

# Fragment o dimenzijah emocije, »mathesisa« in časa v *čisto glasbenem*. Pripombe ob *preludiju k faunovemu* *popoldnevu* Claudea Debussyja

## A Fragment on the Emotion, "Mathesis" and Time Dimension of the *Purely Musical*. Marginalia with *Prelude to the Afternoon of a* *Faun* by Claude Debussy

**Ključne besede:** *čisto glasbeno*, glasba kot *podnane sanje*, glasbena fantazija, *jouissance*, procesi glasbenega oblikovanja, *écriture* časa

**Keywords:** *purely musical*; music as *externalized dream*; musical fantasy; *jouissance*; processes of musical shaping and *écriture* of time

## IZVLEČEK

## SUMMARY

V dialogu iz *Kaj je glasba?* Carla Dahlhausa in Hansa Heinricha Eggebrecht je glasba opredeljena kot »matematizirana emocija« ali »emocionalizirani 'mathesis'«. Kot poudarja Marija Bergamo, gre za način izpostavljanja enakosti, neizogibnosti konstituiranja glasbe kot emotivno in racionalne organizacije v dimenziji časa. Marija Bergamo nenehno išče tista določila glasbenega dela kot »avtonomnega estetskega dejstva«, ki temeljijo in katerih resnično bistvo leži »znotraj narave in bistva glasbe same«. Z drugimi besedami, izhodišče njenega pogleda na (umetno) glasbo je njena refleksija o »čisto glasbenem«, o »naravi glasbenega«.

Poskusi določiti tega, kaj je *čisto glasbeno*, in doumeti naravo čutov in neizbežnost človekove glasbene dimenzije obstajajo od začetkov glasbe in mišljenja o glasbi. V tem kontekstu obstaja tesna povezava med pogledi Marije Bergamo in sodobnejšim vedenjem in mišljenjem o glasbi pri različnih disciplinah.

In the dialogue *What Is Music?* between Carl Dahlhaus and Hans Heinrich Eggebrecht, music is defined as a "mathematized emotion" or an "emotionalized 'mathesis'". As emphasized by Marija Bergamo, this is the way of underlining its equal and unavoidable constitution, based on emotion and rational organization in the time dimension. So, Marija Bergamo is continuously searching for those music determinants in a musical work as an "autonomous aesthetic fact", whose base and real essence lie "within the nature and essence of music itself". In other words, the starting point of the author's concern with (art) music is her reflection on that which is "purely musical", that is, on "the very nature of the musical".

The attempts to determine what the *purely musical* is and to understand the nature of the sense and inevitability of man's musical dimension have been made since the beginnings of music and musical thinking. In that context, more recent knowledge and thinking about the phenomenon of music,

V ožjem smislu je pojem *čisto glasbenega* tesno vezan na *estetsko avtonomijo*, na *avtonomijo glasbe* ali *glasbeno avtonomijo*. S tega gledišča - skladno s pogledom Marije Bergamo - bi rekla, da *čisto glasbeno* v glasbenem delu obstaja neodvisno od ne/avtonomnosti (ne glede na katero koli funkcijo, razen estetske), kakor tudi neodvisno od vira njegovih vsebin (glasbenih ali zunajglasbenih), in da vselej, ko »nekdo misli v glasbenem smislu in ga le-ta ujame« (emotivno, s svojim mathesis-om in časom), ustvari, prinese in obvlada njeno specifično (nekonceptualno percipirano) glasbeno-semantično raven.

To je v prispevku prikazano, vsaj delno, na značilnem in (v mnogih ozirih) paradigmatškem zgledu - na *Preludiju k faunovem upolpoldnevu* Clauda Debussyja.

Zatorej racionalizem magičnega nadiha (in/ali: v glasbi; z glasbo; in po možnosti /z glasbo/ o glasbi), kot »matematizirana emocija« ali »emocionalizirani 'mathesis'« v dimenziji časa stvarja - v *čisto glasbenem smislu*, utemeljenem na *čisto glasbeni logiki* - unikatno obliko nekonceptualne kognicije.

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## *A Fragment on the Purely Musical*

In the dialogue *What Is Music?* between Carl Dahlhaus and Hans Heinrich Eggebrecht, music is defined - on the basis of the European tradition of musical thinking and interpreting its sense or, in other words, producing and reproducing the meaning and sense of musical statements and expressions, as well as the consciousness of musical discourse - as a "mathematized emotion" (*mathematisierte Emotion*), or an "emotionalized 'mathesis'" (*emotionalisierte Mathesis*); As emphasized by Marija Bergamo, this is the way of underlining its equal and unavoidable constitution, based on emotion and rational organization in the time dimension. For "these three determinants refer to the essence of man's psycho-physical existence: time<sup>2</sup> is most real and measurable, emotion is a part of his sensory nature, while 'mathesis' is an instrument of revealing and establishing order to which emotion, as its opposite, aspires. All three constants are directly related to music and, actually, constitute its internal content, its non-object and non-conceptual designation".<sup>3</sup>

Cf. Carl Dahlhaus & Hans Heinrich Eggebrecht. *Was ist Musik?*. Wilhelmshaven: Locarno, Amsterdam: Heinrichshofen's Verlag, 1985, 41.

All underlines in this text are by T. P. M.

See Marija Bergamo. 'Fragment o muzički nacionalnom/Fragment über das Musikalisch Nationale'. In: V. Peričić, D. Dević, M. Veselinović-Hofman & M. Marković (Eds.). *Folklor i njegova umetnička transpozicija/Folklore and Its Artistic Transposition*. Belgrade: Faculty of Musical Art, 1989, 213.

which are derived from various disciplines, correspond closely to Marija Bergamo's views.

In a narrower sense, the notion of *purely musical* is closely related to *aesthetic autonomy*, that is, *autonomous music* or *musical autonomy*. From such a viewpoint - and in conformity with Marija Bergamo's view - I would say that the *purely musical* in an art music work exists independently of non/autonomy (that is, independently of any function, except an aesthetic one), as well as independently of the origin of its content (musical or extra-musical), and that it always, whenever "one thinks in the sense of music and is seized by it" (in terms of emotion, mathesis and time), creates, brings and possesses its specific (non-conceptual perceptive) musical-semantic stratum. This is shown, at least partly, on a characteristic and (in many respects) paradigmatic example - the music of *Prelude to the Afternoon of a Faun* by Claude Debussy.

Therefore, rationalism of the magic inspiration of music (and/or: in music; by music; and possibly /by music/ about music), as a "mathematized emotion" or "emotionalized mathesis" in the time dimension, makes it - in *apurely musical sense*, based on *purely musical logic* - a unique form of non-conceptual cognition.

Without ever forgetting or disregarding the communication function of music and then everything else that exists "around music", its sociological, ideological, political or national dimensions, as well as its historical, cultural and social contextualization or, more precisely, without losing sight of the potential consequences of the "dimension of meaning", which are the "result of the ability of music to assume a certain (extra-musical) function" and really "have great or even decisive significance, but not essential one"(!)<sup>4</sup> - Marija Bergamo is continuously searching for those music determinants in a musical work as an "autonomous aesthetic fact", whose base and real essence lie "within the nature and essence of music itself."<sup>5</sup> In other words, the starting point of the author's concern with (art) music is her reflection on that which is "purely musical", that is, on "the very nature of the musical".<sup>6</sup> Namely, music, as being aesthetically autonomous or, in other words, being a "spiritual phenomenon with a specified aesthetic function, in particular" - if time, emotion and mathesis constitute its internal content, its non-object and non-conceptual designation - is "the closest to its essence when it follows (above all) its purely musical logic". The autonomy of music so understood points out that it is always "identical to itself" and that "it is the result of a subjective idea and creative effort whenever it emerges". In addition, "the autonomy of a musical work" must be understood sufficiently broadly, because a musical work is always the focal point of all spiritual and material determinants of one life, so that it is subjective according to its text and objective according to its context".<sup>7</sup>

Therefore, something that is "extra-musical" also becomes musical, or can become music, when "its intention or desire turn *towards music*, when it is thought in its sense and is *seized* by it... because in that case it regularly *emerges, expresses itself* in its material and in the process of shaping, structuring... Only in that sense, music can *express* something... and also have a cognitive function, which is not the primary one, but certainly forms the basis of its ethical power..., and which drives it towards constant change and winning the new..."<sup>8</sup>

The attempts to determine what the *purely musical* is and to understand the nature of the sense and inevitability of man's musical dimension have been made since the beginnings of music and musical thinking. In that context, more recent knowledge and thinking about the phenomenon of music, which are derived from various disciplines, correspond closely to Marija Bergamo's views.

