Love, Crystal and Stone

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ABSTRACT

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This paper presents an analysis of my composition Love, Crystal and Stone, a forty-five minute song-cycle for soprano, violin, flute, clarinet and percussion, written in 2017 for TAK Ensemble of New York. Based on a selection of lyric poems by Federico García Lorca, Love, Crystal and Stone explores the core question, “How can the lyric poetry of Lorca be re-experienced by critically rethinking the poetic potentials of the formal construction of the music?” In my dissertation, I will discuss the various ways that my music, in its formal construction, attempts to incorporate Lorca’s text in order to capture and reiterate the essence of the text. In my essay, I will also explore the choices of material and my compositional processes, including a description of how I continuously rework and re-contextualize my musical material not only throughout the span of the piece, but through the arc of my catalogue of works. The theoretical analysis of the piece involves an in-depth explanation of the musical elements of Love, Crystal and Stone including form; pitch, timbral, and rhythmic structures; the incorporation of musical gestures; and orchestration choices. Finally, I will conclude with a brief discussion of my approach to the analysis of Love, Crystal and Stone.
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Lastly, I would like to dedicate this thesis to Saharnaz Samainejad, my wife, on June 3, 2019, the date of the distribution of this thesis, which is also the second anniversary of our marriage. Without the limitless love, intellectual depth, and critical vehemence that Saharnaz has shared with me since the first day we met, I would neither have been able to compose *Love, Crystal and Stone* nor to write this dissertation.
Introduction

*Love, Crystal and Stone* is a song cycle that had its seed in “Romance de la luna luna” for soprano, violin, and percussion, my first vocal piece, which I composed in 2014 based on a poem by Federico García Lorca with the same title. “Romance de la luna luna” was composed for the inaugural concert of New York-based TAK Ensemble. In 2016, when TAK Ensemble approached me for a new piece for their 2017-2018 season, I suggested completing the Lorca song cycle, a project I had had in mind ever since composing “Romance de la luna luna.”

With their agreement, I started the song cycle, titled *Love, Crystal and Stone* and completed the seven movements of the cycle in October 2017. The piece was premiered in November, 2017 at the Music Gallery in Toronto and received its second performance at the qubit Space in New York in September, 2018. Currently, *Love, Crystal and Stone* comprises seven songs with a total duration of approximately 45 minutes, but it might be further expanded in the future. I consider this project a milestone in my oeuvre as it gathers together a number of compositional techniques and ideas that I have developed over the last ten years. In this essay, I offer a post-compositional analysis along with a critical reflection on the work. My main focus will be on how Lorca’s lyric poetry informed my decisions during the course of composition process.

I became acquainted with Lorca’s poetry through its translations into Persian by Ahmad Shāmlū (1925-2000), a prominent Iranian modernist poet and a prolific translator, journalist, and literary critic. In his translations, especially in his poetry translations, rather than approaching the text by translating it word for word, Shāmlū often reconstructed and in essence rewrote the text, relying on his vast knowledge of the poetic potential of the Persian language, in order to capture and transmit the poetic essence of the original text in the translation. For example, in his translation of Lorca’s lyric poetry, Shāmlū captures the general formal aspects of the poems, e.g.,
the repeating structures of Lorca’s poetry, the pastiche character or the delicate musicality of the text, and then, using ancient Persian vocabulary and classical Persian poetic devices, and sometimes even reviving forgotten words, Shāmlū reconstructs Lorca’s rich imagery, musicality and expressive content. By the act of translation, Shāmlū also suggested new possibilities for modern Persian lyric poetry, which at the time was undergoing a rebirth. These translations of Lorca’s poetry led to the creation of a new style of Persian lyric poetry called Shi’r-‘i Sifid, which is considered to be Shāmlū’s greatest contribution to the transformation of Persian lyric poetry into a modern genre. In fact, Shāmlū’s translations of Lorca were so popular that many, maybe half-seriously and half-jokingly, considered Lorca an Iranian national poet.¹ Later on, the recording of Shāmlū’s recitations of his translations of Lorca, with his magnificent voice, accompanied by the solo guitar music of Atahualpa Yupanqui, ensured the popularity of Lorca’s lyric poetry in Iran for generations to come. Recognizing the immense influence of Shāmlū’s Lorca translations, for my song cycle, except for one poem, I selected poems that were translated and recited by Shāmlū.

While composing the song cycle, Love, Crystal and Stone, I frequently returned to Shāmlū’s idea of translation as a model for my approach to the text. The problematic of the text-music relationship clearly differs from the act of translation, and thus there is one question at the core of my project: “How can the lyric poetry of Lorca be re-experienced by critically rethinking the poetic potential of the formal construction of the music?” I immediately dismissed the idea of music serving the text, which meant that my pieces would not create a direct relationship with the content and it would not merely reflect the mechanical aspects of the text; rather I was striving in

my music to think of itself as a form of lyric poetry while recognizing the boundaries of its own genre to approach the essence of the text. Situating this question at the core of the project, I had to reject any single approach to the relationship between the text and music, and to embrace various ways of approaching the text as far as my creativity allowed me. Thus, for each song of the cycle, I shifted the perspective from which I approached the text, hoping that in the overall arc of the project, I might get close to the truth-content of the text, so that Lorca’s poetic expression could be reiterated through the genre of music.

In my analysis of *Love, Crystal and Stone*, the relationship between Lorca’s text and the music is at the core of my discussion. This essay does not delve into a historical investigation of the relationship between text and music in general, and it does not claim that my piece posits any new approach to this relationship. Rather, in this dissertation, I investigate my work as a composer facing the challenging task of translating Lorca into the genre of music. As a post-compositional analysis, this text provides insight into the reflective process that I undertook in the course of the composition. *Love, Crystal and Stone* is not only a milestone in my body of work, integrating many of the compositional techniques that I have developed in the last ten years, but it is also a turning point in my compositions, specifically in my instrumental works, as more and more I attempt to compose music not as a composer but as a poet.
Chapter 1. “Deseo”

The first song of the cycle, “Deseo,” is the only song that is based on two poems by Lorca, “Escuela” (School) and “Deseo” (Desire). The piece starts with the recitation of “Escuela.” In the form of a conversation, without mentioning the characters, and as if the soprano is telling us a story, it starts:

<table>
<thead>
<tr>
<th>Escuela</th>
<th>School</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Maestro</strong></td>
<td><strong>The Teacher</strong></td>
</tr>
<tr>
<td>¿Qué doncella se casa con el viento?</td>
<td>What maiden will marry the wind?</td>
</tr>
<tr>
<td><strong>Niño</strong></td>
<td><strong>The Child</strong></td>
</tr>
<tr>
<td>La doncella de todos los deseos.</td>
<td>The maiden of all our desires.</td>
</tr>
<tr>
<td><strong>Maestro</strong></td>
<td><strong>The Teacher</strong></td>
</tr>
<tr>
<td>¿Qué le regala el viento?</td>
<td>What does the wind give the maiden?</td>
</tr>
<tr>
<td><strong>Niño</strong></td>
<td><strong>The Child</strong></td>
</tr>
<tr>
<td>Remolionos de oro y mapas superpuestos.</td>
<td>Whirlwinds of gold. a pileup of maps.</td>
</tr>
<tr>
<td><strong>Maestro</strong></td>
<td><strong>The Teacher</strong></td>
</tr>
<tr>
<td>¿Ella le ofrece algo?</td>
<td>And she gives him what?</td>
</tr>
<tr>
<td><strong>Niño</strong></td>
<td><strong>The Child</strong></td>
</tr>
<tr>
<td>Su corazón abierto</td>
<td>Her heart laid bare.</td>
</tr>
<tr>
<td><strong>Maestro</strong></td>
<td><strong>The Teacher</strong></td>
</tr>
<tr>
<td>Decid cómo se llama.</td>
<td>Tell me her name.</td>
</tr>
<tr>
<td><strong>Niño</strong></td>
<td><strong>The Child</strong></td>
</tr>
<tr>
<td>Su nombre es un secreto.</td>
<td>Her name is a secret.</td>
</tr>
</tbody>
</table>

(La ventana del colegio tiene una cortina de luceros.) (The window in the school has a curtain of stars.)

---

The soprano does not finish reciting the poem; as soon as she reaches the phrase, “¿Ella le ofrece algo?” (And she gives him what?) the recitation is altered into a notated half-recitation of the text: “Su corazón…” (Her heart..) with an eruption of the whole ensemble on the word “abierto” (laid bare) marks the beginning of the music (see Example 1.1).

![Example 1.1 – Transition From Recitation to Music, (mm.1-3)](image)

The phrase “su corazón abierto” becomes a gateway into the maiden’s “heart laid bare,” the heart of the maiden of “all our desires.” What are these desires? Lorca tells us:

---

With the outburst of music in the midst of the recitation of “Escuela,” the piece plunges into the notion of desire, shifting back and forth between Lorca’s words in “Deseo” and an embodiment of the sensation of desire in the physicality of the sound. The main lyrical material then shifts away from the narration of “Escuela” into abstracted and fragmented words taken from a combination of the two texts, “Escuela” and “Deseo,” privileging the latter. Exaggerated utterance of the texts, as a sonic corporeal gestures, joins the textural landscape of the ensemble in an attempt to express the sensual embodiment of desire. Figure 1.1 shows the first few measures
of the vocal line, and illustrates how the selected words from the two texts are integrated in the texture and how the text goes back and forth between fragmented shreds of phonetics to the full utterance of the words. The figure also shows how the vocal line constantly transitions between notated half-recitations, on a three-line staff, and fully sung fragments, notated on a normal staff.

Figure 1.1 – Fragmentation and Abstraction of the Text, (mm.2-19)

As we see in Figure 1.1, the music does not directly reflect the content of the two texts but rather conveys a dialectical tension between sonic gestures, emerging from the utterance of the phonetics of the dismantled words, and the intact utterance of expressively laden words. This duality not only lies in the integration of the text in the texture but prevails throughout various
constructive elements of the music, too. We have already encountered aspects of this duality in the transition from the half-recitations to the sung fragments in the vocal line and even in the transition from the recitation of the text of “Escuela” at the beginning of the piece to the outburst of music with mostly nonsensical phonetics. As if the sensual embodiment of the notion of desire constantly desolves the text as a sonic material into the texture, this dialectical tension is the expressive element at the core of the formal construction of the song. To demonstrate this tension in the formal construction, first we need to examine the texture of the song and discuss in greater detail how the text is integrated in the sonic material of the music.

Example 1.2 focuses on the word “abierto” as an example of how the text is dismantled and abstracted to become part of the texture. In Example 1-2, we can see that an attack on /a/ followed by a rising glissando with an exponential crescendo on the syllable /bier/ deform the utterance of the word. Particularly, the ff accent on /r/ suggests further deformity as a transition into an abstract vocal sound. The last syllable of the word, however, is even further abstracted into the texture as the /o/ of /to/ has been omitted and only a muted /t/ remains, which is to be performed almost as a percussive sound using the force of the diaphragm. As we will see later, these muted consonants are meant to match the sound of the percussion in the texture.
Example 1-3 shows the reverse process, moving from abstraction to the utterance of the word “caliente.” This time, the vocal technique transitions to singing pitches G₄-G♯₅; however, the minor ninth leap with an exponential crescendo retains the same glissando figure as in “abierto.”

