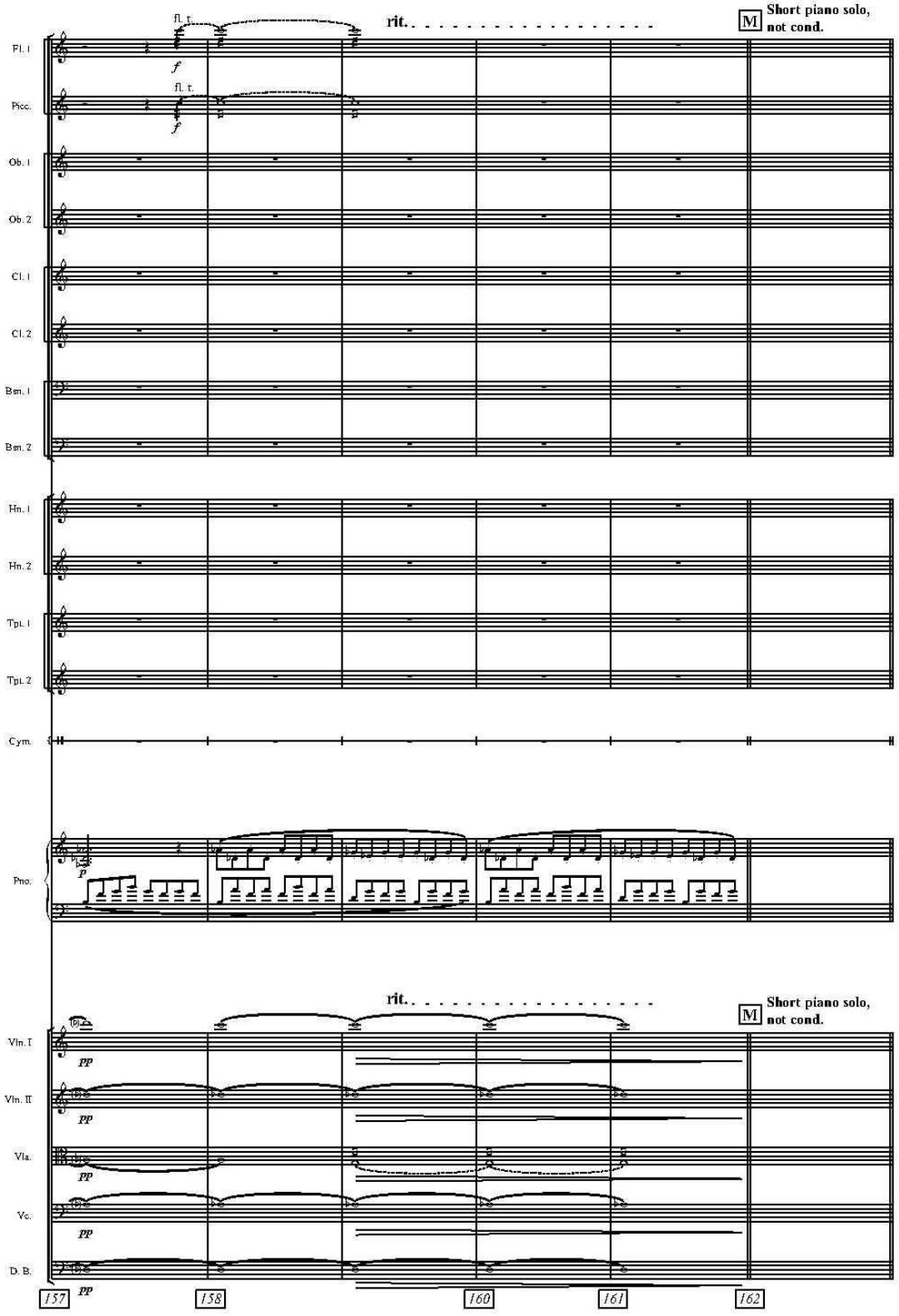

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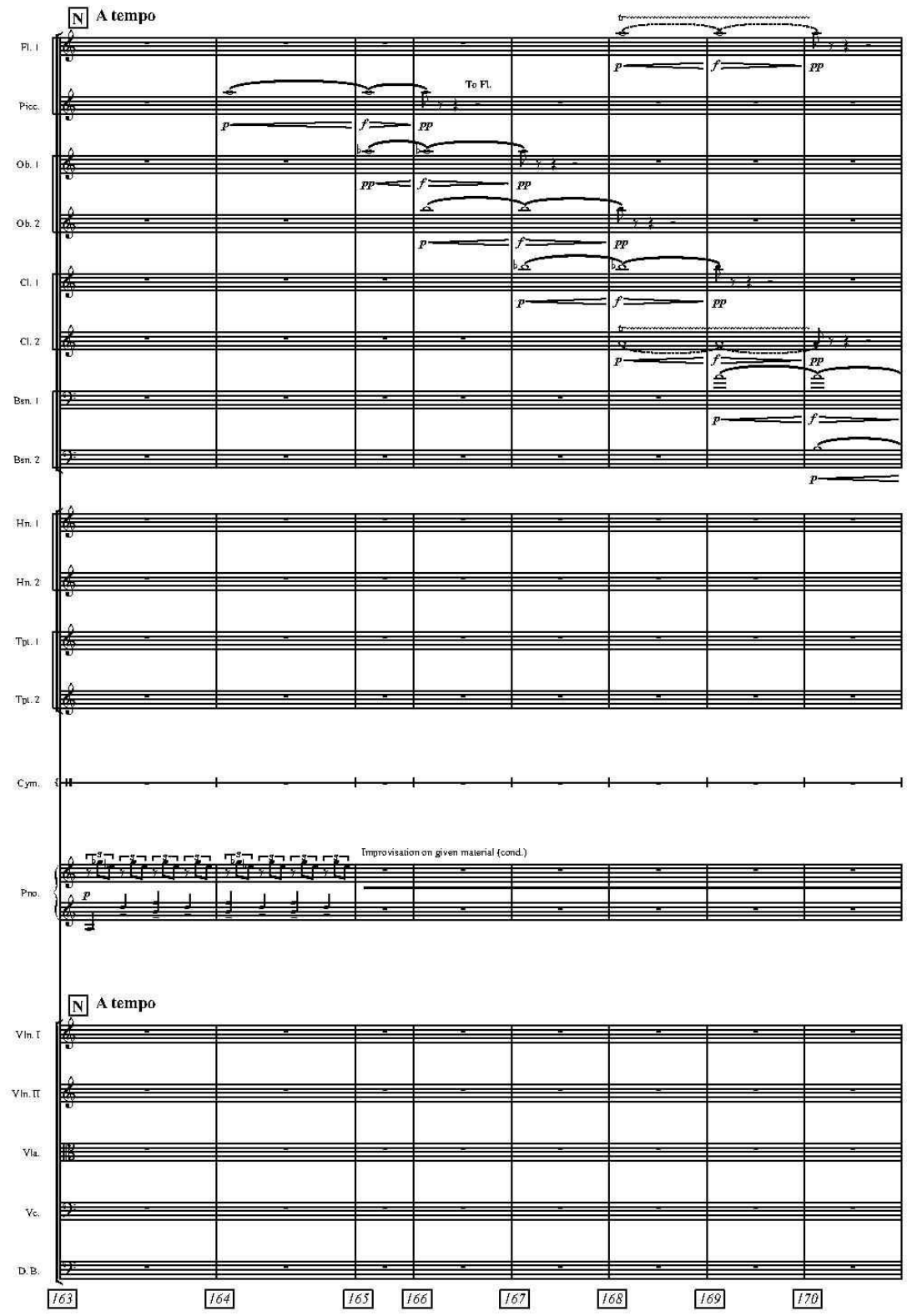
24