So, for example, music is regarded as a universal code, which is closely related to the structure of our consciousness, since it is held that music conceals the secret of consciousness<sup>9</sup> and stimulates the fundamental level of consciousness. For that reason, support is given to those explanations of music which, contrary to its perceptive and generative explanations, must take into account a much more fundamental level of mind or consciousness,

Ibid., 212.

Ibid., 213.

Cf. *ibid.*, 212-213.

Ibid., 214.

In the article "What Can Music Tell Us about the Nature of the Mind? A Platonic Model" (in: S. R. Hameroff, A. W. Kaszniak & A. C. Scott /Eds./, *Toward a Scientific Basis for Consciousness - The First Tucson Discussions and Debates*. Cambridge, MA, 1996, 691-694), theoretical physicist Brian D. Josephson and musical analyst Tethys Carpenter advance the hypothesis that there is a close parallel between the mechanics of life and the mechanics of mind (or consciousness) and that the key factor of the proposed correspondence is the existence of a close parallel between the concept of gene and the concept of *musical idea*. Thus, according to these authors, musical research is also research on the quasigenetic aspects of the subtle domain of mind and, as such, it may inform about those aspects of mind, which are mostly intuitive and inaccessible to conventional researches where attention is primarily focused on more intellectual aspects.

analogue to the domain of atom in the meaning of quantum theory. Namely, it is necessary to postulate the existence of an "aesthetic (or intuitive) subsystem",<sup>10</sup> on the basis of which it is possible to explain specific processes (listening, composing and time dilatation) which are related to music. Because, aesthetic processes have a certain measure of universality, which makes them essentially independent of an ordinary biological domain but, on the other hand, it is assumed that this makes them close to mathematical intuition.

Music is also regarded as an expression of the totality of human nature, its essence - as a way of expressing emotions and as the understanding of dynamic sound patterns, which are set in motion and evolve very deep in ourselves, weave a formal play, the one it does not communicate and which does not convey any (extra-musical) meaning. Consequently, the aesthetic understanding of music is regarded as something emotional in itself, while at the same time stating that the accompanying feeling and sense of fulfilment - "fullness" are unambiguously linked to the achievement of synthesis, coherence and unity or, to be more exact, to the synthetizing power of human mind. In other words, music is perceived as something being very close to the experience of life as an entity, or totality,<sup>11</sup> because man does not give an expression to anything in it, nor does he develop any autonomous formal structures but, rather, he realizes himself. As emphasized, this means that the law according to which man knows that he is alive and self-realized in its purest form lies in music.<sup>12</sup> It is pointed out that the essence of "*essenticform*" in music is music itself, as an idea about one's own *quale*, about man's (composer's, performer's or listener's) own subjective quality, or the quality of mental ability. Thus, man can, through music, *feel* and *perceive* himself on the basis of that quality.<sup>13</sup>

<sup>10</sup> See Brian D. Josephson & Tethys Carpanter. 'Music and Mind - A Theory of Aesthetic Dynamics'. In: Mishra, Maass & Zwierlen (Eds.). *On Self-Organisation* (Springer Series in Synergetics, Vol. 61). Heidelberg: Springer, 1994, 280-287. The mentioned theoretical physicist and musical analyst hold that the aesthetically beautiful, including the understanding of music, is the fundamental component of reality. Therefore, they propose a cognitive model including an aesthetic subsystem, which is closely related to *intuition* or *understanding in a general sense*.

<sup>11</sup> Cf. Anthony Storr. 'Creativity in Music'. In: *Psychology of Music*, 1975, 3 (2), 9-16. - Anthony Storr. *Music and the Mind*. New York: Ballantine Books, 1992.

For psychoanalyst Storr, music is the image of the inner flow of life. It is the stream of consciousness or, above all, the current of the unconscious, the image of unconscious mental processes - mental activity which also takes place in the absence of consciousness. The creation of coherent patterns is the consequence both of conscious thinking, or a conscious attempt, as well as of a sudden quality of inspiration. In that sense, music (which does not represent an absolute) has an impact on the organization of our thoughts, that is, it represents a paradigm for the fundamental human organizational activity. As something that moves and induces organization, the patterns of music show that there is order in the universe. In Storr's opinion, that order is initiated by music within ourselves.

<sup>12</sup> Cf. Victor Zuckerkandl. *Vom musikalischen Denken*. Zurich: Rhein Verlag, 1964. - Victor Zuckerkandl. *Man the Musician. Sound and Symbol (Volume Two)*. Princeton: Princeton University Press, 1973.

The aforementioned musical theoretician, pianist and conductor holds that music is motion which is freed from all links with material objects. Therefore, music is that kind of motion, which can be realized in one's thought. Thinking in the motion of tones (or thinking in tones on tones) is, according to this author, thinking which creates existence by itself. So, musical thinking determines existence. And listening to music means listening to emotion. In addition, the "hidden" laws (hidden by definition and hidden from the definition), which govern the process of musical flow creation, according to Zuckerkandl, lie in the very composing process (and/or an interpretative-perceptive process), and are recognized only when this process is over and a musical work has been created (and/or its existence has been realized in sound), since during the creation of musical flow they do not exist, that is, they still do not exist. Therefore, it could be said that the composing process (as well as an interpretative-perceptive process) is the process of searching for the governing law. This law acts through sense, the final musical pattern as a hidden sense which controls a creative process.

<sup>13</sup> Cf. Manfred Clynes & Nigel Nettheim. 'The Living Quality of Music. Neurobiologic Patterns of Communicating Feeling'. In: Manfred Clynes (Ed.). *Music, Mind, and Brain. The Neuropsychology of Music*. New York: Springer, 1982, 47-82. In accordance with the attempts in the field of music neuropsychology that the brain theory of musical ability and sense of music - is brought into a compatible relationship with the known facts about the functioning of the brain, psychological processes, physics and other musical means, psychologist and pianist Manfred Clynes is concerned - in conformity with his theory about "essentic forms" ("sentic"), that is, in conformity with research on the properties of the expressive time forms of expressing specific properties called "*essentic forms*", which are biologically determined and form a basis for the communication and generation of emotions of living systems - by exploring the expressive abilities of dynamic forms of composing and listening to music so as to understand how the *quale* of emotion is implicitly contained in musical experience from the viewpoint of mind. In addition, in the context of "supplementing intuitive aesthetics" (see Manfred Clynes, *The Communication of Emotion: Theory of Sentic*). In: R. Plutchik & H. Kellerman (Eds.). *Theories of Emotion*. New York: Academic Press, 1980, 271-300), Clynes also deals with the neurobiological functions of rhythm, time and pulse in music.

As for the fusion of *emotion* and *thought* in music, it is still insisted that an "aesthetic response" to music, or music as an aesthetic experience, includes both its cognitive and affective components and creates and carries its sense/thought for us, which may be related to our emotive life.<sup>14</sup> Because, affects and aesthetics do not live in some other scholastic worlds, but in the epicentre of understanding.<sup>15</sup> Intellect and emotion are inseparable in an expressive and receptive musical experience.<sup>16</sup>

In this context, the appearance of a great number of scientists trying to understand that which is *purely musical* or, more precisely, the nature and organization of man's musical abilities and qualities, is not surprising - if this "biologically mysterious man's ability" can be explained,<sup>17</sup> then other affective and cognitive mysteries can also be solved more easily.

Consequently, the secret which is concealed by music as a medium (and which we love and protect so much) seems to be much more stratified and always more specific than we think. Every unveiling seems to reveal another "seven veils" of the unknown. So, the hidden or open concern that its disclosure will make its power and its magic disappear is simply unfounded. On the contrary, it seems that the power of music can only be further released and increased, while its magic can branch off ... Rationalism of the magic inspiration of music (and/or: in music; by music; and possibly /by music/ about music), as a "mathematized emotion" or "emotionalized mathesis" in the time dimension, makes it - in a *purely musical sense*, based on *purely musical logic* - a unique form of non-conceptual cognition.