The gestures in these two figures share a motivic similarity: an attack followed by an exponential crescendo leading to another attack. The attacks and particularly the rising of the glissando or the minor-ninth leap with the exponential crescendo have a noticeable corporeal energy, a bodily expressive quality, rather than a melodic or a musical semantic expressivity. The stimuli of the music lies in its physicality, the gestural quality, rather than its pitch content; it metaphorically embodies a rising movement in our body, an exaggerated exhalation, as in a sensual expression of passion or desire. But if we regard this gesture abstractly, this motive could also be seen as part of the envelope of sound with a sharp attack and a long decay. e.g., in the piano. The exponential crescendo leading to a short reversed attack could also be seen as an electronically generated reversed decay, a familiar gesture in electroacoustic music (see Figure 1.2).

Figure 1.2 – Attack-Decay in Piano Sound Envelope
Hence, going back to the gestures on “abierto,” this initial vocal gesture could be analyzed as an attack followed by a reversed decay leading to a reversed attack. The muted /t/, hence, is a soft attack that follows (Figure 1-3).

Figure 1.3 – “abierto,” Analyzed Based on Attacks and Reversed-Decay

This gesture, no matter if we regard it as an exaggerated form of inhalation or exhalation, or as an attack and decay of the envelope of the sound of the piano or simply as an exaggerated utterance of the text, conveys a bodily expressivity, a corporeal energy. With its variations, this gesture constructs what I call the corporeal aspect of the first song. The figure works as a module, which with its variations are woven together to generate the rhythmic complexity and the intricate timbral layering of “Deseo.” For ease in my analysis, from now on I will refer to this gesture and its variations as the “corporeal motive.” In the next few paragraphs I will look at the first few measures of the song in detail, in order to explain how the corporeal motive prevails in the various layers of the ensemble and how it works as the building block of the texture.

Example 1.4 shows how the corporeal motive in the voice at “abierto” is expanded in the ensemble’s texture. The relaxed embouchure of the bass clarinet in addition to the flute multiphonics and the scratchy timbre of the membrane of the low tom-tom in the percussion elaborate the gesture throughout the ensemble (see Example 1.4).
Example 1.4 – Expansion of Corporeal Motive, m.2

The continuation of the attack on the syllable /r/, joined by the sharp attack of overblown flute, \textit{ff} and the dead-strokes on the flower-pot and high-pitch tom-tom, leads into another attack on the downbeat of m.4. Again, immediately after the attack on the downbeat, the retrograde-inversion of the corporeal motive appears in the bass clarinet. This time though, the gesture is reversed both in the direction of the \textit{glissando}, descending, and the dynamics, \textit{decrescendo to ppp} (see Example 1.5).
In Example 1.6, the smaller attack on /t/ in the voice is integrated as a continuation of the attack on the downbeat of m.4. The utterance of muted /t/ blends with the delicate percussion attacks, and together they suggest yet another form of the decay gesture, which consists of delayed attacks with *diminuendo*. The utterance of /t/ in itself triggers a long reversed decay in the violin. The last strong hit in the percussion also initiates yet another reversed decay in the voice and flute, which both join the violin’s reversed decay in a cluster \([G4-A4-A#4]\) and with an exponential *crescendo* leading to m.6 (Example 1.6).
Example 1.6 – Integration of /t/ in Texture, m.3

Finally, Example 1.7 shows how these pieces of a jigsaw puzzle are put together to form the texture in mm.3.5.

Example 1.7 – Opening Measures of “Deseo”, (mm.3-5)
As the previous explanation shows, the voice is almost completely integrated as another timbral member of the ensemble, which as a whole conveys a body of sound, the main purpose of which is to create sonic gestures with corporeal energy. However, the corporeal motive, and hence the corporeal energy and expressivity that are conveyed by the sense of urgency in the textural layers, is not the only important aspect of the music. As we saw in m.4 and m.5, a cluster [G4-A4-A#4] emerged out of the attacks on the downbeat of m.4. This figure can be understood as a time-stretched variation of the reversed-decay gesture (see Example 1.8). Yet this time, the gesture is significantly different from the same gesture in m.3, as it projects a much more intelligible sense of melodic contour.

![Example 1.8 – Melodic Contour on [G4-A4-A#4], (mm.4-6)](image)

This is another duality in the texture of the music: a constant transition between the corporeal aspect of the texture to glimpses of highly expressive melodic fragments. To elaborate, there are two layers in the piece: a layer of a corporeal expressivity that saturates the texture, and a second layer in which music breaks away from the corporeal energy and conveys a divergent expressivity through melodic fragments. The melodic fragments carry an expression that is not
directly gestural, hence corporeal, but similar to the sporadic complete words, which convey a semantic meaning. Their expressive meaning relies on a momentary glimpse into another musical space, one that engages our memory: lyrical expressivities that emerge momentarily and flee back to the active corporeal gestures of the surrounding texture. If I may provide a metaphor for the interaction of the corporeal layer with these melodic fragments, I would say that the corporeal layer works as scratches on the surface of an image, deforming the image to the extent that we can only partially see the image in sporadic fragments. Hence, this does not mean that the corporeal motives are devoid of melodic expressivity or that the melodic fragments lack corporeal energy. But a constant dialectical interaction between the two forms a wide spectrum of musical figures with various degrees of melodic or corporeal expressivity. For example, while the figure in mm.4-5 in Example 1.8 is a transitory moment in this interaction, as the song unfolds, the melodic fragments project much more prominent melodic expressivity. In Example 1.9, two appearances made by these melodic fragments are indicated with dashed frames, while the surrounding corporeal material is encircled. The prominent melodic character of the framed fragments sharply contrasts with the surrounding active texture. In this example, in the second beat of m.35, it is also revealed how the melodic fragment’s timbre is saturated with the multiphonic in the flute, much as the timbre of the bass clarinet is transformed by the changes in the embouchure. These timbral saturations obscure the perceptual lines between the melodic fragment and the surrounding corporeal texture.
Example 1.9 – Melodic Fragments in Surrounding Corporeal Material, (mm.34-37)

Both at the micro and macro levels of form, “Deseo” is constructed from the juxtaposition of panels with varying time frames and degrees of material density and surface activity. The levels of activity and the variability of textural density suggest a continual sense of urgency, hence tension, while momentary pauses and textural transparency work as relaxation. As figure 1.4 demonstrates the panels of energy are at times unified throughout the ensemble, similar to the beginning of the piece on the word “abierto”; however, mostly dispositions of these panels primarily shapes a counterpoint of tension/relaxation. The melodic fragments mostly occur in the moments of relaxation, conveying a contrasting expressivity but also a momentary pause in the

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4 The notion of tension, and therefore relaxation, has a much more expanded meaning in my music than it has in the music of common practice. Besides the dissonances that are associated with the creation of tension in the music of common practice, the surface activity and textural density are two further aspects among many that I believe create tension, and therefore the lack of activity and transparency of the material form the moments of relaxation in my music.
constant flow of corporeal gestures. In Figure 1-4, the layering of the panels of tension/relaxation is indicated with a gradual darkening of the panels, while the arrows denote the vectors of increasing or decreasing tensions.

Figure 1.4 – Layering of Panels of Tension/Relaxation

At the macro level, too, the juxtapositions of large panels with different time frames constructs the overall form of the piece. Although the time frames vary in duration, each has a similar form: it starts with active and dense musical material and, at the end of the block, ends with a pause, sometimes a written fermata but mostly with an elongated gesture (see Example 1.10).
Example 1.10 – Pauses at the End of Formal Time Frames

Formally, these composed fermatas play the same role as the melodic fragments at the micro level of texture. They are time-stretched materials in the active parts of the block and usually contain an elongated melodic contour. These formal pauses in the blocks elongate as the song approaches the end (Figure 1.5).

Figure 1.5 – Overall Form, “Deseo”

In the last block of the song, the active section is greatly shortened and limited to a few sporadic gestures; in consequence, most of the block becomes an expansion of the pause section. At m.213, the last measures of the song start with the faint sound of the rolling cymbal in the
background, while in the foreground, fragments of sound gradually push the song to the end. At m.221, a microtonal fluctuating figure around Ab₄ is heard. As we will see in the next chapters, this figure, which I call the lament motive, is repeated in several other movements of the cycle. At m. 224, as the second occurrence of the lament motive fades out in the bass clarinet, an almost inaudible continuation of the lament motive comes back at m.224 as a shadow—the whispering of the soprano—takes us back to the conversation of “Escuela,” with the last phrase of the poem: “the school has a curtain of stars,” marking the end of “Deseo” (see Example 1.11).

Example 1.11 – Lament Figure of the Ending, (mm.220-226)

Finally, it is necessary to speak about the organization of the pitch content of “Deseo” in order to fully address the relationship between the two components of the texture: the saturated corporeal gestures and the transparent melodic fragments, along with the transitory layers between. I did not follow a systematic approach to the pitch structure; thus, my analysis of the
pitch structure is post-compositional. In my analysis I faced the challenge of identifying which elements contribute to the pitch structure and which elements should be regarded as part of the sonic gestures. The melodic fragments, for example, provide the pitch continuity and, therefore, are part of the pitch structure. On the other hand, there are elements that only tend to augment and saturate the texture and are only sonic gestures. For example, the multiphonics of the flute make no contribution to the pitch content, although they might seemingly expand the pitch structure. During the composition process, I chose the multiphonics based on the richness of their sonorities and, at times, based on whether they matched or interfered with the partials of an underlying pitch in other instruments. For example, in Example 1.12, the multiphonics in the flute are meant to enrich the timbre of the low E in the bass clarinet.

![Example 1.12 – Flute Multiphonics as Timbral Expansion](image)

Another example of pitches that do not actually contribute to the pitch structure but only form a sonic gesture are the notated-decay gestures. For these gestures, usually the boundaries of the gesture, i.e., the first and last notes of the gesture, are important and therefore are considered as part of the pitch structure (Example 1.13).

![Example 1.13 – Notated Decay Gesture](image)
Tracking the pitch structure indicates a mostly upward gradual expansion of the register starting from F#4. The pitches are added based on the fill-gap principle, suggesting the idea is to provide an infinite path going up the chromatic scale and creating intervallic tension in the melodic motions that occur on this path. This is a structure that I frequently use in my work, including several of the other songs in this song cycle. In Example 1.14, which summarizes the pitch structure of the first section of the piece from m.4 to m.18, the pitch content is indicated on the two lower staves; the reason behind this is that there are two paths of register expansion emerging from F#4.