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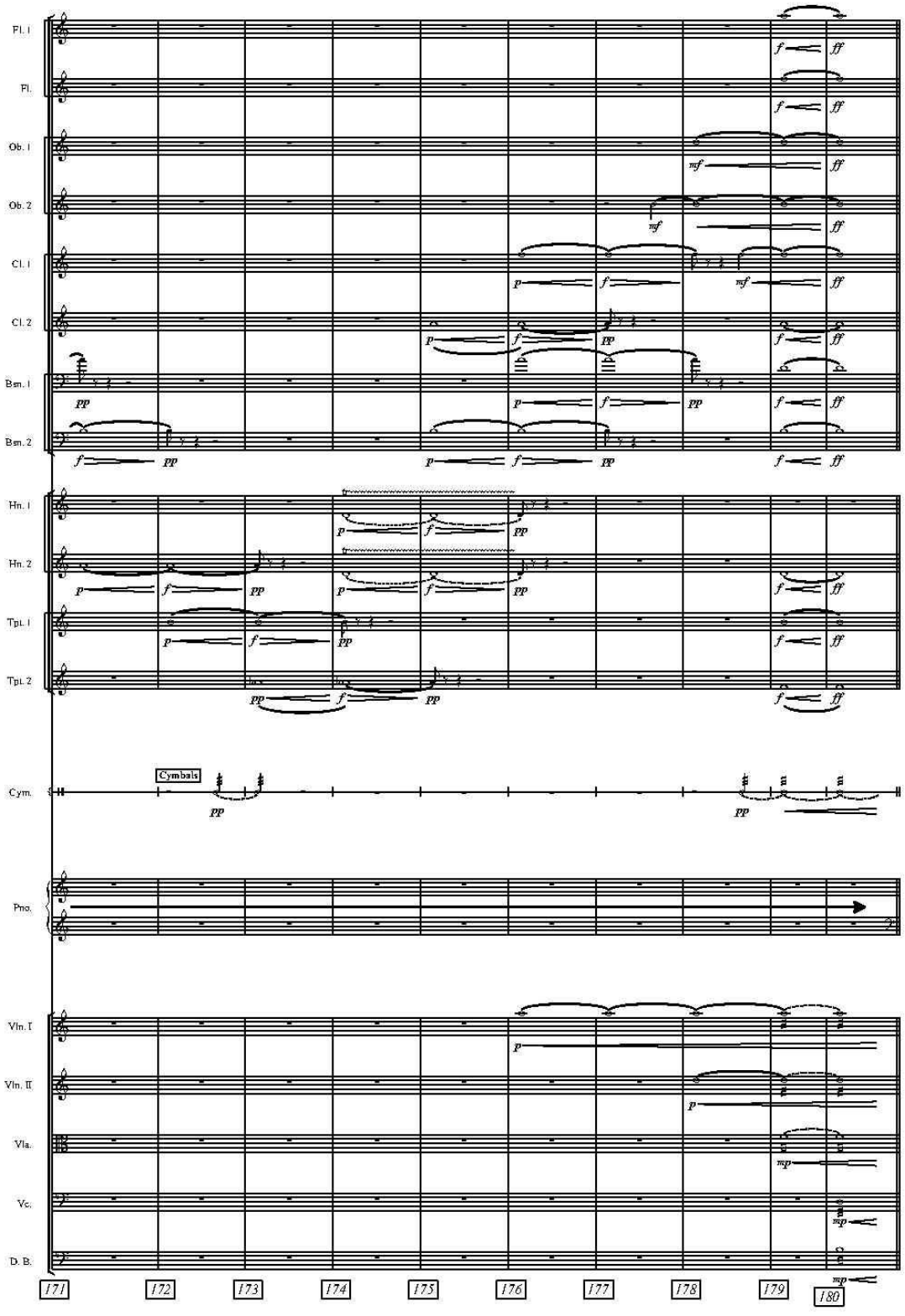

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