## The purely musical and "Prelude to the Afternoon of a Faun"

In a narrower sense, the notion of *purely musical* is closely related to *aesthetic autonomy*, that is, *autonomous music* or *musical autonomy*. As the consequence (which is still manifested) of the formal understanding of autonomy while interpreting music, there is a polarity between the aesthetics of form and content, autonomous and heteronomous. In addition, at a certain historic moment, the principle of autonomy seems to become one with the idea of absolute music - vocal or vocal-instrumental music (regardless of whether it has any function or not) is easily understood as the presentation or expression of the text on which it is based, while autonomous instrumental music is explained as being autonomous, or as "pure absolute tonal music". Therefore, emphasis is also

Cf. Keith Swanwick. 'Musical Cognition and Aesthetics Response'. In: *Psychology of Music*, 1/2 (1973), 7-13.

See Marvin Minsky. 'Music, Mind, and Meaning'. In: *Computer Music Journal*, 5/3 (1981), 28-41. - Marvin Minsky & Otto Laske. 'Foreward: A Conversation with Marvin Minsky'. In: M. Balaban, K. Ebcioglu & O. Laske (Eds.). *Understanding Music with AI: Perspectives on Music Cognition*. Cambridge, MA, 1992.

As one of the pioneers of artificial intelligence, Minsky holds that, for the study of everything that lies underneath music, it is necessary to try those means which are used in contemporary artificial intelligence researches (systems of constraints, conceptual dependence, systems of structures and semantic networks...).

<sup>16</sup> See Robert A. Henson. 'The Language of Music'. In: McDonald Critchley & R. A. Henson (Eds.). *Music and the Brain, Studies in the Neurology of Music*. London: Charles C. Thomas Pub Ltd., 1977, 233-254.

<sup>17</sup> See Howard Gardner. *Art, Mind, and Brain. A Cognitive Approach to Creativity*. New York: Basic Books, 1982.

In his research, Gardner (professor of psychology, neuroscience and neurology) devotes great attention to musical abilities and cognitive functioning in music, relying on his own conception of "multiple intelligences", which represents a turning point not only in intelligence research, but also in research on musical cognition (*Frames of Mind - The Theory of Multiple Intelligences*. New York: Basic Books, 1983. - *Multiple Intelligences - Theory in Practice*. New York: Basic Books 1993. - *Intelligence Reframed - Multiple Intelligence for the 21st Century*, New York: Basic Books, 1999).

laid on the problem of the meaning of music, going from one extreme to the other: the abandonment of the idea of semantics in non-textual music and non-programme music, on one side, and arguing that the semantic structure is also present in non-programme music, non-textual music, at any moment, on the other.

However, things can also be interpreted in some other way. The *purely musical* is "always and never autonomous".<sup>18</sup> For the *purely musical* is the sense of music without which there is no music (neither textual, nor non-textual, nor programme, nor non-programme music), while the content, which emerges as music, is contained in the musical sense itself, but is not identical to it.<sup>19</sup> Therefore, it can be said that in music (either textual or non-textual), which fulfils a liturgical, representative or social function (and whose function can be disregarded when it is only the question of an aesthetic understanding), there is also something that is *purely musical*, despite its "non-autonomy". In such a context, this is even more applicable to programme music.<sup>20</sup> On the other hand, in non-programme, instrumental music - despite its "autonomy", the *purely musical* (when it is the question of the aesthetic function of music) - it does not have to exist at all. From such a viewpoint - and in conformity with Marija Bergamo's view - I would say that the *purely musical* in an art music work exists independently of non/autonomy (that is, independantly of any function, except an aesthetic one), as well as independently of the origin of its content (musical or extra-musical), and that it always, whenever "one thinks in the sense of music and is seized by it" (in terms of emotion, mathesis and time), creates, brings and possesses its specific (non-conceptual perceptive) musical-semantic stratum.

This can be shown, at least partly, on a characteristic and (in many respects) paradigmatic example - the music of *Prelude to the Afternoon of a Faun/Prélude à l'après-midi d'un faune* (1892-1894) by Claude Debussy. Namely, it is well known that this piece was composed as a musical illustration of the famous poem or eclogue, *L'Après-midi d'un faune* (1876)<sup>21</sup> by Stéphane Mallarmé. Consequently, it is the question of programme music. But not only of it. Because, in accordance with his idea about symbolist theatre, Mallarmé wished his eclogue to be presented on the stage and performed by Paul Fort at the Théâtre des Arts. In fact, the poet's idea implied music that would not be a background, but would be an active participant in the theatrical event, whereby some thought was also given to something resembling a little opera (with "singing recitation" or "spoken singing" *à la musique française*, originating from the prosody of the French

<sup>18</sup> Cf. Carl Dahlhaus / Hans Heinrich Eggebrecht. *Was ist Musik?* (Chapter VII: Musikalischer Gehalt - Hans Heinrich Eggebrecht / Carl Dahlhaus: Dialog). Op. cit., 139-155.

As for Eggebrecht's thesis that music is always and never autonomous, Dahlhaus emphasizes that it clearly shows that music, as a form or structure, must always be based on itself, but that it cannot survive without the content which it does not possess only for itself, although it still wishes to get hold of it.

<sup>19</sup> Cf. *ibid.* Eggebrecht holds that form, that is, shaping, contains, in the broadest sense of the word, musical meaning which represents something that is specifically musical and exists also as music somewhere else. However, according to this author, the content is something that also exists outside music. If this view is accepted, then neither sense (form) nor content have priority but, like in Hegel, they imply nothing else, but the constant relationship of their mutual transformation.

<sup>20</sup> According to Dahlhaus, programme music or music with an extra-musical content (which must be strictly differentiated from music with a specified function) is autonomous in the true sense of the word because, like absolute music, it seeks to be listened for its own sake (cf. *ibid.*). This means that the notion of autonomy is related to the function, and the notion of heteronomy to the content.

<sup>21</sup> The first version of this poem dating from 1865. had the title *Monologue of a Faun (Monologue du faune)*, while the second version, written in 1875, was entitled *Improvisation of a Faun (Improvisation du faune)*. It is symptomatic that the solo-flute (faun's/pan's pipes/flute - quasi-solo-voice) in Debussy's music seems to depict just that monologue quality, while the type of work with the musical material (just with the generating theme of the whole work in the solo-flute, and its "arabesque" motive potential) and certain composing procedures seem to "evoke" improvisation. In fact, it seems that the genesis of the poem itself was incarnated in Debussy's work.

spoken language and the distinct musical properties of the eclogue itself, that is, from voice adjustment to its musical properties). Mallarmé presented his proposal to Debussy and their cooperation started in 1891.<sup>22</sup> The composer's original plan, based on the poet's vision of theatrical music (a specific musical-scenic context of the poem), or even a musical-scenic work, rested on a three-part macroconception of music, including a series of scenes/musical images entitled *Prélude, interludes et paraphrase finale pour "l'Après-midi d'un faune"*. In view of the fact that the joint project was not realized, the final product was Debussy's orchestral piece, a tone poem (as is often called) - *Prelude to the Afternoon of a Faun* (one might say - the first part of the original concept of theatrical music<sup>23</sup>). Eighteen years later (1912), the work was also presented on the stage - as ballet music in the production of Serge Diaghilev's Ballets Russes and Vaslav Nijinsky's choreography.<sup>24</sup>

Initially, according to its intention - it is theatrical, non-autonomous music. Finally, according to its realization - it is programme, non-absolute music. Alternatively - ballet music.

It has been written rather much about the relations between Mallarmé and Debussy,<sup>25</sup> while about *Prelude* it has been written mostly from the perspective of *Eclogue*. In fact, the sense of 110 bars of *Prelude* has been primarily discussed in terms of the meaning of 110 Alexandrines of *Eclogue*, whose lengths of time - the performance of *Prelude* in sound and the recitation of *Eclogue* aloud - are almost identical when measured by the units of physical time.