The path in the lower staff initially moves slightly downward to D4 before ascending. Both paths reach C at m.15 (played in violin as an artificial harmonics), which then settles on B4 in bass clarinet. Yet the B4 is momentarily expanded into [B4-D5-F5] sonority, which highlights this moment as a point of arrival. This first 14-measure phrase ends with the sonority [B4-D5-F5] falling to [G#4-B4-D#5]. Of these three notes, G# is elongated into the next section with the natural harmonics in the violin. In the next section, on m.19, the pitch structure continues the ascending motion, starting on G#. In Example 1.14, only the materials that I assume contribute to the pitch content are presented; for a full comparison of the pitch structure to the texture, please refer to the score (see Example 1.14 ).
Example 1.14 – Pitch Content of Opening Measures, (mm.4-18)
Example 1.15, shows the pitch structure of the last measures of “Deseo.” In m.216, the bass clarinet reaches the low B. With melodic tension arising via the fill-gap principle, the F#-D# interval in the violin figure in m.216 creates a strong tendency to F, while in the same measure, once again based on fill-gap principle, the G-F# interval creates a tendency to Ab. The resolution to F is then suspended by the arrival of the lament figure at m.220 on Ab, but eventually the figure takes us to F in m.221. The arrival of F itself creates a tendency to E, which tentatively arrives in m.223 in the lament figure played in the low register of the bass clarinet, which eventually fades out on D in m.225, marking the end of the movement (see Example 1.15 on the next page).
Example 1.15 – Pitch Content, Last Measures of “Deseo,” (mm. 213-225)
Chapter 2. “Romance de la luna, luna”

Creating a slumberous atmosphere, the narrative form of “Romance de la luna luna” tells the story of the moon and the boy having a conversation in the forge. The poem starts with the moon dancing alluringly in the sky while the wind flirtatiously moves her arms. The boy who is watching her from the forge is worried about gypsies who might make necklaces out of the whiteness of the moon. The boy asks the moon to run away before the gypsies\(^5\) arrive, but the moon cheerfully soothes the boy and, while dancing, reassures him: “when the gypsies come, they will find you on the anvil with your little eyes shut tight.” Half-asleep with their eyes half-closed on their horses with their long necks, gypsies cross the olive fields and arrive at the forge to find it empty. They weep in the forge while the boy and the moon are crossing the sky hand in hand. And all of this happens while “the air (wind) is watching […], the air watch[ing] all night long.”\(^6\)

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\(^5\) I am fully aware of the negative political connotation of the word “gypsy” in our post-Second World War era. But as Lorca poetically uses the term “los gitanos,” which is equivalent to the word “gypsy,” I also use the term “gypsy” when I refer to Lorca’s text.

\(^6\) Translated by Christopher Maurer in:
Lorca only needs a few touches of illustration to convey the childlike, surreal story and the enigmatic atmosphere of a dream and sheer melancholia of a loss. In order to do so, Lorca juxtaposes sets of images and a collage of events, each with a powerful illustrative effect. And all of these juxtapositions are masterfully integrated into the silky flow of the poem. Considering the narrative form of the story is an immanent component of the text, I decided to use the whole text and to regard my music as a story-telling carrier. The music tends to emphasize the enigmatic, childlike atmosphere of the story. As a mini-drama, as if told by a jongleur to a group of kids at a carnival, the piece reflects various characters and sonically illustrates the spaces that are conveyed in the text.

There are five characters in the text: the narrator, the moon, the boy, the gypsies, and the wind. Also, there are four spaces: the sky, the forge, the valley/olive grove, and the
night. The night encompasses everything but, at times, Lorca insidiously brings it to the foreground of the story with only few hints of images: “Ay how the nightjar sings! How it sings in the tree! The moon goes through the sky with a child in her hand.” Each of these characters or spaces is reflected in the music through the utilization of a variety of elements such as contrasting vocal characters, shifts in pitch content, thematic and motivic continuity, orchestration, and through the simple association of a timbre with an element of the story. For example, the narrator’s verses shift between Sprechstimme (pitched and unpitched) and singing, while the moon’s verses are always sung expressively and the boy’s verse is always uttered with unpitched Sprechstimme. In addition, whenever the boy speaks to the moon, the underlying pitch content is always highly dissonant, or comprised solely of noise elements, while the moon’s verses are always sung with modal melodies. Finally, examples of the use of orchestration as illustration of text occur in the moments when the forge is portrayed by the percussion with a chaotic, yet quiet texture, played on various unpitched metal objects. Also, the appearance of the Meinl shaker played by soprano from m.70 onward represents the sonic atmosphere of the night.  

However, what I would most like to focus on in the analysis of “Romance de la luna luna” is not the direct associations of the text and music as I briefly described above, but rather the recreation of the childlike enigmatic essence of the text in the song. Similar to the text, which juxtaposes fragmentary vivid illustrations, are Chagall’s paintings, “with [their] depiction of rural life juxtaposed and interwoven.” I too have sought to create

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7 This sonority comes back in the sixth song “Casida de las palomas oscuras.”
8 Anne LeBaron, “Reflections of Surrealism in Postmodern Musics,” in Postmodern Music/ Postmodern Thought, ed. by Judy Lochhead and Joseph Auner. (New York: Routledge, 2002), 57.
such collage, in which the discordant elements or found objects, namely the faux-folkloric elements, “function as unifying element.”9 To make this collage a story telling song alluding to faux-folk lullabies and to capture the enigmatic character of the poem, I decided to construct the song from small borrowed melodic fragments and to assemble these fragments into a cohesive and fluid flow. The discussion of these borrowed melodic fragments and their intricate interweaving into the texture of the piece will therefore constitute the focus of my analysis of “Romance de la luna, luna.” The choice of these borrowed melodies, which mostly have a connection to folkloric music, was solely based on rather a personal compositional decision. The fragments were all taken from pieces that have an association with my childhood memories.

The texture of “Romance de la luna luna” is like a fabric woven out of threads that are either borrowed directly from a given piece or are allusions to other type of music. Thus, the relationship of the material to their sources varies from direct quotations to imitations of the overall character. In my analysis, each fragment is indicated with a letter, and each motive that is extracted from that specific source carries an identifying number.

The first, and probably the most prominent theme that I use in this piece is a phrase from Bartók’s “Romanian Dances, No. 4, Mountain Horn Song.” As we will see later in the analysis, a number of motives are extracted from this fragment. In Example 2.1, the phrase is indicated with letter (a) and the motives extracted from this phrase are indicated with numbers 1 to 6. In particular, motive (a.5) is a very prominent motive in the piece, one that permeates to the backbone of the structure (see Example 2.1).

9 Ibid.
Example 2.1 – Bartók “Romanian Dances, No. 4”

The second source, also from Bartók, drives from the beginning of *Melodia* from his Sonata for Solo Violin (1944). From this source, indicated with letter (b), only very small motives are extracted. The motives extracted from this fragment are marked by numbers 1 to 3 (see Example 2.2).

Example 2.2 – Bartók, Sonata for Solo Violin, *Melodia*

The next source is a loose transcription of an old Alevi-Turkish song. Erdal Erzincan, a prominent Alevi-Kurd singer and bağlama player, intricately uses this melody in his song “Ela Gözlü Şahım.” My transcription suggests only a vague contour of the melody, but nonetheless aims to imitate the vibrant character of the melody as heard in the complex texture of Erzincan’s bağlama playing. This material, indicated with the letter (c), is almost always presented in its entirety. Creating a contrasting joyous moment in G major within an otherwise tonally ambiguous surrounding texture, this fragment is associated with the moon dancing in the sky (see Example 2.3).
The next fragment, indicated with the letter (d), a transcription of “Balada Conducatorolui” by Taraf de Haïdouks, projects an expressive yet somber lament, and is associated with the gypsies’ weeping in the forge in Lorca’s text. In its original form, the song is accompanied by a violin played with a single bow-hair attached to the string. To incorporate the timber of this special technique, the fragment is always indicated with col legno molto flautando (see Example 2.4).

Example 2.4 – Motive from “Balada Conducatorolui” by Taraf de Haïdouks

While all the source material discussed so far has consisted of small phrases, melodic fragments, or even small motives, the final source is a whole section (from measures 37 to 76 of the song) that mimics the frantic energy of yet another song by Taraf de Haïdouks, entitled “Rustem.” Marked by “the moon dancing” in the score, this section illustrates the joyous dance of the moon but, at the same time, incorporates the boy’s anxiety about the arrival of the gypsies, who are crossing the olive groves “playing the drums of the plain.” This frantic, joyous energy functions as a disjointed, stark contrasting element within the collage (see Example 2.5).
Example 2.5 – Allusion to “Rustem” by Taraf de Haïdouks
There are various techniques employed to weave these threads of material together. Besides merely juxtaposing fragments of melody to assemble a new theme, other techniques are employed to integrate the fragments of melody. The first approach is what I like to think of as “paraphrasing.” An example of this approach can be seen at the very beginning of the song, where the entire melody of Bartók “Romanian Dances, No. 4” is paraphrased in the texture of the glockenspiel. While the contour of the melody and the rhythmic character of this phrase have been preserved (at least vaguely), a few added and dislocated pitches deform the melody adequately so that it only hints at something familiar, rather than provide a direct quotation. Moreover, instead of the violin that was Bartók’s original choice for the melody, a glockenspiel executes the paraphrased version in the introduction. Hence, the excessive resonance of the glockenspiel, combined with the harmonics of the violin, further obscures the connection to Bartók’s music (see Example 2.6).

Example 2.6 – Paraphrase of Bartók “Romanian Dances, No. 4,” (mm.1-2)

The next approach to integration is what I refer to as a “merging” of two or three fragments. An important aspect of this approach involves replacing a small portion of a melody fragment with fragment taken from a different source, and thereby breaks expectations and suggests new expressivity. An example of “merging” occurs when the lament motive from “Balada Conducatorolui” by Taraf de Haïdouks is introduced for the first time at m.76, almost at the end of the song. As we can see in Example 2.7, three
different fragments are not merely juxtaposed, but are “merged” to form the violin’s melody in mm.75-76. By this time, the (b.2) motive has already been repeated quite frequently. Similarly, the (a.5) motive, as a cadential motive, has been repeated quiet often. Therefore, as soon as the Ab of (b.2) is reached in m.75, we expect to hear G as the continuation of (b.2); yet, with the arrival of C and then with a step down to B, the fragment is “merged” into (a.5). The same melodic gesture can be seen in the soprano part, in which Ab goes to C, which elongates the expected resolution to B as part of (a.5). But, in the violin part, the lament motive (c) replaces the descending half-step of C to B. Once again the continuation of the melody from (a.5) is “merged” with the lament figure (c). The two melodic gestures in the soprano and violin, one as part of (a.5) in the soprano and the other an embellishment of the same gesture with (c) in the violin, create a delicate heterophony. More importantly, they reiterate the expressive quality of (a.5) with the motive (c). This technique tends to weave the extracted motives and fragments into a more integrated texture than would a simple juxtaposition and, therefore, has a prominent role in realizing the initial intention of creating a fluid texture. (see Example 2.7)
Another approach to working with borrowed material involved freely composed passages based on the extracted motives of the source material. Sometimes, this meant preserving the overall motivic contour, but not the intervallic content. In many cases, a general contour of a motive is superimposed on pitch content related to another fragment. For instance, in Example 2.8, taken from the very beginning of the song, the origin of [E-F#-A#-A] in the violin followed by [G#-F] can be interpreted in various ways. The first four notes of the passage can be related to the (a.5) motive. But the pitch content is in fact taken from the whole-tone scale of (a.1). Alternatively, the same four-note motive could be related to (b.1), but again, the intervallic content of the motive does not match the content of (b.1), except for the first two notes. There is no doubt that the shape of the motive is derived from one of these sources—the step up followed by a leap up and a step down. The following two pitches of this passage, [G#-F], an augmented-second interval, hints at the augmented-second melodic interval in “Romanian Dances, No. 4.” At the same time, however, it can also be understood as a melodic minor third taken from (b.1). In any case, what is important in this approach is the continuity in the motivic language of the texture and, therefore, the preservation of the overall folkloric character of the borrowed material (see Example 2.8).

Example 2.8 – Example of Free Approach to Source Material, (mm.1-2)
Finally, there is the process of motivic “abstraction”; this occurs when the intervallic content of the motives is transformed to a degree far removed from the original source material. The best example of this approach occurs around the (a.5) motive. Throughout the piece, an occasional a minor-ninth or major-seventh leap breaks the otherwise mostly diatonic intervals of the melodies (see Example 2.9).