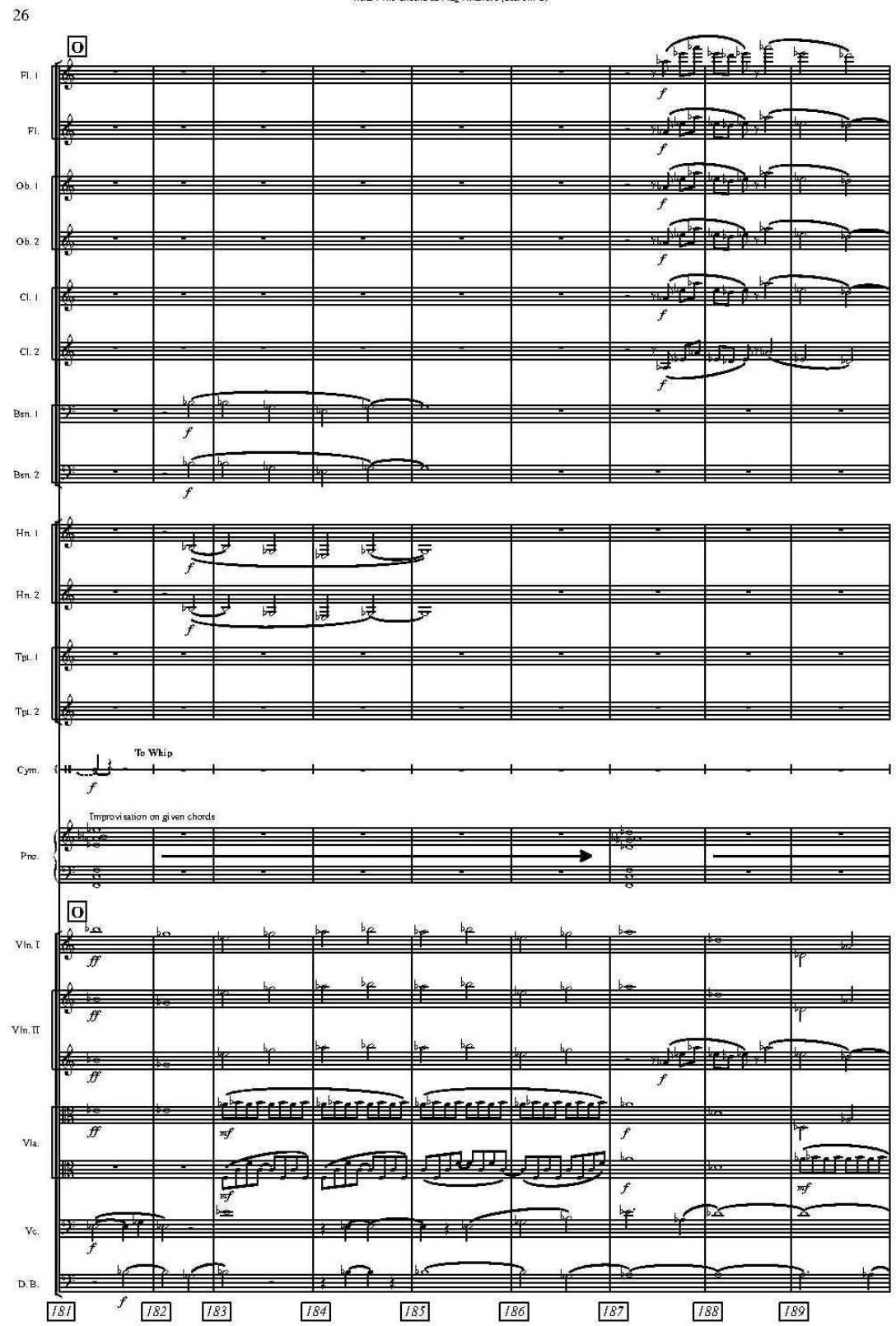
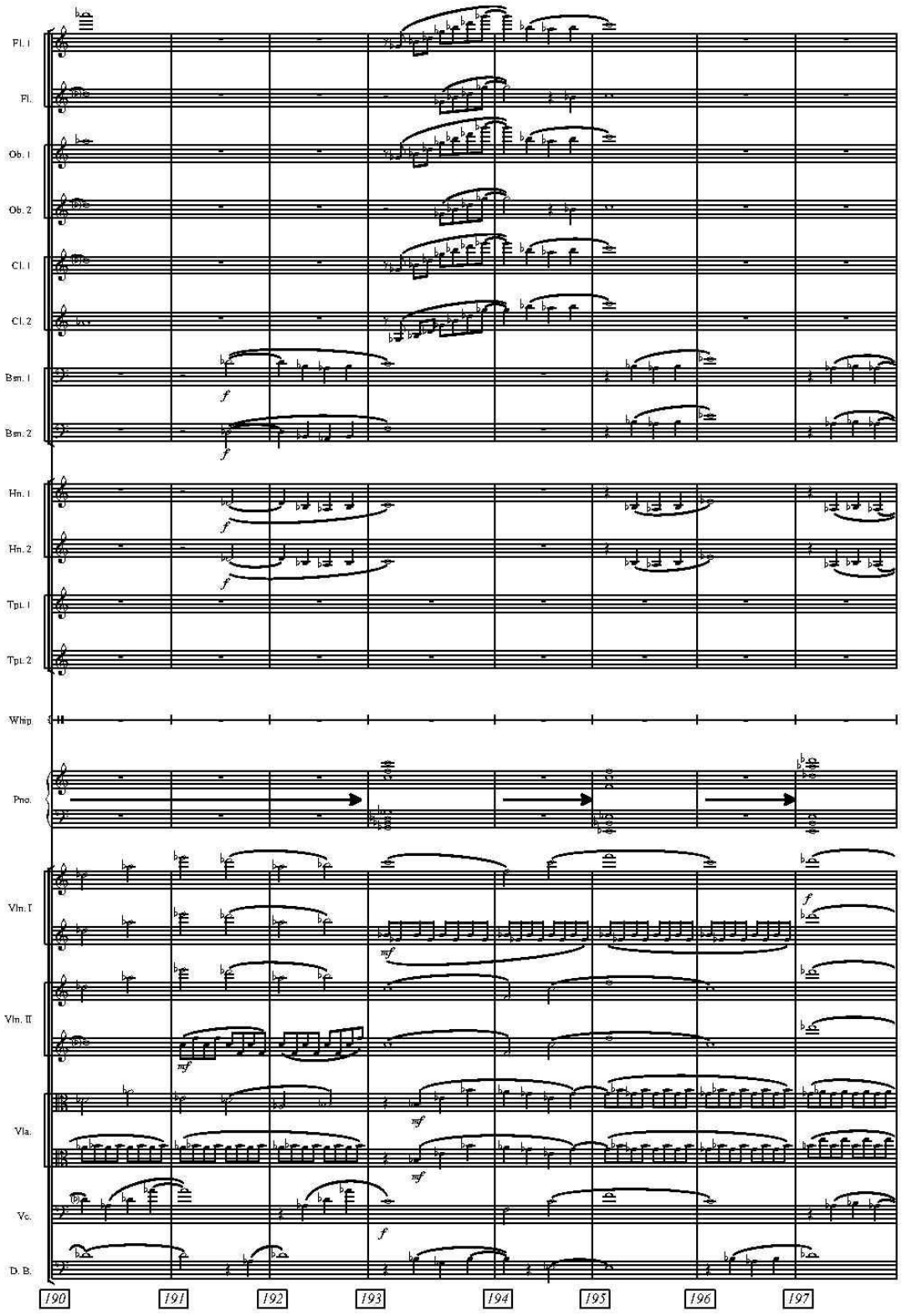

26
Fl. I
Fl.
Ob. I
Ob. 2
Cl. I
Cl. 2
Bsn. I
Bsn. 2
Hn. I
Hn. 2
Tpt. I
Tpt. 2