At this moment, only some fragments of this possible "joint story" impose themselves. Those are, for example: an attempt to simultaneously unite and overcome the rational and emotional bases of the being and enter the sphere of the total transparency of the matter; pointing to reality as an external decoration of the internal sense, as a chaotic illusion that disrupts the inexpressible harmony of silence; magical inspiration or the miracle of creation as the transposition of natural facts into the state of vibrating vanishing; evocative magic; imaginary representations; sensory impressions which evolve into an illusion; expression of a dream: elusive metaphor of dreamy imagination; a dream and a song as the unity of elusive outlines freed from their material substance; music, as an alternative to the written word, as just another aspect of a unique phenomenon - the idea which sounds alternately as a word or as a sound; a musical structure underlying everything that exists, as a set of omnipresent relationships...<sup>26</sup> Or: the dreamy character of the work, dreamy atmosphere and suggestive

<sup>22</sup> Cf. William W. Austin (Ed.). *Debussy. Prelude to "The Afternoon of a Faun"* (A Norton Critical Score), New York: W. W. Norton & Company, INC, 1970, 9. Barbara L. Kelly. 'Debussy's Parisian Affiliations'. In: Simon Trezise (Ed.), *Cambridge Companion to Debussy*. Cambridge: Cambridge University Press, 2003, 33-34.

<sup>23</sup> So, with a certain dose of irony, Debussy invites Mallarmé to the first performance of his *Prelude* on 20. December 1894, saying that he would honour the *arabesques* for which the composer believes that they were dictated to him by the Flute of the poet's Faun ("Cher Maître, Ai-je besoin de vous dire la joie que j'aurai si vous voulez bien encourager de votre présence, les arabesques qu'un peut-être coupable orgueil m'a fait croire être dictées par la Flûte de votre Faune." Cf. Linda Cummins. *Debussy and the Fragment*. Amsterdam, New York: Rodopi, 2006, 96).

<sup>24</sup> See, for example, Laurence D. Berman. 'Prelude to the Afternoon of a Faun' and '*Jeux*: Debussy's Summer Rites'. In: *19th Century Music*, 3/3 (1980), 225-238. - Edward D. Latham / Joellen Meglin. 'Motivic Design and Physical Gesture in *L'après-midi d'un faune*'. In: R. Parneutt, A. Kessler & F. Zimmer (Eds.). *Proceedings of the Conference on Interdisciplinary Musicology (CLMO4)*. Graz, 15-18 April, 2004.

<sup>25</sup> See, for example, Elizabeth McCombie. *Mallarmé and Debussy. Unheard Music, Unseen Text*, Oxford: Oxford University Press, 2003. - Rosemary Lloyd. 'Debussy, Mallarmé, and "Les Mardis"'. In: Jane F. Fulcher (Ed.), *Debussy and His World*, Princeton, Oxford: Oxford University Press, 2001, 255-269.

<sup>26</sup> Cf. Nikola Kovač. 'Mallarmé/Mallarmé'. In: Branko Džakula (Ed.). *Francuska književnost/French Literature (from 1857. to 1933) ILL*. Sarajevo, Belgrade: Nolit (Svjetlost), 1981, 147-154.

mode of presentation; a state of confusion between the real and imagined; a dreamy realm of the faun's imagination and memories; pagan sensuality of the faun's fantasies in the heat of the afternoon underneath Mt Etna; hallucinative apparitions of beautiful, vanishing nymphs; lascive dreams under the half-closed eyes, which remain only the dreams of the dreaming world from some remote mythological past; nostalgia ...<sup>27</sup> In other words: both *Prelude* and *Eclogue* reside in the misty realm of the faun's erotic fantasies, emerging *between* a dream and memories, the conscious and unconscious, reveries and reality, dreaming and awakening, a desire and the music of his flute...;<sup>28</sup> music frees instantaneously, just like dreams and dreaming; everything arises from a desire and everything returns to it...<sup>29</sup>

The *purely musical* in the intention: "...I wish to write down my musical dream, absolutely separated from it. I wish to sing about my internal landscape with the naivety of a child..." and probably "to add my dream" to someone else's dream.<sup>30</sup> "...There is no theory here. It is only necessary to listen to music. *Juissance* (enjoyment) is the law..."<sup>31</sup>

The dream of *Prelude* "added" to the dream of *Eclogue*. Or, the dream of music (of *Eclogue*) in the music (of *Prelude*) as a dream.

## *A Fragment on the Emotion of the Purely Musical*

Is it possible that Debussy's last words mean that the path to understanding the sense of music should lead through understanding the sense of dream? Do they mean that, in essence, the sense of dream (and dreams as its part) lies in the restoration of the freedom of personality? "A subsequent consensus among the brain subsystems, the restorer of freedom and flexibility, regulation from within?"<sup>32</sup> It seems that Debussy speaks just about that, since music is an *externalized dream*. The restorer of freedom in the use of itself. It is a higher-level dream, a "substitution" for the dream where the latter cannot penetrate - in external reality. It is a "consensus among the subsystems in external action", that is, among the parts of man's personality and, thus, their integrator.<sup>33</sup> It seems that, more than anything else, the

<sup>27</sup> Cf. Ernst Decsey. *Debussys Werke*. Graz: Leykam Verlag, 1948, 77.

<sup>28</sup> Cf. Julie McQuinn. 'Exploring the erotic in Debussy's music'. In: Simon Trezise (Ed.), *Cambridge Companion to Debussy*. Op. cit, 131.

<sup>29</sup> See Claude Debussy, *Lettres 1884-1918*, réunies et présentées par François Lesure. Paris: Hermann, 1980, 39 (from Debussy's letter to Poniatowski during his work on *Prelude*, in February 1893, and his attempt to explain the phenomenon of desire - its sensitive and changeable nature and its fulfilment).

Debussy's words are quoted according to Stefan Jarocinski. *Debussy, impressionnisme et symbolisme*, Paris: Éditions du Seuil, 1970, 111.

See Edward Lockspeiser. *Debussy: His Life and Mind*, London: Cassell, 1962, 204-208 (these are Debussy's words while talking with Ernest Guiraud in 1890, which were written down by Maurice Emmanuel).

<sup>32</sup> See Predrag Ognjenović *Psihološka teorija umetnosti/Psychological Theory of Art*. Belgrade: Gutenbergova Galaksija, 2003, 206-211. It should be noted that Ognjenović holds that art is the state of mind, a complex psychological process of balancing the personality's potentials. As an occurrence, art is a specific integrative event which can be experienced both by the auditorium and the artist, by anybody, under the influence of a hypnogenic object. And a *hypnogenic effect* (like a dream or dream-creating), that is, separation from direct circumstances and entry into some fictitious world of another reality, is something which differentiates this very rich event or exceptional state of mind from ordinary daily events and acts as the integrator of personality and "restorer of flexibility and freedom" (see *ibid.*, 220).

<sup>33</sup> *Ibid.*, 218.

According to Ognjenović - in the context of his (meta)theory about the dynamics of competences, that is, the "theory of dynamic competences about art" (*ibid.*, 215-238), which is directly related to the "theory of dynamic competences about dreams" (*ibid.*, 189-214) - dreams (a dream as dreaming and a dream as reverie) seem to be the most complex mechanism of "purifying" the system of decision-making (or the removal of rigidity, restoration of flexibility and freedom of decision-making in the future). In them, there is an "conversation-agreement" among the brain subsystems of different phylogenetic age, and the competence for future responses is sought. Art - as an external restorer of the freedom or personality (or all our *I/s*), as a compensation - rebalance in the same field in which an imbalance has occurred, or as an external action, must separate man from rigid, instant schemes, clichés and stereotypes, to seemingly separate personality from direct reality and build a different "metareality", another world in which, based on the dimension of the "presence of a dream" in action, that is, hypnogenic or dreamogenic dimension, the events will have different meanings, like in a dream (cf. *ibid.*, 223).



musical medium itself, or music as the state of mind, is actually their "glove turned inside-out" - whenever it is created, performed or listened, or emanates the *presence of a dream in action*, or processes the instantaneous "internal" processes externally, on the basis of the same principles, or takes place together with them at the same time and on the same basis.