Example 2.9 – Major 7th and Minor 9th Leaps, (mm.17-20)

With a closer look at (a.5), the source of these minor-ninth and major seventh leaps can be traced back to an abstraction of (a.5), with the inversion of the intervallic content of (a.5) (see Figure 2.1).
The integration of borrowed fragments is not limited to the surface of the music; rather, its implication has a much more fundamental constructive role in the overall structure of the piece. By delving into analysis of the introduction, the structural role of the borrowed motives in the deeper layer of the structure is revealed. A long duo between violin and glockenspiel starts “Romance de la luna luna” before the soprano’s entrance at m.8. The hazy texture of music, conveying the dream-like atmosphere of Lorca’s poem, is materialized out of small extracted fragments. Some of the techniques discussed above, such as paraphrasing, juxtaposition, fragmentation, merging, and abstraction are used to compose out the gradual descent from C8 to G5.

The introductory section is divided into three distinct parts. The first part, extending from m.1 to the second beat of m.3, hovers between C8 and B6 (see Example 2.10). The violin part draws from both whole-tone scales, which are related to the whole-tone scale nested in the pitch structure of “Romanian Dances, No. 4.” The first whole-tone scale extends from C8 to E7 and the second from F7 to B6, which eventually slides to G6 as a transition to the second part of the introduction. In the meantime, the glockenspiel plays a paraphrased version of “Romanian Dances, No.4” and expands the scale of the original melody to B6. The glockenspiel, too, slides into the second part of the introduction on the third beat of m.3 with a whole-tone scale from C7 to E6. The
combination of the pitch material of the violin and glockenspiel yields all semitones between C8 to B6, except for B7, though the pitch B has a prominent presence as B6. In this first part, C8 and B6 are highlighted as the outer boundaries, as they are the only two pitches, out of the common pitches of the two instruments, which sound in both violin and glockenspiel simultaneously. D7 conveys a modal pitch center in the glockenspiel part, but the sense of modality is weakened by the ambiguity of the two whole-tone scales of the violin superimposed with the glockenspiel (see Example 2.10).

Example 2.10 – First Part of Introduction, (mm.1-3)

The second part of the introduction starts on the third beat of m.3, when both violin and glockenspiel slide between the notes of different whole-tone scales and transition to the first appearance of “Ela Gözlü Şahım” in violin. The arrival of the Alevi-Turkish melody suggests G6 as a momentary pitch center of the fragment; yet, this centrality is weakened by the pitches of the whole-tone scale in the glockenspiel (see Example 2.11).
Example 2.11 – Second Part of the Introduction, (mm.3-5)

As we can see in Figure 2.2, the violin’s scale is, in fact, a slight variation of the scale from Bartók “Romanian Dances, No. 4,” also the pitch content of the glockenspiel in the first part of the introduction. The variation takes place in the second to third pitches of the scale, where the interval is changed to a whole-step rather than a half-step. Yet, as another example of “merging,” the lower tetrachord of the scale is now reinterpreted as an Ionian tetrachord, rather than the Phrygian mode of the original, by attaching “Ela Gözlü Şahim” to the lower end of the scale. Also, with a closer look at the scale in the glockenspiel, yet another feature becomes apparent. The pitch content of the glockenspiel is the inversion of the violin’s scale, creating a symmetrical intertwined structure that comprises all semitones between E6 and F7, the outer boundaries of this section. However, these pitches are not as strongly emphasized as the outer pitches of part 1, as they are not played simultaneously by both instruments.
Finally, with a minor-ninth leap from D#7 to D6 in the glockenspiel and a major-seventh leap from C#7 to D6 in the violin on the third beat of m.5, the third part of the introduction begins. The pitches within the major-seventh space of Ab to G5, as the outer pitches of this section, are divided between the two instruments. This time, however, the violin and glockenspiel share a considerable number of pitches in their descent to G5 (see Example 2.12).

Example 2.12 – Third Part of the Introduction, (mm. 5-7)

In the third part, the upper portion of the violin’s part, from D6 to Ab6, is based on motive (b.2), which is derived from Bartók’s Sonata for Solo Violin. The octatonic
pentachord between Ab6 to D6 is juxtaposed to another Phrygian pentachord taken from “Romanian Dances, No. 4” between D6 to G5. Once again, another interlocking inverted scale forms the lower half of the pitch material of the glockenspiel in this section (see Figure 2.3).

![Figure 2.3 – Symmetrical Pitch Structure of Third Part](image)

At the end of the third part of the introduction, and with the arrival of G3, G is established as the pitch center of the song. Throughout the piece, the centrality of the G is further strengthened, in part, by its surface prominence achieved by the modal tendencies within the fragments, but mostly by the pervasiveness of (a.5) and (a.6) motives in the structure. In the phrase of “Romanian Dances, No.4,” the combination of (a.5) and (a.6) works as a modal cadential formula. Throughout the song, the constant repetition of these two motives leading into G frames G as the prominent structural pitch center. These two motives are also used in the few modulations that occur in the song (see Example 2.13).

![Example 2.13 – (a.5) and (a.6) Combination as Cadential Formula](image)

Example 2.14 brings all of the three parts of the introduction together, showing the overall descent from C8 to G5.
Figure 2.4 provides a reduction of the pitch structure of the whole introduction, revealing further significant structural features. As highlighted in the discussion of the three parts of introduction, the outer pitch boundaries of each part, the most salient pitches of the texture simultaneously heard in both instruments, are also based on the (a.5) motive. Creating boundaries with the four pitches of (a.5), or [C-B-Ab-G], reinforces G as the pitch center of the structure and establishes motivic unity between various layers of the texture.

![Figure 2.4 – Pitch Boundaries of Introduction based on (a.5)](image)

Lastly, I should briefly discuss the overall form of the song as it reveals yet another significant structural feature. After the introduction and establishment of G as the pitch center at m.8, G remains the pitch center for the whole section from m.9 to m.38. There are occasional tonicizations of D in this section, as well as chromatic sections without any pitch center, but G is strongly set as the center before the arrival of the frantically fast middle section, which, as discussed before, alludes to “Rustem” by Taraf de Haïdouks. Starting at m.37 with percussion, the violin bursts into the frantic melody at m.39, with a minor-ninth leap from G to Ab (see Example 2.15). We have already discussed the
minor-ninth leaps in the passage leading to this middle section. The minor-ninth leaps foreshadow the arrival of this section, which establishes Ab as the pitch center from m.39 to m.77.

Example 2.15 – Beginning of Middle Section, (mm.38-42)

At m.75, a combination of (b.2) and (a.5) hints at the arrival of G as the pitch center again. At m.76, the last two notes of (a.5), the half-step motion from C to B, merges with a new motive, the lamentation motive (d) from “Balada Conducatorolui” by Taraf de Haïdouks. This new motive obscures the (a.5) motive and therefore moves the cadential expectation away from G, momentarily tonicizing C instead. Eventually, at the last two beats of m.77, the three last notes of the (a.5) motive reappear, this time providing an expected resolution to C and not G. This partial (a.5) motive moves to (a.6) in m.78, which makes a cadence on C at the end of m.78 (see Example 2.16).
Example 2.16 – Establishing C as Temporary Pitch Center, (mm.75-77)

By tonicizing C as the pitch center from m.78 until m.98, the C-B motion from (a.5) is suspended, which anticipates the arrival of G. At m.98, another appearance of (a.6) emphasizes C as the pitch center, which then merges into the reappearance of the (d) motive on the last beat of m.98. The (d) motive highlights the motion from C to B, reinforcing the expectation that the motive will finally move to (a.6), and eventually cadence to the pitch center of the song on G. However, in the second presentation of (d), the motion to B evaporates into the higher register with a chain of minor-ninth leaps. In m.101, the violin and glockenspiel escape to the higher register with quick glissandi, as if “the moon goes through the sky, with a child in her hand” (see Example 2.17).
Figure 2.17 – Ending of “Romance de la luna luna,” (mm.98-101)

Once again, the simplification of the overall form, as shown in Figure 2.5, emphasizes the structural relationship of the surface to the deeper layer of the pitch structure. After the introduction, in which (a.5) defines the outer boundaries of the pitch structure, the constellation of salient pitch centers throughout the piece follows the pitch content of the (a.5) motive. Like Russian Matryoshka dolls, (a.5) motives pervade various layers of the structure, providing motivic cohesion between the surface and the foundation (see Figure 2.5).
As I discovered this structural cohesion in the analysis of the piece, rather than by consciously planning it in the compositional process, I believe that this is a decisive aspect of the structure. While the jigsaw puzzle surface consists of small fragments of borrowed material, the motivic structural cohesion holds these fragments together in the overall form. As I did not plan this structure in the composition process, I believe that this structure has evolved gradually as a result of my revisions of the piece. For instance, in the first version of the piece, the frantic section on mm.39-77 was not centered around Ab as the pitch center; instead centered around G. In the first version, the arrival of this frantic section did not convey enough tension and sense of urgency, so I rewrote this section and modulated the key area to G# (Ab). After this revision, which created a greater sense of cohesion in the overall arc, I believe I was one step closer to what I think is the essence of the text: intertwined fragments of a childhood memory flowing in the fluid narrative form of a dream.
Chapter 3. “La balada del agua del mar”

<table>
<thead>
<tr>
<th>La balada del agua del mar</th>
<th>Seawater Ballad</th>
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<tbody>
<tr>
<td>A Emilio Prados</td>
<td>To Emilio Prados</td>
</tr>
<tr>
<td>(cazador de nubes)</td>
<td>(hunter of clouds)</td>
</tr>
</tbody>
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El mar
sonríe a lo lejos.
Dientes de espuma,
labios de cielo.

—¿Qué vendes, oh joven turbia,
con los senos al aire?

—¿Vendo, señor, el agua
des los mares.

—¿Qué lleva, oh negro joven,
mezclado con tu sangre?

—Llevo, señor, el agua
de los mares.

¿Esas lágrimas salobres
de dónde vienen, madre?

—Lloro, señor, el agua
de los mares.

—Corazón, ¿y esta amargura
sería, de dónde nace?

—¡Amarga mucho el agua
de los mares!

El mar
sonríe a lo lejos.
Dientes de espuma,
labios de cielo.

The sea smiles
in the distance.
Teeth of foam,
lips of sky.

“What are you selling,
oh turbid girl,
with your breasts to the air?”

“I sell, sir, seawater.”

“What are you carrying,
oh black youth,
mixed with your blood?”

“I carry, sir, sea water.”

“These salty tears:
where do they come from, mother?”

“I weep, sir, seawater.”

“My heart, and this grave
bitterness: where is it born?”

“How bitter, seawater!”

10 Translated by Catherine Brown in:
Like the first song of the cycle, the third starts the recitation of the poem—here “La balada del agua del mar” (Ballad of the Water of the Sea), although this time, unlike the first song, the soprano recites the entire poem. The text, in the form of a conversation, conveys an obscure melancholy, its image of the sea in the distance reminding us of our fragile existence. The sea smiles with “teeth of foam, lips of sky,” and an eternal bitterness looms in the heart, a primordial sadness in the face of death. The music attempts to revive a collective lament, a faint memory of collective melancholy in the face of the void; all that remains is the vast grey color of the sea, smiling in the distance “with teeth of foam, lips of sky.”