Cym.
To Whip
Improvisation on given chords
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.
181
182
183
184
185
186
187
188
189



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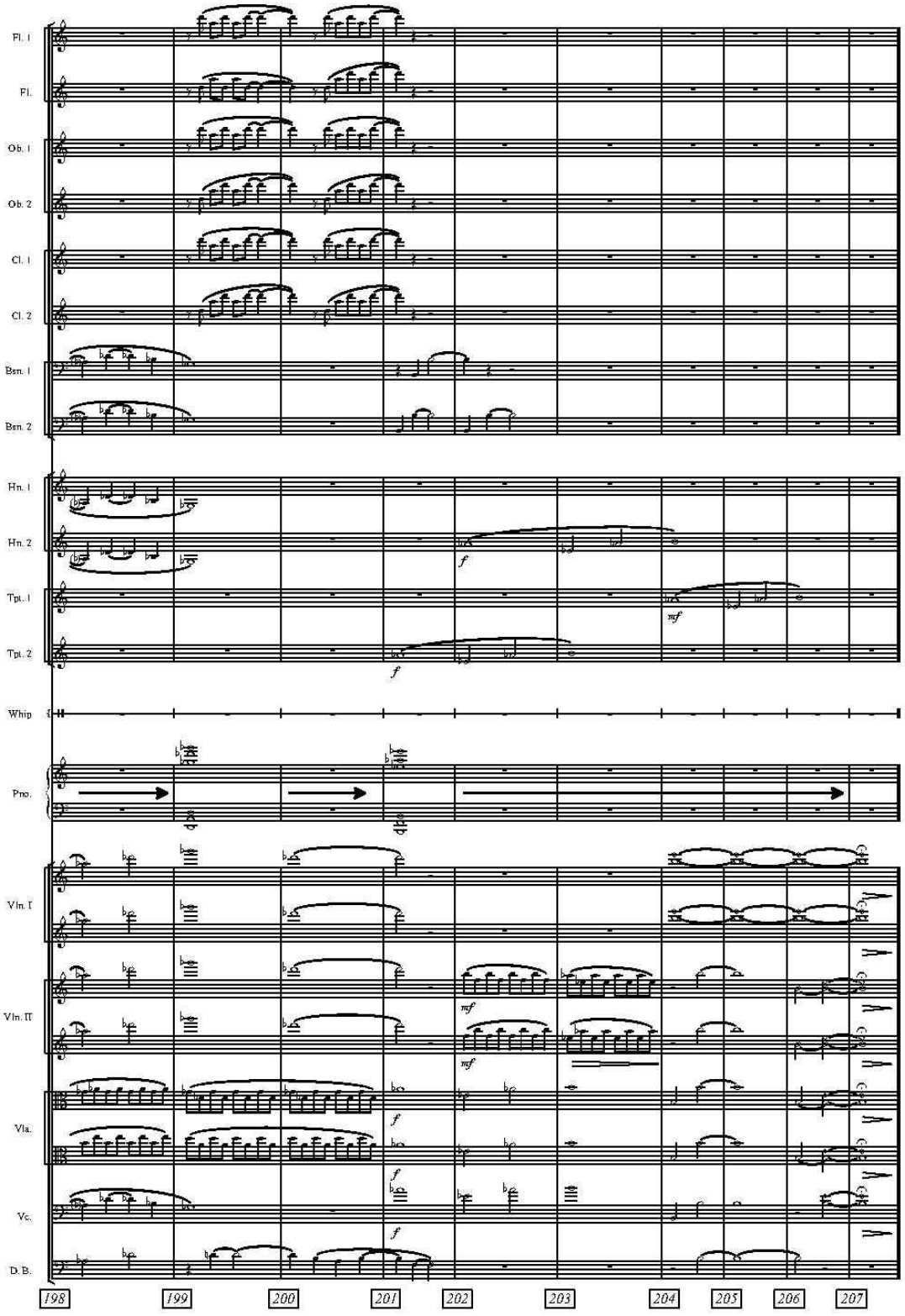

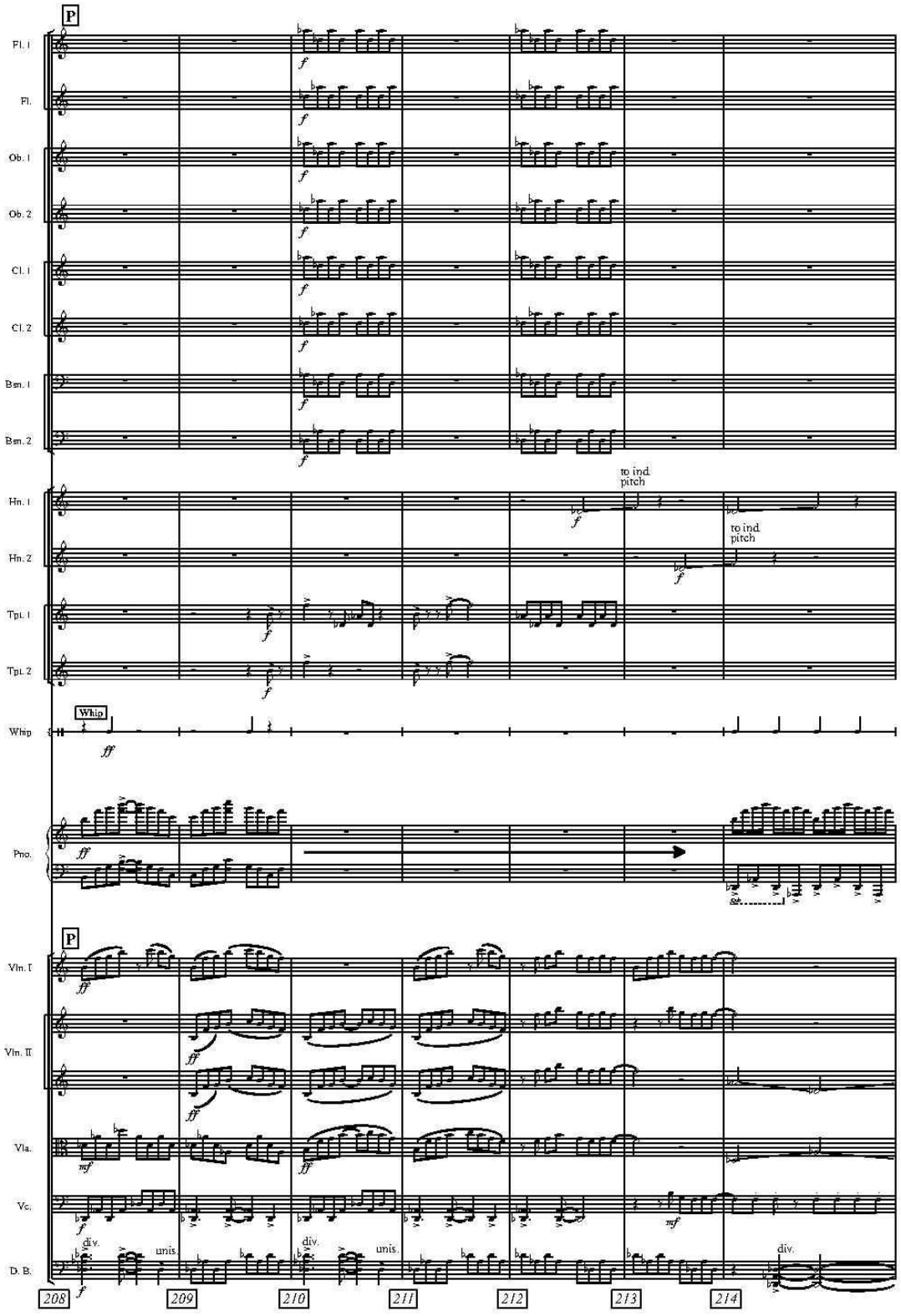