Further. The function of fantasies or reveries, as suggested by Debussy, is the *fulfilment of a desire*. If a dream (or the path on which it is possible to consider the *unconscious*, or that which "constitutes my being", that is, the discourse of the Other, or the "other scene" as the place of a dream, where one can observe the operation of the primary process) unfolds like a *metaphor*, then just that impact conditions the uncovering of a dream, which occurred so as to identify the desire of the Other. A dream is a desire. A dream is the metaphor of a desire. Man's desire is a desire of the Other (man wishes the same as the Other). A desire is the metonymy of the lack of a being ("desire is the metonymy of the desire to want to be"). When we desire not a thing but another's desire we become human. All man's fantasies<sup>34</sup> are symbolic representations of a desire for wholeness (for something total, full or complete), a desire for a perfect union with the Other. A desire is a desire for the Other.<sup>35</sup>

And music is the discourse of the Other when we experience ourselves, when it addresses ourselves, when our action, our gesture (*la geste*), finds support in its song (*la chanson*), when we feel that our personal memories (histories) are organized and recovered<sup>36</sup> by something beyond ourselves, when we are fit into the domain of intersubjectivity. Musical experience is a "free shooting" with the *desire* for remembering (or rethinking our past contingencies, which obtain the sense of future necessities) in the intersubjective continuity of the discourse in which the subject's history is constituted. In view of the fact that music is not thinking based on notions, symbols or words, but is thinking based on sound, thinking amidst energies, it stimulates, reveals, substitutes, establishes, restores the truth of the blanks (unconscious parts) of the subject's history, creates the place of the truth, or ignorance about oneself in preserving that which is inexpressible in it. This is just how music can reveal man to himself, opening up his past down to the earliest childhood and the oldest request in which the primary identification is created, in addition to the most direct and most rapid emergence of the indicators of the anchorage of his being, based on the amount of sense existing before the interpretation of the self. In essence, one might say that the *unconscious* is structured like music.

For that reason, it is both most difficult and easiest to violate the *law* in music. It is most difficult - since comfort in music is the greatest; the result of a certain custom, convention and specific automatism is secured; the possibility that anxiety (as the

<sup>34</sup> Slavoj Žižek (*Looking Awry: An Introduction to Jacques Lacan through Popular Culture*, Cambridge MA: MIT Press 1992, 6f) holds that something which is staged by fantasy is not a scene in which our passion can be fully satisfied. On the contrary, that is the scene which realizes a desire as such. In view of the fact that, according to Žižek, the desire is not something that is given in advance, the role of fantasy is to provide the coordinates of the subject's desire, to specify its object and locate the position of the subject in it. In essence, the subject is constructed as if craving for something only by using fantasy: as emphasized by Žižek, we learn how to desire by fantasy.

<sup>35</sup> Cf. Žak Lakan. 'Prevrat subjekta i dijalektika želje u Frojdovskom nesvesnom'. In: *Spisi (izbor)*, Belgrade: Nolit 1983, 269-308. / Jacques Lacan. *Écrits*. Paris: Seuil, 1966. In this context, metonymy - as an impact generated by the fact that there is no meaning which does not refer to some other meaning, whereby their common denominator is something that Jacques Lacan calls "little sense" - is always directed towards the desire for something else. So, the relationship of a desire towards those characteristics of the language, which determine the *unconscious* and shift our notion of subject, confirms the joint structure of a dream as the path of the *unconscious* and language. This means that in *discourse* one can recognize a *desire* and the confirmation of its *law*.

<sup>36</sup> It is interesting to point to Paul Hindemith's view that something occurring as a response to music is not feelings, but images (*imago*), memories of feelings. In other words, dreams, memories and musical responses are made of the same material (cf. Paul Hindemith. *A Composer's World. Horizons and Limitations*. New York: Doubleday & Co., 1961, 45).

non-existence of universal satisfaction) is very easily avoided (due to the subject's ignorance of "where it should desire from") is great, while the subject's desire as the defence against exceeding the limit of *jouissance*, is obscure. It is most easiest - because a different opinion and the disruption of logic and paradoxes of the place of break-off, occurring between the imagined and symbolical, are most naturally and most painlessly accepted in music. Because the limits set by *pleasure/satisfaction* (*pleasure principle* as the linking of noncoherent life) for *jouissance* (which is forbidden to the subject), are most efficiently erased. Because a crossed-out subject in music is most efficiently and most completely recovered as the fullness of the subject in terms of the unification of a *desire* (as the *pulsion* of an imaginary, original location of the centre from which we have evolved) and the *law* (which is restored by its offsetting). Thus, it can be said that, in essence, musical fantasy is a transgression, violation, non-observance of the law, the law that is violated, the law gone mad, *jouissance* as the law...

## Emotion and "Prelude to the Afternoon of a Faun"

In that sense, *Prelude* is *jouissance* - enjoyment which imposes itself as the law, as a musical fantasy which emblemizes the consciousness of a dream in reality and depicts the permeation of the consciousness of a dream and the consciousness of reality. Research into the organization of *Prelude* focuses on the material from which fantasy has been made, on one side, and on its composition, that is, the way *in which* this fantasy unfolds, on the other.

As for *musical material*, Marija Bergamo emphasizes that "the first 'translation' of the musical - from an unclear state of spiritual energy, intuition and ideas - into the concrete: interval, motive, rhythm, register, colour, or even a thematic fragment - takes place during the creative process. Accordingly, musical material is a concrete emotional-intellectual product of musical-spiritual activity."<sup>37</sup> It is also conditioned by the psychological structure, psychological-emotional charge and creatively potent stratum of its author, and also represents "the mirror and expression of the spirit of man from a specified environment. Consequently, musical material is not only 'raw material' and the basic building block, but is also consciously *reshaped* material."<sup>38</sup>

This "consciously reshaped material" or musical material of *Prelude* already are quite specific thematic fragments. The first translation of the musical, from the state of intuition and idea, into the concrete takes place in *Prelude*, according to the fantasy principle or, more precisely, in the domain of fantasy as the fantasticality of memories,<sup>39</sup> into the already heard - no matter whether recognized as such - music, that is, "intonation". Namely, this translation from the domain of the imaginary and fantastic, which also includes memories, into reality represents the translation of the already existing - probably unconsciously adopted as the fragments of one's own "emotional deposit",

<sup>37</sup> See Marija Bergamo. *Fragment ...* Op. cit., 214.

<sup>38</sup> *Ibid.*, 215.

<sup>39</sup> According to Henri Bergson (who was at first to reduce imagination to memory), memory is the resistance to purely spatial and intellectual matter or, in other words, memory and image resist, in terms of duration and spirit, to mind and matter, in spatial terms. On the other hand, for example, Durand holds that memory is absorbed in the role of imagination and that it is not the intuition of time, moving away from it in the triumph of the "found", that is, negated time. In his view, memory belongs to the domain of fantastic, since it arranges remarks aesthetically (cf. Gilbert Durand. *Antropološke strukture imaginarnog. Uvod u opću arhetipologiju*. Zagreb: August Cesarec, 1991, 363. - Gilbert Durand. *Les structures anthropologiques de l'imaginaire. Introduction à l'archétypologie générale*. Paris: Dunod, 1984).

or probably consciously found and singled out, projected and emanated - "instant", "someone else's" melodies or themes from the (un)consciousness of dream into the consciousness of reality.

Thus, the generating theme of *Prelude* played by a solo-flute appears as a reminiscence of the melody ("intonation") of the sentence: "Ah! Réponds à ma tendresse" ("Respond to my tenderness") from Delilah's aria *Mon coeur s'ouvre à ta voix* (*My Heart Opens at Your Voice*) from the third scene of the second act of the opera *Samson and Delilah* (*Samson et Dalila*) by Saint-Saëns.<sup>40</sup> See: Example 1 at the end.

In the way, which is identical to Saint-Saëns' factual and orchestrational solution of the mentioned Dalila's "intonation" (doubled by a solo-flute and accompanied by arpeggi of a harp and long sustained chords in strings), Debussy put the faun's melody in the context of its "multiplied" reflexogenic power at the beginning of the reprise moment of the macroform of *Prelude* (from the 79th to 82th bar - a solo-flute, arpeggio of a harp and long sustained chords in strings). See: Example 2.