In order to translate the melancholic essence of the text into music, I decided to keep the text intact and heard in its entirety, juxtaposed with the music. Hence, the text does not provide phonetic material, let alone any direct text-music relationship in the form of text-setting. I see the song as a response to two lines of the poem: “My heart, and this grave bitterness: where is it born?” and “How bitter, seawater!” The lines I was obsessed with were in fact not quite these, from the English translation, but rather their equivalents in Shāmlū’s Persian translation; I believe this informed my interpretation of the text as essentially concerned with primordial melancholy. An English version reflecting the Persian translation would be close to: “This eternal bitterness in my heart, from where does it come?” and “Very bitter is the water of the seas!”

As the recitation of the poem ends, the soprano, violin and alto flute join in a half-circle to perform what I call the collective lament. I use movement similarly in a number of my works, where I see the ensemble as space and so make choreographing the performers’ interaction part of my composition process. The music then creates a second
layer, an imaginary physical space created by the framework of the ensemble. To use an analogy, the music becomes the lines, shades, texture and color of a painting that create perspective, a sense of depth of space, inside the frame of the work. I composed “La balada del agua del mar” in two layers: the foreground, which repeats an F-quarter-sharp, and the background, which gradually introduces other pitches, like a shadow of the foreground, and saturates the texture with motives that together construct an imaginary perspective. While analyzing the piece, it occurred to me that this idea might be nested in the text itself—the notion of distance and the space created by background and foreground has a prominent presence there. In the beginning and at the end, the phrases that describe the sea emphasize distance. The conversation takes place in the foreground, while the sea smiles in the background. Yet the sea takes over the foreground through a gathering of motives, with the blood of the black boy, the young girl’s basket, the tears of the old woman and eventually the eternal bitterness in our heart: “Very bitter is the water of the seas!”

The first layer of music, what I call the foreground, is comprised of repeated F-quarter-sharp notes. Structured around a rhythmic talea consisting of malleable accelerating-decelerating beats, this pulse creates the rhythmic framework for the background texture, which freely fills up the spaces between the accented F-quarter-sharps. As the piece unfolds, the level of contraction-expansion of the rhythmic pattern intensifies. A more prominent aspect of the foreground, however, is the distribution of the beats in the space of the performers. As we can see in Example 3.1, the repeated figure is orchestrated to choreograph a patterned motion between the performers. The sound of the
repeated figure rotates around the space of the ensemble, while the background gradually fades in, in the shade of the circular motion.

Example 3.1 – Foreground Patterns, (mm.1-10)

Example 3.2 shows the background, which as mentioned gradually fades into the space of the timeframe provided by the foreground. Two basic figures form the background: sustained sounds and glissandi. I will explain later how these motives are developed over the course of the piece according to a notion of perspective, but for now I would like to discuss the main aspect of the texture, which is the creation of a constant timbral morphology or micro-timbral transformations in the material. (The pitches of the foreground also do this, as their timbres are constantly manipulated.) Similar to rhythm, I consider texture a malleable object that should be continuously shaped by minuscule timbral manipulation.
Example 3.2 – Background Texture, (mm.1-10)

Example 3.3 shows how the foreground and background are assembled together. No two of the gestures shown in this excerpt share the same timbre. In the violin part, for example, there is always a bowing technique or bow placement indicated on the top of the pitches to create a shift in timbre. We can see how each of the sustained sounds of the background sprouts out of an accented note in the foreground in another instrument. For example, in m.1 the sustained F-quarter-sharp in the violin sprouts out of the accented F-quarter-sharp of the alto flute. This simple technique also serves to morph the timbres of the instruments into one another, that is, to weave the threads of sound together to form a hyper-instrument out of the three. Yet another layer is visible in Example 3.3, consisting of moments that work as scratches or a layer of noise in the surface of the texture: highly distorted sounds of over-pressure of violin bow (m.5), vertical bowing on the violin.
(occurring a few measures after this excerpt) or animalistic sounds made by the singer uttering consonants like [v] in the lowest register of her voice (in the last beat of m.3).

Example 3.3 – Foreground and Background on the Score, (mm.1-10)

As the timbral construction is the main expressive component in the vertical dimension, I explored the various timbral possibilities of each instrument and carefully collected techniques to use. The violin is the core instrument, with a wide range of tone-colors created by various bowing techniques and bow placements. One dimension of the sound runs from “on the bridge” to “molto sul tasto,” while bow pressures from over-pressure to molto flautando in addition to col legno and vertical bowing incorporate more noisy elements. The alto flute and voice are meant to match the sound of the violin and imitate its various colors. With the alto flute I employed different degrees of air-tones,
from almost entirely air sound, to normal blowing (but not overblowing), to singing-playing with soft glissandi creating a subtle beating effect, to flutter-tonguing to approximate some of the timbres of the violin. In the voice part I explored and organized various phonetics as a way to control the timbre.

As mentioned earlier, the phonetics used in the piece have no direct relationship to the text, except for the word “mar” that is uttered faintly twice toward the end of the piece. The vowels and consonants used were picked loosely from some fragments of the text and are meant to control the timbre of the voice in a way analogous to the timbral shifts in the violin. Figure 3-1 shows the phonetics used in this piece; they are divided into five groups based on the vowels [i, e, a, u] and the consonants voiced without vowels.

| li | [v] | veh | la | [u] |
| [i] | [g] | leh | mar | [u] |
| mi | [k] | le  |    |    |
| hi | [n] | keh |    |    |
| ni | [m] | neh |    |    |
| di |     | [e] |    |    |

Figure 3.1 – Phonetics in Vocal Part

I worked with these phonetics by loosely associating various combinations with different techniques found in violin bow markings. These associations served as compositional tool that let me craft the texture through coordinating slight timbral modifications in the two instruments. For example, the group of vowels with [i] is approximately associated with bow placements, while the consonants that are added to the vowels add other tone-colors in imitation of the violin. Figure 3.2 suggests how I
mapped the phonetics on the violin tone-colors to create a small system to control vocal timbre.

\[ \text{sul tasto} \quad \text{ordinario} \quad \text{sul ponticello} \]

\[ [i] \quad [li] \quad [ni] \]

\[ \text{with flautando} \quad \text{with col legno} \quad \text{with more accent} \]

\[ [m] \quad [hi] \quad [mi] \quad [vi] \]

\[ \text{with slight over pressure} \]

**Figure 3.2 – Mapping of Vocal Phonetics onto Violin Bow Placements**

Another example is transformation from the vowel [u] to the vowel [e], which is loosely mapped onto the change from *molto flautando* to over pressure on the violin (see Figure 3.3).

\[ \text{molto flautando} \quad \text{flautando} \quad \text{ordinario} \quad \text{over pressure} \]

\[ [u] \quad [lu] \quad [li] \quad [le] \]

**Figure 3.3 – Mapping of Vocal Vowels onto Violin Bow Pressures**

Finally, a number of consonants are carried out in the lowest register of the voice matches with vertical bowing on the violin (see Example 3.4). As mentioned above, this particular sound in both the violin and the voice is meant to create a layer of scratches on the surface of the texture. In the voice, the sound should be a distorted growl in the lower register of the voice, using the diaphragm excessively to push the air out.

**Example 3.4 – Vocal Consonants and Vertical Bowings, (mm.11-15)**
By employing this variety of colors, the sounds constantly fade in and out between the foreground and background. While the shift from *ordinario* to *molto sul tasto molto flautando* or the shift from the letter [i] to a closed-lips utterance like [m] moves the sound into the shadow, the change from [u] to [e] moves the sound into the foreground of the texture. The aim is to create a heterophonic texture of constantly shifting timbres that conveys a three-dimensional perspective.

My attempt to convey a sense of perspective, or in other words to create a sense of space and distance, is based on the idea that the simple motives of the beginning reveal their intrinsic details as they move to the foreground. In the onset of the song, two basic motives are introduced in the background texture behind the accented F-quarter-sharps in the foreground. The first motive is the sustained pitches whose timbre constantly shifts, and the other is the glissandi gesture that gradually introduces more pitches to the texture. The sustained notes gradually move to new pitches, which together form a shifting cluster around F-quarter-sharp.

As the piece unfolds, the background texture expands downward and upward until it reaches A-quarter-sharp in mm.121–122, at which moment the form breaks and the whole piece drops down to a cluster around B3 (see Figure 3.4). The pitch material is organized similarly to the pitch structure of the first piece in the cycle, “Deseo,” following the gap-fill principal, but here moving in the space of a major third upward and minor third downward, and using quarter-tones as steps instead of the chromatic scale.

![Figure 3.4 – Overall Pitch Trajectory](image)

55
Along with the expansion of the pitch material, which adds a gradual tension to the texture, more details are introduced step-by-step into the sustained pitches of the background. Around m.9, a vibrato figure appears briefly for the first time in the voice part, starting on *molto vibrato* and immediately moving back to *senza vibrato*. A few measures later on in m.18, when the vibrato figure appears again in the voice and flute parts, almost immediately a *bisbigliando* effect appears in the alto flute (see Example 3.5).

![Example 3.5 – Introducing Vibrato and Bisbigliando Figures, (mm.16-20)](image)

As the piece unfolds, these two gestures establish themselves not merely as a pitch or timbral fluctuation effect, but as prominent motives that expand and gradually prevail in the texture. More variations are added to the shape of the vibratos, and the *bisbigliando* effect is time-stretched into a softly repeated lament figure. The expanded *bisbigliando* gesture resembles one of the written melodic motives, a repeated pitch that later on gains a quarter-note ornament (see Example 3.6).
Eventually, the vibrato figure is also time-stretched and transforms into slight melodic fragments and finally into quarter-note pitch fluctuations that almost always descend in the register, again creating a strong lament character. All of these transformations are based on a simple metaphoric idea of perspective. The sustained pitches are distant objects, and the initial faint glissandos are tiny fluctuations vaguely perceived in the distance. The vibrato and *bisbigliando* gestures are intrinsic details of an object that only appear as the object moves closer and we can see the intrinsic fluctuation of sound in the object. Finally, the melodic figures that emerge from the vibrato and *bisbigliando* gestures are the last stage of the move from background to foreground; the
faint objects of sustained pitches are now at the front of the picture, and we can clearly see their intrinsic motions: two interconnected lament motives, one a repeated-note ritualistic lament figure with an ornament and the other a mourning figure of descending vibratos. Figure 3.5 is an attempt to graphically demonstrate this idea and the various of stages of the transformation.