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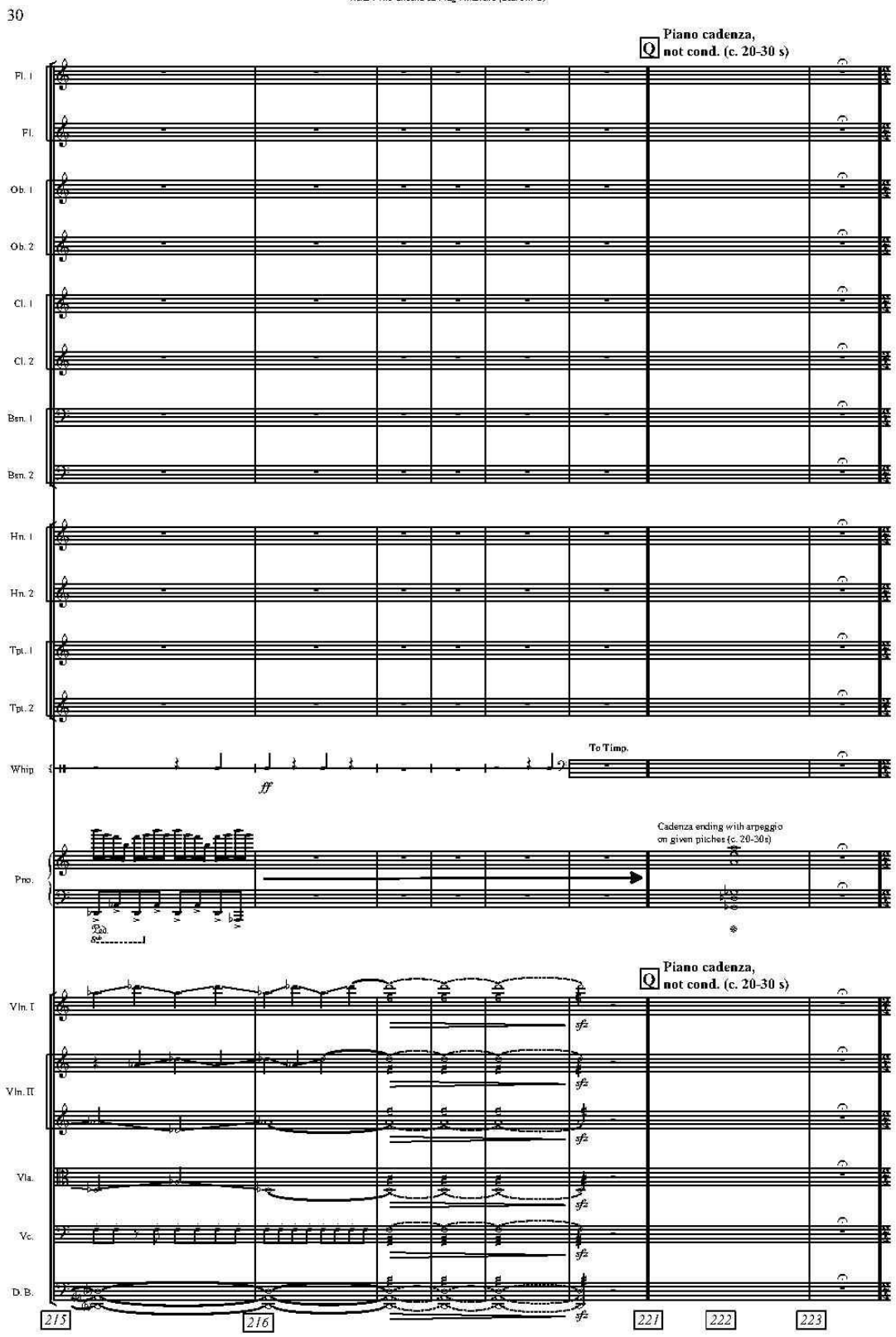
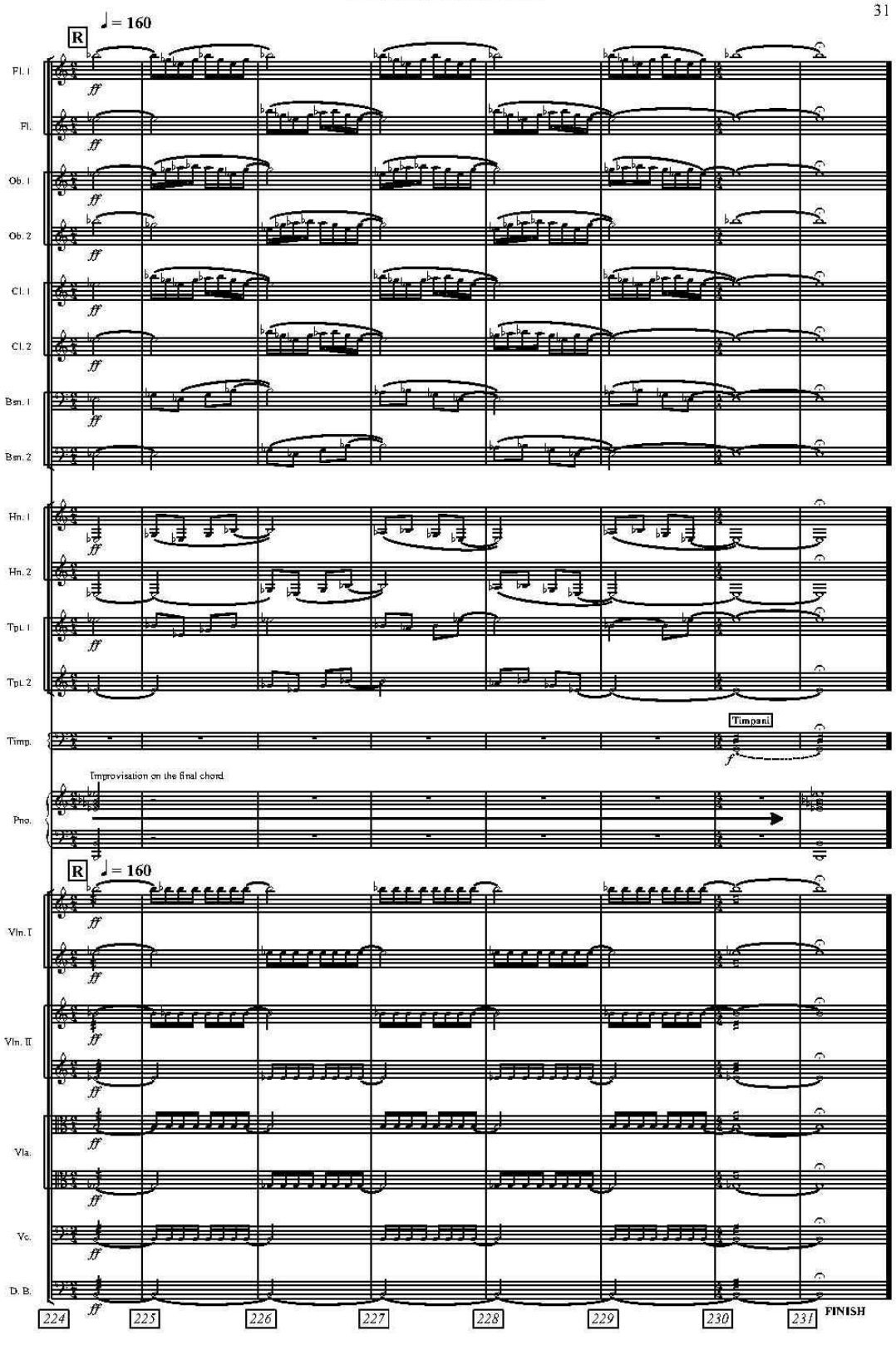

30
Piano cadenza,
not cond. (c. 20-30 s)
Fl. 1
Fl.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Whip
To Timp.
ff
Pno.
Cadenza ending with arpeggio
on given pitches (c. 20-30s)
Piano cadenza,
not cond. (c. 20-30 s)
Vln. I
Vln. II
Vla.
Vc.
D. B.
sfz
215
216
221
222
223



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