In addition, the complete central section of *Prelude* (from the 55th to 78th bar) rests on the theme (in D-flat Major) which, especially when performed by strings at the moment of the musical flow unfolding towards the central culmination of the work, reminds unambiguously of the initial "intonation" of Chopin's *Nocturne, Op. 27, No. 2*, also in D-flat Major.<sup>41</sup> See: Example 3.

Consequently, two basic musical materials of the complete *Prelude*, which also correspond to each other in a specific way (in addition to some incidental and short fragments of memories, segments, figures, chords or the modes of presentation and distribution of materials - detected reminiscences, reverences, coincidences or references to *Roméo et Juliette - Ouverture-Fantaisie* by Tchaikovsky, Wagner's *Tristan*, or *Antar* by Rimsky-Korsakov), represent Debussy's musical dream that arises from some other musical dreams which he, in his "dream while being fully aware" fuses, links, stitches and weaves into a unique musical text.

Where is Debussy's place in this musical fantasy as an imaginary space (of a direct external stimulation and internal memories, emotions, conations) in which heteronomous dreams of a different provenance (poetic and musical) are superposed?

## *A Fragment on the Mathesis of the Purely Musical*

As emphasized by Marija Bergamo, "the formal stratum is a stratum in which a musical work, on the basis of the selected material and elaborated conception, is 'composed', but now more within the domain of 'mathesis' than within that of the emotional. In

<sup>40</sup> The opera *Samson and Delilah* (*Samson et Dalila*), composed between 1868. and 1874, had its premiere in Weimar, in 1877, while its first performance in Paris (at the Paris Opéra) took place as late as 1892 and was a triumph. As testified by Paul Vidal (Souvenirs d'Achille Debussy, *Revue musicale*, VII (1926), 110), Debussy was familiar with the music of this opera, "whose score he loved very much", since 1883.

<sup>41</sup> "... It's no use, I can't succeed in laughing off the sadness of my landscape. Sometimes my days are dark and silent, like those of a hero of Edgar Allen Poe, and my soul as romantic as a ballade of Chopin! My solitude is populated with too many memories which I cannot get rid of. Well, one must live and wait! ... So the hour has chimed for my thirty-first year, and I am not yet very sure of my esthetic, and there are things I still don't know!... I have the fault of dreaming my life too much and not seeing the realities until the moment when they are becoming insuperable ..." (from Debussy's letter to Ernest Chausson dated 6 September 1893; quoted in: William W. Austin, Ed. *Debussy: Prelude to "The Afternoon of a Faun"*. Op. cit., 133-134). Among other things, this letter can also confirm the significant influence of Chopin's music on Debussy.

this process, the composer's experience, sensitivity, taste and technique encounter and contend with the requirements of the material, relations and structuring, that is, the parameters of purely musical logic..." By quoting Bartok, the author points out that in this stratum, as the decisive phase of a musical creative process, "the idea is developed and the musical content born, including all those values which are contained in musical relations themselves." "...Every musical work... incorporates by shaping the spiritual values into the material..., incorporates the metaphysical-spiritual level into the material stratum."<sup>42</sup>

Debussy himself also responded to the question *What Is Actually Music?* A few times. "Music is mysterious mathematics whose elements belong to Eternity. It is responsible for the motions of water, for the play of waves ..." <sup>43</sup> For *rhythm* (or *rhythmized time*) as the quality of motion and shaping. "In fact, music should be a secret science..." <sup>44</sup> "It is free art that flows ..." <sup>45</sup>

Music is a constant structural and functional flux. It keeps fluctuating and dynamically adjusting from one moment to another. Each part and the created and preserved entity function simultaneously - they are not separated, instead, they are constantly interacting. In fact, each part is "wrapped" in the entity, which is the result of the interpenetration of all (previous forthcoming and possibly *promised-by-motion*) parts (which are or are still not that). Each part acts/influences - participates/engages in the entity, and carries/transfers participation. From time to time, musical flow is again adjusted, balanced and rebalanced - it unfolds towards the "loop" which attracts it, or is out of balance and seemingly interrupted, or "rejects" participation, that is, modifies and potentially changes the probability of its "path" by opening the alternative paths - and branches off, which is more or less expected or unexpected, predictable or unpredictable, *déjà-vu* or *jamais-vu*. On the millimicron scale of the complex network of musical relations, one encounters a continuous redistribution of the musical energy potential of musical flow, the importance and power of the relations and their joint (non)trembling, competences are adjusted, cancelled and transferred (from one set of musical components and related elements, plans, levels... to another), while the focuses are established and shifted. The unity of musical flow parts keeps working on the consensuses of the entity, tending towards an optimal balance or rebalance. These consensuses, as accidental, instantaneous as well as subsequent and delayed actions (of musical memory) are the inevitability of unfolding (in musical space-time) and experiencing (different kinds and volumes of) musical flow (which acts holonomically, searching for consensuses, rather than following a certain programme or certain rules). In fact, they are a precondition for a free and flexible unfolding of musical flow, the possibility of autonomously intertwined, conscious and unconscious, spontaneous, intuitive processes, the starting point in the unrepeatability of shaping, co-shaping or participation in shaping, that is, in processing a concrete musical flow. Because, musical relations are older than musical symbols and they create a *purely musical*, that is, purely existential internal (hypothetical) space of musical flow, whose

<sup>42</sup> Cf. Marija Bergamo. *Fragment* ... Op. cit., 216.

<sup>43</sup> Cf. Stefan Jarocinski. *Debussy, impressionnisme et symbolisme*. Op. cit., 110.

<sup>44</sup> From Debussy's letter to Ernest Chausson dated 6 September 1893. Quoted in: William W. Austin (Ed.). *Debussy: Prelude* ... Op. cit., 134.

<sup>45</sup> Claude Debussy. *Monsieur Croche, antidilettante*. Paris: Gallimard, 1945, 19.

senseful content becomes shaping itself, whereby the (selfmeaningly) sense is the gesture of shaping itself, which calls for participation, as opposed to that meaningfully stratum of the contingently realized musical content which is exposed to the influences of culture and all other external factors. The "dreaming world" of the dream of music itself, as the regulation "within" musical flow - in which musical-generic, panstylistic processes take place - realizes its externalized domains of stylistically specific musical processes and contingent contents. At the same time, in that "awaken world" of the life experience of music as an externalized dream, it works on the regulation "outside" musical flow, on the elimination of its rigidity, stereotyped behaviour of musical components and their elements, instant schemes and clichés of musical solutions in different strata. Metaphorically speaking, the field of intersection of the "dreaming" and "awaken" worlds of music consists of "transitional states of consciousness" of music, those *intermediate* states of music in which the musical *self/other* "polaron" is included in a dynamic process. From this intersection of the musical *self* and musical *other*, there evolves a dynamic musical entity in a specific, spontaneous, unpredictable and bifurcal way. The "encounter" of the adjusting or coordinating panstylistic musical-cognitive processes with the "reality" of stylistically specific processes results in the shaping, determination and inclusion of their participation in an entity.

Those dreamy Morpheus' musical interspaces are just emblemized by *Prelude*. And here Claude Debussy is unique.

## Mathesis and "Prelude to the Afternoon of a Faun"

In essence, the macrostructure of Debussy's compositions is not problematic. It is almost always clear, definite and stable, having mostly a three-part outline. Also, it can be based on more developed organizations of a song or (*quasi*) rondo form. What is specific and different, however, is the microstructure or, more precisely, the microsyntactic level of musical flow, which arouses the feeling of temporality, or the originality of Debussy's musical time, which is not long and narratively carried away. On the contrary, it is internally extended, in a specific way, by *little stories* of the motives, which are simultaneously separated from each other, become independent, but also interlink, on the basis of the same "(dis)connective tissue", that is, the characteristics of their microdifferences and methods of their adjustment and coordination, disintegration and integration in a time succession.