Figure 3.5 – Motivic Transformations

Once these gestures move to the foreground, a variety of gestures—simple sustained motives, ascending glissandos, notated descending melodic vibrato, repeated pitches, and many others in the mid-stages of transformation—are combined to form the various stages of foreground and background. This continues until the pitch trajectory reaches A-quarter-sharp around m.121–122. At this moment, all three instruments join together for the first time and play the notated descending vibrato figure. With the descent, the break in form has finally arrived and the texture is immediately interrupted to fall into a quartetone cluster around B3 (see Example 3.7).
In m.123 the repeated-note lament figure, which initially developed out of *bisbigliando,* comes back. All three performers are now unified in a passage that alludes to a collective lament. Little by little the sound is filtered out, and the texture fades out into the distance. Starting *ppp,* the violin’s bow moves to the bridge, creating a hushed white noise; the sound of the alto flute gradually transforms from half-air to air-tones; and finally, the voice drops out of the texture and very softly, barely audibly, whispers: “The sea smiles, in the distance, teeth of foam, lips of sky.” With that last word, the violin and flute suddenly drop out, and four measures of silence remain (see Example 3.8).
Example 3.8 – Ending – Fading into Distance, (mm.130-136)
Chapter 4. “Arqueros”

In his poem “Arqueros” (Archers), Lorca concisely illustrates the horror of the moments before the invasion of Seville by archers approaching the city by boats on the Guadalquivir river. These invaders could be read as a prophetic metaphor of the fascist forces of general Franco marching through Spain twelve years after this poem was written in 1924. In the text, Lorca provides only a very brief and ambiguous description of the archers, juxtaposing this with a refrain that narrates the horror of the civilians in the face of the immanent invasion. The people’s shout of suffering and horror is expressed in the phrase: “Guadalquivir abierto” (open Guadalquivir) and its variation, “¡Ay, Guadalquivir!” which repeatedly interrupt the description of the archers and the narrative flow of the story. The phrase illustrates the panic and vulnerability of the people of Seville in the face of the archers’ immanent arrival. Lorca does not explicitly tell the story of destruction and death, but masterfully crafts the suffering voice of the people of Seville, described as the “labyrinth” of “love, crystal and stone,” in the face of the horror of the forces of misery and grief. 11

<table>
<thead>
<tr>
<th>Arqueros</th>
<th>Archers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Los arqueros oscuros a Sevilla se acercan.</td>
<td>Dark archers approaching Seville.</td>
</tr>
<tr>
<td><em>Guadalquivir abierto.</em></td>
<td><em>Open Guadalquivir.</em></td>
</tr>
<tr>
<td>Anchos sombreros grises, largas capas lentas.</td>
<td>Wide gray sombreros, long slow capes.</td>
</tr>
</tbody>
</table>

As suggested by the title of the whole work, *Love, Crystal and Stone*, which is taken from the penultimate sentence of “Arqueros,” the fourth song is the heart of the cycle. At the core of the piece lies the singing voice, which disappears as the piece reaches its end. The voice becomes an analogy for the voices of people for whom the archers’ invasion brings an avalanche of destruction, misery and oppression. Taking advantage of the formal possibilities inherent in the relationship between the voice and the instruments, the piece attempts to capture the essence of the cry of terror in the phrase “¡Ay, Guadalquivir!” without explicitly uttering the phrase. As the archers rush in to the “labyrinth of love, crystal and stone” bringing annihilation and suffering, everything shatters in pieces, and the voice dies out as only the faint memory of destruction remains. The piece hovers around the voice, which, even in its absence, is the carrier of the text’s expressive content.

The piece starts with a trio of soprano, clarinet and percussion; the percussion plays on four differently pitched flower-pots. Together they form a heterophonic texture, as the melody in the voice is intertwined with the timbres of clarinet and the flower-pots to create a folkloric character. This first section mm.1–60 has no text; the voice softly utters mostly [i], [li] or [ni] and only occasionally [m], [e] or [ne] to convey slight variations of vocal timbre. The changes in vocal timbre help to bring the voice to the foreground of the
texture, as if the voice were on the verge of bursting out of it, which foreshadows the moment of outburst at the transition to the second section of the piece (see Example 4.1).

Example 4.1 – Opening of “Arqueros,” (mm.1-6)

The technique that I employed to craft the heterophonic texture of this first section is one that I employ often in my composition; hence, discussing the technique will shed light on how I generate material in a portion of my work. The material generated by this technique is used in other sections of the work as well, so this discussion also shows how the sections are interrelated in the song’s overall form. Inspired by various ethnic musics, as I mentioned earlier, the texture is constructed around a core microtonal melody. In the context of this technique, melody means mostly a flow of pitches that convey fragmented melodic material but rarely create a distinctive phrase. As there are no boundaries to the flow of pitches that I call the core melody here, at some point the melody can lose its
prominence and give primacy to the heterophonic texture constructed by the interwoven threads of colors of the ensemble. Loosely based on the idea of “talea and color,” this core melodic material is usually generated based on two basic patterns: a rhythmic pattern that repeats constantly with slight variations and a pitch row with its various permutations. Depending on the piece, the rhythmic material is usually created by a pattern of numbers and then deformed using various techniques. In “Arqueros,” the rhythmic pattern is the compressed version of the rhythmic pattern used in the foreground of “La balada del agua del mar”; through this I both create continuity between the two songs and economically reintegrate my material from the previous song. The rhythmic pattern in “La balada del agua del mar,” discussed in the previous chapter, is based on the idea of a malleable beat. In “Arqueros,” the rhythm is compressed, and by juxtaposing four different permutations of the pattern I make a long cycle of rhythmic patterns. After each four repetitions, the whole cycle is repeated. However, as we will see later, the variations are not substantial changes, and so we can consider the rhythmic pattern to loop throughout the course of the first section (see Figure 4.1).

![Figure 4.1 – Basic Rhythmic Pattern](image)

A microtonal pitch row provides the basic material for the pitch content. “Pitch row” here does not refer to the serial technique; rather, the pitch row only provides raw material for the horizontal structure, similar to a “color” in the “talea and color” technique. The pitch row is a rough melodic flow that controls the direction and contour of the texture. It also provides various melodic and motivic fragments that contribute to
the motivic cohesion of the piece. Various permutations of the pitch row are used to create a slight melodic variation in the contour (see Figure 4.2). The permutations are usually systematical shifts in the order of the pitches, but in the case of “Arqueros” the variations are based on retrograde, inversion and retrograde-inversion of the original order, in addition to the various permutations and transpositions that control the direction and the register of the section.

![Figure 4.2 – Basic Pitch Material]

It is important to note that, in the case of both the rhythmic pattern and the pitch row, I am not primarily interested in intrinsic abstract relations. My process of decision-making in creating the patterns is based on a faint imagination of texture and the melodic character the patterns convey. Once I have an idea of the characteristic of the texture, I organize it into a rhythmic pattern and a pitch row that together provide me with raw material. The orchestration and various manner of distributing this basic melodic material into the space of the ensemble informs the next step of the composition process.

Figure 4.3 shows how the different permutations of the basic rhythmic pattern and the basic pitch row are combined to generate the primary melodic material of the texture. After these four rhythmic permutations, the rhythmic patterns repeat again and again while the pitch material constantly changes with new forms of permutations or transpositions.
This rough material controls the general shape, character or directionality of the texture. The main compositional process takes place in the orchestration of this basic material. In this process, I freely manipulate rhythms and pitches, treating them like malleable raw material to be shaped through the sculpting process of orchestration. I usually explore numerous possible interactions between the instruments based on this basic material before I find the right combination. Example 4.2 compares the final score with the two melodic combinations used at the beginning of the composition process. As we can see, I freely changed pitches and rhythm where they were not aesthetically satisfactory once I started working on the orchestration. Example 4.2 also demonstrates the idea of heterophony, in that the melody is fragmented and the clarinet slightly elaborates the voice line with ornaments or occasional added intervals, to form new constellations of
pitches as slight variations of the vocal line. The percussion is then added to the combination of voice and clarinet, embellishing the basic rhythmic pattern. (The percussion part is left out of Example 4.2 to more clearly demonstrate the relationship of the material to the voice and clarinet line.)

Example 4.2 – Orchestration of Basic Melodic Material, (mm.1-6)

In the first section, the melody is sung for the most part with phonetics, and there is no text setting. Only the word “Sevilla” is uttered, and it is uttered twice—the first time very softly, and the second time with a crescendo to $f$ that serves as the transition to the second section. With timid short phrases that convey nervous inhalations and exhalations, the first section, although quite melodic, conveys a sense of angst at something horrendous that is approaching. The sense of urgency in the vocal line and in the occasional accented leaps in the clarinet foreshadow what will come in the second and third sections of the song. At m.59, the first section transitions to the next with a leap
from $Gb_4$ to $G_5$ in the soprano, a sudden outburst of sound that I call the cry figure. With the cry figure in the soprano, the violin joins the clarinet and the flute, which faintly joined the texture at m.57, to form the contrapuntal texture of the third section, which is a variation of the material used in the first section. This new variation is reorchestrated for violin, flute and clarinet, without the voice and percussion. The second section is conceived as the continuation of “the cry figure,” with major and minor seventh and ninth accented leaps added to the basic material of the first section. (These were forshadowed in the occasional accented leaps in the clarinet in the first section.) The folkloric song from the beginning is now replaced with the hectic cries of distressed souls. Although the voice and percussion are left out of the orchestration, the basic material of the first section is maintained in the core of the texture while the accented leaps, like scattered cries, scratch and deform the surface (see Example 4.3).

Example 4.3 – Transition to Second Section, (mm. 60-64)
At m.94, a contrasting material interrupts the second section and marks the beginning of the third. In contrast to the leaps of the previous section, the pitch content of the third section is initially restricted in a small space between F4 and D5, but gradually expands upwards as the section unfolds. The texture is comprised of two layers: a foreground of fast descending written glissandi figures in soft dynamics, and a background of melodic fragments that are initially derived from the foreground material but step-by-step gain a much more individual character. Example 4.4 is a reduction of the score taken from sketches I made in the course of the composition process. It shows how the two layers interlock with each other and how the background of melodic fragments is derived from the foreground, at least in the beginning. The numbers above the foreground indicate its construction from a series of numbers based on simple combinations of 2 and 3. Although there is nothing special about the number games in the song, the figure shows how I sometimes generate material through that technique.

Example 4.4 – Sketch of Third Section, (mm. 94-101)
The voice at the beginning of the third section, which allegorically refers to the invasion of the archers, is dissolved in the texture. The whole text appears in the vocal part of the third section, yet the voice does not have the character of a folkloric song as in the first section anymore; rather, it is fragmented and goes back and forth between long-held notes and occasional melodic figures derived from the glissandi figures of the foreground. In Example 4.5, the long-held notes with the leaps of minor and major ninth and seventh are indicated with dashed lines, and the frames show the melodic fragments derived from the glissandi figure of the foreground.

Example 4.5 – Fragmented Character of Vocal Line in Third Section, (mm.204-219)

As the texture evolves, the vocal line becomes dominated by held notes, which vaguely refer to the “cry figure” in the transition from the first to the second section at mm. 57–60. At mm.176–179, there is a direct reference to the “cry figure” of the first section when the soprano sings “abierto” (open/defenseless) on a slight variation of the figure’s intervals (see Example 4.6). The held notes in general, but particularly in this moment,
depict cries bursting out of the rubble of the foreground material, carrying the cry of horror up from underneath the surface.

Example 4.6 – Comparison of “Cry Figure” in First and Third Section

Finally, with a minor ninth leap from C#6, the highest pitch the soprano reaches in this song, to C4, the third section is suddenly interrupted by yet another contrasting section (See Example 4.7).

Example 4.7 – Transition to Fourth Section, (mm.228-232)

The fourth section is constructed by freely time-stretching and manipulating the pitch content of the first section. Some of the motives and the melodic gesture of the first section are heard in the third section, but time-stretched, deformed and only a faint
memory of the folkloric character of the first section remains, while the vocal part returns to phonetics as in the first section. The fourth section, from m.230 to m.289, is orchestrated with all the instruments except for the percussion. As the section unfolds, they drop out of the texture one by one until at m.268 only the voice remains, huming a faint melody to herself (see Example 4.8). The humming is the oppressed voice, now a memory of the collective song of the first section; the song has been oppressed and shattered and only a faint fragmented humming remains.

**Example 4.8 – “Humming to Herself,” End of Fourth Section, (mm.266-276)**

At m.290, another faint reference to the “cry figure” marks the transition to the fifth section: with the bowed Ab7 on crotales, the violin enters and holds Ab7 for the entire fifth section. The intrinsic exponential crescendo shape of the bowing softly carries the memory of the outburst of the “cry figure,” while the pitch of the crotales (Ab7) also abstractly forms a minor ninth relationship with the G5 of the cry figure in the first section. Shortly after, the bass clarinet enters the texture, continuing the humming line of the voice until the end of the fifth section at m.336 (see Example 4.9). This creates
another formal connection between the fifth section and the second section, as in both sections the voice drops out of the texture but has its line continued in the ensemble. In the fifth section, however, it is only the bass clarinet that takes over the line.

Example 4.9 – Beginning of Fifth Section, (mm.290-293)

The humming in the fourth section is the last time that the voice sings in “Arqueros.” When it comes back in the last section of the piece, the sixth section, it only whispers the text in recitation. In m. 317, the piccolo emerges out of the Ab7 in the violin, foreshadowing the material that will form the sixth section. The piccolo’s line consists of half-air-tone fragments of quick written glissandi, similar to the foreground material in the third section. In m.336, with a burst of sound in minor and major seventh and ninth leaps, the texture scatters in the register and the whole ensemble plays a texture constructed from fragments of the third section. The outburst of sound that connects the first and second sections, and is faintly reduced to a memory in the bowed crotales in the transition from the fourth to the fifth section, now briefly comes back but is immediately pressed back into the ppp texture of the sixth section (see Example 4.10).
Example 4.10 – Transition to Sixth Section, (mm.333-336)

The sixth section, the last section, has a direct connection to the third section with glissandi figures in bass clarinet, piccolo, violin and glockenspiel, but this time the material is highly fragmented and scattered across the register, with huge distances between the instruments’ lines. The instruments’ timbres are highly filtered, with mostly half-air tones in the low register of the bass clarinet and piccolo and jeté glissandi figures in the high register of the violin on artificial harmonics. When the voice returns in this section, it is fully resolved into the texture, as it does not sing and only faintly whispers the poem again, quietly telling us the story of the archers’ invasion. The fragmented and scattered texture and the faint shadow of the vocal whisper tell us the story of a horrendous past event, while all that remains of the “labyrinth of love, crystal and stone” is the memory of its destruction and the faint cries of its suffering (see Example 4.11).
Example 4.11 – Excerpt from Sixth Section, (mm.337-340)

Figure 4.4 presents a concise reduction of the formal construction of the piece, encompassing the interconnections of the six sections discussed in this chapter. After developing this analysis, I noticed that the piece is in fact constructed in the form of a diptych. The first part of this diptych is made up of sections one to three, in which the invasion by the archers takes place; the second part, sections four to six, is the memory of that horrendous event. At the core of the form is the oppressed voice that through the course of the piece moves into the shadow and only briefly comes back to tell us of the story of its oppression, before it is silenced again (see Figure 4.4 on the next page).
Heterophonic “folk song”
Voice: Singing mostly phonetic, no text only “Sevilla” twice
Bass clarinet
Percussion

 sama material as the first section,
with added minor and major 7th and 9th leaps
violin
flute
bass clarinet

Punti, with glissandi figures in the foreground and
melodic fragments in the background
Voice: full text, fragments of melodies, but mostly
long held notes in minor and major 7th and 9th
leaps; a moment of reference to “the cry figure” on
the word “abrierto”

Time-stretched material from Section 1
Voice: Singing no text only phonetics. Gradually only voice
“singing to himself”
Violin
Flute
Bass clarinet

bowed crotales, a reference to “cry figure”
bass clarinet taking the line from voice
voice drops out of the texture
violin only holds Ab7
flute enters, foreshadowing section 6

humi, fragments from section 3, scattered in the
register. Voice recites the text in whisper.
Glockenspiel instead of marimba in percussion
Chapter 5. Last Three Songs

In this chapter, I will briefly discuss how the fifth, sixth and seventh songs of the cycle approach the text and what aspects of the text inform the constructive elements of the music. I will not discuss these last three pieces in the same analytical detail as the first four movements, as these last three movements employ very similar techniques.

5.1. “¡Ay! El grito deja en el viento”

“¡Ay! El grito deja en el viento” (Ay! The cry leaves a shadow) is composed for the whole ensemble except for percussion. The text nests its lyricism in the melancholic and solitary presence of the poet’s voice. The poem’s non-narrative form is filled with expressive images that convey a solitary lament in an open field, a “lamenting to himself.”

<table>
<thead>
<tr>
<th>¡Ay!</th>
<th>Ay!</th>
</tr>
</thead>
<tbody>
<tr>
<td>El grito deja en el viento</td>
<td>The cry leaves a shadow</td>
</tr>
<tr>
<td>una sombra de ciprés.</td>
<td>of cypress upon the wind.</td>
</tr>
<tr>
<td>(Dejame en este campo llorando.)</td>
<td>(Leave me here in this field, weeping.)</td>
</tr>
<tr>
<td>Todo se ha roto en el mundo.</td>
<td>Everything in the world is broken.</td>
</tr>
<tr>
<td>No queda más que el silencio.</td>
<td>Nothing but silence remains.</td>
</tr>
<tr>
<td>(Dejadme en este campo llorando.)</td>
<td>(Leave me here in this field, weeping.)</td>
</tr>
<tr>
<td>El horizonte sin luz</td>
<td>The moonless horizon</td>
</tr>
<tr>
<td>está moradido de hogueras</td>
<td>is chewed up by bonfires.</td>
</tr>
<tr>
<td>(Ya os he dicho que me dejéis en este campo llorando.)</td>
<td>(I’ve told you already to leave me here in this field, weeping.)</td>
</tr>
</tbody>
</table>

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Informed by the first sentence of the poem, the song is structured around silence. The music conveys a space, a solitary surrounding silence, approaching the text’s characteristic of the poet’s “weeping to himself.” The cry “Ay!” in the beginning of the poem leaves a trace, a shadow of sound on the canvas or surrounding silence, an image the entire piece expands in its structure (see Example 5.1.1). Similar to the first piece, “Deseo,” the form of this song is constructed by juxtaposing panels of time; each panel is filled with material that conveys various degrees of density and opacity. The panels in “¡Ay! El grito deja en el viento” are excessively time-stretched, letting the music’s expressivity be carried by a duality of musical gestures and surrounding silence. The shaped silences of the panels search for the melancholic solitude of the poet “weeping to himself.” Shouting in the emptiness of the wind, weeping in a field in a shattered world, is expressed not in the sound but in the spaces between the sounds, in our own “weeping to ourselves” in the solitude of the concert hall.

Example 5.1.1 – “¡Ay! El grito deja en el viento,” Opening Gesture, (mm.1-5)
There is a suggestion that the fifth song continues the narrative arc of the previous song, “Arqueros.” The lone lament “¡Ay! El grito deja en el viento” is another “mourning to herself,” an expansion of the fourth section of “Arqueros” where the solo soprano part hums and weeps to herself after the archers’ arrival. “¡Ay! El grito deja en el viento,” a lone lament in the rubble of a shattered world, also expresses mourning after the destruction, annihilation and misery that came with the archers. The piece conveys a static state that reflects the space illustrated in the text and its melancholic character.

In composing the fifth song, I chose various gestures from the other song or from other pieces and freely combined them to work with the vocal line. I manipulated the pitch content of each panel within its own framework in order to make each gesture work aesthetically. The sense of non-directionality and lack of contrast in the overall form of the song leaves the form open; thus, if I were to change the order of the panels it would not drastically alter the overall characteristics of the song. As a result, the sixth song, “Casida de las palomas oscuras” (Qasida of the Dark Doves), can intentionally be heard as one of the panels of the fifth movement.

A number of motives and gestures from the other songs reappear in “¡Ay! El grito deja en el viento.” Most of these motives are obscured by being time-stretched and abstractly transformed in the texture, but one prominent gesture has a significant expressive role: the mourning figure heard at the end of “Deseo,” which was also one of the main motives in “La balada del agua del mar” (see Example 5.1.2).
Example 5.1.2 – Reappearance of Mourning Figure in Various Songs – From Top to Bottom: “Deseo,” “La balada del agua del mar,” and “¡Ay! El grito deja en el viento.”

The third appearance of the mourning figure marks the violin’s entrance on B7, referencing the previous song, “Arqueros.” The final panel of the fifth movement finishes with the fourth and last appearance of the mourning figure in the lowest register of the bass clarinet, a formal reference to the ending of “Deseo.” With the held B7 in the violin,
the piece transitions to the sixth movement, “Casida de las palomas oscuras” (see Example 5.1.3).
5.2. “Casida de las palomas oscuras”

“Casida de las palomas oscuras” (Qasida of the Dark Doves) is the most enigmatic poem of Lorca’s series. The piece conveys a symbolic setting that combines a foreboding related to the vulnerability of facing nature and a child-like imagination conveyed by the natural landscape and soundscape. The poem’s ambiguity and mystery intensifies as it unfolds in a spiral form. As if entering a forest in Alice’s Wonderland, the final lines of the poem, rather than encoding what the text hints at in the beginning, give us even more mysterious images. The last sentence of the poem—“The one was the other, and both of them were neither”—leaves us with the mysterious nothingness of death, yet at the same time with childlike feelings of awe and curiosity.\textsuperscript{13}

\begin{table}[h]
\centering
\begin{tabular}{l l}
\textit{Casida de la palomas oscuras} & \textit{Qasida of the Dark Doves} \\
Por las ramas del laurel & Through the laurel’s branches \\
ví dos palomas oscuras. & I saw two dark doves. \\
La una era el sol, & One was the sun, \\
la otra la luna. & the other the moon. \\
Vecinitas, les dije, & Little neighbors, I called, \\
¿dónde está mi sepultura? & where is my tomb? \\
En mi cola, dijo el sol. & In my tail, said the sun. \\
En mi graganta, dijo la luna. & In my throat, said the moon. \\
Y yo que estaba caminando & And I who was walking \\
con la tierra por la cintura & with the earth at my waist \\
ví dos águilas de nieve & saw two snowy eagles \\
y una muchacha desunda, & and a naked girl. \\
La una era otra & The one was the other \\
y la muchacha era ninguna. & and the girl was neither. \\
Aguilitas, les dije, & Little eagles, I called, \\
¿dónde está mi spultura? & where is my tomb? \\
En mi cola, dijo el sol. & In my tail, said the sun. \\
En mi garganta, dijo la luna. & In my throat, said the moon. \\
Por las ramas del laurel & Through the laurel’s branches \\
ví dos palomas desnudas. & I saw two naked doves. \\
La una era la otra & The one was the other \\
y las dos eran ninguna. & and both of them were neither. \\
\end{tabular}
\end{table}

To preserve the enigmatic character of the poem, I decided to keep the text intact, similar to my treatment of “La balada del agua del mar,” and to have the text recited while the music plays. The music conveys a soundscape of natural scenery, and the poem is recited in parallel to the music, to reinforce its mysterious character through the ambiguous relationship of text and music. There is no fixed synchronization between the recited text and the music, and although an approximate timing is suggested for the alignment of text and music, performance experience has shown that it is more organic for the singer to recite the text and only occasionally extend pauses to align with the music. The piece’s texture is comprised of musical gestures that suggest natural sounds; for example in the beginning, the high *bisbigliando* in the flute suggests the song of a bird at dawn, the jittery sound of the Meinl shaker played by the soprano conveys a nocturnal cricket’s song and the low improvisatory passage of the bass clarinet could be associated with a distant rumbling of the wind. This creates a natural scene, as if we are standing at the border of a forest or in a vast steppe at dawn, or in the corner of a field with a few cypress trees. Each sound could be associated symbolically with the objects or images of the text, but this is left to the listener’s imagination and to the partially improvisatory character of the piece (see Example 5.2.1).