Such an internal tension, absolute dynamics of micromotion and energy that perpetuates itself through metamorphoses of microflows and their constant evolution into increasingly new sensory nuances, are one facet of Debussy's wholeness musical flow. Its duplicity or, probably, its duality is that characteristic of the composer's *writing* (in the sense of *écriture*) which is very often, almost regularly, repeated from work to work (from *Prelude to the Afternoon of a Faun* to *Prelude* for piano) and is fractally translated from microlevels to macrolevels. Namely, Debussy's *writing of time* unfolds somewhere between two opposite processes which take place at the same time: externally, at a macroformal level, musical flow is shortened and, thus, accelerated, while at the lower levels it is expanded from within, that is, it slows down and becomes extended (this

implies large parts, segments of a form in relation to their subsegments), which occurs simultaneously between their suprasentential/supraphrasal level (which is shortened and accelerated) and infrasantential/infraphrasal level (which is motivically expanded and extended from the inside).

*Prelude to the Afternoon of a Faun* (the proposed analysis)

A	b	Aj			
<b>a</b>	<b>a<sub>1</sub></b>	<b>b</b>	<b>a<sub>2</sub></b>	<b>a<sub>3</sub></b>	<b>coda</b>
30 bars	24 bars	24 bars	15 bars	13 bars	4 bars
4 "waves"	3 "waves"	3 "waves"	2 "waves"	2 "waves"	1 "wave"

- a: wave\* = musical sentence; 4 waves = 4 sentences = 2 periods = double period
- aj: wave = repeated transposed sentence or musical period with two sentences; the first wave is a repeated transposed sentence, the second and third waves are two periods with two sentences each
- b : wave = musical sentence; 3 waves = 3 sentences = 1 period
- a<sub>2</sub>: wave = musical sentence; 2 waves = 2 sentences = 1 period
- a<sub>3</sub>: wave = musical sentence; 2 waves = 2 sentences = 1 period
- coda: wave = external expansion (theme)

a (bars 1-30)					
10	+	10	+	5	+ 5
6 + 4		6 + 4		2 + 3	5
<u>3 1/2</u> + 1 1/2 + 1 + 2 + 2;		<u>3 1/2</u> + 2 1/2 + 1 + 2 + 1;		1 + 1 + 1 + 2;	1 + 1 + 2 + 1
period			period		

externally, both sentences remain without their internal and external expansion, which existed in the previous two sentences; internally, they change and expand - the theme expands here from 3 1/2 to 5 bars

double period

The term "wave", used exclusively in connection with Debussy's works, imposed itself on me, while listening to this music a long time ago, surfacing like an unconscious category. Only later, while dealing professionally with Debussy's work, that is, in my musicological-analytical approach to specified works, I brought it to my mind and tried to define my own experience of this "wave" of Debussy's music. Among other things, I found out that it was related to my perceptive segmentation of music, based on the observation of the same specific way of "breathing", characteristic unfolding of musical flow - regardless of whether it was taking place at the microsyntactic (sentential and infrasantential) or macrosyntactic (suprasentential) level. Accordingly, regardless of its structural and other (thematic, tonal/modal...) sense (fragmentary structure, sentence, period, subsegment, segment, motive, theme, development of a harmonic, instrumental, melodic colour, dynamic specific motion...), directed, naturally, by the composer towards a specified component or its element which, at that moment, acts as the agent

of structural focus - I have always regarded this "wave" as a characteristic similar musical-semantic entity, which (regardless of its concrete content and current function) is a strong impulse and characteristic motion of the tide and ebb (regardless of their proportions) or, in other words, Debussy's specifically enhanced and (in this case) my dynamized emotional colouring of musical flow and its experience, which takes them into the state of latent tension and impatient expectation of the recurrence of these motions, an intriguing quest for the possible (hidden) places of their occurrence (by backward linking of all those motions), as well as the aspiration towards their possible accumulated integration within one or all components, at one level and, by expanding, at all other levels. Graphically, this "wave" (as Debussy's specific psychological-auditive archetypal pattern) can be presented in the form of saddle (upward primary orientation) or its reverse version (downward primary orientation), depending on the musical work, that is, the context and the composer's intention. Regardless of the proportions and levels of "agitation" in musical space-time, the internal relations (especially - as Debussy emphasize - the relations of "rhythimized time" and different speeds of its unfolding) of all "waves" (that linked, double in-and-out breathing or out-and-in breathing) of one work, I would say, remain inside - proportionally mutually identical and, thus, recognizable.

All things considered, this term should be understood quite conditionally, as the result of a subjective experience as well as its union with a personal analytical approach.

However, Imberty's (Michel Imberty, *Les écritures du temps. Sémantiques psychologique de la musique*, Vol. 2, Paris: Dunod, 1981) emphasis on the paradigm of water as the central place within his interpretation of the semantic representation of Debussy's style, with which I became acquainted only later, pointed to an unbelievable similarity between my own reactions and the reactions of Imberty's listeners, participants in an experimental research, and confirmed my, initially unconscious, decoding and experiencing of Debussy's musical style, or the *writing* of his music as the motion of a "wave"... In fact, it pointed to the composer's ability make the experience of his music be just as he wished. See. Example 4

## A Fragment on the Time Dimension of the *Purely Musical*

"Namely, shaped musical material is not the world in itself, but the world for ourselves, so that time and space in which a work is created ... take an essential part in the creation of certain models, including musical ones... In that sense, 'space is the destiny', since it represents both the possibility of a musical work and its limitation..." According to Marija Bergamo, this is that third "spiritual-semantic musical stratum" of a work.<sup>46</sup>

If the "space/territory as the destiny" predetermines an artistic work and its reception, then the reverse is also possible: an artistic work can simultaneously create and build, *shape* that same space *from within* and influence its destiny, regardless of the extent of its participation and impact. And probably - if imagination and its role of an "endless reserve of eternity against time" (Durand) are recognized the metaphysical abilities to resist death and destiny - it represents the "anti-destiny" (Malraux).

<sup>46</sup> Cf. Marija Bergamo. Fragment ... Op. cit., 216-217.

Shaped musical material as the world for ourselves is an "individual mode of existence"<sup>47</sup> both of that *world* and *ourselves*. It is the mode which is not only localized in time, but is a process which, to some extent, creates the time in which it takes place.

## Time and Debussy's *écriture*

What is especially surprising and provocative, making Debussy's *écriture of time* unique, is the already mentioned duplicity or, more precisely, the constant presence of two simultaneous processes, which are mutually opposite, but do not neutralize each other. Instead, they exist together, conditioning (in the perception) the constant unconscious shifting of the focus from one process to another, whereby that enhanced processual ambiguity, through which musical flow unfolds, and that dominant processual ambivalence, which causes a fast shift of the focus, direction and projection in search of musical sense, lead to finding some "mean value" of the flux of time, specific for each individual work but, in general, very similar for the composer's work as whole. In fact, it represents the "naked" essence of the time structure of each musical flow, central dimension of the perceptive accommodation, residing and channelling, the crucial place of an experience... For that reason, the composer's means of musical expression and processes by which they are directly realized, are stylistically specific - impressionist. However, they are so imaginative, innovative and combined that they could enable, test and strengthen those generic processes which most directly put that *pure* time structure of music in the foreground. Very individualistic emphasis on these specific generic processes is something that can be designated as *Debussyism*. In view of the fact that *impressionism* in music - as a comprehensively defined set of stylistic elements of musical expression - develops absolutely in the service of *Debussyism*, which implies that it is contingently inseparable from it, the impressionist means could seldom be contingently used by any other composer, only partly, since they are most directly related to the *écriture of time* of one author. Namely, they refer just to those most sensitive, most subjective, unconscious, original dimensions of one's individualistic refraction and experience of time.

In that context, it seems that, above all else, Debussy attacks the generic process of hierarchizing the parts of musical flow and creating the existence of a whole musical work by constantly changing the sound perspectives. Consequently, he especially provokes that operative ability of musical cognition, which does not depend on musical instruction, but includes sophisticated, implicit knowledge, which depends more on general strategies than on analytical ones and which represents the primary, profound level of the pandimension of musical thinking.

Consequently, thematism is here, a stereotype formal type or model is here, stylistic specific elements and processes are here, but, at a specified point, they stop being essential and give away before the flaring of the generic processes of musical thinking, which crystalize the ambiguity of the purely time structure of Debussy's music in various ways.

If music is an externalized dream, if generic processes of musical thinking fall

<sup>47</sup> Ibid., 218.



within the domain of musical relations (those pre-symbolic, pre-speech, pre-language relations), which induce, stimulate and release the fantasy principle of music *par excellence*, placing the function of the logic of fantastic into the heart of musical experience or, in other words, if they fall within the domain of unconscious constraints which, as the finest adjustment of a heteronomic music-dynamic system, can always cause breaking, division, cutting up or tearing up and then lead to reintegration, harmony, as well as the state of optimal consensuses and the centre of "reconciliation" and instantaneous balances - whether a *musical fantasy* is "another scene" of music, whether, at that "second level of otherness", the characteristics of the panstylistic processes of musical thinking are less hidden manifested or, in other words, whether a musical fantasy, as an unconscious discourse of the musical Other, imposes itself for the consideration of the primary process of the musical *unconscious* and the path which emblemizes *the unconscious* of the being?

Debussy's *Prelude* and his *purely musical* (emotion, mathesis and time) seem to be *singing* just about that.

## Musical examples

The examples are reprinted by permission as follows:

- Samson and Delilah by Charles Camille Saint-Saëns: piano reduction of the score by (pp. 149-150) by Edition A. Gutheil, Moskow 1893.

- Nocturno op. 27, No. 2, by Frédéric Chopin (mm. 46-53): Edition Peters, Leipzig (Herrmann Scholtz, Dr. Leopold Schmidt - Fr. Chopin, Nocturnes; Nr 1904; Eigentum des Verlegers 9025)

- Prelude to the Afternoon of a Faun by Claude Debussy: Claude Debussy, Prelude to 'The Afternoon of a Faun', An Authoritative Score, Mallarme's Poem, Backgrounds and Sources Criticism and Analysis. A Norton Critical Score, Edited by William W. Austin, Cornell University, W. W. Norton & Company, Inc. New York 1970, pp.31-63.

### Example 1

Debussy





Example 3 (2)

**Debussy**

**(53) En animant**

The musical score is arranged in a system of staves. From top to bottom, the staves are for:

- Fl. (Flute) with *pp subito* and *fff* markings.
- HAUTE. (Horn) with *pp subito* and *fff* markings.
- COR ANGL. (English Horn) with *pp subito* and *fff* markings.
- Cl. (Clarinet) with *pp subito* and *fff* markings.
- B<sup>no</sup> (Bassoon) with *pp* and *fff* markings.
- COR. (Trumpet) with *pp* and *fff* markings.
- 1<sup>re</sup> HARPE (1st Harp) with *pp* and *fff* markings.
- 2<sup>e</sup> HARPE (2nd Harp) with *pp* and *fff* markings.
- Voice parts with the instruction **En animant** and *Unis très expressif et très soutenu*. The vocal lines start with *pp subito* and *fff* markings.
- Div. (Divisi) with *pp* and *fff* markings.



Example 4 (1)

**Très modéré** (M.M.  $\text{♩} = 44$ )

**1<sup>o</sup> SOLO**

3 FLÛTES  
*p doux et expressif*

2 HAUTOIS  
*p*

CLARINETTES EN LA  
*p*

CORS A PISTONS EN FA  
*1<sup>o</sup>  $\text{ff}$*

2 HARPES  
*1<sup>o</sup> accordez*  
LA $\flat$ -SI $\flat$ , DO $\flat$ -RE $\flat$ , MI $\flat$ -FA $\flat$ , SOL $\sharp$   
*1<sup>o</sup> glissando*

**Très modéré**

VIOLONS

ALTOS

VIOLONCELLES

CONTREBASSES

Figure 1 Example 4 (2)

The musical score consists of ten staves. The instruments and parts are as follows:

- MAUTE:** Flute part, starting with a grace note.
- CL.:** Clarinet part, mirroring the flute's initial notes.
- CORS:** Cor Anglais part, featuring sixteenth-note patterns with dynamic markings *p* and *più p*.
- 1<sup>re</sup> HARPE:** First Harp part, including a *glissando* instruction.
- 2<sup>e</sup> HARPE:** Second Harp part, with dynamic markings *pp*, *ppp*, and *pp*.
- Violins:** Four staves of violin parts, all marked *pp*. The first two staves include *(sordine)* and *Div.* markings.
- Violas:** Two staves of viola parts, both marked *pp*.

Example 4 (3)

The musical score is for a solo flute piece, marked 'SOLO' and '1<sup>re</sup> FL.'. It is in 3/4 time and features a key signature of two sharps (F# and C#). The score is divided into two systems. The first system includes staves for Flute (1<sup>re</sup> FL.), Clarinet (CL.), Bassoon (B<sup>ASS</sup>), and Horns (CORS). The flute part begins with a circled '1' and a circled 'II' above the staff. The flute line is marked 'SOLO' and contains several measures of sixteenth-note runs. The clarinet part is marked 'pp' and features sustained notes. The bassoon and horn parts also have sustained notes. The second system includes staves for Div. (Div.), and three parts marked '(sur la touche)'. The Div. part is marked 'pp' and features a series of chords. The three '(sur la touche)' parts are also marked 'pp' and feature sustained notes. The score concludes with a double bar line and a 'pp' marking.





Example 4 (5)

**m**  
21

*1<sup>re</sup> FL. SOLO légèrement et expressif*

**CORS**

**1<sup>re</sup> HARPE**

**2<sup>e</sup> HARPE**

**Div.**

**Dizz.**

The image displays a page of a musical score for Example 4 (5). At the top left, there is a dynamic marking 'm' and a circled measure number '21'. The score is written for several instruments: 1st Flute Solo (1<sup>re</sup> FL. SOLO), Horns (CORS), 1st Harp (1<sup>re</sup> HARPE), 2nd Harp (2<sup>e</sup> HARPE), and two parts labeled 'Div.' and 'Dizz.'. The 1st Flute part is marked 'légèrement et expressif'. The 1st Harp part features a prominent arpeggiated figure with an '8va' marking. The 2nd Harp part has a 'pp' dynamic marking. The 'Div.' and 'Dizz.' parts are marked with 'pp' and 'Div.' respectively. The score is set in a key with two sharps (F# and C#) and a 3/8 time signature. The page is numbered 329 at the bottom.

Example 4 (6)

23

1<sup>ra</sup> FL.  
CL.  
B<sup>ASS</sup>  
1<sup>ra</sup> COR.  
1<sup>ra</sup> HARPE *pp*  
2<sup>a</sup> HARPE *pp*  
*pp*  
Unis. *pp*  
*pp*  
*pp*  
pizz. *pp*  
pizz. *pp*  
Unis. *pp*  
pizz. *pp*

Detailed description: This is a page of a musical score for a symphony orchestra. It features ten staves. The top staff is for the first flute (1<sup>ra</sup> FL.), followed by clarinet (CL.), bassoon (B<sup>ASS</sup>), and first horn (1<sup>ra</sup> COR.). The next two staves are for the first and second harps (1<sup>ra</sup> HARPE and 2<sup>a</sup> HARPE), both marked *pp*. The bottom four staves are for the string section, with the first staff marked *pp* and the others marked *pp* and *pizz.* (pizzicato). The score includes various musical notations such as notes, rests, and dynamic markings. A circled number '23' is located at the top left of the first staff.

Example 4 (7)

Musical score for Example 4 (7), featuring a woodwind ensemble, harp, and strings. The score is marked with a circled number 26 at the beginning. The instruments listed are FL. (Flute), CL. (Clarinet), BASS (Bassoon), CORS (Cor Anglais), 1<sup>re</sup> HARPE (First Harp), 2<sup>e</sup> HARPE (Second Harp), and strings (Violins I, Violins II, Violas, Cellos, and Double Basses). The score includes various musical notations such as dynamics (pp), articulation (accents), and performance instructions (Div. arco).

Example 4 (8)

28

Cédez ...

Fl.

Cl.

CORS

HARPE

Unis

Div.

Dim.

pp

ppp

pppp

30

31

3

au Mouvt

ôtez vite les sourdines

ppp

pizz. p