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14 We heard this sonority at the end of the second movement, “Romance de la luna, luna,” where it conveyed the poem’s nocturnal scenery.
Example 5.2.1 – Excerpt from “Casida de las palomas oscuras,” (mm.11-13)

In the overall form of the whole cycle, “Casida de las palomas oscuras” plays a transitional role. “Deseo” and “Romance de la luna, luna” both carry the surreal and childlike characteristics of Lorca’s poetry, while in the third and fifth songs of the cycle the lament character of “La balada del agua del mar” and the solitary melancholia of “¡Ay! El grito deja en el viento” bookend the dramatic and narrative text of “Arqueros.” With “Casida de las palomas oscuras,” we transition back to the surreal characteristic of the earlier pieces. But the last piece of the cycle, which is based on “Canción Oriental,” the longest and most sophisticated poem of the cycle, poses a whole new challenge for my translation of the text into music.
5.3. “La granada”

“La granada,” (Pomegranate) based on Lorca’s “Canción oriental,” makes use of all the techniques, formal constructions and text-music relationships I have discussed in the other movements. Lorca’s long text, enriched with stories and poetic associations with roots in myth and folklore, calls for a multidimensional musical construction. The poem “Canción oriental” (for which I have not been able to find an English translation and therefore have not included here) richly evokes various fruits; through this, Lorca takes us on another surrealistic journey to the land of myth and folklore. At the core of the poem is the pomegranate, “La granada,” a fruit that also has a significant place in classical Persian poetry. Lorca reiterates the pomegranate’s symbolic association with love and life and extends its symbolism with fantastical tales. Lorca associates pomegranate with the notion of empathy in phrases such as “es duro como el humano, pero da al que lo traspasa, olor y sangre de mayo” ([the pomegranate] is shaped like a human heart, to whoever pierces its hard shell it will give back the aroma and blood of May). In “La granada” the music responds to this phrase and attempts to approach the sheer lyricism and the fantastical tales conveyed in the text. The music seeks to evoke the “aroma and blood of May,” a flow of fragmented melodies hidden in the deep layers of the texture.

“La granada” is an eclectic piece, making use of various formal and compositional techniques along with thematic material borrowed from the other pieces in the cycle. Its overall form, like “Arqueros” and “La balada del agua del mar,” is constructed as a diptych. The first part runs from m.1 to m.141, and the second part from m.142 to m.276.
The piece has a third last section, seemingly a coda, a short, energetic section alluding a folkloric character; but this energetic coda, as we will see, is a tiny movement of its own.

At the micro-level, the piece is constructed similarly to “Deseo” and “¡Ay! el grito deja en el viento.” Panels of time are filled with material of various degrees of density/activity and opacity/pause. Even the initial gesture of “La granada” has a close similarity to the first gesture of “¡Ay! el grito deja en el viento,” and its overall texture to the texture of “Deseo”: active events followed by a composed pause or stretched lyrical material. In Example 5.3.1, the active initial material is marked with a solid frame, and the stretched material is indicated with a dashed frame.

Example 5.3.1 – Opening Gesture of “La granada,” (mm.1-4)
The micro-block form of the texture brings a smooth flow of events to the surface, quite similarly to “Deseo”; but this time, the music is less energetic and more lyrical. In “La granada” the active gestures and pauses are formed by melodic gestures, rather than the corporeal gestures of “Deseo.” The great number of melodic fragments used brings the lyricism and child-like character of “La granada” closer to the second movement, “Romance de la luna, luna.” While in “Romance de la luna, luna,” long melodic phrases of folk-like narrative songs form the foreground of the expressive content, in “La granada” the melodies are fragmented and buried deeply under the surface of the music, similar to “Deseo”; but like a pomegranate, when the hard surface of the song is pierced, it gives the “aroma and blood of May.” These are obscure melodies that intertwine with the rest of the fragmented gestures of the surface; one only briefly hears the melodic gesture—the momentary expression of the memory of an ancient story—before it fades back into the texture (see Example 5.3.2).

Example 5.3.2 – Nested Melodies in Texture of “La granada,” (mm. 136-141)
As well as similarities of formal constructions numerous melodic and motivic materials from other songs reappear in “La granada.” The most obvious motive repeated in the texture of “La granada” is the lament motive from “La balada del agua del mar” (see Example 5.3.3).

Example 5.3.3 – Reappearance of Lament Motive in “La granada,” (mm.209-211)

The most subtle but essential melodic connection to other songs in the cycle is the reappearance of the minor and major seventh and ninth held notes from the third section of “Arqueros” in the second part of “La granada.” Around m.229, for two measures, the voice breaks away from singing and half-singing and recites the text with the phrases: “sangre de la tierra herrida, por la aguja del regato, sangre del...” At m.232, in a focal point of the whole cycle, all the instruments except for percussion join together to create a homophonic texture in a long passage comprising a variation of minor and major seventh and ninth figures derived from the “cry figure” from “Arqueros” (see Example
5.3.4). In this moment of “La granada,” the ensemble expands the timbre of the voice in another example of a “lament to herself,” a remembrance of the shattered world and the cries of suffering that come back to the foreground of the texture, reiterating the deep lament expressed in all of Lorca’s poems in the cycle.

Example 5.3.4 – Elongated Passage Based on Minor and Major 7th and 9th: Third Section of “Arqueros” (Above); Homophonic Passage in “La granada” (below)

Up to this point, the voice has gone back and forth between singing and notated half-singing, similarly to the vocal writing in “Deseo.” A long section of recited text
begins at the end of the homophonic texture at m. 240. In this long passage, the music gradually thins out. By m.269, the end of the recitation of the last line of the text, only the long held notes of the minor and major seventh and ninth figures remain, played on violin and piccolo, with sporadic soft pitches from the flower pots in the percussion and a faint low B-quarter-flat in the lowest register of the bass clarinet. At m.274, the soprano returns to the texture, comprised now only of the held B-quarter-flat of the low bass clarinet and the C-quarter-sharp in the highest register of the violin. Almost inaudibly, the soprano whispers: “It was then I dreamt the song I’ll never speak,”\textsuperscript{15} which ignites an outburst of music that recalls the initial gesture of the whole cycle, \textit{Love, Crystal and Stone}. As a response to the last line of the soprano’s recitation, a frantic folk-like dance begins; this minuscule movement refers back to the frantic dance section in “Romance de la luna, luna.”

“The song I’ll never speak” suddenly ends at m.280, marking the end of \textit{Love, Crystal and Stone} (see Example 5.3.5).

\textsuperscript{15} This line is from another poem by Lorca, “Verlaine.”
Example 5.3.5 – Ending of *Love, Crystal and Stone*, (mm.279-281)
Conclusion

Analysis has to do with the remainder [das Mehr] in art; it is concerned with that abundance which unfolds itself only by means of analysis. It aims at that which—as has been said of poetry (if I may be permitted a poetic analogy)—is the truly poetic in poetry, and the truly poetic in poetry is that which defies translation. – Theodor Adorno

My analysis of Love, Crystal and Stone owes a debt to Theodor Adorno’s dialectical framework. In this framework, the task of the critic of a musical piece is to reveal the truth-content of the music by exploring “what is going on, musically, underneath [the] formal schemata.” In this spirit, music analysis aims to aesthetically configure the idea that is mediated by “the formal schemata and is partly, at any given moment, postulated by the formal schemata while on the other hand it consists of deviations which in their turn can only be all understood through their relationship to the schemata.” As Adorno observes, the task of analysis is “the realization of this already complex relationship of deviation to schema.”

By formal schemata, Adorno refers both to conventional musical forms—e.g., sonata and rondo—and to traditional elements and techniques—e.g., the twelve-tone technique—that have historically defined norms of artistic crafting. By deviations, he refers to formal dissonances in the details of a piece that break “the internal consistency of a [musical] phenomenon” but constitute the totality of the piece and shape its

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17 Ibid, 173.
18 Ibid.
19 Ibid.
autonomy. The truth-content of a musical work lies in the dialectical relationship between
schema and deviation. Therefore, the task of analysis is to explore this relationship by
means of concepts and knowledge of the work’s inner formal structure.

In the wake of the dismantlement of conventional formal schemata, the
constructive totality of a piece can only be created by means of a constellation of
fragmentary forms. Through analysis, the aim of the critic is to reconfigure “the way in
which the specific, sustaining structural ideal of a piece of music realizes itself; and such
a concept of analysis would need essentially to be derived from each work anew.” 21 Such
an analysis uncovers “the relation between the whole and its individual moments, within
which these latter obtain throughout their independent value.” 22 In this process, two
levels of analysis are necessary:

[Analysis] advances from the part to the whole… and then that which, from the
already-won awareness of the whole, determines the individual moments. And
this is not merely a genetic difference, determined by the time-factor; the
difference is also determined by the object—the compositional structure itself—in
which these antithetical moments necessarily intermesh. 23

In the analysis of Love, Crystal and Stone, I have tried to disclose the dialectical
relationship between the whole logic of the work—i.e., my reflections on Lorca’s poetry
as a musical piece—and its details. My real challenge, however, was to find a balance

22 Ibid, 182.
23 Ibid, 182.
between my discussion of the subjective aspects of my compositional processes and my objective and critical view of the piece in its post-compositional state. Thus, in the course of my analysis, I tried to immerse myself in the music, imagining myself as both a craftsman and a critic of the piece. As a craftsman, I discussed the technical tools I had in hand in my production process, and as a critic, I explored new connections in the formal construction of the music.

On the one hand, by creating a distance between the piece and myself as the composer, I tried to investigate aspects of the work that were hidden from my consciousness during the compositional process. On the other hand, I reflected on some of the compositional decisions and subjective judgments that forged my specific constellations of techniques in this piece. Without overvaluing these decisions, I dug into the material of the piece. I believe my discussion of the subjective judgments that guided me throughout the composition process provides insight into the formation of the structure and formal characteristics of the piece. It also reveals a clearer view of the artistic rationale behind the deviating moments embedded in my work. My hope is that the explication of my technical procedures, along with my documentation of the experiential force of the work, will point to alternative ways of perceiving the piece and open up a constructive space for a thorough criticism of it.

If _Love, Crystal and Stone_ was an attempt to reflect on “what is the truly poetic in poetry,” then the entire creative process of composing _Love, Crystal and Stone_ involved my attempt to grapple with this moment of impossibility—the

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24 Ibid, 177.
25 Ibid.
moment “which defies translation.” Through my analysis, I became more conscious of the concrete crystallization of this moment of impossibility. I adopted Adorno’s dialectical method, which determines “the problem of the legitimacy of the style” in a particular piece by examining it “in the context of the question of what necessity in the composition [itself] urged [an artist] to this style or of how the stylistic ideal is related to the material of the work on the one hand and its constructive totality on the other.” Subsequently, through my examination of particular elements that shaped the constructive totality of my piece, I became aware of the evidence of imperfection in the compositional process and realized the force of that impossibility as “the force of the contradiction [that] defies the forming process.”

26 Ibid.
28 Ibid.
BIBLIOGRAPHY


